

BEDHAYA KETAWANG: A YOGIC PERSPECTIVE ON HUMAN FUNCTION AND EXPRESSION AS A MEANS TO COMPLY WITH THE PHYSICAL DISTANCING

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ABSTRACT

The study finds that the Movement Patterns performed in *Bedhaya Ketawang* are fundamental and universal. Hence, the monotony of the dance in indicating the universality of human function and expression for higher mental performance and concentration is justified through the Yogic Approach. This finding implies further studies on specifying ancient cultural and civilisational influence in Javanese Culture at large across eras. The study explains *Bhedaya's* phenomenon which indicates that the practice could be designed as a social and virtual space for educational purposes. This implies further extensive studies on exploring, structuring and organising the practical application of the recommendations and findings.

Keywords: Bedhaya, Human Function, Expression

A. INTRODUCTION

The case of globalisation is the case of humanity and their projection of world's views or ways of living that more often causes clashes than harmony. Many of these worlds' views which inherently part of ² civilisational process and character, either secular or not, are equally creating more problems than solving it. Humans efforts to solving the problems through scientific approach have shown a similar pattern of ³ principle clash between man. The Covid-19 Pandemic, rises this phenomenon to the fore. The clash between people are deeper than what it seems when health and wealth are at stake. With limitations on physical movement and enlargement of global-virtual space, ubiquity virtual living-space expected to be accelerated and proliferated.

This phenomenon emphasises the enduring conflict between the globalist vs non globalist stance over the concept of society maintained by the later vs mobility, proposed by the first. The concept of ⁴ society is based on the notion of self-identity which identified with the positioning of individual within a

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Quoted in Fitri, Tresya (2013). As Edmund Burke puts it: *The cause of humanity it self..., the cause of mankind against ² their own kind, it's a war against principles, not nations against nation.* See Tresya Yuliana Fitri in *Theorizing Polarity*, Chapter 1, Background of the Study, Revisiting Morgenthau's Six Political Principles (SPPR) in *Subalternism: Tracing Indonesian Influence in the Process of ASEAN Regionalism*, MA Thesis, Collegium Civitas, Warsaw 2013, P. 11. See Huntington, Samuel, on *The Clash of Civilizations and The Remaking of World Order*, Simon & Schuster, United ³ Kingdom, 1996, Chapter 1-3, p. 20-55. Giddens, Anthony, Sutton, Phillips, *Essential Concepts in Sociology*, Polity Press, Cambridge, United Kingdom, 2014. Spatial constrain, both tangible and intangible. The latter, seems have not been facilitated well in the mainstream civilisational course

that concerns mainly with quantification of growth in terms of *Growth Domestic Products* (GDP), instead of well-being. Meanwhile, some societies have shown its capability to ⁵ survive challenge by depending on local wisdom.

The Javanese is one example, where the aspiration for well being and higher integration of mental and physical aspects are the strongest drive within their function and expression. Most of the mainstream policies have not touched the basic human existential problem that dichotomising between the subject I, the doer and the object, or the desires. This dichotomy, creates the ongoing conflict that weaken human's capacity to function and to express a high mental life order which guaranties the survival.

The sudden slowed down and static pace of physical life, the life-long compromised health due to the mitochondrial problems the SARS CoV-2 may cause, affect human healthy function and expression in all areas. This means, health as one of human basic function, will become very demanding and expensive in the near future. How do we must cope with it? How will we recover? Aligned with the concept of society and its tangible aspects to cater the intangible problems proposed above, is by focusing at things or people closer to us or to our local wisdom. The practical approach which is universally accepted in most civilisations and societies, is through physical - material approach as a gateway to tap into the intangible mental aspect. Amongst the Indonesian local wisdoms that range from the rigorous practice of Martial Arts, Folk Dances, Culinary and Shamanic also Religious Practices, there is one outstanding physical and mental routine that may indicate a high order mental life of the practitioner. This routine is known in its physical form as *Bedhaya* dance.

These study and observations are influenced by my work as a Yoga Teacher and Movement System trainer who deal with efforts to increase human efficiency and quality in day to day life. This leads ⁸ to my intense interests in human movement system to focus on observing human function and expression that goes beyond their physicality. In particular since Yogic science deals with movements, both tangible and intangible. The tangible aspect of movement is as gross as the physical movement we can observe in the musculoskeletal system, including the breathing. The intangible aspect is tougher to observe. The scientific

See International Institute of Management, "Happiness Economics and Well being Public Policy", Retrieved on 1 April. Most of the studies are newly conducted in 2020. One which is comprehensive, See Ganji, Riya, Reddy Hemachandra, " Impact of Covid-19 on Mitochondrial Based Immunity in Aging and Age related Diseases", *Frontiers in Aging Neuroscience*, Part of SARS-CoV 2 and Mitochondria, 12 January 2021, from disciplines have tried to mitigate these intangible aspects of human function and expression that range from philosophies to applied - experimental sciences, or from metaphysic to anything-quantum. Still, these ⁹ seem not to be the exact answer to tackle the fundamental problems that expressed in health and wealth. This could limit how the society must perceive its own cultural products and social phenomena. As in the case of *Bedhaya* modifications. The mental and spiritual aspects of *Bedhaya* seemed to be diminished from one modification to another.

This is where *Bedhaya* as a phenomenon reigns. The term *Bedha* which in Indonesian is '*beda*', literally means to differentiate or to pierce—underlined the label of anomalistic Politics and Cultures of Indonesia in world's politics. Perhaps that anomaly might be deeper than simply political. It may as well ¹⁰ concern how the Indonesians perceive their reality, including ways of gaining knowledge or even science. One universal and fixed standard on how science (which akin to the closer definition of truth) can be produced has not helped humanity to further their good causes. Despite Lakato's confidence on the nature of science as the highest most respected form of knowledge, we are still perplexed at how humanity ¹¹ arrives at certain consensus concerning whose or what system is superior. The duality between Superiority versus inferiority is a systemic disease on every civilisation.

Hence, the Javanology proposition on the possibility to assert the Javanese Method of Science, seems logical. Otherwise, there will be little possibilities to held a discourse over intangible aspects for the Javanese people to assess their human function and expressions, by the closest and natural methods available to them which often referred to as local wisdom. This type of proposition

could have gained supports through the discipline of praxeology as proposed by Bordeau (1882) which seems. The notion of metaphysic perhaps has changed with Feynman's research on the Quantum Electro Dynamic about the ⁹ Theory of Light and Matter and its calculations. Further, see: Feynman, Richard, QED, The Strange Theory of Light and matter, Penguin Books, Great Britain, 1990.

In particular referring to the battle of the Lyotard's "grand narratives vs meta narratives" as exemplified by Rajiv ¹⁰ Malhotra's studies on negotiating India's grand narrative post decolonisation by proposing to Great Britain to change the narrative as a form of "Soft Power Reparations" and at once will change the perspective offered by Sheldon Pollock on the zero values of India's ancient knowledge. In Indonesia's case, Suharto managed to write Indonesia's grand narratives. First by challenging the Hugo Grotius Doctrine of "*Mare Liberum*" through the Archipelagic Doctrine (*wawasan Nusantara* or the Horizon of *Nusantara*) proposed and accepted in the United Nation Convention on Law of The Sea (UNCLOS) and second, by the establishment of the Association of South-East Asian Nations (ASEAN). The implication hence, any reference to Indonesian history younger than the Majapahit era, will undermine Indonesia's grand narratives and the civilisational advancement (in Pollock's term: Sanskrit Cosmopolitanism) that had taken place pre colonisation and Islamisation eras. This may imply as well Indonesia's syncretic nationhood philosophy, should historical reference on *Astika* vs *Nastika* Philosophies embraced by *Kertanegara* of *Majapahit* are considered as significant in Nusantara's history. Not the Leninism (early 1900) that leads to series of Communist Internationale Congresses could be considered a fundament of Indonesia's nationhood grand narratives nor the *Nahdlatul Ulama* movement around those times could substitute the void. Further, see: Lyotard, Jean François on "*Les problèmes du savoir dans les sociétés industrielles le plus développées*" or "The Postmodern Condition: A Report on Knowledge".

This study aims at answering the questions about the significance of *Bedhaya* as a cultural phenomenon, and the potential benefit of *Bedhaya* for the society at large. Formally, this can be done by assessing the possibility to elevate the status of the Ritual and the Dance into the category of Intangible Cultural Heritage (ICH) (Unesco, 2003). In order to achieve that, it is necessary to define the indicators and to simultaneously classify the *Bedhaya* into the national inventory system based on the UNESCO definition on article 2, which include: (b) performing arts; (c) Social practices, rituals and festive events; (d) knowledge and practices concerning nature and the universe. As well as the scope of the safeguarding and inventory ¹³ on national level which are regulated on article (11), (12), (13), (14),(15) of the convention and on international level (article 16). Practically but principally as well, this can be done by transforming *Bedhaya* into a non - open staged performance type of physical and mental routines that are accessible to public at large, for both Javanese and non Javanese.

B. METHOD

This qualitative-descriptive study uses connective modalities between two distinctive disciplines which both are inclined towards higher integration of methods and efforts. The first one is the Yogic approach and method to gaining knowledge. By nature, *Bedhaya* dance belongs to the category of oriental movement system and evolution. Hence, a method of its own should provide an interesting dynamics to the occidental method by Rudolf Laban which I also employed in analysing the *Bedhaya* bodily actions. In this consideration, *Bedhaya* is positioned beyond its tangible form, that is a classical Javanese Court Dance, to more intangible aspects such as a creation of social and personal space and tool for high order of mental life and spiritual education conducted through physical approach. This study could gain some theoretical insights from the Lakatos "Methodology of scientific research programmes" which proposed that a good science is resulted from studies done in a continuum. ¹⁴ This continuum in the case of intangible aspects of *Bedhaya* as a phenomenon, may include the synchronic or diachronic approach in understanding the evolution and influence of language and terminological studies in the Javanese human function and expression at large through the Yogic Science.¹⁵ In order to increase a higher integration on the process of synthesis between the Yogic theory and the method I chose to analyse the phenomenon, including the dance—I adopt the

concept on the method of science proposed by Bourdeau (1882) which in the context of my study seems to represent the nature and stages of the work I am conducting in Human Function and Expression series. This approach has proven to be progressive and vast in terms of its applicability to various disciplines and modalities. Function and Expression are universal phenomena, in particular movement system which depends on anatomy and physiology. They are tools and indications of needs. What differentiates each human in the creation of needs and its fulfilment is only the degree of its physical and mental mastery.

C. RESULT AND DISCUSSION

Generally, it can be assumed that there are two phenomena of *Bedhaya*. The classical one which consists of twelve version of *Bedhayas* whose choreographies are considered have been lost. The ¹⁷ second, is the modified one. The latter is termed as the “*Bedhayan*” phenomenon. A phenomenon where ¹⁸ the dance is modified to an extent it has lost its characteristic, personality and philosophical meaning. The so called ‘compact-form’ of *Bedhaya* evolved since 1973. The modification could be a ¹⁹ consequence of social and political dynamics amongst other things to maintain public interests to enjoy and understand the absurdity of the ritualistic and the spiritual values of *Bedhaya*. However, the omission of certain movements which are considered as non essentials, needed to be questioned in accordance with its relevance to the spiritual values and characteristics of the dance, as “*A synchronic approach to terminology would deal with the state of the language characterized by the primacy of* ¹⁵ *concepts over terms and the primacy of vocabulary over grammar. The diachronic approach takes into consideration the evolution of language, ... exemplified by the awareness of word formation, the international nature of language and the primacy of written forms over oral forms* (Wüster, 1979b, pp. 61-63). Further: Campo, A. *The Reception of Wüster’s Work and the Development of Terminology*: Chapter “*The Allgemeine Terminologielehre*”, page 58-60. Doctoral Thesis. Montreal University. 2012. Retrieved on 13 Oktober 2020 from https://papyrus.bib.umontreal.ca/xmlui/bitstream/handle/1866/9198/Campo_Angela_2012_these.pdf

In this method, he classifies science based on the nature of the object and the methods suitable for each object. For ¹⁶ this study, the method of connection is used on Praxeology (object of science) as part of phenomenology and analysis on faith (division). The division of Praxeology I employ in this study is Praxeology basic with the somatic function as its fixed element, and praxeology special with the physical function as the variable. Further: Louis Bourdeau (1824 - 1900), *Théorie de sciences: plan de science intégrale*. Tome 1. Philosophie de sciences, G. Ballière et Cie (Paris) 1882, p.17, p. 50-53. Retrieved on 26 march 2021, from: <https://iris.univ-lille.fr/handle/1908/3841> <http://hdl.handle.net/1908/3841> Michi Tomioka, *Women’s Dances From The Javanese Court*. International Journal of Intangible Heritage. 2012. p. 81 ¹⁷ Retrieved on 26 March 2021 from https://www.ijih.org/volumes/article_418 Sawitri, Sawitri et. al. Critiques on the Ideologies of Contemporary Bedhayan Dances. Journal of Indonesian Society ¹⁸ and Culture 9 (1) (2017), p. 105 March 2017, DOI: [10.15294/komunitas.v9i1.7497](https://doi.org/10.15294/komunitas.v9i1.7497) Ika Ayu Kuncara Ningtyas, Slamet Md, *Bedhaya Sukoharjo Pematatan Oleh M.TH. Sri Mulyani, Gelar Jurnal Seni* ¹⁹ *Budaya*.

Argued by Tomioka on the case of *Pematatan* or compacting efforts of the long form into the short form. In particular on the account that classical recommendations given by the two dancers authorities were not followed through by the experts. Tomioka goes further to imply the case of *Pematatan* with the ²⁰ phenomena of ‘westernised’ or internationalised traditional dances as in the case of Ramayana Ballet.²¹

The cases above seem to indicate the problem of philosophy in general, rather than simply a social or artistic problems. For this reason, I propose a third phenomenon, which separates *Bedhaya Ketawang* as distinctive from the two, based on the assumption that its inaccessibility to public has made the entire *Bedhayas* phenomena misunderstood by the public.

This implies that the public sees the art and the ritual as simply as an artistic performance, devoid of spiritual efforts behind the scene, and the inherent values, attitude, qualities that intend

to be achieved by the classical *Bedhaya* dancer. Presumably, *Bedhaya* has to be seen as a process of spiritual, mental and physical education which symbolically represented as a dance. Hence, dancing *Bedhaya* will require a spiritual mastery. Thus, appropriate education is needed to shape the *Bedhaya* practitioner to emulate the mental and movement qualities of the classical *Bedhaya Ketawang* dancers.

Function and Expression

Function literally is defined as professional or official position, action which is specially fitted or used for which a thing exists (akin to purpose), any of a group of related actions, contributing to a larger action (such as in bodily action and movement, also physiology) .²² While expression, literally is defined as ‘an act, process, or instance of representing in a medium (such as words), something that manifests, embodies, or symbolises something else, a significant word or phrase, a mathematical or logical symbol or a meaningful combination of symbols, and a detectable effect of a gene’³ Movement itself has broad definitions and is defined as, ‘the act of process of moving, especially in relation to a place, a position or a posture, a particular instance or manner of moving, action or activity, trend or tendency, a series of organised activities working towards an objective’ . It is also defined as²⁴ motion, or the rhythmic character or quality of a composition (music, dance), can also be defined as cadence, or particular rhythmic flow of language .²⁵

Bedhaya and Bedhayana

There are two spellings used to refer to the sacred dance. One is *Bedaya (Bedoyo)* and the other one is *Bedhaya*. In Javanese alphabets, these refer to two different alphabets. There are two Sanskrit. Both are spelled as *bedha*. Hence, the spelling of *Bedaya* or *Bedoyo*, will likely to refer to *bedhaya*. The word stems from the root *bhid*, which forms variety of terms that represent a process of²⁶ breaking of parts, disunity, or indicating something that different as well as a degree of persuasion to something seductive. The sources of these meanings are traced back to several scriptures such as Mahabharata and Upanishad, amongst other things. Hence, the practical use of the term seemed to be depending on the context.

However, the spoken Sanskrit dictionary defines the meaning of *bheda* and *bhedayat* distinctively. *Bheda* indicates disunity, division, difference, and contrast. While *bhedayat*, is a form of indeclinable particle (Monier-Williams) which in spoken Sanskrit it evolves into a causative verb as *bedhayati* or *bedhayate* which mean to win over, to seduce, to split, to unsettle, to perplex, to set a variance, amongst other things. While other varieties such as *bhedana* mean breaking, splitting, destroying or act of destroying, as well as penetrating—with *bedhatas* indicates something which is being singled out, according to differences or diversities, something individual or separate .

Yet, the latter (*bedhatas*) is quite interesting in terms insights we can abstract from its morphology. If the syllable *ta* is separated from the term, it concerns court romance and power too, . ‘Ta’ can refer to²⁸ three different parts of female anatomy such as womb, hip (*nitamba*) and breast (*stanya*). Though, both themes of power and romance of *Bedhaya Ketawang* behind the scene, should be a subject of separate study. *Ta* defined as womb, seems to be an interesting phenomenon seen either from diachronic or synchronic approach which formed a broad range of meanings which seemed not to be related by context. They are: virtue, crossing, wicked man, warrior and thief . Despite no direct references to the seductive or²⁹ romantic nature of the dance and of the ritual, the terminology of *bedhaya* alone seems sufficient to provide us an insight on the nature of this ICH, as an embodiment of high mental life, In particular the Surakarta’s version of *Bedhaya Ketawang*.

Bedhaya Ketawang : The Yogic Perspective on the Evolution of Human Movement System. Yogic discipline views the human stage of movement evolution from the perspective of oneness. The evolution of human movement is started when human standing erect around early Pleistocene epoch. This evolutionary view stems from the assumption that the perfect erect posture, perfect bipedal walking and running are the precursor for the first great and new muscle movements. This perfection is achieved through the action of spinal musculature, assisted by the limbs muscles. Course of evolutionary cell biology which divided the specialisation of the cells to two types of muscle functions. First, for locomotion and various purposeful and complex movement (musculoskeletal function) and

second, for digestion, circulation, excretion and reproduction (smooth muscles function).

Physiologically, the role of the skeletal evolution is connected to longevity and powerful and complex movement performance. Hence, the Yogic exercise which is known in Sanskrit as Asana system, evolved accordingly in the sequence of Evolutionary Cell Biology. The term Yoga which is translated as union or contemplation for higher integration and concentration could be derived from this aspect, in which human is seen as an inherent part of other beings.

However, the representation of this evolutionary process in the form of a concrete civilisational product such as in *Asana* and *Pranayama* systems of physiological and physical education seem to perplex the mass understanding over its significance to human physiology. Hence, the paradox: the ability to execute power and speed or complicated patterns performed by limb movements is considered advanced and desired—and the lack thereof, is considered primitive as per current trend and understanding. This paradox is only one example from the plethora of examples on how our civilisation³¹ tend to see, perceive and interpret phenomena.

Fortunately, as a system of Vedic philosophy, Yoga has an integrative methods of justification which requires higher corresponding truth between three modalities to gaining the correct knowledge. Hence, amongst all branches of Yogic discipline, the ultimate achievement is reached through the establishment of Raja Yoga. In this discipline, the reference to correct knowledge and understanding is outlined in the early verses of Raja Yoga Sutra (1- 7).³² The term knowledge is used in the translation of *pramana* (or *pra - manas* or before thought/mind) of broad variety of aspects that require reason, measurement, proof or evidence. *Viparyaya* is translated³³ as mistaking anything to be the reverse or opposite of what it is. Any Paradoxical Phenomenon could³⁴ stem from *viparyaya*. *Vikalpa* as verbal delusion is translated as variety, option, choice, irresolution, indecision, hesitation or doubt. While *Nidra* is quite literally and symmetrically translated as sleep or the³⁵ non painful type of thought waves and the last is 'memory' or *Smartayah*, with the root '*smrti*' which means what is remembered. Yoga is a part of Indian six philosophical system, called Vedanta. In this system, there *Asana* is defined as a stilled-position or motionless position hold comfortably for a period of time. This³¹ motionlessness is equal with deeper concentration which by nature is incompatible with the body in motion. See Shyam Sundar Goswami p. 36. (1) *Atha Yoganusasanam* (now yoga is explained). (2) *Yogas chitta-vritti-nirodhah* (Yoga is restraining the activities of³² the mind). (5) *Vrttayah -pancatayyah klistaklistah* (there are five types of thought waves, some of which are painful, some of which are not). (6) *Pramana-viparyaya-vikalpa-nidra-smrtayah* (the five kinds of thoughts waves are correct knowledge, erroneous understanding, verbal delusion, sleep and memory) (7) *Praktyaksanumanagamah pramani* (direct perception, inference, and competent testimony are proofs of correct knowledge).

Are six schools of Philosophy, . The source of the Philosophical system above is Vedanta whose pillars are scriptures, reason and experience that are compiled through the processes of *shruti* or what is heard and *smrti* or what is remembered. The implication from the description above towards understanding *Bedhaya* as a phenomenology of human action, which is composed by function and expression will focus on its bodily action through two theoretical approaches of Yogic Principle on Concentration and Laban Movement System.

The Phenomenology of *Bedhaya*

This analysis attempts to answer the first problem about the significance of *Bedhaya* as a phenomenon. Its existence and character is beyond dance, or rhythmical movement rendered into a logical structure or patterns and presented with musical background in the glory of symbolism (custom, colours, ornaments, hair dos). What makes it a phenomenon lies in its sacredness and mystical nature, in particular the origin of its creation.

The system of the referred logic is considered as appropriate for both extremes, the oriental system of knowledge and the occidental system. The basic tenet of the method is to challenge the conventional and mainstream method of scientific inquiry in gaining knowledge for particular subject which considered either anomaly, such as consciousness and taboo as esoteric or 'fictive' as God and Ghost Meanwhile,^{38 39} the phenomena have been around us, dynamically enliven within any society.

Bedhaya as a form of ICH and phenomenon, is one from the plethora of subjects hard to discuss by the mainstream standard. Hence the Yogic Perspective is adopted. Unless, it is done as business as usual: seeing *Bedhaya* as an artistic creation such as dance and music. However, as a phenomenon of (1) *Purva Mimamsa* founded by *Jaimini*. This school prescribed the dualistic concept of heaven and hell, righteous and ³⁶ unrighteous action, reward and punishment are the fundament of the system and ritual is a prescription to invoke the Gods, to attain heaven. (2). *Uttara Mimamsa* founded by *Maharishi Vyasa*. It is pure and non dualistic *Advaita Vedanta*. This philosophy is the basis of *Jnana Yoga*. A path to liberation through knowledge. This philosophy operates on a deductive principle that all phenomena are parts of the phenomenon of the Almighty. (3). *Sankhya* by *Kapila Rishi*. A *dvaita* or dualistic (*vedanta*). This system of thinking that separate matters from spirit. (4). *Yoga* by *Patanjali*. It is considered as a practical system of concentration. Often referred to as Raja Yoga. This philosophy focuses as studying the mind. (5). *Vaishesika* by *Kanada Rishi*. This philosophy presents the material or scientific view of the universe where all things are made of atom as its basic units. Though, this system is disappointing due to the development of quantum theory that capable of breaking down indefinitely an atom. (6). *Nyaya* by *Gautama Rishi*. The term *Gautama* is often referred to as "*Budhha*". He argues that God, or *Ishwara* (God in shape, forms or symbols) is responsible for the creation of the world. See Sw. Vishnudevananda, *Mantra and Meditations*.

Shruta or *shruti* refer to the Vedas which was created through revelation which was heard. Literally it means, what ³⁷ has been heard; hearing; the musical notes; holy learning; sacred knowledge; reported, heard of, learnt, ascertained; understood; well known, famous, celebrated. *Shrutipradhana* refers to the supremacy of the *shrutis* over all other proofs of knowledge (p.173). *Smrita* refers to something that is remembered, mentioned, handed down, prescribed. While *Smrti* refers to memory; one of the five *vrittis* listed in *Patanjali Yoga Sutras*; tradition, law, the body of memorial or traditional law, canon, Vedic texts transmitted by memory; (p. 175). See also *Vritti* (p. 216) , *Dharma Shastra* (p. 54) and *Manu Smriti* (p. 105). *Vritti* is defined as modification arising in consciousness; circular movement of consciousness; five mental modifications by *Patanjali*...; being existence; abiding, remaining; attitude; being in particular state or condition; action; movement; function; operation of mind; thought waves; the power or force of a word by which it expresses, indicates and suggests a meaning; patterns; circles (p. 216). Further: Sw. Yogakanti, *Sanskrit Glossary of Yogic terms*, Yoga Publications Trust, Bihar, India, 2007.

Mystic and sacred ritual or educational (*Bedhaya Ketawang*) would require a different approach. Hence, the best method to approach such an unfamiliar terrain, should be regressed it to its source of tradition or civilisation. This seems to be aligned with the proposition offered by Bourdeau in his *Praxiological* methods. Human action is at the lowest hierarchy of his division of science, where intuition and connection are required for the analysis. This as well could provide some insights to Lakato's methods of research programmes, where the notion of science and pseudoscience are relative. These two methods, despite lacking in popularity and supporter, could bridge the eternal scientific conflict based on Kuhn's revolution or Popperian falsification.

Seen from this 'subaltern' eyes, the conflict between all dualities indicate the existence of *viparyaya*. Thus, one measure on mitigating it should be by operating the reverse logic or the opposite method. As for *Bedhaya* analysis, the result of the the *Laban's* movement system and bodily action analysis is triangulated by the Yogic theory of Concentration. This is done in order to see any corresponding, connectivity or synthesise in results or conclusion between those methods. In *Raja Yoga Sutras* verse seven, the correct knowledge or knowledge based on fact can be proofed in any of the three ways (which corresponds to triangulation method). But none of the proofs should contradict the rests. These methods are direct perception (knowledge derived through direct experience by the senses), the second, is inference, which is based on reasoning where no physical experience is required but purely involvement of logic or past experience, and the third is competent testimony. However, the requirements of ethical, moral, mental, physical and spiritual disciplines are inherent in the production of this type of knowledge. Hence, the system renders hierarchically the eight '*angas*' or principles which include the practice of : (1) *Yama* and (2) *Niyama* or rule of conduct

and observances, (3) *Asanas* or Postural exercises, (4) *Pranayama* or breathing engineering, (5) *Dharana* or concentration, (6) *Pratyahara* or senses withdrawal, (7) *Dhyana* or meditation and (8) *Samadhi* or self realisation. (2) In the system of Raja Yoga, *Yama* and *Niyama* are not prescribed. The practice started from the process of senses withdrawal (*dharana*) and higher. However, in the *Hatha* Yoga discipline where *asanas* and *pranayama* are the backbones of the practice, the rule of conduct and observances are necessary and primary. As a consequence, the Raja Yoga system develops a broad and advanced hierarchy of⁴¹

Concentrations which leads to the highest level, called *Samadhi*, which is a non dualistic state, indicated^{42 43} by the absence of the subjective and objective aspects of consciousness into supreme consciousness. Despite focusing only at the lowest hierarchy of concentration, the highest hierarchy is the key in understanding the paradoxical phenomena human faces in daily life. The lowest hierarchy of ordinary state of concentration is suffice to provide some insights to current affair of humanity on why what is considered good is unnecessarily good or true and the vice versa.

The ordinary state of concentration is a familiar terrain and a good start for the majority. It is helpful in bridging them to the next state. At this state, all gross and tangible physical activities and movements are easily identified for imitation. However, theoretical knowledge is needed to shape the vision far. Hence, in the practical application as in the *Bedhaya* case, its monotony is understood and well accepted as necessary for the purpose of concentration and meditative training. In order to do that, the audience need to understand its theoretical significance for human's higher nervous system evolution which requires body stillness, which is Yogic.

The lack of Yogic perspective in most of Javanese cultural heritages, perhaps due to the syncretic nature of the Javanese civilisation which seem has no necessity to clearly defined its religious or spiritual puritanism amongst eras. Yet, indications are shown through several verses found in *Nagara Krtagama* or *Kakawin Desa Warnnana*. Univocally, the term Yoga is referred as a way of life for the Javanese Kings in particular during the reign of *Kerta Negara* when the highest achievement of *buddhi* or intellect is considered the highest—regardless of the state's religious status. In Yogic views, *Buddha* is a Yogi with no relevance with the founding of a religion named *Buddha*. In particular, there is a reference of a combining terms as '*Siwa Budha*', which presumably unique to the Javanese Kingdom. The reference is strengthened by the use of a phrase '*Siwa Loka*' as a realm where⁴⁵ the transformation or liberation has taken place. This phrase is used to refer to the term '*Swargga Loka*',⁴⁶ which refers to *svarga* or heaven in Sanskrit.

Depending on the quality of the transcription, transliteration and eventually the interpretation, those aspects discussed above indicate that the Javanese had naturally inclined to syncretism and shaped a spiritual and religious practice based on these insights. This leads to conclusion that the *Bedhaya* practice, 1. Ordinary state: constantly changing sensory images in the mind. 2. *Dharana* state: interrupted flow of one image⁴² (sensory in origin) in the mind. 3. *Dhyana* state: continuous flow of one image (sensory, extra - sensory, and super sensory, without any break. 4. *Vitarka Samadhi* state: image of one "essential" (pre-sensory), being isolated from the rest. 5. *Vicara samadhi* state: image of one 'thatness', as if in the experience of the '*Tat Twam Asi*' principle of 'That Though Art' from the Great proclamation system of the *mahavakyas*. It is also pre-sensory. 6. *Ananda Samadhi* state: An experience of super consciousness, with uninterrupted bliss (non-sensory). 7. *Asmita Samadhi* state: realisation of de individualised consciousness (non -sensory). 8. *Asamprajnata Samadhi* state, further: Shyam Sundar Goswami, P. 35. The lack of reference to physical educational system as asana or pranayama (the privilege of Hatha Yoga system) indicate that the Javanese nobles seemed to adopt the higher aspects of Yoga and other⁴⁹ forms of Yoga such as Bhakti and Karma, which lead to the highest evolution of concentration which in Javanese terms, is known as "*Manunggaling Gusti lan Kawula*" or the union between the almighty and the self.⁵⁰

The terms indicated in the verses, such as *sad guna sastra*, *tatwo padesa gama*, *mahotsaheng prayoga kriya* are referred to as Kerta Negara unique qualities compared with the previous rulers due to his understanding of six prominent natures of the philosophy of religious doctrines, desiring truth, establishing⁵¹ '*jina -brata*', attempt to practice Yoga....⁵² These *angas* or principles above are

discussed, because they presumably could and should be indicated through the practice of *Bedhaya Ketawang*. This emphasises a staggering difference from the ⁵³ *Baharatyanatham* culture in many aspects. Especially, concerning the nature of the energy or *guna*, the ⁵⁴ range of movements, directions and fundamental stances use in the dance as well as the ‘*rasa*’ (feeling) which is shown during the performance.

Rudolf Laban’s Aspects of Human Bodily Actions.

Through Laban works, human action and movement are transliterated into an elaborative and extensive as well as complicated notation of movements patterns. In his words, on what inspires man to move: A reference from Kieven, 2003 quoted from Wikipdia on Kerta Negara indicates the Tantric Syncretism during the era. ⁴⁷ This phrase could be understood as *Vedanga*-an auxiliry to *vedas*, the *Vedanga* number six: (1) *shiksha* or the science ⁵¹ of correct pronusnciation, (2) *kalpa* (rituals and ceremonies), (3) *Vyakarana* (grammar), (4) *nirukta* (etymological explanation of different Vedic words) and (5) *Chandas* (the science of prosody), (6) *Jyotisha* (astronomy). “ *Man moves in order to satisfy a need. He aims by his movement at something of value to him... tangible... or intangible.... So, movement evidently reveals many different things. It is the result of the ⁵⁵ striving after an object deemed valuable, or of a state of mind. Its shapes and rhythms show the moving person’s attitude in a particular situation. It can characterise momentary mood and reaction as well as constant features of personality. Movement may be influenced by the environment of the mover.* ⁵⁶

Movement functions to fulfil variety of needs and values tangible or intangible, daily, including to attain worship, prayer and rituals or ceremonies or simply to attain works. These aspects have lead to human capabilities to develop certain levels of expressiveness, in particular in the area of worship, liturgy and rituals, compared to other races, the European has lost the habit and capacity to pray with movement . ⁵⁷ In Laban’s view, the late civilisations, have resorted to spoken prayer in which the movements of the voice organs become more important than bodily movements. Speaking, then often expressed into singing . Hence, it can be indicated whether or not a man will consider his life or an event as a tragedy or ⁵⁸ comedy (in this case, its sacredness too), from the quality of the movements alone.

However, human’s tangible and intangible needs and values can lead the movements or in particular man’s biomechanics to also create both tangible and intangible ways of attaining the values. Especially the refined type of movements and bodily posture which can be represented through handcrafts and gastronomy. Following Laban’s theory that all of human needs and values which are perceived through senses must be expressed through bodily movements.

Laban movement Aspects Chart ⁵⁹

Bedhaya Ketawang Analysis through Laban’s Movement System and efforts on Bodily Actions. ⁶⁰ The data from the movement patterns, aspects and factors in *Bedhaya Ketawang* is derived from the newest documentary under the auspices of the of Department of Culture and Tourism Indonesia . Laban also creates a comprehensive Movement Notation System, which is known as ‘*kinetography*’ on his book ⁶⁰ *Principles of Movement and Dance Notation* (1975). This Notation System helps anyone to record and re-read the entire structure of a dance into notations, in order to reconstruct the movement sequence and style entirely, without ever seeing the performance it self, provided that the person knows the principles of Kinetography. This notation is similar as would for a composer and arranger with a music composition. Further Laban, 22.

Hadiartomo, Hardiartomo, “BEDOYO KETAWANG - narasumber GUSTI KANJENG RATU KOES MOERTIYAH ⁶¹ WANDANSARI, KP. SULISTYO TIRTOKUSUMO”, Youtube, 3 December 2020. 23.56,

Table 1. Space (p. 38)

Laban’s Aspects/Type	Examples of Elementary aspects/factors	Results
Direction	Left forward- forward—right forward. Left backward - backward - right backward	Left forward - right backward
Level	High - Medium - Deep	Medium

Extension	Near - Normal - Far	Near
Path	Straight - Angular - Curved	Straight

Spatial Aspect: limited spatial use and direction on horizontal plane, and the limitation is emphasised vertically which is reaching the medium level. These two spatial aspects are integrated by the extension of joints range of movement which is near the centre if compared with *Bharatyanatham* or Ballet. These all aspects are easily seen through the straight path shown by the floor works. Hence, the spatial aspect both tangible and intangible concerning the meditative aspect of *Bedhaya*, in particular *Bedhaya Ketawang* fulfil the basic requirements of Yogic Concentration principles.

Table 2. Time (p. 41)

Aspects				Results
Speed	Quick	Normal	Slow	Slow
Time Units	1, 1 1/2, 2	3, 4, 6,	8, 12, 16	8,12,16
Tempo	Presto	Moderato	Lento.	Lento.

Time Aspect: Laban’s indicators show that the movement is conducted slowly. Though the Laban’s time units of 6, 12, or 18, may not correspond directly to the speed shown in *Bedhaya Ketawang*. This applies for the metronome or beat of “lento” category which is equal around 40 - 60 beats per minute. Nevertheless, the slowest the movement, the stillest the space, the higher the concentration.

Table. 3. Weight (p. 43)

Aspects				Results
Force	Strong 2:1	Normal 1 : 1	Weak 1/2 : 1	Weak
Accents	Stress-ed	In between	Unstre-ssed	Unstressed
Degree of tension	Tense	In between	Relax	Relax

Weight Aspect : the indicators show that the *Bedhaya Ketawang* uses weak muscle force in its movement⁶² production with unstressed accents or lack of extreme tension, force or speed between movement patterns. All movements are done in monotonous flow. This is emphasised in the degree of tension shown in the movement and the stance which is relax. This indicates an active meditational and concentration capacity as well.

Table 4. Flow (p. 49)

Aspect				Results
Flux	Going	Inter-rupting	Arresting	Going
Action	Conti-nuous	Jerky	Stopped	Conti-nuous
Control	Normal	Intermi-ttent	Complete	Complete

Body	Motion	Series of Positions	Position	Motion - Position
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Flow Aspect: the indicators show that the flux of the Bedhaya Ketawang movements are going from one movement to another, without any accentuation of stronger force between the shifts of any movement. This strengthened by the action taken on the movement which is continuous, with a complete control over the body and the movement. In the 'body' factor, Bedhaya Ketawang indicate the mixing of motion and position. In particular the long 'ritualistic' form where the sitting position is indicated at the beginning. In general, Javanese Traditional dance combine the aspects of motion and position.

Bedhaya’s Significance for the Society at Large.

This section answers the questions about significance of *Bedhaya* for the society at large, and the modifications that can be made in the tradition to cater the social needs for the physical and mental cultivation, creation of new space within and without. Hence, *Bedhaya* can be transformed as a living tradition. In order to do that, some assessments need to be done in particular the movement factors and its possibility for enhancing and enriching it under the oriental movement system influence. The dance shown in the references of 2010 (December 20) and 2020 is the original version of *Ketawang*. As a comparison, ^{63 64} Tomioka’s works can be observed in the reference of *Pangkur* in 2020 (August second)—with a significant difference on the leg stance. Physiologically, the *Ketawang* fundamental stance seems more ergonomic. ⁶⁵

Those references of *Ketawang* indicate the proprioceptive and interoceptive bodily actions as Accent seems to be subjectively defined in movement analysis. Further: Xavier Mora, Marta Pellicer, Understanding ⁶² and Measuring Rhythmic Quality in Dance. What is movement accent? Shown through the movement patterns (without referring to each particular movements and sequences in the Javanese technical terminologies). A broad practical reference towards the dance movements terminologies could be done on a larger project concerning practical application and recommendation for *Bedhaya’s* modification principles and policy. For example, the creation of system of physical and mental education of “*Bheda-Yoga*”, that incorporated aspects from Asanas and pranayama, and or Pencak Silat for the foundation of *Bedhaya* dancers both as performers or as 'sadhaka' or spiritual aspirant or “*Bheda Yoga*”.

From the audiovisual references mentioned above, some universal patterns of movements are consistently performed. Interoceptive patterns of activities are shown through continuous hip bending to squatting from the basic to intermediate or advanced level, accompanied with the suitable breathing requirement which command longer exhalation on shorter inhalation.

Proprioceptive patterns activities are shown through foot work such as soft step, tap, glide/slide performed on bent hips, such as in hand work: finger locks (*mudra*) - to limited extend, swaying and gliding one arm while locking proprioceptively the other side of the arm (coordination and disassociation simultaneously). Proprioceptive Joint Movements involved in the dance are wrist, ankle, neck.

D.CONCLUSION

The Laban’s analysis shows the significance of *Bedhaya Ketawang* bodily movement as universal as human fundamental movement patterns that occur in many type of physical activities, sports and dances. As a phenomenon, it indicates high mental performance of the Javanese Court Culture. However, the *Bedhayan* phenomenon may mean that this achievement seems not fully reflected or understood by the commoners. There are two reasons for this. First, the effect of globalisation where life is paced faster and people are lacking in capacity to focus. Second, the lack of deep knowledge about the cultural root of the practice. The latter is indicated through the Yogic Theories which traced back the fundamental nature of Central Java Hinduism and Buddhism influence

which seems to hint several types of Yogic Traditions being practiced by the Court, but Hatha Yoga. This indication implies further studies in specifying the syncretic spiritual and religious influence towards the ancient Javanese Kingdoms in order to understand or measure its influence towards today's Javanese Culture. For this reason, *Bedhaya* seem to be a strategic starting point. As a sociocultural phenomenon, *Bedhaya* at large signifies a potential for mental and physical spatial creation for educational purposes in self regulation and resilience. In other words, *Bedhaya* could⁶⁶ be re-modified to fit the public needs in accessing high quality movement patterns for higher mental life trainings, which represented in the form of a continuous and extracurricular physical and mental education program. The patterns and style of delivery indicate a similarity on Yogic Physical Education system and exercise where the starting point is the enhancement of mental life that is indicated by the predomination of See Sullivan et al, p. 9-11.⁶⁶ Concentrations within the activities by specialising on ability to control and manage movements to fulfil the requirement of the intended mental growth that implies to survival and evolution. At the end, what protects a person in rough condition is the optimum state of their high mental performance that leads to physical health. Hence, the effort to engage public in assessing the benefits of mental and physical training from *Bedhaya* as an alternative to physical exercises and meditative training could strengthen the safeguarding efforts mentioned above. This include the activities of transmission, enhancement, promotion, protection, preservation, research, documentation and identification.⁶⁷ As per 2020-2021 listed safeguarding efforts on ICH and the previous approved lists, *Bedhaya* is still not included amongst other Indonesias' ICH registries. This effort could also fulfil one aspect from the⁶⁸ fourth Indicator on Sustainable Development Goals defined by the United Nations. ⁶⁹ As implied by other civilisational grand narratives from China to Thailand, from the Hellenism to Latinism of Europe, even to the pragmatism of America, Indonesia can as well preserve the legacy of the grand narratives that had been done by previous leaders of Indonesia and *Nusantara*. As proposed by Lakatos, a science should be a result of a research programmes in a continuum to be regarded as a progressive science. So does the life of a nation-state, culture, tradition and religions which all depend on knowledge as the real currency for any bargaining position within a society. The efforts to study a distinct tradition of five hundred years as *Bedhaya Ketawang*, should lead to the expansion of *Nusantara's* civilisatio and cultural significance that may assist in understanding better what makes Indonesia a nation and a state—to an extent that reformulation of *Pancasila* Doctrine could be envisioned through future historical findings. In particular if Indonesia can negotiate the soft power repatriation as proposed by Rajiv Malholtra to Great Britain for India. This should lead to more discoveries or justification on the nature of Indonesia's historical, social, political, legal and economical system. Those may help Indonesia to understand what seemed to be her covered liberal-syncretic-cosmopolite nature, where once upon a time, *Astika* or *Nastika* were all welcome. Turning to local wisdom, or any tradition closer to local wisdom, should assist the process on becoming a resilient nation and state, even beyond pandemic covid-19.

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