

THE MEANING OF MOVEMENT IN *BEDHAYA KALINYAMAT* DANCE BY HADAWIYAH

Sawitri¹; Bani Sudardi²; Wakil Abdullah³; I Nyoman Chaye⁴

¹Cultural Study Doctorate Students, Universitas Sebelas Maret, Surakarta, Indonesia

^{2,3,4}Universitas Sebelas Maret, Surakarta, Indonesia

¹putri_sawitri@yahoo.com; ²banisudardi@yahoo.co.id

³abdullahwakit@yahoo.com; ⁴nym_chaya@yahoo.com

ABSTRACT

The meaning of movement is meaning in connotative and denotative senses or actual and analogical meanings. The interpretation of meaning is made using code and sub code. Connotative meaning can be defined as sub code and denotative one as code. Meaning is a concept contained in the signs revealed by signifier. The dance work studied for its movement by message sender is the meaning to be captured in a work. Sign can be interpreted by considering interpretation as representative as long as the reference to the object is the same so that the sign can be called other sign and so forth so that sign encounters an everlasting semiotic process. A sign represents something of a generated or changed idea, what it represents is called object or what it delivers, meaning: an idea generated from its interpreter. The meaning of movement in *bedhaya kalinyamat* included the following levels: *Hastha Sawanda: Pacak: diarani cak-caan, Pancad: singged, Ulat: polatan, Lulut mbanyu mili, Luwes besus/solah, Wilet: sekaran, Irama: rasa gendhing, Gendhing iringan tari. Wiraga* regularity: dancer's body movement: finger, wrist, shoulder, elbow, neck, knee, etc, *Wirama*: harmonious movement pattern, *Wirasa*: comprehension level in dancing (pleasant, sad, happy, firm, tender). The meaning of *bedhaya kalinyamat* dance movement: represents sorrow, revenge, disappointment, war, submission to fate, spirit composure with the movement of *manembah marang Gusti*. The meaning of life included in dance movement with the message delivery in the work made the interpretation could be capture by art devotee.

Keywords: Dance, Movement meaning, work, *bedhaya Kalinyamat*, message expression.

A. Introduction

Bedhaya Kalinyamat dance is the one by an ISI (Indonesian Art Institute of Surakarta) lecturer, Hadawiyah. *Bedhaya kalinyamat* dance takes Kalinyamat character that has bravery, tough, firm, self-confident, and prestigious spirit. Kalinyamat character was an elegant, beautiful, persistent and wise woman. This character represents sorrow because of Demak Kingdom's collapse. Demak Kingdom was collapsed due to Islam religion's proselytizing by Sunan Bonang. At the same time, Raden Patah also proselytized Islam religion from Majapahit (East Java) to Demak Bintoro (Central Java) (Hadawiyah: 2009).

Raden Patah has two sons: Pangeran Surawiyatan and Sultan Trenggana. One of Raden Patah's sons succeeded Raden Patah's reign. His two sons have persistence and tenacity with leadership spirit. Sultan Trenggana got married and had a child named Sunan Prawata. Sunan Prawata thought of killing his uncle, Surawiyata. The intention of killing was canceled and the reign was given to his brother. Kalinyamat killed Surawiyata and the blood affected Prawata's eyes leading to his blindness. Kalinyamat married Pangeran Hadiri (Hadawiyah: 2009).

Sunan Prawata, Pangeran Surawiyata, Sultan Trenggana, and Kalinyamat were disciples of Sultan Kudus. Surawiyata had a son named Arya Panangsang. Arya Panangsang thought of mastering Demak throne and he killed Sultan Prawata. The kriss he used to kill Sultan Prawata was named *Stan Kober*. Kalinyamat found out that Arya Panangsang has

murdered her husband. She took the oath to meditate barely covered by her hair string in Danaraja jungle. Kalinyamat posted announcement stating that whoever can kill Arya Panangsang can take Demak throne with Sultan degree. Kalinyamat's meditation would not end until her hair was smeared with Arya Panangsang's blood (Hadawiyah: 2009).

Bedhaya Kalinyamat dance work tells about Kalinyamat's struggle for taking revenge for her husband's death. The character of Kalinyamat was full of affection, wise, smart, faithful, and tender. The dance work was divided into three scenes:

1. *Gerak garap bentuk* (shape work movement): In this part, the representation of Kalinyamat's anxiety is presented in the form of *bedhayan*. The presentation of *bedhayan* features group dancers with flowing movement. The dancers exit from many directions, filling in the space accompanied with *tembang* vocal and illustration music. One of dancers walks to the center of stage while performing *tembang* vocal, while the other ones creating a circle facing to the dance in the center. The dancers stand while performing *bedhayan* movement pattern like *Angglir Mendung* movement and *mangklung*, *sukarsih*, *sekarsuwun*, and other movements. While performing *bedhayan* movement accompanied with *gending kemanak*, Kalinyamat character has not been prominent.

Dance movement represents conflict between *Arya Panangsang* and Pangeran Hadliri to compete for Demak kingdom's throne. At the same time, Kalinyamat character restrains her spirit agitation because Pangeran Hadliri was killed in a fight against Arya Panangsang.

2. *Garap bentuk* (shape work) of *bedhaya kalinyamat* dance was presented in the form of couple using property to support *cundrik* (small kriss) movement. Three dancers appear as the characters, one of which is Kalinyamat. Other characters are Pangeran Hadliri and Arya Panangsang. In the beginning of scene, Pangeran Hadliri appears performing *tembang vocal* in the right behind corner position surrounded by left front corner-dancer. Arya Panangsang performs *tembang vocal* in right behind corner position surrounded with group dancer with *bedhayan* movement. Both of them are battle between Pangeran Hadliri and Arya Panangsang.
3. Movement in *bedhaya Kalinyamat* uses stabbing, sticking, clearing-away, *srisik* and battle movements equipped with angry, hate, and revenging character.

The representation of Kalinyamat's sorrow, disappointment and anger over his husband (Pangeran Hadliri)'s death eventually cultivates in emotional explosion expressed through an oath of making meditation in nude condition. The meditation would end when Kalinyamat has been able to wash her hair with Arya Panangsang's blood.

Garap Bentuk: The working on Kalinyamat character's emotion is applied to a silhouette representing Kalinyamat character that puts off her dress one by one in Kalinyamat character scene. The cloth is vibrated and swayed and fell down. Some dancers follow and the hair dangles. The exploration of cloth movement and dangled *samparan* is carried out with dense movement.

The fourth part:

It represents Kalinyamat character's submission to fate in worshipping and submitting to God to apply for justice against the evil who has destroyed her spirit.

Garap Bentuk: This scene features the form of *sesaji* (ritual offering) work. The pattern of *sesaji* movement is done with flowing intensity to feature the feeling of submission. The *sesaji* movement is accompanied with *gamelan sekaten*.

The working on dance work named *Bedhaya Kalinyamat* was taken from the story of Demak's history related to Arya Panangsang, Pangeran Hadliri and Kalinyamat's character. The expression of movements is featured in *bedhaya Kalinyamat* dance work. The movement is featured corresponding to a choreographer's creativity, in this case, Hadawiyah's, a teaching staff of Female Dance in Indonesian Art Institute of Surakarta (ISI Surakarta).

Dance is human work expressed through beautiful and rhythmic movements (Soedarsono, 1998: 9). *Bedhaya Kalinyamat* dance work is the one with beautiful and rhythmic movement vocabularies. The expression of spirit feeling poured through movement is the form of expression as the performer of message to be delivered to spectators, observers, and dance art devotees.

Daily movements are put into dance movement to express the work performed. The delivery of message captured from spectators and observers is important to give impressing, good, beneficial and entertaining spectacle, presentation, and performance. Movement itself has a meaning that can be captured through the message of movement. The movement in *bedhaya kalinyamat* dance delivers the choreographer's message visualized into Kalinyamat character. The delivery of message contains an interpretation of meaning in textual language. The interpretation is done not only through comprehension but also through symbols. Symbol is any thing having signification and resonance in a culture (Berger, 2005: 23).

Dance work can be studied with movement as message sender. The symbol in work is able to influence the meaning thereby explaining the meaning in linguistic concept. Meaning can be defined both connotatively and denotatively. Connotative meaning can be defined as sub code and denotative one as code (Umberco, 2009: 80). Meaning is a concept existing in the signs expressed in the presence of signifier (Chaer, 2003: 287). Dance work studied from the message sender's movement is the meaning to be captured in a work. Sign can be interpreted by considering interpretation as representative as long as the reference to the object is the same so that the sign can be called other sign and so forth so that sign encounters an everlasting semiotic process. A sign represents something of a generated or changed idea, what it represents is called object or what it delivers, meaning: an idea generated from its interpreter (Peirce, 2009: 100).

B. Meaning of Movement in *Bedhaya* Dance

- a. Meaning *bedhaya* dance Pakem: Hasta Sawanda means eight elements unite and one is related to another.
 - *Pacak*: the precision of dancer technique in determining the border in body movement pertaining to movement elements (movement width and narrowness, height and shortness).
 - *Pancat*: *Sambung rapet* (connection and density) between one movement vocabulary and another related to stride).
 - *Wiled* (the movement of whole body represents entire beauty or should be done beautifully).
 - *Luwes* (dancer's skill in doing movement in order to be attractive)
 - *Lulut*: self-controlling ability in doing entire movement in a beautiful feeling unit.
 - *Ulat*: the dancer's facial expression focusing on and containing one view toward one point.
 - *Rhythm*: the whole work regularity refers to the relationship of movement to its accompaniment.
 - *Gendhing*: mastering accompaniment in the case emphasized on the forms of *gendhing*, percussion pattern, song feeling, rhythm and tempo (Soedarsono: 1987).
- b. The meaning of balance in *bedhaya* dance element:
 - *Wiraga*: includes dance movement corresponding to accompanying *gendhing* (movement posture, *adeg tari* (dance standing), movement organization in dance)
 - *Wirama*: Dance movement rhythm consistent with the accompanying rhythm.
 - *Wirasa*: The expression of dance movement feeling so that what the dancer expresses is consistent with the expectation (Soedarsono: 1987).
- c. The meaning of movement:

- *Maju beksan*: The first movement in dancing *bedhaya* is that the position of dancers are parallel to the back from *batak* to *buncit*: the interpretation of life that the sequence of human body's organs starts from face (head), neck, breast, right and left hands, right and left thighs, to secreting organ. In dancing, one element should be coordinated with another. *Maju beksan* is carried out by walking in, sitting with crossed legs called *sembahan*. *Sembahan* means that human being should be submitted to God. Any thinking focuses on one point, The one and only God. Another meaning of *Maju Beksan* is the beginning of human life that is born like a baby and introduced with the world.
- *Beksan*: The core of *bedhaya* dance movement can be defined as other meaning after having been introduced with world therefore in *Maju Beksan* is the life in the world, that is, becoming a significant human being who interprets life, is useful for fellow human being, for religion and nation (a human being thinking and acting maturely).
- *Mundur beksan*: Preparing to back to human nature that will go back to God. The preparation for the old age should be filled in with goodness, virtuosity, and magnificence to the fellow. The meaning of *mundur beksan* human being should be ready with any risk of what he/she has ever done. It means self-repairing into a better human being (Prihatini, 2007).

C. Meaning of movement in *Bedhaya Kalinyamat* dance movement

- a. The dancers exit from many directions: right side, left side, middle and creating a circle with a dance in the center.
 Meaning of movement: life balance means that human being is born, introduced with world so that he/she cannot focus on the movement of dancer but on various sources.
 Movement: *Sekar Suwun, Manglung*: the movement flows and is done simultaneously.
 The dancer in the center: Important or central character represented by Kalinyamat.
- b. The representation of conflict due to battle between Arya Penangsang and Pangeran Hadliri. The battle is represented in battle dance movement using *cundrik* weapon.
 Meaning of movement: battle (war) contains anger, resentment, and revenge poured into the movements of stabbing and warding-off each other, and one of them is defeated. It is the representation of human being that should repress desire. *Supiah, Amarah, Mutmainah* should be balanced without emphasizing more on one of them and ignoring the others. Resentment and revenge cannot solve the problem.
 The dancer is in the center and *srisik* catches each other.
 Movement: stabbing, avoiding, sticking and *srisik*.
- c. The representation of sorrow and disappointment due to his husband, Pangeran Hadliri. Disappointment is represented with blinds vibrated by Kalinyamat character and all of *bedhaya* dancer.
 Kalinyamat character takes an oath that she will meditate barely and will end her meditation when her hair has been smeared with Arya Panangsang's blood.
 - Meaning of movement: revenge, resentment, and anger are featured in the movement carried out by Kalinyamat character. It symbolizes that human being cannot be independent of revenge, resentment and anger. It is dependent on the human being him/her self to be able to put and to control him/her self. Balance can be maintained with strong faith (*keimanan*).
 - Movement: *Srisik* to many directions, the use of *samparan*, by dangling the hair of dancers to the ground. It is an exploration of hair movement and *samparan* cloth.
- d. The representation of Kalinyamat character's submission to the One and Only God.
 - Meaning of movement: flowing movement with *sesaji* work. Flowing movement is intended to feature the feeling of submission. *Gamelan sekaten* accompaniment gives more alive, *wingit* and quiet impression. The movement of *manembah* represents that human being's anger, resentment and revenge can be cured by composing the soul

focusing on the Creator. The meaning of movement is to apply for help and rely on the One.

- Movement: *sesaji* work asking for instruction.

D. Conclusion

Bedhaya Kalinyamat dance begins with the dancers exiting from many directions: right side, left side, middle and creating a circle with a dance in the center. Meaning of movement: life balance means that human being is born, introduced with world so that he/she cannot focus on the movement of dancer but on various sources. Movement: *Sekar Suwun*, *Manglung*: the movement flows and is done simultaneously. The dancer in the center: Important or central character represented by Kalinyamat. The representation of conflict due to battle between Arya Penangsang and Pangeran Hadliri. The battle is represented in battle dance movement using *cundrik* weapon. Meaning of movement: battle (war) contains anger, resentment, and revenge poured into the movements of stabbing and warding-off each other, and one of them is defeated. It is the representation of human being that should repress desire when he/she wants to be fortune.

Supiah, *Amarah*, *Mutmainah* passions should be balanced without emphasizing more on one of them and ignoring the others. Resentment and revenge cannot solve the problem. The dancer is in the center and *srisik* catches each other. Movement: stabbing, avoiding, sticking and *srisik*.

The representation of sorrow and disappointment due to his husband, Pangeran Hadliri. Disappointment is represented with blinds vibrated by Kalinyamat character and all of *bedhaya* dancer. Kalinyamat character takes an oath that she will meditate barely and will end her meditation when her hair has been smeared with Arya Panangsang's blood. Meaning of movement: revenge, resentment, and anger are featured in the movement carried out by Kalinyamat character. It symbolizes that human being cannot be independent of revenge, resentment and anger. It is dependent on the human being him/her self to be able to put and to control him/her self. Balance can be maintained with strong faith (*keimanan*). Movement: *Srisik* to many directions, the use of *samparan*, by dangling the hair of dancers to the ground. It is an exploration of hair movement and *samparan* cloth. The representation of Kalinyamat character's submission to the One and Only God. Meaning of movement: flowing movement with *sesaji* work. Flowing movement is intended to feature the feeling of submission. *Gamelan sekaten* accompaniment gives more alive, *wingit* and quiet impression. The movement of *manembah* represents that human being's anger, resentment and revenge can be cured by composing the soul focusing on the Creator. The meaning of movement is to apply for help and rely on the One. Movement used is: *sesaji* work asking for instruction from God.

References

- Berger, Asa Arthur. 2005. *Tanda-tanda dalam Kebudayaan Kontemporer Suatu Pengantar Semiotika*. Yogyakarta: Tiara Wacana Yogya
- Chaer, Abdul. 2003. *Linguistik Umum*. Jakarta: Rineka Cipta
- Eco U, 2009. *Teori Semiotika*. Yogyakarta: Kreasi Wacana
- Hadawiyah, E.U. 2009. Laporan Penelitian Hibah. *Karmapala*. ISI Surakarta.
- Hastuti, S. 2014. *Tokoh Kalinyamat dalam Karya Tari Karmapala*. ISI Surakarta Press
- Prihatini, N.S. 2008. *Joged Tradisi Gaya Surakarta*. ISI Press Surakarta
- Soedarsono, R.M. 1998. *Seni Pertunjukan di Era Globalisasi*. Jakarta. Publisher: Depdikbud (Culture and Education Department).
- Setyawati, Edi. 1984. *Tari Tinjauan dari Berbagai Segi*. Jakarta. Pustaka Jaya
- <https://wayang.wordpress.com/2010/02/01/hasta-sawandha/> accessed on Thursday, March 16, 2016

Personal Data:

Name : Sawitri, S.Sn.M.Hum

Place/Date of Birth : Sukoharjo, May 30, 1977

Address : Jatimalang Rt: 02, Rw: 13

Phone, Email : 082135480597, Putri_Sawitri@yahoo.com

Institution : Veteran Bangun Nusantara University of Sukoharjo

History of Education : S1 (Graduate Program) : ISI Surakarta
S2 (Postgraduate Program): Cultural Study of UNS
S3 (Doctorate Program): is attending study in Cultural Study in UNS

Motto of life : Life should be meaningful. Everything can be achieved with spirit, intention and pray