

BEDHAYA KINJENG WESI DANCE CREATION IN THE PERSPECTIVE OF HYBRIDITY AND AUTHENTICITY

Bambang Witjaksono¹

¹ Graduate Program, Sanata Dharma University, Yogyakarta, Indonesia
E-mail: bambangtoko@gmail.com

ABSTRACT

Bedhaya Kinjeng Wesi dance was created as a reference in the process of making the *Bedhaya Kinjeng Wesi* sculpture, which is installed in the boarding lounge of Yogyakarta International Airport. *Kinjeng Wesi* is a Javanese term meaning airplane. This study aims to find out the extent of hybridity and authenticity of *Bedhaya Kinjeng Wesi* dance. The method used is descriptive qualitative analytical by describing the work of art on the aspects of hybridity and authenticity. The elements of hybridity and authenticity in *Bedhaya Kinjeng Wesi* dance proved to be a mimicry that displays ambivalence because on the one hand it wants to build a common identity with elements of locality, but on the other hand it tries to maintain its differences.

Keywords: *Bedhaya Kinjeng Wesi*; dance; hybridity; authenticity

ABSTRAK

Tari Bedhaya Kinjeng Wesi diciptakan sebagai acuan dalam proses pembuatan patung *Bedhaya Kinjeng Wesi* yang dipasang di ruang tunggu keberangkatan Bandara Internasional Yogyakarta. *Kinjeng Wesi* merupakan istilah dalam bahasa Jawa yang berarti pesawat terbang. Penelitian ini bertujuan untuk mengetahui sejauh mana hibriditas dan keaslian tari *Bedhaya Kinjeng Wesi*. Metode yang digunakan adalah analitis deskriptif kualitatif dengan mendeskripsikan karya seni pada aspek hibriditas dan keasliannya. Unsur-unsur hibriditas dan otentisitas dalam tari *Bedhaya Kinjeng Wesi* terbukti merupakan sebuah mimikri yang menampilkan ambivalensi karena di satu sisi ingin membangun kesamaan identitas dengan unsur lokalitas, namun di sisi lain berusaha mempertahankan perbedaan-perbedaan yang ada.

Kata kunci: *Bedhaya Kinjeng Wesi*, tari, hibriditas, otentisitas.

1. Introduction

As an artist and curator who is also a native and understands Yogyakarta/Java culture, I (author) was invited by Tony Panca Putra as a resource person at the Focus Group Discussion (FGD): “Babar Gambar Bandara Anyar New Yogyakarta

International Airports” (Intrepret the Design of New Yogyakarta International Airports) on March 16, 2017. The FGD presented speakers Heddy Shri Ahimsa Putra (anthropology lecturer), Suwarno Wisetrotomo (art lecturer, curator and art critic), Timmy Hartadi (culturalist) and myself.

After the FGD, I was included in the Art Program team for YIA by Tony Panca Putra. The Art Program team consists of three people: Tony Panca Putra as schenographer, RM Altianto Henryawan who is an archivist and historian of Yogyakarta Sultanate as co-schenographer, and me as Curator. The Art Program team was in charge of preparing the schenography and curation. The schenography work in the Art Program team was to create a narration about a new airport in Kulon Progo, both philosophically and technically its placement in the airport area.

This narrative is adjusted to the function of each area at the airport, both outside the terminal and inside the terminal. Various narratives about the concept of Java, Yogyakarta, Yogyakarta Sultanate Kingdom, Yogyakarta city, Kulon Progo complete with the results of its customs and culture are raised. This is done so that the Yogyakarta spirit can be displayed at the new airport. The hope is that the new airport can be comfortable, able to create a unique and memorable experience, not only displaying Javanese culture in the form of trinkets or ornaments, but more on humanist and artistic Javanese values.

This narrative is an attempt to realize the desire of the President of Indonesia, PT. Angkasa Pura, the Governor of Yogyakarta Region who is also the Sultan of Yogyakarta Kingdom to increase tourist arrivals in Yogyakarta, especially related to Borobudur Temple, Prambanan Temple and Yogyakarta Kingdom. The practice of tourism had already started during the colonial period, when in March 1908 the Dutch East Indies government established a special bureau that handled tourists in Indonesia under the name *Vereeniging Toeristenverkeer* (Sunjayadi, 2019).

The aim of *Vereeniging Toeristenverkeer* was to promote the Dutch East Indies as an international tourist destination. It also facilitated tourism in the Dutch East Indies, by publishing guidebooks and maps, running a tourist information bureau in

Batavia, and working with government and non-government agencies to improve tourist infrastructure and make travel easier for tourists (Sunjayadi, 2019).

After independence, the Indonesian government continued this tourism policy, establishing Hotel and Tourism (HONET) in 1946. In 1952, HONET was disbanded, however, a Presidential Decree was issued to establish an Inter-Departmental Committee on Tourism, which was tasked of working on the possibility of Indonesia becoming a Tourist Destination. In 1955 the State Industrial Bank (now the Indonesian Development Bank), established a company called PT. NATOUR Ltd (National Hotels & Tourism Corp. Ltd.). The Ministry of Transportation established the Directorate of Tourism. The non-commercial Indonesian Tourism Foundation was born. Its main objective is to foster and develop the tourism industry more effectively to support the Indonesian economy. The term “tourism” was considered by Prijono to be closer to Indonesian culture, as a form of nationalism (Saragih et al., 2021).

On March 22, 1969, Presidential Decree No. 30 of 1969 was issued, concerning the Development of National Tourism. On August 6, 1969, Presidential Instruction No. 9 was issued as a guideline for the implementation of Government policies in fostering national tourism development (Saragih et al., 2021). This tourism discourse was also conveyed by President Joko Widodo at YIA on January 31, 2020. The president said that the operation of the YIA would increase the number of tourists in Yogyakarta, thereby increasing foreign exchange for the local government.

The nationalism aspect of the works at the airport is also emphasized. Nationalism is the attitude of the people of a nation who have a common culture, and territory as well as common ideals and goals, with which the people of a nation will feel a deep loyalty to the nation itself. In relation to local culture at YIA, nationalism is displayed in cultural nationalism, namely Javanese culture (in particular) which is part of the characteristics of the Indonesian nation. The motto *Bhinneka Tunggal Ika*

(Unity in Diversity) is expected to be reflected in the local culture where the YIA is located.

After the schenography concept was completed, my task was to develop a curation concept for the artworks that would be displayed at the YIA. The general curation concept is titled “*Gandheng Renteng*”, which means meeting and continuity:

Airports as public areas are closely related to meetings and continuity. At an airport there will be various types of meetings, such as: meeting the sea with land and air, meeting humans with other humans, meeting activities with other activities, meeting one region with another region, meeting one culture with another culture, etc. If the meeting is intensive and familiar, it will create a deep impression. If the meeting is intensive and intimate, it will create a deep impression. This impression will continue to be embedded and have an impact. A good impact will result in a good synergy and continuity on both sides.

My next task as the curator of the airport's Art Program is to determine the artwork to be created, the location of placement in accordance with passenger flow, compatibility with the schenographic narrative, and determine the name of the artist who will work on the artwork.

Some factors that are taken into consideration in determining the narrative and media are: the artwork must be durable (at least within 20 years), materially safe and safe for visitors, does not interfere with the function of the airport and the flow of visitors/passengers. Another consideration for artworks at YIA is that the form/type of artwork must be contemporary. Contemporary art is very fluid, so various elements of culture and tradition can be applied, as long as they produce a new and different form from the existing one.

The Art Program curation proposed 11 artists with 11 works. The *Bedhaya Kinjeng Wesi* sculpture is one of the works presented at YIA. This sculpture is a depiction of an airplane in a *bedhaya* dance movement, done by Ichwan Noor. Due to the taboo of sculpting an existing *bedhaya* dance, another reference is needed as a model. Therefore, *Bedhaya Kinjeng Wesi* dance was created as a reference model.

This paper will discuss *Bedhaya Kinjeng Wesi* dance, which is used as a reference in the process of creating *Bedhaya Kinjeng Wesi* sculpture, from the

perspective of hybridity and authenticity. The question posed is how hybridity and authenticity are reflected in the creation project of *Bedhaya Kinjeng Wesi* dance?

2. Literature Review

2.1. *Bedhaya* Dance

Bedhaya dance is a classical dance composition of Surakarta and Yogyakarta styles performed by nine female dancers (Soedarsono, 1997). *Bedhaya* dance at the beginning of its creation was danced by the sons and daughters of kings and nobles. With the development of the times and the openness of the palace in preserving *bedhaya* dance, the dance can be learned by people outside the palace, especially for those who have become courtiers.

Bedhaya dance, an older dance, is more magical than *Srimpi* dance. The name ‘*bedhaya*’ is associated with the root word “buddha” so that it is used as a native religious rite dance assimilated with Buddhism (Wardhana, 1981). This dance is a form of inner dance, in a native religious rite assimilated with Hinduism. Weda Pradangga mentions “...*Jejer-jejer Sawi beksa sarta timbuan gangsa lokananta (Gendhing Kemanak), binarung ing kidung Sekar Sani utawi sekar Ageng*”, which means dancing in a marching position accompanied by Lokananta *gamelan*, accompanied by poetry song of *Sekar Sawi* or *Sekar Ageng* (Ranggawarsita, 1884).

Basically, the presentation of *bedhaya* dance includes three complementary parts, namely: (i). The dance part that includes movements and floor patterns with a lot of use of row positions; (ii). The musical part that refers to the *gendhing gendhing kemanak*; (iii) The song part *kidung*, that uses *sekar kawi*. In the palace this dance was only performed on very important occasions for major ceremonies such as the coronation of the new king, the anniversary of the coronation, banquets for the king's guests and foreign dignitaries, and marriages of royal relatives (Brakel, 1988).

There are nine dancers in *bedhaya* dance. This is a symbol, the dancers each carry their own role, such as: (i) *Batak*, as the head is the embodiment of the soul; (ii) *Endhet-Ajeg*, is the embodiment of lust or heart's desire; (iii) *Gulu*, is the neck; (iv)

Dhada, embodies the chest; (v) *Api-mburi*, embodies the right arm; (vi) *Api-Ngarep*, embodying the left arm; (vii) *Endhet-Wetab*, embodying the right leg; (viii) *Apit-Meneng*, embodying the left leg; (ix) *Buncit* embodying the sex organs (Soedarsono, 1997).

The number nine is the largest number which according to the Hindu view is associated with the nine gods ruling the macrocosm around the eight cardinal directions as the center of the universe, namely: north, south, east, west, southeast, southwest, northwest, and northeast. The number nine means microcosm and macrocosm. The power of both is believed to prosper or even destroy life. The number nine is also a description of the universe and its contents including the stars, moon, sun, sky, earth, water, wind, fire, and the living creatures within.

Bedhaya is danced gracefully and meditatively, with minimal gamelan accompaniment in most of its repertoire. *Bedhaya* dances are the result of the king's inspiration about a certain event presented in a highly stylized form. There are nine dancers for *bedhaya* originating from Surakarta Sunanate and Yogyakarta Sultanate, and seven for *bedhaya* originating from Mangkunegaran and Pakualaman Duchy. Some *bedhaya* require the dancers to be virgins, not menstruating, and preceded by some sort of fasting as part of the prerequisites.

a. *Bedhaya Ketawang*

Bedhaya Ketawang dance, a sacred dance from the Surakarta *Hadiningrat Kasunanan* Palace or commonly called the Solo Palace. *Bedhaya Ketawang* dance as a depiction of the sky, so literally *Bedhaya Ketawang* comes from the word *Tawang* which means the sky, the depiction of the sky as a place where all its components are high. The *Bedhaya Ketawang* dance includes classical dance and dance that has the main position and is a very sacred dance (Riyanto & Kartono, 2023).

Bedhaya Ketawang which has the highest position compared to the other *Bedhaya* dances is genealogically in the form of a synthesis between prophets, figures from the Mahabarata, and the legendary figure of the Javanese Hindu King, which is meant to be used as a basis for the legitimacy of the Mataram dynasty's

authority. The legitimacy of a principle of ancientness and continuity of king but as a form of syncretism includes various elements from the Big Tradition and the Minor Tradition (Riyanto & Kartono, 2023).

b. *Bedhaya Semang*

This is the oldest *bedhaya* and the mother of all *bedhaya* and *srimpi* dances in Yogyakarta Palace. It was created by Sri Sultan Hamengkubuwono I. It tells the story of the meeting between Sultan Agung and Kanjeng Ratu Kidul. In *Babad Nitik*, it is told that when Sultan Agung met with Kanjeng Ratu Laut Kidul (Queen of the South Ocean), he was treated to a *bedhaya* dance with 9 female dancers which was later named *bedhaya* dance. *Bedhaya* dance has the highest position in the Yogyakarta Palace and is considered an heirloom dance.

Yogyakarta style *bedhaya* dance essentially consists of five (5) main patterns (Sunaryadi, 2012) while other patterns are in the form of repetition of movements, compositions, or are a process of changing from one composition to another. The main patterns consist of: (i) row lane; (ii) row face to face; (iii) row accompaniment; (iv) row three-three (*rakit tiga-tiga*); (v) row spread.

Bedhaya dance has also developed, although it still has a high philosophical symbolic meaning. Various *bedhaya* dances were created, including *Bedhaya Wiwaha Sangaskara/Bedhaya Manten*, *Bedhaya Sang Amurwabhum*i. The development of *bedhaya* dance institutionalization can be seen from several aspects, namely:

a. Dancers who perform *bedhaya* dance

In the past, only *sentana dalem* (children of the king) were allowed to perform *Bedhaya* dance, but now it can also be danced by anyone who is interested and able to do so. This can be seen from the openness of the palace, which is willing to accept those outside the palace who want to learn and explore *bedhaya* dance.

b. Narrowing the performance time of a *bedhaya* dance

The time needed to perform a *bedhaya* dance (*Bedhaya Semang* dance) in the past was approximately 3 hours. Now, after packaging, the time required is one hour

to one and a half hours. However, the dance rules and philosophical symbolic meaning remain unchanged.

c. *Bedhaya* dance story background

The story taken in the creation of *bedhaya* dance has developed, which early originated from the king's marriage with Ratu Laut Kidul (Queen of The South Ocean) and developed into chronicles, history, the Mahabarata epic or the Ramayana epic. Some examples of dances that originated from other stories are:

- a) *Bedhaya Bedah Madiun* dance taken from the chronicle story
- b) *Bedhaya Ciptaning* dance taken from the story of Arjuna Wiwaha
- c) *Bedhaya Dewa Ruci* dance taken from the Dewa Ruci play
- d) *Bedhaya Panca Krama* dance is taken from the epic Mahabharata
- e) *Bedhaya Putri Cina* dance is taken from the *Menak* story

d. Special requirements for *Bedhaya* dancers

At the time of performing *bedhaya* dance, dancers are required to be a girl, fasting and in a state of purity (not having a period). Nowadays, these requirements are not as strict although they are still practiced if the dance is for the coronation of the king and is performed in the palace. Later on, male dancers began to perform *Bedhaya*. *Bedhaya Kakung* is one of the classical dances in Yogyakarta Kingdom Palace danced by male dancers (*abdi dalem kakung*). *Beksan Bedhaya Kakung* dance was created by Sri Sultan Hamengku Buwana V (1823-1855). *Beksan Bedhaya Kakung* is also called *Bedhaya Jaler*. In addition to *Bedhaya Kakung*, there is also *Bedhaya Hagoromo* created by Didik Nini Thowok which is also danced by men, which combines elements of Javanese and Japanese culture in *bedhaya* dance.

2.2. Hybridity

Hybridity begins when the boundaries within a system or culture are flexed, so that the clarity and assertiveness of what can or cannot be done is blurred, which ultimately results in a new space, a system of its own. Hybrid, according to Bhabha, is a metaphor to describe the joining of two types (forms) that bring out certain

properties of each form, while negating certain properties that both have. Bhabha adds that postcoloniality not only creates a culture or practice of hybridization, but also creates new forms of resistance and negotiation for a group of people in their social and political relations (Bhabha, 1994). Hybridity, then, can be accepted as a tool for understanding cultural change through the strategic rupture or temporary stabilization of cultural categories (Barker, 2005).

The terms third world and first world are also two key words in Bhabha's theory. Bhabha finds mimicry as evidence that the colonized are not always silent, because they have the power to resist. The concept of mimicry is used to describe the process of imitation or borrowing of various cultural elements. The phenomenon of mimicry does not show the dependence of the colonized to the colonizer, but the imitator enjoys and plays with the ambivalence that occurs in the process of imitation. This is because mimicry always indicates an inappropriate and misplaced meaning. It is both imitation and subversion. As such, mimicry can be seen as a strategy of confronting colonial domination. Like disguise, it is ambivalent, perpetuating but also negating its dominance. It is from mimicry that we can see that it is the basis of a hybrid identity.

According to Bhabha, mimicry is a desire of a different subject to become the subject of the other that is almost the same, but not quite (as subject of a difference, that is almost the same, but not quite) (Bhabha, 1994). Bhabha's concept of mimicry contains ambivalence because on the one hand the natives want to build a common identity with the colonizers, while they also maintain their differences. Mimicry appears as a representation of difference, where difference is a process of denial. The ambivalence of mimicry is seen in the following order, first, mimicry is a complex strategy to rearrange, organize, discipline, and match 'the other' as a visualization of its power. Secondly, mimicry is also a mismatch, a difference or resistance inherent to the strategic function of colonial domination power. In practice, mimicry also carries the notion of mockery, imitating but also mocking (Bhabha, 1994).

2.3. Authenticity

Authenticity is the embodiment of human authenticity, awareness and freedom to determine everything in his life according to his interests and desires. Developing the natural potential and thinking of oneself without any external factors influencing it (even in its thinking about others). Authenticity is more like a subjective thought that thinks consciously and freely. Jean Paul Sartre revealed that subjectivity is one of the prerequisites for being authentic. Authenticity itself gives meaning to the awareness of personal existence in this life. About how we see ourselves, what we are like, even explaining what we really are? (Sartre, 2002).

Authenticity, according to Kierkegaard, depends on the individual discovering authentic faith and becoming his or her real self. Kierkegaard views “the media and the church as interfering middle agents, blocking people's path to real experience, to authenticity, and to God” (Holt, 2012).

Nietzsche's view of authenticity is an atheistic interpretation of Kierkegaard's opinions. Nietzsche believed that the authentic human being is the following: One who elevates himself above others in order to cross the boundaries of conventional morality to determine for himself what is good and what is bad, without regard to the virtues “which we admire in our ancestors” (Nietzsche & Zimmern, 1997).

A very different definition of authenticity was presented by Erich Fromm in the mid-20th century. Fromm considered authenticity to be a positive outcome of enlightened and knowledgeable motivation, and not a negative outcome of rejecting the expectations of others. According to him, such negative outputs as Sartre's formulation are “illusions of individuality” and not genuine individuality that results from living authentically (Fromm, 1942).

Robert D. Lee places the search for authenticity between tradition and modernity (Lee, 2000). Because on the one hand, there is tradition that tends to remain and modernity that displays change. So, the search for authenticity basically moves between tradition that remains and modernity that provides change, between tradition and modernity.

While modernity, as a borrowed concept, is a changing condition since the last century. As a concept, it has two main aspects: (1) continuity and change, (2) revolution and social action.

Disillusionment with the concept of developmentalism adopted from the West is the keyword for a serious search for authenticity. In the 1960s and 1970s new countries in Africa and Asia needed more capital, schools, communication facilities, industry and technology transfer. Everything reflected the transfer of everything deemed necessary from Western patterns of economic development. But the results were not positive. They were therefore compelled to look for their own potential. Generally, they referred to the past glorious experience of Java. This awareness of the past then gave birth to romantics who always fantasize about past glories, cling to the heritage of the past and are anti-change. This group became one of the three groups in addressing the search for authenticity (Boullata, 2001).

3. Methodology

This article is a reflection of personal experience while being involved as a curatorial planner and as a curator in YIA's Art Program from 2017-2020. According to Clandinin and Conely, one can get education by learning from experience. The case arises when a person refers to a particular fragment of his experience, either for himself or for others (Clandinin & Conely, 2009). Data in the form of field notes from observation work, interviews, artifacts or copies of artifacts both oral and written that are directly related or referenced are elaborated or integrated to become bricolage. Bricolage is a series of practices that are integrated and neatly arranged so as to produce solutions to problems in real situations. Bricolage is the work of the bricoleur. The bricoleur is adept at carrying out a large amount of work, which ranges from interviews to observation, interpretation of personal and historical documentation, reflection and deep self-reflection (Denzin & Lincoln, 2009). This form of self-critical reflexivity emphasizes the field of representation between texts

or various texts that are entered and alluded to in order to construct its own subject and establish its own voice (Marcus, 2009).

This research was conducted to look at the culture of production. According to Stuart Hall, culture is concerned with the production and exchange of meaning-giving and receiving meaning-between members of a society or group (Hall & Evans, 2013). In Hall's statement we can see "production" in "culture". Paul Du Gay clarifies this by defining production culture as the ways in which production practices are enshrined with particular meanings (du Gay, 1997). Therefore, production culture is any culture that has a meaning, value, daily practice behind a cultural production (du Gay, 1997) (Taufiqurrohman, 2010). It is through this understanding that the research is based on looking at the values behind the production of a culture. Cultural production is closely related to the concept of the circuit of culture. This concept discusses the elements of culture, including production (which is the focus of this research), consumption, regulation, representation, and identity (Hall & Evans, 2013). The five elements of this cultural circuit relate to each other in a dialogical relationship, with no definite patterns. The following is an explanation of each element (production does not need to be defined so as not to repeat Du Gay's opinion above).

Consumption confronts production. The activity of producing directly has an impact on the presence of consumers to consume. According to Denzin, consumption is more than just the act of acquiring, using, and disposing of goods and services. Consumption of cultural objects by consumers can empower, liberate or stereotype. Thompson argues that there are two forms of regulation. First, regulation relates to formalized government policy. Second, it is a particular marking practice associated with an industry so that it appears "normal" or "natural" (Leve, 2012). Representation can be said to be a way to describe and depict something, as a symbol or substitute for describe something, as a symbol or substitute for something else. Representation is the production of meanings, concepts, that exist in the mind through language (Hall & Evans, 2013). The language intended by Hall in this case

is a sign that can be anything, such as images, behaviors, sounds. Identity is considered the original form of self. However, in Cultural Studies, identity is not something original and essential, but culturally shaped. Identity is not a single thing, but is constructed many times through different discourses, practices, and positions. Identity is formed or constructed within, rather than outside, discourse, and therefore needs to be understood as a product of a particular location and history (Hall & du Gay, 1997).

These five elements can relate and articulate. Articulation according to Hall is a process of connectivity between various moments of different elements in the circle of cultural circuit elements (Taufiqurrohmah, 2010). Articulation can help explain the relationship of various elements with aspects of hybridity and authenticity in *Bedhaya Kinjeng Wesi* dance.

4. Discussion

4.1. Artwork Description

In this section, *Bedhaya Kinjeng Wesi* dance was planned to be presented, starting from the process to the function of *Bedhaya Kinjeng Wesi* dance, so that the formation process could be known more precisely.

4.1.1. *Bedhaya Kinjeng Wesi* Dance

Considering that *Bedhaya* dance is generally only performed at important events in the palace, specifically for the visualization of *bedhaya* dance at the airport boarding lounge, a new variant of *bedhaya* dance was created, namely *Bedhaya Kinjeng Wesi* (*Bedhaya* Airplane). The format is still danced by 9 dancers and the costumes are not so different from *Bedhaya Semang* dance. The word *Kinjeng Wesi* is a Javanese term meaning airplane. The word *Kinjeng Wesi* appears in the word of an ancestor who predicted that there would be an airport and airplanes in the Temon subdistrict, Kulonprogo.

This ancestral saying was read by President Jokowi during the groundbreaking of the construction of Yogyakarta's new airport on Friday, January 27, 2017.

Sabda Leluhur

Sesuk ning tlatah Temon kene bakal ono wong dodolan cam cau ning awang-awang,

Tlatah Temon kene bakal dadi susuhe kinjeng wesi,

Tlatah saka lor Gunung Lanang lan Kidul Gunung Jeruk bakal dadi kutho,

Glagah bakal dadi mercusuarining bawono.

If translated into English, the sentence reads:

Ancestral said

In the future, in the Temon area, there will be people selling jelly of cam cau in the sky,

Temon will become the nest of planes,

The land from Gunung Lanang in the North and Gunung Jeruk in the South will become a city,

Glagah will become a lighthouseing world.

The philosophical concept of *Bedhaya Kinjeng Wesi* is dedicated to the new airport in Yogyakarta which is also interpreted as a new monument for the achievement of a new civilization in Yogyakarta. The monument where this dance is performed to welcome guests or other events after the airport is fully operational.

4.1.2. Function of *Bedhaya Kinjeng Wesi* Dance

This dance is an initiative of the Art Program team, because it is needed as a foothold in making sculptures. *Bedhaya Kinjeng Wesi* Dance is also presented to PT. Angkasa Pura, with the function as a dance to welcome guests, especially those at YIA, so it can be said that this dance is a typical product of YIA. The resulting product is a complete dance with *gending* (accompanying music), and batik motifs.

To realize *Bedhaya Kinjeng Wesi* Dance, the Art Program team discussed and contacted Mrs. KRT. Kusumaningrat (who also choreographed a *bedhaya* dance for Sri Sultan Hamengku Buwono X). Mrs. KRT. Kusumaningrat is a descendant of GBPH Soeryobrongto, who was the son of Sultan Hamengkubuwono VIII. It was GBPH Soeryobrongto who founded the Suryo Kencono Art Society, located at Ndalem Suryowijayan Yogyakarta.

Mrs. KRT. Kusumaningrat was not willing if the duration of the dance was 30 minutes. The 30-minute duration does not reflect *Bedhaya* dance because not all movements can be shown. Even with the note that each dance movement is only

performed once, no repetition. It was then agreed that all the core movements of Bedhaya dance would be performed and there would be no repetition, so the duration needed was 45 minutes.

4.1.3. Floor Pattern of *Bedhaya Kinjeng Wesi* Dance

Bedhaya in the Yogyakarta Kingdom Palace tradition is generally abstract-symbolic. Floor patterns are laid out not for dramatic effect alone, but based on certain beliefs of the Javanese people. Nine *bedhaya* dancers will form a pattern with different configurations. From here, the term floor pattern is known as *Rakit Lajur*, *Rakit Ajeng-ajengan*, *Rakit Iring-iringan* and *Rakit Tiga-tiga*. This floor pattern depicts the cycle of human thought. Starting from *Rakit Lajur* as a symbol of birth, *Rakit Ajeng-ajengan* and *Rakit Iring-iringan* symbolize conflict, then ending with the achievement of awareness and unity which can be seen in *Rakit Tiga-tiga*.

There is also *Rakit Gelar* which highlights the uniqueness of *Bedhaya Kinjeng Wesi* Dance. This *Rakit* contains the core of the story and is standardly performed after the *Rakit Ajeng-ajengan* and *Rakit Iring-iringan*. In *Bedhaya Kinjeng Wesi* Dance, *Rakit Gelar* contains the story of *Kinjeng Wesi* (airplane) in moving, flying and turning. *Lajur Ngewer* formation symbolizes the shape of the plane, muter formation depicts the rotating propeller of the plane.

4.1.4. Movement Motifs of *Bedhaya Kinjeng Wesi* Dance

The movement motifs are divided into two categories, namely the *Milir* and *Mandheg* Movement Motifs or movements that are performed moving and movements that are performed staying in place. Dramatic rhythms are created with the *Mandheg* and *Milir* movement motifs. Each of these motifs also develops in some variations, both in terms of action, space and time. The *Mandheg* Movement Motif category uses very few feet, if any only in the form of *Ingsutan Heel*, *Gendruk* and *Tanjak*, the rest is used as a resting place. Motifs in this category include *Sembahan Sila*, *Lembahan*, *Gidrah*, *Ngenceng Lembahan*, *Ngenceng Encot*, *Ngenceng Jengkeng*, *Bango Mate*, *Ukel Tawing*, *Duduk Wuluh*, *Ongkek Tawing*, *Gudhawa Asta Minggah*, *Ngunduh Sekar*, *Ulap-Ulap*, *Ngrundha*, *Atur-atu* and

Pucang Kanginan. The Milir category includes Ngendherek, Lampah Semang Ngembat Asta, Impang Ngewer Udhet, Cathok Udhet Majeng Mundur, Wedhi Kengser Gajah Ngoling and Pendhapan (Suharti, 1983).

In general, the movement motifs of *Bedhaya Kinjeng Wesi* Dance are similar to the movement motifs of other *bedhaya* dances. There is only one circular motion that symbolizes the movement of an airplane propeller.

4.1.5. *Bedhaya Kinjeng Wesi* Dance Accompaniment

In terms of processing the *Gendhing Iringan* pattern structurally, it still uses the standard rules that are now commonly referred to as *Lampah Bedhayan*. Generally, the music is adjusted and functioned to strengthen the atmosphere to be expressed or depicted. The purpose is also made clearer through the *Kandha* or Javanese monologue by the *Kandha* speaker with his distinctive intonation and style. *Kandha* generally contains a summary of the story, the creator, the purpose of the performance, the name of the dance being performed, and the readiness of the dancers. *Bedhaya Kinjeng Wesi* also contains the story that surrounds the Yogyakarta International Airport and the activities of airplane flights in the airport area, as well as prayers, so that the airport area in particular and Yogyakarta in general will always be given safety.

4.1.6. The Costume of *Bedhaya Kinjeng Wesi* Dance

Fashion is not only about fulfilling aesthetic needs, but also related to style or genre, art development, and so on. In the development of *bedhaya* dance, there are three kinds of clothing that refer to the reign of Sultan Hamengku Buwana VII (differentiated between the beginning to the middle of his reign, with the end of the reign of H.B. VII), as well as the clothing during the reign of Hamengku Buwana VIII.

Bedhaya costumes until the middle of Sultan Hamengku Buwana VII's reign (1877-1921) used *basahan* or *dodotan* costumes. At the end of Sultan Hamengku Buwana VII's reign, it consisted of ordinary batik cloth (not *dodot*) with *parang*

rusak barong motifs worn with a *seredan* model, while the makeup continued to use Yogyakarta-style *paes ageng* makeup (Sunaryadi, 2012).

During the time of Sultan Hamengku Buwana VIII (1921-1939), *bedhaya* dresses used European-style short-sleeved vests with ornaments (*bludiran*) and tassels. For headdress, a leather *jamang* with Kasuwari bird feathers was used. The vest and feathers were previously only worn by *bedhaya kakung* dancers (male dancers who perform female dances). It is said that these feathers were used because H.B. VIII admired the Cancan dance from France. Dancing with bird feathers was a feature of dance costumes that developed in Southeast Asia at that time (Hughes, 2009).



Figure 1. Motif of batik *Kawung Kinjeng Wesi* 1
(Source: Author's documentation, 2019)

Nowadays, more and more batik motifs are used in *Bedhaya* dance costumes. In the *Bedhaya Kinjeng Wesi* Dance costume, adjustments are also made, where the batik motif used in the *kinjeng wesi* batik motif, which is made specifically for this dance costume. The *Kinjeng Wesi* batik motif is based on the *kawung* motif, because the *kawung* motif is also used as the main motif in the making of the YIA terminal roof, so that there is a match between the dance batik motif and the airport building/roof. Due to the lengthy process of making written batik, this *Kinjeng Wesi* batik has not yet been realized.

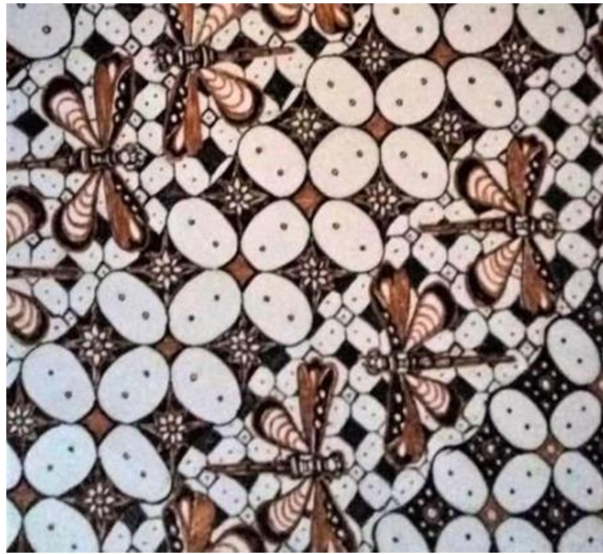


Figure 2. Motif of batik *Kawung Kinjeng Wesi 2*
(Source: Author's documentation, 2019)

4.1.7. Makeup of *Bedhaya Kinjeng Wesi* Dance

The *Bedhaya Kinjeng Wesi* makeup uses Yogyakarta style *paes ageng* makeup. The choice of using *paes ageng* is based on several considerations, including that in addition to *paes ageng* commonly used in a *bedhaya* performance, this *paes ageng* makeup also reflects majesty, maturity, and calmness, which in Javanese is known as *wanda-luruh*. Of course, this is in line with the criteria of Yogyakarta-style female dance which must be calm (*luruh-jetmika*), and not *rongeh* (a lot of behavior). The overall makeup called '*paes*' consists of a ridge, a flank, and a pointed penitis like a mountain symbolizing the existence of *Trimurti* (Brahma, Vishnu, and Shiva) the three gods who give happiness to mankind, the symbol of prosperity, and the source of life. In the center is a decoration in the shape of a dragonfly or *kinjengan*, an animal that always moves tirelessly, which means hope that in living life, people are always tenacious / dauntless, diligent, and unyielding like the movement of *kinjeng* (Sunaryadi, 2012).

4.1.8. *Bedhaya Kinjeng Wesi* Dance Performance

Bedhaya Kinjeng Wesi dance was performed for a limited audience on June 26, 2019 at Pendopo Ndalem Suryowijayan. The dance performance was attended by

representatives from Angkasa Pura, PT. PP KSO (contractor for YIA), GBPH Soeryobrongto family and the surrounding community.



Figure 3. *Bedhaya Kinjeng Wesi* dance performed at Ndalem Suryowijayan, Yogyakarta (Source: Author's documentation, 2019)



Figure 4. *Bedhaya Kinjeng Wesi* dance performed detail (Source: Author's documentation, 2019)

4.2. Discussion

When we are talking about Javanese culture, in this case the *Bedhaya Kinjeng Wesi* dance in relation to the search for authenticity, the effort is directed to see the authentic elements of Javanese culture in the midst of its historical journey. It is not merely tradition. Because tradition is not entirely authentic, but tradition can blend with ideology and cannot be separated from its locus-tempus locality. In the search for authenticity, in general, it is always in conflict with modernity. This is because

the presence of modernity has disturbed the “peace” of Javanese life and created major changes that confuse the identity of a society.

Hybridity in this case has a very unique aspect, especially in *Bedhaya Kinjeng Wesi* dance. As a new version of the dance, it still refers to the original *bedhaya* dance, which originated from the Kingdom. In general, this dance (in terms of movements, music, costumes) is still a *bedhaya* dance, but in function it is no longer sacred, although it remains exclusive. This dance functions as an offering to guests at official Angkasa Pura events, especially at YIA, it can even be said that this dance is a product of YIA. The concept of dance as a welcoming for guests, especially guests related to the airport, of course also includes foreign guests from abroad. At this point, the awareness of tourism arises, which is a legacy of Dutch colonialism. This tourism culture is also the purpose of the *Bedhaya Kinjeng Wesi* dance.

On the one hand, this dance is an entertainment for tourists who have a rather 'low' connotation. While on the other hand, this dance is a follow-up 'depiction' of the ancestral words about *Kinjeng Wesi*. Its realization in the form of dance is considered a noble task of high degree. From this situation, indigenous expression becomes the third space, becoming something hybrid. In a hybrid culture, a discourse of authenticity emerges, not that it is truly original but that it emerges as a discourse, namely how 'true' Javanese (or Indonesians) become a discourse. At this point there is an interest in finding the authentic, both from the perspective of tourists and from the perspective of local people themselves. The function of the discourse is a response to postcolonialism, where there is a desire to elevate the local. From there, the local is then proud of as a positive thing. It becomes an element of nationalism.

This pride in the local also needs to be carefully addressed, because it can become essentialist, become rigid, and eventually become something that is not positive. According to Gayatri Spivak, this is categorized as strategic essentialism, where what emerges is no longer the authentic, but the hybrid (the result of a combination of cultures, etc.) and is then used as resistance” (Foulcher & Day, 2008).

Due to the consideration of the function for the event at YIA, the duration of the dance was shortened to 45 minutes. Referring to the concept of 'Hybrid' according to Bhabha, *Bedhaya Kinjeng Wesi* dance is a metaphor to describe the merging of two types (forms), namely the original *bedhaya* dance form and the movement of an airplane that is realized as a dance to welcome guests at YIA, which gives rise to new characteristics regarding the floor pattern/dance movements and batik motifs on the dancer's *kebaya* cloth, while negating the sacred characteristics and the full duration of the *bedhaya* dance of the Kingdom product. The airplane is a symbol of Western modernity, which is even a cultural product that shows the high level of technology of a nation and is followed by the skill of moving the plane (maneuvering) in the sky. As the choreographer of *Bedhaya Kinjeng Wesi* dance, KRT Kusumaningrat made some adjustments in the arrangement of dancers and movements. The symbolization of the plane is not only in the form of the arrangement of the dancers depicting the shape of the plane when viewed from below, but also the symbol of the propeller in a circular motion by 4 dancers. The very fast movement of the airplane propeller is difficult to adapt to the very slow movements of *bedhaya* dance.

Angkasa Pura was well aware that they had to 'entertain' the guests by staging a dance that was considered to show locality, but with a modern twist. As one of the spectators during the *Bedhaya Kinjeng Wesi* dance performance at Ndalem Suryowijayan, Yudaprana Sugarda (Airport Planning & Airport Management Specialist Angkasa Pura) said that he was very happy and proud of this dance work, for him, the atmosphere of the dance performance pavilion was like a performance at the Yogyakarta Sultanate Palace (Sugarda, interview, 26/6/2019).

By watching *Bedhaya Kinjeng Wesi* dance, the audiences also feel that they have 'consumed' a noble culture. Although in reality what they 'consume' is not the real meaning, what they see and feel is a 'fast-food' product that is summarized and packaged as authentic, as if it is a pure and sacred culture. Another opinion, said by Didik Nini Thowok, a dance expert and coreographer of *Bedhaya Hagoromo* dance,

that *Bedhaya Kinjeng Wesi* dance is still close to the *bedhaya* dance standard, this is probably because the choreographer (KRT Kusumaningrat) is also a dance choreographer of the Yogyakarta Palace, so it is rather difficult to break the convention of *bedhaya* dance. The second possibility is that the *Bedhaya Kinjeng Wesi* dance was ordered by Angkasa Pura as a prestigious state-owned enterprise (Thowok, interview, 22/4/2025).

The word *Kinjeng Wesi* is also a new hybrid meaning, because the word airplane, a modern product of the Western world, is 'localized' in its naming. The word *Kinjeng Wesi* seems to make an airplane into an object that is already 'familiar' with the lives of Javanese people, as well as a manifestation for the ancestors in Java that they could predict or understand before the time. The ancestors in Java understood that there would be events in the future (modern/present) which also involved details about objects/vehicles that could fly like *kinjeng*/dragonfly. It is at this point that Western modernity is 'approached' with local meanings. The art product of *Bedhaya Kinjeng Wesi* becomes a mimicry that displays ambivalence because on the one hand it wants to build a common identity with the colonizers (tourism), while struggling to maintain its differences.

5. Conclusion

The creation of the dance *Bedhaya Kinjeng Wesi* was intended to satisfy the guest's desire to know more about the elements of locality. The goal of entertaining tourists with something local is an excess of modernity by presenting local products that are considered authentic. Tourism as a discourse since the colonial era still continues today. The demand to serve tourists then offers a certain exoticism and can be referred to as the 'spirit of Yogyakarta', which aims to serve government orders to represent localism. The element of representing locality/traditional culture is a form of nationalism that is considered capable of raising the pride and self-esteem of the Indonesian nation. The elements of hybridity and authenticity in *Bedhaya Kinjeng Wesi* dance are then unique and 'subtle' (not immediately obvious). The discourse of

authenticity is as an 'art product' that represents the 'spirit' of Yogyakarta. Meanwhile, its hybrid critical potential is a new form that manifests in art products. There is an impression that the new art product is a mimicry that displays ambivalence because on the one hand it wants to build a common identity with the colonizers (tourism), while struggling to maintain its differences.

The response obtained from the audience of the *Bedhaya Kinjeng Wesi* dance performance was that they liked the dance that had been made. Although they found it a bit difficult to differentiate it from other *bedhaya* dances, on average they could mention the uniqueness of *Bedhaya Kinjeng Wesi* and the meaning of the dance. Even so, this dance received various suggestions from the respondents. With this dance, it is hoped that the public can know more about *Bedhaya Kinjeng Wesi* dance, not only knowing its history, but also knowing the meaning to the hybridity and authenticity aspects of the dance.

In the future, for the creation of hybrid dances such as *Bedhaya Kinjeng Wesi*, it is recommended to be more courageous in emphasizing the hybrid side, so that it has a distinctive character and identity. Even though still not leaving the characteristics of *bedhaya* dance.

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