



Presentation Style of Bedhaya Bedhah Madiun Dance in Pura Mangkunegaran

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ABSTRACT

Bedhaya Bedhah Madiun dance in Mangkunegaran is a dance repertoire Yogyakarta style that successfully has absorbed from Krida Beksa Wirama during the reign of Mangkunegara VII. Though, based on observation, the presentation style in Mangkunegaran has a significant difference from the Yogyakarta style. This article aimed to study about presentation style of Bedhaya Bedhah Madiun dance in Mangkunegaran to determine the forming of its presentation techniques. This study uses an ethnochoreology approach with archival research methods. The results showed that the style could be change as responses to challenges or problems from the socio-cultural conditions. The forming of the Bedhaya Bedhah Madiun dance style in Mangkunegaran does not occur in an event but is a process. The presentation style formed because of a problem with the inheritance system so that it undergoes significant changes. The problem arises from social, political, cultural, and economic conditions. The response against those problems has to form the Bedhaya Bedhah Madiun dance characteristics in Mangkunegaran though not all were positive.

KEYWORDS

Presentation Style
Change
History of Dance
Bedhaya Bedhah
Madiun

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1. Introduction

Bedhaya Bedhah Madiun is a dance repertoire Yogyakarta style that has developed in Mangkunegaran. This dance has name, *gending*, and movements almost same as *bedhaya* dance Kraton Kasultanan Yogyakarta style. Based on the name of the main *gending* that had used, Bedhaya Bedhah Madiun dance called the Bedhaya Gandakusuma dance.

Bedhaya Bedhah Madiun dance in Mangkunegaran is a result of absorption from Krida Beksa Wirama (KBW) Yogyakarta. The absorption has carried out through learning system at KBW. G.R.Aj. Siti Nurul Kamaril Ngasarati Kusumawardani accompanied by several relatives and Mangkunegaran's *niyaga* had been practicing every Sunday at KBW (Sriyadi and Pramutomo 2020). Bedhaya Bedhah Madiun dance first performance in Mangkunegaran had been performing on June 16, 1939 in commemoration of Tri Windu Jumeneng Mangkunegara VII ("Bedaja-Dans van zeven jonkvrouwen, uitgevoerd bij gelegenheid van het Triwindhoe-Bestuursjubelium van Z.H. Pangeran Adipati Aria Mangkoenagara VII" 1939; Suharti 1990, 80).

Based on historical reviews, the Bedhaya Bedhah Madiun dance, apart from being a repertoire of the Mangkunegaran dance, also exists in the Yogyakarta dance style. Though based on observations, the presentation style of the Bedhaya Bedhah Madiun dance in Mangkunegaran and Kraton Kasultanan Yogyakarta have significant differences. The Bedhaya Bedhah Madiun Dance presentation in Mangkunegaran is by seven dancers, while the expression in Yogyakarta is by nine dancers. The difference in the number of dancers affects the formation and floor patterns. The difference is not only in the number of dancers but also in movements, dance music, make-up, and costumes.

The information above develops a problem regarding the presentation style of the Bedhaya Bedhah Madiun dance in Mangkunegaran. The Bedhaya Bedhah Madiun dance presentation in Mangkunegaran based on Yogyakarta dance style has a significant difference. This article aimed to study about presentation style of Bedhaya Bedhah Madiun dance in Mangkunegaran. This study is crucial to understand the forming of presentation techniques. This article intends to carry out the

innovation process from the artists in Mangkunegaran. The innovation process is an adaptation of the Bedhaya Bedhah Madiun dance Yogyakarta style in Mangkunegaran because it exists in different socio-cultural conditions.

The presentation style was a result of the creative process of the artists. According to Holt (2000, 85), the tone was born from the artist's creative response to his cultural atmosphere. That caused the presentation style to have differences from time to time and from one region to another. Prabowo (2003, 3) argues that dance's presentation style has influenced the artists' views and ideas related to the era's socio-cultural conditions. Changes and adaptations in presentation styles occur to overcome socio-cultural constraints.

The forming analysis of the Bedhaya Bedhah Madiun dance presentation style will be using the challenge and response theory by Arnold Toynbee. According to Toynbee (1988, 97), society's challenges will change as a result. The community response to the existing challenges is an adaptation. According to Kaplan and Manners (2000, 112–14), transformation is a process of connecting a cultural system with the environment that aims to maintain cultural continuity. Maintaining the continuity of culture has been influenced by various challenges. The artist's response to the challenges is an adaptation process that caused a change.

The factors that assume have affected the Bedhaya Bedhah Madiun dance's continuity are social, political, cultural, and economic conditions. According to R.M. Soedarsono (2003, 69), social, political, and economic factors often influence the development of art in the world. Theoretically, political, social, cultural, and economic factors influence the formation of the Bedhaya Bedhah Madiun dance presentation style in Mangkunegaran.

2. Method

This study has used the ethnocoreology approach. Kurath uses an ethnocoreology system by emphasizing non-Western ethnic dance culture based on the cultural texts that gave birth to dance culture (Suharti 2015, 30). It means that dance cannot be separated from a context because dance is a local community's cultural text. The ethnocoreology approach formed from a premise borrows from various disciplines. This approach relies on qualitative data dominated by the study of literature or dance ethnography (Pramutomo, Joko, and Mulyana 2016, 17–18).

In this research, literature study dominates with the archival research method. This method has used because this article is a historical research form that aims to describe the forming of the Bedhaya Bedhah Madiun dance presentation style in Mangkunegaran. Archival research is a method involving the study of historical documents. The document contents are information about an organization, an individual, and the activities carried out at a certain time. Historical archives are becoming data sources to extract data from past events (Ventresca and Mohr 2002, 1–14).

Pura Mangkunegaran's archives or documents (art records, letters, certificates, work reports, etc.), personal notes, biographies, newspapers, magazines, journal articles, and academic literature (books and research reports) had used in this study. Except those, images count as data sources too in the archival research method. Endter (2000, 20–21) argues that ideas become the documentation of an experience that can use as concrete evidence that the event is valid. According to him, images can explain people's past lives. It means that the pictures can become a collective memory of an event that occurred in the past.

In addition to conducting archival studies, the authors also conducted direct observations and interviews. Direct observation is to obtain the latest data from Bedhaya Bedhah Madiun's choreography as a continuity from the past. The use of this data is to present the current choreography of Bedhaya Bedhah Madiun. The interview explores dance artists' records in Mangkunegaran and completes and verifies data obtained from archival sources.

3. Results and Discussion

3.1. Absorption of Bedhaya Bedhah Madiun Dance in Mangkunegaran During the Reign of Mangkunegara VII

One of Mangkunegara VII's efforts in advancing Mangkunegaran is by developing the arts. In the development of art, Mangkunegara VII had broad views and ideas with a modern and open-minded which led to the absorption of art from outside and then innovated it. Bedhaya Bedhah Madiun dance is a result of absorption from KBW Yogyakarta. Mangkunegara VII then made several innovations in Bedhaya Bedhah Madiun dance, so it has several differences. There are two assumptions why he is innovating the Bedhaya Bedhah Madiun dance. The first assumption relates to cultural differences (dance) that trigger problems in the absorption process, while the second assumption relates to political competition through social development.

Pura Mangkunegaran has a tradition with a stylistic orientation to the Surakarta style. However, specifically for the Bedhaya Bedhah Madiun dance in Mangkunegaran, the direction refers to the Yogyakarta style. This orientation creates a problem because the two types have different techniques and forms of movement. According to Simatupang (2013, 60), the habit of body condition with certain actions and states of motion will affect body movements' intensity. Therefore, the aesthetic stability of dancers in Mangkunegara, which is familiar in the Surakarta style dance movement, makes it difficult to accept the techniques and forms of action of the Yogyakarta style.

Problems arising from cultural differences (dance) between Mangkunegaran and Yogyakarta forced innovation as an adaptation. Innovations occur in techniques and movement forms that difficult to do. The creation has done under Mangkunegara VII and Gusti Timur's guidance, making it seemed *luwes* and comfortable in dancing it (Suharti 1990, 95). Apart from the techniques and movement forms, problems arise from the music dance have used. *Gending* was using is a dance musical Yogyakarta style but has a sense of working in Surakarta style. Music dance surely affects the application of techniques and movement forms, considering that its rhythm has a close relationship with the music's rhythm.

The second assumption has several opinions about culture's development as a form of political conflict or political competition in Kraton Mataram Islam's four fractions. As quoted by Soedarsono (1997, 92) and Suharti (2015, 4–5), Anthony Day argues that political competition between the fragments of Kraton Mataram Islam led to cultural conflicts. According to Pramutomo (2010, 186), *keagung-binataraan* that shackled forced causes Javanese king to be creative to reflect his status as the highest individual.

Bedhaya Bedhah Madiun is one of the dance repertoires in Mangkunegaran, was performing in ceremonies and state protocols. At formal ceremonies, Javanese aristocrats show their greatness and majesty by the ancient traditional methods to maintain degree and prosperity (Sumardjan 1990, 32). Be able to perform *adiluhung* arts, such as the *bedhaya* dance, to prove greatness and majesty (Poerwanto 1989; Supanggih 2000). Dance performances for ceremonial receptions and royal banquets are inherent in the prestige of social strata in Javanese's sight (Pramutomo 2010, 114–15). This prestigious value has assumed stimulating Mangkunegara VII in innovating Bedhaya Bedhah Madiun dance that absorbed from KBW Yogyakarta. According to Lindsay (1991, 228–29), Javanese rulers appear to leave their mark on the arts that had managed, created, and developed under their protection. Those actions have been doing to show their creativity and aesthetic authority.

The risk from Mangkunegara VII's absorbing and innovating Bedhaya Bedhah Madiun dance has to admit that it is culturally subordinate to the *Kraton* Major. It is because as an *adipati*, it is not allowed to have *bedhaya* dance with nine dancers. It means that Mangkunegara VII should change the number of dancers from nine to seven. The dancers' number affects the choreography because there is an omission of a section on the *endhel wedalan ngajeng* and *endhel wedalan wingking* in the *bedhaya sanga* dance. The positive value of Mangkunegara VII's actions is he can show his ability to created innovation of absorption from KBW Yogyakarta as a result, so it has a different presentation style. This difference in presentation style can show the characteristics of the Bedhaya Bedhah Madiun dance in Mangkunegaran.

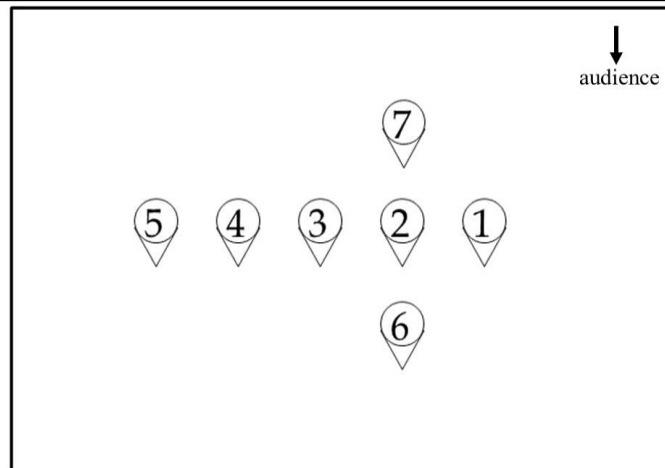


Fig. 1. *Lajur* formation in Bedhaya Bedhah Madiun dance in Mangkunegaran (Sketch: Sriyadi, 2020)

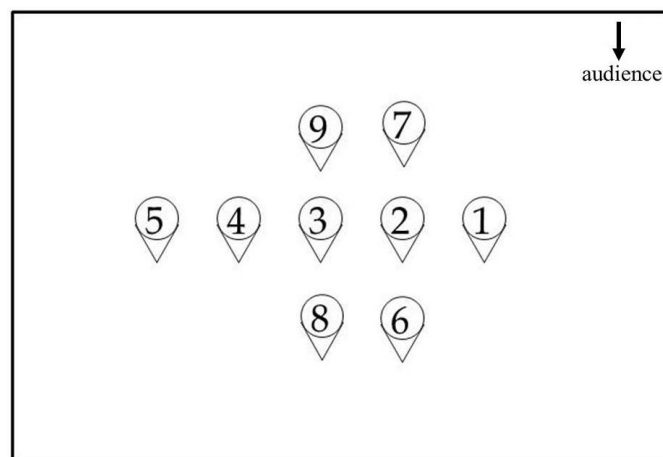


Fig. 2. *Lajur* formation in *bedhaya* dance Yogyakarta style (Sketch: Sriyadi, 2020)

Those two assumptions about the causes of innovation seem to support each other between weakness and the desire to demonstrate creativity due to cultural competence. Different cultural (dance) problems are a weakness that could use to prove adaptive abilities by innovating Bedhaya Bedhah Madiun dance, thus forming a new presentation style. Mangkunegara VII's success in innovating is proof that Bedhaya Bedhah Madiun dances Yogyakarta style in Mangkunegaran actively obtained through the learning system KBW. That means Bedhaya Bedhah Madiun dance Yogyakarta style is not a gift or loan that only have received passively, but it's due to internal encouragement from Mangkunegaran's policies. It can be proving his creativity to increase his authority as the higher of the hierarchy of social strata in Mangkunegaran.

The innovation of the Bedhaya Bedhah Madiun dance Yogyakarta style in Mangkunegaran is not doing totally, but partially (Soeryosoeyarso and Darmawan 1992). This partial innovation is the factor in the absence of significant differences between Bedhaya Bedhah Madiun dance movements in Mangkunegaran with Yogyakarta style. Structurally, both structure movements and the serving structure have been maintaining. The structure of the Bedhaya Bedhah Madiun dance in Mangkunegaran seems like Bedhaya Bedhah Madiun's structure dance in Yogyakarta style, based on the notes of B.R.Ay. Yudanegara ("Badaja Bedah Madhioen," t.t.; Kusumo 2015). In the part of *mundur beksan*, only the movement of *lampah pocong* does not apply. So, the formation that formed during *mundur beksan* is *tiga-tiga*. It is different from the Bedhaya Bedhah Madiun dance in

Yogyakarta style that uses a *lajur* formation (Hastuti 1983, 16). The *lampah pocong* movement has generally used in *bedhaya* dance Yogyakarta style in the part of *mundur beksan* as a form of *milir* movement to change the formation of a *tiga-tiga* into *lajur*.

The innovation of the Bedhaya Bedhah Madiun dance Yogyakarta style in Mangkunegaran does not change the structure movements series had used. It had done by changing some of the implementation techniques of pose element and movement element, forming the sequence of movements. Based on the study of photography and videography, the movement patterns between Bedhaya Bedhah Madiun dance and *srimpi* dances in Mangkunegaran (absorbed from KBW) with the dance of *bedhaya* and *srimpi* in Yogyakarta style has no significant difference. Photography studies show the pose element have used almost the same. Researchers assume this is because Mangkunegaran's dancers learn directly from primary sources with a goodly learning system. The different cultural (dance) problems between Mangkunegaran and Yogyakarta can be resolving (although not completely), so they do not significantly influence presentation style changes.



Fig. 3. The pose of *tinting arms* in *bedhaya* and *srimpi* dance Yogyakarta style
(Photo: Ical Yulianto's Collection, Repro Sriyadi 2019)



Fig. 4. The pose of *tinting* arms in *srimpi* (also in *bedhaya*) dance Yogyakarta style absorbed by Mangkunegaran
(Photo: Rekso Pustoko Mangkunegaran's Collection, Repro Sriyadi 2017)

According to Hastuti (1983), the difference in presentation style between the Bedhaya Bedhah Madiun dance in Mangkunegaran with *bedhaya* dance Yogyakarta style appears in the processing of movement techniques or anatomical coordination. Hastuti gave examples of some differences between Bedhaya Bedhah Madiun dance Mangkunegaran style and *bedhaya* dance Yogyakarta style, have obtained from R.Ngt. Waluyo Suryosuwito. Here are some of these differences,

- In Bedhaya Bedhah Madiun dance Mangkunegaran style *encot* movement has soft accents, while in the *bedhaya* dance Yogyakarta style has strong accents.
- The process of forming arms movements at the time of *nyiku* (like in *nggruda* and *ngceng* movements) is not too stiff, in contrast with *bedhaya* dance Yogyakarta style.
- Legs position in basic pose has a smaller volume than *bedhaya* dance Yogyakarta style.
- In Bedhaya Bedhah Madiun dance Mangkunegaran style, *laya* in *gending* is faster than Yogyakarta, so the movement rhythm is faster.

Based on data obtained from interviews with Isbandiyah, Bedhaya Bedhah Madiun dance in Mangkunegaran technically has several differences with *bedhaya* dance Yogyakarta style. In *tolehan*, the head's position to the right or left is not *nyoklek*, but *jejeg*. It is different from the *bedhaya* dance Yogyakarta style, this *tolehan* seems like *tolehan* in *bedhaya* dance Surakarta style. Placement of the arms in *trap sumping* seems like in the movements series of *atrap sumping*, *ukel tawing*, and *nyamber trisig*. It is not sleeping with the fingers facing forward, but the fingers standing facing up. This arms position is different from the *bedhaya* dance Yogyakarta style. The *udhet* application technique is not using *nyathok* but *kebyok*, such as using *sampur* in *bedhaya* dance Surakarta style. *Seblak* and *nglawe* movements are to the side, not to the back corner like *bedhaya* dance Yogyakarta style. *Seblak* and *nglawe* movements look like *seblak sampur* movement in *bedhaya* dance Surakarta style. In Bedhaya Bedhah Madiun dance Mangkunegaran style, the arms movements look more flexible, it is different from *bedhaya* dance Yogyakarta style, which has straight (stiff) arms movements.

The make-up and costume of Bedhaya Bedhah Madiun dance in Mangkunegaran has different significantly from *bedhaya* dance Yogyakarta style. Bedhaya Bedhah Madiun's make-up and costume in Mangkunegaran is in tune to Mangkunegara VII's taste (Soeryosoeyarso and Darmawan 1992, 18). With his innovations in make-up and costume, Mangkunegara VII showed his creativity and aesthetic authority. Mangkunegara VII in costume innovation tried to combine Kraton

Kasultanan Yogyakarta, Kasultanan Kanoman Cirebon, and Kraton Kasunanan Surakarta, in order to formed his characteristics.

Make-up had used in the Bedhaya Bedhah Madiun dance in Mangkunegaran is corrective make-up that beautifies the face by not using *godheg* and *sogokan*. It is different from the corrective make-up on the *bedhaya* dance Yogyakarta style, which uses *godheg* and *sogokan* made of velvet decorated with a *gim* and *ketep*. The outfit used was a sleeveless vest (*kotangan*) with a *jamangan* hairdo. The *jamang* took the style from Kasultanan Kanoman Cirebon (Soeryosoeyarso and Darmawan 1992, 18). The costume's design used *samparan*, so it significantly differs from the *bedhaya* dance Yogyakarta style. *Samparan* cloth design is commonly used in the *bedhaya* dance Surakarta style while *bedhaya* dance Yogyakarta style uses *seredan* cloth design. Bedhaya Bedhah Madiun dance uses a *samparan* cloth design with the same function as the *bedhaya* dance Surakarta style. The winding direction in the *samparan* cloth design same as the winding direction in *seredan*, it's different with *samparan* in the *bedhaya* dance Surakarta style. *Samparan* in *kapang-kapang* movement and *sila* position functioned like *seredan* to fulfill ethical and aesthetic values, and the direction *samparan* winding equated with the direction of *seredan* winding.



Fig. 5. Performance of Bedhaya Bedhah Madiun dance during the reign of Mangkunegara VII
(Photo: Rekso Pustoko Mangkunegaran's Collection, Repro Sriyadi 2019)

The music on *bedhaya* dance Yogyakarta style in the *maju beksan* and *mundur beksan* parts uses Western instruments combined with *gamelan*. Bedhaya Bedhah Madiun dance Yogyakarta style in Mangkunegaran does not use Western instruments on *maju beksan* and *mundur beksan* parts. *Gending* has used in that part is *ladrang irama I* using *bedhug* instrument.

Bedhaya Bedhah Madiun dance in Mangkunegaran at the start was using *kondha*, but at the end of Mangkunegara VII's reign, *kondha* has no longer used. *Kondha* conveyed about the dance genre had presented, the choreographer, a brief history of the dance, the content of the story, and the actors or dancers. Format and grammar of the *kondha* writing of Bedhaya Bedhah Madiun dance in Mangkunegaran resemble the writing of the *kondha* in *bedhaya* dance Yogyakarta style.

During the reign of Mangkunegara VII, there were qualifications for the presentation of dance, namely those presented by *putra-sentana putri* (relatives) and *abdi dalem*. The dance of *bedhaya* and *srimpi* dance Yogyakarta style successfully absorbed from KBW is dancing by relatives. Bedhaya Bedhah Madiun dance is one of the dance repertoires. It showed from the *kondha* have used in the Bedhaya Bedhah Madiun dance in Mangkunegaran ("Gerongan Bedhaya" 1995). Bedhaya Bedhah Madiun dance has a different position from other dances presented by *abdi dalem*, affecting the inheritance system.

During the last period of Mangkunegara VII's reign, Mangkunegaran experienced a knock due to the Japanese arrival. The Japanese appearance influenced the intensity of dance performances in Mangkunegaran. Dancing activities in Mangkunegaran become rare. Gusti Nurul was not allowed to dance, and her fellow dancers getting married and moved to follow their husbands, so there were no longer *bedhaya* and *srimpi* dances performed by relatives. Bedhaya Bedhah Madiun dance has a function to show the crown princess's existence in Mangkunegaran, and it is getting fade. Even though dancing was prohibited, Gusti Nurul has still assigned to teach Bedhaya Bedhah Madiun dance to the *abdi dalem* Langenpraja Mangkunegaran (Soeryosoeyarso and Darmawan 1992, 16–17; Soemarsono, Brotohatmodjo, and Widyohamijoyo 2011, 60). This socio-political situation caused a shift in dancers. Bedhaya Bedhah Madiun dance originally has presented by relatives began to be taught to *abdi dalem*. The socio-political situation has worsened by the emergence of the independence revolution and Mangkunegara VII's death on July 19, 1944 (Hermono 2014, 101–2).

3.2. Revolution of Independence and Continuity of Bedhaya Bedhah Madiun Dance During the Reign of Mangkunegara VIII

The independence revolution caused the Mangkunegaran economy to decline. Significantly, the Mangkunegaran economy slumped as the central government has frozen its assets of plantations and companies. After the proclamation of independence, there was a struggle for economic resources belonging to Mangkunegaran with the central government. Jakarta District Court in 1952 decided the central government won the case of struggle financial resources. Based on Penetapan Presiden 2 July 1952 no. 224/1952 g, Mangkunegaran's areas in the form and nature referred to as *Zelbestuursregelen Mangkunegaran Staatsblad*, has abolished on July 15, 1946. So, although the status of Mangkunegaran's assets is not clear, by de facto, it has been controlled by the central government and PPRI as an official government-owned institution. They have the right to manage Mangkunegaran assets ("Keputusan Pengadilan Negeri di Jakarta Th. 1952 Tentang Pembekuan Harta Benda Milik Mangkunegaran" 1952).

The elimination of the Mangkunegaran area and nationalization efforts caused all ex-Mangkunegaran assets to be frozen. Mangkunegara VIII responded by establishing several business fields to restore the Mangkunegaran economy. The Biro Pariwisata Mangkunegaran is one of the business fields have established by Mangkunegara VIII. According to Mangkunegara, there are several things that the central government cannot take over, including spiritual, cultural, and noble values, as Mangkunegaran's views. Besides, there was Mangkunegaran's building that is the former seat of the Kadipaten Mangkunegaran government, a collection of cultural objects, libraries, and other assets collected in *Fonds van Eigendommen Mangkunegaran* ("Penjelasan Mengenai SK Sri Mangkunegara VIII 19 Juli 1978 No.78/SP/78" 1978). It is, of course, can be used as capital in the Mangkunegaran economic development through tourism.

Mangkunegara VIII's responses to the weak economic situation by developing cultural tourism have positively impacted the development of art in Mangkunegaran. Mangkunegara's success in developing tourism in the cultural field can restore an aura that the independence revolution has destroyed. Through tourism visits, the introduction of cultural products can return the image of Mangkunegaran.

The establishment of Biro Pariwisata began with the establishment of the Mangkunegaran Museum in 1968. The Biro Pariwisata officially established in 1970 the services of K.R.M.H. Suseno Suryosumasto, who a relative of Mangkunegaran and the expertise of Mangkunegara VIII and the empress (Pudjiyanti 1985, 56; Mulyatno 1992, 22; Daryono 1999, 56). Since then, Mangkunegaran has been opening to the public and has received a lot of foreign tourists. In greeting tourist guests, a dance that has developed in Mangkunegaran is performing. Bedhaya Bedhah Madiun dance is one of the dance repertoires that often served as a tourist treat in Mangkunegaran (Isbandiyah, interview October 19 2019).

Artwork, including dance, is a form of integrative need born and grows equal to society's interests (Jazuli 2014, 47). Changes in Mangkunegaran's interest in Bedhaya Bedhah Madiun dance performance led to a change in presentation style. According to Soedarsono (1999, 237), the form of palace dance works that served tourists generally has a duration that is not too long. That is related to the cultural transformation that leads to industrial's cultural life. In industrial culture, the aspect

of time is concerned. Therefore, the presentation duration in dance takes into account because of the aesthetic moments that concentrated to enjoyed a different presentation in the concept of traditional culture. In traditional culture, an aesthetic moment can be concerned for a long time, so the duration of dance offerings at that time is generally long (Suharti 2015, 117). This adaptation is the presentation style of Bedhaya Bedhah Madiun dance in Mangkunegaran is a reduction in the presentation duration.

Reducing Bedhaya Bedhah Madiun dance's duration presentation has done by not using compaction techniques but by cutting techniques. Rustopo (2001, 159) argues that compaction is an effort to harmonize dance with the concept of *kemungguhan*. The harmony referred to is the unity between the form and the value of its expression. Dance compaction is rearranging by minimizing repetition of motion, eliminating less significant movement, changing the tempo, and variations in space (Widyastutieningrum 2012, 29). So, compacting is rearranging a dance work without losing the essence of the dance work.

Reducing the duration of the Bedhaya Bedhah Madiun dance during the reign of Mangkunegara VIII is by eliminating *Beksan Pokok I*. Part of *Beksan Pokok I* had removed because it considered insignificant, only part of *Beksan Pokok II* has used. *Beksan Pokok I* or *Beksan Ketawang* is the climax point of the Bedhaya Bedhah Madiun dance. However, in the bedhaya dance presentation, the *Beksan Pokok I* and the *Beksan Pokok II* each have an essence. *Beksan Pokok I* is a standard part (*enjeran*) in *bedhaya* dance has a symbolic abstract meaning (“Konser Tari Karaton Ngayogyakarta Hadiningrat di Gedung Kesenian Jakarta” 1988). This part contains the philosophy of life through a cycle that describes the ‘beginning’ and having to return to the ‘beginning’ (Pudjasworo 1982, 81). The technique of reducing the duration by eliminating the *Beksan Pokok I* also removes the main *gending*, which generally was using as a naming system for the *bedhaya* dance. It is certainly not following the norms of the previous *bedhaya* dance arrangements. The order of G.K.P. Mangkunegara VIII chooses the cutting techniques as the easiest and fastest way to reduce the duration of the dish by thematically staying in harmony. The *Beksan Pokok II* is a part that presents the story in the Bedhaya Bedhah Madiun dance (Isbandiyah, interview 19 October 2019).

John Pamberton, on October 19 1976, recorded an audio performance of the Bedhaya Bedhah Madiun dance at Pendapa Mangkunegaran as part of a tour. The recordings are part of the Cornell University digital collection, and the public can access them via the Cornell University webpage. The structure of the Bedhaya Bedhah Madiun dance presentation in Pamberton’s audio recording is in line with Isbandiyah’s opinion. Isbandiyah said there was no replacement or addition to the *ketawang* part taken to change the dish’s duration. The reduction in time did not affect the techniques and forms of movement used previously (Isbandiyah, interview June 17 2020).

The battles of Panembahan Senopati and Retno Dumilah in Bedhaya Bedhah Madiun dance has depicted through the *gelar* formation in the *ketawang* part by the roles of the *batak* and *endhel*. Based on the Rekso Pustoko document with the title “Badaja Bedah Madhioen,” script code G.17, the part of *endhel* shieth the *patrem* as a symbol of Retno Dumilah’s defeat over Panembahan Senopati. The analysis result of John Pamberton’s audio recordings shows the loss did not indicate by the role of *endhel* shieth the *patrem* but dropping it. The results of this analysis supported by Isbandiyah (interview June 17 2020), who at that time often played the role of *endhel* in the Bedhaya Bedhah Madiun dance. However, regarding the event when this change is not known with certainty because there is no supporting data. The symbolic change of Retno Dumilah’s defeat, from role *endhel* shieth *patrem* to become dropping it, has aligned with the accompanying *sindhenan* narrative text. The *sindhenan* narrative text used in this part is “*gregel kanang keris dhawah gya sinambut.*”

Based on Brontodiningrat’s opinion (1981, 19–20), the battle between roles *endhel* and *batak* in parts, *endhel* and *batak* in *bedhaya* dance is a lust symbol in humans. In *bedhaya* dance Yogyakarta style, the *keris* war generally ended up with shieth the *keris* as a symbol of self-control. It is different from the Bedhaya Bedhah Madiun dance in Mangkunegaran though based on the *bedhaya* dance Yogyakarta style. The change in Retno Dumilah’s defeat symbolic system can provide the different views between Yogyakarta and Mangkunegaran’s people. The symbol system applied in Bedhaya Bedhah Madiun dance has a specials character that depicts Retno Dumilah’s defeat against

Panembahan Senopati. Simultaneously, the symbol system that is involved in the *bedhaya* dance Yogyakarta's style is universal.

G.K.P. Mangkunegara VIII around the 1970s innovated Bedhaya Bedhah Madiun dance costume in Mangkunegaran. This innovation has carried out by changing the design clothes of the *kotangan* to become *mekak* (Isbandiyah, interview 22 June 2020). The design of the *mekak* clothes also applied to the *bedhaya* dance which has developed in Kraton Kasultanan Yogyakarta and Kraton Kasunanan Surakarta. Each palace has a *mekak* clothes design with different patterns. The *mekak* used in Bedhaya Bedhah Madiun dance in Mangkunegaran resembles the design of the *mekak* in Kraton Kasunanan Surakarta.



Fig. 6. Bedhaya Bedhah Madiun dance in Mangkunegaran used a *mekak* clothes design (Photo: Sri Rochana Widyastutieningrum's collection, Repro Sriyadi 2020)

The tourism development in Mangkunegaran does not just deliver a positive impact on the development of the arts. It also harms the inheritance system of the Bedhaya Bedhah Madiun dance. The existence of Bedhaya Bedhah Madiun dance as a result of cuttings is more prominent. It caused the stagnation of the continuity presentation of the Bedhaya Bedhah Madiun dance with a complete duration. This vacuum shows that the Bedhaya Bedhah Madiun dance's inheritance system in Mangkunegaran is not running smoothly. The weak inheritance system getting demonstrated by the lack of Mangkunegaran's artists who completely master Bedhaya Bedhah Madiun dance. According to Isbandiyah (interview October 19, 2019), there are only two people who can completely master Bedhaya Bedhah Madiun dance, one of whom is still active in Mangkunegaran is R.Ngt. Waluyo Suryosuwito.

3.3. The Reconstruction of Bedhaya Bedhah Madiun Dance in Mangkunegaran

Sri Hastuti reconstructed the Bedhaya Bedhah Madiun dance in Mangkunegaran in 1983. The reconstruction has based on simple notes found at Rekso Pustoko and a *bedhaya* dance figure named R.Ngt. Waluyo Suryosuwito. In the reconstruction process, Hastuti encountered problems due to Suryosuwito's weak health condition. Suryosuwito suffered from a minor stroke, because of that learning process did not imitate the resource person who was practicing. Learning has carried out using an approach through a system of terms based on notes from Rekso Pustoko (Hastuti 1983, 6). However, the forms and movement techniques obtained from the learning system were not much different from what Isbandiyah do. Isbandiyah actively and intensively studied with Suryosuwito before Suryosuwito suffering a stroke.

Based on the analysis of the video documentation for the performance of "Tari Bedhaya Bedhah Madiun Gaya Mangkunegaran Rekonstruksi Sri Hastuti" with the support of interview data from

Isbandiyah and Hastuti, the movements patterns used in the Bedhaya Bedhah Madiun dance in Mangkunegaran have no significant differences with the movements patterns in the *bedhaya* dance Yogyakarta style. Structurally, the movements series has used are not much different from the movements of the *bedhaya* dance Yogyakarta style. The difference is in the technique of implementing a series of motions. According to Hastuti (interview December 23, 2019), the significant difference between Bedhaya Bedhah Madiun dance in Mangkunegaran style and *bedhaya* dance Yogyakarta style is the power (intensity) in every implementation of the movements pattern. According to him, the Bedhaya Bedhah Madiun dance in Mangkunegaran tends to have less power than the *bedhaya* dance Yogyakarta style. The tempo or music of the *bedhaya* dance Yogyakarta style is slower than the Bedhaya Bedhah Madiun dance in Mangkunegaran, so the application of movements in the *bedhaya* dance Yogyakarta style requires a higher intensity.

With the permission of Mangkunegara VIII, the Bedhaya Bedhah Madiun dance Hastuti's reconstruction when presented in ASTI Yogyakarta Anniversary wore a costume from Pura Mangkunegaran. The costume used is a *kotangan* like that worn during the Mangkunegara VII era. However, in the costume, several components are different from the Mangkunegara VII era. Those components are (1) *garudha mungkur* using *utah-utahan* while during Mangkunegara VII did not use it, (2) did not use a brooch attached to the chest, (3) did not use a *keris* but using *cundrik*, and (4) did not use a flower *kolong keris* or *kolong cundrik*. For the *kotangan* clothes, Hastuti reproduces itself based on those used during Mangkunegara VII. The Bedhaya Bedhah Madiun dance's presentation structure, which has reconstructed by Hastuti, resembles the Rekso Pustoko Mangkunegaran document with the title "Badaja Bedah Madhioen" script code G.17, and "Gerongan Bedhaya Bedhahipun Madiun Gendhing Gandakusuma." script code F.108. The difference in removing *kondha* in the Bedhaya Bedhah Madiun dance presentation resulted from Hastuti's reconstruction.

Bedhaya Bedhah Madiun dance was finally presented again in Mangkunegaran in 1985 during a Konferensi Pariwisata. The source or reference in the presentation is Bedhaya Bedhah Madiun dance Hastuti's reconstructed. In the process of reconstruction, at the start, Mangkunegaran tried to build it from R.Ngt. Waluyo Suryosuwito. However, due to the informant's poor health condition and the absence of other sources, Mangkunegaran invited Hastuti as a dancer and accompanied Suryosuwito in reconstructing Bedhaya Bedhah Madiun dance (Hastuti, interview December 23, 2019). In the reconstruction process, senior dancers who previously actively and intensively studied with Suryosuwito were not involved (Isbandiyah, interview October 19, 2019).

3.4. Social Relations between Dance Artists and the Inheritance System of Bedhaya Bedhah Madiun Dance at the End of Mangkunegara VIII's Reign to the Beginning of Mangkunegara IX's Reign

From the end of Mangkunegara VIII's reign until the beginning of Mangkunegara IX's reign, there was a conflict between dance artists. The competition is regarding the forms and movements of dance that successfully have been absorbed from KBW Yogyakarta, especially the Bedhaya Bedhah Madiun dance. Each dance artist makes a believable interpretation of the form and movement techniques of the Bedhaya Bedhah Madiun dance in Mangkunegaran, though not all of the dance artists have studied directly at KBW Yogyakarta or have intensively studied this dance. This conflict began with the emergence of dance teachers who were not intensively active in Mangkunegaran (Isbandiyah, interview October 19, 2019, and Warsini, interview November 25, 2019).

Poor social relations between the dance artists cause failure in the inheritance system. The collapse in the inheritance system getting indicated by a significant difference between the devisor and the heirs. The forms and movement techniques of the Bedhaya Bedhah Madiun dance performed by Isbandiyah as the heir of Suryosuwito have contrast differences from the forms and movement techniques currently practiced. Failure in the inheritance system caused a loss of knowledge of the naming system in the movements series had used in this naming system, much unknown about the shape of the movements series.

The response against social relationship problems between dance artists through the interpretation has a negative and positive impact. The performance's negative effect is a failure in the inheritance

system, so the previous knowledge had developed is not conveyed to future generations. The positive impact from the interpretation is the strengthening of the difference between the Bedhaya Bedhah Madiun dance in Mangkunegaran and the *bedhaya* dance Yogyakarta style. The arrangement that had done brings out a significant difference between Bedhaya Bedhah Madiun dance in Mangkunegaran and *bedhaya* dance Yogyakarta style. This considerable difference causes the appearance of the characteristics of the Bedhaya Bedhah Madiun dance in Mangkunegaran.

The interpretation of the Bedhaya Bedhah Madiun dance in Mangkunegaran is not carried out simultaneously but with a process, thus forming a presentation style as is done now. The dancers have influenced the interpretation as the main actors who perform the Bedhaya Bedhah Madiun dance. That's an increasingly significant difference factor with the style of presentation of Bedhaya Bedhah Madiun dance by Isbandiyah and the results of Hastuti's reconstruction. This difference also causes by the innovations made. These innovations include the arms position when *trisi* is with a *cundrik* or *patrem* property, the *tolehan* on the *kapang-kapang* movement the part of *mundur beksan*, and when *trisi* movement, the legs slightly bent (*mendhak*) when turning.

Structurally, several parts of the Bedhaya Bedhah Madiun dance in Mangkunegaran have been removed and changed. It is significantly different from the presentation structure based on the Rekso Pustoko document "Badaja Bedah Madhioen." The Significant changes do not reduce the course structure only. They were also changing the movement series that they had used. We see changes in the different series of movements in the Bedhaya Bedhah Madiun dance reconstructed by Hastuti and the existing dances. These differences exist in almost all series of movements. The most significant differences are in the movements series of *panggal*, *ngunduh sekar*, *impang majeng*, *ukel tawing*, and *bangomate*. In the *panggal* movement series, the change occurs because the initial part of the movement series removed. In *ngunduh sekar* sequence, the same features only found at the beginning and ending, while the middle part has differences. Almost all of the *impang majeng* movement series have differences, and the similarities only exist when going to the *sendhi gedruk* left. *Ukel tawing* movement series have innovated into two, namely *ukel tawing* and *ukel tawing cathok udhet*.

The arms position above looks like in a movement series in *ukel tawing*, *atrap sumping*, *ngenceng ukel tawing*, and *trisi* parallel to the upper chest. It is different from what was done by Isbandiyah and the results of Hastuti's reconstruction. The arms position while on top of the movement series is parallel to the ear (*trap sumping* or *trap kuping*). This interpretation is not in harmony with the naming system in the document "Badaja Bedah Madhioen." Considering from naming system for a movement series that sometimes equaled with where the pose elements and movement elements have carried out, especially in the arms position above.

During *nyiku* in the Bedhaya Bedhah Madiun, the arm poses do not form an angle of 90°, but approaches to *cethik* around 45° with the forearm lowered. The elements of this arm pose are rendered in a series of movements of *ngenceng*, *nggrudha*, *gidrah*, *pacak jangga encot*, *kicat ngewer cangkol udhet*, *kicat boyong*, and other similar actions. This arms position is different from the results of the reconstruction of Hastuti and that of Isbandiyah.

The failure of the inheritance system affects ethical knowledge when dancing. Bedhaya Bedhah Madiun dance is a dance work that developed in the palace. As the court society's views and ideas, the ethic has influenced this dance's presentation style. The inheritance system's failure that affects ethics is in the *ndodok* movement technique from the *lenggah sila* position.

The method of *ndodok* movement from the *lenggah sila* position that had carried out now does not begin with the groin being lifted. The *ndodok* action from the *lenggah sila* position starts with the legs brought together in front of the body, the part of the feet still touching the floor, then the right leg has pushed slightly forward and after that to the side. Then, The body has raised with both legs as support. The less ethical part of this technique is when the right leg is slightly pushed forward and then sideways. It is not following people's ethics in the palace prohibited from extending their legs while sitting in front of a king or royal official.

The costume of the Bedhaya Bedhah Madiun dance in Mangkunegaran changed. One of the most significant changes was to the *jamang*. Around the early 1990s, *jamang* design from Kasultanan Kanoman Cirebon no longer used to dance the Bedhaya Bedhah Madiun dance. The gold-

plated *jamang* is a museum collection on display inside at nDalem Ageng Pura Mangkunegaran. Instead, the design used resembles a *jamang* for the *lanyap* character in the puppet.



Fig. 7. The costume of the Bedhaya Bedhah Madiun dance Mangkunegaran style at the time it was performed at the Mangkunegaran Performing Art in 2013 (Photo: Angga Febri's collection, Repro Sriyadi 2020)

4. Conclusion

The forming of the Bedhaya Bedhah Madiun dance style in Mangkunegaran does not occur in an event but is a process. Based on the result of the analysis, the presentation style of Bedhaya Bedhah Madiun dance in Mangkunegaran has formed as a response to a challenge. The challenges come from the social, political, cultural, and economic conditions of Pura Mangkunegaran. Challenges that show up from social, political, cultural, and economic conditions influence the Bedhaya Bedhah Madiun dance's inheritance system to undergo significant changes. The continuity of the Bedhaya Bedhah Madiun dance in Mangkunegaran is proof of success in responding to challenges, although not all responses are positive.

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Interviewees List

- Kus Isbandiyah, R.Ay. (65 tahun), dancer and asisten of Mangkunegaran's style dance teacher R.Ng. Waluyo Suryosuwito. Mlati Beningan, Mlati, Sleman, Yogyakarta.
- Sri Hastuti (62 tahun), lecturer of dance departement Performing Art Faculty ISI Yogyakarta and had been reconstructed Bedhaya Bedhah Madiun Mangkunegaran's style in 1983. Mojo streets No. 22, Gendeng, Baciro Yogyakarta.
- Umiyati Sri Warsini, Ny.Ng. (64 tahun), *pesinden*, dance teacher, *pengeprak*, and the master of Pakarti Pura Mangkunegaran. Panti Putra, Keprabon, Banjarsari, Surakarta.

Biography

Sriyadi earned a Bachelor's degree in Dance at the Indonesian Institute of the Arts (ISI) Surakarta in 2018, a Masters in Arts from the ISI Surakarta Postgraduate in 2020. He has received a Bidik Misi scholarship during his undergraduate studies and the Nusantara Writing Grant 2020 held by the Nusantara Institute for thesis writing in Masters studies. Wrote the article "Nilai Estetis Tari Srimpi Pandhelori di Pura Mangkunegaran" with Wahyu Santoso Prabowo which have published in the Journal Greget Vol. 17 No. 1, July 2018. Writing the article "Transformasi Tari Bedhaya dalam Masyarakat Jawa (Ritual, Seremonial, Hiburan)" presented at the National Archeology Seminar with the theme "Indonesia Rumah Besar Austronesia dari Masa Prasejarah Hingga Kini" which was held by the West Java Archaeological Center in November 2019. With R.M. Pramutomo wrote the article "Absorpsi Tari Bedhaya Bedhah Madiun Gaya Yogyakarta di Mangkunegaran Masa Pemerintahan Mangkunegara VII" that has published in the Journal Sejarah Citra Lekha Vol. 5 No. 1 (2020). Wrote an article "Karakteristik Tari Bedhaya Bedhah Madiun di Pura Mangkunegaran, Surakarta" which received by the NI Working Paper Series No. 6, December 2020. Since 2013 until now as a dancer, he has been a member of the PAKARTI (karawitan and dance association) Pura Mangkunegaran and Langen Praja Pura Mangkunegaran.

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