



# Pragmatic Expression of Bedhaya Sukma Raras: a Reactualization of Holisticity in Life

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## ABSTRACT

*The Bedhaya Sukma Raras dance by Hadawiyah Endah Utami, presented at a gathering of choreographers, was inspired by the journey of human life as it moves towards death. The complementary forms of verbal and nonverbal components in Bedhaya Sukma Raras implicitly offer a concept encased in the aesthetic expression of the dance about human awareness of doing good throughout the transient life in this world, in order to welcome an afterlife that is immortal and full of joy. This research uses a qualitative methodology. The data collection strategies include a library study, interviews, a visual study of dance recordings, an audio study of music recordings, documentation and study of archives of verbal transcripts of literature about songs and vocabulary of dance movements. The results show that in principle human life must seek to preserve a balance between the world and the hereafter. This means that microcosmically, in fulfilling their daily needs, human beings must work hard, prioritize virtue, and pray for God's guidance so that macrocosmically, in the afterlife their sins will be forgiven and they will enter the heaven of the Creator.*

## KEYWORDS

*Bedhaya Sukma Raras Dance, life of the microcosm and macrocosm, death.*

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## 1. Introduction

Pragmatics is a stage of linguistic development that no longer deals with linguistic form in relation to rule of usage but has become a discipline that studies a broad range of external language related to form, meaning, and context. Pragmatics positions and regulates principles in such a manner that the speaker can choose language which is appropriate for reaching a particular goal. In the activity of communication to convey a meaning or message, people try not to use a bald on record strategy that has the potential to be perceived as a face threatening act by the hearer. For this reason, the use of off record language is a domain where pragmatic language can come into function. According to Frank Parker, the assertion that "pragmatics is the study of how language is used to communicate" implies that the way a language unit functions or is used in communication is what gives it meaning (1986: 11). Pragmatic language does not deal internally with a lingual sub-discipline related to phonology, morphology, syntax, or semantics, but pragmatics studies a linguistic sub-discipline that connects language as a system of symbols with its language users. The basic principle of pragmatics is that the person using the language is not only describing something but is also performing an action, whether explicitly or implicitly. Therefore, the two types of speech act known as locutionary and illocutionary acts are units of analysis elements in the domain of pragmatics for discovering the real meaning behind contextual speech.

A language study is essentially the study of a system of interrelated signs. As a system of signs, language is a meaning system that is shaped by, and also plays a part in shaping human culture, in reference to the social activities of a community (Halliday in Wijaya, 1995: 47-48). Reality has shown that language studies cannot be separated from considerations of situational context, which



include participants, participants' actions, both verbal and nonverbal, characteristics of other situations or conditions that surround the actions taking place, and the impact of the participants' actions (Firth, 1964). Broadly speaking, the applicative form of pragmatics is the study of the relationship between verbal and nonverbal signs and the interpreter in a particular context.

The Javanese community have a close affiliation with their culture, and many of the rituals associated with the journey of life are enshrouded in symbolic signs, which are believed to provide meaningful advice, education, and examples for safety, peace, and happiness in life. Symbols in the Javanese community are a linguistic code, which in a communication event serves as a consideration for conveying meaning implicitly so that the implicature can be understood by the speech partner or interlocutor. The forms of symbols in the Javanese community include *wayang*, gamelan, and dance, all of which are forms of expression that indirectly originate from the culture of the palace, or *karaton*, and are full of meaning behind their visual and auditory expression. This is the case with the Bedhaya Sukma Raras dance, which uses as a reference the treatment of the traditional Bedhaya dance from the Surakarta *karaton*.

Bedhaya Sukma Raras dance, created by Hadawiyah Endah Utami in 2010, is a work that was inspired by the journey of human life as it moves towards death. Broadly speaking, the form of Bedhaya Sukma Raras consists of verbal components of a linguistic nature, and nonverbal components of a non-linguistic nature. The verbal components consist of verses and songs including: *Dhandhanggula Tludur, laras pelog pathet barang, Pathetan, laras pelog pathet barang, Sindhenan Bedhaya Sukma Raras, laras pelog pathet barang*, and *Gerongan Ketawang Sukma Raras, laras pelog pathet barang*. The nonverbal components include: movements, floor patterns, make up, costume, music, and properties. Both of these components complement one another to form an integral unit that is displayed as a high quality performing art that is meaningful for human life. The artist, by creating a form of art and culture that enables people to participate as the appreciator or viewer, has generated communication (Seramasara, 2019:83).

The presence of dance as a part of culture is a form of expression of the human soul that serves as a communication medium between the artist and the audience. As a medium of communication, dance contains messages that the choreographer wishes to convey to the audience. Through these messages, the audience will capture a meaning, which may be moral or spiritual message, or simply entertainment (Maryono, 2010:3). The Bedhaya Sukma Raras dance appears to present a message to the community, or the audience, that in truth a person's life in this world will end in death that leads towards a more eternal life (Hadawiyah, interview 20 April 2018). This realization is a reference that encourages people to improve their attitudes and behavior, and to place virtue in every action, to prepare everything they need in this world to face death, as a way of striving towards an eternal life filled with happiness in the hereafter.

The Bedhaya Sukma Raras dance, which is unique in that it is performed by ten female dancers, is an innovation in treatment of the Bedhaya dance from the Surakarta Karaton. Nine of the dancers symbolize the microcosm as the manifestation of the nine 'organs' of the human body: head, heart, neck, chest, right hand, left hand, right leg, left leg, and genitals. The tenth dancer symbolizes the human soul which controls the path of the nine organs of the body (Hadawiyah, interview 20 April 2018). The human soul controls and directs the nine organs of the body to do good as the manifestation of the microcosm in order to enter the realm of the macrocosm as way to embody the nature of the Almighty. The genetic concept of Bedhaya Sukma Raras appears to show that there is a harmonious correlation between the world of the microcosm and the religious world of the macrocosm which is needed to reach a level of perfection in life.

## 2. Method

To study the meaning of the Bedhaya Sukma Raras dance in Javanese culture, the writer uses a qualitative research methodology with reference to pragmatic theories and performing art theories. Objectively, dance consists of verbal and nonverbal components which complement each other and



unite to become a media of expression for the artist. Pragmatics is directly related to language users and the way language is used by the speaker in real interactions (Asim, 2005:1). In the present study, it can be explained that the artist is the speaker who makes use of verbal language in the form of song literature, including *Dhandhanggula Tludur*, *Pathetan*, *Sindhenan Bedhaya Sukma Raras*, and *Gerongan Ketawang Sukma Raras* in the tuning of *laras pelog pathet barang*.

Pragmatic theories are applied in the analysis of the verbal components, which comprise the songs used in the Bedhaya Sukma Raras dance. Performing art theories are used to reveal the nonverbal components in Bedhaya Sukma Raras, which include movements, properties, floor patterns, makeup, costume, and music. The strategies for data collection include a library study, interviews, a visual study, an audio study, documentation, and archives. The technique for analysis uses an interactive model in which all the activities of the analysis are carried out simultaneously with the process of data collection, followed by a data reduction and data presentation where the entire process is carried out interactively, ending with a final verification to formulate a conclusion (Sutopo, 2006: 119-121).

### 3. Results and Discussion

The culture of the Javanese community is full of symbols. According to Clifford Geertz (1992: 6), a symbol is something that expresses indirectly, and as such it requires a tangible intermediary such as poetry, rather than existing simply in the form of knowledge. To the Javanese community, who are introvert by nature, symbols would appear to be a suitable way for channeling their intuition. For most introverts, stating an opinion, giving a suggestion, and especially making a criticism are probably not comfortable choices of communication. In this case, communication through symbols is the main choice for conveying a message so that the speech partner (the community) can accept the message wholeheartedly, without any pressure or feeling of offence. It is not surprising, therefore, that values of tolerance, togetherness, solidarity, harmony, and brotherhood are highly respected in the Javanese community as a way of preserving a harmonious life.

The Bedhaya Sukma Raras dance is the actualization of the contemplation of the artist, Hadawiyah Endah Utami, who presents a conscious interpretation of the journey of life. In truth, human life is extremely limited, so it is important to know what to do, and to recognize that in the event of death, the body is separated from the soul, as well as understanding what happens to the soul and where it goes after death (Hadawiyah, interview 23 April 2018). Hadawiyah's inner turmoil as an artist is addressed by offering a holistic concept of the microcosm and macrocosm to the audience which uses an appropriate language of communication, through the symbolic language of the Bedhaya Sukma Raras dance. Since dance is a language of symbols, containing messages with implicit meaning, a knowledge of pragmatics is essential because it is a discipline that studies meaning. The use of the symbolic language of dance in communication that is not bald on record is based on the artist's understanding and expectation that the implicature she hopes to convey can be well-accepted by avoiding any face threatening act towards the audience. Hadawiyah's strategy in using the Bedhaya Sukma Raras dance as a medium of communication with the audience is to create a face saving act so that the message of spiritual meaning conveyed can be accepted wholeheartedly and comfortably.

Bedhaya Sukma Raras is a dance composition by Hadawiyah Endah Utami which was performed for the first time in 2010 at an Indonesian Women Choreographers Festival at Taman Budaya Surakarta. The music, which is played on a set of Javanese gamelan instruments in *pelog* tuning, was composed by Lumbini Tri Hasta. The performance of Bedhaya Sukma Raras is divided into three sections: *maju beksan*, *beksan*, and *mundur beksan*, with a total duration of 15 minutes. The *maju beksan* is the section where the dancers enter the stage, and represents a form of preparation for people to set right their attitudes, behavior, thoughts, and all their emotions, founded on prayer, to enter into the realm of the microcosm. The *beksan* section portrays the



struggle of the microcosm. The *mundur beksan* represents the height of realization in entering the realm of the macrocosm (Hadawiyah, interview 23 May 2018).

Bedhaya Sukma Raras is a female dance in Surakarta style, performed by ten female dancers who all wear the same costumes, makeup, and properties. The costumes, designed in the style of *dodot tanggung*, consist of a wrap-around cloth, or *jarit*, with brown motifs on a black background, as a symbol of death. The *jarit samparan* and *sampur* costume are in blue color, symbolizing the strength of the human spirit as it faces a struggle between desire and self control to avoid committing evil deeds, representing the world of the microcosm. The gold colored cloth around the dancers' hips symbolizes the sublimity and grandeur of the macrocosm. According to the costume designer, Dewi Kristiyanti, the makeup and hairstyles, which use a *gelung* hair bun covered with *groda mungkur* accessories, and the arrows used as properties, all illustrated a picture of strong, agile female soldiers (interview, 30 May 2018). These female soldiers are a visual illustration inspired by the figure of Dewi Amba, who died willingly by the arrow of Resi Bisma for the sake of finding her true love, in the Bhisma Gugur episode of the Mahabharata story. This symbolizes the meaning that life is a great battle between good and evil which must be faced in a noble way by adopting a heroic spirit in order to strive towards a sacred death or *husnul khotimah* (in religious term).

The theoretical foundation for studying the holistic meaning of the microcosm and macrocosm in human life, in the pragmatic expression of Bedhaya Sukma Raras, uses a reference of pragmatic theories and performing art theories. In their application, the pragmatic theories use the concept of speech acts in the analysis of the linguistic verbal components in the form of song literature, including *Dhandhanggula Tludur*, *Pathetan*, *Sindhenan Bedhaya Sukma Raras*, and *Gerongan Ketawang Sukma Raras* in the tuning *laras pelog pathet barang*. According to Kreidler, based on their function in speech, Speech Acts (SA) can be classified into the following seven types of utterances: assertive, performative, verdictive, expressive, directive, commissive, and phatic (Kreidler, 1998: 183-194). Performing art theories are used primarily to study the significant elements found in performing arts, which include the nonverbal components such as movement, properties, floor patterns, makeup, outfit, and music (Maryono, 2019: 118). According to Maryono, dance is the complexity of its various elements, such as movement, color, voice, and language, which form a complete, interrelated textural whole that has the ability to create the power of appreciation (2015: 134). It is impossible to separate the meaning from the significance of these symbols, although human beings have the ability to distinguish between meaning and significance through culture (Sri Rustianti, 2015:47). The following is a study that aims to reveal the true meaning of the symbols underlying the object of visualization of the aesthetic of the Bedhaya Sukma Raras dance as a speech act of the artist in communicating with the audience.

**Table 1.** Dhandhanggula Tludur, laras pelog pathet barang and its translation

<i>Dhandhanggula Tludur, laras pelog pathet barang</i>	Translation
<i>Mugi hayu rahayu sesanti,</i>	May we be granted safety,
<i>Tinebihna godha pangrencana,</i>	Kept away from all temptation,
<i>Wewengkon sakpunggawane,</i>	All areas and their leaders,
<i>Datan ana kang kayun,</i>	None are left behind,
<i>Sadayanya tansah tuwuwun,</i>	All surrender themselves,
<i>Memasuh tapa brata,</i>	Increase their sense of concern,
<i>Mugi anglestantun,</i>	May it last for ever,
<i>Hanggayuh urip utama,</i>	To attain a good life,
<i>Mugi Gusti hangayomana mring mami,</i>	May God protect us,
<i>Kalis ing pancabaya.</i>	Keep us away from all danger.



**Table 2.** Types of Speech Acts (SA) associated with the text of *Dhandhanggula Tlutur, laras pelog pathet barang* and Markers

No	Verbal Speaker	Text of <i>Dhandhanggula Tlutur, laras pelog pathet barang</i>	Types of SA	Marker
1.1	Dancer	<i>Mugi hayu rahayu sesanti,</i>	Directive	<i>mugi</i>
1.2	Dancer	<i>Tinebihna godha pangrencana,</i>	Directive	<i>tinebihna</i>
1.3	Dancer	<i>Wewengkon sakpunggawane,</i>	Assertive	<i>wewengkon</i>
1.4	Dancer	<i>Datan ana kang kayun,</i>	Assertive	<i>kang kayun</i>
1.5	Dancer	<i>Sadayanya tansah tuwuwun</i>	Directive	<i>tansah tumuwun</i>
1.6	Dancer	<i>Memasuh tapa brata,</i>	Assertive	<i>memasuh</i>
1.7	Dancer	<i>Mugi anglestantun,</i>	Directive	<i>mugi</i>
1.8	Dancer	<i>Hanggayuh urip utama,</i>	Directive	<i>hanggayuh</i>
1.9	Dancer	<i>Mugi Gusti hangayomana mring mami,</i>	Directive	<i>mugi hangayomana</i>
1.10	Dancer	<i>Kalis ing pancabaya.</i>	Assertive	<i>pancabaya</i>

### 3.1. Identification of Background

The participants in the speech are: (1) one dancer, as the verbal speaker (vs); (2) nine dancers, as the nonverbal performers (nvp) and (3) the audience, as the target of the speech, acting as the speech partner (sp). The theme is prayer. The goal is to ask God for safety. In the identification of the roles performed by the ten female dancers, it can be seen that nine of the dancers symbolize parts of the body and one dancer is the manifestation of the soul and acts as the controller. The nine parts of the body symbolized by the nine dancers are the head, neck, chest, right hand, left hand, stomach, genitals, right leg, and left leg. All the dancers wear makeup that identifies them as soldiers, and costumes in the design of *Dodot Tanggung* with a *Parang rusak* motif on a black background with a blue *samparan* and a *Gelung sinunggging Groda Mungkur* with the same motif and design. The music uses an arrangement of *tembang Dhandhanggula Tlutur, laras pelog pathet barang* which is combined with slow melodies played by the *suling* and *gender* to create a peaceful, sacred atmosphere.

The expression of the pragmatic act in the *maju beksan* section begins with the utterance of line 1 of the song text of *Dhandhanggula Tlutur*: *Mugi hayu rahayu sesanti*, while a single dancer kneels in the center of the stage singing the words to *Dhandhanggula Tlutur* calmly and with focus, depicting a person in prayer. The 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup> lines of the song, *Tinebihna godha pangrencana*, *Wewengkon sakpunggawane*, *Datan ana kang kayun*, and *Sadayanya tansah tuwuwun*, are sung to accompany the visual expression of five dancers entering the stage very slowly and with great care, each carrying an arrow, as they circle around the dancer already kneeling on the stage, as though depicting a soul that wishes to unite all the different parts of the body. Lines 6 and 7, *Memasuh tapa brata* and *Mugi anglestantun*, are sung while the other four dancers, also carrying arrows, follow onto the stage, walking very slowly from the four corners - west, north, east, and south, symbolizing the four powers of lust that are a part of human nature: anger of fire, *lawwamah* of wind, *mulhimah* of water, and *mutmainah* of earth. During the 8<sup>th</sup> and 9<sup>th</sup> lines, *Hanggayuh urip utama* and *Mugi Gusti hangayomana mring mami*, the first five dancers move sideways (*kengseran*) and the other four move swiftly with *srisik* movements around the stage. As line 10, *Kalis ing pancabaya*, is sung, the group of five dancers stands to accompany the single dancer who kneels facing the audience, while the other four dancers stand in the four corners facing the center of the stage in a *krobongan* position.





Implicature is the meaning of speech that is conveyed implicitly not explicitly. According to Grice, the implicature of speech is the inference that arises in a conversation. It is understood that inference is not simply drawn conventionally from the meaning of the sentence spoken directly by the speaker, but must also take into consideration the environmental context, which includes: intonation, kinetic body moves, facial expression, and the place where the communication takes place (Grice in Gunarwan, 2005 and 2006). The implicature in the expression of the pragmatic act in the *maju beksan* section of *tembang Dhandhanggula Tlutur, laras pelog pathet barang* is that in order to aspire to a good life, a person must begin every action with a prayer for safety and protection from all the temptations of evil desires.

**Table 3. Pathetan, laras pelog pathet barang and its translation**

<i>Pathetan, laras pelog pathet barang</i>	Translation
<i>Amurwani langen beksa,</i>	Start a dance,
<i>Anoraga, mareg ngarsa,</i>	Move towards the performance stage,
<i>Trapsila, ing ngabyantara,</i>	Kneel down with great care,
<i>Mbeksan badhaya Sukma Raras</i> (Lumbini, interview 9 May 2018).	Perform the Bedhaya Sukma Raras dance.

**Table 4. Types of Speech Acts (SA) associated with the text of Pathetan laras pelog pathet barang and Markers**

No	Verbal Speaker	Verbal text of pathetan laras pelog pathet barang	Type of SA	Marker
2.1	Male and female vocalists	<i>Amurwani langen beksa,</i>	Assertive	<i>amurwani</i>
2.2	Male and female vocalists	<i>Anoraga, mareg ngarsa,</i>	Assertive	<i>anoraga</i>
2.3	Male and female vocalists	<i>Trapsila, ing ngabyantara,</i>	Verdictive	<i>trapsila</i>
2.4	Male and female vocalists	<i>Mbeksan badhaya Sukma Raras</i>	Assertive	<i>mbeksan</i>

### 3.2. Identification of Background

The participants in the speech are: (1) the male and female vocalists, as the verbal speakers (vs); (2) the dancers, as the nonverbal performers (nvp), and (3) the audience, as the target of the speech, acting as the speech partner (sp). The theme is the journey of life. The goal is to set right the attitudes and behavior of a physical nature by preparing the spiritual nature of the soul. In the identification of the roles performed by the ten female dancers, it can be seen that nine of the dancers symbolize parts of the body and one dancer is the manifestation of the soul and acts as the controller. All the dancers wear makeup that identifies them as soldiers, and costumes in the design of *Dodot Tanggung* with a *Parang rusak* motif on a black background with a blue *samparan* cloth and a *Gelung sinungging Groda Mungkur* with the same motif and design. The music uses an arrangement of *Pathetan, laras pelog pathet barang*, played in a slow tempo to create an atmosphere of calm, serenity, and focus. The peaceful mood leads to a culmination of solemn attention on God. It is hoped that with this solemn prayer, all the spiritual expressions of human desire will be accepted and answered.



The expression of the pragmatic act in the *beksan* section begins with the utterance of the song text of lines 1 and 2 of the *Pathetan: Amurwani langen beksa* and *Anoraga, mareg ngarsa*, as all the dancers, in a *krobongan* formation, begin to sit, depicting the act of setting right their physical attitudes and actions. During line 3, *Trapsila, ing ngabyantara*, the dancers sit (*trapsila*), portraying their mental and spiritual readiness. During line 4, *Mbeksa badhaya Sukma Raras*, all the dancers bow their heads and place their hands together, symbolizing the unification of physical and spiritual attitudes to undertake the journey of life. This movement is intended to represent an act of self surrender to God, in the hope of gaining success in whatever is to be done, as well as protection, so that all their work is beneficial for their lives. The implicature in the expression of the pragmatic act in the *beksan*, in *Pathetan, laras pelog pathet barang* is that in order to begin life, everything starts with a prayer to God, and everything should be prepared properly, both physically and spiritually, with great care, to ensure safety along life's journey.

**Table 5.** Sindhenan Bedhaya Sukma Raras, laras pelog pathet barang and its translation

<i>Sindhenan Bedhaya Sukma Raras, laras pelog pathet barang</i>	Translation
<b>Pada 1.</b> <i>Hamastuti, purnaning dumadi,</i> <i>Linambaran pangesthining kodrat,</i> <i>Sinartan gung panembahe,</i> <i>Lila kanthi hamuhung,</i> <i>Legawa srah mring Kang Maha Sih,</i> <i>Nadyan rungsit jinangkah,</i> <i>Yen gampang linangkung,</i> <i>Hiyeg ing sayuk wardaya,</i> <i>Mandheg rampung sampurna surup sukerti,</i> <i>Mulih mula mulanya.</i>	Verse 1. Believe in the event of death, Based on the certainty of God's will, Supported by diligent worship, Surrender with sincerity and supplication, Surrender yourself to God the All Merciful, Even though the way may be difficult, If it is easy, it will be made much easier, With wholehearted support, After doing good deeds leading towards a perfect death, Returning to one's origins to face God.
<b>Pada 2.</b> <i>Babo, Bedhaya Sukma Raras</i> <i>Ruming dzikir hanulya murwani,</i> <i>Sotya kalbu kekidungan nala,</i> <i>Hanut marang piyandele,</i> <i>Mangka dedamaripun,</i> <i>Wanci panglong sukma sejati,</i> <i>Nggennya hapisah raga,</i> <i>Sumewa lam lampus,</i> <i>Miyak kori kang wus menga,</i> <i>Ngendhit warih daya karmaning pakarti,</i> <i>Duk natkala jejanna.</i>	Verse 2. Then, Bedhaya Sukma Raras, Pray as the first step, The conscience as a reference, According to systems of belief, Becoming a sign, For a soul in the darkness, When separating from the physical body, Leading towards a death, Entering with an open heart, Depending on the charitable deeds, Carried out in the world.

**Table 6.** Types of Speech Acts (SA) associated with the text of *Sindhenan Bedhaya Sukma Raras, laras pelog pathet barang* and Markers

No	Verbal Speaker	Text of <i>Sindhenan Bedhaya Sukma Raras, laras pelog pathet barang</i>	Types of SA	Markers
3.1	Female vocalist	<i>Hamastuti, purnaning dumadi,</i> <i>linambaran pangesthining kodrat,</i>	Expressive	<i>pangesthining kodrat</i>
3.2	Female vocalist	<i>Sinartan gung panembahe,</i>	Assertive	<i>panembahe</i>
3.3	Female vocalist	<i>Lila kanthi hamuhung,</i>	Directive	<i>hamuhung</i>
3.4	Female	<i>Legawa srah mring Kang Maha Sih,</i>	Expressive	<i>legawa srah</i>



	vocalist			
3.5	Female vocalist	<i>Nadyan rungsit jinangkah,</i>	Assertive	<i>jinangkah</i>
3.6	Female vocalist	<i>Yen gampil linangkung,</i>	Assertive	<i>gampil</i>
3.7	Female vocalist	<i>Hiyeg ing sayuk wardaya,</i>	Expressive	<i>wardaya</i>
3.8	Female vocalist	<i>Mandheg rampung sampurna surup sukerti, Mulih mula mulanya.</i>	Assertive	<i>rampung sampurna</i>
3.9	Female vocalist	<i>Babo, Bedhaya Sukma Raras, ruming dzikir hanulya murwani,</i>	Assertive	<i>hanulya murwani</i>
3.10	Female vocalist	<i>Sotya kalbu kekidungan nala, hanut marang piyandele,</i>	Expressive	<i>sotya kalbu</i>
3.11	Female vocalist	<i>Mangka dedamaripun, wanci panglong sukma sejati, nggennya hapisah raga,</i>	Assertive	<i>hapisah raga</i>
3.12	Female vocalist	<i>Sumewa lam lampus, miyak kori kang wus menga,</i>	Assertive	<i>miyak kori</i>
3.13	Female vocalist	<i>Ngendhit warih daya karmaning pakarti, duk natkala jejanna.</i>	Commissive	<i>karmaning pakarti</i>

### 3.3. Identification of Background

The speech participants are: (1) the female vocalist, as the verbal speaker (vs); (2) the dancers, as the nonverbal performers (nvp); and (3) the audience, as the target of the speech, and acting as the speech partner (sp). The theme is the journey of life. The goal is to ask the All Merciful God to forgive all sins. In the identification of the roles performed by the ten female dancers, it can be seen that nine of the dancers symbolize parts of the body and one dancer is the manifestation of the soul and acts as the controller. All the dancers wear makeup that identifies them as soldiers, and costumes in the design of *Dodot Tanggung* with a *Parang rusak* motif on a black background and a blue *samparan* cloth, and a *Gelung sinunggging Groda Mungkur* with the same motif and design. The music uses an arrangement of *Sindhengan Bedhaya Sukma Raras, laras pelog pathet barang* in a tempo that flows and leads to a calm, peaceful, sacred atmosphere.

The expression of the pragmatic act in the *beksan* section, begins in lines 1, 2, and 3 of the text of *Sindhengan Bedhaya Sukma Raras: Hamastuti, purnaning dumadi, Linambaran pangesthining kodrat* and *Sinartan gung panembahe*, when the group of nine dancers sits in *sembahan laras* position while the other dancer who symbolizes the soul stands with the movement *ulap-ulap mandhe panah*, symbolizing an awareness of death that is destined by God, represented by an action that is based on a prayer. During the verbal component of verse one in lines 4, 5, and 6: *Lila kanthi hamuhung, Legawa srah mring Kang Maha Sih, and Nadyan rungsit jinangkah*, the five accompanying dancers sit, in a position known as *ngleyang, sembahan, and ngluluh raga*, while the four other dancers stand in the corners, with the movement *sindhet, lembahan panah*, as though symbolizing the journey of life that is not easy and the need to always remember God. During lines 7, 8, 9, and 10 of verse 1: *gampil linangkung, Hiyeg ing sayuk wardaya, Mandheg rampung sampurna surup sukerti, and Mulih mula mulanya*, the five seated dancers stand up, and move in *srisik* style, then create a *lungiting warastra* formation, moving in unison with *penthangen kebyokan* movements, portraying an ease that is founded on a resolution to continue the journey that leads to the afterlife.

The sense of togetherness in following the path of life, step by step, is filled with a strong spirit and hard work, expressed through the movements *lembahan penthangen panah glebakan* which are combined with lines 1 and 2 of verse 2 of the verbal component: *Babo, Bedhaya Sukma Raras and Ruming dzikir hanulya murwani*. The dancers split into two groups, one with six dancers, the other





with four, and face each other with the movements *usap asta*, *usap mande panah*, and *penhangan sampur*, supported by lines 3 and 4 of verse 2: *Sotya kalbu kekidungan nala* and *Hanut marang piyandele*, symbolizing the emergence of the seeds of good and evil powers. The group of four dancers sits face to face with the group of six dancers, with the movement *penhangan leyekan sampur*, accompanied by the verbal component in lines 5 and 6 of verse 2: *Mangka dedamaripun* and *Wanci panglong sukma sejati*, portraying a soul that is becoming increasingly unstable and uncertain of direction. This is followed by *srisik* movements of two groups of five dancers who form a diagonal pattern, with *penhangan sampur* and *tawingan panah* movements, supported by the verbal component in lines 7, 8, 9 and 10 of verse 2: *Nggennya hapisah raga*, *Sumewa lam lampus*, *Miyak kori kang wus menga*, and *Ngendhit warih daya karmaning pakarti*, symbolizing the need for awareness that the separation of the body and soul on the journey to death depends strongly on the good deeds a person has done during their life. Verse 2 line 11: *Duk natkala jejanma* is accompanied by *srisik* movements as the tempo becomes faster, depicting a growing fear of death. The implicature in the expression of the pragmatic act in the *beksan*, in verses 1 and 2 of *Sindhengan Bedhaya Sukma Raras*, *laras pelog pathet barang* is that the death of a living being is an inevitability for all God's servants. In essence, the good and bad that a person has done during their life in the world will determine their happiness or suffering in the eternal life of the hereafter. There is a need for awareness of death as an event that should not be feared but should be prepared for through our actions, attitudes, physical and spiritual behavior, by avoiding sinful acts and becoming more benevolent, as a provision to enter an afterlife that is filled with joy in an eternal heaven.

**Table 7. Gerongan Ketawang Sukma Raras, laras pelog pathet barang and its translation**

<i>Gerongan Ketawang Sukma Raras, laras pelog pathet barang</i>	Translation
<b>Pada 1.</b> <i>Sang Murbengrat pangastawa jati,</i> <i>Kepangeranga ngluluh siku dhendha,</i> <i>Iladuni sesingepe,</i> <i>Lumunturing sesaput,</i> <i>Marang titah tan pilih janmi,</i> <i>Wit manungsa warata,</i> <i>Nistha tama campuh,</i> <i>Tumekaning mangsa kala,</i> <i>Parandene datan nglegawa pan sisip,</i> <i>Temah ginawa yitma.</i>	Verse 1. God, the ruler of the world, May You forgive our sins, Always remain humble, Remove the shackles, Of all human beings, Because in essence all human beings are the same, All have good and bad traits, When the time arrives, Nothing will be left behind, All will be carried until death (B.Subono, interview 15 May 2018).
<b>Pada 2.</b> <i>Risang senopati,</i> <i>Miling-miling angupadi,</i> <i>Tedhak kadya nyarirani,</i> <i>Angrangkul satru sekti,</i> <i>Mengsah tanding ing ngayuda,</i> <i>Kadya manggalaning ngadilaga.</i>	Verse 2. A commander Pays close attention, As though acting alone, Calling for peace with powerful enemies, Enemies in war, Like a leader in battle.
<b>Pada 3.</b> <i>Rasing sukma mokal atetangis,</i> <i>Manuhara sinungging ngrerepa,</i> <i>Hanalangsa kekenjere,</i> <i>Mamrih bisa rinacut,</i> <i>Samubarang tapak ing juti,</i>	Verse 3. It seems the soul can no longer do anything, As though asking for mercy, Movements inviting pity, Hoping to avoid, All good deeds are visible,



<i>Rumuhun mahambara, Neng pribadinipun, Jangkep sinerat ing wedha, Dedongane janma wantah mbok menawi, Srana hantuk haksama.</i>	When the body and soul are still one, In the person, It is written in full in the holy book, The prayers and hopes of a person who is weak, The way to gain forgiveness (B.Subono, interview 15 May 2018).
<b>Pada 4.</b> <i>Samubarang datan owah gingsir, Becik kanthi manthenging panembah, Kawaca wus pandulune, Dalane roh winengku, Nora mokal den hanuhoni, Wewarahe wiyoga, Kukusing wilatus, Teguh iman ngesthi brata, Jumbuh lelabuhan ing ngaurip iki, Lir pagas ing katresnan.</i>	Verse 4. Nothing ever changes, It is better to pray earnestly, The direction can be guessed, The path of the soul has already been written, Following its desire, Advice from the ascetic, The goal is focused, A strong faith supported by actions, In accordance with the good deeds done during life in the world, Like a broken love (B.Subono, interview 15 May 2018).

**Table 8. Types of Speech Acts (SA) associated with the text of *Gerongan Ketawang Sukma Raras, laras pelog pathet barang* and Markers**

No	Verbal Speaker	Text of <i>Gerongan Ketawang Sukma Raras, laras pelog pathet barang</i>	Types of SA	Markers
4.1	Male and female vocalists	<i>Sang Murbengrat pangastawa jati,</i>	Expressive	<i>sang murbengrat</i>
4.2	Male and female vocalists	<i>Kepangeranga ngluluh siku dhendha,</i>	Directive	<i>kepangeranga</i>
4.3	Male and female vocalists	<i>Iladuni sesingepe,</i>	Verdictive	<i>iladuni</i>
4.4	Male and female vocalists	<i>Lumunturing sesaput, marang titah tan pilih janmi,</i>	Directive	<i>lumunturing marang</i>
4.5	Male and female vocalists	<i>Wit manungsa warata, nistha tama campuh,</i>	Verdictive	<i>nistha tama</i>
4.6	Male and female vocalists	<i>Tumekaning mangsa kala,</i>	Assertive	<i>mangsa kala</i>
4.7	Male and female vocalists	<i>Parandene datan nlegawa pan sisip,temah ginawa yitma.</i>	Verdictive	<i>datan nlegawa</i>
4.8	Male vocalist	<i>Risang senopati, Miling-miling angupadi,</i>	Assertive	<i>senopati angupadi</i>
4.9	Male vocalist	<i>Tedhak kadya nyarirani,</i>	Verdictive	<i>kadya</i>
4.10	Male vocalist	<i>Angrangkul satru sekti,</i>	Directive	<i>angrakul</i>
4.11	Male vocalist	<i>Mengsah tanding ing ngayuda,</i>	Assertive	<i>tanding ing ngayuda</i>
4.12	Male vocalist	<i>Kadya manggalaning ngadilaga.</i>	Verdictive	<i>kadya</i>
4.13	Male and female vocalists	<i>Rasing sukma mokal atetangis,</i>	Expressive	<i>atetangis</i>
4.14	Male and female vocalists	<i>Manuhara sinungging ngrerepa,</i>	Directive	<i>ngrerepa</i>



4.15	Male and female vocalists	<i>Hanalangsa kekenjere,</i>	Expressive	<i>hanalangsa</i>
4.16	Male and female vocalists	<i>Mamrih bisa rinacut, samubarang tapak ing juti,</i>	Directive	<i>mamrih</i>
4.17	Male and female vocalists	<i>Rumuhun mahambara, neng pribadinipun,</i>	Assertive	<i>rumuhun</i>
4.18	Male and female vocalists	<i>Jangkep sinerat ing wedha,</i>	Assertive	<i>sinerat</i>
4.19	Male and female vocalists	<i>Dedongane janma wantah mbok menawi, srana hantuk haksama.</i>	Directive	<i>mbok menawi</i>
4.20	Male and female vocalists	<i>Samubarang datan owah gingsir,</i>	Assertive	<i>samubarang</i>
4.21	Male and female vocalists	<i>Becik kanthi manthenging panembah,</i>	Directive	<i>becik kanthi</i>
4.22	Male and female vocalists	<i>Kawaca wus pandulune, dalane roh winengku,</i>	Assertive	<i>dalane</i>
4.23	Male and female vocalists	<i>Nora mokal den hanuhoni, wewarahe wiyoga,</i>	Directive	<i>den hanuhoni</i>
4.24	Male and female vocalists	<i>Kukusing wilatus, Teguh iman ngesthi brata, jumbuh lelabuhan ing ngaurip iki,</i>	Commissive	<i>teguh iman, jumbuh lelabuhan</i>
4.25	Male and female vocalists	<i>Lir pagas ing katresnan.</i>	Expressive	<i>katresnan</i>

### 3.4. Identification of Background

The speech participants are: (1) the male and females vocalists, as the verbal speakers (vs); (2) The dancers, as the nonverbal performers (nvp), and (3) the audience, as the target of the speech, acting as the speech partner (sp). The theme is the journey of life. The goal is: self control in the face of death. In the identification of the roles performed by the ten female dancers, it can be seen that nine of the dancers symbolize parts of the body and one dancer is the manifestation of the soul and acts as the controller. All the dancers wear makeup that identifies them as soldiers, and costumes in the design of *Dodot Tanggung* with a *Parang rusak* motif on a black background and a blue *samparan* cloth, and a *Gelung sinunggging Groda Mungkur* with the same motif and design. The music uses an arrangement of *Gerongan Ketawang Sukma Raras, laras pelog pathet barang* with a moderate tempo that becomes gradually faster and leads to a mood of tension and conflict, then returns to a dynamic moderate tempo that leads to a decisive, emphatic atmosphere.

In the expression of the pragmatic act in the *beksan* section, six of the dancers line up in two groups of three behind the other four dancers in the center, with *sekar suwun geyolan* movements, supported by lines 1, 2, 3, and 4 of verse 1 of the text of *Gerongan Ketawang Sukma Raras, laras pelog pathet barang: Sang Murbengrat pangastawa jati, Kepangeranga ngluluh siku dhendha, Iladuni sesingepe, and Lumunturing sesaput*, portraying a soul that surrenders, begging to be kept away from shackles and disaster. All the dancers perform *siririk* movement to form a triangular formation facing towards the corners, then together perform *ngunus panah, menthang panah, srisik* movements, to create a *prapatan* pattern, with one group of four dancers facing another group of four, and the other two single dancers facing each other. They then move sideways (*kengser*) towards each other, with stabbing gestures, accompanied by the verbal component in lines 5, 6, 7,



8, 9, and 10 of verse 1: *Marang titah tan pilih janmi, Wit manungsa warata, Nistha tama campuh, Tumekaning mangsa kala, Parandene datan nlegawa pan sisip, and Temah ginawa yitma*, symbolizing that good and evil both exist in every human being, and face each other as enemies. In verse 2, lines 1 to 6: *Risang senopati, Miling-miling angupadi, Tedhak kadya nyarirani, Angrangkul satru sekti, Mengsah tanding ing ngayuda, and Kadya manggalaning ngadilaga*, accompanied by stabbing movements with the dancers' arrows (*tusukan panah*), the dancers take up positions of two against one and one against one, spread over four sections and supported by music that is quite fast, depicting the grapple for power that moves towards a climax, between good, symbolizing virtue, and evil, which represents evil desire. The implicature in the expression of the pragmatic act in the *beksan*, in verses 1 and 2 of *Gerongan Ketawang Sukma Raras, laras pelog pathet barang* is that every human being really wishes to be a good and honorable person but worldly temptations, encouraged by passion, lead to a huge battle between right and wrong/evil.

In lines 1, 2, and 3 of verse 3: *Rasing sukma mokal atetangis, Manuhara sinungging ngrerapa, and Hanalangsa kekenjere*, expressed with *ngembat panah* and *memanah* movements, the form of visual expression is the climax of the battle between the two groups of dancers, five against five. Four of the dancers from each group then fall to a seated position and the two remaining dancers stand face to face, moving closer to each other, depicting the climax in the victory of good that has succeeded in defeating the force of evil passion. Subsequently, in verse 3, lines 4, 5, 6, 7, 8, 9, and 10: *Mamrih bisa rinacut, Samubarang tapak ing juti, Rumuhun mahambara, Neng pribadinipun, Jangkep sinerat ing wedha, Dedongane janma wantah mbok menawi, and Srana hantuk haksama*, eight dancers, who symbolize passion, sit with bowed heads and repetitive hand movements, *usap sampur*, with a slow tempo and an atmosphere of sadness, quiet, surrender, hoping for forgiveness. The other two dancers, who symbolize virtue, carefully watch the restlessness of the evil desires, supported by slow, quiet music. The implicature in the expression of the pragmatic act in the *beksan* section, in verse 3 of *Gerongan Ketawang Sukma Raras, laras pelog pathet barang* is that the victory of virtue has the ability to suppress the evil desires and nurture them to become a positive force.

The pragmatic act in the *mundur beksan* section in lines 1, 2, 3, and 4 of verse 4 of *Gerongan Ketawang Sukma Raras: Samubarang datan owah gingsir, Becik kanthi manthenging panembah, Kawaca wus pandulune, and Dalane roh winengku* is expressed with the *srisik* movements of two dancers who come together and sit prostrate before the dancer who represents the human soul. Then the two dancers, who represent virtue, stand up and in a *srisik* motion, separate and move towards the other groups of dancers, inviting them to stand, then performing *encotan* and *mande panah* movements together. This implies that the wise, noble soul wishes the attitude of virtue to display a touch of empathy towards the grievances and turmoil of evil desires, remembering that these two attributes are both present in the human soul. Verse 4, lines 5, 6, 7, 8, 9, and 10: *Nora mokal den hanuhoni, Wewarahe wiyoga, Kukusing wilatus, Teguh iman ngesthi brata, Jumbuh lelabuhan ing ngaurip iki, and Lir pagas ing katresnan* is expressed with *srisik* movements to create a *tata rakit* formation with three groups of three facing back and a single dancer standing in the middle at the front, acting as the leader, at the same time performing *ingkyek pendapan* movements and ending with *lembehan wutuh*, supported by dynamic music and ending with *Monggang*, which is dynamic, commanding, and sacred. The implicature in the expression of the pragmatic act in the *mundur beksan* section in verse 4 of *Gerongan Ketawang Sukma Raras, laras pelog pathet barang* implies that the sublimity of the soul is its ability to promote virtue and to repress evil desires, and to position the two wisely to become good deeds that elevate the level of human dignity and carry it safely along the journey towards the afterlife.

The quantitative results of the speech acts found in the verbal text of the Bedhaya Sukma Raras dance show the dominance of assertive speech acts. According to Kreidler, assertive speech acts are a type of utterance that serves to convey information that is believed and known to be based on fact (1998: 183). The conception offered by the choreographer as the basic reference for composing



the Bedhaya Sukma Raras dance is related to her own personal life as a Muslim artist. There is an indication that the concept in each section of the dance corresponds to an interpretation of the meaning in verses of the Al Qur'an.

Implicature is the meaning of an utterance that is conveyed implicitly, not explicitly. According to Grice, implicature in speech is the inference that arises in the speech. It is understood that the inference cannot simply be drawn conventionally from the meaning of the sentence uttered directly by the speaker but must also take into consideration the context of the environment, including: intonation, kinetic body moves, facial expression, and the place where the communication takes place (in Gunarwan, 2006). The meaning of the *maju beksan* in *tembang Dhandhanggula Tludur* is that in order to strive towards a better life, a person must precede every action with prayer for safety and protection from all the temptations of evil desires. As it is stated in the Qur'an, God says: pray to Me, and I will answer your prayer. Those who are too proud to worship Me shall enter Hell abased (Al Mukmin: 60).

In the *beksan* section, in *Pathetan, laras pelog pathet barang*, it is illustrated that in order to begin life, everything must be prepared, arranged properly both physically and spiritually, with great care, to be safe throughout the journey of life. The expression of the *beksan* in *Sindhengan Bedhaya Sukma Raras* verses 1 and 2 implies that death is an inevitability for all living creatures and servants of God. Essentially, good and bad deeds during life in the world will determine the joy or suffering in the afterlife. Human beings need to realize that death is an event that should not be feared but must be prepared for through actions, attitudes, physical and spiritual behavior, by avoiding sinful acts and promoting virtue, as a provision to enter into the afterlife.

The *beksan* performance in verses 1, 2, and 3 of *Gerongan Ketawang Sukma Raras* is an illustration that every human being essentially wants to be a good and honorable person but worldly temptations accompanied by evil desires lead to a great conflict between right and wrong/evil. In the end, the victory of virtue is able to suppress the evil desires, nurturing and changing them to become a positive force. This corresponds to surah Al-Hadid: 20, which states that life in the world is none other than the delusion of enjoyment, and is reinforced by surah Al-Fathir (35:10), which states that whosoever seeks honor, then to Allah belongs all the honor. To Him good words ascend, and righteous deeds are raised up by Him. And those who plan evil, they will suffer a severe punishment, and the plotting of such people is doomed to fail.

The expression of the pragmatic act in the *mundur beksan* in verse 4 of *Gerongan Ketawang Sukma Raras, laras pelog pathet barang* implies that a noble spirit has the ability to promote virtue and suppress evil desires, and position and nurture them both wisely to become a virtuous deed that raises the level of a person's faith and guides a person safely along the path towards an eternal heaven. This means that human beings endeavor to control their passions and desires and always strive to improve their faith in God. Remembering that in principle, all human beings are the same before God, what differentiates them is only the level of their faith. The following words are taken from the Al Qur'an:

"Rather, seek the reward of the Hereafter by means of what Allah has granted you, without forgetting your share of (pleasure in) this world. And be good (to others) as Allah has been good to you. Do not seek to spread corruption on the earth, for Allah certainly does not like the corruptors (Al-Qashas:77)."

All the twists and turns of life in this world, starting with prayer, preparing the attitude of physical and spiritual behavior, then receiving worldly temptations encouraged by a turmoil of evil desires that can be controlled by goodness and virtue, are reflected in the *maju beksan* and continue in the *beksan*, portraying the realm of the microcosm. Meanwhile, the macrocosm is a symbolization of the realm of the hereafter which consists of heaven, the place for the virtuous, and hell, the place for the evil, as a vehicle of compensation for life in the microcosm. The manifestation of life in the hereafter in this performance is contained in the *mundur beksan* which is symbolized in the high





level of human faith after defeating evil and elevating virtue, leading safely on the path towards heaven.

#### 4. Conclusion

The Bedhaya Sukma Raras dance is a symbol of true harmony in the relationship between the life of the microcosm and macrocosm. The implicature presented by the artist is a concept of the virtues of life that are known and believed will bring safety and happiness in the life of human beings in this world and the next. The steps that people need to take are to always do good deeds and elevate their faith in God. The form of actualization in the realm of the microcosm includes promoting virtue by fighting against evil as the path to enter into the heavenly realm as a way to the highly coveted macrocosm.

In addition, the usual form of a Bedhaya dance is performed by nine dancers, but Bedhaya Sukma Raras is an innovation of the traditional treatment of the Bedhaya dance from the Surakarta *karaton* and is performed by ten dancers. Nine of the dancers symbolize the microcosm as the manifestation the nine organs of the human body: head, heart, neck, chest, right hand, left hand, right leg, left leg, and genitals. The tenth dancer symbolizes the human soul, which is the center of *cipta, rasa* and *karsa* (creativity, feeling, and mind), and controls the journey of the nine organs of the body. This control of the human soul directs the nine organs of the body in their struggle in the realm of the microcosm to do good so that they can enter into the realm of the macrocosm.

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### **List of Informants**

Hasta, Lumbini Tri (54), composer, gamelan musician, PLP Performing Arts Faculty, Institut Seni Indonesia Surakarta, interview 9 May 2018 in Karawitan Department, Institut Seni Indonesia Surakarta.

Kristiyanti, Dewi (61), makeup and costume artist, lecturer at Institut Seni Indonesia Surakarta, interview 30 May 2018 in Dance Department, Institut Seni Indonesia Surakarta.

Utami, Hadawiyah Endah (59), choreographer, lecturer at Institut Seni Indonesia Surakarta, interview 23 May 2018 in Dance Department, Institut Seni Indonesia Surakarta.