



Daryono's artistic creativity journey in the body of Surakarta Style Javanese Dance



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ABSTRACT

This study aimed to explore the Daryono's artistic, creative journey in the body in the Surakarta Style of Javanese Dance. The research method was carried out through observation of dance performances presented by Daryono, that is, *Beksan Diradameta*. Through this dance, the researcher studied the form and characteristics of Daryono's dance expertise. The observation focused on the process of achieving the quality of Daryono dance through various stages. In-depth interviews were conducted to reinforce the data obtained through the observation. The results showed that the factors and stages that were passed caused Daryono's expertise in Javanese dance, Surakarta style, to reach *taksu*. The stages are mastery of techniques, formation of the body, spiritual mastery, and awareness of philosophical concepts. On spiritual and philosophical principles, Daryono has always adhered to the concepts of *Hashtasawanda*, *Joged Mataram*, *Mandala*, and *Asta Brata*. This research can contribute to the development of artistic knowledge, especially Javanese dance in the Surakarta style.

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1. Introduction

Dancing expertise is the main quality a dancer possesses. Currently, the understanding of dancing expertise shows a decline. Indifference to the quality of dancing due to a lack of understanding of the true meaning of dancing. The tendency of dancers today is to be known through performances outside the institution and not adjust to the knowledge they have learned. The media of moral education that is applied through traditional arts, for example, dance, is an option to rearrange a comfortable and peaceful life with humility and patience. The dance is actually a therapeutic medium for both himself and the audience [1]. Dancing embodies a more orderly human nature. Dancing skill is a quality possessed by a dancer in performing dance works. A person's dancing ability is obtained from how each dancer achieves the quality of dancing and aesthetic experience. Haugeland eloquently describes the relation between mind and world as one of intimacy, a 'commingling' or 'integralness' of mind, body, and world. A physical body will always exist in a surrounding context [2].

Dorothee Legrand researched subjectivity in dancers' body movements. The study explored the question, can an experience simultaneously be a physical sensation and an expression of a person's subjectivity? Dorothee argues that subjectivity manifested in the body enables a direct experience of the dancer's perceptual subjectivity. To validate her findings, Dorothee employed phenomenological exploration and ethnographic methods, primarily focusing on the dancers' bodily experiences [3]. Schwaiger's research, which investigates the role of embodiment and embodied awareness in comprehending the dancer's self-body, explains that the dancer's self-body becomes increasingly intersubjective as they mature through the practice of their body. This phenomenon can be understood in terms of intercorporeity [4]. Additional research by McNeilly delves into how dancers access and

comprehend their unconscious body structures through reflective practice and interactive dance technology. In this study, McNeilly employs Jean-Paul Sartre's challenge to Edmund Husserl's pure ego, incorporating the concept of object transcendence [5].

Meanwhile, as proposed by Atkinson, dance and the visibility of a body in motion can facilitate an understanding of the dancer's subjective experience. Atkinson examines how the dancing body oscillates between the intentional and the observable in constituting the sensual dimension of space and explores how dance shifts the focal point from a mere place to a site of bodily witness [6]. According to Pickard, social and cultural practices influence dancers' realization of dance movements and bodily experiences. Pickard applies Pierre Bourdieu's concepts of field, capital, and habitus as a framework for comprehending beliefs about the body, the relationship between the body, gender, identity, social structure, and broader power dynamics [7]. These studies demonstrate that a dancer's intelligence is essential for the development of proficient dance skills. A good artist (dancer) should be able to master physical and non-physical abilities, which will eventually bring out the "spirit" of dance [8]. Spirit in this context is the passion and soul of the performance. This study describes the ability of a dancer whose medium is the body. The dancer's body is very important in realizing good dancing qualities. The experience of the body as a single coherent whole is based on multiple local sensory signals, integrated across different sensory modalities [9]. This is aimed at a dancer who has high quality in realizing good dancing skills.

Daryono is a Surakarta-style traditional dancer who has qualified expertise. Daryono's expertise shows the perfect dancer level (Pamardi, interview, 16 June 2021). He is a dance artist, dancer, choreographer, dance teacher, and courtier at the Mangkunegaran Palace. Daryono was able to create dance expressions and a sense of movement that the audience can internalize. Daryono was able to present various genres and types of dance in his career as a dancer. Daryono's dancing skills are supported by his ability to actualize dance concepts, enabling him to move his limbs in great detail. This is also supported by various stages in the process of forming good dancing, including technical mastery, body formation, spiritual mastery and awareness of philosophical concepts. His consistency and continuity in dance are still very much maintained today. For Daryono, dance is a medium for self-therapy and meditation, and dance is an essential part of his life. The focus of this research is to explain the process of realizing a good quality of dancing in accordance with Daryono's artistic creative journey.

The purpose of this research is to find the stages in realizing skills in dancing. In the long term, this research serves as a role model in learning good dance and embodying the characteristics of dancing in accordance with the moral life of the Javanese people [10]. Art's position and potential, especially cultural performances, functions as a mechanism for conveying and affirming influences on society at large. This research is expected to pave the way for the implementation of a culture-based curriculum, particularly in indigenous traditional cultures, because art, in addition to being an aesthetic expression, can also function as a communication tool capable of promoting messages of hope and resilience, which can affect social stability [11]. Based on this phenomenon, there is a need for research that examines the development process and the characteristics of Daryono's expertise based on the aesthetic concepts of Javanese dance. It is hoped that the results of this study can be interpreted as a reference for Javanese dancers in processing their body expertise.

2. Method

This investigation utilized a qualitative research methodology employing an ethnochoreological approach. Ethnochoreology, as a means of exploring the interconnectedness of dance with human beings as its primary foundation, delves into various facets of dance and their interactions with other supporting elements within dance performances [12]. Ethnochoreological theory places a significant emphasis on the contributions of individuals with ethnic values. This highlights the inseparability of dance from its human context, encompassing the community, performers, and dancers [13]. Thus, ethnochoreology was interpreted as searching for psychological meanings that form an ethnic

dance performance through the investigation and analysis of a dance artist [14]. The ethnochoreological approach was a bridge to discovering the reality of Daryono's life experiences. Ethnochoreological studies placed the dancer's body in the cultural context where it grew and developed. Therefore, reading Daryono's body meant reading the culture that surrounds him. Data collection techniques used were observation, interviews, and literature study. Observations made by directly observing the performances presented by Daryono. The show presented is Beksan Diradameta at the ISI Surakarta Theater on March 21, 2022. These observations are used to support the analysis. The dance was chosen to analyze Daryono's dancing, because basically researchers are required to be able to show in detail the form of good dancing through one of the works. Beksan Diradameta was one of the great works that was once lost and then dedicated to the Mangkunegaran Palace. This dance was also very historical (Daryono, interview, 12 June 2020) and was proof of Daryono's intelligent thoughts which could be conveyed through dance performances.

Interviews are used by researchers to obtain information to complement observational data. The selected informants have an understanding of Daryono's dancing and have a close relationship. Daryono (63) dance artist, dancer, choreographer, dance teacher, and courtier at the Mangkunegaran Palace. He is a main resource person in this study. Wahyu Santosa Prabowo (69), he is a Javanese dance maestro in the Surakarta style. He give information related to the concepts of Javanese dance. Pamardi (64), he is a dancer and dance lecturer. He give information about Daryono's dance expertise. Agus Prasetyo (49) and Ali Marsudi (55), they is artist in the Surakarta Town. He give information about intenity and continuity Daryono dancing. Data mining through interviews was carried out by in-depth interviewing or in-depth interviews through technical asking questions that were "open-ended" to lead to a depth of information. Interviews were conducted in an informal but structured way in order to build an atmosphere that was not rigid and comfortable for the interviewers and interviewers so that the information extraction would be more extensive and in-depth. The data in the form of words were recorded and recorded and then grouped based on the data needs needed for validation between the four sources. Other data sources were data sources that come from previously existing journal articles that contain information about the object of this research.

Data search through written sources from journals was carried out to collect information about the quality of Daryono's ability to dance Javanese dance in the Surakarta style. First, verification of the journals taken for data collection was carried out, namely as much as possible from accredited journals and from journals indexed by Scopus. After the data from different written sources was collected, then data validity is carried out through triangulation between the data sources obtained. The other main data source was data that comes from previously existing journal articles that contain information about the object of this research. Data triangulation takes a different perspective in answering research questions. This perspective can be proven using several methods and or perspective approaches [15]. To complete the data collection, direct and indirect observations were also carried out as well as documentation through recordings, both audio and visual. The validity of the data was done through triangulation of sources and triangulation of data sources to find data that is truly authentic and reliable. The data that had been tested for validity were then reduced to sort and select the data needed to examines the quality of Daryono's ability in dancing. The data obtained from observations, interviews, and literature studies were sorted and grouped, re-tested for correctness, and interactive data analysis was carried out. The analytical model used was the interactive analysis model presented by Miles and Huberman with the structure of the stages, including data collection, data reduction, data presentation, and conclusions [16].

3. Results and Discussion

A dancer's body was an instrument for media of expression in dance performances, which meant that the body becomes a vehicle for expressing values or meanings shown in dance [17]. The dancer's body was an expressive instrument, while movement was an expressive medium [3]. The body was defined as the totality of a dancer. The body was a physical form and its spiritual and intellectual power. The body, in terms of the soul, also demanded intellectual, emotional, and spiritual intelligence.

3.1 Daryono as a Javanese Dance Artist

3.1.1 . The Background of Daryono Darmorejono

Daryono was born in Wonogiri, 11 November 1958. He was the third of eight children. His father's name was Kenang Darmorejono, and his mother's was Sri Partinah. His love for art was inherited from his family, art practitioners. His grandmother was a *bedhaya* dancer during the reign of Paku Buwana (P.B.) X. His father, a Civil Servant at Jawatan Penerangan Kabupaten Wonogiri (the Wonogiri Regency Information Bureau), fostered karawitan and dance arts at Krisak, Nguter, Nggaron, and Ngadirojo. Daryono always accompanied his father in teaching dance. Daryono had been practicing dance since he was ten, earnestly and diligently at his father's request. Daryono, who came from a family of artists, had an inherent artistic talent. Daryono received an education that honed his dancing skills. He took formal and non-formal education. Daryono attended Konservatori Karawitan Indonesia (KOKAR) in 1974.

Since attending this school, he began to study dance. He also experienced as a dance teaching assistant at the Yayasan Kesenian Indonesia-Indonesia Art Foundation (YKI). Learning Surakarta-style Javanese dance began with exploring the basic dance movements called *rantaya*. His mastery of *rantaya* made it easier for Daryono to learn the Surakarta-style Javanese dance. After learning Javanese dance, he realized that Javanese dance could not be separated from his life. After graduating from KOKAR, he continued his study at the Akademi Seni Karawitan Indonesia- Indonesia Karawitan Art Academy (ASKI) in 1977. For Daryono, ASKI at that time was a training ground to become an expert and skilled dancer. Daryono's good quality dance expertise could not be separated from the teachers and the non-formal education he had taken.

Daryono's teachers included S. Ngaliman, Sunarno Purwolelono, Rono Suripto, Suwardi, and Suprpto Suryodarmo. The basis of dance expertise was awareness in moving, controlling emotions, line awareness, quality, dynamics, content, and form of movement based on an understanding of motivation. Daryono was also active in honing his dancing skills, one of which he did by serving at the Mangkunegaran Palace. He had learned dance at the Mangkunegaran Palace since 1987. The Mangkunegaran Palace taught the basic foot posture (*adeq*) of the Mangkunegaran-style. Daryono tried to find new knowledge he did not get at KOKAR or ASKI.

3.1.2. Daryono Darmorejono's Experience in Art

Daryono's experience as a dancer spans half a century. This long duration did not dampen Daryono's enthusiasm for developing his dancing body. He had participated in various activities since he first entered ASKI until now, including in 1988 when presenting the *Palguna-Palgunadi* dance at the Mangkunegaran Palace during the coronation of Mangkunegara IX, in 2017 he participated as one of the 24-hour dancers in the World Dance Day event at ISI Surakarta, in 2022 danced *Bedhaya Diradameta* at the Taman Budaya Jawa Tengah in a collaboration event with Wesleyan University, and became a *Umbul Donga* dancer at the Indonesia Institute of the Art Surakarta. Daryono's experience as a dance lecturer began in 1978 when Gendhon Humardani asked Daryono to help teach dance at ASKI. In 1981 he was appointed as a Civil Servant (PNS) as a dance lecturer.

Daryono is also a courtier at the Mangkunegaran Palace. The Mangkunegaran asked him to become an instructor at the Akademi Seni Mangkunegaran-Mangkunegaran Art Academy (ASGA) starting in 2015. Daryono's experience as a dancer and choreographer has shaped his expertise in dance. Many provisions must be owned to create dance works: intelligent, sensitive, disciplined, creative, and innovative. Daryono as a choreographer, is capable of creating various dances. Some of Daryono's works include: the *Pitutur dance* (1982), *Luluh Ngrengkuh Penggayuh* (2004), *Mahakarya Borobudur* (2005), *Bedhaya Senopaten Diradameta* (2006), *Wireng Seto-Bisma* (2006), *Wireng Srikandhi-Bhisma* (2007), *Hadeging Praja Mangkunegaran* (2007), *Megatruh* (2007), *Ruming Mulat* (2007), *Harjunososo-Sumantri* (2008), *Sumpah Palapa Gajah Mada* (2008), *Matah Ati Dance* (2011), *Bedhaya Samparan Matah Ati Dance* (2015), *Bedhaya Senapaten* (2019), and *Napas Jiwa* (2021).

3.2. Implementation of Javanese Dance Concepts in the Development of Daryono's Dance Expertise

3.2.1. The process of developing dance expertise

Daryono embodies his dance expertise through mastering techniques, building the body, spiritual mastery, and awareness of philosophical concepts. The development of his bodily techniques started from the exploration of his body. Exploration is part of the process of composing dance [18]. Dancers are required to have an ideal, healthy, and prime body to be able to move according to the demands of the dance being presented. Dancers must be able to realize their weaknesses and strengths; this is the basis for training so that the range of motion is in accordance with their portion [19]. Exercising is Daryono's way of achieving an ideal body level. Physical strength needs to be trained in realizing good dancing. The physical conditions that need to be prepared for a dancer include strength, speed, endurance, flexibility, accuracy, and coordination. For this reason, Daryono also practices *taichi*. The process of spiritual mastery is passed through a long and never-ending journey of feeling. Feelings are the suitability between the meaning and expressions of dance movements [20]. Spiritual experience is needed in exploring the body. When humans think that dance is a way of worship, they will be in a causal realm. Awareness of the breath in dancing is called riding the breath. Riding the breath when he breathes is a means of transportation to deliver it to the desired location. In the breath, there is *prana* or life force. Ultimately, all will be brought together and bonded through the excellent breath of humans, animals, and plants (universe). The breath is ridden and used to control everything that happens to the body while dancing. Through the breath, the flow of motion will be easily felt. The sense of movement, time, and space that unites will be felt flowing in the body through breath (Daryono, interview, 10 May 2022). Fig. 1 is Daryono practicing *Diradameta* dance at Mangkunegaran.



Fig. 1. Daryono practicing *Diradameta* dance at Mangkunegaran

3.2.2. The Implementation of *Hashtasawasanda* Concept

Dancing for Daryono is a form of self-medication and a means of communicating with God. Dance is not just about beauty but also contains essential values that are spiritual or abstract [21]. Implementing the existing concepts in Javanese dance becomes a benchmark in dancing. Implementation, in this case, means that in processing his dance, Daryono applies various ideas that he already understands. These concepts include *Hashtasawanda*, *Joged Mataram*, *Mandala*, and *Asta Brata*. *Beksan Diradameta* is used to implement the idea to determine the characteristics of Daryono's dance expertise. The concept of *Hashtasawanda* is an idea from R.T. Atmokesowo (deceased) regarding the benchmark in dancing Surakarta traditional dance,

which can be called *sampurna* [22]. Javanese traditional dancers are required to master *Hashtasawanda*, namely eight interrelated elements: standard movement (*pacak*), transitional movement (*pancat*), expression (*ulat*), series of dance moves (*lulut*), not awkward (*luwes*), creative movement techniques (*wiled*). According to the accompaniment music (*irama*), accompaniment music (*gendhing*). The description of *Hashtasawanda*'s concept is as follows.

- *Pacak* is the ability of a dancer to reach the point of characterization through facial expressions according to the character he is dancing. A dancer in processing characterizations starts from the head (*pacak*), after which the other body members will follow, respond and adapt to that character. Daryono's standard movement when dancing was formed when learning dance at Mangkunegaran. Mangkunegaran-style dance, which is towards a masculine feeling, impacts a more gallant standard movement. Following Daryono's criteria when dancing, the delicate-gallant is the normal movement he uses in *Beksan Diradameta* dance. Daryono interpreted that the *beksan* had a sense of a king's gallantry and authority but also a sense of the king's gentleness. Fig. 2 is Daryono's *pacak* in the *Beksan Diradameta*.



Fig. 2. Daryono's *pacak* in the *Beksan Diradameta*

- *Pancad* according to Daryono is a movement carried out as a link between one movement to another and carried out with full consideration. In processing the *pancat* on *Beksan Diradameta*, Daryono starts the movement by giving a starting movement pattern so that it does not seem interrupted. The patterns of starting movements usually use the form of *jangkahan*, *gedrugan*, *leyekan*, *hoyogan*, *nglewas* in *tolehan* and *kembangan*. For example, when Daryono ran in dancing his feet stood on tiptoes and his knees bent (*srisig*), he always used one or two slow steps beforehand, then he *srisig* as usual. Sometimes before *srisig*, he also leans his body weight back (*net*) as if observing the position to be headed next. The movement is to unify the feeling so that it is not cut off.
- *Ulat* is how far or near the dancer's gaze is when dancing according to the shape and character of the dance. *Ulat* is a sign of the seriousness of a dancer in dancing. Eyes must be polite, not allowed to blink a lot. The gaze that Daryono uses when dancing *Beksan Diradameta* is *anglikrik siku*. The *anglikrik siku* is the direction of gaze towards the elbow. The impression one gets from this view is that of a delicate-gallant.
- *Lulut* is a skill of a dancer that can go beyond physical memorization. Daryono has more ability to memorize traditional dance performances. He believes that when he learns a

new dance with classic dance moves in two or three times watching the dance, he immediately memorizes it.

- *Luwes* is the quality of movement that is adapted to the form and character of the dancer to be presented (*luwes* is closely related to the dancer's personal experience and abilities). *Luwes* for Daryono is a development of imagination and interpretation that leads to a quality of movement following the role's character. *Luwes* can usually be seen through hand movements. A dancer with good *luwes* quality does not look stiff in his hand movements.
- *Wiled* is a dancer's ability to develop variations in motion so as not to look stiff. *Wiled* is the development of movement to make it look more varied. If someone imitates *wiled*, it will not be as good as the dancer who owns *wiled*. The presence of *wiled* is an accumulation of experience that appears by itself when the dancer moves the body. One's creative influences and determines in developing *wiled*. As in the example, the Kasunanan and Mangkunegaran-styles have very different *wiled*. Daryono combined the two styles to become Daryono's distinctive *wiled* identity.
- *Irama* (rhythm) shows the relation between the movement and the rhythm of the dance (*midak, nujah, gandhul*, parallel, contrast, fast, and slow). Daryono in dancing uses the rhythm of *irama nggandhul*. The discussion about *irama nggandhul* in this dance is that the series of movements that have been completed (*seleh gerak*) are performed after *seleh gendhing*. Daryono learned *irama nggandhul* by giving the sign *ngeng* in *seleh gerak*. *Ngeng*, in this term, is the beat after *seleh gendhing*. *Ngeng* can be called a series of interrelated musical harmonies. *Ngeng* is a sense of musicality from a dancer [23].
- Mastery of *gendhing* (music compositions) refers to the dancer's ability to understand dance accompaniment. In this case there are *gendhing* forms, *seleh gendhing*, *tabuhan* patterns (sound composition), feel of the music, feel of *seleh, laya* (tempo), rhythm, song lyrics, and mastery of songs or vocals [24]. Daryono in cultivating his understanding of *gendhing* is by always learning forms of various kinds of dance *gendhing* through various ways, such as listening to more dance music and associating with people who understand and study *gendhing*.

3.2.3. Implementation of the Joged Mataram Concept

The concept of *Joged Mataram* began to be popularized by G.B.P.H. Soeryobrongto, a prince and dancer at the Yogyakarta Palace. The concept of *Joged Mataram* is also commonly used in Yogyakarta-style dances. This concept teaches about obligation or the art of performing classical dance with soul. There are four elements contained in knowledge about *Joged Mataram*: *sawiji, greget, seguh*, and *ora mingkuh*, with the following explanation. *Sawiji* is a requirement in dancing so that dancers concentrate fully on presenting the dance. Supriyanto said that concentration is a dancer's ability to unite thoughts and feelings according to the target to be aimed [25]. For Daryono, applying the *sawiji* concept does not cause mental stress but makes it easier for him to generate feelings. *Greget* is a feeling which is obtained from the unification of motion, taste, and character, which ultimately raises the spirit from within the soul of a dancer when on stage. A dancer with *greget*, when motionless, still creates the impression of moving from the soul according to his character. *Greget* can be associated with the aura that exists within the dancer. When Daryono performed the dance, he adjusted the *greget* according to the dance's portion. *Sengguh* is a confident attitude of a dancer while on stage but does not lead to arrogance. Every dancer must be confident that the audience can enjoy the dance that will be presented according to their respective portions. This belief can make the dancer feel confident, sure, and not hesitate to dance [26]. *Ora mingkuh* means never giving up, so a dancer must be ready to face any condition and not give up when experiencing difficulties. Every dancer must have *ora mingkuh* attitude. A dancer must be able to keep promises and be responsible for what he does. Like someone who wants to do worship, he will not back down in carrying out his worship all the time. Applying the *Joged Mataram* concept to dancers can support them in processing their dancing characteristics. This action can shape the dancer's spiritual personality through the meanings contained in the concept.

3.2.4. The Implementation of Mandala Concept

Mandala is a concept that exists and develops in the life of the Javanese people. *Mandala* itself literally means a circle [27]. The concept of *Mandala* provides clues about the relationship between humans as a microcosm and God as a macrocosm. Daryono's belief in the concept of *Mandala* fueled his dancing skills. The concept of *Mandala* is related to the nature of *manunggaling kawula-Gusti* (the servant's union with his God). The connection between God and humans makes dancers more willing to surrender to God in performing dances. This concept is balance, peace, decency, and harmony for the Javanese. The dancing stage is always envisioned as a circle, so every time the dancer presents a presentation, the dancer tries to be perfect in presenting the dance when viewed from all directions. The circle line for the dancer is the boundary between him and the audience. Spectators in all directions were chaotic while he was at the center point of the desolate and sacred stage. Inner awareness is a reality that the macrocosm and microcosm should express. The awareness to balance the macrocosm and microcosm in Javanese mysticism is divine [28]. *Mandalas* are favored by architects with a central peak surrounded by four mountain-like secondary peaks. On the other hand, the pattern of 4+1 also had and still has an economic significance in Java. The five-day market week is still important in Javanese life [29]. The concept of *Mandala* in Javanese belief is called *kiblat papat lima pancer* (four directions facing the midpoint as the center). *Kiblat papat lima pancer* as Javanese philosophy embodies the concept of *Mandala* that can also be called "the world of time" which means the classification of spatial dimensions that point to the four cardinal directions with one center. The philosophy of *sedulur papat lima pancer* is part of the *Mandala* concept. The body's energy center, which is the place for the soul, finally emits an air of dancing. Learning about this concept made Daryono's dance expertise more calm, sincere, and in tune; the power of this feeling appears in every movement.

3.2.5. The Implementation of Asta Brata Concept

Asta Brata is a guide in leadership in Java. *Asta* means eight, and *brata* means guidelines. This teaching is contained in *Kakawin Ramayana* composed by Empu Valmiki and consists of ten verses. In this case, *Asta Brata* explains the gods' traits. This trait is essential to be learned by a dancer. The elements can be described as follows.

- *Surya* is interpreted as the sun, which can emit bright light as a source of life for the growth of creatures that exist on earth. A dancer is the center of self-creativity and inner development. Daryono, who uses dance as self-meditation, considers feeling to be a calming agent for the mind and a refreshment for the mind. A dancer is someone who can entertain through movements and can convey the feelings felt by the dancers to the audience. Solar is the source of life for the surroundings. Likewise, Daryono wants to be a source of life for the community, especially art connoisseurs.
- *Candra*, or the moon that emits light in the darkness of the night. The moonlight is expected to grow enthusiasm and hope during nighttime. Daryono, as a dancer, tries to provide motivation and hope for people who see his performance. Delicate movements like the soft moonlight provide peace of mind for the audience. *Candra* became the basis for Daryono to make delicate movement patterns according to the Javanese way of life.
- *Kartika*, a star giving a beautiful sheen to the sky. Dancers with star-like characters are role models for art lovers. Dancers who can apply this character do not change and never doubt what they are doing. Daryono hopes to have this personality so that each character can create confidence in what is presented. He must also have the attitude not to be influenced by other things, such as the commotion outside the stage.
- *Angkasa*, or sky, is vast and unlimited, accommodating anything that comes to it. The dancer's body is an *Angkasa* or container to accommodate the various knowledge that has been learned. The body can control itself and control the harmonious mind. *Angkasa* also has a character that protects and gives justice. Per this character, the implementation in dancing is trying to hold back emotions while dancing, guiding the mind, soul, mind, and lust and then processing them into forms of motion according to the characteristics of the sky.

- *Bayu* or wind is always everywhere and, regardless of place, always filling empty spaces. Dancers need the wind to control the emotions in the dancer's souls. The wind can blow positive energy along with the coolness of the cold air to refresh the body and mind. A dancer needs to control emotions from within. Through its gusts, Daryono believes the wind will carry him around the world (Daryono, interview, 15 June 2022). When he dances, the wind also conveys music and movement. Fig. 3 is Daryono's character dancing Javanese dance in Surakarta style.



Fig. 3. Daryono's character dancing Javanese dance in Surakarta style

- *Samudra*, or the sea, interpreted as the ocean's surface, which is always flat, calm, and keeps patience. *Samudra* is almost the same as the concept of wind; dancers are expected to provide coolness for the audience. Daryono hopes qualified dancers can cope with various situations and conditions according to their abilities. *Samudra* advises dancers about a forbearing heart, namely "*ati segara, usus kalen*" which translates as a heart like an ocean, intestines like a river. The phrase means dancers' hearts are as vast as the ocean, and their intestines are as long as a river.
- *Agni* or fire, meaning that the character contained in fire is that fire dares to take any challenges in life. Dancers must have the courage to take risks and dare to present dance performances indiscriminately. It is like a raging fire and burns everything indiscriminately. For Daryono, a dancer with such character can process everything into self-learning. Fire will not burn what is not its fuel, and it will burn whatever is its fuel. Another analogy is that a dancer will try to solve problems according to his responsibilities. A dancer also does not discriminate which one he will complete according to his interests.
- *Pertiwi*, or earth that is strong and generous. A dancer is expected to have a rich heart. *Pertiwi*, with its earth element, is modest. So Daryono believed that dancers should not show off.

3.3. The Characteristic of Daryono's Dance Expertise in Surakarta-Style Javanese Dance

3.3.1. The Form of *Beksan Diradameta*

Beksan Diradameta is a dance adopted from *Bedhaya Diradameta* dance. *Bedhaya Diradameta* dance is a dance that was reconstructed by Daryono and several other choreographers and presented back to the Mangkunegaran Palace in 2006. This *beksan* depicts the character of Raden Mas Said (R.M. Said or Mangkunegara I), who was brave and persistent in defending his people with his fighting spirit in 1756. This *beksan bedhaya* is presented as a tribute to the soldiers who have died on the battlefield. The researcher tries to describe the form of *Beksan Diradameta* and how Daryono dances the *Beksan*. According to Y. Sumandiyo Hadi, dance consists of components including dance title, theme, type or type of dance, mode or method of performance, number and gender of dancers, dance movements, dance space, dance music, make-up, and clothing, properties, and lighting [30]. The title of traditional Javanese dance is usually taken from the name of the accompanying music. The title

of *Beksan Diradameta* is taken from its source, namely *Bedhaya Diradameta* dance. So the name used is also the same because the story and content of the dance are the same.

The theme of this dance is about the struggle of R.M. Said in the big war in the Sitakepyak forest, a form of gratitude for the most significant war victory experienced by R.M. Said and the soldiers who ultimately caused the death of Captain Van der Pol in the *Sitakepyak* forest [31]. *Beksan Diradameta* is a classical dance because the dance is included in the *bedhaya* genre. In its development, this dance is performed by Daryono as a single *beksan*. This dance uses the moves of the Mangkunegaran-style and Kasunanan-style, which are classified as classical dances. Classical dance is a dance that begins and develops among kings and nobility. This dance has reached a high crystallization, has traveled a very long historical path, and finally has traditional values. The presentation style of *Beksan Diradameta* uses a representational-symbolic mode of presentation because the movements are taken using representative and non-representative forms. Representative forms of movement mean that the movements used have easy-to-understand meanings, such as the forms of the movements of *kapang-kapang* (walking), *srisig* (running while changing places), and *sembahan* (showing the situation when the dancer is begging). Non-representative forms of movement are difficult to understand, namely the forms of *ridhong sampur*, *leyotan*, *hoyogan*, *gidrah*, and *rimong sampur*.

The dance movements used in *Beksan Diradameta* are based on the Mangkunegaran and Kasunanan-style dance movements which have been rearranged according to the characteristics of Daryono's dance expertise. The *adeg* (basic dancer's stance) used by Daryono in dancing is *adeg sipat kelir*. This stance differs from the dance stance at the Kasunanan Palace, with the body leaning slightly forward. The body posture is more straight, like leaning against a wall/screen (Daryono, interview 22 January 2022). There are twenty movement motifs in *Beksan Diradameta*. Movement motifs in *Beksan Diradameta* include *kapang-kapang*, *sembahan sila*, *jengkeng sembah laras*, *pramusinta*, *genjotan lampah*, *hoyogan encot ridhong sampur*, *pendapan*, *penthangan mucang kanginan*, *sidhangan gubed sampur*, *nggajah mandhe sampur*, *gidrah*, *tanjak tancep*, *lumaksana laras*, *hoyogan tombak*, *perangan*, *laras tawing*, *laras sampir sampur*, *enjeran*, *njujut*, and *ngundhuh sekar*. The dance space can be divided into the stage space and the space for movement. *Beksan Diradameta* presented by Daryono at Teater Besar ISI Surakarta. The application of movements, is based on the movement guidelines of Surakarta-style Javanese dance, with the character of the delicate-male dance. *Beksan Diradameta* dance music is the same as *Bedhaya Diradameta* dance music, with reductions in some parts at the beginning and end. *Bedhaya Diradameta* dance at the beginning uses *ladrang gayung laras pelog pathet nem*, and at the end uses the *ladrang wirangrong laras pelog pathet nem*. Meanwhile, *Beksan Diradameta* at the beginning and end, uses shortened *pathetan manyura ageng slendro manyura*. The make-up applied to this *beksan* is the same as that used in *Bedhaya Diradameta* dance, namely the make-up of the *putra alus* character by giving the impression of a handsome, delicate and authoritative face. The outfits worn were the *dodotan* model with details on clothing including pants, *dodot* cloth, *setagen*, *sampur*, *buntal*, *keris*, *kolong keris*, *blangkon*, *blangkon* brooches, *sumping* jasmine, necklaces, bracelets, *thothog*, and anklet. This *beksan* uses a spear as dance equipment. The lighting used in this performance is general lighting or the lighting of the entire stage area.

3.3.2. The Characteristic of Daryono's Dance Expertise

Daryono's dance expertise is based on the rules written in the *Serat Wedhataya*, and is demonstrated in the early part when Daryono enters the stage. In that part, he begins to position himself as a dancer who can bring out the spirit of the dance, as stated below.

Wiwit lenggah tumungkul, sila rapet kaliyan papan, punika pasemon-manungsa wiwitipun kedah andhap asor, angengeti asalipun pasiten, lan asoripun alamipun [32].

(Start by sitting cross-legged, bowing your head, and position close to the floor, this symbolizes that humans who start dancing must be humble, remembering that they come from the ground, and live in a low place).

This rule is in accordance with what Daryono stated: when dancing is started by performing *sembahan* (worship movement), creating a sense of *sumarah mring Gusti* (surrendering to God). After that, it is continued with *beksan*, which means *ambeg-sawiji* (*ambegsa*), which means merge with God Almighty. Daryono's dance expertise is based on the principles contained in *Serat Kridhwayangga* and shown in the dance movement used in *Beksan Diradameta*, namely "*tanjak tajem*". *Tanjak tajem* is a form of a pose with a sense of authority. This *tanjak* is usually used in dances that are quiet and calm. Chest or *jaja* when he dances *Beksan Diradameta* in the "*jaja mungal samadya*" position, the chest is pushed forward moderately. Daryono chose a moderate position because something too much for a dance presentation, such as *Beksan Diradameta*, doesn't look good. When dancing, Daryono always uses the *patrap beksa* according to what is written in *Serat Kridhwayangga*. Daryono's dance expertise is considered good because he can perform and live up to all the movements' details according to the Javanese dance rules written in *Serat Wedhataya* and *Serat Kridhwayangga*.

4. Conclusion

Daryono's expertise in Surakarta-style Javanese dance was guided by the principles of dance forms written in *Serat Wedhataya* and *Serat Kridhwayangga*. Daryono formed his dance expertise through mastering techniques, developing a dancer's body, spiritual mastery, and awareness of philosophical concepts. In achieving the quality of his dancing, he understood and implemented the aesthetic concepts of traditional dance, namely the concepts of *Hashtasawanda*, *Joged Mataram*, *Mandala*, and *Asta Brata*. Therefore, Daryono had dance characteristics that reflect the form and aesthetic value of the Surakarta-style dance, which was more masculine, calm, patient, sincere, and quiet. Daryono had a creative and expressive body and interpreted dancing as a communication medium with God Almighty. Dancing was also a medium for therapy and meditation that fostered good and commendable qualities and a genuine and firm personality. The humbleness that one got from dancing made life calmer because dancing taught about living a simple, humble life and always being patient. Daryono's dancing in the Surakarta-style Javanese dance had reached its peak in quality and was considered to have reached the highest level or *taksu*. Daryono's dancing style and characteristics followed by Javanese traditional dancers as a reference in processing and developing dance movements. Daryono's dance expertise has influenced the development of the world of dance, both through his thoughts and works. This has implications for dancers to pay more attention to the various stages in the formation of dancing so that the quality of the world of dancing will always be maintained.

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