

**THE ANALISIS OF ISLAMIC VALUE IN BEDHAYA DEMAK
DANCE**

Ikha Sulis Setyaningrum

¹Universitas Islam Negeri Maulana Malik Ibrahim Malang, Indonesia

Email: Ikha_taripgmi@uin-malang.ac.id

Article Received: 21 Januari 2022, Review Process: 1 April 2022,

Article Accepted: 16 Agustus 2022, Article Published: 21 Oktober 2022

Copyright © Setyaningrum

Abstract

Keywords:

Keyword 1;
traditional
ceremonies
Keyword 2;
Bedhaya
Keyword 3;
Islamic
values.

Bedhaya is usually only found in Javanese palaces, bedhaya developed outside the palace is marked by the development of a more open type of bedhaya dance, meaning that bedhaya dances developed outside the palace are not always based on the existing bedhaya dance rules, one of which is the Bedhaya Tunggal Jiwa dance. The Bedhaya Tunggal Jiwa dance is packaged differently from the existing Bedhaya dance because it is adapted to the area and environment of the Demak community, so the formulation of the problem is as follows: How are the Islamic values contained in the creativity of the creation of the Bedhaya Tunggal Jiwa dance in Demak Regency. The purpose of this study is to describe and analyze Islamic values in the creativity of the creation of the Bedhaya Tunggal Jiwa dance by Dyah Purwani Setianingsih. The benefits of this research are divided into two, namely theoretical benefits and practical benefits. The research location chosen by the researcher is Pendhapa, Demak Regency. The method used is qualitative with an ethnochoreological approach, art anthropology, and art sociology. Data collection techniques include observation, interviews, and document studies. The technique of validating the data is using the source population technique. Data analysis techniques were carried out by describing the dance, understanding the components of the performance, and interpreting it.

Kata Kunci:

Kata kunci 1;
upacara tradisi
kata kunci 2;
Bedaya
kata kunci 3; Nilai
Islam

Abstrak: Bedhaya biasanya hanya dijumpai di keraton Jawa, bedhaya di luar keraton bertanda adanya perkembangan jenis tari bedhaya yang lebih terbuka salah satunya yaitu tari Bedhaya Tunggal Jiwa. Tari Bedhaya Tunggal Jiwa dikemas berbeda terhadap tari Bedhaya yang sudah ada karena disesuaikan dengan daerah dan lingkungan masyarakat Demak, maka diperoleh rumusan masalah sebagai berikut: Bagaimana nilai-nilai islam yang terkandung dalam kreativitas penciptaan tari Bedhaya Tunggal Jiwa di Kabupaten Demak. Tujuan penelitian ini yaitu mendeskripsikan dan menganalisis tentang nilai-nilai islam dalam kreativitas penciptaan tari Bedhaya Tunggal Jiwa karya Dyah Purwani Setianingsih. Manfaat penelitian yang digunakan manfaat teoritis dan manfaat praktis. Lokasi penelitian adalah Pendhapa Kabupaten Demak. Metode yang digunakan kualitatif dengan pendekatan etnokoreologi, antropologi seni, dan sosiologi seni. Teknik pengumpulan data meliputi observasi, wawancara, dan studi dokumen. Teknik pengabsahan data menggunakan teknik triangulasi sumber. Teknik analisis data dilakukan dengan cara mendeskripsikan tarian, memahami komponen pertunjukan, dan melakukan interpretasi.

I. INTRODUCTION

Art for humans is a need that must be met, one of which is beauty in art. Art works can be useful individually such as creators and audiences socially in everyday life. Art is considered as one part or element of human culture (Koentjaraningrat, 1992). Art serves to meet human needs with various manifestations, including fulfilling spiritual, physical, social, educational and religious needs. The Indonesian nation as a pluralistic nation has a wealth of art scattered everywhere, one of which is on the island of Java, especially in Demak.

According to (Bastomi, 1990) the development of art can lead to the growth of various kinds of art. Art is a reflection of the soul or ideas that are manifested in various forms and various media of expression. The development of art itself is never separated from the context of the supporting community. Each regional dance has the characteristics of each region that can make the identity of the region itself.

The Demak kingdom to the Pajang kingdom can be assumed as a process of forming Javanese performing arts which is motivated by the acculturation of Javanese culture with elements of the Islamic religion. Demak is often dubbed the Demak city of Wali. The ceremony introduced by the Wali is still carried out until now and makes it a mandatory ceremony that is always awaited by the community. One of the traditional ceremonies held by the residents of Demak is Grebeg Besar. Traditional ceremonies have a function as a medium of social interaction. This shows that an activity or a religious ritual ceremony or belief, whether we realize it or not, there will be a relationship, relationship or bond between the performers of the ritual. Therefore, culturally and socially, traditional ceremonial activities remain sustainable in people's lives (Cahyono, 2006).

Regions in Indonesia have a different culture or traditional ceremony/ceremony. Culture has developed and already exists in every area which is then passed on by generations to the next generation, as the next generation many are not yet known about the origin and purpose of culture. Grebeg Besar is a large traditional cultural event that is one of the characteristics of Demak. The traditional ceremony of the Demak community which must be held every year, the commemoration is carried out every 10 Dzulhijjah (Idul Adha) which is spread over three points such as at the Great Mosque of Demak, the Regency hall and the tomb of Sunan Kalijaga which is located in Kadilangu. This traditional ceremony which is commemorated once a year by the residents of

Demak is a religious tradition that has been passed down from generation to generation. The Grebeg Besar Tradition Ceremony is a manifestation of a strong belief in the customs inherited by the ancestors which is believed to provide balance in life.

The term Grebeg in Javanese means to be visited in a crowd by many people, while the term Besar is used here because the celebration takes place in the month of Dzulhijjah (the name of the month from Arabic) which the Javanese call the Big month. So the big grebeg is the gathering of the Islamic community in the Big month once a year, namely for the benefit of Islamic da'wah at the Great Mosque of Demak (Disparbud 2006: 3).

The Department of Tourism with the aim of developing the world of tourism added a dance presentation before the procession of handing over jamas oil. Since then, the Bedhaya Tunggal Jiwa dance performance has become an important element in Grebeg Besar. The Tourism Office added Bedhaya Tunggal Jiwa dance performances at the Grebeg Besar event and Since 1980 the Bedhaya Tunggal Jiwa dance performance has become an important element in Grebeg Besar, the government has added dance performances in the series of Grebeg Besar ceremonies with the aim of increasing public interest in visiting ceremonial celebrations and the government wants to shows that Demak has a kingdom or palace through the Bedhaya dance presentation.

Bedhaya is usually only found in Javanese palaces, such as at coronation ceremonies (wiyosan jumengan), banquets for royal guests, and foreign dignitaries, as well as royal weddings. Bedhaya growing outside the palace indicates the development of more open types of bedhaya dance, meaning that the direction of development is not always based on the rules of the bedhaya palace dance. One of them is the Bedhaya Tunggal Jiwa dance, which is danced by nine female dancers. The number nine is believed by the Javanese to be the largest number and has a meaning related to the philosophical views of the Javanese people. In this regard, it is appropriate to discuss Bedhaya dance which must be understood from a Javanese cultural perspective (Prabowo 2007: 40-41).

Javanese dance which is performed in the Grebeg Besar tradition, the Bedhaya Tunggal Jiwa dance is adapted to the history and existence of the Guardians as stated by Sedyawati (1998:8) that traditional art that is able to develop is art that provides opportunities for the creativity of its artists. In that

creative process, artists take advantage of the cultural background of an area as an object of creativity and combine it with contemporary phenomena.

Dance is a forum for community creativity based on aesthetic values in which there is a meaning system, because dance is the result of a social process and not an individual process. That is, although dance was created by one person, in its development the dance underwent changes due to the collective behavior of the community towards Bedhaya dance, it automatically experienced meaning according to the nature of the supporting community.

Based on this, the Bedhaya Tunggal Jiwa dance performance in the Grebeg Besar ritual ceremony needs to be studied and investigated in depth through art research. The main problem in the research is the creativity of the creation of the single soul bedhaya dance. Furthermore, this study aims to identify and describe the creativity of the creation of the Bedhaya Tunggal Jiwa dance in the Grebeg Besar ritual ceremony in Demak Regency.

II. METHOD

Research Approach

The method used in this research is a qualitative method with an ethnochoreological approach, art anthropology, and art sociology. The ethnochoreological approach is used to study the Bedhaya Tunggal Jiwa dance, while the anthropological approach is to examine the people who play an important role in the Bedhaya Tunggal Jiwa dance performance in the Grebeg Besar ritual ceremony, such as art actors, namely dancers, music players, spectators and various groups involved in the dance. Bedhaya Tunggal Jiwa dance performances, as well as a sociological approach to art are used to examine people's behavior and social interactions that occur in the performance.

Data collection technique

Data collection techniques used in this study were observation, interviews, and document studies.

Observation

Observations were made on the Bedhaya Tunggal Jiwa dance in Demak Regency, to obtain data related to the Bedhaya Tunggal Jiwa dance performance which includes dance forms as well as dance supporting elements such as

makeup and clothing, floor patterns, dance properties, musicians, sindhen, and dance performances. other. Observations were made before the performance took place, namely to find out what preparations were made and when the Bedhaya Tunggal Jiwa dance performance took place, with the hope that researchers could observe the activities that occurred during the dance performance. In order to record data that occurs in the field and maintain its validity in conducting observations, researchers use tools in the form of notes, cameras, and recording devices.

Interview

The technique used in the interview is an unstructured interview. Unstructured interviews show that the authors and research subjects express their opinions more, so they are not constrained and seem official. With the form of unstructured interviews, it is hoped that the authors will get accurate data.

Documentation

Document studies carried out in the form of collecting and reviewing documents such as the book on the Bedhaya Tnggal Jiwa dance written by Mrs. Dyah Purwani Setianingsih whose book contains the Bedhya Tunggal Jiwa dance and the meanings contained in the Bedhaya Tunggal Jiwa dance. Furthermore, the documents owned by Ms. Dyah and UPT Kab. Demak, and other matters related to the object under study.

Data Validation Technique

The research tools used in the research are literature, interviews, observations and documentation so as to avoid the subjectivity of the researcher, to test the validity of the data, a triangulation approach is used. Triangulation in credibility testing is defined as checking data from various sources in various ways and at various times. Thus there is triangulation of sources, triangulation of techniques, data collection and time Sugiyono (2008: 273).

The triangulation technique used in this research is source triangulation, meaning that the process of testing its trustworthiness can be done by examining the data that has been obtained through various sources, starting from books obtained through Ibu Dyah and journal articles containing the symbolic meaning of the Bedaya Tunggal Jiwa dance. These data are very helpful for researchers in compiling this thesis, so that books and journal articles are used as relevant studies.

Data analysis technique

Art data analysis is a way of searching or testing general statements about interrelationships and underlying themes that build theory from the field (Strauss and Corbic 1997 in Rohidi 2011: 222). The data analysis technique used by the researcher in analyzing the Bedhaya Tunggal Jiwa dance is to use the book *Dance Analysis: Theory And Practice* written by Adshed (1988: 6) by dividing the dance analysis process into four stages, namely: (1) Describing the dance (describing the dance).) by explaining the components of dance performances such as motion, dancers, visual aspects, and auditive elements. (2) Understanding the relationship between the components of the performance in the course of space and time, the form and structure of the choreography (discerning). (3) Interpreting based on socio-cultural concepts and backgrounds, context of performances, styles and genres, dance themes/contents, and specific interpretation concepts. (4) Evaluating based on: The prevailing values in the culture and society supporting the dance, special values related to the style and genre, the content and message of the dance.

Based on the opinion above, the researcher uses three analytical processes, namely: describing the dance (describing). This is described as the Grebeg Besar ritual as the initial stage before the dance performance begins. Next, understand the relationship between performance components in the course of space and time, the form and structure of the choreography (discerning). The intention is to lead to the concept of the Bedhaya Tunggal Jiwa dance performance in the Grebeg Besar ritual ceremony including motion, costumes, property, accompaniment, actors, and audience. The last stage is to interpret, while what is interpreted is about the perception of the people who are present to watch the Bedhaya Tunggal Jiwa dance performance, starting from the responses to opinions, criticisms, and suggestions regarding the Bedhaya dance which is performed in the Grebeg Besar ritual.

III. RESULTS AND DISCUSSION

Single Soul Bedhaya Dance

Bedhaya consists of nine female dance compositions, but in the performances at various events, there are many formations of three, five and

seven dancers. The meaning of the number nine is taken from its relation to the number of Wali Sanga figures who spread Islam in Java.

Bedhaya Tunggal soul contains the meaning of one soul (kawula-Gusti). Kawula means servant (creature), who is mortal, while Gusti the Almighty (kang murbeng dumadi) with his nature and essence lives eternally. Kawula Gusti is the science of kaweruh, the science of the soul and the expression of philosophy about the occurrence of something, which consists of elements, circumstances and the origin of their provisions (nature). There is a verse which means as follows: "It is He (Allah) who created all that is on earth for you, then He went to the heavens, then He perfected them into seven heavens. And He is All-Knower of all things." (Q.S. Al-Baqarah 2:29), in that verse Allah mentions the seven heavens created by Allah SWT.

Kawula Gusti explained that humans as His servants are aware of their existence as humans (creatures), that humans originate from God, by God and will return to God. It has been mentioned above that Tunggal Jiwa is a unified conception between the officials of the Regional Government of Setempet (Dati II Demak) and the citizens of the community in an effort to jointly develop their region to realize the ideals of the citizens and the state, namely achieving a just and prosperous society based on Pancasila and the 1945 Constitution and religion. This is done by all citizens through the system and the spirit of gotong royong in an effort to meju hayuning bawono, which means creating a just and prosperous society by utilizing the natural conditions of the local area and fostering the safety of the world and the hereafter. As for world affairs, what is meant by all life in the family, community and environment, both microcosm/macrocosm) which includes the universe. All of this there must be reciprocity between the individual and society, with the environment and fellow human beings as God's creatures who created nature in its entirety (Purwani 1998: 5).

The work of Bedhaya Tunggal Jiwa Dance is seen from its choreography which is different from other dances, Bedhaya Tunggal Jiwa Dance is more interesting because it can be seen from the number of dancers, props, make-up, and accompaniment, this dance looks unique. The clothes used are closed at the top, using the property of tasbih. The accompaniment used to accompany the dance is Gendhing Ketawang Agung laras Pelog Patet nem plus the song Ilir-Ilir.

This implies that there is 'something' that is believed by the community to be behind the Bedhaya Tunggal Jiwa Dance. Based on the description above, it can be concluded that the Bedhaya Tunggal Jiwa Dance is a dance that illustrates that humans come from God and return to Him, as well as the union of Demak Regional Officials with the people of Demak who work together to achieve justice and prosperity.

Bedhaya Tunggal Jiwa dance consists of a variety of movements that vary, seen from energy, space, and time. Power includes intensity, pressure, and quality. Space includes line, volume, direction, level and focus of view. Time includes tempo, meter, and rhythm. The Bedhaya Tunggal Jiwa dance describes the content of the dance, namely the birth of humans, human activities and humans returning to God. The various movements of the Bedhaya Tunggal Jiwa dance were created by Mrs. Dyah, where every movement has a meaning. At the beginning, namely the beksan, the dancer walks in a parallel position to the back to the stage, after arriving at the stage, the dancer sits in a trapsilo (nickel warti), as well as in the Bedhaya Tunggal dance pattern. asor has uploads. Then it is continued with worship which means we are grateful to Allah with all the grace and guidance that has been given to us. The second part: worshiped jengkeng, the word jengkeng comes from the word jangkah - aeng, which means having aspirations that start to survive in life both in this world and in the hereafter. The third part: standing (jumeneng laras), which means that after we know knowledge and truth through the process of human life, faith and piety should be disseminated to others. The final part of the beksan is accompanied by gendhinng Ilir-ilir, the dance movements are adjusted to the meaning contained in the lyrics of the song. It is meant that someone should not only care about the luxurious worldly life. Therefore, prepare yourself as early as possible with our charity and taqwa to Allah, God willing, we will get a place by his side.

In the Bedhaya Tunggal Jiwa dance, various movements are used from one movement to another as well as movements that can stand alone. The various movements are worship, half lembehan, sekar suwun, palm barrel, lincak crow, golek iwak, rimong sampur, waran movement, joyous movement, and ends with worship. The connecting motions used are sindhet (a series of ukel hands followed by foot shaking), serisik (walking on tiptoe quickly, kenser (sliding to the right and sliding to the left).

The theme of the Bedhaya Tunggal Jiwa Dance is elegance. The Bedhaya Tunggal Jiwa Dance is the oneness of the soul (kawula-Gusti). Kawula means servant (creature), who is mortal, while Gusti the Almighty (kang murbeng dumadi) with his nature and essence lives eternally. Kawula Gusti is ngilmukaweruh, psychology and philosophical expression about the occurrence of something, which consists of elements, circumstances and origins of their provisions (nature). Kawula Gusti explained that humans as His servants are aware of their existence as humans (creatures), that human origin is from God, by God and will return to God. Everything related to the theme is poured through the movements of the Bedhaya Tunggal Jiwa Dance.

Nine bedhya dancers from a total of nine mean that there are nine that mean the number of wali songo in which the Bedhaya Tunggal Jiwa dance does not run away from its Islam in accordance with the fame of the city of Demak. The Bedhaya Tunggal Jiwa dance can be danced by all members of the Demak community except for men. This Bedhaya Tunggal Jiwa dance performance also does not need special rituals such as having to fast, being quarantined and having offerings during the show. But dancers are only required to memorize the Bedhaya Tunggal Jiwa Dance.



Figure 1. There are nine dancers in the Bedhaya Tunggal Jiwo Demak Dance, which means nine guardians. (Source: Ikha Photo, 2017).

Dance will be more lively if there is musical accompaniment, as well as music will look more attractive when accompanied by movements that support the appearance. Dance accompaniment is music used to accompany dance movements. The atmosphere of the accompaniment used in the Bedhaya Tunggal Jiwa Dance is about elegance.

The Bedhaya Tunggal Jiwa dance accompaniment was inspired by the typical Surakarta songs. The lyrics of the Bedhaya Tunggal Jiwa Dance song use Javanese language to be easily accepted by the wider community and are added with songs *ilir-ilir*, musicians who play musical instruments totaling 16 people. The musical instruments used to accompany the Bedhaya Tunggal Jiwa dance include drums, *gender barung*, *saron 1*, *saron 2*, *demung*, *kenong*, *bonang barung*, gongs, *kempul* and using *slendro barrels*.

The make-up used in this Bedhaya Tunggal Jiwa Dance is beautiful makeup, that is, this makeup does not have a special meaning but is only to beautify it. Bedhaya Tunggal Jiwa dance is a dance that depicts elegance, that's why it uses beautiful makeup.



Figure 2. The lizard bun menek dance Bedhaya Tunggal Jiwa. (Photo Source: Ikha, 2017).

Menek lizard hairdo is using a bun or hairdo that uses a headband or a curved comb using a *cemoro ronce* in the form of a circular loop from top to bottom of the back of the head to the top of the head and decorated with jasmine flowers, *penetep*, *cunduk mentul* and crest of colored feathers. White.

The clothing used in this Bedhaya Tunggal Jiwa dance depicts the daughter of Demak. The dancers use a purple-yellow *odot* cloth, a color that symbolizes peace of mind and the excitement of human life. Other complementary clothes are yellow *sampur*, *slepe*, necklace and earrings. At the head, using a coil of lizard menek decorated with jasmine flowers, red and white fur color, *penetep*, and one *cunduk mentul*. The process of dressing for the Bedhaya Tunggal Jiwa Dance is: a) The dancer wears a white finger, then the *stagen* is wrapped around a small size cloth so that the finger sticks to the body. b) Wearing a yellow purple *odot*. b) Wearing a yellow *sampur*, then wearing a

belt. c) Wearing a bolero vest. d) Wearing jewelry such as necklaces, earrings and bracelets.



Figure 3. Bedhaya Tunggal Jiwa dance outfit. (Photo Source: Ikha, 2017).

Property is one of the supporting elements that has its own charm to attract the audience. In the Bedhaya Tunggal Jiwa Dance, the property used is a prayer beads used for fighting which describes a person against his lust and as a rejection of balance. Bedhaya Tunggal Jiwa dance performances can be performed in various stages, such as at festivals, cultural performances and entertainment. The BedhayaTunggal Jiwa dance can be performed at the district pendhapa.

Bedhaya Ketawang Dance

Bedhaya is a palace dance danced by seven female dancers in the same dress or in twin clothes. Sultan Agung gathered beautiful beautiful girls, the daughters of eight ministers (Nayaka Wolu), then added another one from the governor of the Mataram state so that nine female or female dancers were collected to serve as bedhaya dancers, they were asked to describe or describe a dance with gendhingnya which describes the seven women who are chatting in the lake. So since then, the bedhaya dance has been danced by nine female dancers until now and has been designated as an official palace dance, and becomes the completeness of the king. So the above opinion can be concluded that bedhaya is a beautiful female dancer who is in the palace.

While the word Tawang comes from the word Tawang which means sky, synonymous with cloudy or cloud which is above. The word Tawang contains the meaning of the sky, so it is clear that the word Tawang refers to a place that is at the highest level. So it can be concluded from the opinion above that the Bedhaya

Ketawang dance is a dance that is danced by nine beautiful women and is one of the highest dances in the palace or palace and has a noble and sacred meaning.

Bedhaya Ketawang is a palace dance danced by nine female dancers who are still girls with the same dress or attire. The meaning describes the meeting of Kanjeng Ratu Kidul with Panembahan Senapati. This dance is a classic or ancient dance that is noble (subtle). If you think critically about Bedhaya Ketawang, there must be someone who created it, rationally it can be exemplified that humans, plants and animals, heaven and earth, were created by God, there are palaces and houses that must have built them, as well as the Bedhaya Tawang dance as a royal heirloom. Mataram in the past (now Kraton Surakarta), cannot be separated from the existence of a creator. Bedhaya Ketawang dance as a dance in the Kraton Surakarta has a special function, namely as (a) a means of meditation for the king; (b) for the means of coronation and commemoration of the king's ascension to the throne.

The place for the Bedhaya Ketawang dance performance is located in the most profane or sacred building, which is located in Pendapa Ageng Sasana Sewaka. The building is in the form of a joglo pangrawit with a porch and paningrat (overhang). The design of the terraced floor, made of bone white marble, means that the highest level is considered sacred. According to Javanese belief, the highest place is considered the abode of the gods.

The Bedhaya Ketawang dance routine practice is held every Kliwon Tuesday (Anggara Kasih). According to Javanese belief, Tuesday Kliwon is the birthday of Kanjeng Ratu Kidul Kencana Sari and is considered the most sacred day. Training is indeed held every eight days or thirty-five days, it falls on Kliwon Tuesday as the birthday of Kanjeng Ratu Kidul. One week before the tingalan jumenengan event, rehearsals are carried out every day, and three days before the peak event, the dancers are asked to fast and make up. Tuesday Kliwon (Anggara Kasih) the emphasis is on Kliwon which means love. This is the original calculation of Java, including Pon, Wage, Kliwon, Legi and Pahing, so it has not been influenced by foreign culture. The duration of the Bedhaya Ketawang dance performance is about 1½ hours.

The gendhing used in the Bedhaya Ketawang dance is the gendhing ketawang gedhe, therefore it is called Bedhaya Ketawang Gedhe. This gendhing cannot be used as a gendhing klenengan because, it is not a gendhing, but

includes a gerong song accompanied by lokananta such as kethuk, kenong, drums, gongs, manak, added with fiddle, gender, xylophone, and flute to add harmony to the atmosphere (Hadiwijaya, 1974: 18).

At the time of performance or practice, dancers must meet certain conditions, while the requirements are: (1) must be a girl or a virgin (not married); (2) sacred physically and mentally (not menstruating or menstruating) (but at this time if the dancer experiences this, they can join the dance but, by asking for special permission first from the ruler of the southern sea, namely Kanjeng Ratu Kidul); (3) not Sinuhun's daughter, especially in ancient times, but now during the time of Paku Buwono XII before her death, Sinuhun's daughter may participate in dancing, provided that special permission is also requested in advance. The requirement for Bedhaya Ketawang dancers is that they must be real girls, but also after their development, it may or may not be the original girl's daughter or son of the king. But now most of Bedhaya Ketawang's dancers are not from the king's sons or daughters, most of them come from outside the palace. Bedhaya Ketawang dance, a total of nine dancers each have a role as: Batak, Endhel Ajeg, Dhada, Apit ngarep, Apit mburi, Endhel weton, Apit meneng, Buncit. The number nine in the bedhaya dance is also a symbol of the microcosm (jagading manungsa).

The clothes of Bedhaya Ketawang dancers, such as make-up, costumes, and headdresses, are similar to Javanese wedding dresses, or better known as wetness. The makeup of the dancer Bedhaya Ketawang, dressed like a Surakarta-style bride, is a wet model complete with powder and red lipstick.

Similarities and Differences between Bedhaya Tunggal Jiwa Dance and Bedhaya Ketawang Dance

The Bedhaya Ketawang dance, the Bedhaya Tunggal Jiwa dance and the other Bedhaya dances generally have the same pattern of dance movements, namely: forward beksan, beksan, and backward beksan. For the variety of dance movements, Bedhaya Ketawang and Bedhaya Tunggal Jiwa have a different variety of movements.

The accompaniment used in the Bedhaya Ketawang dance is Ketawang gedhe, while the accompaniment for the Bedhaya Tunggal Jiwa dance is Ketawang Agung, so that the Bedhaya Ketawang and Bedhaya Tunggal Jiwa

dances both use Gendhing Ketawang, the difference is that in the Bedaya Tunggal Jiwa dance at the end there is gendhing ilir -ilir.

The number of dancers Bedhaya Tunggal Jiwa and Bedhaya Ketawang is the same as the number of other Bedhaya, which is nine. Nine dancers in the Bedhaya Ketawang dance have the meaning of nine in the Bedhaya dance which is also a symbol of the microcosm (jagading manungso). While the Bedhaya Tunggal Jiwa dance, the number of nine, depicts the Walisongo or the guardian, which is nine.

Bedhaya Ketawang dance has conditions with various traditional rituals, such as: fasting, self-purification of dancers. Before dancing, dancers are usually required to fast and purify themselves and be secluded. The Bedhaya Kettawang dance is a sacred dance because it is seen that the dancers must still be virgins and in a holy state, fast and perform traditional rituals and involve Kanjeng Ratu Kidul by the will of God Almighty. While the Bedhaya Tunggal Jiwa dance does not have any rituals performed by the dancer, it does not have to be fasting, it does not have to be a girl, and it does not have to be in a holy state.

The duration of the Bedhaya Ketawang performance is two and a half hours, and the rehearsal time is determined, while the duration of the Bedhaya Tunggal Jiw dance performance is only ±10 minutes and the time for practice is only 1 week before the performance. In the past, the Bedhaya Ketawang dance performance was prohibited from taking pictures because it would reduce the sacredness but now with technological advances it is allowed to take pictures for documentation, while the Bedhaya Tunggal Jiwa dance has no prohibitions or provisions regarding viewing or documenting the Bedhaya Tunggal Jiwa dance so that the audience is free to take pictures in the area. staging.

The function of the Bedhaya Ketawang dance which is staged once a year at the time of the coronation and the anniversary of the coronation of the king, so that the facilities used are very sacred ceremonies. Bedhaya Ketawang dance is something very sacred and mystical. Meanwhile, the function of the Bedhaya Tunggal Jiwa dance is for religious holidays, big day celebrations, festivals, and tourism purposes.

The differences in the functions of the Bedhaya Ketawang and Bedhaya Tunggal Jiwa dances are very much different, because the Bedhaya Ketawang dance is used as a king's coronation, coronation anniversary, which is carried out

very sacred and the dancers must be in a holy state, while the Bedhaya Tunggal Jiwa dance is not a sacred dance form but a dance form that is sacred. packaged in a series of traditional ceremonies Grebeg Besar so that the dance does not stand alone because it is limited by space and time, and the dancers do not have to be holy or girls.

IV. CONCLUSION

The differences between the Bedhaya Tunggal Jiwa Demak dance and the Bedhaya Ketawang Surakarta dance are in the dancers, variety of motion, accompaniment, costume, function and sacredness. However, there are several things in common, namely in the pattern of Bedhaya's movement arrangement, namely forward beksan, beksan and backward beksan, then the bedhaya accompaniment uses the Ketawang Ageng gendhing. The Bedhaya Tunggal Jiwa dance is oriented to the Surakarta and Yogyakarta styles, but when viewed from the dance movements, it tends to be in the Surakarta style.

Based on the results of the research that has been carried out, the following suggestions can be put forward: For the local government, especially the Tourism Office, the researchers suggest making regulations for the general audience at the start of the ceremony so that the Bedhaya Tunggal Jiwa dance performance is more memorable. Researchers suggest for dance stylists, it would be better if the dancers were chosen or taken from original dance artists from Demak who already have the ability to dance and understand good and correct dancing techniques so that the dance results will most likely be better and maximal, and increase practice time before the performance. .

REFERENCES

- Bastomi, Suwarji. 1990. *Apresiasi Seni*. Semarang: IKIP Semarang.
- Cahyono, Agus. 2006. "Seni Pertunjukan Arak-arakan dalam Upacara Tradisional Dughderan di Kota Semarang". *Harmonia Jurnal Pengetahuan dan Pemikiran Seni*, VII(3): 67-77.
- Cahyono, Agus, dkk. 2014. "Pertunjukan Barongsai dalam Pendekatan Etnokoreologi". *Jurnal Mudra*. 29 (1) : 4-12
- Dinas Pariwisata dan Kebudayaan Demak. 2006. *Grebeg Besar Demak*. Demak: Pemerintah Kabupaten Demak

Ikha Sulis Setyaningrum

- Hadiwidjaya. 1974. *Budaya Ketawang : Tarian Sakral di Candi-candi*. Jakarta: Departemen P dan K.
- Jazuli, M. 2016. *Peta Dunia Seni Tari*. Semarang: CV. Farishma Indonesia.
- Koentjaraningrat. 1992. *Kebudayaan Mentalitas dan Pembangunan*. Jakarta: PT. Gramedia Pustaka Umum.
- Maryono. 2017. “Makna Tindakan Pragmatik Bedhaya Tejaningsih pada Jumenengan K.G.P.H Tejawulan sebagai Raja Paku Buwana XIII di Surakarta”. *Jurnal Panggung*, 27 (1): 36-48.
- Prabowo, Wahyu Santoso. (Ed). 2007. *Jejak Langkah Tari di Pura Mangkunegaran*. Surakarta: ISI Press
- Rohidi, Tjetjep Rohendi 2011. *Metodologi Penelitian Seni*. Semarang: Cipta Prima Nusantara.
- Sugiyono. 2008. *Metode Penelitian Kuantitatif Kualitatif dan R&D*. Bandung : ALFABETA