

INNOVATIONS IN *BEDHAYA* DANCE IN THE AGE OF GLOBALIZATION

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ABSTRACT

Artists or choreographers work out their ideas, skill, and abilities to create various forms of dance movement. The creation of a dance can be motivated by purposes of the creation. Artists have creative force and the creativity, but they would also capture the on-going phenomenon. The year of 1990 was marked for global culture impacted to the Indonesian people and the indigenous culture in the field of economic, social and inevitably on the culture. This study applies the theories of globalization, deconstruction, semiotics, commodification and ideology. Under the method of descriptive-qualitative, the data were obtained from in-depth interviewing, literature, internet, journals and information regarding with the study. The cultural life of dance is very much affective to the mindset of the artists through critical thinking. Advance thinking and adjustable mindset in facing the current circumstances and times. This paper attempts to reveal bedhaya Angon-Angin, bedhaya Silikon as part of the innovations made by artists out of the sacred Javanese Court's bedhaya dance in the age of globalization. The innovations happened to an artwork dance bedhaya occurred beyond the Javanese Court, are not anymore fulfilling its sacredness but rather for the market contestations. There are ideologies which shaped the individuals' or institutional interests on behalf of assuring welfare of the artists, dancers, pengrawit (music composers) and all the supporting members of the performances. Changes made in terms of functions of the artwork dances were created as interesting. The innovations may take place in the area of fashion, properties, musical accompaniment, and all the supporting members during and after the performance.

Keywords: innovation; dance; bedhaya; globalization

Introduction

As a developing country, in terms of the aspect of cultural arts, Indonesia has not yet acquired its competitive power and bargaining position to be compared to other developed and advanced countries around the globe. This situation bears Indonesia to confront a serious threat of globalization against its cultural identities. Globalization sees culture as something that can be used as a new and contemporary form. The influence of globalization on the work art of dance can be seen from innovations of the creation, fashion, accompaniment and the stage. In this case, forms of the work, concepts of creation, arable *gending*, or accompaniment, floor patterns are some of the innovations that generate creativity. Broadly speaking, globalization refers to all forms of complex changes include the transformation process that occurs within social relationships and transactions, causing the flow of cross-regional or continent and the various relations activities, interactions to the exercise of power (Fairclough, 2006, p. 2).

The presence of globalization flow in a culture happens inevitably, it stands to weaken powers of the local culture that at the end could influence public policy in regard of the national establishment (Fairclough, 2006, p.50). Global cultural influences exist in Indonesia have an impact on the people's life ranging from the religious, economic, social, and political sectors or even to the development of the local culture (Turner, 2003, p.17, Fairclough, 2006, p. 56). The representation of such non-local culture along with its pros and cons impacts on the local culture is often termed as Western culture. Although practically, the art form of this global trends or mainstreams are realized in a native westernized format, but each aspect of the local culture remains important, unlike any other cultures which is established from principle of taking things or ideas for granted (Heryanto, 2008, p.121).

Cultural syncretism (derived from the Greek words *syn* meaning 'with' or 'equal'), the mixing or union of two or more cultural resources to produce a third culture which is relatively deemed as better than the former one (Eller, 2009, p. 371). Cultural

syncretism develops and motivated by a variety of thinking which assumes that culture is constantly changing because humans are always thinking of a future (Eller, 2009, p. 378). The existence of cultural syncretism is a mark for postmodernism which practically blends the great traditional culture with popular culture in the art productions; this of course, could alter the important and relic elements of the cultural arts under the pretext of an argument 'art for today's life'. The influence of postmodernism, indeed, has a greater impact on the insights of choreographers to their art works, among the produced works are oriented from meaning to movement and not from the other around. Thus, in this case, the choreographers tend to put the importance of performance beforehand and then the meaning is shown afterwards (Brinson, 1991, p. 28).

The influence of Western culture in the realm of dance art in the Javanese court has dealt with matters related to the loss of political power of the local authority (King) against the West. Beginning from the 18th century until the early 20th-century, Kraton or the Javanese palace solely took its role in the cultural development (Adriani, 2011). Similarly, the co-existence of global culture and the traditional practices amidst the society has left an important impact to the cultural product of the local community. For example, cultural art practices such as dance, music and other art performances in a global culture are negotiated through values, understandings and ideologies. The creation of artwork intervened by the trend of globalization and then adapted to the current situation and time, the development of people's minds goes hand by hand with these to produce a new type of artwork (Supanggih, 1994). Freedom in the artwork making occurs due to the flow of technological advancement, introducing the society the way to be informative and insightful through absorbing not only the global patterns of thought but also the global traits. Similarly, the motives lay behind the artists or choreographers acts of creatively explore the traditional dance movements into a new artwork nuances with a more innovative and unique works of dance, beautiful and more importantly entertaining (Piliang, 2000, p.23). Thus, the artwork of *Bedhaya* dance which undergone certain changes in terms of patterns, creativity, innovation and more nuanced of artwork are introduced into the wider community and then acknowledged by today's Javanese community with a name *Bedhayan* (Subagyo, 1991, pg. 41).

Choreographically, Western mode and style have been absorbed in some Indonesian artworks, including the traditional dances. This fact would seem so much different from the field of music. The musical forms of a syncretic culture result between the Indonesian folk music and the Western popular music tend to be widely absorbed in the traditional music performances like in *Gambang Kromong*, *tajidor*, Java style, *keroncong*, *dangdut*, and so forth (Hardjana, 1995, p. 15). Even on the use of western instruments like the trombone in Javanese gamelan ensemble employed to accompany the dance. Whereas, the Western influence on the traditional dances of Indonesia appears in the use of dance instruments (properties). The gun weapon is used as a property in *Srimpi* dance, the use of floret in Putra Beksan Floret dance. Western influence appears in Topeng Cirebon fashion wearing a tie as its accessory. In Bali, Western influence is realized in the Walter Spies' theater (German painter who lived in Bali since 1929), he adapted western ideas in the traditional theater of Bali for the interest of the foreign spectacles. This idea also actualized in Barong and Rangda which combined with a dagger and Cak or Kecak dance. The impacts of Western thoughts on the local artworks can clearly be seen from the development of dance works in the context of a non-traditional form which emphasize the elements of public image in the total art. In this sense, a dance becomes one of the strengthening elements to public image (Sedyawati, 1999, p.114, Sri Hadi, 2014, p.78). This mainstream for whatever the motives behind the development, it is likely to transform the traditional dance to be a more communicative form of dance artwork to the audiences through the language of motion.

All forms of the artwork, including the art of dance, of course, have long been internationalized, which cannot be separated from the influence of the technological advancement as the final step in the process of history (Brinson, 1991, pg.7). On the one hand, the diversity of style in the dance is a manifestation of public creativity inspired by their contextual life, of experiences and psychological states as realized in the dance, this process is the most important key phrases in achieving the artwork creativities. The artwork activity in a dance can be understood from the number of dancers engaged either in groups, alone or mass dancing which is realized by the involvement of the characters, medium, property, patterns of theme, composition of dance being customized with the artists mindset creativity without pressure from any parties or agencies. An artwork of dance can be classified into its sub-divisions; they are the fragments, *petilan*, *wireng*, groups, theatrical dance, even a new composition (Hadi, 1991, pg. 39).

Bedhaya dance is a female dance that has ever lived and evolved in Keraton 'the Javanese palace'. Before the eighteenth century, *Bedhaya* dance is an absolute belonging to the kingdom. Thus, *Bedhaya* dance was only performed in the palace or Keraton. The artwork of *Bedhayan* dance is an art emerged as a variant of the traditional version *Bedhaya* that exist was a pride of the palace dance. In the process, *Bedhayan* dance apply part of movement patterns, the pattern of floor, cosmetology, dressmaking adopting the *Bedhaya* dance with some changes on creativity and innovation and imagination by the choreographers. However, among the innovated versions there inevitably a lot of contrasts towards the former *Bedhaya* dance in Mangkunegaran palace. The presence of *Bedhayan* dance is a point of revolution for the artists to hone their potential abilities without having to worry about the loss of each grip motion. The *Bedhaya* dance that staged on behalf of ritual procession, need to meet certain requirements, a set of ritual boundaries or qualifications to follow by the dance performers, for instance, each of them need to maintain her purity, virginity, beauty, should take a ritual bathing with seven-colors of flowers, have to perform fasting *mutih* 'having meal with rice only' (Prabowo, 1999, p.8). The Change on the order grip of dancing existing in the artwork of *Bedhayan* dance is a type of deconstruction because matters related to dance movements, musical instrument, and dance function oriented toward the truth logic of a realistic thought. This situation perceived a dance as a cultural product experiencing a shift in the actual value of product to fit the economic needs of market. Therefore, this artwork serves merely to fulfill the cultural industries (Derrida, 1994, p.79). The form is concentrated on the elements that can entertain and rule out the meaning of each moving pattern, in the end the artwork consumers (audiences or spectators) view the art as a mere media entertainer which no longer needs appreciation (Eco, 2009, p.12).

Relevant studies related to the cultural critique of art dance in Surakarta conducted by Tomioka (2005, 2007) identified court dance developed in PKJT (art Center of Central Java) has evolved and revitalized with compaction (contracted) on the nuances

of the dance (Tomioka, 2005a). PKJT as a center that houses various arts at central Java was initiated by Gendhon Humardani (1923-1983) head of the Academy of Arts musical Indonesia (ASKI) Surakarta in 1970s. At the time of Humardhani, the art performances, especially the art dance of *Bedhaya* and *Srimpi* have been revitalized (Tomioka, 2007). Humardhani did not only shorten the duration of the performance but also transformed the composition of dance, including musical instrument, to apply the concept model of Western dance on the dance palace. Important changes to the dance palace built and revitalized in PKJT include; (1) compression of time (contraction of time), shortening the duration of the appearance of up to a quarter of its original appearance (15 minutes), (2) tempo dance is further accelerated by changes in motion that is more dynamic than its initial form, and (3) the dance movement has been synchronized with the Western dance *corps de ballet* (ballet dance group). Based on the information extracted Tomioka (2005b, p. 39) on some of the dancers in PKJT, compaction and the transformation of the palace dances (*Bedhaya* and *Srimpi*) since the 1970s managed to attract public attention in Central Java and the community of arts observers feel proud of the changes. However, these changes did not pass without criticism; Sal Murgiyanto, SD Humardani, Soemardjo, and Bagong Kussudiardjo are among the names of the critical figures of the local dance development (Suara Merdeka, 2008). Sal Murgiyanto criticized a dance performance brought by PKJT performed in Jakarta in 1979 which he identified that *Srimpi* dance with which last about 10 minutes seem to rushed and less appreciated when applied in the context of the metropolis because of the many shades of identity (Murgiyanto, 1993, p. 76-78).

Methodology

Bedhaya dance developments in the context of contemporary culture performed outside the Javanese Court of Surakarta. The innovations which have taken a place in *bedhaya* dance intentionally created to cope with the global culture, the data were collected through techniques of observation and interviews. Data findings were observed to obtain a deeper understanding of the terms of form, function, meaning and purpose of the innovations undertaken by choreographers, dancers, musicians, fashion, stage layout and all the parties involved to know in depth the work was created and functioned.

The detail of this research is done by observation. All study participants (dancers) are required to show the art of *Bedhaya* dance with multiple criteria; (a) shows the overall appearance of dance version *Bedhaya* and *Bedhayan*, (b) all the dances featured in classic tempo, (c) each participant dancers maintain *wiletan* 'individual style'. The above categories are designed to allow the researcher to analyze, understand and know deeper about how the essence of *Bedhaya* dance in the court of Mangkunegaran, Surakarta and development in the community. The inference is done by holding the interpretation on the purposed problems using the hermeneutics theory, the theory of ideology, theory of aesthetics and theory of Semiotics. The results of the data analysis contain a description of informal and formal. Informal description presents the results of the analysis in the narrative, while the formal description presents the results of the analysis in the form of pictures or charts to support the quality analytical inference of the results.

Discussion

Explaining the phenomenon of ideologies underlying the creation of *Bedhayan* dance in Surakarta in the context of globalization is a realization of human ability of thinking ahead using the ratio and the facts on the field. This confirms that the development makes the changes will continue to occur in accordance with the dynamic age. The *Bedhayan* dance is assumed as a cultural text. That is, the explanation for a phenomenon of social life in the creation of *Bedhayan* dance is framed with the cultural approach which involves the value making, symbolism, the interdependence between the cultural patterns and individual personality. Similarly, the rise of *Bedhayan* dance in the context of globalization stimulated by several factors. This study focuses on a review of the motivations and ideologies behind the innovations that takes place on one of the traditional dances of Indonesia, *Bedhayan* dance in Surakarta.

Ideology is defined as a complete system of thought to explain the true image of the world and aspire in changing it (Sastrapratedja and Riberu, 1986, p. 4). A more extensive explanation about ideology is it covers the overall principles or norms prevailing in a society that include several life aspects, such as social, political, economic, and cultural (Sastrapratedja and Riberu, 1986, p.19). As an idea and worldview, ideologies are constructed through a number of device elements. First, the ideology comprises the views of anthropology, sociology, political in comprehensively about man and the universe. Secondly, there is a purposed plan of the social and political life that sometimes demands for a change or adjustment. Third, there is an effort to direct the society to completely accept the idea. Fourth, ideology is directed to reach the broadest possible levels of society (Sastrapratedja and Riberu, 1986, p. 4-6).

There are four aspects of ideology formulated by the Marxist philosophers, Louise Althusser, namely; (1) ideology has a common function to establish the subject; (2) ideology as an experience is beyond falsehood; (3) ideology as a misunderstanding of the real conditions of existence is something falsehood; and (4) the ideology involved in the reproduction of social buildings and their relation to power (Althusser in Barker, 2002, p. 54). According to Althusser, ideology is not just the formulation of ideas, but also the material practices. Ideology as a material practice, the presence of such motivation possibly leads the individuals to be the subject of the ideas and behavioral forms. In sum, the idea of ideology covers all the daily practices in public life, consequently makes the cultural practices of the local community like the rituals and customs are restrict the community into a kind of social rule, often this rule is marked by the inequality on wealth, social status and power (Storey, 2009, p. 5 - 78).

The creation of an artwork cannot be separated from the desires and purposes of the artists or choreographers. The purpose of a created artwork may initially function for show performance or an accompaniment to a local ritual. However, today's motives of the creations may be different; it may no longer be linked to a ritual but solely an entertainment performed in a public show. Changes in the form, function and meaning of a real occurrence of deconstruction in dance, floor patterns, accompaniment, fashion, makeup, even the meaning of the dance where there is a separation, in order to find and expose a text, specifically the

deconstruction of exposing spaces blank in the text, assuming the unknown and become the foundation works. Changing the order of grip joged *bedhaya* prove the occurrence of deconstruction for the truth movement, accompaniment, proved by using logic functions of realistic thinking and looking at a dance piece as a cultural-oriented product and which lies behind a purpose of generating privileged speech over writing, analysis becomes a truth (Derrida, 2003, p.79).

Bedhaya Silikon (Silocon)

Dance performance work is a creation of choreographers' creativity in expressing ideas through the medium of motion. The dance generates expressions of the human spirit in beautiful and rhythmic motions (Sedyawati, 1986, p.73-74). A dance performance work is solely created for the choreographers' objectives. *Bedhaya Silikon* was originally the work of Fitri Setyaningsih, an alumnus of the Indonesian Art Institute of Surakarta (ISI) who currently resides in Yogyakarta. Her artistry career as a dancer has begun in the early time when she was a school student in Surakarta Secondary School (SMK 8) from which she has been struggling with the traditional arts. Performing a well-established traditional dancing mode made Fitri to create a work that comes out of the grip of the tradition. The desire to work with freedom to innovate has finally been realized into a new trend of dance work called *Bedhaya Silikon*. The inventory of this new trend of dance was apparently emerged in the community because the former traditional dance was perceived to confront with saturation point (Prabowo, 1991, p. 5).

Philosophically, *Bedhaya Silikon* dance deemed as a fine art which is inspired from current cultural problems among the lives of women ranging from the problem with money to the issue of women's equality over the men in the age of globalization. In the one hand, globalization evokes individuals to explore their minds and ideas in seeking to express the actual situation in the ground. People's exploration of deep thinking and reasoning generated a new nuance of dance which becomes a mainstream affecting not only the traditional work performance but also the modern dance. This has to be born in mind that the Human thought moves continuously to adapt dynamic age and cultural development (Barker, 2010, p.117-119). Innovations which have taken place in current *bedhaya* dance are:

- **Make up innovation:** *Bedhaya* Silicon dancers performed in modern make up, minimalist one, loosely hair, many of the participants have a short hair cut.
- **Dressmaking innovation:** The dressmaking wear T-shirt, white, pliable, red, black and white color right center of it is written "Love, without collar and sleeves.
- **Modern music accompaniment:** modern music, without any traditional music or *gamelan* alike, most of the music instruments are percussions.
- **Property Innovation:** dancers put boxes on their heads, wearing rubbers, instrument and table of surgery
- **The theater:** places of performing *bedhayan* are at any place, ranging from the situations in the pool, in the theater, the courtyard of the house. The concept of performing in the pool, the audiences sit and stand in upper side of the pool of no water.

Silicon is the god of beauty that sustains itself from the soul and the lives of many women who sacrificed for him. Since at that time beauty was considered equals to with a frightening fire (Fitri Setyaningsih).

Bedhaya dance Angon Angin

Bedhaya dance Angon Angin is an artwork dance created by Djarot B. Darsono and was staged in Sudjatmoko Hall on Wednesday, April 12, 2016 by the Theatre Studio community of Taksu.. *Bedhaya* Dance philosophically was named after its literal translation which means a shepherd of wind. Angon Angin is a metaphor for human life journey that continues to grow. The *bedhaya* Angon Angin integrates between the wind motion in the theater and the vocal use as disclosure accompanied by theater performances. The use of the mobile screen as the depiction of society is now inseparable from the Hand Phone (HP). The development of technology and culture cannot be avoided because the days keep going forward and thus no longer retreat. Motion and sequence in the *bedhaya* Angon Angin dance involve:

Innovation in the Dance Movements:

- The slow motion design of dance with holding the stick that numb-wipe off just like someone's whipping things with a whip.
- Dance movement and silent circumstance, tranquil atmosphere of *gamelan* or traditional music orchestra. The situation suddenly turned to be so buzzing. Percussion accompaniment of the dance, in which the dancers' movements turned faster and faster.
- Rapid movement, thus the dance patterns remain complicated. The performance acted in precarious situation and not conducive. Boisterous by holding the mobile phone symbolizes current world situation in which literally our society have relied their lives on a cell phone.
- The use of theatrical scene with dancers producing vocal sounds. The vocal content is in accordance with *bedhaya* dance.
- The moving pattern and use of vocabulary primarily similar to the *bedhayan* dance movements

- The harder the movement then paused and dancers enter one by one outside the theater.
- There are emerging seven female dancers who perform the classical dance movements, entrance to the venue. Those dancers come one by one in a line to the venue/stage.
- Makeup Innovation: The use of makeup as simple as Javanese people who live in the village. Shape her hair tying down in her back, a small bun, the front hair was pulled back.
- The dressmaking innovation: the use of costume with *jarik / Sinjang* batik shaped bustier and also under the cloth tied to his waist. Basahan form of fabric formed.
- The Innovation on the Musical and instrumental accompaniment: Accompaniment there is a mix of orchestra and percussion. Presenting an artwork nuance blending both classical and contemporary.
- Properties and instruments innovation: the dancers' instruments are sticks (for biting) and Hand Phone (HP)

Conclusion

The cultural life of dance is very much affective to the mindset of the artists through critical thinking. Advance thinking and adjustable mindset in facing the current circumstances and times. This paper attempts to reveal *bedhaya* Angon-Angin, *bedhaya* Silikon as part of the innovations made by artists out of the sacred Javanese Court's *bedhaya* dance in the age of globalization. The innovations happened to an artwork dance *bedhaya* occurred beyond the Javanese Court, are not anymore fulfilling its sacredness but rather for the market contestations. There are ideologies which shaped the individuals' or institutional interests on behalf of assuring welfare of the artists, dancers, *pengrawit* (music composers) and all the supporting members of the performances. Changes made in terms of functions of the artwork dances were created as interesting. The innovations may take place in the area of fashion, properties, musical accompaniment, and all the supporting members during and after the performance.

The purpose of a created artwork may initially function for show performance or an accompaniment to a local ritual. However, today's motives of the creations may be different; it may no longer be linked to a ritual but solely an entertainment performed in a public show. Changes in the form, function and meaning of a real occurrence of deconstruction in dance, floor patterns, accompaniment, fashion, makeup, even the meaning of the dance where there is a separation, in order to find and expose a text, specifically the deconstruction of exposing spaces blank in the text, assuming the unknown and become the foundation works.

Cultural art practices such as *bedhaya* Silocon and *bedhaya* Angon-Angin dances accompanies with musical instrument in the global culture are negotiated through values, understandings and ideologies. The musical forms of a syncretic culture result between the Indonesian folk music and the Western popular music tend to be widely absorbed in the traditional music performances like in *Gambang Kromong*, *tajidor*, Java style, *keroncong*, *dangdut*, and so forth. Even on the use of western instruments like the trombone in Javanese gamelan ensemble employed to accompany the dance. Whereas, the Western influence on the traditional dances called *bedhayan* appears in the use of dance instruments (properties) such as cell phone and modern costumes.

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