

CHOREOGRAPHY OF *BEDHAYA DIRADAMETA* IN MANGKUNEGARAN STYLE: A STUDY ON THE CREATION OF MOVEMENT PATTERNS

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Abstract: Movement patterns are the cornerstone of expressive power in dance. Iconographically, these patterns must convey the intended meaning or message. Consequently, the creation of movement patterns is of paramount importance. This research delves into the creation of movement patterns within the *Bedhaya Diradameta* dance. It explores the innovative transformation of movement patterns from *putri* dance to those of *putra alus* dance. This study is essential for understanding the creative processes involved in shaping these movement patterns and enabling the expression of the *Bedhaya Diradameta* dance concept. Employing a qualitative research methodology, this study utilizes field research and archival research to gather data. The findings reveal that the creation of movement patterns involves innovating both the effort and shape of the original movement patterns. These innovations entail modifying the body (movement technique), time, space, and effort. The objective is to create a harmonious interplay of firmness and gentleness. The movement patterns of *putri* dance, characterized by their softness, grace, and femininity, are transformed into those of *putra alus* dance, conveying a sense of gentleness, composure, firmness, and elegance (authoritative). These innovations ensure that the movement patterns used can iconographically communicate the concept of the *Bedhaya Diradameta* dance.

Keywords: Choreography, *Bedhaya Diradameta*, Creation of movement patterns, Effort-Shape

Abstrak: Pola gerak menjadi penentu kekuatan ekspresi dalam suatu tarian. Secara ikonografis, pola gerak harus dapat mengkomunikasikan makna atau pesan yang ingin disampaikan. Berkaitan dengan hal itu, maka kreasi pembentukan pola gerak menempati kedudukan krusial. Artikel ini bertujuan untuk mendeskripsikan pembentukan pola gerak dalam tari *Bedhaya Dirada Meta*. Dalam tarian *bedhaya* itu, terdapat kreasi pembentukan pola gerak dari pola gerak tari *putri* menjadi pola gerak tari *putra alus*. Riset ini dinilai penting untuk mengetahui kreasi yang dilakukan dalam pembentukan pola gerak, sehingga dapat digunakan untuk mengekspresikan konsep tari *Bedhaya Diradameta*. Riset ini menggunakan bentuk penelitian kualitatif dengan teknik pengumpulan data studi lapangan dan studi arsip. Hasil penelitian menunjukkan bahwa kreasi pembentukan pola gerak dilakukan dengan inovasi *effort* dan *shape* dari sumber pembentukan pola gerak dalam gerak baru. Inovasi dilakukan dengan merubah tubuh (teknik gerak), waktu, ruang, dan upaya. Inovasi dilakukan dengan tujuan untuk menciptakan kesan tegas dan lembut yang saling berkelindan. Pola gerak tari *putri* yang memiliki kesan lembut, anggun, dan feminim di inovasi menjadi pola gerak tari *putra alus* yang memiliki kesan lembut, tanang, tegas, dan elegan (berwibawa). Inovasi dilakukan agar secara ikonografis pola gerak yang digunakan dapat mengkomunikasikan konsep tari *Bedhaya Diradameta*.

Kata kunci: Koreografi, *Bedhaya Diradameta*, Kreasi pembentukan pola gerak, *Effort-Shape*

1. Introduction

Movement in dance performances holds a significant position. This is because movement becomes the main substance of a dance (Soedarsono, 1986; Martin, 1965; Ratih, 2001). Turner (2007) states that dance is the art of arranging movement as a means of communication. In relation to this, Gie (1996) explains that the main purpose of dance performances is to express emotions through the dancer's body movements. This indicates that

movement occupies a significant position that determines the strength of expression in a dance.

As a determinant of the strength of expression in a dance, movement patterns must be able to convey the meaning or message to be expressed. The meaning in a dance iconographically must appear in the movement patterns used. That is, visually the movement pattern as the main substance must be able to communicate or express the meaning of a dance. In this regard, according to Rustiyanti, et al. (2015) a dancer through his body movements must be able to express the choreographer's expression from the imagination space into a visual form. Belasunda, et al. (2014) said that semiotic reading to reveal meanings can be done through visual signs. According to him, one of these visual signs is found in movement. This is in line with the statement of Fajri and Fuad (2021) that movement in a dance is used to communicate the purpose or meaning of the dance. Therefore, the creation of movement patterns occupies a crucial position in determining the power of expression to communicate or express the meaning of a dance.

Rudolf von Laban developed a dance notation system known as Labanotation. This dance notation system was subsequently written into a book titled *Labanotation or Kinetography Laban* by Hutchison (1977). This notation system can be used to describe the development of movement patterns or the creation of movement pattern formations. The creation of these movement patterns is evident from the effort required and the desired shape. The use of effort and shape must, of course, be aligned with the concept of the dance. This is because it must be able to iconographically communicate the meaning of the dance.

In Javanese *bedhaya* dance, the most significant expressive power lies in the movement patterns and the *sindhenan* narrative text to convey meaning or message. Tasman (1988) states that *bedhaya* dance pays great attention to the strength of movement and spatial composition. According to him, through this composition of movement and space, it must be able to depict characters, stories, or messages conveyed. The depiction of characters, stories, or messages is reinforced by the use of poetry or *sindhenan* narrative text. The use of *sindhenan* narrative text that supports the expressive power in conveying meaning becomes one of the characteristics of the presentation style of *bedhaya* genre dances. This is in line with the statements of Pamardi (2017) and Hughes-Freeland (2009) that to understand the meaning or story conveyed in *bedhaya* dance, it can be done by interpreting the *sindhenan* narrative text.

The expressive power through movement patterns and the *sindhenan* narrative text in *bedhaya* dance is also explained in the *Serat Wedhapradangga*. This text describes *bedhaya* as a dance performed in a lined-up position accompanied by Gamelan Lokananta (*gending kemanak*) and accompanied by metrical poetry, *sekar kawi* or *sekar ageng* (Pradjapangrawit, 1990). Based on this, it shows that movement patterns become a visual expressive power while metrical poetry (*sindhenan* narrative text) becomes a verbal expressive power. This means that movement patterns iconographically occupy a significant position in *bedhaya* dance, which visually must be able to communicate or express the meaning conveyed.

Bedhaya dance, which developed in Javanese royal courts (Keraton Kasunanan Surakarta, Kraton Kasultanan Yogyakarta, Pura Pakualaman, and Pura Mangkunegaran), is generally presented in the form of a *putri* (female) dance. However, in Pura Mangkunegaran, there is the *Bedhaya Diradameta* dance performed by seven male dancers using the *putra alus* (refined male) dance movement patterns (Aribowo et al., 2017; Rokhim, 2015). In the *Bedhaya Diradameta* dance, there is a creation of movement patterns sourced from the movement patterns of *bedhaya* and *srimpi* dances that developed in Mangkunegaran. These movement patterns are essentially *putri* dance movement patterns that have been recreated into *putra alus* dance movement patterns. The creation of movement patterns is aligned with the concept of presenting the *Bedhaya Diradameta* dance. Through the creation of these movement patterns, it is expected to visually support the expressive power, so that iconographically it can communicate or express the meaning conveyed.

This article aims to describe the creation of movement patterns in the *Bedhaya Diradameta* dance. It is considered crucial to understand the creativity involved in transforming *putri* dance movement patterns into *putra alus* dance movement patterns. This creativity is evident in the use of specific techniques and desired forms. In this regard, Rudolf von Laban's effort-shape theory in dance notation is necessary to analyze the creation of movement patterns. Through the effort-shape theory, it is hoped that it can clearly describe the changes from *putri* dance movement patterns to *putra alus* dance movement patterns, which are the result of the creative process of movement pattern formation. These changes are evident in the required effort and the desired shape.

2. Method

This research employs a choreological approach through a qualitative research design. This approach was chosen to provide a detailed description of the choreographic aspects of the *Bedhaya Diradameta* dance, particularly the movement patterns used. In choreography, movement patterns hold a significant position. In fact, choreography can be defined as the art of arranging movement (Atikoh & Cahyono, 2018; Purwaningsari, 2023). In relation to this, in-depth observation of choreographic aspects is expected to provide insights into the development or creation of movement patterns used in the *Bedhaya Diradameta* dance.

A comparative study method was used to conduct a descriptive-analytical study of the creation of movement patterns in the *Bedhaya Diradameta* dance. This comparative study was conducted through an in-depth analysis of various sources of movement pattern formation and the results of the creation of movement patterns. Through a comparative study of the sources and results of the creation of these movement patterns, it is expected to be able to provide an overview of the changes in the required effort and desired shape. Changes in effort and shape can be used as an illustration of the results of the creation of movement patterns that are aligned with the concept expressed in the *Bedhaya Diradameta* dance. This means that through the creation of movement patterns shown by changes in effort and shape, movement patterns become the main substance and visual aspect in a dance, and iconographically can communicate the message conveyed.

This research primarily employed fieldwork and archival research for data collection. Participatory observation as a dancer in Mangkunegaran for approximately a decade was conducted. Data collected from this fieldwork was used to understand various movement patterns in Mangkunegaran *putri* dances, particularly *bedhaya* and *srimpi*. Archival research involved analyzing various video recordings of the *Bedhaya Diradameta* performance. This was done because this *bedhaya* dance is rarely performed, thus making archival research easier for researchers to conduct observations. Data obtained from archival research was used to understand the various movement patterns used in the *Bedhaya Diradameta* dance. In-depth observations of various movement patterns used in the *Bedhaya Diradameta* dance were used as a basis for comparative studies with the source of movement pattern formation obtained through fieldwork. In-depth interviews with choreographers and dancers of the *Bedhaya Diradameta* were also conducted to support data sources from fieldwork and archival research. Interviews were conducted to confirm and ensure the validity of data obtained from fieldwork and archival research.

3. Results and Discussion

3.1. The Concept of *Bedhaya Diradameta* Dance in the Mangkunegaran Style

K.G.P.A.A. Mangkunegara I, also known as R.M. Said, created three *bedhaya* dances inspired by his struggle to establish the Pura Mangkunegaran. These three *bedhaya* dances are *Bedhaya Anglirmendhung*, *Bedhaya Diradameta*, and *Bedhaya Sukapratama* (Putro, 2023). *Bedhaya Anglirmendhung* (*Bedhaya Senapatén Anglirmendhung*) depicts Said's struggle against

Prince Mangkubumi (Sultan Hamengku Buwana I) which took place in the village of Kasatrian, Ponorogo. This *bedhaya* dance is performed by seven female dancers with female musicians (Prabowo, 1990). *Bedhaya Diradameta* (*Bedhaya Senapaten Diradameta*) depicts Said's struggle against the Dutch and their allies in the teak forest of Sitakepyak, Rembang (Rokhim, 2012). *Bedhaya Sukapratama* (*Bedhaya Senapaten Sukapratama*) depicts Said's battle against the Dutch at Vredenburg Fortress, Yogyakarta (Putro, 2023). Unlike *Bedhaya Anglirmendhung*, *Bedhaya Diradameta* and *Bedhaya Sukapratama* are performed by seven male dancers with male musicians (Prabowo et al., 2007).

Bedhaya Diradameta dance serves as a monument to R.M. Said's struggle in establishing the Pura Mangkunegaran. This *bedhaya* dance depicts the battle of Sitakepyak, which was the second largest battle experienced by Said (Rokhim, 2012). In this battle, Said's forces successfully destroyed a Dutch detachment. Captain Van der Pol, the commander of the detachment, was killed. Additionally, the detachment under the command of Captain Beiman was also defeated (Fananie, 2000). However, Said also lost fifteen of his trusted soldiers who fell in the battle. *Bedhaya Diradameta* was created to commemorate the services of these fifteen fallen soldiers (Rokhim, 2012; Widyastutieningrum, 2018).

The battle of Sitakepyak was a formidable challenge for R.M. Said due to the significant disparity in troop numbers between his forces and those of the Dutch and their allies. In this battle, Said confronted two detachments of Dutch troops, supported by Sunan Paku Buwono III and Sultan Hamengku Buwana I. Sunan Paku Buwono III deployed troops from various parts of Java, Bugis, and Bali (Hendro, 2017). Atmojo et al. (2021) state that in the battle of Sitakepyak, Said faced a formidable combined force, overwhelming him. However, with unwavering determination, Said fought fiercely like a demon. In relation to this, Prabowo et al. (2007) explain that the *Bedhaya Diradameta* dance is a form of artistic creativity by Said to commemorate the arduous and decisive battle at Sitakepyak. In this battle, Said's troops fought furiously and blindly like wild elephants. Therefore, the word "*diradameta*" in the title of the *bedhaya* dance is derived from the word "*dirada*" meaning elephant, and "*meta*" meaning to rampage.

The three *bedhaya* dances that served as monuments to R.M. Said's struggle to establish the Pura Mangkunegaran are no longer performed and can be said to have been lost. Rokhim (2015) states that these three *bedhaya* dances have not been performed in Mangkunegaran for hundreds of years. Rokhim's statement aligns with the opinion of Prabowo et al. (2007) who state that these three *bedhaya* dances created by Said have not been performed for hundreds of years and can be considered lost. The *Bedhaya Anglirmendhung* and *Bedhaya Diradameta* that are performed today are reconstructions (Putro, 2023; Rokhim, 2012). This means that the *Bedhaya Anglirmendhung* and *Bedhaya Diradameta* that are frequently performed today are no longer the original creations of Said.

The reconstruction of the *Bedhaya Diradameta* dance began in 2006, and the first reconstructed performance was successfully presented in 2007. The reconstruction was carried out by Wahyu Santoso Prabowo, Daryono, and Hartanto. Prabowo served as the composer, while Daryono and Hartanto acted as choreographers (Daryono, 2019; Rokhim, 2015). Rokhim (2012) and Widyastutieningrum (2018) state that the purpose of this reconstruction was to actualize traditional dance in a new form for the present time.

The reconstruction process of the *Bedhaya Diradameta* dance faced significant challenges, particularly regarding data sources. This contrasts with the reconstruction of the *Bedhaya Anglirmendhung* dance, which was conducted earlier. In the reconstruction of the *Bedhaya Anglirmendhung* dance, more data sources were available compared to those related to the *Bedhaya Diradameta* dance. Although no longer performed in Mangkunegaran, the continuity of the *Bedhaya Anglirmendhung* dance can still be found in the Kraton Surakarta, with a change in presentation form from *bedhaya* to *srimpi*. This, of course, became one of the

crucial data sources in the reconstruction process of the *Bedhaya Anglirmendhung* dance in Mangkunegaran.

Prabowo et al. (2007) and Putro (2023) assert that during the reign of Mangkunegara III, the *Bedhaya Anglirmendhung* dance was presented to Paku Buwono V, who subsequently transformed it into the *Srimpi Anglirmendhung* dance. This narrative is also supported by the *Serat Wedhapradangga*, although there are differing opinions regarding the specific existence of the *Bedhaya Anglirmendhung* dance in the Kraton Surakarta. The *Serat Wedhapradangga* states that Mangkunegara III presented the *Bedhaya Anglirmendhung* dance to Pakubuwono IV. During the reign of Pakubuwana VIII, this *bedhaya* dance was transformed into the *Srimpi Anglirmendhung* dance while maintaining its original movement patterns (Pradjapangrawit, 1990). Despite these differing accounts, the most significant point is that the existence of the *Srimpi Anglirmendhung* dance in the Kraton Surakarta represents a continuation of the *Bedhaya Anglirmendhung* dance originally created by R.M. Said.

Until the reconstruction process of the *Bedhaya Anglirmendhung* dance in Mangkunegaran, the *Srimpi Anglirmendhung* dance in the Kraton Surakarta was well-preserved, although it underwent some changes (Pradjapangrawit, 1990). In the reconstruction process of the *Bedhaya Anglirmendhung* dance, the *Srimpi Anglirmendhung* dance in the Kraton Surakarta became a significant data source (Putro, 2023). This *srimpi* dance is believed to be a transformation of the *Bedhaya Anglirmendhung* dance created by R.M. Said and presented to the Kraton Surakarta (Prabowo et al., 2007; Widodo, 1984). Therefore, this *srimpi* dance can be used as a reference in the reconstruction process, especially regarding the music (*gendhing*) and movement patterns used.

The available data sources related to the *Bedhaya Diradameta* dance are very limited. In the reconstruction process of this *bedhaya* dance, no data sources were found regarding the movement patterns and music used (Rokhim, 2012). This is in contrast to the reconstruction process of the *Bedhaya Anglirmendhung* dance, which could refer to the *Srimpi Anglirmendhung* dance in the Kraton Surakarta, a transformation of the *bedhaya* dance created by R.M. Said. The reconstruction of the *Bedhaya Diradameta* dance was based on the *Serat Babad Nitik* and *Serat Babad Lelampahan*, which are in the form of *tembang* poetry. Through these two data sources, the choreographers and composer involved in the reconstruction relied on their interpretation and imagination to express the content or meaning conveyed in the *Bedhaya Diradameta* dance. This interpretation and imagination were used to determine the movement patterns, formations, floor patterns, music or *gendhing*, props, and costume design (Daryono, 2019; Rokhim, 2012).

Based on data sources obtained from the *Serat Babad Nitik* and *Serat Babad Lelampahan*, the *Bedhaya Diradameta* dance was performed by seven male dancers with male musicians (Rokhim, 2012). In relation to this, Prabowo – as one of the key artists involved in the reconstruction process of the *Bedhaya Diradameta* dance – argues that this *bedhaya* dance was performed by male dancers with *putra alus* dance movements. This assumption is based on the *Wireng Dhadhap Kreta* dance, which is performed by four male dancers with *kinembar warna*. According to him, *kinembar warna* means it is performed by four dancers with the same posture, movement patterns, and costume design. Additionally, the dancers in the *Wireng Dhadhap Kreta* dance have roles similar to those in the *srimpi* dance, namely *batak*, *gulu*, *dhadha*, and *buncit*. Therefore, this dance is also called the *Srimpi Kakung*. However, the movement style used is not that of a *putri* dance but rather that of a *putra alus* dance. This means that the *Srimpi Kakung* is not a *srimpi* dance with the movements of a *putri* dance performed by male dancers (not transgender) (Prabowo et al., 2007).

In Javanese dance, whether it develops in the Kraton Surakarta, Kraton Yogyakarta, Pura Mangkunegaran, and Pura Pakualaman, the movement forms can be categorized into three types: *putra alus*, *putra gagah*, and *putri*. *Putra alus* dance is a form of dance that refers to a

male character with delicate, gentle, and elegant qualities. The movements used tend to be soft, calm, and have a relatively small range of motion. *Putra gagah* (masculine male) dance refers to a male character with bold, courageous, and strong qualities. The movements used tend to be dynamic, masculine, and have a larger range of motion. *Putri* dance refers to a female character with feminine, gentle, and graceful movements, and a relatively narrow range of motion. Each of these three movement forms has different effort and shape, closely related to the respective qualities or characters they want to express.

The concept of the *Bedhaya Diradameta* dance, or the concept of reconstructing the *Bedhaya Diradameta* dance, undoubtedly has a significant influence on the creation of movement patterns. Based on the assumption provided by Prabowo, it indicates that the *putra alus* dance style was chosen as a means to express the message within this *bedhaya* dance. Thus, through the *putra alus* dance style, it is hoped that it can depict the struggle of R.M. Said while fighting against the Dutch and their cronies in the teak forest named Sitakepyak.

3.2. Sources of Movement Pattern Formation

The *Bedhaya Diradameta* dance, as frequently presented in Mangkunegaran today, is a result of reconstruction. Daryono (2019) and Rokhim (2012) stated that the reconstruction process involved the arrangement of movement patterns, music (*gendhing*), formations and floor patterns, as well as costume design. This was done due to the limited availability of data sources that explain the various visual aspects of the *bedhaya* dance created by R.M. Said or K.G.P.A.A. Mangkunegara I. These visual aspects include the movement patterns used. Daryono and Hartanto, as choreographers, relied on their interpretation and creativity in selecting and arranging each movement pattern used to express the message in the *Bedhaya Diradameta* dance (Rokhim, 2012).

Javanese dances, or ethnic Javanese dances, are essentially composed of various sequences of movements that are constructed into a unified whole. These sequences of movement are often referred to as movement motifs, movement variations, or *sekarán*. In Javanese dance, these various sequences of movement (*sekarán*) are likened to puzzle pieces that are then arranged in such a way as to form a unified whole (Sriyadi, 2023). In relation to this, in Javanese dance, we often find similar movement variations between one dance and another. For example, in the *Bedhaya Gandakusuma* dance, there is a *sekarán* or movement variation called *nggrudha*. This *nggrudha* movement variation can also be found in the *Srimpi Pandhelori* and *Srimpi Muncar* dances. This means that in Javanese dance, there are basically various *sekarán* or movement variations that can be selected and then arranged according to the needs of the choreography to express the message of the created dance. Therefore, in the Javanese dance learning system, there are basic dances consisting of various movement variations or *sekarán* that are generally often used in Javanese dances (Atmadja, 2009; Wikanestri, 2023).

As explained above, as part of Javanese dance, the *Bedhaya Diradameta* dance utilizes various movement variations or *sekarán* found in dances developed in Mangkunegaran. These various movement variations or *sekarán* are selected and arranged according to the needs of the choreography to express the message in the *Bedhaya Diradameta* dance. This means that the various movement variations or *sekarán* found in dances in Mangkunegaran serve as a source of creativity in the formation of movement patterns in the *Bedhaya Diradameta* dance.

The movement variations or *sekarán* used in dances in Mangkunegaran can be broadly classified into two categories: those originating from the Surakarta style and those from the Yogyakarta style. As Suharti (1990) suggested, the Surakarta-style dance developed in Mangkunegaran earlier than the Yogyakarta-style dance. The Yogyakarta-style dance began to develop intensively in Mangkunegaran during the reign of K.G.P.A.A. Mangkunegara VII. During his reign, various Yogyakarta-style dances were absorbed into Mangkunegaran, such as the

Bedhaya Gandakusuma or *Bedhaya Bedhah Madiun*, *Srimpi Pandhelori*, *Srimpi Muncar*, *Golek Montro*, *Golek Lambangsari*, and others (Sriyadi & Pramutomo, 2020). The presence of various Yogyakarta-style dances in Mangkunegaran has enriched the repertoire of movement variations or *sekaran* used in dances developed in Mangkunegaran.

The coexistence of two distinct dance styles in Mangkunegaran is assumed to be one of the factors in the formation of the Mangkunegaran dance style. These two dance styles, which have merged into the Mangkunegaran dance style, serve as the source of movement pattern formation in the *Bedhaya Diradameta* dance. This is in line with Rokhim’s statement (2012) that the movement variations used in the *Bedhaya Diradameta* dance refer to various movement variations used in dances developed in Mangkunegaran. The movement variations used as references are not only those originating from the Surakarta style but also those from the Yogyakarta style that developed in Mangkunegaran.

The *Bedhaya Diradameta* dance is classified as a *bedhaya* dance, but it is presented with *putra alus* dance movements. This is indeed different from the general *bedhaya* dance which uses *putri* dance movements. However, although this *bedhaya* dance is presented with *putra alus* dance movements, the exploration of movement pattern formation is not limited to various *putra alus* dance movements. Various movement variations commonly used in *putri* dance are also explored in the formation of movement patterns (Rokhim, 2012). *Putri* dance movement variations that serve as a source of movement pattern formation are commonly used in *bedhaya* and *srimpi* dances that develop in Mangkunegaran. These movement variations include *gidrah*, *lincak gagak*, *ukel tawing*, *lembahan sampur*, *kicat cangkol udhet*, and *pendhapan*. In addition, there is one movement variation that originates from the *Gambyong Retno Kusuma* dance, namely *mlampah tinting encot*. This movement variation was previously only used in the *maju beksan* (introduction) and *mundur beksan* (conclusion) sections of the *Gambyong Retno Kusuma* dance (Daryono, interview November 29, 2024).



Figure 1. Several sources of movement patterns in the *Bedhaya Diradameta* dance (Source: Sriyadi, 2024)

The movement patterns of *putri* dancers, commonly used in dances at Mangkunegaran, serve as one of the sources for the creation of movement patterns in the *Bedhaya Diradameta* dance. In the creative process of forming these patterns, they were innovated into *putra alus* dance movements (Hartanto, interview 12 October 2024). Daryono (2019), the choreographer, stated that as a *bedhaya* dance, *Bedhaya Diradameta* uses movement patterns that convey a blend of firmness and softness, intertwined within a framework of grandeur and authority. The innovation of *putri* dance movements into *putra alus* movements was carried out to achieve this intertwining effect of firmness and softness. Through the creative formation of these movement patterns, it is hoped that the *Bedhaya Diradameta* dance will effectively express its intended meaning.

3.3. Creation of Movement Patterns

In the process of reconstructing the *Bedhaya Diradameta* dance, no data sources were found that provided explanations regarding the use of movement patterns. In relation to this, Rokhim (2012) explained that choreographers rely on imagination and interpretation in the process of forming movement patterns. The formation of movement patterns refers to various types of movements (*sekar*) used in dances in Mangkunegaran (Hartanto, interview 12 October 2024). These various *sekar* are carefully created into new movement forms, resulting in different movement qualities. The movement patterns of *putri* dances in Mangkunegaran become one of the sources for the formation of new movement patterns that are carefully created. The movement patterns of *putri* dances are innovated into the movement patterns of *putra alus* dances.



Figure 2. Several *sekar* are the result of creative movement pattern formation derived from the movement patterns of *putri* dancer in the *Bedhaya Diradameta* dance (Source: Sriyadi, 2024)

The creation of movement patterns derived from the movement patterns of *putri* dancer in the *Bedhaya Diradameta* dance can be categorized into two types. First, the creation of movement patterns by taking the entire *sekar* from the source movement intact. Second, the creation of movement patterns by taking partial elements from the source movement. The creation of movement patterns by taking the entire *sekar* from the source movement can be found in the *sekar mlampah tinting encot*, *lembehan sampur*, *gidrah*, *lincak gagak*, *ukel tawing*, and *kicat cangkol udhet*. However, although all elements of these *sekar* are used, there are various innovations with the addition or replacement of movement elements. The addition and replacement of these movement elements do not significantly change the characteristics of the source of movement pattern formation.

The creation of movement patterns by taking partial elements from the source movement aims to form new movement patterns that are in harmony with the presentation concept of the *Bedhaya Diradameta* dance. In this innovation, the partial movement elements taken are combined with other movement elements. For example, the *mayuk jinjit* movement, which is generally used for *putri* dance variations in Mangkunegaran, is taken and innovated by being combined with the *sekar genjotan*, which is generally used for *putra alus* dance variations in Mangkunegaran. The movement element that serves as the beginning of *ngunduh sekar* is also used as the beginning of the *ukel tawing* movement pattern. In addition, this movement element is innovated by changing the hand form, namely the right hand holding a *gendewa* (arrow) and the left hand holding a *sampur* (shawl). The *sendhi ongkek* movement element is also taken and innovated by being used as the beginning of the *nampa kebyok sampur* movement pattern. The *pendhapan* movement element is used to combine the *lembehan sampur* and *mucang kanginan* movement patterns.

Rudolf von Laban introduced an effort-shape theory that asserts that all movements in dance have a desired effort and shape. Effort is closely related to the use of energy, while shape is related to the form of each movement pattern used (Hutchinson, 1977). Based on the effort-shape theory, Lihs (2009) explained that all movements are determined by the effort used, the time taken, and the shape created in space. In relation to this, he argues that movement patterns have four raw materials: body, time, space, and effort. These raw materials must be manipulated in harmony with the goals and style desired in a dance.

The *putri* dance movement patterns that serve as the source for the formation of the *Bedhaya Diradameta* dance patterns inherently possess four raw materials consisting of body, time, space, and effort. As a form of *putri* dance movement pattern, these four raw materials have significant differences compared to the form of *putra alus* dance movement patterns. Therefore, innovation is required for the four raw materials of movement pattern formation from the form of *putri* dance movement patterns to the form of *putra alus* dance movement patterns. This is because it is aligned with the concept of the *Bedhaya Diradameta* dance, which uses the form of *putra alus* dance movement patterns.

In the creation of the *Bedhaya Diradameta* dance movement patterns, the body, as a raw material, is innovated from the body for *putri* dance movement patterns to the body for *putra alus* dance movement patterns. Lihs (2009) explains that the body as a raw material is related to which body parts should be moved. In other words, the body as a raw material is related to movement technique. The change in movement technique aims to strengthen the expression in achieving the choreographic goal that is in line with the concept of the presentation. In Javanese dance, *putri* dance generally has a graceful character, while *putra alus* dance has a gentle and elegant (authoritative) character. Therefore, a change in movement technique is needed to change the impression of the movement pattern used. The *putri* dance movement patterns that serve as the source for the formation of the *Bedhaya Diradameta* dance movement patterns generally have a head movement technique to the right and left, which gives a graceful impression. This can be clearly seen in the *sekar mlampah tinting*

encot, *lembehan sampur*, *gidrah*, and *ukel tawing*. However, in the creation of movement pattern formation, the head movement technique is eliminated. The head movement in these *sekaran* tends to be passive, thus giving a firm impression. This aims to form a gentle and elegant (authoritative) character.

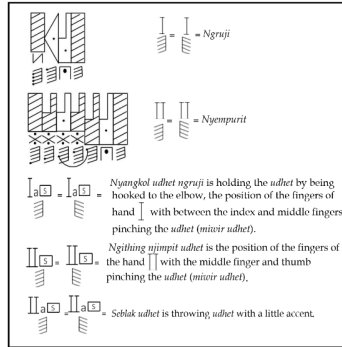


Figure 3. Hand gesture notation system in *Bedhaya Diradameta* dance (Source: Sriyadi, 2024)

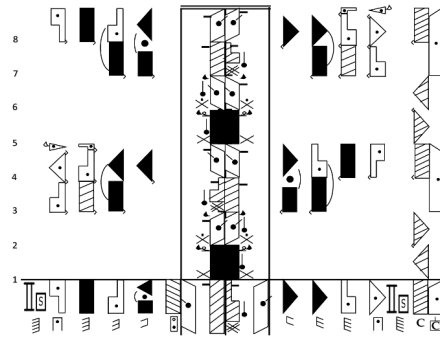


Figure 4. The *mlampah tinting encot* movement pattern in *Gambyong Retno Kusuma* dance, which served as a foundational element in creating the movement patterns of *Bedhaya Diradameta* dance (Source: Sriyadi, 2024)

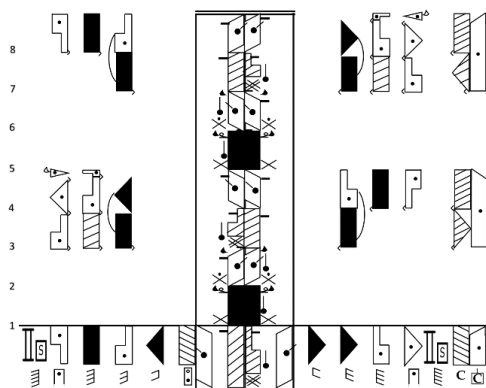


Figure 5. The newly created *mlampah tinting encot* movement sequence for the *Bedhaya Diradameta* dance (Source: Sriyadi, 2024)

In the creation of the *Bedhaya Diradameta* dance movement patterns, transitioning from *putri* to *putra alus* styles, there was no significant change in the duration of the movements. As a raw material for movement pattern formation, the duration of movement patterns is related to tempo or speed in performing a movement. Time is also related to the necessary accentuation (Lihs, 2009). The tempo of various *sekarán* derived from *putri* dance movement patterns was maintained in the creation of the movement patterns. This aims to give a gentle, calm, majestic, and authoritative impression. Changes in time occur in the addition of accentuation to several *sekarán*. For example, in the *mayuk jinjit* movement, the head movement is accentuated; in the *sekarán gidrah*, the leg movement is added; and in the *sekarán kicat cangkol udhet*, the *seblak sampur* movement is added. The addition of these accentuations is used to give a firm impression, thus forming a gentle and authoritative movement character.

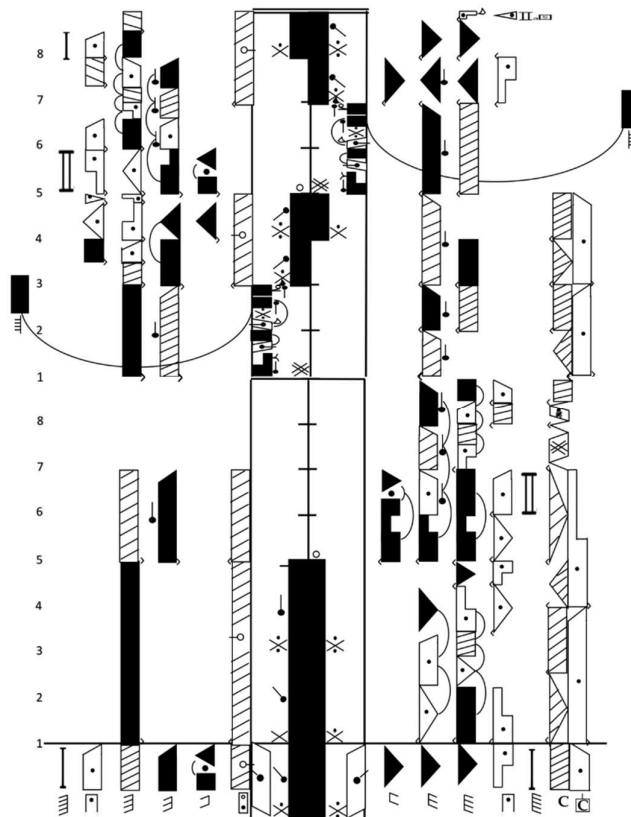


Figure 6. The *sekarán gidrah* in *Bedhaya Bedhah Madiun* dance, which served as a foundational element in creating the movement patterns of *Bedhaya Diradameta* dance (Source: Sriyadi, 2024)

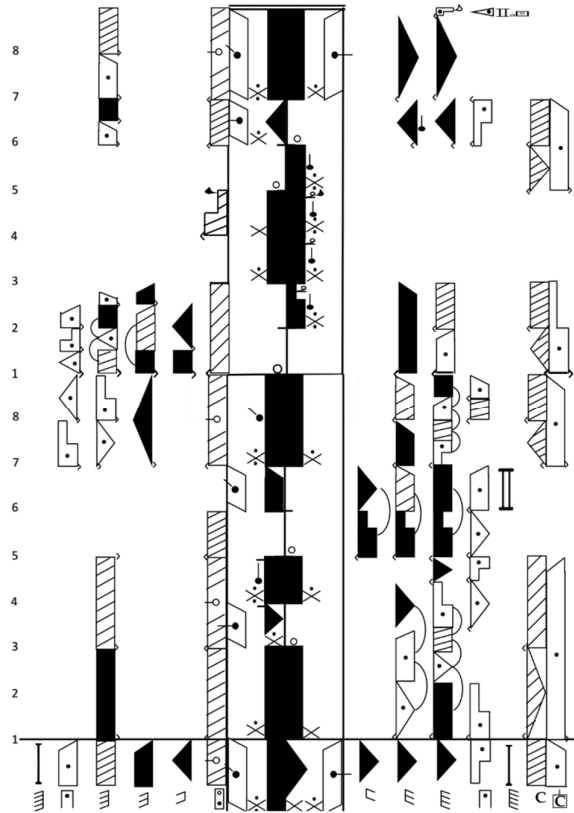


Figure 7. The newly created *sekaran gidrah* for the *Bedhaya Diradameta* dance (Source: Sriyadi, 2024)

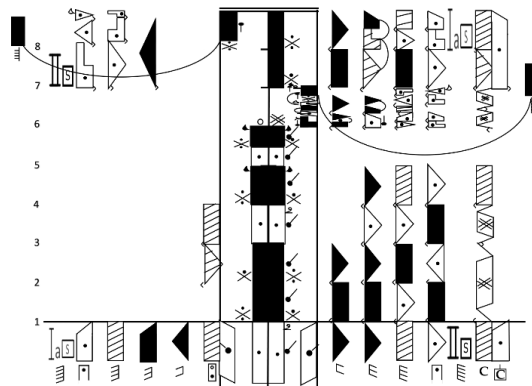


Figure 8. The *sekaran lembehan sampur* in *Srimpi Pandhelori* dance, which served as a foundational element in creating the movement patterns of *Bedhaya Diradameta* dance (Source: Sriyadi, 2024)

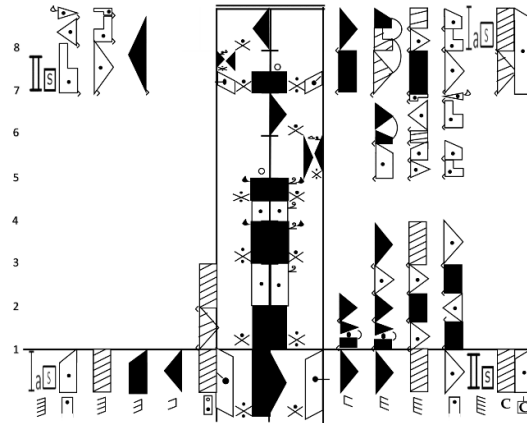


Figure 9. The newly created *sekaran lembehan sampur* for the *Bedhaya Diradameta* dance (Source: Sriyadi, 2024)

The creation of movement patterns, transforming from *putri* to *putra alus* dance, is significantly evident in the change in the use of space. Lihs (2009) explains that the use of space as a raw material for movement pattern formation includes floor pattern, direction, level, and shape. The shape referred to is the use of space related to the volume of movement. In the *Bedhaya Diradameta* dance, the creation of movement patterns from *putri* to *putra alus* dance is significantly done by changing the volume of movement. This is especially evident in the change in the volume of leg movement. Based on the normative rules that apply in Javanese dance, *putri* dance has a smaller volume of leg movement compared to *putra alus* dance. The creation of movement patterns from female to male dance in the *Bedhaya Diradameta* dance follows these normative rules.

There is a distinct difference in effort between the movement patterns of *putri* dance that serve as the source for the formation of movement patterns and the resulting created movement patterns in the *Bedhaya Diradameta* dance. Effort refers to the use of energy or the amount of force in each movement performed (Hutchinson, 1977; Lihs, 2009). The movement patterns of *putri* dance generally have less effort compared to the movement patterns of *putra alus* dance. The creation of movement patterns in the *Bedhaya Diradameta* dance, transforming from *putri* to *putra alus* dance, results in a change in effort. This change in effort is evident in the addition of accentuation to the movement patterns used, such as in the *sekaran gidrah*, *lembehan sampur*, and *kicat cangkol udhet*. The addition of this energy aims to give a firm impression of each movement performed.

4. Conclusion

Movement patterns hold a crucial position in determining the expressive power of a dance. In relation to this, the creation of movement patterns has a critical role. Through the creation of movement patterns, it is expected to visually support the power of expression, so that iconographically it can communicate or express the meaning and message conveyed. In the *Bedhaya Diradameta* dance, there is a creation of movement patterns sourced from *putri* dance movement patterns into *putra alus* dance movement patterns. The creation of movement patterns is done by innovating the effort and shape of the source movements into new movements. This innovation is done by changing the body (movement technique), time, space, and effort. The innovation is aimed at expressing the concept of the *Bedhaya Diradameta* dance which reveals the struggle of R.M. Said against the Dutch and their cronies in the Sitakepyak Forest, Rembang. Through innovation in the creation of movement patterns sourced from *putri* dance movement patterns into *putra alus* dance movement patterns, it is expected to be able

to communicate this iconographically. *Putri* dance movement patterns, which have a tendency to have a narrow range of motion with a soft and graceful impression, are innovated into *putra alus* dance movement patterns that have a larger range of motion with a soft, calm, and elegant (authoritative) impression.

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