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## The Meanings of Symbols of Priyambada Mustakaweni Dance

Ika Merdekawati ✉, Malarsih, Sunarto

Universitas Negeri Semarang, Indonesia

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### Abstract

This Research Aimed At Expressing The Meaning Of Symbols Of Priyambada Mustakaweni Dance. It Is Used Qualitative Method. The Data Collecting Techniques Were Through Observation, In Depth Interview, And Documentation. The Data Validation Used Data Triangulation Technique And Informan Review. The Data Was Analyzed Through The Process Of Reduction, Presentation, And Data Verification. The Results Of The Research Are That The Performance Form Of Priyambada Mustakaweni Dance Consist Of Title, Theme, Number Of Dancers, Movements, Place, Accompaniment, Makeup And Costume, Property, And Lighting. The Meaning Of Priyambada Mustakaweni Dance Is Reflected Through The Movements Perang Tantang-Tantangan, Perang Keris And Perang Gendhewa. (1) Perang Tantang-Tantangan Has A Meaning Of A Brave Female Soldier And Ready To Fight For The Country, (2) Perang Keris, Has An Implied Meaning That A Soldier Ha A Strategy And Power To Defend His Country, (3)Perang Gendhewa Implies That A Soldier Should Be Trained And Is Always Alert From Enemy's Attack.

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✉ Alamat korespondensi:

Jl.kelud Utara 3 kampus pascasarjana UNNES, Sampangan,  
Semarang, Indonesia

E-mail: Ika.merdekawati22081995@gmail.com

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## INTRODUCTION

Art is always present in people's life. Its presence is universal, wherever, whenever, and by anyone (Triyanto, 2017:53). The above statement leads the researcher to a thought that art is needed in people's life, both as satisfying aesthetic needs, and as a media of self expression, there is no restriction of place and the performer. From time to time, various cultural-art traditions are always dynamically moved by people along the era.

Basically, Indonesia has many kinds of art, one of them is dancing. Dancing is art. That its substance is movements. But, movements in a dancing are not realistic, but they are expressive. It is confirmed by Suzanne K. Langer in Soedarsono that dancing is movements that are expressively composed created by human and can be enjoyed through feeling. (1977:17-18).

the Langer's statement is also confirmed by some dancing experts. Soedarsono (1977:17) states that dancing is a human soul expression that is disclosed through rhythmic-beautiful movements. According to Wisnoe Wardhana (1994:36), dancing is the expression of beautiful values and noble through movements and attitude. From some opinions above, it can be concluded that dancing is a human soul expression as their response of humanity that has been communicated through beautiful forms to get proper appreciation by using media of movements.

Dance is a soul expression that contains meanings in it. Both the easily accepted meaning to the symbolic ones. Dancing can be explained as an expression of traditional symbols that are communicated to audiences.

Symbols are the main components of culture. Within symbols, including expressive symbols, various meanings are stored in a form of ideas, abstraction, convictions, considerations, beliefs, and a certain experiences in an understood form. Because of that, art as a culture can be responded as a system of symbols. (Rohidi, 2000: 13).

The presence of dance as an expression of people soul is a communication media of artists

(choreographers and dancers) to the societies or audiences (Maryono, 2010; 2). As a media of communication, a dance has a content of messages or values to be communicated to the public.

Priyambada Mustakaweni dance is a traditional dance style of that develops in the city of Surakarta. Priyambada Mustakaweni is a puppet character in Mahabarata epic in the stage of *Mustakaweni Maling* or *Mbangun Candi Saptar Arga*. This dance is a type of couple dance that tells two puppet characters, namely, Priyambada who chased Mustakaweni for stealing Jamus Kalimasada but, ended in peace. This dance was composed by Wahyu Santoso Prabowo and Rusini in 1986 in order to increase the dance repertoire of *pasihan* Surakarta style.

Mustakaweni is the younger brother of King Bumiloka from the Manimantaka State. This princess will revenge her ancestors, namely King Buminata who was killed by the Pandavas. The only way to stifle the power of the Pandavas is to steal *Jamus Kalimasada* (Soetarno, 1992: 208-211).

Priyambada was a knight who claimed that he was the son of Raden Arjuna. In order to get the recognition that Priyambada was the son of Arjuna, Priyambada had to take *Jamus Kalimasada*, who had been stolen by Mustakaweni. *Jamus Kalimasada* is a heritage owned by the Pandavas which actually originates from the two sentences of the Shahada which is a person's promise before becoming a Moslem. Without *Jamus Kalimasada*, the supernatural powers of the Pandavas would also disappear.

Based on the story behind the formation of the Priyambada Mustakaweni dance work, there is an implied meaning that implies values that can be taught through the Priyambada Mustakaweni Dance symbol. Dance as a symbol system certainly has a meaning to be communicated to the audiences, although not all symbols can be understood easily by every human being.

This research completes the previous research by Anestri Sulanjari (2017: 25-35) that discusses about the textual of Priyambada

Mustakaweni dance. The researcher finds out the problems that Priyambada Mustakaweni dance needs to be observed further about its meanings.

Based on the above explanation, the problems uncovered is about the form of Priyambada Mustakaweni dance performance and the meanings of symbols of Priyambada Mustakaweni dance.

Research on the meaning of dance symbols uses the theory of interdisciplinary approach to analyze the forms of presentation and meaning of dance symbols. Basically symbols and meanings are always closely related. (Mujiarti, 2015: 39-44).

The analysis used to uncover the form of the dance is Form theory of Suzanne Kaunt Langer. It states that the forms in the most abstract definition are structure, articulation, an overall unified from a relationship of various factor that cling each other or other way where all aspects can be assembled. (Langer, 1988: 15-16).

The dance form can be seen from the whole dance presentation which includes a combination among dance elements (motion, space, time) as well as various elements of Sumandiyo Hadi's choreographic elements namely dance title, dance theme, number of dancers and gender, movements, dance space, music, makeup and fashion, property and lighting. (Hadi, 2003:92).

The meaning of dance symbols is analyzed using the theory of Suzanne Kaunt Langer, i.e. symbols are divided in to two, they are discursive and presentative symbols. Discursive symbols and presentative symbols will bring up the meaning of symbols on objects. (Suherman, 2017: 161-173).

## **METHODS**

The method and approach used in this research is qualitative. The objective of this research is to reveal the performance form and meaning of the Priyambada Mustakaweni Dance symbol. Data collection techniques used

in this study were observation, in-depth interviews and documentation.

The research was conducted using this data collecting technique is flexible in accordance to to the condition in the field. The data source in this study is the creator of dance, dancers, spectators and some related documents. Data validation uses data triangulation and informant review techniques. Generally, the data collected was then analyzed using qualitative analysis approach.

Specifically, the operationalization of the use of this analytical approach is the implementation of an interactive cycle analysis model as proposed by Miles and Huberman (1992). The analysis procedure is carried out through the process of reducing, presenting, and verifying the data.

## **RESULTS AND DISCUSSION**

### **The Form of Priyambada Mustakaweni dance**

Form is one part of the manifestation of a work of art. Form is an expression used to convey content or essence in a work of art. (Rustopo, 2001:111). Form is a manifestation that is interpreted as a result of various dance elements namely motion, space, and time which together achieve aesthetic vitality. (Hadi, 2007: 24).

Form is an expression that there is a content or essence in it. Through the elements that manifests a form of work art should have a clear power of expression to convey a content. The form of dance work is an expression that is presented through a dance. According to Y. Sumandiyo Hadi, the choreographic elements consisting of the title of the dance, the theme of the dance, the type of dance, the method of presentation, the number of dancers and gender, dance movementss, dance space, make-up and clothing, property and lighting (Hadi, 2003: 86). Following are the choreographic elements of Priyambada Mustakaweni Dance.

The title of the dance is the name used to refer to a dance work that has been composed. Prabowo stated that the title of the Priyambada Mustakaweni dance was taken from the names

of the characters in the puppets namely Priyambada and Mustakaweni. Priyambada and Mustakaweni figures in the Mahabarata story are a form of *carangan* story.

The theme of dance is an idea or motivation that exists in a form of dance work (Soedarsono, 1975: 78). Ideas or motivations in a dance work can take from various sources of stories, events that have been experienced, or phenomena that exist in the surrounding environment. The theme of the Priyambada Mustakaweni dance is war but it ends in peace.

Priyambada Mustakaweni is a puppet character in the Mahabarata epic in the stage of *Mustakaweni Maling* or *Mbangun Sapta Arga* Temple. This dance is a type of couple dance that tells two puppet characters, namely, Priyambada who chased Mustakaweni for stealing Jamus Kalimasada but, ended in peace.

Mustakaweni is a sister of Prabu Bumiloka from Manimantaka. This princess will revenge for her ancestor, Prabu Buminata who was killed by Pandava. The only way to bear down Pandava by stealing *Jamus Kalimasada* (see Soetarno, 1992: 208-211). Priyambada is a knight who claimed that he was the son of Raden Arjuna. To get recognition that Priyambada is the son of Arjuna, Priyambada must seize *Jamus Kalimasada* who was stolen by Mustakaweni.

*Jamus Kalimasada* is a heritage owned by the Pandavas which actually originates from the two sentences of the Shahada which is a person's promise before becoming a Moslem. Without *Jamus Kalimasada*, the supernatural powers of the Pandavas would also disappear.

The type of Priyambada Mustakaweni dance is a traditional dance. That is because this dance belongs to one type of *pasihan* dance that grows in Surakarta from 1986 up to now.

Priyambada Mustakaweni dance can be said as a dramatical dance. Dramatical dance is a telling dance, it is danced both one and some dancers. (Sudarsono, 1977: 34).

The definition of mode or the way to present a choreography can be divided in to three, they are representational, symbolic, and representational-symbolic (Hadi, 2003: 90).

Priyambada Mustakaweni dance in uses the presentation mode of representational symbolic because it is used the form of representative and non-representative movement.

The form of representative movement is a form of movement that the meaning can be easily understood, like *ulap-ulap* (see from distance), *perang nyunduk lambung* (piercing on stomach), *panahan* (release an arrow). The form of non-representative movement is a form of movement that difficult to understand, such as *srisig*, *kengser*, and *nyekiting*.

Dancer are the most important element in a dance work. Dancers are the main factors that determine the success or stability of a dance presentation (Prihatini, dkk, 2007: 70). a dancer is a person who presents a work of dance, with the intelligence of his body, a dancer presents a dance work through the motives of motion used.

The Priyambada Mustakaweni dance in the Surakarta style is presented by two dancers of the female and male dancers. The female dancers who dance are expected to have a *kenes*, lively and fluffy character. Whereas male dancers are expected to have the character or be able to bring the character of the *putra alus* who is *luruh*.

The movement is the most important element in a dance work. (Soedarsono, 1975: 88). Movements in in dance is movements produced from the human body as a medium or the main raw material of a dance work. (Widiyastutieningrum dan Wahyudiarto, 2014: 36).

Generally, the form of movements in tradition dance of Surakarta style can be divided in to three, they are *putri*, *putra alus*, and *putra gagah*. The movements for Priyambada is *putra alus* movements and the movement for Mustakaweni is *putri lanyap*.

Dance room can be differentiated in to two, presentation space and movement space. The presentation space is a space that is used for the dancers to present their works. The movement space is a space that is formed due to the movements made by the dancers. The space of movements can be divided in to several parts, they are the space that occur from movements

motive, level, formation, and direction or floor pattern. (Hadi, 2003: 23-27).

Priyambada Mustakaweni dance is performed in proscenium stage. But in the development, this dance can be performed everywhere, even in a wedding party.

Dance music in Javanese dance works is often referred to as *karawitan* dance. The notation used is Surakarta style notation. Dance music accompaniment is a form of aesthetic appreciation, meaning music is a work of art. The accompaniment in dance can help express the meaning of symbols (Amaliani, 2018: 168-178). In connection with this, a work of art if it has an element of beauty or aesthetics in it, we can recognize the values and meanings in the presentation of art (Mustikasari, 2013: 22).

The structure of *karawitan* presentation in Priyambada Mustakaweni dance in Surakarta is as follows (1) *Ladrang Huntara Laras Pelog*, (2) *Palaran Girisa*, (3) *Srepeg Laras Pelog Pathet Nem*, (4) *Palaran Duduk Wuluh*, (5) *Sampak Laras Pelog Patet Nem*, (6) *Ketawang Martapura*, (7) *Sendon Elayana Laras Pelog Pathet Manyura*, (8) *Ketawang Brantha Mentul Laras Pelog Pathet Manyura* (Prabowo, wawancara Februari 2019).

The makeup used in Priyambada Mustakaweni dance Surakarta style is *corrective make-up*. Makeup used by *Mustakaweni* is *Putri Lanyap* corrective makeup. Makeup used by *Priyambada* is corrective makeup appearing character of *putra alus luruh*. Clothings used by the dancers are called costumes.

The Priyambada Mustakaweni dance uses a complete puppet costume. Supported by a variety of accessories that serve to strengthen the character of Priyambada and Mustakaweni. Here are the details of the costumes and accessories used by Priyambada Mustakaweni dancers in art shows in Surakarta.

Costume used in Mustakaweni is: on the head wears *irah-irahan*, *kanthong gelung* and *plim*. On the body wears *mekak ilat-ilatan*, pants, *jarik samparan*, *sampung*, *slempang*, *klat bahu*, dan *slepe*. The accessories used are bracelet, necklace, and earrings

Costumes used by *Priyambada* is *irah-irahan gelung putra alus luruh* (on the head). On

the body: pants, *jarik wiron alus*, *sabuk*, *sampung*, *slempang*, *boro samir* dan *epek timang*. Accessories used are *sumping*, *kalung ulur*, *klat bahu*, bracelet and *binggel*

Property is equipment that does not include costumes, does not belong to stage equipment, but it is equipment that is completed the dance. Dance property is equipment that seems to be one with a dancer's body (Soedarsono, 1978: 36).

The property of Priyambada Mustakaweni dance is an arrow or in a dance work is *gendewa*, kris and *cundrik*. Those objects are dance properties to support the expected expression.

The role of lighting supports a form of dance presentation. The lighting used gives a comfort to the audiences in order to see clearly a dance work. (Padmodarmaya, 1983: 126). A lighting used in Priyambada Mustakaweni dance in Surakarta from the beginning of the presentation till end is *general lighting*. General lighting that is fully illuminated can make the performance of a dance work clearer. (Hadi, 2003: 92).

### **The Meaning of Priyambada Mustakaweni Dance Movements Symbol.**

The various movements of Priyambada Mustakaweni dance use various movements of Surakarta tradition style. The presentation of Priyambada Mustakaweni dance has an implied story that is uncovered through a sequence of movements called presentation structure. (Purwati, 2019: 416-423). Priyambada Mustakaweni dance has three presentation structures, first is *maju beksan*, second is *beksan* and the last is *mundur beksan*.

The part of *beksan*, Mustakaweni *sririg* comes to the and is accompanied by *Ladrang Huntara Laras Pelog*, meet Priyambada is accompanied by *Palaran Girisa* and continued with *Srepeg Laras Pelog Pathet Nem*. Tis part Mustakaweni shows her arrogance with fluffy movements.

In the part of *beksan*, the presented atmosphere is tension. Applied from *tantang-tantangan* between Mustakaweni dan

Priyambada, accompanied by *Palaran Duduk Wuluh* that is sung by Priyambada and Mustakaweni as an atmosphere booster. *Perang keris* is accompanied by *Sampak Laras Pelog Pathet Nem*. Then, *sekarang lembahan, perang panahan* sampai *jengkeng. Ayak-ayakan, laras pelog pathet manyura*.

The part of *mundur beksan* begins with *ketawang Brangta Mentul laras slendro pathet manyura*. In this section the atmosphere that appears is a romantic atmosphere.

Tracing the meaning implied in the form of presentation of Priyambada Mustakaweni Dance can be more felt in *beksan*. In the part of *beksan*, there are three *perangan* (battle) movements, they are *perang tantang-tantang, perang keris* and *perang gendhewa*. Those *perangan* (battle) movements have discursive symbol and presentative symbol can explain the meaning.

*Perang tantang-tantangan* has an implied meaning that is explained in *mentang* movement, the right hand is in *tanjak* position that is visualized by Mustakaweni. This movement delivers a meaning of a brave female soldier and ready to defend the country. In *perang keris* (Kris battle), it has an implied meaning that a soldier has a strategy and power to defend the country. The meaning of *perang gendhewa* implies that a soldier must be expert and alert to enemies' attack.

The meanings that appear in the Priyambada Mustakaweni dance cannot be separated from its forming elements such as, dance themes, dance movements, dance halls, dance music, fashion make-up and properties used (Putri, 2015).

## CONCLUSION

Priyambada Mustakaweni dance has an implied meaning that exists in the form of its presentation. The results showed that the form of presentation in Priyambada Mustakaweni Dance consisted of dance titles, dance themes, type or type of dance, mode or method of presentation, number of dancers and sex, dance movements, dance space, make-up and clothing, property and lighting.

The meaning of the Priyambada Mustakaweni dance symbol is more expressed in the *beksan* section, especially in the battle. *Perang tantang-tantangan* means that a soldier or a knight must have a brave attitude to defend the country. The part of *perang keris* means interpreted that a soldier must have the nature of hard work fighting as hard as possible to defend the nation and his country. *Gendhewa* war has the meaning that, a soldier should be skilled and stay alert from enemy attacks.

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