

Javanese Women's Representation in Adaningsgar – Kelaswara Dance

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Abstrac

Adaningsgar kelaswara dance is a classical dance which got influence of Chinese ethnic. The dancers' movements called gesture meaningful with normative value of Javanese woman as well as still relevant in Javanese woman lives today. The research aims to describe Adaningsgar-Kelaswara dance performance, identify women's representation in Adaningsgar-Kelaswara dance movement and also to communicate the pragmatic message to women through Adaningsgar-Kelaswara dance movement. The method of this study used qualitative method and interpretative semiotics approach. The source of data used primary and secunder data through the techniques of data were observation, interview, and documentary. The technique of authorized data was the use of source triangulation and the techniques of analyzing data using Barthes cultural semiotic. The conclusion of the dance movement in cultural semiotics indicate that Adaningsgar-Kelaswara dance movement relating to the way of live and Javanese woman's personality values. This finding is hoped to become the referential for the further research on Adaningsgar-Kelaswara dance with other methods in order to explore the cultural values of Java, especially concerning to women representation.

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INTRODUCTION

Javanese women in the past only became sexual objects or in the context of Javanese culture referred to as *kanca wingking*. Women only used as a means of succession of offspring, should always stay at home take care of the household and nurture and educate the children as the nature of women who have been married. Along with the development of the era, today's Javanese women can fill two roles, namely the role in the household as a mother and wife and the role of outdoors join to earn a living.

Iswidayati (2016) revealed that the interpretation of “wanita” state from “wani” (brave) and “ditata” (organized), in the order hand a women that is organized bravely. Women in Javanese society are identified with *wadon*, *estri*, *wanita*, and *putri* that have different meaning and philosophy. *Wadon* is derived from *wadu* (Kawi language) which has the literal meaning of servants or subjects, interpreted a woman must devote sincerely to the husband. *Estri* is derived from the word *estren* (Kawi language) which has a literal meaning to encourage or support, interpreted by a married woman must be able to give encouragement or support to the positive ideals of the husband (Achmad, 2015: 14).

Bekti marang tiyang kakung, is a manner in the relationship between husband and wife. Named *bekti* if the wife can do his duty in serving and help prepare the needs of the husband. A wife is said to be filial if she obeys all advice, hints and even restrictions from her husband. Wife's *bekti* to husband is done for households running well, harmonious, prosperous, safe and serene. *Bekti marang tiyang kakung* is a form of wife as *sigaraning nyawa* (soul mate) of husband or often called *garwa* in Javanese language.

Ki Ageng Suryomentaram in Sastroatmodjo (2006) teaches that women should meet the criteria of five *pancandan* to get the ultimate perfection, they are *wanita kedah bekti*, *semanggem miwah sumungkem* (women must worship, obey and prostrate to the homeland and nation), *wanita kedah ririh*,

ruruh, *rereh* (women should train tenderness, emotional stability, shade and calm attitude facing all problems), *wanita kedah tajem*, *jinem*, *premanem* (women should be steady and concentrated in their presence in the community with the intention of firm, steady, yet swiftly overcome everything), *wanita kedah wingit*, *lantip*, *lepas ing panggraita* (women must be smart, more diligent, and respond quickly to the vibrations of the surrounding environment) and *wanita kedah gemi*, *nastiti*, *surti*, *ngati-ati* (women should be clever to save money, not consumptive excessive, cautious in storing husband's income, and clever budget).

Among the ancient manuscripts that write the teachings of character for the Javanese woman is the *Serat Candrarini* which has special features than other ancient manuscripts. It's create by R. Ng. Ranggawarsita on the orders of Paku Buwana IX. *Serat Candrarini* provide *piwulang* or advice to women who have a husband who shows how the ways or attitudes and behavior of women to stay awake the sustainability of household life despite being combined (Abimanyu, 2014). In line with the teachings of *Serat Candrarini*, Hariwijaya in Roqib (2007) suggests that women should always succumb and do good as when combined.

Serat Candrarini born in the polygamy period become a natural thing in the Surakarta Hadiningrat Sunanate, where many men from officials to ordinary people run a polygamous life. The core of teaching in *Serat Candrarini* is the woman must be patient, faithful, harmonious inter-honey and devoted to husband and in-laws. Wife combined should not say much, sweet-faced, spoken word smooth, never issued a rant and forgive. Doctrine in *Serat Candrarini* is a reference in representing women in the form of presentation of *Adaninggar-Kelaswara* dance.

Adaninggar-Kelaswara dance is one of the classical dances that get influence from ethnic Chinese. Danced in pairs by two female dancers. *Adaninggar – Kelaswara* dance is a *wireng pethilan* dance taken from *Serat Menak* five episodes that tells about the Chinese Princess.

Adaninggar-Kelaswara dance was created by Surakarta artist named Agus Tasman in 1971. The Background creation of Adaninggar-Kelaswara dance is a dance of Sri Sultan Hamengkubuwono IX orders as a birthday present for one of Sri Sultan's daughters.

Iswidayati (2002) express the concept of connotative interpretation meaning is the meaning is the meaning on the second level as a message called myth. Interpretation of the philosophical meaning of classical dance movements can be used as a mirror of human life in the community. Paramityaningrum et al. (2015) reveals dance techniques as ways of performing proper dance moves to achieve desired shapes and styles, including proper posture, proper moving directions for each limb, proper rhythm in motion series; and the last is the right motion or sense of motion that marks the whole dance.

The uniqueness of Adaninggar-Kelaswara dance lies in terms of motion and appearance. The basic motive motions of the hands performed on Javanese dance are ngrayung and ngithing which are performed alternately, both right hand and left hand. Adaninggar-Kelaswara dance has a characteristic where the hand motion performed by both dancers imitate the wayang golek. The dominance motive motion ngrayung on the hands of dancers while dancing to make dancers move like a golek (doll).

The motion in Adaninggar-Kelaswara dance is different from other princess classic dance, namely with the character of the Chinese Princess. The Chinese Princess's movement is more agile and dynamic rater than Javanese Princess movement which calmly flowing and firmly. The dressing of Adaninggar's character combines elements of ethnic Chinese and Javanese with makeup of paes ageng like Solo daughter's bride.

Adaninggar-Kelaswara dance tells about duel between a Chinese princess named Adaninggar with a Javanese princess named Classwara fighting over a man named Amir Ambyah, husband of Kelaswara. Narrated Adaninggar was die shot an arrow by

Kelaswara, and the blood that comes out of his body smells nice.

Direktori Seni Pertunjukan Tradisional (1999) explains that the performing arts are performed in the palace strongly aesthetic, using motion that has a symbolic meaning and is sacred. The duel in Adaninggar-Kelaswara dance becomes a symbol of gender refraction. The meaning captured in the Adaninggar-Kelaswara dance is negative, namely men scramble. Men scramble is taboo for women. Women should be the subject of the struggle of men and not vice versa.

War fighting over men by two royal princes, if it refers to in an educational context has connotative meaning less well or inappropriate to be done by women. Endraswara (2010) explain that Javanese women in Wulang Putri script, is expected to have decency, if do not want her dignity lowered.

Darmasti (2013) has conducted previous research on Adaninggar-Kelaswara dance. The scope of research conducted Darmasti the ethical and aesthetic meaning of Adaninggar-Kelaswara Dance. The content of aesthetic value of dance Adaninggar-Kelaswara incarnate in cultivating motion, makeup, and fashion and dance music. The content of ethical dance values of Adaninggar-Kelaswara is contained in the prompting of characters of characters, namely the protagonist played by Kelaswara, the antagonist played by Adaninggar and the tritagonist character played by Wong Agung (Amir Ambyah).

Representation as a social process associated with the pattern of life and culture of a particular society, allows the occurrence of a change in the concept of ideology in a concrete form. Representation is a description of something that is contained in the life depicted through the media performances. In watching a work of dance is not seen from his form alone but also reveal the message or meaning of what is behind the dance performances. Ideology as a doctrine to find the identity of the achievement of the goal implied in a dish of dance, then the excavation of the meaning of Adaninggar-

Kelaswara dance movement needed to find the ideology of women as a myth. Myth according to Roland Barthes (2004: 151; 2007: 295) is a communication system that contains messages.

The core theory of Barthes's semiology (2012: 13) involves two levels of significance. The first level is denotation, the relation between the signifier and the marker in a sign, and the sign with its reference in external reality which refers to the meaning of the real sign. The second level is a form of connotation, myth, and symbol. The myth contained in the movement expected to be a guide to behave especially for women.

Research on Javanese women through the art of motion performance, both in dance performances and puppet show people, ever done by some researchers. Lestari et al. (2005) in an article entitled Woman Image in Tayub Performing Arts analyzed the image of the woman expressed in the Tayub art performance, as well as the effort to elevate the image position of Tayub dancers. The image of a dancer or joged in a Tayub show is a very strong attraction, because for the public as a spectator and simultaneously as a penayub and pengguyub, considers a joged as the object of entertainer and satisfaction as well as relieving fatigue after a day's work.

Srikandhi's Image in Mahabharata's Story writing by Widyastuti (2007) explains that Srikandhi in Javanese culture became a culture icon that imaged the feminine values that were acted through wayang performance. The feminine values contained include tatas-titis-tetes; gemi-nastiti-ngati-ati; and tatag-teteg-tanggon.

Setyowati (2013) entitled Representation of Srikandi Feminism in Puppet Show of Lakos Bisma Gugur reveals that the values of Srikandi feminism are contradictory. His feminism is used as a strategy to defeat the opponent, a picture of a social transformation to create equality between women and men so that women get their rights in the context of state defense.

The next kind of research is written by Putri (2015) entitled Relevance Motion Dance of

Bedaya Suryasumirat as Symbolic Expression of Javanese Women shows that the form of dance movement Bedaya Suryasumirat interpreted with Javanese women should behave semeleh, andap asor, lembah manah, and nyawiji Gusti murbeng dumadi. Expressions reflected in Javanese women include mituhu, merak ati, pangreksa, tatas, titis and mrantasi.

Starting on the basis of the above thinking will be reviewed "Representation of Women in Adaninggar-Kelaswara Dance" to know the form of presentation, representation of women as well pragmatic message in Adaninggar-Kelaswara dance against women.

METHODS

This research uses qualitative research type with interdisciplinary approach. Ethnocoerologi approach to study the form of presentation of dance Adaninggar-Kelaswara, including dance moves, dance accompaniment, makeup and dance dress. Semiotic approach to reveal meaning and pragmatic message in Adaninggar-Kelaswara Dance related to symbols and meaning in motion of Adaninggar-Kelaswara Dance. The historical approach is used to reveal the background of the creation of Adaninggar-Kelaswara Dance and the life of Javanese women during the creation of the Adaninggar-Kelaswara Dance. Objects that became the focus of this research signs and symbols karakteristik Javanese women in the movement of Adaninggar-Kelaswara dance. Not all scene shots of motion exist in Adaninggar-Kelaswara dance is researched, but on certain parts such as certain shots on maju beksan, beksan and mundur beksan which are considered prominent in the character of Javanese women who have signs in the context of Javanese culture, attitude of sitting, walking, way of looking, way of tepa salira: 1) walking motion consisting of kapang-kapang, mendhak, enjer, kengser, lumaksana, ngancap, leyek laras sawit and srisig; 2) sitting motion includes jengkeng, nikelwanti; 3) hand gestures such as menthang, ukel karna, sembah, ridong sampur, sikutan, trek and sindhet. With regard to the

research focus, the background of the research can be determined in Surakarta, performed at Adaninggar-Kelaswara dance choreographer's house, Agus Tasman, Karangasem RT. 02 RW. 02 Kleco Surakarta. The study used primary and secondary data sources. Primary data sources are interview notes with choreographer of Adaninggar-Kelaswara dance, Agus Tasman, Adaninggar-Kelaswara Surakarta genre dancer, and observation through video test of Adaninggar-Kelaswara dance in Surakarta-genre by art student dance of ISI Surakarta. Secondary data sources of researchers get through literature studies in the form of books, scientific journals that support research, and photo documentation of motion variations in Adaninggar-Kelaswara dance.

The data collection techniques are done by observation techniques, interviews, document studies and literacy. According to Rohidi (2011: 182) the method of observation used to observe something, a person, an environment or situation is sharply detailed and recorded accurately in several ways. Observations made are detailed observations of motion, motion symbols, the meaning of motion as well as messages (myths) contained in the Adaninggar-Kelaswara dance.

The second step document study is carried out activities of collecting and reviewing documents such as the results of studies, reports, archives on Adaninggar-Kelaswara dance, as well as other relevant data in the form of Adaninggar-Kelaswara dance videos and snapshots that are considered to have meaning to be analyzed and interpreted. Documentation is a method used to search data in the form of photography, video, audio recording, and burning or hand drawing. These recording techniques are used in art research because they are viewed more precisely, quickly, accurately, and realistically with respect to observed phenomena, when compared with writing them down (Rohidi, 2011: 194).

The interview technique used in this study is an in-depth interview with the intention to obtain valid and reliable information. To ensure the research remains accurate and valid the

researcher uses a validity check of data using source triangulation that is by comparing the results of observations with interview results. Furthermore, after the data collection process then perform an analysis of the form of presentation of dance. By viewing and analyzing the movements of dance will get the cultural values in representing the women contained in Adaninggar-Kelaswara dance. The analysis used Barthes cultural semiotics analysis with scheme as table 1 follows.

Table 1. Cultural Semiotic Analysis

Scene	Shot	Meaning		Barthes Myth	Relevance
		Denotation	Konnotation		

RESULT AND DISCUSSION

Dance Performance of Adaninggar-Kelaswara

The form of presentation of traditional classical dance works, as revealed by Hartono (2016), is marked by the standardization of raw must be done both in the form of motion techniques, costumes, and motion count associated with karawitan. The following discussion about the supporting aspects in Adaninggar-Kelaswara dance include: dance role, dance movement, dance music, make up and costume.

Role Aspect

In the Adaninggar-Kelaswara dance there are two main characters, namely Adaninggar and Kelaswara. Adaninggar is Chinese princess figure which is lanyap, swarthy and overbearing so that his portrayal through wood, livelier, and more assertive motion. Unlike Adaninggar, Kelaswara who is a princess Java has a more anteng, soft, but also firm. Adaninggar plays a role as an antagonist, while Kelaswara plays a role as a protagonist in Adaninggar – Kelaswara dance.

Dance Movement Aspect

Adaninggar-Kelaswara dance duration is thirty minute with classy class dramatic flow flowing towards the climax. Adaninggar-Kelaswara dance has the same structure with other classical dance or dance palace in general, which consists of three parts, namely maju beksan, beksan, and mundur beksan. The difference lies in motif hand movements performed by dancers imitating motion a golek (wooden doll). Part beksan of Adaninggar-Kelaswara dance called perang tanding, the war between Adaninggar with Kelaswara which characterized by movement attacked each other using weapons interchangeably property.

Music Aspect

Adaninggar-Kelaswara dance is accompanied by a set of Java gamelan with a slendro pitch. The accompaniment of Adaninggar-Kelaswara dance is arranged in the following order: Ada - Ada Laras Slendro Pathet Sanga, Srepeg Laras Slendro Pathet Sanga, Ladrang Gandasuli Laras Slendro Pathet Sanga, Lancaran Kedhu Laras Slendro Pathet Sanga, Palaran Gambuh Laras Slendro Pathet Sanga, Sampak Laras Slendro Pathet Sanga, Ayak – Ayak Laras Slendro Pathet Sanga and the last Pathetan Jugag Laras Slendro Pathet Sanga.

Make up and Costume Aspect

Adaninggar's make up character in Adaninggar-Kelaswara dance was created by Hardjonagoro (Go Tik Swan) in 1971. Hardjonagoro was a Chinese nobleman who became abdi dalem of Kasunanan Hadiningrat Palace. The following discussion of the make up and hairdo which used by Adaninggar and Kelaswara.

Adaninggar characters in Adaninggar-Kelaswara dance use a corrective make up and use paes style like Solo daughter's bride. The use of paes style like Solo daughter's bride as a make up artist antagonist in the Adaninggar-Kelaswara dance assumed as Adaninggar desire to be married as Amir Ambyah wife and rise to the wedding into the bride. Adaninggar hairdo using gelung tekuk. As well as the Solo

daughter's bride, this hairdo uses a variety of accessories such as bangun tulak, tiba dada, cunduk menthul, sirkam, centhung and penetep.

Kelaswara's make up using corrective make up. The dancers' hair is tied neatly back to resemble a ponytail then rolled up and inserted into kantong gelung. The accessories used include garuda mungkur, gunung, and sirkam. Differences in the corrective make up of the two figures lies in the depiction of character figures, Adaninggar figures using corrective make up putri mbranyak while Kelaswara figures using corrective make up putri luruh that looked in the use of lipstick color, where the lipstick used by Adaninggar is more lit than the lipstick used by the Kelaswara.

Similar to the make up, Adaninggar costume is also created by Hardjonagoro (Go Tik Swan). The idea of cultivating Adaninggar fashion is a blend of ethnic Chinese and Javanese sides. This is evidenced by the form of clothing and fabric selection used by Adaninggar characters consisting of kebaya janggan, kalung kace, jarik samparan, sampur gombyok and accessories consisting of subang, bracelet, slepe, thothok and cundrik as a property.

Kelaswara costume uses the Javanese princess clothes called pinjungan consisting of mekak, jarikan samparan, sampur gombyok and accessories consisting of sumping, bracelet, slepe, thothok, ilat-ilatan, kelat bahu, cundrik and gendewa as a property.

Woman Representation in Adaninggar-Kelaswara Dance According to Barthes's Semiotics

The female representation in Adaninggar-Kelaswara dance is analyzed based on the motion of each character as follows. Representation of women in the movement of Adaninggar figure is in scene 1 maju beksan shot jengkeng showing right hand motion seleh asta, right legs jeblos, left knee bent, left hand ngrayung, and view straight ahead. Narrated as a woman sitting on the feet as a reflection of the attitude of rilâ, nrimâ and patience that must be owned by Javanese women. The myth applied attitude and behavior rila, nrima and patience

that must be owned by Javanese woman. Seen from the cultural semiotics of Javanese culture in *serat Candrarini* teaches that a woman must behave *lègawa anrus ing batin* or give with sincerity of inwardness. Relevance with Javanese idioms *Nrima ing pandum* and *kanthong bolong*.

Scene 2 *maju beksan* shot *sembahan* show motion of both palms of each hand in front of nose, continued *pacak gulu*, then left hand down trap *cethik* right hand *ngithing* on the right end with *pacak gulu*. Narrated as the motion of both hands towards the front of the nose with palms sticking together as a reflection of the character of the Javanese women who *manembah*. The myth applied the attitude and behavior *manembah* on Javanese women. Seen from the cultural semiotics of Javanese culture in *Serat Candrarini* teaches that Javanese women must have the character of *manembah*. Relevance with the expression of Javanese society *manunggaling kawula Gusti*.

Scene 3 advanced *beksan* shot *sisig* display first shot in visualization show left hand *mentang ngithing* clamping the *sampur*, *ngithing* right hand clamping the *sampur* beside left ear, second toe foot with position of front right leg. The second shot shows both toes walking fast forward, forwards. Narrated as a motion running quickly with small steps as a reflection of the character of the Javanese woman *pethel* and *wekel* in work. As the mythology embed and teach the attitude of *pethel* and *wekel* in working to Javanese women. Viewed from the cultural semiotics of Javanese culture in *Serat Candrarini* teach that the main role of Javanese women is to provide all the needs of the husband. Relevance with the Javanese community express *Sepi ing ing pamrih*, *rame ing gawe*.

Scene 4 forward *beksan* shot *lumaksana* show first shot showing right foot forward motion, right hand *menthang ngithing* bring the *sampur*, left hand carry *cundrik* trap *cethik* palm hand *mlumah*, *tolehan* straight forward. The second shot shows the left leg behind the bottom as a pedestal, right foot on tiptoe, *tolehan* to the left. The third shot shows the left-footed forward

motion, the right hand *menthang ngithing* carrying the *sampur*, the left hand carrying the *cundrik* trap *cethik* palm of the *mlumah* hand, the *tolehan* straight forward. The fourth shot shows the right foot behind the bottom as a pedestal, left foot on tiptoe, *tolehan* to the right. Narrated as a slowly moving motion with emphasis in every step while turning to the right and to the left carrying a weapon as a reflection of Javanese woman's alert and alert attitude in facing life problems. As the mythology applied and teach the readiness and alertness of Javanese women in facing the problems of life in society. Judging from the cultural semiotics of Javanese culture in *serat candrarini* teaches that women should maintain their household under any circumstances. Relevance with the Javanese community expression *mulat salira tansah éling kalawan waspådå*.

Scene 5 *beksan* shot *ngancap* show right foot rests on the base of the right toe so the heel is lifted, left foot *napak*, *nylekenthing* toes. Narrated as a motion One-foot rests on the base of the toe as a reflection of the character of a Javanese woman who *andhapasor*, *aja dumeh* and *tepa salira*. As the mythology it plants and teach *andhapasor* attitude, *aja dumeh* and *tepa salira* in Javanese women. Seen from the cultural semiotics of Javanese culture in *Serat Candrarini* is taught that Javanese women should be humble (*andhapasor*). Relevance with the Javanese community expression *aja dumeh*.

Scene 6 *beksan* shot *sikutan* shows both legs parallel, weight on left leg so that body *doyong* left, right hand *menthang* holding *cundrik*, left hand *ngrayung miwir sampur* trap *cethik* collide the *siku*, *tolehan* left. Shot both feet right side to side, *enjer* right, *tolehan* to right, hand position fixed. Narrated as a motion to pit the elbow of the hand as a reflection of the attitude *prasajå*, *samadyå* and *sembådå* Javanese women. As mythology the attitude and behavior *prasajå*, *samadyå* and *sembådå* to Javanese women. Viewed from the cultural semiotics of Javanese culture in *Serat Candrarini* teach that women have a simple and honest nature of inwardness. Relevance with the expression of

Java community ajining kawula ana ing busono, ajining dhiri dumunung ing lathi.

Scene 7 beksan shot ukel karna the first part shows the right-hand motion ukel on the right ear, head noleh right back forward then nengkleng left, left hand ngrayung trap cethik. Napak right foot as a support weight, left leg gejug. The second shot shows the body of the ogek lambung twice, then the left foot crossed, the body leaning forward right-handed straight ahead ngithing while pacak gulu, ngembat, the feet mendhak, left leyelek the right hand menthang, tolehan to left. Narrated as a hand motion doing ukel near the ear as a reflection of alus behavior of Javanese women. As mythology the inculcate an attitude that reflects the subtlety as the nature of Javanese women. Viewed from the cultural semiotics of Javanese culture, Serat Candrarini teaches that Javanese women should behave smoothly (alus). Relevance with the phrase Javanese people wong Java nggone pseudo, sinamun ing samudana, sesadone ingadu manis.

Scene 8 beksan shot first part of leyelek shows the left foot is tanjak, the stand on the left leg, the body ogek lambung left body leaning to the left, left hand ngrayung trap cethik, right hand ngithing the elbow is bending, tolehan to the left. The second shot shows the left tanjak foot, the stand on the right foot, the body ogek lambung right body leaning to the right, left hand ngrayung trap cethik, right hand menthang ngithing, tolehan to the right. Narrated as a leaning motion to the right or left side as a reflection of the flexible and slow attitude that must be owned by Javanese women. As the mythology the attitude and flexible and slow behavior that must be owned by Javanese woman. Seen from the cultural semiotics of the Javanese culture Serat Candrarini teaches that a Javanese woman should try to be fun in association with acts that show friendship and friendliness. Relevance with the Javanese public expression manjing ajur ajer.

While the representation of women in the motion of figures Classwara found in scene 1 maju beksan shot lumaksana ridong sampur first part shows the right foot forward, the left hand

ridong sampur is bent forward, right hand menthang miwir sampur, tolehan to the right. The second shot shows the left foot forward, the left hand ridong sampur is bent forward, right hand ngithing miwir sampur in front of the navel, tolehan to the left. Narrated as hand gestures linking the sampur to the elbow as a reflection of the forgiving Javanese female character. As mythology applying and teaching forgiveness to Javanese women. Seen from the cultural semiotics of Javanese culture in Serat Candrarini teach that Javanese women must have forgiveness (amot mêngku aksama). Relevance with the expression of Javanese community memayu hayuning bawana.

Scene 2 beksan shot trek the first part shows both legs mendhak with left foot position gejug, right foot napak as support weight. The two dancers faced each other, left hand ngrayung trap cethik while the right hand stuck each other cundrik over the head crossed. The second shot visualizes the left-footed forward motion, the jeblos skewer, turns face-to-face, the right hand holding the cundric next to the left ear followed by srisig. Narrated as combine the motion between cundrik one another as a reflection of the sense of belonging to the Javanese woman. As mythology the attitude and behavior of family ownership to women. Seen from the cultural semiotics of Javanese culture in Serat Candrarini teaches that women should maintain their self-esteem and family. Relevance with Javanese community expression rumangsa melu handarbeni.

Scene 3 beksan shot nusuk first part shows the left foot napak as pedestal, right leg gejug, left hand ngrayung trap cethik, right hand holding cundrik and jabbing toward opponent, tolehan to left. The second shot is visualized on the right foot of the foot as a pedestal, left foot gejug, left hand ngrayung trap cethik, right hand holding cundrik trap cethik, right object, tolehan to left. Narrated as a movement of weapons to the opponent as a reflection of the character of skilled and intelligent Javanese women. As mythology embed and teach skills and cleverness of married life to Javanese women. Viewed from the cultural semiotics of Javanese

culture in Serat Candrarini teaches women as a wife must have the skill and intelligence to manage the fulfillment of household needs. Relevance with Javanese expressions *gemi, nastiti lan ngati-ati*.

Scene 4 *beksan shot mendhak* shows both feet parallel to meet on the heel to form the angle of 60 °, knees bent (lowered), open thighs, and upright body position. Narrated as a humbling motion to the earth as a reflection of the Javanese female character that *menep and sumeleh*. As mythology the attitude and behavior *menep and sumeleh* to Javanese women. Viewed from the cultural semiotics of Javanese culture in Serat Candrarini teachings that ideal Javanese women must have the nature of *menep and sumeleh*. Relevance with the expression of Java society *nrima ing pandum*.

Scene 5 *beksan shot sindhet* the first part in the visualization shows the right *ho yog* motion, right hand *menthang tolehan* to the right, right left foot forward, right hand trap *puser tolehan* to left, right foot forward, left foot *tiptoe* body *mendohak sebump sampur* back to *jengkeng*, left hand trap *knee*, right hand *nglawe* right swivel body right *noleh*, right hand forward in left left foot forward. Narrated as a *liaison* in the female dance as a reflection of the attitude of *ingenuity* that Javanese women have in facing life problems. *Dimitoskan* instill smart mindset that must be owned by Javanese women in facing life problems. The second shot shows the motion of the hand taking the *sampur* forward, the right leg forward the hand of the dial, right left left forward right object right hand *ukel dadi* left hand *seblak* back then left hand *ukel mlumah* trap *puser*, right right foot right, right hand right object a *sampur*, left leg *debeg gejug*, left hand *ukel dadi*, left left object left. Viewed from the cultural semiotics of Javanese culture in Candrarini Fiber view the existence of women in the family environment began to be viewed as a potential figure. Relevance with the expression of Java society *tatas titis*.

Scene 6 *beksan shot seblak sampur* in the visualization shows the right *gejug* motion, left hand straight wags the trap *cethik sampur*, right foot *napak*, right hand trap *puser tolehan* to the

left. Narrated as a motion to shake the cloth in addition to the body as a reflection of the attitude of loyalty that must be owned by Javanese women in marriage. The myth is instilling a loyal attitude that must be owned by Javanese women in marriage. Viewed from the cultural semiotics of Javanese culture in Serat Candrarini teachings that women must show devotion of devotion by never denying all the will of the husband. Relevance with the expression of Java society *kaya mimi lan mintuna*.

Scene 7 *beksan shot seblak samparan* in the visualization shows the right *gejug* motion while wagging up the *kain jarik*, left foot *napak*. Narrated as a motion to shake the cloth with the foot as a reflection of *akhlakul karimah* attitude that must be owned by Javanese women in marriage. The myth is instilling *akhlakul karimah* attitude that must be owned by Javanese women in marriage. Viewed from the cultural semiotics of Javanese culture in Serat Candrarini teach that the ideal female figure is a beautiful woman beautiful. Relevance with the Javanese people's idioms is *ngudiya laku utama*.

Scene 8 *beksan shot ngen cap cundrik* in visualization shows the motion of the right hand holding the *cundric* is pulled back, left hand *ngrayung*. Narrated as the motion of rubbing *cundrik* on the finger as a reflection of attitudes like the knowledge that must be owned by a Javanese woman. *Dimitoskan* instill a passionate attitude to learn that must be owned by a Javanese woman. Viewed from the cultural semiotics of Javanese culture in Serat Candrarini teachings that the ideal female figure that has intelligence like *Wara Srikandhi* who likes to read the book. Relevance with the expression of Javanese society *golek banyu apikulan warih*.

Pragmatic Value in Tari Adaninggar-Kelaswara gesture According to Gnomik Barthes Code

Barthes's *gnomic code* (cultural code) is used to analyze pragmatic messages in *Adaninggar-Kelaswara Dance* based on the cultural background of researchers, namely Javanese culture and Islamic culture. It has been

described above, that In the Adaninggar-Kelaswara dance known that Adaninggar as a character antagonist and Kelaswara as a protagonist. Adaninggar tried to seize husband Kelaswara visualized through perang tanding that ended with the death of Adaninggar. Both characters each have a positive character that can be followed by women in marriage described as follows.

Adaninggar is a female warrior from China who has a high fighting power and ambitious. In order to realize his dream to diperistri by Amir Ambyah, husband Kelaswara, Adaninggar do everything including intend to kill Kelaswara. Adaninggar spirit that never give up should be appreciated as a character that must be owned by every woman to realize his ideals. On the other hand, the spirit of Adaninggar to realize his dream by intending to kill Kelaswara is a character to be avoided. The spirit of getting good for himself is not good. Anything that is excessive will not give good results, such as the Javanese people's expression *aja kuminter mundak keblinger*, *aja cidra mundak ciloko* that can be interpreted should not feel the smartest so as not to get lost, do not cheat so as not to harm. Adaninggar feel has a science of defense that will not be invincible so he felt confident to beat Kelaswara. Adaninggar also cheated by attacking Kelaswara while sleeping with her husband. Because it feels great and has done the trick finally Adaninggar die terpanah by Kelaswara.

In the teachings of Islam, the excessive Adaninggar spirit is called *ghuluw* (overstep or exaggeration) attitude. *Ghuluw's* attitude is disgraceful and prohibited by the Islamic Shari'ah because it will not bring good to the perpetrators and will not produce good results in all affairs. Adaninggar too follow the lust so caught in his own ambition that resulted in his death.

Kelaswara is a Javanese princess who is soft, calm but has a high fighting power. Similar to Adaninggar, Kelaswara also has a high defense science. In order to maintain his position as a wife, Kelaswara took up arms against Adaninggar. The sense of belonging and

maintaining self-respect is a character that women must possess in a monogamous household, so that the harmony of the household manifests. Maintaining self-respect is also taught in Islam where the purpose of marriage is the calmness in the husband and wife, and to achieve that calm the women have a right equal to their obligations in a *makruf* way. A wife is obliged to maintain her honor by maintaining the harmony of household like that of Kelaswara.

The power, supernatural and oblivion of Adaninggar can be defeated by the Orangwara with his love for his husband. *Sura dira jayaningrat, lebur dening pangastuti* is the right expression for Kelaswara. *Sura dira jayaningrat, lebur pangastuti dening* is a slogan to wipe out evil, member-antas pemacau country, and various kinds of ugliness (disturbance) in society. All forms of evil can be overcome by righteousness and virtue, such virtues are through love of love. The love and the sense of belonging to the husband become the main weapon of *Wina* to defeat Adaninggar.

Judging from the dexterity of the two characters movement during the perang kembang, both figures share the same strong principles and a firm soul. They do not know despair before their life purpose is realized. *Diobong ora kobong, disiram ora teles* (burned not burned, watered not wet) symbolically illustrates the two figures who have a strong principle and a firm soul so it is not easily influenced or influenced by anyone. Women in marriage must have a strong principle and a firm soul so as to navigate the ark of a harmonious household always. Based on the above description it can be concluded pragmatic message in Adaninggar-Kelaswara dance is Javanese women's skill to solve household problems without disturbing the situation, is like the Javanese proverbs *entuk iwak ora buthek banyune*.

CONCLUSION

Adaninggar-Kelaswara dance movement has a meaning in terms of cultural semiotic theory which is the expression of myths about the signs and symbols of women. The cultural semiotic review of Adaninggar- Kelaswara dance movement relates to the view of life and values for women in Javanese culture, as it is written in Serat Candrarini which includes worship, humility, liveliness, loyalty, skill, affection, flexibility, family management, intelligence, femininity, communicative, toughness and adab. It is known that the pragmatic message in Dance Adaninggar-Kelaswara is Javanese women's skill to solve household problems without disturbing the situation, is like the Javanese proverbs *entuk iwak ora buthek banyune*.

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