



The Creativity of Bedhaya Tunggal Jiwa Dance Creation in Grebeg Besar Ceremony in Demak Regency

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Abstract

Bedhaya Tunggal Jiwa dance presents in the Islamic dimension and gives a new nuance to a ceremony in Demak regency. This dance has different package from Bedaya dance in Kraton because it is adjusted to area and Demak society. The purpose of this research is to analyse how the the creativity of the creation of Bedhaya Tunggal Jiwa dance in Demak Regency. The method used was qualitative with ethnochoreology, Anthropology of Arts, and Sociology of Arts. The research data was collected by the technique of observation, interview, and document study. The technique of data validity used source triangulation. The data analysis technique that was used data reduction, data presentation and conclusion was done by describing the dance, understanding the the performance components, and doing interpretation. The results of the research were that the creator made a work through some steps, they are exploration, improvisation, evaluation, composition, and supported by creative factors, such as environment, facilities, skills, identity, originality, and appreciation.

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INTRODUCTION

Culture that was born and created by a society is unwittingly become a bond to a society as a guideline in overcoming the challenges in living resources. A culture is meant to be a whole knowledge, beliefs, and values that belong to human as social creature. (Triyanto 2018: 3-4). The Javanese culture that was sourced from Mataram culture cannot be separated from Demak Kingdom that has a big influence to Islamic teaching in Javanese culture.

The period of Demak Kingdom is assumed as a process of Javanese performing art formation that is background by Javanese culture acculturation with Islamic elements. Demak has a ritual custom that has been introduced by Wali, it is Grebeg Besar. Ritual tradition has a function as a medium of social interaction. This shows that a religious ritual is unwittingly or not will bond a relation among the doers. That is why the ritual tradition is culturally and socially preserved in a society. (Cahyono 2006: 67-77).

Grebeg Besar is a big traditional culture that becomes a characteristic of Demak. The tradition of ritual ceremony of Demak society must be held annually. In 10 Dzulhijjah (Idul Adha) that is centered in 3 spots of Masjid Agung Demak (Demak Great Mosque), pendhopo Demak Regency and Sunan Kalijaga graveyard in Kadilangu. Grebeg Besar tradition is a strong belief phenomenon to the custom that has been inherited by by ancestors and is believed that it can give a balance and life.

Since 1989 the performance of Bedhaya Tunggal Jiwa dance has become an important element in Grebeg Besar. The Tourism Agency has added the performance of Bedhaya Tunggal Jiwa dance in Grebeg Besar event since 1989. The government has a purpose to increase the society's attraction in visiting the ceremony and to show that Demak has Bedhaya Tunggal Jiwa Demak as a dance presentation.

Bedhaya Tunggal Jiwa dance means the unity between officials and their people because the dance can be enjoyed by all visitors, officials, and Demak societies in front of the Regent in

the ritual ceremony of *minyak jamas* present in Grebeg Besar. Bedhaya Tunggal Jiwa dance that is performed in Grebeg Besar tradition is adjusted to the history and the existence of Wali. It is like what Sedyawati (1998:8) said that the traditional art that develops is art that gives an opportunity for artists' creativity. In this creative process, artists exploits a cultural background of an area as an object of creativity that is combined with presents phenomena.

The uniqueness from the performance of Bedhaya Tunggal Jiwa dance that is performed in Grebeg Besar ceremony is in the costume, property, and dance accompaniment. The costume worn in this dance is different from another Bedhaya dance. It is more polite, because the dancers wear vest as part of the costume instead of *kemben*. Besides that, Bedhaya Tunggal Jiwa dance is performed in Grebeg Besar ceremony that is held in Hari Raya Idul Adha so that the dance costume is adjusted to the ritual event and accepted by Demak society. The property used in Bedhaya Tunggal Jiwa dance is *tasbih*. In Islamic teaching it is used to dhikr to get closer to Allah SWT. In the dance, *tasbih* is used in the movements to fight lust. While the uniqueness in the dance companiment is the existence of *ilir-ilir* song because this song is composed by Sunan Kalijaga when spreading Islamic teaching in Demak. It is hoped to give a great Islamic atmosphere.

Art has close relation to creativity in creating. An artist should have a creativity to produce a qualified artwork. The quality is from creativity, innovation, and original art that has not been performed to the prior society. Art has forms, they are music, dance, drama, and fine arts. Artworks are different in each area. They have their own characteristics. (Manik 2018: 221). Dance is a medium of creativity of the society with aesthetical value as a benchmark which there is a meaning system in it due to dance is a social process instead of individual process. Although dance is created by one person, but in the development it undergoes a change due to the society's behaviour so that automatically it has meaning in accordance the

characteristic of the supporting societies. Art has a close relationship with creativity in creation. An artist must have a creativity to produce a qualified artwork.

Bedhaya Tunggal Jiwa dance discusses about the form of performance and symbolic meaning of dance. There are five elements of the performance, they are dancers, movements, floor patterns, music, make up, and costumes. The symbolic meanings are in the movement, floor pattern, costume, accompaniment, and property that are suitable to socio cultural condition. The symbolic meaning uses laban notation (Pebrianti 2013: 120-130)..

In line with Pebrianti's opinion, the performance of Bedhaya Tunggal Jiwa dance in Grebeg Besar ritual ceremony needs to be discussed deeply through arts research. The main problem of the research is the creativity of Bedhaya Tunggal Jiwa dance creation. Furthermore, this research aims at knowing and describing the creativity of bedhaya tunggal jiwa dance creation in ritual ceremony of grebeg besar in Demak regency. The picture about Demak society that relates to bedhaya tunggal jiwa dance and grebeg besar ritual. The role of bedhaya tunggal jiwa dance in the ritual ceremony of grebeg besar Demak. The results are hoped to contribute a creativity in the art of dance. As an idea to suggest an understanding to the related elements of bedhaya tunggal jiwa dance existence in ritual ceremony of grebeg besar in Demak.

This research used creativity theory of Sumadiyo Hadi that there are four main elements of creativity process, they are exploration, improvisation, evaluation, and composition in order to give an opportunity to think, to feel, and to imagine. That is a phase that a choreographer should do to create a dance. This theory is strengthened by Munandar's (1999: 28), he states that a process of creativity is that product should be real, product should be innovative, product is a result from unique quality of individual in his interaction with local environment. Hadi (1983: 7-8) states that there are some factors in the process of creativity, they are: environment,

facilities, skills, styles, originality, and appreciation from the society.

METHODS

The methods used in this research is qualitative method by using descriptively writing method and ethnochoreological approach. Qualitative approach is a research to understand the experience of research subject, such as the doer, perception, action, by describing in natural words and language. Moleong 2005: 6). Descriptive method is a method used in this research because the target object is a form of traditional dance that is still preserved di a society. Ethnochoreology is used to observed from Bedhaya Tunggal Jiwa dance point of view.

The research was held in Demak Districts, Demak Regency. The research target is the creativity of Bedhaya Tunggal Jiwa dance in Grebeg Besar Demak ritual ceremony. The techniques of data collection are observation, interview, and document study. Observation was held toward tari Bedhaya Tunggal Jiwa dance in Demak regency to get data related to Bedhaya Tunggal Jiwa dance performance including the supporting elements, such as make up and costumes, floor pattern, dance property, music player, *sindhen* (Javanese traditional singer) etc. The observation held before the performance lasts. It is held to know the preparation needed, to observe the activity when the the performance lasts. To record the data and to keep its validity, it is used tools, such as, mote, camera, and recording device.

A deep interview is referred to the choreographer (Ibu Dyah), the Head of Tourism Agency (Bapak Rudi), Demak artists (Indriana Aninda dan Tampan Rama), spectators (Lili dan Aries), musician (Bapak Bibit) and dancer (Trimia) as the actors in the performance of Bedhaya Tunggal Jiwa dance. The document study that was held was in a form of collecting and observing documents, such as book about Bedhaya Tunggal Jiwa dance that is written by Ibu Dyah Purwani setianingsih, the picture and visual audio recording Bedhaya Tunggal Jiwa

dance in grebeg besar was from Eko Zaenudin as the documentator from Demak Tourism Agency. The triangulation technique used was source triangulation. It means that the process of examining the reliability can be done by checking data through the sources obtained from various sources, such as from books, journals, articles about bedhaya tunggal jiwa dance. The technique done in some steps: to compare between the observed data and interview, to compare between what the informan said in front of the public and the researcher, to compare between the interview result and document data. According to Milles and Huberman in (Sumaryanto 2001: 21) the data analysis technique used three components: data reduction, data presentation, and conclusion by using Adshed theory of steps analyzing data (1988: 6), they are: (1) describing the dance by explaining the components of dance performance, such as movements and the dancers. (2) Interpreting based on concept and socio cultural background, performance context, style and genre, theme/content of dance. (3) Evaluating based on the applied values in a culture and society, special values relating to style and genre, content and dance message.

RESULTS AND DISCUSSION

Creativity is needed in developing a dance. With a dance, an artist can show his/her existence. A dance is a realization of human to explore their life experience. The results of dance as an artwork is arealization of human's capability in exploring their point of view on their way of life and to make a work that can be enjoyed by other people.

The Background of Bedhaya Tunggal Jiwa Dance Creation

Bedhaya Tunggal Jiwa dance presents in Islamic dimension (Idul Adha). The purpose of composing this dance is to give a new atmosphere in Grebeg Besar Demak. In Grebeg Besar in 1989 Bedhaya Tunggal Jiwa that is danced by four dancers was simply to fill ten-minute time before *minyak jamas* resignation. In

1988 when Bapak H. Muhammad Soekamto was as Head of Public Relation of Demak regency, Bedhaya Tunggal Jiwa has not been danced in accordance with the history of Walisongo. With the permission of the Regent, H. Soekarlan, the new dance was composed with a symbol that describes the identity of Demak regency in a whole. The Regent through the cultural department asked Ibu Dyah Purwani Setianingsih the teacher of SMP 1 Sayung to compose a dance consisting of nine dancers for ten two fifteen minute duration.

The set of movements that was composed has been adjusted to the capability of the nine students of Junior and Senior High School in Demak regency, so Bedhaya Tunggal Jiwa was created and danced firstly in 1989.

The Creativity Process of Bedhaya Tunggal Jiwa Dance Creation

The creativity process is so extraordinary so that it can produce a unique artwork, original and has its own identity. (Hadi 1983: 7). Tandho states that the process of creativity is everything that supports in producing new works or regulations needed so that the firm appreciation from the audiences occurs. (Tandho 2018: 129). The creative process that is done in creating dance work is through some steps, they are actions done to find new ideas expressed in dance movements. The creative process is a starting point to create a dance work. The creating process is not only done by doing something new, but by considering some materials existing before. (Apriadi 2018: 63).

Bedhaya Tunggal Jiwa dance was created from a talent owned by Ibu Dyah Purwani Setiyaninsih. There are some steps to create this dance, exploration, improvisation, evaluation, and composition. (Hadi 1990: 26).

The exploration process is used to enrich an experience as one of material to create a dance work. Generally, it is in a form of try out, it means as an experience to respond some outside objects including think, imagine, feel, and respond. (Hadi, 1983: 13).

Exploration process done by Dyah Purwani Setyaningsih received an idea from Bapak H. Muhammad Soetanto to compose Bedhaya dance. Based on interview with Ibu Dyah on 1 September 2017 that the exploration was done in 1988 using audio-visual stimulation. Visual stimulation is searching two movements based on an occurring ideas before. From the two observations on two movements of Surakarta and Yogyakarta dance, while audio stimulation, Ibu Dyah listened to music or *gending Pangkur* and *gamelan laras pelog* to stimulate the movements that will be produced. The visual stimulation by watching *bedhaya Pangkur* and *Golek menak* dance will produce *lembehan*, *laras sawit*, *golek iwak*, *sekar suwun*, *lincak gagak*, *sembahan*, *ridhong sampur* movements. Ibu Dyah creates religious movements, such as in the *perangan* movement, it is used *tasbih* with Surakarta style (the left hand is *ngrayung* on *Cethik* or on the base of thigh, the right hand brings *tasbih*, then the right hand is *mancat*).

The improvisation process is meant as an spontaneously movement innovation, although some movements are the movements that have been existing before. (Hadi 2011: 76-77). Improvisation process was done by Ibu Dyah during rehearsal. Ibu Dyah uses *tasbih* that is moved like people in dhikr so that it forms movements. Based on interview with Ibu Dyah pada 1 September 2017 that improvisation done by Ibu Dyah is played *tasbih* like Wali on dhikr to fight the lust and devil. The improvisation done by Ibu Dyah is by listening to the music accompaniment of Bedhaya Tunggal Jiwa dance. It can make Ibu Dyah's memory about her previous art education and dance appreciation occur, such as *lumaksono*, *sembahan*, *sekar suwun*, *laras sawit*, *lincak gagak*, *ridong smpur*, *ukel karno*, and *perangan* movement and added with *tasbih*.

Evaluation is the experience of a choreographer to evaluate and to select the improvised movements. According to Ibu Dyah in the interview on 31 August 2017 that in the improvisation, ibu Dyah creates a set of comprehensive dance movements then look

back at the whole movements. If the movements are not suitable to the accompaniment or with tempo, she will change it by adding or cutting down the movements.

The composition is a process to arrange the fixed movements that are resulted from exploration, improvisation, and evaluation. The steps including evaluating, arranging, setting motifs are called Choregraphy. (Hadi, 2011: 78-79). An interview with Ibu Dyah on 1 September 2017 that *Bedhaya Tunggal Jiwa* dance composition was created to give impression of the dance beauty. The composition of *Bedhaya Tunggal Jiwa* dance is given the development of different movement and motif, such as *kapang-kapang*, *sembahan*, *sekar suwun*, *laras sawit*, *lincak gagak*, *golek iwak*, *ridong sampur*, and *perangan*. There are some movements that are given variation of action and space using. They are *rampak* and *selang-seling* movement and space using, presented in various floor patterns such as: vertical, tegak lurus, zig-zag, diagonal and curve. Those efforts are done to give an aesthetic impression of *Bedhaya Tunggal Jiwa* dance so that the audiences do not feel bored.

There are some creative factors in a creative process that support and influence in creating a dance. Those factors make a dance has a characteristic and uniqueness. Hadi (1983: 7-8) states that there are some factors in creative process, they are environment, facility, skill, identity, originality, and appreciation.

Environment, *Bedhaya Tunggal Jiwa* dance is a work or creativity that is based on the competence and full hearted so that creates a, such as feeling, value, aesthetic, so it can be accepted in the environment surroundings. If an art that grows in a society has a function to people there, it will get a full supportance from them.

Bedhaya Tunggal Jiwa dance in *Grebeg Besar Demak* as an opening or welcoming guests has an important meaning for Demak regency in the ritual religious activity (Idul Adha), and a medium to develop tourism. *Bedhaya Tunggal Jiwa* dance presents in Islamic dimension (Idul Adha) and gives a new nuance in *Grebeg Besar Demak*. *Bedhaya Tunggal Jiwa* dance is not a

sacred dance that virginity of the dancers is one of the requirement, but it is a dance that is packaged in a set of ritual ceremony of *Grebeg Besar*. *Bedhaya Tunggal Jiwa* dance is limited by space and time, the most important thing for the dancers is that they can dance it in accordance with the process of dance work. The simple and brief process of dance work makes the movement of *Bedhaya Tunggal Jiwa* dance is easy to learn by public, so this dance belongs to people in Demak from generations.

Facilities are media to achieve a certain purpose. Ibu Dyah created *Bedhaya Tunggal Jiwa* dance due to the Demak Regent's command, so facilities are not a problem for her. Ibu Dyah was facilitated a place to hold a rehearsal completed with *gamelan* and music arranger.

Skills, *Bedhaya Tunggal Jiwa* dance was created by Ibu Dyah Purwani Setianingsih. She is a dancer and a dance teacher as well. She teaches in SMP N 1 Sayung. She was graduated from SMKI Surakarta IKIP Semarang (UNNES). She granted a responsibility from the head of Cultural Department to create a dance, it is *Bedhaya Tunggal Jiwa* dance. Firstly, it was danced by nine students of Junior and Senior High School in 1989. To identify *Bedhaya* through various movements will be difficult because the dancers have not had a strong basic of dance movement. The choreographer looked for movements that were easy and in accordance with the capability of the young dancers, so the movements seem very simple according to professional dance viewers.

An identity or style, steadiness, synchronization of feet's movement in *Bedhaya* Surakarta and Yogyakarta are clearly visible in *Bedhaya Tunggal Jiwa*, because with a strong faith basic, people can seek a real life's meaning. The movements of *Bedhaya Tunggal Jiwa* dance are from the basic movement of Surakarta dance (Rantoyo). *Bedhaya* dance generally has dance pattern of *maju* (forward) *beksan*, *beksan*, and *mundur* (backward) *beksan*. Every dance has a different style, it depends on the creativity of the society where the dance exists. Something that makes the style is because the dance has its own

characteristic to defend an artwork. Paramityaningrum 2015: 79).

The originality, *Bedhaya Tunggal Jiwa* dance with Islamic nuance has a purpose to give a new color, greetings of *Grebeg Besar* Demak. In 1988 *Bedhaya* was danced by four dancers in a form of *Srimpen* dance, with the purpose to fill ten minutes before giving *minyak jamas*. At that time, *Srimpen* dance has not suitable with the history of *wali songo*.

The process of formation of *Bedhaya Tunggal Jiwa* dance is due to the permission of the Regent, H. Soekarlan. He wanted a new dance that has symbolizes the identity of Demak regency, like *Bintoro* Kingdom and its *Wali*, moslem scholars, and Demak people. The head of cultural department, asked ibu Dyah Purwani Setianingsih to composed the dance as soon as possible in ten to fifteen minutes. The various movements and floor pattern setting refers to the prior *Bedhaya's* floor pattern. There are only some new movements as the development of the traditional dance in accordance with young dancers' capability. Based on the interview with Dyah, the process of ideas' finding was from Bapak H. Muhammad Soetanto in 1988-1989 in Demak and Dyah created a dance that can unite between officials and the society together to achieve the wealth.

The movements of *Bedhaya Tunggal Jiwa* dance occur due to the knowledge and bank of movements that Dyah got from her experiences during her study and from the appreciation of dance performance she was seen. *Bedhaya Tunggal Jiwa* dance has a continuously element of movement and has meaning as a process of human's life that always seek for the truth. The property of *Bedhaya Tunggal Jiwa* dance is *tasbih*. It is a tool for *dhikr* to get close to Allah in order to stay away from bad lust.

Appreciation, actually, it is a supportance of creative process. The creative process of *Bedhaya Tunggal Jiwa* dance got a high appreciation from local government and Demak society. *Bedhaya Tunggal Jiwa* dance is a dance to promote new icon of Demak Kingdom dance.

CONCLUSSION

The creativity of Bedhaya Tunggal Jiwa dance creation uses four stages, they are exploration process after the choreographer got an idea to set Bedhaya dance based on an experience so that Bedhaya Tunggal Jiwa dance was created, Yogyakarta style movement exists in *coklekan tangan* after *sembahan* to *serisik*, and *patah-patah* movements. *perangan* movement using Surakarta style (left hand *ngrayung* in *Cethik* or base of the thigh, the right hand brings *tasbih* then the right leg is *mancat* (climbing). The process of improvisation or movements' findings spontaneously is done by listening the music accompaniment of Bedhaya Tunggal Jiwa dance then getting a memory of dance performance appreciation. From there, the movements of *lumaksono*, *sembahan*, *sekar suwun*, *laras sawit*, *lincak gagak*, *ridong sampur*, *ukel karno*, and *perangan* occur. The evaluation process is an experience of a choreographer to select kinds of movements that they produce. The improvisation stages, the choreographer creates a set of whole dance movements then select and change by adding and decreasing the movements. The composition stages of *Bedhaya Tunggal Jiwa* dance is movement with different motifs, such as *kapang-kapang*, *sembahan*, *sekar suwun*, *laras sawit*, *lincak gagak*, *golek iwak*, *ridong sampur*, and *perangan*. There are some movements that are given with action variation and space using. The variation of action consists of *rampak* and *selang-seling* movements and the using of space are performed through the floor patterns, such as vertical, zig-zag, diagonal and curve.

Bedhaya Tunggal Jiwa dance presents in the religious dimension to give a new nuance in the ritual ceremony of Grebeg Besar Demak. The process of creating an artwork needs supporting factors, such as environment, facilities, skills, identity or style, originality, and appreciation.

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