



The Image of The Priangan Woman in The Wanodja Wirayudha Dance

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Abstract

Behind the presentation of dance, it does not only reveal the aesthetics of movement but also reveals social aspects that describe a condition or event in society, one of which is the Wanodja Wirayudha dance, which has an image related to the image of the Priangan woman which is actualized in the form of movement, clothing, make-up, to dance property used. Wanodja Wirayudha dance is a creative dance created by the choreographer of a studio in West Bandung Regency which was inspired by the historical events of female heroes in the city of Bandung. This study aims to describe the image of the Priangan woman depicted in the Wanodja Wirayudha dance. The method used is a descriptive analysis method with a qualitative approach. The results of this study were obtained from interviews and documentation studies. The findings of this study indicate that the image of the Priangan woman that is revealed in the Wanodja Wirayudha dance is talking about a female figure who has courage, strong personality, toughness, and a patriotic spirit like the Priangan woman as a hero. This research will provide data and information that can be used in further research studies related to the image of women in the wanodja wirayudha dance.

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INTRODUCTION

The presentation of dance does not only reveal the aesthetics of movement as decoration in a performance. Often dance is used as a means of communication (Maryono, 2022; Smyth, 2014; Kontos & Grigorovich, 2018) with a universal language that has multiple interpretations. In a dance, the movements presented by dancers are expressions (Kontos and Grigorovich 2018) in expressing feelings, emotions, social conditions, to social conflicts experienced by individuals or groups (Maryono, 2022; Syahrial, 2013). In the Wanodja Wirayudha dance which tells about the resistance of a Priangan woman against the invaders, this also illustrates how the personal figure or image of a woman in the land of Priangan becomes the main character in the dance.

Several studies on the image of women in a dance work have been studied before. Andiana, (2022) examines the image of Sundanese women as depicted in the jaipong Kawung Anten dance by Gugum Gumbira, where the image of women in the jaipong dance is closely related to the lives of women among the people. Adawiyah, (2021) examines the image of women or feminism within the scope of the Cirebon Kasepuhan Palace. Sakinah, (2018) examines the image of Sundanese women in the Jaipong Rasjati dance. However, research on the image of the Priangan woman related to the Wanodja Wirayudha Dance has never been studied before.

The image of women is a unique basis in the form of an image or likeness of an individual (Lizawati, 2015; Abidah et al., 2009). The image of women can also be interpreted as an impression given to someone based on what is seen and what is felt in another sense related to physical and non-physical. The above opinion is

also in line with Wellek and Warren, 1986 (in Lizawati, 2015) who said that the image of women is visual with reference to sensory and psychological characteristics. Women's self-image is influenced by the role of women in carrying out life and how women are in society (Ahdiah 2013). This is caused by the encouragement of situations, conditions (Zhou et al. 2019), a value system for the norms that are believed and used in one community group, where women are part of a group that has relationships with other people in the same group and customs. local community (Martha in Sudiana, 2018).

In a dance, choreography is used as a guideline for analyzing the dance by studying aspects of content, form, and technical aspects (Hadi in Sunaryo, 2020). Dance choreography as a depiction of the story of a dance is supported by clothing, make-up used by dancers who also implement the identity of each region (Nurdin, 2000). To communicate the disclosure of a dance performance that is adjusted to the choreography and as a support for the suitability of the theme, it is also supported by the use of properties (Wahyudi, et al, 2022; Melina, et al, 2019). Property in dance is divided into 3 namely 1) Hand Property 2) Dress Property 3) Set Property (Sunaryo, 2020).

The dance, entitled Wanodja Wirayudha, reveals the content which tells the story of a woman's struggle in the midst of a battle for territorial control and the low dignity of women. The Wanodja Wirayudha dance needs to be analyzed and discussed regarding the meaning contained in it to explore the image of the Priangan woman which is actualized in the dance moves, make-up, clothing, and the properties used in the dance. As explained by Narawati (2013) that dance has wisdom stored in symbols, both symbols of motion, symbols of clothing, and symbols of the accompanying music.

The purpose of this study is to describe the image of the Priangan woman found in the Wanodja Wirayudha dance. This research can also become data and information that can be used in further research studies related to the Wanodja Wirayudha Dance.

RESEARCH METHODS

This study uses a qualitative approach with descriptive analysis method. Qualitative research has natural discovery and interpretation characteristics (Zaluchu, 2020; Septian, 2022; Adlini, et al, 2022). The focus of the research examines the image of the Priangan woman which is actualized in the dance movement structure, clothing, make-up, and properties used in the Wanodja Wirayudha Dance. This research was conducted at the Kurawa Merdeka Studio, West Bandung Regency. The research data were obtained from interviews with choreographers and managers of the Kurawa Merdeka studio. Interview with the choreographer was to obtain data about the concept of the Wanodja Wirayuda dance related to movement, clothing, make-up and other supporting elements. While interviews with the dance studio manager were to obtain data about the process and support of the studio manager in creating the dance. In addition to interview activities, research data were obtained through documentation study techniques. This technique was carried out to perform motion analysis and triangulation techniques in documenting the motion, dress make-up and properties used in the Wanodja Wirayudha Dance. The data obtained was presented descriptively and analyzed through the stages of data collection, data reduction, and drawing conclusions from the data obtained which contains the suitability of the topics raised in the research.

RESULTS AND DISCUSSION

The background for the Creation of the Wanodja Wirayudha Dance

The dance entitled Wanodja Wirayudha means "Wanodja" means woman/woman, "Wira" means leader, and "Yudha" means war. The title of this dance expresses the content of the dance which tells about the struggle of a Priangan woman during the colonial period amidst the battle for control of the territory and the low dignity of women.

The process of working on the Wanodja Wirayudha dance through research findings in 2018 at the Mandala Wangsit Siliwangi Museum, Bandung City. The idea of working on this dance was inspired by one of the heroic stories named Susilowati in the event of usurpation of power, the position of one of the Priangan areas, namely the City of Bandung by Ghurka soldiers from Nepal, England and India who are known as one of the most dangerous soldiers in the world because Ghurkas have no fear. From the results of repeated research conducted by researchers at the Mandala Wangsit Siliwangi Museum on May 21, 2023 and interviews with the Museum guide in the city of Bandung, the researchers obtained information that the events of January 1946 had several incidents of indigenous rebellion against Ghurka troops which were carried out by the Woman. Among the group of women who took part in the attack, there are two legendary names, Willy and Susilowati. Where the two succeeded in beheading a Gurkha soldier using a Gunto (samurai sword) after shooting the soldier dead in the battle of Ciroyom. And the most extreme incident was Susilowati, a female officer who executed the head of a Ghurka soldier and paraded the severed head before being sent to the Headquarters of the indigenous association from Jalan Cibadak to the Division III market at Regents Weg.

From this historical story, the dance choreographer from Sanggar Kurawa Merdeka was inspired to create a dance by going through the stages of exploration of the existing movements

where the choreographer improvised the movements based on the choreographer's experience and also the results of thinking, imagining, and trying to feel the contents of the theme to be lifted. The movements used in this dance also adopt classical dance moves and also *pencak silat* as a characteristic of the area where the dance was created, it is West Bandung Regency. From the results of this exploration and improvisation, the choreographer then formed the movements that had been obtained into a whole unit or series of dance works entitled the Wanodja Wirayudha dance. The dance was presented as one of the dance works for the National Student Art Festival and Competition (FLS2N) for the dance category for the Junior High School (SMP) SMP Negeri 1 Cisarua.

Choreography of the Wanodja Wirayudha Dance

The Wanodja Wirayudha dance is a group creation dance performed by 5 dancers containing movements that adopt the movements of classical dance and *pencak silat* which are the hallmarks of West Bandung Regency as an illustration of the place where the Wanodja Wirayudha dance was created. There are three structures in this dance, they are:

Initial Part

The first part of the Wanodja Wirayudha dance work depicts the people's anxiety, fear, annoyance, disappointment, and anger towards the colonialists who succeeded in occupying and controlling the Bandung area around Pasar Andir in January 1946.

Second part

In the next round or the second part of this dance work, it is the part towards conflict with a depiction of how the attitudes and efforts of the people led by Susilowati to provide extraordinary enthusiasm for women in building a sense of nationalism, erasing the fear of having the courage to participate in fighting the

invaders even though they have to endure pain from injuries in battle or end up losing their lives in the war.

Third part

The third part is part of the conflict and also the resolution in the story which is actualized through the movements of the Wanodja Wirayudha dance which describes the toughness, persistence of women in fighting the invaders, they practice fighting until finally they dare to go down directly to fight the soldiers Ghurka and Susilowati succeed in defeating the invaders by decapitating and parading their heads a Ghurka soldier who managed to die by hand. The following is the structure of the movements in the Wanodja Wirayudha dance:

***Ngeupeul Ajeg* Movement**



Figure 1. *Ngeupeul Ajeg* Movement
(Source: Rahayu, 2023)

The movement of lifting the right hand up by clenching the hand holding the cloth. The fist has the meaning of anger, strength as well as courage that arises from self-confidence, the desire to show increased strength in challenging situations over colonialism carried out by Ghurka soldiers. The red and white cloth symbolizes the Indonesian national flag.

Ngiting Galeong Movement



Figure 2. *Ngiting Galeong* Movement
(Source: Rahayu, 2023)

Classical dance moves by moving the head from left to right, *tangan ukel* (This hand movement is done by rotating the wrist counterclockwise) *ngithing* (position of the palm facing forward, the tip of the middle finger touches the thumb so that it forms a circle. Meanwhile, the other fingers, such as the index finger, ring finger and little finger, form a semicircle) and then *trisi* (walking around on tiptoe). The use of classical dance movements is a characteristic of the Priangan area, especially West Bandung Regency, where this dance originates. The use of a small volume of movement and also a slow tempo in classical dance illustrates the basic nature of a Priangan woman who is known as a graceful, beautiful and gentle figure.

The Pose of Carrying Weapon



Figure 3. The Pose of Carrying Weapon
(Source: Rahayu, 2023)

The pose of carrying a weapon in the movement of *pencak silat* martial arts has the meaning of being on standby which in this case describes the readiness to attack and also face attacks from Ghurka soldiers.

Right Punch, Deep Block



Figure 4. Right Punch, Deep Block
(Source: Rahayu, 2023)

Seeing in the martial arts movement of *pencak silat* the movement of the right punch in parrying has the meaning of attack-defense, which means the movement of resistance or defense against attacks from opponents, in this case, namely defense against attacks from Ghurka troops.

Ajeg Attack Movement



Figure 5. *Ajeg* Attack Movement
(Source: Rahayu, 2023)

The movement of placing the bedog around the neck of the enemy then pulling and combining weapons as if he were beheading using the weapon used, namely the bedog, and the left hand holding the head accessory of a Ghurka soldier with a steady foot position which illustrates success and victory in defeating the enemy by beheading the enemy.

Most of the movements in the Wanodja Wirayudha dance use energetic movements with the use of strong energy. It aims to give the impression of being firm, brave, passionate, as well as depicting the anger of the characters in the story which are conveyed through the structure of the dance movements which become a complete dance named

Wanodja Wirayudha dance. The following is the QR Code for the full video documentation of the Wanodja Wirayudha dance.



Figure 6. QRcode of Full video of Wanodja Wirayudha Dance (Source: Asri, 2019)

Makeup, Clothing, and Properties Of Wanodja Wirayudha

Make-up, clothing, and props in dance contribute to the background and reflect the audience's suggestion of a character. Because dance is the appearance of an intention that describes the characterization of a figure or play, the form of facial makeup in a dance is very much guided by the character of the character itself. The make-up for the Wanodja Wirayudha dance uses corrective make-up or beautiful make-up with Bold make-up which functions only to emphasize the dancer's face so that the character that the dancer brings is clearer and becomes a perfect appearance. The following is the makeup of the Wanodja Wirayudha Dance.



Figure 7. The Make up for Wanodja Wirayudha Dance (Source: Rahayu, 2023)

The Wanodja Wirayudha dance costume in the depiction of a story that is appointed as a dance uses creative clothes made of brocade and *oncom* batik cloth, which is a typical batik of West Bandung Regency. The color used is red to depict

the impression of courage, with the addition of black accents, where the color depicts bravery and the color gold as an impression of luxury. The costume parts used in the Wanodja dance are *sontog* pants, *kebaya*, *bustier*, *kace*, *dodot*, and *beubeur*. The following is the Wanodja Wirayudha dance costume.



Figure 8. The Costume of Wanodja Wirayudha Dance (Source : Rahayu, 2023)

The difference in figures and character figures in this dance is distinguished by the additional use of armor made from black cloth plus gold accents used by Gurka soldiers at the end of the dance. The following is the clothing of the Ghurka warrior figures in the Wanodja Wirayudha dance.



Figure 9. Ghurka Army Clothing (Source : Rahayu, 2023)

Property that functions as a tool to support storytelling in the Wanodja Wirayudha dance is a type of Hand Property, where this property is used, utilized, or played by dancers. In this case the Wanodja Wirayudha dance uses the *bedog* property for the character Susilowati and the sword for the Ghurka army troops. The following is a documentation of the Wanodja Wirayudha dance property.



Figure 10. *Bedog* Property
(Source: Rahayu, 2023)

The bedog used by Susilowati is a traditional Sundanese weapon which was commonly used in the past as a weapon of defense or attack during war.



Figure 11. Properties of Ghurka Army
(Source : Rahayu, 2023)

The properties used as depictions of Ghurka army figures are typical Indian accessories, and also the war swords used by Ghurka army troops in the war with natives.

The Image of the Priangan Woman in the Wanodja Wirayudha Dance

The image of the priangan woman in the Wanodja Wirayudha dance will be presented and discussed through the content, movement structure and also supporting elements such as clothing, to the properties used.

Idea of Wanodja Wirayudha Dance Contents

Priangan woman is a term for women who come from the Priangan area which is located in the West Java region. Basically, women are described by the figure of a mother who has a gentle, strong, independent, emotional, and multi-role personality. These roles are

driven by the situation or habits of the local community (N.W. Suliantini, I.N. Martha, and G. Artawan 2021; Sudiana 2018).

The name Wanodja Wirayudha which is used as the title of the dance comes from three words, each of which has a meaning. "Wanodja" means woman/woman, "Wira" means leader, and "Yudha" means war. The idea for the story as a whole, Wanodja Wirayudha, is the figure of a female warrior, namely Susilowati, who is faced with a situation that is full of injustice due to oppression because of the struggle for control over territory and discrimination by the colonialists, which demeans the dignity of a woman. The Wanodja Wirayudha dance by Asri Puspitaning Arum is a creative dance that has the character of a dashing princess. This is in line with the spirit and content of the dance which expresses the values of the struggle of a woman who with courage and never gives up in defending her homeland and the dignity of her people. The figure of a Priangan woman or Sundanese woman is often seen as a symbol of beauty and courage. As seen in the legendary folklore in the Priangan region, namely the legend of Sangkuriang. The story of a female figure, Dayang Sumbi in the Sangkuriang legend, explains that Sangkuriang was captivated by the beauty of a woman who was his biological mother, and with his courage Dayang Sumbi never gave up trying hard to thwart the intention of his son, Sangkuriang, who wanted to marry her. The image of women described by Dayang Sumbi in the Sangkuriang legend is also reflected in the figure of the woman Wanodja Wirayudha, a woman who is beautiful, courageous, strong, and not easy to give up.

The image of Sundanese women, apart from legends, is also found in the historical story of the female hero Priangan whose story has never been overlooked, she is Dewi Sartika. Female warriors who were born into Sundanese aristocratic families who initially had the privilege of formal education in an educational situation during the Dutch

East Indies government that was still fixated on gender roles and social position. Until finally his father was accused and exiled until his death and Dewi Sartika no longer had the same rights. Since then, Dewi Sartika has shown her talent and persistence in the world of education, besides being treated coldly because of her family's bad reputation. Until now, the struggle for the right to equality in education that was carried out by Dewi Sartika has had a very strong impact on the results of her role in the world of women's education. Dewi Sartika has a slogan that "*Ari jadi awewe kudu segala bisa, ameh bisa hirup!*", which means "Being a woman must have many skills mastered, in order to live". The result of her struggle for education in establishing a wife's school in order to defend the fate of women, who at that time were very concerned about obtaining freedom and equal rights in obtaining education, now has a very positive impact. The figure of a female warrior named Dewi Satrika has the image of a woman who is smart, wise, and has a leadership spirit. This female image is also reflected in the Wanodja Wirayudha dance where Wanodja Wirayudha originates from historical stories of female warriors who defended their homeland and the dignity of their people by demonstrating the abilities of women in the battlefield and even leading attacks. If you look at the historical story of Dewi Sartika, the figure of Susilowati in Wanodja Wirayudha has the image of a woman who is just as smart, and has a spirit of leadership.

The connection between the images of Sundanese women from the two figures in legends and history between Dayang Sumbi and Dewi Sartika, both of whom are Sundanese women who have beautiful, intelligent, brave, strong images, is an illustration of the image of women in the Wanodja Wirayudha dance by Asri Puspitaning Arum. This is actualized through movements that adopt the movements of classical dance and *pencak silat* as an illustration of the area where the dance was created. This is also supported by adjusting costumes and props used in

the Wanodja Wirayudha dance. All of this supports the delivery of content, from historical stories to the image of a female Priangan warrior, which is expressed through dance works.

Movement Structure of the Wanodja Wirayudha Dance

The Wanodja Wirayudha dance is presented in the form of a group dance consisting of five female dancers. The structure of the presentation of the Wanodja Wirayudha dance consists of the initial part, namely the introduction of the situation, the second part is the core content of the story, and the last part is the closing, namely the end of the dance which has a function as an explanation of the theme or content of the dance. The movements used in this dance are the result of a combination of classical dance and *pencak silat* which are the characteristics of West Bandung Regency with an analysis of the structure of the movements as follows: *Ngeupeul ajeg* means anger, strength and courage. (1) *Ngiting galeong* taken from the movements of classical dance which in the Wanodja Wirayudha dance has the meaning of the basic characteristics of a priangan woman, it is graceful and gentle; (2) The attitude of putting on a weapon means being ready; (3) The movement of the right punch in parrying has the meaning of attack and defense; (4) Steady attack motion in which the dancer's position is standing straight with the position of the legs slightly apart so as to maintain balance has the meaning of victory.

Costumes and Properties

Clothing that is used in an area must have or raise the characteristics of local customs. Likewise, the clothing or dance costumes used in the Wanodja Wirayudha dance, which uses *oncom batik* as the typical batik of West Bandung Regency. The dominance of the color used is red because it serves to emphasize the image of a firm, brave woman. The red color has a strong color value and strength. In addition to red, there are also additional black accents where the color

depicts bravery and gold as an impression of luxury. Clothing and props used in the Wanodja Wirayudha dance consist of: *sontog* pants, *kebaya*, *bustier*, *kace*, *dodot*, and *beubeur*, *bedog*, jasmine flowers.

Jasmine flower accessories that have a very alluring fragrance symbolize Sundanese women who must maintain their image in order to stay good. The property of *bedog* as a weapon can protect the dignity of a woman with herself, a woman with her family, and a woman with her community. Kebaya clothes with hands made in three quarters in lengths, have the meaning that wearing clothes must fit the size, you are not allowed to measure other people with our own standard size.

CONCLUSION

Based on the results of the research and discussion, it can be concluded that the image of women contained in the Wanodja Wirayudha dance can be conveyed and its content and meaning can be read by the audience. Dance clothing with the use of striking colors such as red dominates, coupled with black and gold accents that symbolize courage, bravery and luxury. Plus the accent on the use of *oncom batik* cloth which is a typical batik of West Bandung Regency as a depiction of the place where the dance was created. As well as the properties used in the Wanodja Wirayudha dance, namely the *bedog* as a weapon used by Susilowati who is the main character in the dance and the sword as equipment for the Ghurka soldiers in war. The image of the Priangan woman from the dance that tells the story of Sundanese female warriors is actualized in content, movement structure, as well as supporting elements such as clothing, to the properties used in this dance. Behind their nature, as beings who have gentleness and grace, also have intelligence, courage, strong personality, tough, and has a patriotic spirit like the Priangan woman as a hero who defends self-esteem, the rights of her people and defends her homeland.

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