Pragmatic Expression of Bedhaya Sukma Raras: a Reactualization of Holisticity in Life

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ABSTRACT

The Bedhaya Sukma Raras dance by Hadawiyah Endah Utami, presented at a gathering of choreographers, was inspired by the journey of human life as it moves towards death. The complementary forms of verbal and nonverbal components in Bedhaya Sukma Raras implicitly offer a concept encased in the aesthetic expression of the dance about human awareness of doing good throughout the transient life in this world, in order to welcome an afterlife that is immortal and full of joy. This research uses a qualitative methodology. The data collection strategies include a library study, interviews, a visual study of dance recordings, and an audio study of music recordings. The results show that in principle human life must seek to preserve a balance between the world and the hereafter. This means that microcosmically, in fulfilling their daily needs, human beings must work hard, prioritize virtue, and pray for God’s guidance so that macrocosmically, in the afterlife their sins will be forgiven and they will enter the heaven of the Creator.

KEYWORDS

Bedhaya Sukma Raras Dance, life of the microcosm and macrocosm, death.

1. Introduction

Pragmatics is a stage of linguistic development that no longer deals with linguistic form in relation to rule of usage but has become a discipline that studies a broad range of external language related to form, meaning, and context. Pragmatics positions and regulates principles in such a manner that the speaker can choose language which is appropriate for reaching a particular goal. In the activity of communication to convey a meaning or message, people try not to use a bald on record strategy that has the potential to be perceived as a face threatening act by the hearer. For this reason, the use of off record language is a domain where pragmatic language can come into function. According to Frank Parker, the assertion that "pragmatics is the study of how language is used to communicate” implies that the way a language unit functions or is used in communication is what gives it meaning (1986: 11). Pragmatic language does not deal internally with a lingual sub-discipline related to phonology, morphology, syntax, or semantics, but pragmatics studies a linguistic sub-discipline that connects language as a system of symbols with its language users. The basic principle of pragmatics is that the person using the language is not only describing something but is also performing an action, whether explicitly or implicitly. Therefore, the two types of speech act known as locutionary and illocutionary acts are units of analysis elements in the domain of pragmatics for discovering the real meaning behind contextual speech.

A language study is essentially the study of a system of interrelated signs. As a system of signs, language is a meaning system that is shaped by, and also plays a part in shaping human culture, in reference to the social activities of a community (Hallidy in Wijaya, 1995: 47-48). Reality has shown that language studies cannot be separated from considerations of situational context, which

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include participants, participants’ actions, both verbal and nonverbal, characteristics of other situations or conditions that surround the actions taking place, and the impact of the participants’ actions (Firth, 1964). Broadly speaking, the applicative form of pragmatics is the study of the relationship between verbal and nonverbal signs and the interpreter in a particular context.

The Javanese community have a close affiliation with their culture, and many of the rituals associated with the journey of life are enshrouded in symbolic signs, which are believed to provide meaningful advice, education, and examples for safety, peace, and happiness in life. Symbols in the Javanese community are a linguistic code, which in a communication event serves as a consideration for conveying meaning implicitly so that the implicature can be understood by the speech partner or interlocutor. The forms of symbols in the Javanese community include wayang, gamelan, and dance, all of which are forms of expression that indirectly originate from the culture of the palace, or karaton, and are full of meaning behind their visual and auditory expression. This is the case with the Bedhaya Sukma Raras dance, which uses as a reference the treatment of the traditional Bedhaya dance from the Surakarta karaton.

Bedhaya Sukma Raras dance, created by Hadawiyah Endah Utami in 2010, is a work that was inspired by the journey of human life as it moves towards death. Broadly speaking, the form of Bedhaya Sukma Raras consists of verbal components of a linguistic nature, and nonverbal components of a non-linguistic nature. The verbal components consist of verses and songs including: Dhandhanggula Tlutur, laras pelog pathet barang, Pathetan, laras pelog pathet barang, Sindhenan Bedhaya Sukma Raras, laras pelog pathet barang, and Gerongan Ketawang Sukma Raras, laras pelog pathet barang. The nonverbal components include: movements, floor patterns, makeup, costume, music, and properties. Both of these components complement one another to form an integral unit that is displayed as a high quality performing art that is meaningful for human life. The artist, by creating a form of art and culture that enables people to participate as the appreciator or viewer, has generated communication (Seramasara, 2019:83).

The presence of dance as a part of culture is a form of expression of the human soul that serves as a communication medium between the artist and the audience. As a medium of communication, dance contains messages that the choreographer wishes to convey to the audience. Through these messages, the audience will capture a meaning, which may be moral or spiritual message, or simply entertainment (Maryono, 2010:3). The Bedhaya Sukma Raras dance appears to present a message to the community, or the audience, that in truth a person’s life in this world will end in death that leads towards a more eternal life (Hadawiyah, interview 20 April 2018). This realization is a reference that encourages people to improve their attitudes and behavior, and to place virtue in every action, to prepare everything they need in this world to face death, as a way of striving towards an eternal life filled with happiness in the hereafter.

The Bedhaya Sukma Raras dance, which is unique in that it is performed by ten female dancers, is an innovation in treatment of the Bedhaya dance from the Surakarta Karaton. Nine of the dancers symbolize the microcosm as the manifestation of the nine ‘organs’ of the human body: head, heart, neck, chest, right hand, left hand, right leg, left leg, and genitals. The tenth dancer symbolizes the human soul which controls the path of the nine organs of the body (Hadawiyah, interview 20 April 2018). The human soul controls and directs the nine organs of the body to do good as the manifestation of the microcosm in order to enter the realm of the macrocosm as way to embody the nature of the Almighty. The genetic concept of Bedhaya Sukma Raras appears to show that there is a harmonious correlation between the world of the microcosm and the religious world of the macrocosm which is needed to reach a level of perfection in life.

2. Method

To study the meaning of the Bedhaya Sukma Raras dance in Javanese culture, the writer uses a qualitative research methodology with reference to pragmatic theories and performing art theories. Objectively, dance consists of verbal and nonverbal components which complement each other and
unite to become a media of expression for the artist. Pragmatics is directly related to language users and the way language is used by the speaker in real interactions (Asim, 2005:1). In the present study, it can be explained that the artist is the speaker who makes use of verbal language in the form of song literature, including Dhandhanggula Tlutur, Pathetan, Sindhenan Bedhaya Sukma Raras, and Gerongan Ketawang Sukma Raras in the tuning of lara pelog pathet barang.

Pragmatic theories are applied in the analysis of the verbal components, which comprise the songs used in the Bedhaya Sukma Raras dance. Performing art theories are used to reveal the nonverbal components in Bedhaya Sukma Raras, which include movements, properties, floor patterns, makeup, costume, and music. The strategies for data collection include a library study, interviews, a visual study, an audio study, documentation, and archives. The technique for analysis uses an interactive model in which all the activities of the analysis are carried out simultaneously with the process of data collection, followed by a data reduction and data presentation where the entire process is carried out interactively, ending with a final verification to formulate a conclusion (Sutopo, 2006: 119-121).

3. Results and Discussion

The culture of the Javanese community is full of symbols. According to Clifford Geertz (1992: 6), a symbol is something that expresses indirectly, and as such it requires a tangible intermediary such as poetry, rather than existing simply in the form of knowledge. To the Javanese community, who are introvert by nature, symbols would appear to be a suitable way for channeling their intuition. For most introverts, stating an opinion, giving a suggestion, and especially making a criticism are probably not comfortable choices of communication. In this case, communication through symbols is the main choice for conveying a message so that the speech partner (the community) can accept the message wholeheartedly, without any pressure or feeling of offence. It is not surprising, therefore, that values of tolerance, togetherness, solidarity, harmony, and brotherhood are highly respected in the Javanese community as a way of preserving a harmonious life.

The Bedhaya Sukma Raras dance is the actualization of the contemplation of the artist, Hadawiyah Endah Utami, who presents a conscious interpretation of the journey of life. In truth, human life is extremely limited, so it is important to know what to do, and to recognize that in the event of death, the body is separated from the soul, as well as understanding what happens to the soul and where it goes after death (Hadawiyah, interview 23 April 2018). Hadawiyah’s inner turmoil as an artist is addressed by offering a holistic concept of the microcosm and macrocosm to the audience which uses an appropriate language of communication, through the symbolic language of the Bedhaya Sukma Raras dance. Since dance is a language of symbols, containing messages with implicit meaning, a knowledge of pragmatics is essential because it is a discipline that studies meaning. The use of the symbolic language of dance in communication that is not bald on record is based on the artist’s understanding and expectation that the implicature she hopes to convey can be well-accepted by avoiding any face threatening act towards the audience. Hadawiyah’s strategy in using the Bedhaya Sukma Raras dance as a medium of communication with the audience is to create a face saving act so that the message of spiritual meaning conveyed can be accepted wholeheartedly and comfortably.

Bedhaya Sukma Raras is a dance composition by Hadawiyah Endah Utami which was performed for the first time in 2010 at an Indonesian Women Choreographers Festival at Taman Budaya Surakarta. The music, which is played on a set of Javanese gamelan instruments in pelog tuning, was composed by Lumbini Tri Hasta. The performance of Bedhaya Sukma Raras is divided into three sections: maju beksan, beksan, and mundur beksan, with a total duration of 15 minutes. The maju beksan is the section where the dancers enter the stage, and represents a form of preparation for people to set right their attitudes, behavior, thoughts, and all their emotions, founded on prayer, to enter into the realm of the microcosm. The beksan section portrays the
struggle of the microcosm. The *mundur beksan* represents the height of realization in entering the realm of the macrocosm (Hadayawiyah, interview 23 May 2018).

Bedhaya Sukma Raras is a female dance in Surakarta style, performed by ten female dancers who all wear the same costumes, makeup, and properties. The costumes, designed in the style of *dodot tanggung*, consist of a wrap-around cloth, or *jarit*, with brown motifs on a black background, as a symbol of death. The *jarit samparan* and *sampur* costume are in blue color, symbolizing the strength of the human spirit as it faces a struggle between desire and self control to avoid committing evil deeds, representing the world of the microcosm. The gold colored cloth around the dancers’ hips symbolizes the sublimity and grandeur of the macrocosm. According to the costume designer, Dewi Kristiyanti, the makeup and hairstyles, which use a *gelung* hair bun covered with *groda mungkur* accessories, and the arrows used as properties, all illustrated a picture of strong, agile female soldiers (interview, 30 May 2018). These female soldiers are a visual illustration inspired by the figure of Dewi Amba, who died willingly by the arrow of Resi Bisma for the sake of finding her true love, in the Bhisma Gugur episode of the Mahabharata story. This symbolizes the meaning that life is a great battle between good and evil which must be faced in a noble way by adopting a heroic spirit in order to strive towards a sacred death or *husnul khotimah* (in religious term).

The theoretical foundation for studying the holistic meaning of the microcosm and macrocosm in human life, in the pragmatic expression of Bedhaya Sukma Raras, uses a reference of pragmatic theories and performing art theories. In their application, the pragmatic theories use the concept of speech acts in the analysis of the linguistic verbal components in the form of song literature, including *Dhandhanggula Tutur*, *Pathetan*, *Sindhenan Bedhaya Sukma Raras*, and *Gerongan Ketawang Sukma Raras* in the tuning *laras pelog pathet barang*. According to Kreidler, based on their function in speech, Speech Acts (SA) can be classified into the following seven types of utterances: assertive, performative, verdictive, expressive, directive, commissive, and phatic (Kreidler, 1998: 183-194). Performing art theories are used primarily to study the significant elements found in performing arts, which include the nonverbal components such as movement, properties, floor patterns, makeup, outfit, and music (Maryono, 2019: 118). According to Maryono, dance is the complexity of its various elements, such as movement, color, voice, and language, which form a complete, interrelated textural whole that has the ability to create the power of appreciation (2015: 134). It is impossible to separate the meaning from the significance of these symbols, although human beings have the ability to distinguish between meaning and significance through culture (Sri Rustianti, 2015:47). The following is a study that aims to reveal the true meaning of the symbols underlying the object of visualization of the aesthetic of the Bedhaya Sukma Raras dance as a speech act of the artist in communicating with the audience.

| Dhandhanggula Tutur, laras pelog pathet barang | Translation |
|-----------------------------------------------|-------------|
| Mugi hayu rahayu sesanti,                      | May we be granted safety, |
| Tinebihna godha pangrencana,                   | Kept away from all temptation, |
| Wewengkon sakpungggawane,                      | All areas and their leaders, |
| Datan ana kang kayun,                          | None are left behind, |
| Sadayanya tansah tuawuan,                      | All surrender themselves, |
| Memasuh tapa braha,                           | Increase their sense of concern, |
| Mugi anglestantun,                             | May it last for ever, |
| Hanggayuh urip utama,                          | To attain a good life, |
| Mugi Gusti hangayomana mring mami,             | May God protect us, |
| Kalis ing pancabaya.                          | Keep us away from all danger. |
Table 2. Types of Speech Acts (SA) associated with the text of Dhandhanggula Tlutur, laras pelog pathet barang and Markers

| No | Verbal Speaker | Text of Dhandhanggula Tlutur, laras pelog pathet barang | Types of SA | Marker |
|----|----------------|--------------------------------------------------------|-------------|--------|
| 1.1 | Dancer | Mugi hayu rahayu sesanti, | Directive | mugi |
| 1.2 | Dancer | Tinebihna godha pangrencana, | Directive | tinebihna |
| 1.3 | Dancer | Wewengkon sakpunggawane, | Assertive | wewengkon |
| 1.4 | Dancer | Datun ana kang kayun, | Assertive | kang kayun |
| 1.5 | Dancer | Sadayanya tansah tumuwun | Directive | tansah tumuwun |
| 1.6 | Dancer | Memasuh tapa brata, | Assertive | memasuh |
| 1.7 | Dancer | Mugi anglestantun, | Directive | mugi |
| 1.8 | Dancer | Hanggayuh urip utama, | Directive | hanggayuh |
| 1.9 | Dancer | Mugi Gusti hangayomana mring mami, | Directive | mugi hangayomana |
| 1.10 | Dancer | Kalis ing pancabaya, | Assertive | pancabaya |

3.1. Identification of Background

The participants in the speech are: (1) one dancer, as the verbal speaker (vs); (2) nine dancers, as the nonverbal performers (nvp) and (3) the audience, as the target of the speech, acting as the speech partner (sp). The theme is prayer. The goal is to ask God for safety. In the identification of the roles performed by the ten female dancers, it can be seen that nine of the dancers symbolize parts of the body and one dancer is the manifestation of the soul and acts as the controller. The nine parts of the body symbolized by the nine dancers are the head, neck, chest, right hand, left hand, stomach, genitals, right leg, and left leg. All the dancers wear makeup that identifies them as soldiers, and costumes in the design of Dodot Tanggung with a Parang rusak motif on a black background with a blue samparan and a Gelung sinunggging Groda Mungkur with the same motif and design. The music uses an arrangement of rembang Dhandhanggula Tlutur, laras pelog pathet barang which is combined with slow melodies played by the suling and gender to create a peaceful, sacred atmosphere.

The expression of the pragmatic act in the maju beksan section begins with the utterance of line 1 of the song text of Dhandhanggula Tlutur: Mugi hayu rahayu sesanti, while a single dancer kneels in the center of the stage singing the words to Dhandhanggula Tlutur calmly and with focus, depicting a person in prayer. The 2nd, 3rd, 4th, and 5th lines of the song, Tinebihna godha pangrencana, Wewengkon sakpunggawane, Datun ana kang kayun, and Sadayanya tansah tumuwun, are sung to accompany the visual expression of five dancers entering the stage very slowly and with great care, each carrying an arrow, as they circle around the dancer already kneeling on the stage, as though depicting a soul that wishes to unite all the different parts of the body. Lines 6 and 7, Memasuh tapa brata and Mugi anglestantun, are sung while the other four dancers, also carrying arrows, follow onto the stage, walking very slowly from the four corners - west, north, east, and south, symbolizing the four powers of lust that are a part of human nature: anger of fire, lawwamah of wind, mulhimah of water, and mutmainah of earth. During the 8th and 9th lines, Hanggayuh urip utama and Mugi Gusti hangayomana mring mami, the first five dancers move sideways (kengseran) and the other four move swiftly with srisik movements around the stage. As line 10, Kalis ing pancabaya, is sung, the group of five dancers stands to accompany the single dancer who kneels facing the audience, while the other four dancers stand in the four corners facing the center of the stage in a krobongan position.
Implicature is the meaning of speech that is conveyed implicitly not explicitly. According to Grice, the implicature of speech is the inference that arises in a conversation. It is understood that inference is not simply drawn conventionally from the meaning of the sentence spoken directly by the speaker, but must also take into consideration the environmental context, which includes: intonation, kinetic body moves, facial expression, and the place where the communication takes place (Grice in Gunarwan, 2005 and 2006). The implicature in the expression of the pragmatic act in the maju beksan section of tembang Dhandhanggula Tlutur, laras pelog pathet barang is that in order to aspire to a good life, a person must begin every action with a prayer for safety and protection from all the temptations of evil desires.

| Pathetan, laras pelog pathet barang | Translation |
|------------------------------------|-------------|
| Amurwani langen beksa,             | Start a dance, |
| Anoraga, mareg ngarsa,             | Move towards the performance stage, |
| Trapsila, ing ngabyantara,         | Kneel down with great care, |
| Mbeksa badhaya Sukma Raras         | Perform the Bedhaya Sukma Raras dance. |

(Lambini, interview 9 May 2018).

Table 3. Pathetan, laras pelog pathet barang and its translation

| No | Verbal Speaker | Verbal text of pathetan laras pelog pathet barang | Type of SA | Marker |
|----|----------------|-----------------------------------------------|------------|--------|
| 2.1| Male and female vocalists | Amurwani langen beksa, | Assertive | amurwani |
| 2.2| Male and female vocalists | Anoraga, mareg ngarsa, | Assertive | anoraga |
| 2.3| Male and female vocalists | Trapsila, ing ngabyantara, | Verdictive | trapsila |
| 2.4| Male and female vocalists | Mbeksa badhaya Sukma Raras | Assertive | mbeksa |

Table 4. Types of Speech Acts (SA) associated with the text of Pathetan laras pelog pathet barang and Markers

3.2. Identification of Background

The participants in the speech are: (1) the male and female vocalists, as the verbal speakers (vs); (2) the dancers, as the nonverbal performers (nvp), and (3) the audience, as the target of the speech, acting as the speech partner (sp). The theme is the journey of life. The goal is to set right the attitudes and behavior of a physical nature by preparing the spiritual nature of the soul. In the identification of the roles performed by the ten female dancers, it can be seen that nine of the dancers symbolize parts of the body and one dancer is the manifestation of the soul and acts as the controller. All the dancers wear makeup that identifies them as soldiers, and costumes in the design of Dodot Tanggung with a Parang rusak motif on a black background with a blue samparan cloth and a Gelung sinunnggging Groda Mungkur with the same motif and design. The music uses an arrangement of Pathetan, laras pelog pathet barang, played in a slow tempo to create an atmosphere of calm, serenity, and focus. The peaceful mood leads to a culmination of solemn attention on God. It is hoped that with this solemn prayer, all the spiritual expressions of human desire will be accepted and answered.
The expression of the pragmatic act in the beksan section begins with the utterance of the song text of lines 1 and 2 of the Pathetan: Amurwani langen beksa and Anoraga, mareg ngarsa, as all the dancers, in a krobongan formation, begin to sit, depicting the act of setting right their physical attitudes and actions. During line 3, Trapsila, ing ngabyantara, the dancers sit (trapsila), portraying their mental and spiritual readiness. During line 4, Mbeksa badhaya Sukma Raras, all the dancers bow their heads and place their hands together, symbolizing the unification of physical and spiritual attitudes to undertake the journey of life. This movement is intended to represent an act of self surrender to God, in the hope of gaining success in whatever is to be done, as well as protection, so that all their work is beneficial for their lives. The implicature in the expression of the pragmatic act in the beksan, in Pathetan, laras pelog pathet barang is that in order to begin life, everything starts with a prayer to God, and everything should be prepared properly, both physically and spiritually, with great care, to ensure safety along life’s journey.

| Table 5. | Sindhenan Bedhaya Sukma Raras, laras pelog pathet barang and its translation |
|-----------|--------------------------------------------------|
| **Verse 1.** | **Believe in the event of death,** |
| **Hamastuti, purnaning dumadi,** | **Based on the certainty of God’s will,** |
| **Linambaran pangesthining kodrat,** | **Supported by diligent worship,** |
| **Sinartan gung panembahe,** | **Surrender with sincerity and supplication,** |
| **Lila kanthi hamuhung,** | **Surrender yourself to God the All Merciful,** |
| **Legawa srah mring Kang Maha Sih,** | **Even though the way may be difficult,** |
| **Nadyan rung sit jinangkah,** | **If it is easy, it will be made much easier,** |
| **Yen gampil linangkung,** | **With wholehearted support,** |
| **Hiyeg ing sayak wardaya,** | **After doing good deeds leading towards a perfect death,** |
| **Mandheg rampung sampurna surup sukerti,** | **Returning to one’s origins to face God.** |
| **Mulih mula mulanya.** | **Table 6.** | Types of Speech Acts (SA) associated with the text of Sindhenan Bedhaya Sukma Raras, laras pelog pathet barang and Markers |
| **No** | **Verbal Speaker** | **Text of Sindhenan Bedhaya Sukma Raras, laras pelog pathet barang** | **Types of SA** | **Markers** |
| 3.1 | Female vocalist | Hamastuti, purnaning dumadi, linambaran pangesthining kodrat, | Expressive | pangesthining kodrat |
| 3.2 | Female vocalist | Sinartan gung panembahe, | Assertive | panembahe |
| 3.3 | Female vocalist | Lila kanthi hamuhung, | Directive | hamuhung |
| 3.4 | Female vocalist | Legawa srah mring Kang Maha Sih, | Expressive | legawa srah |
3.3. Identification of Background

The speech participants are: (1) the female vocalist, as the verbal speaker (vs); (2) the dancers, as the nonverbal performers (nvp); and (3) the audience, as the target of the speech, and acting as the speech partner (sp). The theme is the journey of life. The goal is to ask the All Merciful God to forgive all sins. In the identification of the roles performed by the ten female dancers, it can be seen that nine of the dancers symbolize parts of the body and one dancer is the manifestation of the soul and acts as the controller. All the dancers wear makeup that identifies them as soldiers, and costumes in the design of Dodot Tanggung with a Parang rusak motif on a black background and a blue samparan cloth, and a Gelung sinunggging Groda Mungkur with the same motif and design.

The music uses an arrangement of Sindhenan Bedhaya Sukma Raras, laras pelog pathet bar in a tempo that flows and leads to a calm, peaceful, sacred atmosphere.

The expression of the pragmatic act in the beksan section, begins in lines 1, 2, and 3 of the text of Sindhenan Bedhaya Sukma Raras: Hamastuti, purnaning dumadi, Linambaran panges thining kodrat and Sinartan gung panembahe, when the group of nine dancers sits in sembahan laras position while the other dancer who symbolizes the soul stands with the movement ulap-ulap mandhe panah, symbolizing an awareness of death that is destined by God, represented by an action that is based on a prayer. During the verbal component of verse one in lines 4, 5, and 6: Lila kanthi hamuhung, Legawa srah mring Kang Maha Sih, and Nadyan rungsit jinangkah, the five accompanying dancers sit, in a position known as ngleyang, sembahan, and ngluluh raga, while the four other dancers stand in the corners, with the movement sindhet, lembahan panah, as though symbolizing the journey of life that is not easy and the need to always remember God. During lines 7, 8, 9, and 10 of verse 1: gampil linangkung, Hiyeg ing sayak wardaya, Mandheg rampung sampurna surup sukerti, and Mulih mula mulanya, the five seated dancers stand up, and move in srisik style, then create a lungiting warastra formation, moving in unison with penthangan kebyokan movements, portraying an ease that is founded on a resolution to continue the journey that leads to the afterlife.

The sense of togetherness in following the path of life, step by step, is filled with a strong spirit and hard work, expressed through the movements lembahan penthangan panah glebakan which are combined with lines 1 and 2 of verse 2 of the verbal component: Babo, Bedhaya Sukma Raras and Ruming dzikir hanulya murwani. The dancers split into two groups, one with six dancers, the other
with four, and face each other with the movements *usap asta, usap mandate panah*, and *penthangan sampur*, supported by lines 3 and 4 of verse 2: *Sotya kalbu kekidungan nala* and *Hanut marang piyandele*, symbolizing the emergence of the seeds of good and evil powers. The group of four dancers sits face to face with the group of six dancers, with the movement *penthangan leyekan sampur*, accompanied by the verbal component in lines 5 and 6 of verse 2: *Mangka dedamaripun* and *Wanci panglong sukma sejati*, portraying a soul that is becoming increasingly unstable and uncertain of direction. This is followed by *srisik* movements of two groups of five dancers who form a diagonal pattern, with *penthangan sampur* and *tawingan panah* movements, supported by the verbal component in lines 7, 8, 9 and 10 of verse 2: *Nggennya hapisah raga, Sumewa lam lampus, Miyak kori kang wus menga*, and *Ngendhit warih daya karmaning pakarti*, symbolizing the need for awareness that the separation of the body and soul on the journey to death depends strongly on the good deeds a person has done during their life. Verse 2 line 11: *Duk natkala jejanna* is accompanied by *srisik* movements as the tempo becomes faster, depicting a growing fear of death. The implicature in the expression of the pragmatic act in the *beksan*, in verses 1 and 2 of *Sindhenan Bedhaya Sukma Raras, laras pelog pathet barang* is that the death of a living being is an inevitability for all God’s servants. In essence, the good and bad that a person has done during their life in the world will determine their happiness or suffering in the eternal life of the hereafter. There is a need for awareness of death as an event that should not be feared but should be prepared for through our actions, attitudes, physical and spiritual behavior, by avoiding sinful acts and becoming more benevolent, as a provision to enter an afterlife that is filled with joy in an eternal heaven.

| Gerongan Ketawang Sukma Raras, laras pelog pathet barang and its translation |
|---------------------------------------------------------------|
| **Gerongan Ketawang Sukma Raras, laras pelog pathet barang** | **Translation** |
| **Pada 1.** | Verse 1. |
| Sang Murbengrat pangastawa jati, | God, the ruler of the world, |
| Kepangeranga ngluluh siku dhendha, | May You forgive our sins, |
| Iladuni sesingepe, | Always remain humble, |
| Lumunturing sesaput, | Remove the shackles, |
| Marang titah tan pilih janmi, | Of all human beings, |
| Wit manungsa warata, | Because in essence all human beings are the same, |
| Nistha tama campuh, | All have good and bad traits, |
| Tumekaning mangsa kala, | When the time arrives, |
| Parandene datan nglegawa pan sisip, | Nothing will be left behind, |
| Temah ginawa yitma. | All will be carried until death (B.Subono, interview 15 May 2018). |
| **Pada 2.** | Verse 2. |
| Risang senopati, | A commander |
| Miling-miling angupadi, | Pays close attention, |
| Tedhak kadya nyarrirani, | As though acting alone, |
| Angrangkul satru sekti, | Calling for peace with powerful enemies, |
| Mengsah tanding ing ngayuda, | Enemies in war, |
| Kadya manggalaning ngadilaga. | Like a leader in battle. |
| **Pada 3.** | Verse 3. |
| Rasing sukma mokal atetangis, | It seems the soul can no longer do anything, |
| Manuhara sinunggging ngreripa, | As though asking for mercy, |
| Hanalangsa kekenjere, | Movements inviting pity, |
| Mamrih bisa rincut, | Hoping to avoid, |
| Samabarang tapak ing jati, | All good deeds are visible, |

Table 7. Gerongan Ketawang Sukma Raras, laras pelog pathet barang and its translation
Rumuhun mahambara,  When the body and soul are still one,  Neng pribadinipun,  In the person,  Jangkep sinerat ing wedha,  It is written in full in the holy book,  Dedongane jannya wantah mbok menawi,  The prayers and hopes of a person who is weak,  Srana hantuk haksama.  The way to gain forgiveness  

(B.Subono, interview 15 May 2018).

Pada 4.  
Samabarang datan owah gingisir,  Nothing ever changes,  Becik kanthi manthenging panembah,  It is better to pray earnestly,  Kawaca wus pandulune,  The direction can be guessed,  Dalane roh winengku,  The path of the soul has already been written,  Nora mokal den hanuhoni,  Following its desire,  Wewarahe wiyoga,  Advice from the ascetic,  Kukusing wilatus,  The goal is focused,  Teguh iman ngegih brata,  A strong faith supported by actions,  Jumbuh lelabuhan ing ngaurip iki,  In accordance with the good deeds done during life in the world,  Lir pagas ing katresnan.  Like a broken love (B.Subono, interview 15 May 2018).

Table 8. Types of Speech Acts (SA) associated with the text of Gerongan Ketawang Sukma Raras, laras pelog pathet barang and Markers

| No | Verbal Speaker | Text of Gerongan Ketawang Sukma Raras, laras pelog pathet barang | Types of SA | Markers |
|----|----------------|-----------------------------------------------------------------|-------------|---------|
| 4.1| Male and female vocalists | Sang Murbengrat pangastawa jati, | Expressive | sang murbengrat |
| 4.2| Male and female vocalists | Kepangeranga ngluluh siku dhendha, | Directive | kepangeranga |
| 4.3| Male and female vocalists | Iladuni sesingepe, | Verdictive | iladuni |
| 4.4| Male and female vocalists | Lumunturing sesaput, marang titah tan pilih janmi, | Directive | lumunturing marang |
| 4.5| Male and female vocalists | Wit manungsa warata, nistahtama campuh, tama campuh, | Verdictive | nistahtama |
| 4.6| Male and female vocalists | Tumekaning mangsa kala, | Assertive | mangsa kala |
| 4.7| Male and female vocalists | Parandene datan ngllegawa pan sisip,temah ginawa yitma, | Verdictive | datan ngllegawa |
| 4.8| Male vocalist | Risang senopati, Miling-miling angupadi, | Assertive | senopati angupadi |
| 4.9| Male vocalist | Tedhak kadya nyairani, | Verdictive | kadya |
| 4.10| Male vocalist | Angrangkul satra sakti, | Directive | angrakul |
| 4.11| Male vocalist | Mengsah tanding ing ngayuda, | Assertive | tanding ing ngayuda |
| 4.12| Male vocalist | Kadya manggalaning ngadilaga, | Verdictive | kadya |
| 4.13| Male and female vocalists | Rasing sukma mokal aetangis, | Expressive | aetangis |
| 4.14| Male and female vocalists | Manuhara sinunggging ngrerepa, | Directive | ngrerepa |

10.33153/glr.v20i1.4365  gelar@isi-ska.ac.id
Male and female vocalists

4.15 Hanalangsa kekenjere, Expressive hanalangsa

4.16 Mamrih bisa rinacut, samubarang, Directive mamrih
tapak ing juti,

4.17 Ramuhun mahambara, Assertive rumuhun
neng prabadinipun,

4.18 Jangkep sinerat ing wedha, Assertive sinerat

4.19 Dedongane janma wantah, Directive mbok menawi
mbok menawi, srana hantuk haksama.

4.20 Samubarang datan owah gingsir, Assertive samubarang

4.21 Becik kanthi manthenging panembah, Directive becik kanthi
kelilinging panembah,

4.22 Kawaca wus pandulune, dalane Assertive dalane
roh winengka,

4.23 Nora mokal den hanuhoni, Directive den hanuhoni
wewarahe wiyoga,

4.24 Kukusing wilatus, Teguh iman ngesthi Commissive teguh iman,
brata, jumbuh lelabuhan jumbuh lelabuhan
ing ngaurip iki,

4.25 Lir pagas ing katresnan. Expressive katresnan

3.4. Identification of Background

The speech participants are: (1) the male and females vocalists, as the verbal speakers (vs); (2) The dancers, as the nonverbal performers (nvp), and (3) the audience, as the target of the speech, acting as the speech partner (sp). The theme is the journey of life. The goal is: self control in the face of death. In the identification of the roles performed by the ten female dancers, it can be seen that nine of the dancers symbolize parts of the body and one dancer is the manifestation of the soul and acts as the controller. All the dancers wear makeup that identifies them as soldiers, and costumes in the design of Dodot Tanggung with a Parang rusak motif on a black background and a blue samparan cloth, and a Gelung sinunggging Groda Mungkur with the same motif and design. The music uses an arrangement of Gerongan Ketawang Sukma Raras, laras pelog pathet barang with a moderate tempo that becomes gradually faster and leads to a mood of tension and conflict, then returns to a dynamic moderate tempo that leads to a decisive, emphatic atmosphere.

In the expression of the pragmatic act in the beksan section, six of the dancers line up in two groups of three behind the other four dancers in the center, with sekar suwun geyolan movements, supported by lines 1, 2, 3, and 4 of verse 1 of the text of Gerongan Ketawang Sukma Raras, laras pelog pathet barang: Sang Murbengrat pangastawa jati, Kepangeranga ngliyeh siku dhendha, Iladuni sesingepe, and Lumunturing sesaput, portraying a soul that surrenders, begging to be kept away from shackles and disaster. All the dancers perform sririk movement to form a triangular formation facing towards the corners, then together perform ngunus panah, menthang panah, srisik movements, to create a prapatan pattern, with one group of four dancers facing another group of four, and the other two single dancers facing each other. They then move sideways (kengser) towards each other, with stabbing gestures, accompanied by the verbal component in lines 5, 6, 7,
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8, 9, and 10 of verse 1: Marang titah tan pilih janmi, Wit manungsa warata, Nistha tama campuh, Tumekaning mangsa kala, Parandene datan nglegawa pan sisip, and Temah ginawa yima, symbolizing that good and evil both exist in every human being, and face each other as enemies. In verse 2, lines 1 to 6: Risang senopati, Miling-miling angupadi, Tedhak kadya nyarirani, Angrangkul satru sekti, Mengsah tanding ing ngayuda, and Kadya manggalan ngadilaga, accompanied by stabbing movements with the dancers’ arrows (tusukan panah), the dancers take up positions of two against one and one against one, spread over four sections and supported by music that is quite fast, depicting the grapple for power that moves towards a climax, between good, symbolizing virtue, and evil, which represents evil desire. The implicature in the expression of the pragmatic act in the beksan, in verses 1 and 2 of Gerongan Ketawang Sukma Raras, laras pelog pathet barang is that every human being really wishes to be a good and honorable person but worldly temptations, encouraged by passion, lead to a huge battle between right and wrong/evil.

In lines 1, 2, and 3 of verse 3: Rasing sukma mokal aternang, Manuhara sinunggging ngrerepa, and Hanalangsa kekenjere, expressed with ngembar panah and memanah movements, the form of visual expression is the climax of the battle between the two groups of dancers, five against five. Four of the dancers from each group then fall to a seated position and the remaining dancers stand face to face, moving closer to each other, depicting the climax in the victory of good that has succeeded in defeating the force of evil passion. Subsequently, in verse 3, lines 4, 5, 6, 7, 8, 9, and 10: Mamrih bisa rinacut, Samubarang tapak ing juti, Rumuhun mahambara, Neng pribadinipun, Jangkep sinerat ing wedha, Dedongane janma wantah mbok menawi, and Srana hantuk haksama, eight dancers, who symbolize passion, sit with bowed heads and repetitive hand movements, usap sampur, with a slow tempo and an atmosphere of sadness, quiet, surrender, hoping for forgiveness.

The other two dancers, who symbolize virtue, carefully watch the restlessness of the evil desires, supported by slow, quiet music. The implicature in the expression of the pragmatic act in the beksan section, in verse 3 of Gerongan Ketawang Sukma Raras, laras pelog pathet barang is that the victory of virtue has the ability to suppress the evil desires and nurture them to become a positive force.

The pragmatic act in the mundur beksan section in lines 1, 2, 3, and 4 of verse 4 of Gerongan Ketawang Sukma Raras: Samubarang datan owah gingsir, Becik kanthi manthenging penambah, Kawaca wus pandulune, and Dalane roh winengku is expressed with the srisik movements of two dancers who come together and sit prostrate before the dancer who represents the human soul. Then the two dancers, who represent virtue, stand up and in a srisik motion, separate and move towards the other groups of dancers, inviting them to stand, then performing encotan and mande panah movements together. This implies that the wise, noble soul wishes the attitude of virtue to display a touch of empathy towards the grievances and turmoil of evil desires, remembering that these two attributes are both present in the human soul. Verse 4, lines 5, 6, 7, 8, 9, and 10: Nora mokal den hanuhoni, Wewarahe wiyoga, Kukusing wilatus, Teguh iman ngesthi brata, Jumbuh lelabuhan ing ngaurip iki, and Lir pagas ing karesnan is expressed with srisik movements to create a tata rakit formation with three groups of three facing back and a single dancer standing in the middle at the front, acting as the leader, at the same time performing ingkyek pendapan movements and ending with lembehana wutuh, supported by dynamic music and ending with Monggang, which is dynamic, commanding, and sacred. The implicature in the expression of the pragmatic act in the mundur beksan section in verse 4 of Gerongan Ketawang Sukma Raras, laras pelog pathet barang implies that the sublimity of the soul is its ability to promote virtue and to repress evil desires, and to position the two wisely to become good deeds that elevate the level of human dignity and carry it safely along the journey towards the afterlife.

The quantitative results of the speech acts found in the verbal text of the Bedhaya Sukma Raras dance show the dominance of assertive speech acts. According to Kreidler, assertive speech acts are a type of utterance that serves to convey information that is believed and known to be based on fact (1998: 183). The conception offered by the choreographer as the basic reference for composing...
the Bedhaya Sukma Raras dance is related to her own personal life as a Muslim artist. There is an indication that the concept in each section of the dance corresponds to an interpretation of the meaning in verses of the Al Qur’an.

Implicature is the meaning of an utterance that is conveyed implicitly, not explicitly. According to Grice, implicature in speech is the inference that arises in the speech. It is understood that the inference cannot simply be drawn conventionally from the meaning of the sentence uttered directly by the speaker but must also take into consideration the context of the environment, including: intonation, kinetic body moves, facial expression, and the place where the communication takes place (in Gunarwan, 2006). The meaning of the maju beksan in tembang Dhandhanggula Tlutur is that in order to strive towards a better life, a person must precede every action with prayer for safety and protection from all the temptations of evil desires. As it is stated in the Qur’an, God says: pray to Me, and I will answer your prayer. Those who are too proud to worship Me shall enter Hell abased (Al Mukmin: 60).

In the beksan section, in Pathetan, laras pelog pathet barang, it is illustrated that in order to begin life, everything must be prepared, arranged properly both physically and spiritually, with great care, to be safe throughout the journey of life. The expression of the beksan in Sindhenan Bedhaya Sukma Raras verses 1 and 2 implies that death is an inevitability for all living creatures and servants of God. Essentially, good and bad deeds during life in the world will determine the joy or suffering in the afterlife. Human beings need to realize that death is an event that should not be feared but must be prepared for through actions, attitudes, physical and spiritual behavior, by avoiding sinful acts and promoting virtue, as a provision to enter into the afterlife.

The beksan performance in verses 1, 2, and 3 of Gerongan Ketawang Sukma Raras is an illustration that every human being essentially wants to be a good and honorable person but worldly temptations accompanied by evil desires lead to a great conflict between right and wrong/evil. In the end, the victory of virtue is able to suppress the evil desires, nurturing and changing them to become a positive force. This corresponds to surah Al-Hadid: 20, which states that life in the world is none other than the delusion of enjoyment, and is reinforced by surah Al-Fathir (35:10), which states that whosoever seeks honor, then to Allah belongs all the honor. To Him good words ascend, and righteous deeds are raised up by Him. And those who plan evil, they will suffer a severe punishment, and the plotting of such people is doomed to fail.

The expression of the pragmatic act in the mundur beksan in verse 4 of Gerongan Ketawang Sukma Raras, laras pelog pathet barang implies that a noble spirit has the ability to promote virtue and suppress evil desires, and position and nurture them both wisely to become a virtuous deed that raises the level of a person’s faith and guides a person safely along the path towards an eternal heaven. This means that human beings endeavor to control their passions and desires and always strive to improve their faith in God. Remembering that in principle, all human beings are the same before God, what differentiates them is only the level of their faith. The following words are taken from the Al Qur’an:

“Rather, seek the reward of the Hereafter by means of what Allah has granted you, without forgetting your share of (pleasure in) this world. And be good (to others) as Allah has been good to you. Do not seek to spread corruption on the earth, for Allah certainly does not like the corruptors (Al-Qasas:77).”

All the twists and turns of life in this world, starting with prayer, preparing the attitude of physical and spiritual behavior, then receiving worldly temptations encouraged by a turmoil of evil desires that can be controlled by goodness and virtue, are reflected in the maju beksan and continue in the beksan, portraying the realm of the microcosm. Meanwhile, the macrocosm is a symbolization of the realm of the hereafter which consists of heaven, the place for the virtuous, and hell, the place for the evil, as a vehicle of compensation for life in the microcosm. The manifestation of life in the hereafter in this performance is contained in the mundur beksan which is symbolized in the high
level of human faith after defeating evil and elevating virtue, leading safely on the path towards heaven.

4. Conclusion

The Bedhaya Sukma Raras dance is a symbol of true harmony in the relationship between the life of the microcosm and macrocosm. The implicature presented by the artist is a concept of the virtues of life that are known and believed will bring safety and happiness in the life of human beings in this world and the next. The steps that people need to take are to always do good deeds and elevate their faith in God. The form of actualization in the realm of the microcosm includes promoting virtue by fighting against evil as the path to enter into the heavenly realm as a way to the highly coveted macrocosm.

In addition, the usual form of a Bedhaya dance is performed by nine dancers, but Bedhaya Sukma Raras is an innovation of the traditional treatment of the Bedhaya dance from the Surakarta karaton and is performed by ten dancers. Nine of the dancers symbolize the microcosm as the manifestation the nine organs of the human body: head, heart, neck, chest, right hand, left hand, right leg, left leg, and genitals. The tenth dancer symbolizes the human soul, which is the center of cipta, rasa and karsa (creativity, feeling, and mind), and controls the journey of the nine organs of the body. This control of the human soul directs the nine organs of the body in their struggle in the realm of the microcosm to do good so that they can enter into the realm of the macrocosm.

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