

## ***Bedhaya Anglirmendhung*, a Sacred Dance at Mangkunegaran: The Study of Aesthetic Authority and Characteristics**

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### **Abstract**

*Bedhaya Anglirmendhung* dance is considered a sacred heirloom in Mangkunegaran. Resembling *Bedhaya Ketawang* in Kasunanan Surakarta Palace and *Bedhaya Semang* in Kasultanan Yogyakarta Palace, both used as symbols of royal power, *Bedhaya Anglirmendhung* has distinct differences. This article aims to describe the presentation style of *Bedhaya Anglirmendhung* in Mangkunegaran to provide insights into its unique characteristics. The research is essential in revealing Mangkunegaran's aesthetic authority in artistic creations, particularly in sacred dances considered as cultural heirloom. Employing a qualitative approach with ethnokoreological methods, a comparative study is used to understand the characteristics of *Bedhaya Anglirmendhung*, showcasing Mangkunegaran's aesthetic authority. The findings indicate that Mangkunegaran's aesthetic authority influences the presentation style of *Bedhaya Anglirmendhung*, executed through policies issued by Mangkunegara VIII and continued by Mangkunegara IX to reconstruct the long-neglected dance. Through this authority, Mangkunegaran can creatively manage its sacred dances, showcasing distinctive characteristics. These characteristics serve to express the identity and prestige of Mangkunegaran as a principality with the authority to oversee its dances.

**Keywords:** *Bedhaya Anglirmendhung*, Sacred dance, Aesthetic authority, Presentation style, Characteristics

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### **1. Introduction**

*Bedhaya* is one of the dance genres that developed in the palaces of Java, especially among the successors of the Islamic Mataram Dynasty (Rahapsari, 2021; Tomioka, 2012). Typically performed by nine or seven female dancers, *bedhaya* holds a special position as it is considered an ancestral creation (Supriyanto, 2001). Furthermore, the dance is closely associated with the legitimacy of royal power, seen as a means to demonstrate authority (Adji, 2016). In this context, *bedhaya* is regarded as an heirloom and consecrated, believed to possess magical-religious powers (Rahapsari, 2021). Consistent with the views of Astuti and Wuryastuti (2012), who argue that *bedhaya*'s existence extends beyond mere performance, serving as an heirloom that signifies the greatness or authority of the king. Supriyadi and Rahapsari (2022) state that *bedhaya* not only fulfills aesthetic value as a performing art but also occupies a significant position as an attribute of royal grandeur. Consequently, *bedhaya* is presented at special and important events in the palace, subject to various normative regulations that must be observed and adhered to (Adji, 2016; Setiawan, 2020).

There are various forms of *bedhaya* dance that have developed in Javanese society. However, two specific *bedhaya* dances, *Bedhaya Ketawang* and *Bedhaya Semang*, are considered the primordial and most sacred (Fernandez, 2004; Rahapsari, 2021; Tomioka, 2022). Both of these *bedhaya* dances are associated with the Kasunanan Surakarta and Kasultanan Yogyakarta Palace, which are successors of the Islamic Mataram Dynasty (Haryanti, 2010). *Bedhaya Ketawang* and *Bedhaya Semang* are believed to be legacies from the third king of the Islamic Mataram Dynasty, Sultan Agung Prabu Hanyakrakusuma. Additionally, these dances are linked to the myth of the ruler of the Southern Sea (Indian Ocean) known as Kanjeng Ratu Kencana Hadisari (Kanjeng Ratu Kidul) (Brakel-Papenhuyzen, 1988; Hostetler, 1982; Tirtaamidjaja, 1967). Based on a review of studies conducted by Tirtaamidjaja (1967), Dewi (2004), and Suharti (2015), both *bedhaya* dances, despite having different presentation styles, share several similarities. These similarities can be observed in the formations used, the number of dancers with each having a specific role, the structure of the performance, costume designs utilizing traditional Javanese bridal attire, and the normative rules that dancers must be pure (not menstruating) and virgin. In relation to the similarities between the two *bedhaya* dances, Hostetler (1982) argues that *Bedhaya Ketawang* and *Bedhaya Semang* are closely connected, both historically and conceptually, even though they

developed in two different regions.

In addition to the two major palaces (Kasunanan Surakarta and Kasultanan Yogyakarta), Pura Mangkunegaran, which is also a successor of the Islamic Mataram Dynasty, has its own *bedhaya* dance. Mangkunegaran is a principality established by R.M. Said in 1757 through the Salatiga agreement. This agreement was made with the aim of resolving disputes between Said, who claimed rights as the heir of the Islamic Mataram Dynasty, and the Kasunanan, Kasultanan, and the Dutch (Ricklefs, 1998). According to the Salatiga agreement, Said was designated as *Pangeran Miji* (a prince with a specific and equivalent position to a duke) with the title K.G.P.A.A. Mangkunegara I at Mangkunegaran (Hendro, 2017). Therefore, Mangkunegara, as a duke, has authority in managing his territory, including overseeing the *bedhaya* dance (Pradjapangrawit, 1990).

The *Bedhaya Anglirmendhung* dance is one of the *bedhaya* dances at Mangkunegaran. A study of several newspapers reveals that the *Bedhaya Anglirmendhung* dance holds a special position. This dance is considered a consecrated heirloom and is presented in significant events such as the *jumenengan dalem* (royal coronation) and *tingalan jumenengan dalem* (commemoration of the coronation) in Mangkunegaran (Ryantei, 2023; Yuniati & Suharsih, 2022). In connection with this, various normative rules must be observed and adhered to during its presentation (Rey, 2022; Sulistyowati & Belarminus, 2022). This is reminiscent of the *Bedhaya Ketawang* dance at the Kasunanan Surakarta and the *Bedhaya Semang* dance at the Kasultanan Yogyakarta, both used as attributes to signify the king's authority (Arnanta, 2023).

Based on information from the above newspapers, it is evident that the *Bedhaya Anglirmendhung* dance has become one of the heirlooms, similar to the *Bedhaya Ketawang* and *Bedhaya Semang* dances. However, the *Bedhaya Anglirmendhung* dance exhibits significant differences from these two *bedhaya* heirloom dances. Differences are apparent in terms of theme, the number of dancers, formations, props, and costume designs. This article aims to describe the presentation style of the *Bedhaya Anglirmendhung* dance at Mangkunegaran to provide insights into its distinctive characteristics. This research is deemed crucial in revealing that Mangkunegaran, as a principality, holds aesthetic authority in the creation or innovation of art, including dances considered as heirlooms and consecrated. The presentation style and continuity of an heirloom dance are determined by the holder of aesthetic authority, allowing for unique characteristics in different times and regions.

## 2. Method

This research is a form of qualitative study with an ethnocoreological approach. Ethnocoreology as a discipline fundamentally stems from anthropology, which emphasizes ethnography as the primary data source. However, despite its origins in anthropology, ethnocoreology differs in its research methods. This aligns with Soedarsono's (2007) view that ethnocoreology can emphasize either field or ethnographic research and non-field research. Pramutomo, Aswoyo, and Mulyana (2016) note that one form of non-field research in ethnocoreology is a literature study. This is particularly conducted for studying dances that are rarely or no longer performed, making ethnographic research less effective. In relation to the research object, this study uses literature study as its main data source.

The comparative study is used to understand the differences that shape the characteristics of the *Bedhaya Anglirmendhung* dance at Mangkunegaran. Through this comparative study, it is hoped to demonstrate the aesthetic authority exercised by Mangkunegaran. In relation to this, a literature study is conducted with the primary data sources being the research on *Bedhaya Semang* dance by Suharti (2015) and *Bedhaya Ketawang* dance by Tirtaamidjaja (1967) and Dewi (2004). These two *bedhaya* dances were chosen because they share similarities with the study's object, occupying a position as heritage *bedhaya* dances. Additionally, video recordings of the *Bedhaya Anglirmendhung* dance performances also serve as primary data sources to understand its presentation style.

## 3. Result and Discussion

### 3.1 *Bedhaya Ketawang and Bedhaya Semang dances are considered sacred dances*

In Javanese society, there are two *bedhaya* dances considered sacred and believed to be heirlooms and the origin of other *bedhaya* dances. These two *bedhaya* dances are the *Bedhaya Ketawang*, considered the origin of *bedhaya* dances at the Kasunanan Surakarta Palace, and the *Bedhaya Semang*, considered the origin of *bedhaya* dances at the Kasultanan Yogyakarta Palace (Fernandez, 2004; Nurhajarini, 2009). Despite developing in two different regions or palaces, these two *bedhaya* dances share similarities. The resemblance is evident in the concept and presentation style, serving as the orientation or foundation for the arrangement of *bedhaya* dances.

This is possible because both regions or palaces fundamentally share a cultural heritage (including dance) rooted in the Islamic Mataram Dynasty.

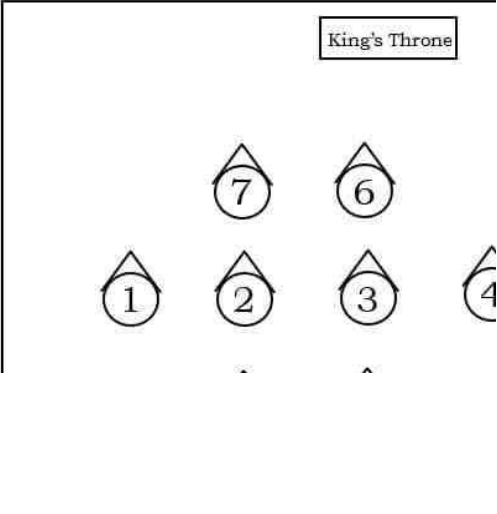
Conceptually, the *bedhaya* dance in the palace is associated with the value of balance or equilibrium based on the perspectives and ideas of Javanese society (Brontodiningrat, 1981; Rahapsari, 2021). The dance is believed to hold philosophical meaning related to the balance of nature (macrocosm) and self-control (microcosm). This is manifested in aspects such as the number of dancers, the roles each dancer plays, formations, etc. (Brontodiningrat, 1981; Pramutomo, 2009; Suharti, 2015). In connection with this, the number of dancers, roles, and formations become characteristics in the presentation style of the *bedhaya* dance. *Bedhaya Ketawang* and *Bedhaya Semang* share similarities in terms of the number of dancers, roles, and formations.

The *Bedhaya Ketawang* dance is performed by nine female dancers, each with a specific role: *batak*, *endhel ajeg*, *jangga*, *apit ngajeng*, *apit wingking*, *dhadha*, *endhel weton*, *apit meneng*, and *buncit* (Tirtaamidjaja, 1967). Similarly, the *Bedhaya Semang* is presented by nine female dancers, each assigned roles such as *batak*, *endhel*, *jangga*, *apit ngajeng*, *apit wingking*, *dhadha*, *endhel wedalan ngajeng*, *endhel wedalan wingking*, and *buntil* (Suharti, 2015). In both of these sacred *bedhaya* dances, two roles are considered significant, namely *batak* and *endhel* (referred to as *endhel ajeg* in the context of Surakarta dance terminology). *Batak* and *endhel* in *bedhaya* dance represent the mind or intellect and carnal desires that need to be harmonized or controlled (Brontodiningrat, 1981).

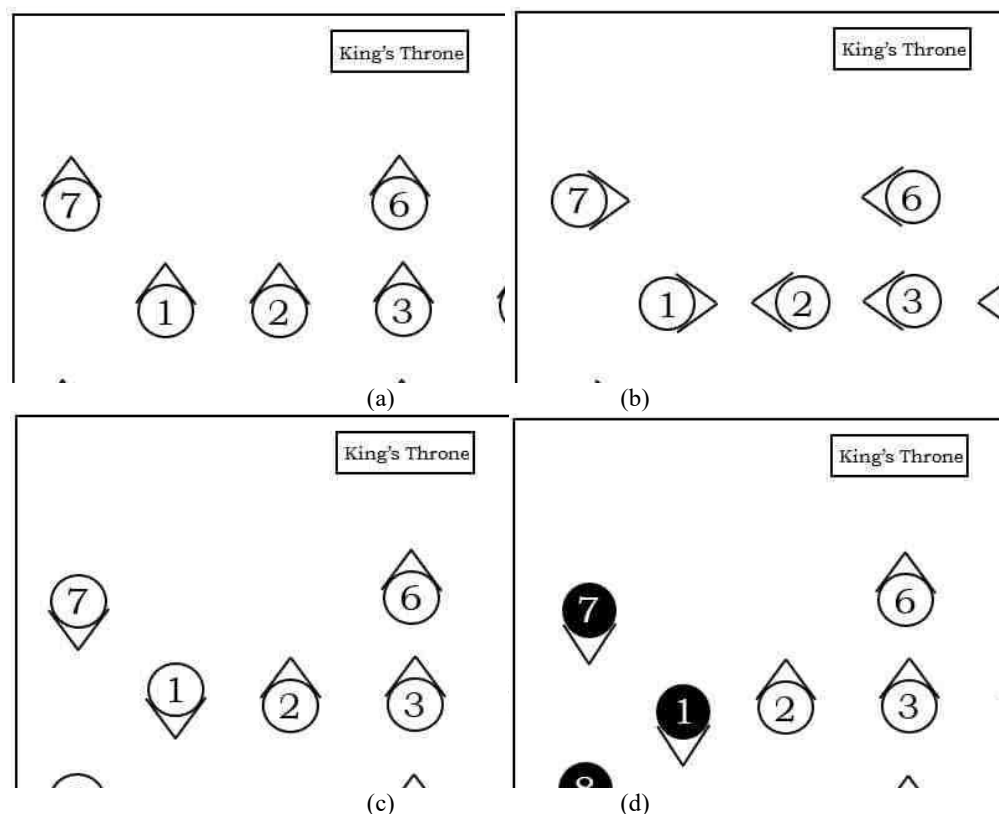
In *bedhaya* dance, there are normative rules that serve as the foundation for arranging formations (referred to as *gawang* or *rakit* in Javanese terminology). These normative rules are established based on the customary practices used in forming *bedhaya* dance configurations. Additionally, the normative rules also draw inspiration from two sacred *bedhaya* dances (*Bedhaya Ketawang* and *Bedhaya Semang*), considered the oldest *bedhaya* dances in their respective palaces (Dewi, 2004; Suharti, 2015). Based on literature reviews from the research of Tirtaamidjaja (1967), Dewi (2004), and Suharti (2015), these two sacred *bedhaya* dances share similarities in their formations. The resemblances are observed in the *rakit montor mabur* or *lajur*, *rakit perangan* or *gelar*, and *rakit tiga-tiga*. *Rakit montor mabur* or *lajur* and *rakit tiga-tiga* are fundamental (basic) formations that are almost always used in the arrangement of *bedhaya* dance (Suharti, 2015).

The *rakit montor mabur* (in Surakarta terminology) or *rakit lajur* (in Yogyakarta terminology) serves as the standard formation in *bedhaya* dance. In this formation, each role is positioned according to predetermined locations to represent the human body (see **Table 1**). The formation includes several variations such as *apit ngajeng* and *apit wingking medali* (changing places), facing each other, *iring-iringan kiwa* (left procession), and a lane with three seated dancers (*jengkeng*) (see **Figure 1**). Suharti (2015) mentioned that *bedhaya* dance in the Kasultanan Yogyakarta is also referred to as *srimpi lajuran*. This is because the nine *bedhaya* dancers can be classified into two groups: four as *srimpi* and five as *lajur*. In *bedhaya* dance, *srimpi* is formed by roles like *apit ngajeng*, *apit wingking*, *endhel wedalan ngajeng*, and *endhel wedalan wingking* creating a square formation. *Lajur* is a longitudinal line formed by five dancers with roles like *batak*, *endhel*, *jangga*, *dhadha*, and *buntil*. This aligns with Pradjapangrawit's (1990) statement that *bedhaya* dance can be interpreted as dancing in a row. Based on this statement, it can be assumed that the *lajur* formation becomes a characteristic of the *bedhaya* dance presentation style.

**Table 1.** *Rakit montor mabur* or *lajur* in the *Bedhaya Ketawang* and *Bedhaya Semang* dances

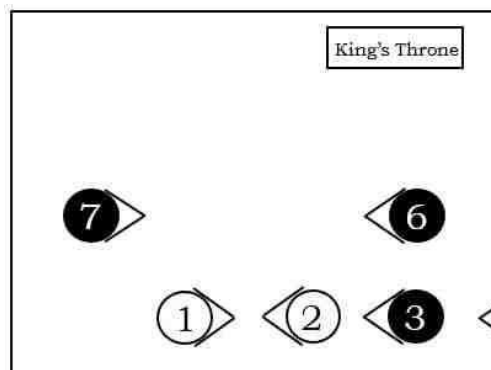
Image of the <i>Rakit montor mabur</i> or <i>lajur</i>	Image Description			
	No.	Roles Names in the <i>Bedhaya Ketawang</i> Dance	Roles Names in the <i>Bedhaya Semang</i> Dance	Meaning of Roles
	1	<i>Endhel Ajeg</i>	<i>Endhel</i>	Desires
	2	<i>Batak</i>	<i>Batak</i>	The head as a representation of the mind or intellect.
	3	<i>Gulu</i>	<i>Gulu</i>	Neck
	4	<i>Dhadha</i>	<i>Dhadha</i>	Chest
	5	<i>Buncit</i>	<i>Buntil</i>	Genital
	6	<i>Endhel Weton</i>	<i>Endhel Wedalan Ngajeng</i>	Right leg
	7	<i>Apit Ngajeng</i>	<i>Apit Ngajeng</i>	Right arm
	8	<i>Apit Wingking</i>	<i>Apit Wingking</i>	Left arm
	9	<i>Apit Meneng</i>	<i>Endhel Wedalan Wingking</i>	Left leg

Source: Sriyadi, 2024

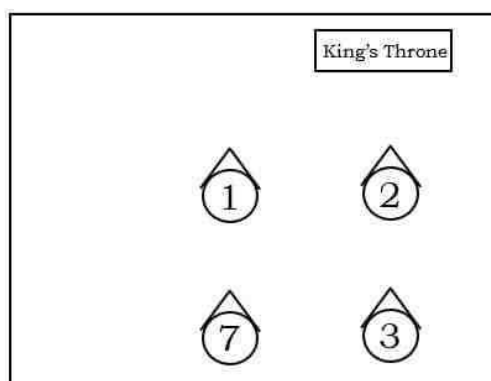


**Figure 1.** *Rakit lajur* variations include (a) *apit ngajeng* and *apit wingking medali*, (b) facing each other, (c) *iring-iringan kiwa*, and (d) *lajur* with three seated dancers (*jengkeng*) in the *Bedhaya Ketawang* and *Bedhaya Semang* dances  
(Source: Sriyadi, 2024).

The *rakit gelar*, known as *rakit perangan* in Surakarta terminology, serves as the climax in the *bedhaya* dance. This section typically reveals the story or essence intended in the *bedhaya* dance. In this formation, choreographers are given the freedom to express the content or theme they want to convey. The freedom in *rakit gelar* leads to a diversity of styles, reflecting the choreographer's interpretation (Suharti, 2015). However, the *Bedhaya Ketawang* and *Bedhaya Semang* dances share similarities in the *rakit gelar* or *perangan*. In these two sacred dances, *rakit gelar* is formed resembling the *rakit lajur*, with the roles of *batak* and *endhel* standing while the others sit (*jengkeng*) (See Figure 2). Beyond depicting the narrative, this section can be interpreted as an expression of balance or equilibrium in the perspective and ideas of Javanese society (Hughes-Freeland, 2009). The balanced warfare between the roles of *batak* and *endhel* in *rakit gelar* illustrates the view and concept of *loro-loroning atunggal* or *curiga manjing warangka* (unity) (Dewi, 2004).



**Figure 2.** *Rakit gelar* or *perangan* in the *Bedhaya Ketawang* and *Bedhaya Semang* dances (Source: Sriyadi, 2024).



**Figure 3.** *Rakit tiga-tiga* in the *Bedhaya Ketawang* and *Bedhaya Semang* dances (Source: Sriyadi, 2024).

The *Bedhaya Ketawang* and *Bedhaya Semang* dances feature the *rakit tiga-tiga* as the conclusion of the core section (*beksan*). This formation holds a profound meaning related to the value of balance or equilibrium (Nurhajarini, 2009). In the *rakit tiga-tiga*, when observed from various angles (front, back, and sides), three dancers will be visible on each side (See **Figure 3**). This is assumed to be the basis for the *rakit tiga-tiga* as an expression of unity (*manunggal*) resulting from a cosmic balance (Suharti, 2015).

The costume designs of *Bedhaya Ketawang* and *Bedhaya Semang* share conceptual similarities. Both sacred *bedhaya* dances feature costumes based on traditional bridal attire worn by women from their respective palaces (Suharti, 2015; Tirtaamidjaja, 1967; Tomioka, 2022). The nine *bedhaya* dancers wear identical costumes, incorporating *kampuhan* attire, *paes ageng* makeup, and *gelung bokor mengkurep* hairstyle. In *Bedhaya Ketawang*, the *kampuh* used has a motif resembling *alas-alasan*, while *Bedhaya Semang* employs a *semen* motif. The *alas-alasan* motif represents the forest, while the *semen* motif symbolizes blossoming plants. Both motifs fundamentally share the representation of nature related to the concept of fertility in the perspective and ideas of Javanese society (Guntur, 2015; Hidajat, 2004; Suharti, 2015).

The structure of the *bedhaya* dance presentation generally consists of three parts: *maju beksan* or *ajon-ajon* (introduction), *beksan* (core section), and *mundur beksan* (closure). In the *Bedhaya Ketawang* and *Bedhaya Semang* dances, the *beksan* section is divided into three sub-sections based on changes in the music (*gendhing*) used. Transitions between sub-sections are marked by the music stopping (*suwuk*) and then the introduction of the next piece (*buka*). In the *Bedhaya Ketawang*, sub-section one uses *Ketawang Pakenira*, sub-section two *Gendhing Semang-semang*, and sub-section three *Ketawang Bebaguse*. In the *Bedhaya Semang*, sub-section one uses *Gendhing Semang Bedhaya Pisowan I*, sub-section two *Gendhing Semang Bedhaya Pisowan II*, and sub-section three *Gendhing Semang* followed by *Ladrang Semang* and *Ketawang Semang*. The music for the *Bedhaya Ketawang* uses the form of *gendhing kemanak*, while the *Bedhaya Semang* utilizes *pradangga* or *gamelan ageng* (gamelan with complete instruments) (Martopangrawit, 1984; Suharti, 2015).



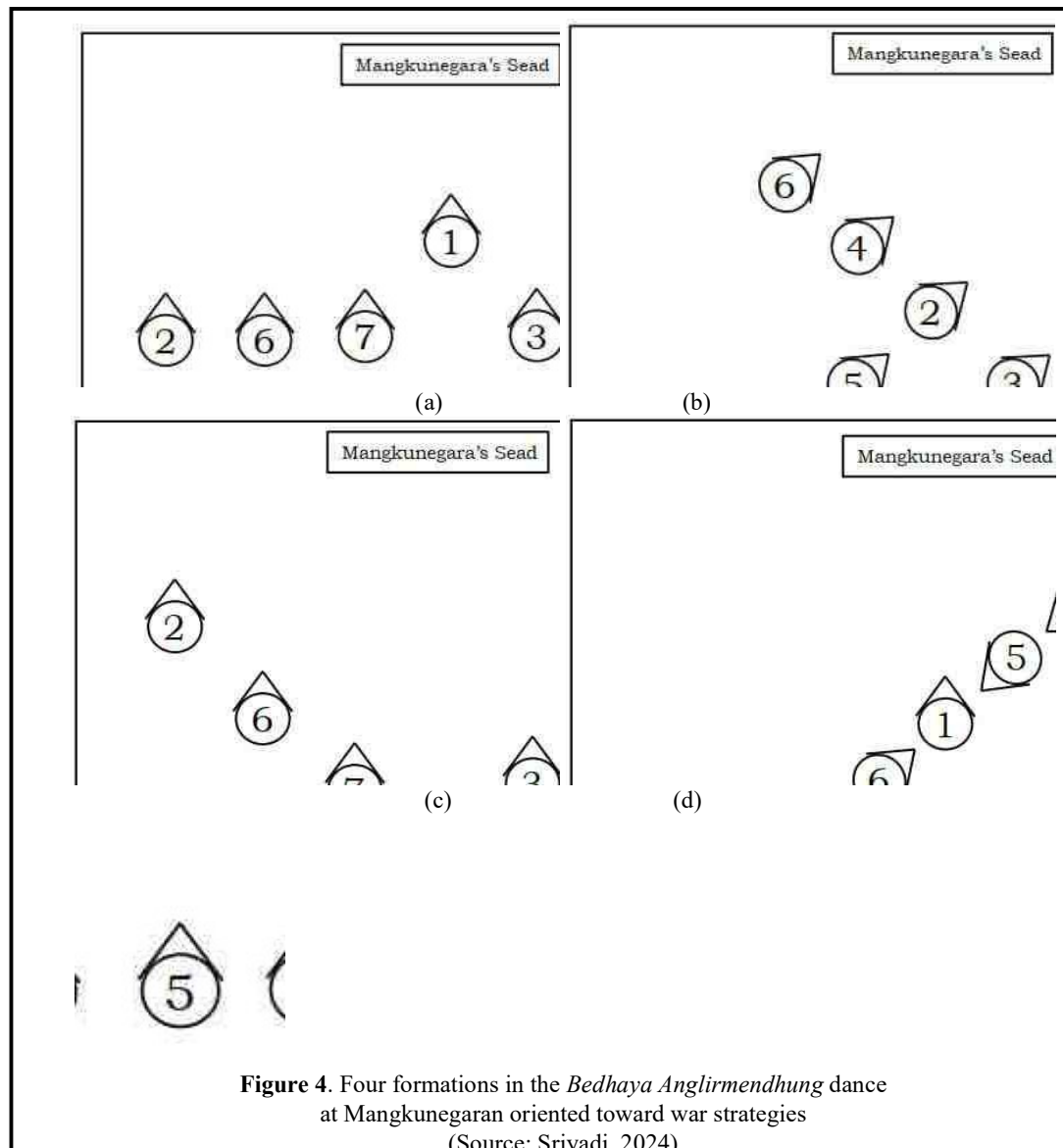
### 3.2 The *Bedhaya Anglirmendhung* as a sacred dance at Mangkunegaran

The *Bedhaya Anglirmendhung* dance is presented at significant events in Pura or Kadipaten Mangkunegaran, such as *jumenengan dalem* (royal coronation) and *tingalan jumenengan dalem* (commemoration of the coronation) (Setiawan, 2020). It is one of the flagship dances owned by Mangkunegaran (Jazuli et al., 2022). *Bedhaya Anglirmendhung* holds a significant position related to the historical background of the establishment of Mangkunegaran (Fawzia, 2023). This dance was created by K.G.P.A.A. Mangkunegara I (R.M. Said) as a monumental dance associated with his struggles during the establishment of Mangkunegaran. The dance narrates Said's struggle against the Company (Netherlands) and Prince Mangkubumi (Hamengku Buwana I) in Kasatriyan Village, Ponorogo (Fananie, 2020). The presentation of the *Bedhaya Anglirmendhung* dance begins with chanting the *Dhandhanggula* song and reciting *Surah Al-Fatihah* as a request for protection and blessings from the Almighty. Additionally, it includes various offerings and features dancers who maintain their status as unmarried or virgins (Prabowo et al., 2007; Wibowo et al., 2023). These facts highlight the sacred and heirloom status of the *Bedhaya Anglirmendhung* dance in Mangkunegaran.

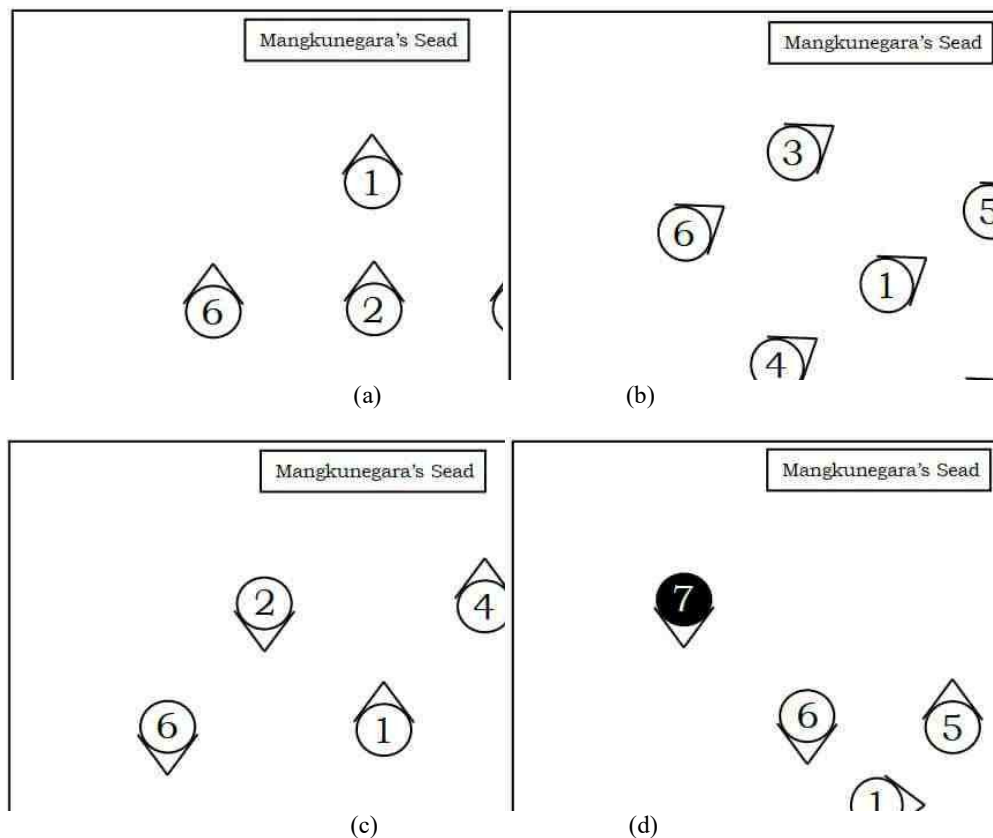
As a *bedhaya* dance owned by a duke, the *Bedhaya Anglirmendhung* is performed by seven dancers. This aligns with the information revealed in the *Serat Kapranatan Nalika Jaman Nagari Dalem Kartasura, Kala Ing Tahun 1655*, stating that a duke is allowed to have a *bedhaya* dance with seven dancers. This rule is in line with the norms established by Sultan Agung Prabu Hanyakrakusuma, indicating that the *bedhaya* dance with nine dancers (*bedhaya sanga*) is only permitted for the king (Pradjapangrawit, 1990). The number nine in the *bedhaya sanga* dance holds profound philosophical meaning and is believed to be the highest number in the Javanese society's perspective, considered to have a superior position and allowed only for the king (Soedarsono, 1997). Therefore, following this norm, the *Bedhaya Anglirmendhung* dance in Mangkunegaran is not performed with nine dancers.

The *Bedhaya Anglirmendhung* dancers each have specific roles, similar to the *bedhaya sanga*, including *batak*, *endhel*, *gulu*, *dhadha*, *buncit*, *apit ngajeng*, and *apit wingking* (Widodo, 1984). The difference in the number of dancers results in the omission of two roles in the *Bedhaya Anglirmendhung* compared to the *bedhaya sanga*. The two roles excluded are *endhel wedalan ngajeng* or *endhel weton* and *endhel wedalan wingking* or *apit meneng*. Regarding the narrative or theme expressed in the *Bedhaya Anglirmendhung* dance, three roles hold significant positions. These roles are *batak*, *endhel*, and *apit ngajeng*, representing R.M. Said, Rangga Panambang, and Patih Kudanawarsa, respectively.

The theme of heroism or struggle expressed in the *Bedhaya Anglirmendhung* dance influences the arrangement of formations (*rakit* or *gawang*) used. The seven dancers in the *bedhaya* dance form formations oriented towards the strategy of arranging warrior formations (*wyūha*), including *garuda wyūha*, *ardhacandra wyūha*, and *cakra wyūha* (Wardhana et al., 2019; Widodo, 1987). *Garuda wyūha* is seen in the formations in **Figures 4a** and **4b**, *ardhacandra wyūha* is seen in the formation in **Figure 4c**, while *cakra wyūha* is seen in the formation in **Figure 4d**. In the *cakra wyūha* formation, the six dancers will walk around the dancer in the middle (*batak*), creating an impression like a rotating wheel. In addition to the four formations mentioned above, there are four more formations: *rakit batak moncol* used at the beginning and end of the core section (*beksan*), similar to *rakit batak moncol* with the *endhel* role in front, a circle with the *batak* role in the middle, and *rakit perangan* or *gelar* (See **Figure 5**). In the *gelar* formation, there are three roles standing while the others sit (*jengkeng*). These three roles (*batak*, *endhel*, and *apit ngajeng*) represent the three characters (R.M. Said, Rangga Panambang, and Patih Kudanawarsa) who play a significant role in the story conveyed in the *Bedhaya Anglirmendhung* dance.







**Figure 5.** Formations used in the *Bedhaya Anglirmendhung* dance (a) *rakit batak moncol*, (b) similar to *rakit batak moncol* with the *endhel* role in front, (c) circle with the *batak* role in the middle, and (d) *rakit gelar* (Source: Sriyadi, 2024)

The *Bedhaya Anglirmendhung* dance employs a *kampuhan* costume design with corrective makeup and coiled hair in a *gelung bokor mengkurep* ornament. The costume design resembles Javanese bridal attire but excludes the use of *paes ageng* makeup. The *kampuhan* used in the presentation of the *Bedhaya Anglirmendhung* dance at Mangkunegaran offers two motif options: *alas-alasan* and *rajah tumbal*. Unlike the widely used *alas-alasan* motif, the *kampuhan* with the *rajah tumbal* motif is specially crafted for the *Bedhaya Anglirmendhung* dance costume design. The main decorative element on the *kampuhan* with the *rajah tumbal* motif is the calligraphy that reads *Allah Hu* (See Figure 6). The meaning behind this calligraphy is that there is no deity but Allah. This motif is based on the *rajah tumbal* notes left by Said, discovered during the reconstruction of the *Bedhaya Anglirmendhung* dance in 1982 by R. Moelyono Sastronaryatmo (Wibowo et al., 2023; Widodo, 1984).



**Figure 6.** Decorative element of calligraphy on the *kampuhan* with *rajah tumbal* motif used in the *Bedhaya Anglirmendhung* dance  
(Source: Sriyadi, 2023)

The *Bedhaya Anglirmendhung* dance incorporates a bow (*langkap*) along with its arrows as a prop. The bow and arrows are arranged in such a way that they are interconnected and used throughout the presentation, except during *sembahan* movements. The use of the bow and arrows as props in the *Bedhaya Anglirmendhung* dance is likely to be connected to the expressed theme (Wardhana et al., 2019). The use of this prop can enhance the expressive power related to martial values, considering the *Bedhaya Anglirmendhung* as a monument to Said's struggle against the Dutch and Prince Mangkubumi when establishing the Pura Mangkunegaran.

The presentation structure of *Bedhaya Anglirmendhung* consists of the *maju beksan* (introduction), *beksan* (core section), and *mundur beksan* (closure). The *beksan* section comprises two sub-sections separated by the cessation of music (*suwuk*), followed by the commencement of the next piece of music (*buka*). The first sub-section of *Bedhaya Anglirmendhung* uses the *Gendhing Kemanak Anglirmendhung Kethuk Kalih Kerep Ketawang Gendhing*, while the second sub-section employs *Ketawang Mijil Asri* (Nartawardaya, 1990). The music used in the first sub-section serves as the orientation for naming this *bedhaya* dance. In the *beksan* section, the first sub-section begins with the *batak beksan*, where the *batak* role dances alone while circling the other six seated dancers.

The arrangement of the music for *Bedhaya Anglirmendhung* is fundamentally based on *Bedhaya Andhuk*. In fact, according to Ishida (2011), based on *Serat Wedhapradangga*, both dances have almost identical music, except for a significant difference in the second sub-section. In the second sub-section, *Bedhaya Andhuk* uses *Ladrang Tebah Jaja*, while *Bedhaya Anglirmendhung* uses *Ketawang Mijil*. *Bedhaya Anduk*, also known as *Bedhaya Gadhungmelati*, was created by Sultan Agung Prabu Hanyakrakusuma. This dance is considered one of the sacred *bedhaya* dances, with its level of sacredness in the hierarchy just below *Bedhaya Ketawang* (Pradjapangrawit, 1990; Supriyanto, 2001).

### 3.3 Aesthetic authority and characteristics of the *Bedhaya Anglirmendhung* dance

As a sacred heirloom dance, the *Bedhaya Anglirmendhung* has significant differences compared to the *Bedhaya Ketawang* and *Bedhaya Semang*. Differences are evident in the number of dancers, the roles of each dancer, formations, props, costume designs, makeup styles used, etc. These differences can be used to highlight the distinctive features of the *Bedhaya Anglirmendhung* dance presentation as a sacred heirloom dance in Pura Mangkunegaran. These distinctions can be observed in **Table 2**, which presents a comparative study of the three forms of heirloom *bedhaya* dances.

**Table 2.** Comparative study of the presentations of *Bedhaya Ketawang*, *Bedhaya Semang*, and *Bedhaya Anglirmendhung* Dances

<i>Bedhaya Ketawang</i> Dance	<i>Bedhaya Semang</i> Dance	<i>Bedhaya Anglirmendhung</i> Dance
The number of dancers is nine people	The number of dancers is nine people	The number of dancers is seven people
Each dancer has a role as <i>batak</i> , <i>gulu</i> , <i>dhadha</i> , <i>buncit</i> , <i>endhel ajeg</i> , <i>endhel weton</i> , <i>apit meneng</i> , <i>apit ngajeng</i> , and <i>apit wingking</i>	Each dancer has a role as <i>batak</i> , <i>gulu</i> , <i>dhadha</i> , <i>buntil</i> , <i>endhel</i> , <i>endhel wedalan ngajeng</i> , <i>endhel wedalam wingking</i> , <i>apit ngajeng</i> , and <i>apit wingking</i>	Each dancer has a role as <i>batak</i> , <i>gulu</i> , <i>dhadha</i> , <i>buncit</i> , <i>endhel</i> , <i>apit ngajeng</i> , and <i>apit wingking</i>
Using the formation of <i>rakit lajur</i> and <i>tiga-tiga</i>	Using the formation of <i>rakit lajur</i> and <i>tiga-tiga</i>	Not using the formation of <i>rakit lajur</i> and <i>tiga-tiga</i>
Having a <i>rakit gelar</i> with a basic pattern similar to the <i>rakit lajur</i> , where the roles of <i>batak</i> and <i>endhel</i> stand while the others sit	Having a <i>rakit gelar</i> with a basic pattern similar to the <i>rakit lajur</i> , where the roles of <i>batak</i> and <i>endhel</i> stand while the others sit	Having a <i>rakit gelar</i> with three people standing, namely the roles of <i>batak</i> , <i>endhel</i> , and <i>apit ngajeng</i>
Using a <i>kampuhan</i> costume design with a motif of <i>alas-alasan</i> (symbolizing fertility)	Using a <i>kampuhan</i> costume design with a motif of <i>semen</i> (symbolizing fertility)	Using a <i>kampuhan</i> costume design with a motif of <i>alas-alasan</i> or <i>raja tumbal</i>
Using the <i>paes ageng</i> makeup	Using the <i>paes ageng</i> makeup	Not using the <i>paes ageng</i> makeup
Not using any weapon props	Not using any weapon props	Using weapons as props, namely a bow and arrows
In the <i>beksan</i> section, there are three sub-sections	In the <i>beksan</i> section, there are three sub-sections	In the <i>beksan</i> section, there are two sub-sections
The <i>beksan</i> section does not begin with <i>batak beksan</i>	The <i>beksan</i> section does not begin with <i>batak beksan</i>	In the <i>beksan</i> section, it begins with the <i>batak beksan</i>
In the <i>beksan</i> section, the dance uses the form of the <i>kemanak</i> composition	In the <i>beksan</i> section, the dance uses the form of the <i>pradangga</i> ( <i>gamelan ageng</i> ) composition	In the first sub-section of <i>beksan</i> , the dance uses the <i>kemanak</i> composition, while in the second sub-section of <i>beksan</i> , it utilizes the <i>gamelan ageng</i>

Source: Sriyadi, 2024

The *Bedhaya Anglirmendhung* dance is performed by seven dancers, while *Bedhaya Ketawang* and *Bedhaya Semang* are performed by nine dancers. This difference arises due to normative rules that regulate the number of dancers in the *bedhaya* dance within the principality and palace. The logical consequence of this difference in the number of dancers leads to variations in the number of roles and formations used.

*Rakit lajur* or *montor mabur* and *tiga-tiga* become standard formations in the *Bedhaya Ketawang* and *Bedhaya Semang* dances. In fact, both of these sacred dances have a *rakit gelar* or *perangan* that is similar to the basic pattern, such as the *rakit lajur*. This is in contrast to the *Bedhaya Anglirmendhung* dance, which does not use *rakit lajur* and *tiga-tiga* in its presentation. The formations used are more diverse, as depicted in **Figure 4** and **Figure 5**. These differences in formations create the characteristic presentation of *Bedhaya Anglirmendhung* in Mangkunegaran, distinguishing it from the two sacred *bedhaya* dances believed to be the origin of *bedhaya* dances in the palace.



**Figure 7.** (a) *Kampuhan* costume design with *semen* motif commonly used in Yogyakarta-style *bedhaya* dance, (b) *kampuhan* costume design with *alas-alasan* motif used in *Bedhaya Ketawang* dance, (c) *Bedhaya Anglirmendhung* dance using *kampuhan* costume design with *alas-alasan* motif, and (d) *Bedhaya Anglirmendhung* dance using *kampuhan* costume design with *raja tumbal* motif  
(Source: Sriyadi's Collection, 2022)

The characteristics of the *Bedhaya Anglirmendhung* dance presentation are also evident in the costume design and makeup used. The costume design and makeup of *Bedhaya Anglirmendhung* are essentially based on *Bedhaya Ketawang*, but do not incorporate *paes ageng*, which is a distinctive feature of Javanese bridal makeup (Supriyanto, 2001). Additionally, differences are observed in the *kampuhan* motif used. *Bedhaya Ketawang* uses *kampuh* with the *alas-alasan* motif, while *Bedhaya Semang* uses a *semen* motif. Essentially, both motifs are related to the concept of fertility. This differs from the *Bedhaya Anglirmendhung* dance, which can use either the *alas-alasan* or *raja tumbal* motif (See Figure 7). The *raja tumbal kampuh* motif is specifically designed for the *Bedhaya Anglirmendhung* dance and is associated with the religious values of the founder of Mangkunegaran. R.M. Said, the founder of Mangkunegaran, is believed to be a religious person and adherent of Islam, particularly Sufism (*Tasawuf*) (Fananie, 2020; Prabowo et al., 2007).

*Bedhaya Ketawang* and *Bedhaya Semang* are associated with the myth of the ruler of the South Sea known as Kanjeng Ratu Kencana Hadisari (Kanjeng Ratu Kidul) (Suharti, 2015; Tomioka, 2022). This connection stems from the belief that the ruler of the South Sea serves as the spiritual partner of the rulers in Java, particularly during the Islamic Mataram Dynasty. The union of this spiritual pair is believed to ensure a strong foundation for the Islamic Mataram Kingdom, as Kanjeng Ratu Kidul is considered the protector of the kingdom and its people (Friend, 2006). Although Mangkunegaran is also part of the legacy of the Islamic Mataram Dynasty, the *Bedhaya Anglirmendhung* dance, as a cultural heritage, does not depict the spiritual partnership between Kanjeng Ratu Kidul and the rulers of Java, as portrayed in *Bedhaya Ketawang* and *Bedhaya Semang*. *Bedhaya Anglirmendhung* is linked to the historical background of the establishment of Mangkunegaran, depicting the



struggle of R.M. Said against the Dutch and Prince Mangkubumi in the Kasatriyan Village, Ponorogo (Setiawan, 2020).



**Figure 8.** (a) Silhouette of *wong telu nunggang rembulan* and (b) three dancers representing R.M. Said, Rangga Panambang, and Patih Kudanawarsa in the *rakit gelar* of the *Bedhaya Anglirmendhung* dance (Source: Sriyadi's Collection, 2022)

R.M. Said had two close friends named Rangga Panambang and Patih Kudanawarsa, who are believed to have played a crucial role in his efforts to establish Mangkunegaran (Ariboyo et al., 2017; Sunarmi et al., 2016). Their friendship began in childhood, particularly during a period of dissatisfaction with the leadership of Sunan Paku Buwana II (Said's uncle) and the presence of the Dutch in the governance system of Islamic Mataram (Hendro, 2017). The closeness between Said, Panambang, and Kudanawarsa is depicted in the silhouette image of *wong telu nunggang rembulan* (three people riding the moon) presented during the *Ruwahan* ceremony in Mangkunegaran. The *Ruwahan* ceremony is used to commemorate the founders and ancestors of Mangkunegaran. In the *Bedhaya Anglirmendhung* dance, the closeness of Said, Panambang, and Kudanawarsa is visualized in the *rakit gelar*, with three dancers standing while the others sit (See Figure 5d and 8).

The *rakit gelar* of the *Bedhaya Anglirmendhung* dance exhibits significant differences compared to *Bedhaya Ketawang* and *Bedhaya Semang*. In the *rakit gelar* of *Bedhaya Ketawang* and *Bedhaya Semang*, the roles of *batak* and *endhel* hold a significant position, symbolizing the intellect and desires or passions that need to be harmonized (*loro-loroning atunggal* or *curiga manjing warangka*). This indicates that *Bedhaya Ketawang* and *Bedhaya Semang* express universal issues in human life, unlike *Bedhaya Anglirmendhung*, which is specifically designed to portray the struggle in establishing Mangkunegaran.

The existence of the *Bedhaya Anglirmendhung* dance in Mangkunegaran has a long history. This dance was created during the reign of Mangkunegara I and was presented to Sunan Paku Buwana IV during the rule of Mangkunegara III, hence it was no longer performed in Mangkunegaran (Prabowo et al., 2007; Pradjapangrawit, 1990). Under the reign of Mangkunegara VIII, the *Bedhaya Anglirmendhung* dance was reconstructed with the aim of restoring its existence in Mangkunegaran. The reconstruction took place in 1981, involving several figures such as R.Ay. Praptini Partaningrat, Moelyono Sastranaryatmo, Soeciati Djoko Soeharjo, and Sunarno. The reconstructed *Bedhaya Anglirmendhung* dance is considered a sacred heirloom in Mangkunegaran (*Pengetan 40 Tahun Jumengdhalem S.I.J. Mangkoenagoro VIII Ing Surakarta*, 1984; Setiawan, 2020).

The revival of the *Bedhaya Anglirmendhung* dance did not occur in a single reconstruction process. In the initial stages of the reconstruction, this dance was performed by three dancers with pistol properties. The reconstruction process referred to *Srimpi Anglirmendhung* at the Kasunanan Surakarta, believed to be a transformation of the *Bedhaya Anglirmendhung* presented by Mangkunegara III. The reconstruction process is thought to have succeeded in the early reign of Mangkunegara IX, involving the dance artist S. Ngaliman Condopangrawit. In the final result of this reconstruction, the *Bedhaya Anglirmendhung*

dance was performed by seven dancers with bow and arrow properties (Prabowo et al., 2007; Widodo, 1984).

The revolutionary independence seems to have a significant impact on the existence and continuity of the monarchy system in Indonesia. Mangkunegaran lost its power, becoming merely a cultural center (Sunarmi et al., 2016). Recognizing this position, Mangkunegara VIII sought to maintain its existence through the Javanese cultural space by reviving the distinctive culture of Mangkunegaran, particularly through performing arts (Wardhana et al., 2019). In connection with this, one of Mangkunegara VIII's actions was an attempt to revive the *Bedhaya Anglirmendhung* dance, believed to hold profound meaning and be a legacy from the founder of Pura Mangkunegaran (Fawzia, 2023). This policy was then continued by Mangkunegara IX, resulting in the realization of the *Bedhaya Anglirmendhung* dance as it is today (Prabowo et al., 2007).

The kingdoms in Java preserve and develop complex arts such as dance, drama, and music. They are categorized as cultural elites with the authority to control symbolic capital in society, encompassing religion, philosophy, art, and literature (Fawzia, 2023). The king, as the highest authority, has the right to determine the function and form of dance related to the aesthetic values it possesses (Prihatini, 2017). Pramutomo (2009) stated that those with legal, rational, and/or charismatic authority (such as kings, dukes, etc.) have aesthetic authority, giving them the power to determine creations or innovations in the arts. Therefore, Mangkunegaran, as a principality and one of the successors of the kingdom in Java (Islamic Mataram), holds aesthetic authority to manage its arts. This authority also involves determining creations or innovations in *bedhaya* dance, considered as a sacred cultural heirloom in Mangkunegaran.

The aesthetic authority in determining the creation of *Bedhaya Anglirmendhung* dance as a cultural heirloom is related to the hierarchical policies of Mangkunegara, who holds the pinnacle of social status in Mangkunegaran. This authority was exercised by Mangkunegara VIII and continued by Mangkunegara XI with the assistance of several artists. The modern and open leadership styles of Mangkunegara VIII and XI had a significant impact on the aesthetic authority, including the selection of trusted artists for the reconstruction of *Bedhaya Anglirmendhung* dance (Setiawan, 2020; Wardhana et al., 2019). Through these artists, the *Bedhaya Anglirmendhung* dance could be revitalized. Therefore, artists play a crucial role as the vanguard in the creation of art.

The aesthetic authority exercised by Mangkunegara is evident in his policies in determining the number of dancers. Initially, during the early stages of reconstruction, the dance was presented by three dancers and later changed to seven dancers. The change in the number of dancers is certainly accompanied by changes in the formations used. It means that Mangkunegara has the authority to determine the number of dancers and the formations used. With Mangkunegara's approval, the artists creatively adjusted the formations due to the change in the number of dancers. This is also apparent in his policies on determining the dance music, especially in the second sub-section of *beksan*. In the reconstruction process, the music for the second sub-section of the dance was not found, and it was subsequently created by Martopangrawit. Besides determining the number of dancers, formations, and dance music, aesthetic authority is also evident in creating the props and costume designs used in the *Bedhaya Anglirmendhung* dance.

#### 4. Conclusion

The aesthetic authority wielded by Mangkunegara has an impact on the presentation style of *Bedhaya Anglirmendhung* dance in Mangkunegaran. Through this authority, Mangkunegara has the right to determine creations or innovations, especially in sacred dances considered as cultural heirlooms. This distinction sets *Bedhaya Anglirmendhung* apart from *Bedhaya Ketawang* and *Bedhaya Semang*, making it a sacred dance with significant differences in Mangkunegaran. These differences contribute to the distinctive characteristics of the presentation style of *Bedhaya Anglirmendhung* in Mangkunegaran. With these characteristics, it can be used to showcase the identity and prestige of Pura Mangkunegaran as a principality with the authority to manage its dances.

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