

## **GOLEK AYUN-AYUN DANCE AS A REALIZATION OF JAVA PHILOSOPHY IN A HERMENEUTIC PERSPECTIVE**

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### **Abstract**

This article aims to see the *Golek Ayun-Ayun* dance as a manifestation of Javanese philosophy from a hermeneutic perspective. The way of writing is by interpreting the *Golek Ayun-Ayun* dance performance elements, starting from elements of dance movements to elements of clothing. The results of this writing indicate that the *Golek Ayun-Ayun* dance is a dance that is not staged for entertainment only, but this dance has a Javanese philosophical meaning from movement, clothing, to decoration. The manifestations are: (1). The *Sembahan* movement (forward beksan) with the position of joining the hands and thumbs affixed in front of the chest is a symbol of greeting horns to God, the Sultan, and the guests so that the attitude of this dance is to maintain good manners, tolerance, and respect for others. (2). The batik cloth of the parang rusak with the gurdha machete motif is a symbol of adoration. (3). The *Jamang Elar* decoration is a headband given a variety of *menthog* feathers as a symbol of a girl in bloom. *Golek Ayun-Ayun* dance has excellent characteristics (high quality) and many layers of meaning.

**Keywords:** *Golek Ayun-Ayun* dance, meaning, Javanese philosophy

### **INTRODUCTION**

Yogyakarta-style classical dance is one of the Javanese cultural heritage that contains very high philosophical and aesthetic values. The philosophy contained in classical dance in the Yogyakarta style embodies the philosophy of the Keraton Yogyakarta, the philosophy of life of the Javanese people, and the character of the Javanese people, so that this classical dance cannot be considered merely a traditional art. This differentiates Yogyakarta-style classical dance from other types of dance which are only performed as entertainment. The audience must have a basic knowledge of the history of the Islamic Mataram kingdom and the Yogyakarta Sultanate to interpret a classical dance style in Yogyakarta. The philosophical values and meanings of classical dance in the Yogyakarta style are complex and noble, so it requires an interpretive technique to understand the dance work.

Yogyakarta-style classical dance dates back to the days of the Islamic Mataram kingdom (1587-1755). Javanese traditional dance that existed in the era of the Islamic Mataram kingdom is a form of the acculturation process between local Javanese culture and Hindu-Buddhist influences. The influence of Hinduism started from the government of the Hindu Mataram kingdom (717-929). In contrast, the influence of Buddhism started from the reign of Wangsa Syailendra, who ruled Sriwijaya from the islands of Sumatra and Central Java since 752. The Javanese people integrated and developed Hindu, Buddhist, and Islamic religions. with the wisdom of local Javanese culture, resulting in its own religious concept, namely Javanese Hinduism. This Hindu-Buddhist influence can be seen in the reliefs of Javanese temples ancient Javanese inscriptions from the IX to XI centuries. The types of make-up and jewelry for traditional Javanese dancers are also influenced by Hindu-Buddhist culture.

The clothes and the way of wearing make-up did not change during the influence of Islamic culture, so the Golek Putri dance clothes also did not wear long-sleeved clothes.

On February 13, 1755, with the Giyanti Agreement, the Mataram kingdom had to be divided into two regions, namely the Yogyakarta Sultanate and the Kasunanan Palace. The Dutch authorities terminated the Giyanti agreement in Java to diminish the power of the Mataram kingdom, which experienced a dispute between the royal family, namely between Paku Buwana II and his younger brother Pangeran Mangkubumi. Pangeran Mangkubumi then held the title Sultan Hamengkubuwana I and became the first king of the Yogyakarta Palace. In 1756. The division of the Mataram kingdom resulted in splitting dance styles into two, namely classical dance in Yogyakarta style and classical dance in Surakarta style. Yogyakarta dance still preserves a style that has existed since the New Mataram era, so it is often referred to as Joged Mataram. Meanwhile, Surakarta dance is a new style created in the Kasunanan Surakarta Palace after the Giyanti Agreement.

A classical dance dancer in Yogyakarta style is required to achieve dancing skills with taste and appreciation to deepen his soul. Two things are very important and need to be understood seriously to perfectly present the performance of classical dance in Yogyakarta style, namely understanding the basic philosophy of Joged Mataram and its character (Sutiyono, 2013: 310) and then perfecting his dance technique skills.

In the past, classical Yogyakarta-style dance was only taught and performed inside the walls of the Yogyakarta Palace and was only danced by reliable court dancers. However, on August 17, 1918, a classical Yogyakarta-style dance was introduced outside the palace walls. Classical dance in the Yogyakarta style has become increasingly open to the general public. Moreover, classical Yogyakarta-style dance is used as curriculum material in schools.

## DISCUSSION

*Golek Ayun-Ayun* dance is one of the Golek Putri dance works. Golek Putri dance is an institutionalization of Yogyakarta-style classical dance and a female singles dance created during Sultan Hamengkubuwana VII. Sultan Hamengku Buwana VII appointed KRT Purbaningrat or Putra Gusti Pangeran Suryamataram (1865-1949), a dance figure, to become the leader of the institutionalization of dance, karawitan and tembang arts at the Yogyakarta Palace. KRT Purbaningrat was inspired by the performance of the Golek Putri dance and is known as the creator of the Golek Putri Lambangsari dance, in addition to other dance works, such as Beksa Kethek, Cantrik, Raja Rasekso, and others.

Golek dance is considered a unique form of culture because this type of dance is a combination of court culture and folk culture. This Golek dance does not originate from the palace but is born outside the palace walls, that is, in the community, the supporters of the singer group. After being brought into the court, the Golek dance underwent several changes. First, Golek dance becomes a single dance form and is not part of Langendriyan or any other dance form. Furthermore, the Golek dance is danced by women who are not singers. This is related to the incident about one of the daughters of Sri Sultan Hamengkubuwana IX, who received permission from her father to learn the Golek dance and become a dancer in the Golek dance. Since this incident, the public's view of the Golek dance has also changed to a positive one so that it is no longer associated with the image of the singer or street dancer, who is often referred to as *ledhek*. Then, the Golek dance became more famous as the designation *Beksan Golek*, indicating a status change as a classical dance.

Judging from the name "Golek," this type of dance was inspired by the meaning of the word "golek". The word "golek" in Javanese has two implications. First, the word "golek" means "to seek" in Javanese. Searching in the Golek Putri dance context is looking for the dancer's personality. Second, the word "golek"

refers to the wooden puppet show made of wood displayed at the end of the *purwa* leather puppet show. The performance of wayang golek as the closing of the shadow puppet show has the intention and purpose of allowing the audience to make conclusions and look for good things to imitate and apply in their respective lives. This second implication can be applied in the early appearance of Beksan Golek, which at that time was presented as a closing show.

Golek dance institutionalization depicts a young woman growing up who likes to dress up, groom, and decorate herself so that the dance movements are happy, cool, and lively. The Golek Putri dance movement is divided into three as follows.

1. *Maju Gendhing (Maju Beksan)*: This initial section begins with a prayer movement to show respect for the Sultan and the guests who come. This worship also implicitly shows gratitude to God Almighty.
2. *Jogedan (Inti Beksan)*: The center is filled with movements depicting an adult girl who is making decorations to look beautiful and attractive to men.
3. *Mundur Beksan*: The final section ends with a sitting movement or stage precepts and prayers and molds. This prayer was carried out to ask the audience to say goodbye. Examples of the typical movements of the Golek Putri dance are movements that depict a girl wearing powder in a mirror, wearing a bun, wearing a plume, wearing a belt, etc. Golek dance also depicts a girl or woman who *nggoleki* (looking for) her identity towards maturity.

*Golek Ayun-Ayun* dance was created in 1976, by the late K.R.T. Sasmintadipura (1929-1996) or more familiarly known as Rama Sas. Rama Sas is a dance expert, teacher, choreographer, even dubbed as the only dance master (maestro) who preserves and develops Yogyakarta-style classical dance and strives to make Yogyakarta-style classical dance always in demand by the public. Rama Sas lived during the reign of Sri Sultan Hamengkubuwana VIII, IX, and X.

Rama Sas was an apprentice to a palace dancer at 13, to be precise, in 1942. Rama Sas was taught by several dance teachers from the Yogyakarta Palace, namely, R. Atmasemedi, GBPH Pujakusuma, and KRT Purbaningrat. Rama Sas has created more than one hundred classical dances from Yogyakarta style, both male and female singles, and pair dances. So Rama Sas is always asked by the Yogyakarta Palace to arrange the dance if there is a need for ceremonial events or just entertainment.

He is also the forerunner of the Sasminta Mardawa Beksa Pamulang Foundation (YPBSM) founded in 1962. Then in 1976, Pamulang Beksa Ngayogyakarta was added because the public's interest in becoming a dancer was greater, and it was necessary to add another forum. In 1992, the two foundations were merged under the name Pamulang Beksa Mardawa Budaya Foundation. Subsequently, in 1998, the dance foundation became the Sasminta Mardawa Beksa Foundation (YPBSM) or called Pujokusuman. YPBSM was held in Pendapa nDalem Pujokusuman. This dance studio is open to the public so that the classical dance style of Yogyakarta, which was only taught in the palace environment, can be studied by the general public; even today, foreigners can also join this studio. All dance material taught is classical dance work in Yogyakarta style created by Rama Sas.

The *Golek Ayun-Ayun* dance accompanied by a piece of *Ayun-Ayun ladrang* tells the story of a young woman growing up. In its presentation, the flow of the *Golek Ayun-Ayun* dance is divided into three parts, namely 1) *Maju Gendhing*, 2) *Jogedan*, and 3) *Mundur Beksan*. The *Maju Gendhing* section begins with the prayer movement in a stage (sitting) position. Then the movements at the core of *Beksan*, are *thinthingan*, *kicatan*, *muryani* dress (*atrap jamang*), *pipilan / miwir rikma* (hair combing), *sabetan*, gouty molds, *nggrudha*, caste *asta pendhapan*, joints (*singgetan*), *tasikan* (powder), *aburan*, *lampah kanggeg*, *atrap cundhuk* (wearing a bun ornament), *gobyogan*, folding elephant *ngoling*, *ulap-ulap*, *kicat*, and *atrap slepe* (wearing a belt).

In *Mundur Beksan*, a movement describes the end of a dance, namely worshipping in the precept position (sitting), and *kapang-kapang* (walking) to ask goodbye. *Golek Ayun-Ayun* dance clothing is traditional Javanese clothing as follows: (1). *Jarik* / Fabric *Batik Parang Broken*, (2). *Stagen*, (3). Velvet vest shirt with border, and (4). *Sampur/Sondher Cinde*. The accessories used by the *Golek Ayun-Ayun* dancers are: (1). *JamangElar*, (2). *Godheg*, (3). *Sumping*, (4). *Subang Ronyok*, (5). *Slepe*, (6). Necklace Date (stack three), (7). Bun with *Sinyong*, (8). *Ceplok Jebehan*, (9). Complicated, (10). *Cundhuk Jstik* and *Cundhuk Menthul*, (11). The Cana Bracelet and Ring, and (11). Shoulder Straps. Overall, the clothes and make-up for the dancers of the *Golek Ayun-Ayun* dance have a meaning as a symbol of life and contain norms that serve as guidance for girls or women in particular and society in general.

Paul Ricoeur directs hermeneutics to the interpretation and understanding of texts. In Ricoeur's perspective, hermeneutics is a study to reveal the objective meaning of texts with a space and time distance from the reader. According to his work, *De l'interpretation* (1965), Paul Ricoeur explains interpretation, namely the interpretation of certain texts, or signs, or symbols, which are considered as text "and" the main task of hermeneutics is on the one hand to seek internal dynamics that govern the structural work in a text, on the other hand looking for the power possessed by the work of the text to project itself outward and allow the 'thing' of the text to come to the surface ". We must understand what a text is to interpret a particular text, sign, or symbol which is considered as text. What this means is "the interpretation of the linguistically determined expressions of life". All activities of human life are related to language. Moreover, all art forms displayed visually are also interpreted through language.

According to Ricoeur, language is expressed in the form of symbols, and experience is also read through statements or expressions of symbols so that Ricoeur defines

symbols as signifying structures in which they contain a direct meaning, as well as other indirect meanings. When applied in semiotic terms, direct meaning is called denotation, while indirect meaning is called connotation. The interpretation of symbols generated from language is an attempt to explain hidden meanings. Symbols or words in language contain various meanings. Moreover, there is also figurative language. The purpose of hermeneutics is to remove the mystery in a symbol and explain the real meaning so as to reduce the diversity of meanings of symbols.

Here are three stages of understanding a text from Ricoeur's perspective in his book *The Interpretation Theory: Discourse and the Surplus of Meaning*. These steps ranging from "appreciation of symbols" to the level of the idea of "thinking from symbols" can be explained as follows.

- 1) The symbolic step or understanding of symbols.
- 2) Giving meaning by symbols and careful "digging" of meaning.
- 3) A philosophical step, which is thinking using symbols as the starting point.

These three steps are related to the steps of understanding language, namely the semantic, reflexive, and ontological steps. The semantic step is understanding at the level of pure language, reflexive understanding at a higher level, approaching ontology, while ontological understanding is understanding at the level of the existence of meaning itself.

However, the types of text that are interpreted are various, for example, literary and non-literary texts. So the hermeneutic process must also differentiate according to the type of text to be interpreted. According to Ricoeur, the hermeneutic process is as follows.

- 1) The text must be read with seriousness, using a sympathetic imagination.
- 2) A hermeneut must be involved in the structural analysis regarding the purpose of presenting the text, determining the signs contained in it before being able to reveal the deepest meaning, and before determining the reference, as well as the

context of the significant signs in the text. Only then can the hermeneut provide some hypothesis.

- 3) Third, hermeneut must see that everything related to meanings and ideas in the text is an experience of non-language realities.

In this paper, we try to apply Paul Ricoeur's hermeneutic theory in the interpretation of a dance work, namely the *Golek Ayun-Ayun* dance. Symbols in dance are manifested in body movements or choreography, fashion, and decoration. Text in a dance work is the name of the dance, choreography, clothing, and decorations.

Hermeneutic Analysis of the name *Golek Ayun-Ayun* Dance. (1) Symbolic steps or understanding of symbols: This stage begins with understanding the word "*Golek Ayun-Ayun*", which is the word "golek" which means "to seek" and the word "ayun-ayun", which is taken from the name of the accompaniment of gending ayun-ayun. (2) Giving meaning by symbols as well as careful "digging" of the meaning: The word "golek" means a Golek dancer who "looks for" teak ditri, and the image of a puppet show that acts as an ambassador for messages to the audience of wayang purwa performances to make conclusions and nggoleki (looking for) good things to apply in life. (3) A philosophical step, which is thinking using symbols as the starting point. The philosophical meaning contained in the name *Golek Ayun-Ayun* dance is to seek identity towards adulthood and seek for yourself the good things as a guide for life.

### Choreography

- (1) *Sembahan*I (forward beksan) is the position of joining the hands with the thumbs placed in front of the nose, while the other fingers are forward. This is a symbol of respect for the Sultan or to be grateful to God.
- (2) *Sembahan* I (backward beksan) is the position of joining the hands with the thumbs placed in front of the nose, while the other fingers are forward. This is a symbol of asking the audience to leave.

- (3) *Tasikan* is right hand movement that touch and drag it on left hand with hand right in position ngithing and left hand in the ngruji position. This is a symbol of a girl growing up that powdered for beautify yourself.
- (4) *Miwir rikma* is movement nimble with right and left hand ones down and up in turn on front of the right body. This is a symbol of a girl growing up who is combing hair to beautify yourself.
- (5) *Atrap* Jamang is movement with flexibility right and left hand ones in turn turn on around the ear. This is a symbol of A girl growing up who is installing jamang, a kind of crown.
- (6) *Atrap cundhuk* is movement with flexibility right hand and arm and left which is in turn up and down all around ear. This is a symbol of a girl growing up who is wearing decorations bun to beautify yourself.

### Fashion

- (1) *Kain batik parang rusak* is *kain batik parang gurdha*. Jarik or cloth with the motif of a white gurdha machete. This is a symbol of this finger is a symbol of purity which is indicated by the purity shown.
- (2) *Baju Rompi Bludru* dan *border* is kebaya from the velvet this black is embroidered with gold thread. This is a symbol of be it girl or woman have a personality which is as smooth as cloth velvety and exuding rays of elegance.
- (3) *Sampur/Sondher Cinde* is long scarf the red one worn or wrapped around on the waist. This is a symbol of communication symbol between dancers and spectators. Girl or woman can establish social relationships with fellow inside living in society.

### Decoration

- (1) *JamangElar* is the headband given menthog feather decoration. This is a symbol of symbol of girl being bloom or spread wings. To achieve goals. Gold color on the dial has meaning majesty.
- (2) *Godheg* is curved shape to the back direction as hair replacement. This is a symbol of

symbol of Humans have to know its origin from where and where Gotta go. Human hope to return to origin with perfect, and the conditions have to turn my back worldliness.

- (3) *Sumping* is Sumping Over the ear ornament, made of gold colored metal, at the bottom given combination hanger roses, magnets and cananga formed like that strand called roncen sritaman. This is a symbol of clarify hearing, soften up an influential voice bad for emotions, and learn lessons from what that is heard.
- (4) *Subang Ronyok* is decoration worn on the ears. This is a symbol of The shape of the earring luminous contains meaning increasing human knowledge through the light of life and hope in its creation something immortal.

Apart from the four elements above, the *Golek Ayun-Ayun* dance has a Joged Mataram philosophy as well. To interpret the Joged Mataram philosophy in the *Golek Ayun-Ayun* dance, it is necessary understand the character of the people of Yogyakarta which consists of sawiji, greged, sengguh, and ora mingkuh attitudes. This attitude is a guideline for Javanese life. Moreover, in the past, the Javanese required children to learn dance in order to get ethics and etiquette, so people's attitudes would become polite. Thus, the attitudes of dancers in the *Golek Ayun-Ayun* dance reflect a series of exemplary Javanese attitudes as well as Javanese educational values.

## CONCLUSION

*Golek Ayun-Ayun* dance is a dance that is not performed just for entertainment, but this classical dance has a philosophical meaning from movement to clothing, and the development of the dance is related to the history of the Yogyakarta Palace. *Golek Ayun-Ayun* dance has excellent characteristics (high quality), and many layers of meaning. This dance contains the meaning of respecting God, Sri Sultan, and guests, so the attitude of this dance is courtesy, tolerance, and respect for others. This dance depicts a girl growing

up who likes to dress up and groom herself. The accompaniment and tempo of the piece *Ayun-Ayun* are more agile and have a happy atmosphere compared to other types of classical dance in the Yogyakarta style. This dance has the meaning of the philosophy of life, namely making conclusions and looking for good things to imitate and apply in everyday life so that the girl in the *Golek Ayun-Ayun* dance is also described as someone who is looking for her identity to move adult. No less important, this dance contains elements of the Joged Mataram philosophy, namely sawiji, greged, sengguh, and ora mingkuh. From the performance of the *Ayun-Ayun Golek* dance, we get a lot of very high symbolic and philosophical meanings about human life, Javanese philosophy, and the character of the people of Yogyakarta, which are embodied in the Joged Mataram philosophy.

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