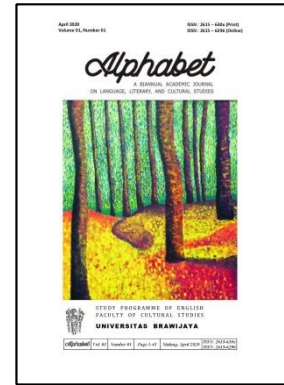


ALPHABET

<http://alphabet.ub.ac.id/index.php/alphabet>



Prabu Brawijaya Spiritual Characteristics in *Tari Brawijaya*

Andika Putra Pradana
Scarletina V. Eka

Alphabet / Volume 03 / Number 01 / April 2020, pp. 36 - 41
doi: 10.21776/ub.alphabet.2020.03.01.05, Published online: April 2020

How to cite this article :

Pradana, A.P. & Eka, S.V. (2020). Prabu Brawijaya spiritual characteristics in Tari Brawijaya. *Alphabet*, 03(01), 36-41. doi: 10.21776/ ub.alphabet.2020.03.01.05.

Prabu Brawijaya Spiritual Characteristics in *Tari Brawijaya*

Alphabet ©2018, by Study Program of English, Faculty of Cultural Studies, Universitas Brawijaya

ISSN: 2615-630X (print)

2615-6296 (online)

Vol. 03, No. 01

Andika Putra Pradana ¹
Scarletina V. Eka ²

Abstract

Dance, in particular, demonstrates a semiotic process. This happens in dance when choreographic signs, such as ritualistic, magical, or religious movement expressions, are encoded. Dance "interprets" the world, and the choreographic sign exposes its object. Dance movement also serves as a point of convergence for various codes that the choreographer wishes to convey. This research focused on Tari Brawijaya, an iconic dance of Universitas Brawijaya, and attempted to examine the meaning of the king's movements (*kiprah*) in it. This is a dance created to represent Universitas Brawijaya. Descriptive qualitative was used to provide a detailed explanation of the meaning of the movement. Pierce's triadic model was used to analyse the king's movements in Tari Brawijaya. The result of the study shows there are eleven movements done by the king in Tari Brawijaya including *Adeg Grudha, Lumaksana Njajag, Sabetan, Ulap- ulap, Ogek lambung, Udal Rikma, Laku telu, Besut, Kibar sampur, Penthangan, Adiraga*. In addition, the meaning of each movement of the king depicts his spiritual characteristics. Those spiritual characteristics are brave, strong, powerful, wise, authoritative, making decisions wisely, and a leader who can provide help and enlightenment to others. We suggests to the future researcher to conduct a similar study about the semiotic meaning of Tari Brawijaya by analysing the other aspects of the dance, such as costume, music, and make up, or the other characters.

Keywords:

Semiotic, Triadic model, Dance movement.

Culture is the result of human creation which is formed evolutionarily (slowly almost unconsciously), from imperfection to perfection. The results of human work are expressed in various forms and passed down from generation to generation. An art is one of the cultural products, which cannot be separated from human life and the society, which is one of the elements contained in the culture (Ginting, 2016).

One form of culture is dance art, Soedarsono (2010) defined dance as the expression of the soul through beautiful and rhythmic movements. Blanariu (2013)

explained that dance is a combination of signal and symptom, but it also acquires symbolic characteristics. Dance, in particular, reveals a semiosis-specific process. This occurs in dance when choreographic signs, such as in ritualistic, magical, or religious expressions of movement, are encoded. Dance movement is also a point of intersection for various codes that the choreographer would like to convey, such as social, esthetical, (re)presentational, theatrical, and choreographic ones, and thus it takes on a symbolic character as a partially objectivated and conventionalised expression structure.

¹ Universitas Brawijaya, Malang. Email: andikapradana@student.ub.ac.id

² Universitas Brawijaya, Malang. Email: scarletina@ub.ac.id

This study will be focused on Tari Brawijaya which is an iconic dance of Universitas Brawijaya and tries to scrutinise the meaning of its movements. This is a dance that is made as a symbol of Universitas Brawijaya. This dance reflects the unity of Nusantara (former Indonesian archipelago) under the government of Raden Wijaya/Prabu Brawijaya. It portrays Prabu Brawijaya through the expression of beautiful movements in every rhythm of it, the portrayal of the character through emotion, tough movement, and wisdom and gentleness is the identity of “Tari Brawijaya” (Prasetya UB, 2020). This theatrical dance that has some characters in it, such as Prabu Brawijaya, Raden Patah, princess, and soldiers.

In this study, we focus to analyse the movement of the dance. We specifically chooses one central character to be analysed that is Prabu Brawijaya or the king. The movements done by the king is called *kiprah* and it represents the spiritual characteristics of Prabu Brawijaya. Based on the official website of Universitas Brawijaya, it is mentioned that the Universitas Brawijaya’s coat of arms depicts the overall Raden Wijaya's (Prabu Brawijaya) spiritual characteristics which are always based on the values of Pancasila.

There are several studies about the meaning of movements of the dance had been conducted before. The first study was conducted in 2019 by Sri Hadi from Institut Seni Indonesia (ISI) Surakarta, the second study was conducted in 2016 by Lisa Septiana from Universitas Muslim Nusantara Al-Washliyah, and the third study was conducted by Zainul Muttaqin, Wiwin Hardianti, and Riyana Rizki Yuliatin. The next study was conducted by Fiki Indah Lestari and Mita Rosaliza in 2019.

Those previous studies are similar to this study which identify the meaning of the movements of the dance and become the starting point for We to conduct the study. In addition, the study that analysing about the meaning of the movements in Tari Brawijaya by proposing a research question that is

“What is the meaning of Prabu Brawijaya’s movements in Tari Brawijaya?”. Concerning the research problem proposed above, the aim of this study is to analyse the meaning of the King’s movements in Tari Brawijaya in order to know the characteristics of Prabu Brawijaya.

RESEARCH METHOD

Research Design

To give elaboration on the meaning of the movement in Tari Brawijaya, we uses a descriptive qualitative design. Descriptive qualitative is used to give a deep explanation of the meaning of the movement in Tari Brawijaya.

Data Sources

This study used primary and secondary sources of the data. The primary one was a video clip of Tari Brawijaya that was uploaded on Unitrantri UB’s YouTube channel on January 14, 2022, entitled “Video Masterpiece of Tari Brawijaya 2021”. The research focused on King’s movements, *kiprah*, from minute 07:13 until 13:15. The secondary source of the data was the interview with the choreographer of Tari Barwijaya in order to obtain more information about the name of the movements and their meaning. The interview was held in the hall room of SMAN 1 Ponorogo on April 18, 2022.

Data Collection

In collecting the data, we did some steps that were: (1) watched the whole video of Tari Brawijaya; (2) Chose *kiprah* part; (3) Took screenshots of the king’s movements; (4) Had interview with the choreographer; and (5) Took notes.

Data Analysis

We found 11 data of the king’s movements, then we also did some steps to analyse the data obtained that were: (1) Made table to categorise the triadic model of the data; (2) Identified each movement of the king

then categorised it into representamen, object, and the interpretant; then (3) analysed the data using Peircean theory of semiotics.

FINDINGS AND DISCUSSION

Tari Brawijaya is the result of several people's thought who wanted to make a symbol of Universitas Brawijaya in the form of dance. Then, this idea came out after a long discussion and several processes. This dance reflects the unity of Nusantara (former Indonesian archipelago) under the government of Raden Wijaya/Prabu Brawijaya. It portrays Prabu Brawijaya through the expression of beautiful movements in every rhythm of it, the portrayal of the character through emotion, tough movement, and wisdom and gentleness is the identity of "Tari Brawijaya" (Prasetya UB, 2020). This dance was produced and created by Universitas Brawijaya in order to emerge the art and culture as the character of the nation as well as a visual innovation in the era of digital and technology.

This theatrical dance that has some characters in it, such as Prabu Brawijaya, Raden Patah, princess, and soldiers. In this study, we will be focused to analyse the movement since the movements deal with the motivational source, idea, or metaphor behind it (Fraleigh, 1998 in Balanairu, 2013). We specifically chooses one central character to be analysed that is Prabu Brawijaya or the king. The movements done by the king is called *kiprab* and it is one of the most essential things in dance.

As the disclaimer of the analysis provided below, Hartono (2016) explains that it is very difficult to give a precise definition or understanding. Existing understandings can be in contrast to the choreographers. Until now, it has not been found in a definitely regarding the source of the meaning of dance. Many dance experts have made definitions or understandings about dance, but the definition or limitations of dance are strongly influenced by the background relating to the point of view of the choreographer's discipline and

those definitions are not wrong, because all of it can be accounted for by the choreographer by placing dance in proportion to the knowledge he is mastering. Along with the explanation above, the analysis is based on the interview with the Tari Brawijaya choreographer, Danar Hendratmoko. Moreover, Indrawati et al. (2008) explains that dance art consists of elements of form, movement, rhythm, and soul. The movement and rhythm to describe what man (choreographer) desires.

The first King's movement was founded in the minute 07:13 The name of the movement is *Adeg Grudba*. In this movement, the king was in a firmly standing up body position and with sharp sight. With that pose, this movement emphasises the courage and confidence. According to the interview with Danar (April 18, 2022), this movement indicates that the king is brave, strong, and has power over the kingdom. Firm body indicates that Prabu Brawijaya shows his strength and courage, he also shows that he has power over the kingdom by the sharp sight he did.

The second datum was found in the minute 07:45 when the king does the *Lumaksana Njajag* movement. *Lumaksana* means "walk" and *njajag* means "step hard" on the ground in Javanese. In doing this movement, the king has to walk faithfully which indicates that the king has to be faithful to live the life (Danar, personal information, April 18, 2022). The choreographer explained that the meaning of *lumaksana njajag* is the king has to move forward faithfully, and the ground is like the life that the king must go through it and step hard on it without a single doubt.

The third datum was found in the minute 07:52 and 08:15 that are called *Sabetan*. *Sabetan* is Javanese which means wag. The movement is about wagging the hands and the *sampur*, *sampur* is the piece of fabric around his waist. *Sabetan* is generally used for the transition from one section of movement to another. *Sabetan* portrays how the king deal with the decision making considerably good and bad

(Danar, personal information, April 18, 2022). Wagging the *sampur* symbolise throw the bad away.

The fourth datum is *ulap-ulap* that was found in the minute 08:08. *Ulap-ulap* is sighting carefully with the palm of the hand placed before the forehead. Just like when people want to see something bright but they do not want the brightness glaring their eyes, then they must place their palm before the forehead to reduce the glare. This symbolises that the king is sighting carefully to something glamorous, and he should not be in a rush when he sees it (Danar, personal information, April 18, 2022). It might be a *fata morgana* or a mirage that might become the possible threat. So, he must look carefully from every point of view to protect his people.

The fifth datum is *Ogek Lambung* was found in the minute 08:50. *Ogek Lambung* is moving the stomach to the left and right constantly, the meaning is the king has to be consistent to reach his goals in life (Danar, personal information, April 18, 2022). Constantly moving the stomach to the left and right symbolises the consistency.

The sixth datum is *Udal Rikma*, which was found in the minute 09:00. In Javanese, the word *udal* means disentangle and *rikma* is hair. So, this movement shows the king disentangling the hair connotatively. It has the meaning that the hair is the symbol of the crown, the king should know when the right time to use his power is. Hence, the king has to be wise in using his power (Danar, personal information, April 18, 2022).

The seventh datum is *Laku Telu*, which was found in the minute 09:36. The movement is about Prabu Brawijaya doing three steps diagonally forward. This interprets that life is divided into three phases, that are *purwa*, *madya*, and *wasana* (Danar, personal information, April 18, 2022). *Purwa* means the beginning, *madya* means the middle age, and *wasana* means the end. The first step represents the beginning, the second step represents the middle phase, and the third step represents the end. And Prabu Brawijaya

intended to tell that every human must be experiencing these three phases of life.

The eighth datum is *Besut* which was found in the minute 09:41. The characteristic of this movement is the right foot is placed back on the floor in a *tanjak*, and the weight is gradually transferred to the right leg, changing the position of the foot to the left incline. Simultaneously the left palm is turned forward, and the elbow is folded, while the hand is moved from the left side to the centre of the body. The right palm is turned facing down, and the left hand is crossed with the right hand, with the palm facing the right, and the fingers facing up. The head follows the movement of the arms, turns to the left, and returns to the centre. Overall, this movement needs the dancer's balance, from the weight transfer, changing the load from the left to the right and way back around. In this movement, Prabu Brawijaya tries to imply that in human behaviour, whether it is good or bad, there needs to be balance so as not to be tossed around in life (Danar, personal information, April 18, 2022).

The ninth datum is *Kibar Sampur* which was found in the minute 09:47. *Kibar sampur* means hoist the *sampur* (fabric around the waist). The characteristic is the dancer standing in one place, and the body is swung alternately left and right following by the head's turn. This movement is also done together with the movement patterns by the arms and hands to the right and to the left holding the *sampur* as shown in the picture above. The head's move indicates the consideration and the *sampur* represents the load or responsibility carried by the characters. In this movement, the king tries to imply that a human being must have the determination not to hesitate in setting goals (Danar, personal information, April 18, 2022).

The tenth datum is *Penthangan* which was found in the minute 10:03 the characteristic is hand stretching motion. arms outstretched, moving slowly and in a horizontal line from the centre of the body to the sides until the elbows are completely straight. During this

stretch, the wrist usually remains folded forward. At the end of the movement, the wrist is bent back, so that the hand is pointing up from the forearm and the overall hand stretch towards the other character. This movement interprets a form of a command from Prabu Brawijaya to his son Raden Patah as a form to lead the royal courtiers (Danar, personal information, April 18, 2022), which is visualised in the *Penthangan* movement.

The eleventh datum is *Adiraga* was found in the minute 12:34. In this movement, Prabu Brawijaya is standing up above the other characters. He is standing with sharp pose that indicates the courage and confidence, also with the hand stretched out like he gives some orders, speeches, or advice. This movement implies a meaning that Prabu Brawijaya is someone who is able to enlighten others on the basis of helping and working hand in hand. According to the interview with Danar (April 18, 2022), true leader is *landep ing angrabita*, which means Prabu Brawijaya has high sensitivity; quick and responsive to solve problems if a commotion arises, both actions and advice as instructions and guidelines for life for many people.

Based on the results of the study, we found the results from eleven data or eleven movements performed by Prabu Brawijaya in Tari Brawijaya. The *kiprah*, the movements done by Prabu Brawijaya, shows the characteristic of the king, that are: (1) The king is brave, strong, and has power over the kingdom; (2) The king is faithful to live the life; (3) The king is clever in dealing with the decision making considerably good and bad; (4) The king is protective, he must look carefully from every point of view to protect his people; (5) The king is consistent; (6) The king is wise; (7) The king is religious, he understood that life is divided into three phases, that are the beginning, middle, and the end; (8) The king understood that the life should be balance; (9) The king is full of determination, but he should not hesitate in setting goals; (10) The king is trustworthy and respectful, indicated by the command of Prabu Brawijaya to his son to lead the

kingdom; (11) The king is exemplary, he can provide enlightenment to the others on the basis of helping and working hand in hand; (12) The king is quick and responsive in solving problems to keep the unity.

Related to the analysis of spiritual characteristics of Prabu Brawijaya as the coat of arms of Universitas Brawijaya above, in the official website of Universitas Brwijaya that Prabu Brawijaya characteristics are always based on Pancasila values, which are the divinity, humanity, unity, deliberation to reach a consensus, and social justice. Regarding the values of Pancasila, there are several values that are also found in the collected data based on the findings. The first one is the divinity value that is illustrated in datum 2 when Prabu Brawijaya performs a movement called *Lumaksana* and also in datum 7 when the king performs a movement called *Laku Telu*. The second value, the humanity, and the fifth value, the justice, of Pancasila are depicted in the datum 3 in the *Sabetan* movement. Then, the unity is reflected in datum 11 when Prabu Brawijaya performs *Adiraga*. The last value is deliberation and consensus which is reflected in datum 4 when Prabu Brawijaya performs *Ulap-ulap*. Through the analysis of the movement by using the Peircean semiotic triadic model, we found that the *kiprah* movement done by the king in Tari Brawijaya is the representation of Universitas Brawijaya's characteristics which is always based on Pancasila values as the Indonesian ideology.

CONCLUSION

Through the analysis of the movement by using the Peircean semiotic triadic model, we found that the *kiprah* movement done by the king in Tari Brawijaya is the representation of Universitas Brawijaya's characteristics which is always based on Pancasila values as the Indonesian ideology. These movements outline the leadership characteristics and values of Raden Wijaya that became the characteristics of Universitas Brawijaya as well. This is the hope of Universitas Brawijaya to its people, so that they should follow the

path of Raden Wijaya, to have the leadership characteristics of him. To be a great leader, someone should have these characteristics.

REFERENCES

- Blanariu, N. P. (2013, March). CLCWeb: Comparative literature and culture. *Towards a Framework of a Semiotics of Dance*, 15(1), 10. <https://doi.org/10.7771/1481-4374.2183>
- Coat of Arms, Logo, Motto, and Mascot*. (n.d.). Universitas Brawijaya. Retrieved June 21, 2022, from <https://ub.ac.id/about/ub-brand/>
- Ginting, L. S. D. (2016, April). *Kajian Semiotika: Makna Gerak dalam Tarian Karo. 1*.
- Hartono. (2016, November). *Tari Klana Raja Gaya Yogyakarta. Efektor*.
- Indrawati, N., Kasyiyadi, D., Gustria, I., and Luvia. (2008). *Makna filosofi dan nilai-nilai yang terkandung dalam tari klana raja gaya yogyakarta. Pelita*, 11(1).
- Jalan Sehat UB Ke 57 Hadirkan Kemeriahannya Tari Brawijaya | Prasetya UB » Prasetya UB*. (2020, January 4). Prasetya UB. Retrieved April 2, 2022, from <https://prasetya.ub.ac.id/jalan-sehat-ub-ke-57-hadirkan-kemeriahannya-tari-brawijaya/>
- Soedarsono, R. M. (2010). *Seni Pertunjukan Indonesia di Era Globalisasi*. Gadjah Mada Universitas Press.
- Unitantri UB. (2022, January 14). *Video Masterpiece Tari Brawijaya 2021*. YouTube. Retrieved April 3, 2022, from <https://www.youtube.com/watch?v=ZN2tPh0gjak>
- Unitantri UB. (Producer). (2022). *Video Masterpiece Tari Brawijaya 2021* [Video]. Retrieved from <https://www.youtube.com/watch?v=ZN2tPh0gjak>