

Exploring Linguistic Aesthetic in *Bedhaya Senapaten Sukapratama* Dance: A Stylistic-Semiotic Study

Galuh Lailani Aria Putri*, Sri Rochana Widyatutieningrum

Institut Seni Indonesia Surakarta, Surakarta, Indonesia
Corresponding Email: galuhp210@gmail.com

Abstract. The *Bedhaya Senapaten Sukapratama* dance features several variations that remain firmly rooted in traditional symbolic structures while simultaneously opening space for new explorations in linguistic and aesthetic dimensions. This study aims to examine the aesthetic form *Bedhaya Senapaten Sukapratama* dance. The analysis of the dance's aesthetic form employs an aesthetic approach to uncover its physical and formal elements. Data collection techniques include observation, interviews, and data validation. During the observation stage, the researcher directly observed the presentation of *Bedhaya* dance. Subsequently, interviews were conducted with dancers, art connoisseurs, and artists from the Mangkunegaran Palace. Lastly, data validation was performed through consultations with dancers, Mangkunegaran artists, cultural experts, linguists, community leaders, and local residents. The results of the study indicate that *Bedhaya Senapaten Sukapratama* dance is performed by seven male dancers wearing identical costumes and makeup, following the *Bedhaya* style of Mangkunegaran tradition. The structure of the dance consists of key elements including dancers, dance movements, spatial arrangements, musical accompaniment, title, theme, and floor patterns. The aesthetic concept of this dance adheres to the principles of *wiraga*, *wirama*, and *wirasa*, which are reflected in the *Hashtasawandha* concept—comprising *pacak*, *pancat*, *luwes*, *irama*, *gending*, *ulat*, *lulut*, and *wiled*. By analyzing this dance through a stylistic-semiotic and aesthetic framework, this research contributes to the enrichment of scholarly discourse in the fields of performing arts, cultural linguistics, and symbolic studies. Moreover, it offers a new perspective on how traditional artistic works can be rearticulated in contemporary contexts without losing their cultural essence.

Keywords: *Bedhaya Senapaten Sukapratama* Dance, linguistic aesthetics, stylistic semiotics

1 Introduction

Traditional Indonesian dance is not merely a visual aesthetic expression; it also serves as a medium for conveying complex cultural, spiritual, and linguistic meanings. One of the classical dance forms rich in philosophical and symbolic values is the *Bedhaya Senapaten Sukapratama* dance, a sacred performance rooted in the royal traditions of the Javanese court. This dance was originally created by Mangkunegara

and later reconstructed by Daryono. It was officially granted to the Pura Mangkunegaran on July 14, 2024 (Sunaryadi, 2013) & (Daryono, 2019). The *Bedhaya Senapaten Sukapratama* dance is a development of the earlier *Bedhaya Senapaten*, with notable distinctions, particularly in the performance setting: *Bedhaya Senapaten* is performed at Prangwedanan Mangkunegaran, while *Bedhaya Senapaten Sukapratama* is staged at Pura Mangkunegaran. The dance narrates the heroic struggle of Prince Sambernyawa against Dutch colonial forces at Fort Vredenburg in Yogyakarta. It is performed by seven male dancers (Daryono, 2019), and its presentation is restricted exclusively to the Mangkunegaran region.

According to Hartanto, one of the dancers, the process of composing and synchronizing the dance movements requires a considerable amount of time and effort to achieve unity, harmony, and precision among the dancers (Interview, January 20, 2025). In its contemporary form, following Daryono's reconstruction, *Bedhaya Senapaten Sukapratama* has undergone several variations while retaining its deep traditional symbolic structures. These variations offer new space for exploration, particularly in the realms of linguistic and aesthetic expression. One such alteration is found in the transitional movement before *Ketawang Nebu Saunyun*, where the *srisig* segment was changed to *trecetan* (Irwan Damasto, Interview, February 10, 2025). This reconstructed form reflects a dynamic interplay between tradition and innovation, allowing *Bedhaya Senapaten Sukapratama* to remain culturally rooted while engaging with contemporary artistic expressions. The dance thus stands as a testament to how classical heritage can be preserved and reinterpreted for modern sensibilities without diminishing its cultural integrity.

The *Bedhaya Senapaten Sukapratama* dance employs the refined *alus* movement style, which occupies an intermediate space between the coarse (*kasar*) and subtle (*halus*) movement characters (Prihatini, 2007). This sacred performance incorporates symbolic properties, namely pistols and spears, which emphasize its dramatic and narrative elements. The accompanying *gending* (musical composition), created by Wahyu Santosa Prabowo, adopts the traditional Mangkunegaran musical concept, infusing the performance with spiritual and aesthetic depth. Structurally, the *Bedhaya Senapaten Sukapratama* dance presents a unique aesthetic configuration distinct from conventional *bedhaya* performances. Its aesthetic dimension is evident in the dancers' presentation and choreographic concept, characterized by an integrated flow of bodily movement rooted in Javanese dance tradition. This flowing quality, known as *mbanyu mili*, involves the coordinated transition of movements throughout the entire body, producing a harmonious and continuous flow (Widyastutieningrum, 2011).

A significant phenomenon worth scholarly attention in this dance is the embedded linguistic elements and stylistic signs that shape layers of meaning through movement, costume, musical accompaniment, and lyrical poetry. This dance is not merely a visual performance but can be interpreted as a cultural text embedded with systems of signs (semiosis) and expressive styles (stylistics) that convey ideological, historical, and spiritual messages. Hence, *Bedhaya Senapaten Sukapratama* can be read as a form of aesthetic communication operating within a distinct Javanese semiotic system, rich in symbolism. However, existing studies on *bedhaya* dances have predominantly focused on historical, choreographic, or sociological aspects, with limited ex-

ploration of their linguistic dimensions—particularly from a semiotic-stylistic perspective.

A semiotic-stylistic approach enables an in-depth analysis of both linguistic and non-linguistic signs—such as diction in lyrics, bodily metaphors, rhythmic structures, and narrative choreography—to uncover hidden meanings and aesthetic values beneath the surface of the performance. In this way, the approach offers a valuable interpretative framework for understanding the complex symbolic and cultural layers embedded in traditional dances such as *Bedhaya Senapaten Sukapratama*.

So far, no studies have been found that specifically examine the linguistic aesthetics embedded in *Tari Bedhaya Senapaten Sukapratama* through a stylistic-semiotic approach. Nevertheless, several previous studies provide relevant thematic and methodological insights. For instance, the works of (Sunaryadi, 2013) and (Daryono, 2020) identified three core philosophical dimensions in Bedhaya dance: *urip iki saka sapa* (the origin of life), *urip iki arep apa* (the purpose of life), and *urip iki pungkasane piye* (the end of life). Within the Javanese moral-ethical framework, these questions reflect the pursuit of becoming a virtuous human being in order to attain *manunggaling kawula lan Gusti*—a spiritual union between the human and the Divine—where beauty and moral excellence (*budi*) are viewed as manifestations of the Supreme Being. In addition to these philosophical explorations, other studies offer valuable perspectives related to the current research. (Hairus Salikin et al., 2021) underscore the negative impact of mass media on the erosion of local customs and cultural heritage, reinforcing the urgency of safeguarding traditional expressions such as Bedhaya dance in the face of globalization.

(Muta' alim, 2022) highlights Indonesia's linguistic, cultural, and local wisdom diversity as a symbolic richness that demands preservation. Meanwhile, (Suryanti et al., 2023) reveal that two-year-old children in Kampung Baru can already articulate meanings through appropriate word choice, speech acts, and non-verbal language, indicating a nascent semiotic awareness from an early age. Moreover, (Daulay et al., 2024) investigate gender resistance in punk subculture and identify three key aspects: the role of women, identity expression, and resistance to dominant norms. This research offers critical insight into bodily expression and symbolism in subcultural contexts, which closely relates to the semiotic reading of dance. (Asfar, 2024) also affirms the significance of sociolinguistics in analyzing language within social contexts, proposing it as a transformative approach to addressing current social issues. Collectively, these studies support the use of a stylistic-semiotic approach as a compelling and underexplored perspective in uncovering the symbolic and aesthetic layers within *Tari Bedhaya Senapaten Sukapratama*.

The study by (Ago et al., 2024) demonstrates that product names serve not only as markers of identity but also as tools for building emotional and social bonds that influence consumer preferences and decision-making. Furthermore, (Muhammadiah & Susanty, 2025) reveal that carefully crafted advertising language shapes consumer perception, emotions, and collective identity, while also driving purchasing decisions. Despite these relevant findings, no research to date has specifically examined the linguistic aesthetics within *Tari Bedhaya Senapaten Sukapratama* through a stylistic-semiotic lens. Grounded in this gap, the present study aims to explore the linguistic

aesthetics embedded in *Tari Bedhaya Senapaten Sukapratama* using a stylistic-semiotic analysis. This research employs a combined theoretical framework that integrates semiotic theory—particularly the sign systems of Roland Barthes and Charles Sanders Peirce—with stylistic linguistic analysis. The goal is to map out how linguistic and symbolic elements in this dance form construct a unique structure of meaning and aesthetics, while also reflecting the evolving cultural identity of contemporary Javanese society.

2 Method

This study adopts a qualitative method with an aesthetic approach, aiming to gain an in-depth understanding of the structure and aesthetic elements of *Tari Bedhaya Senapaten Sukapratama*. The primary data were obtained from a live performance at Pura Mangkunegaran. The researcher conducted direct observations of the performance and interviewed various relevant individuals, including dancers, *bedhaya* dance observers, and traditional dance artists. Data collection was carried out through three main techniques: observation, interviews, and literature review. During the observation phase, the researcher documented the performance through videos and photographs while taking detailed notes. The interviews were conducted with dancers, art enthusiasts, and Mangkunegaran artists to explore the performance process and the values embedded in *Tari Bedhaya Senapaten Sukapratama*. Additionally, the literature review was used to gather references related to the dance and to support the analysis with relevant theoretical frameworks.

3 Results and Discussion

3.1 Linguistic Aesthetics in *Bedhaya Senapaten Sukapratama* Dance

Traditional performing arts, particularly Javanese classical dance, serve not only as a representation of cultural heritage but also as a medium for linguistic and aesthetic expression. *Bedhaya Senapaten Sukapratama* is a refined Javanese classical dance that is rich in symbolic meaning, deep philosophical values, and structured, graceful movements. In this context, an aesthetic linguistic approach is relevant to explore how both verbal and nonverbal language elements contribute to meaning-making and the creation of aesthetic experience in the performance. This study aims to examine the interplay between linguistic structures and aesthetic expression within the *Bedhaya Senapaten Sukapratama* dance and how these elements work together to convey profound cultural and spiritual messages. Symbolic linguistic elements are evident in the choreography as well as in the recitation of *Al-Fatihah*, which serves as a spiritual invocation and ceremonial opening of the performance. Thus, this research does not merely focus on the correlation between language and aesthetics but also investigates how the two synergize to construct deeper meanings rooted in Javanese cultural values.

Geographically located in the city of Surakarta, the Mangkunegaran Palace holds a unique historical trajectory. Following the Giyanti Agreement in 1755, the Mataram Kingdom was divided into two royal courts: the Kasunanan of Surakarta and the Sultanate of Yogyakarta (Soemaryatmi, 2021, p. 207). Mangkunegaran has long been recognized for its deep-rooted traditional arts, which continue to be preserved and developed today. Although various innovations have been introduced, the core principles and traditional codes of the Mangkunegaran style remain intact, particularly in the performing arts. Dance continues to play a central role in Mangkunegaran's cultural identity, and it has significantly progressed, gaining wider public recognition beyond the artistic community.

The Bedhaya dance in the Mangkunegaran style is performed by seven dancers, in contrast to the nine dancers used in the Kasunanan tradition. As with other classical Javanese courts, the Bedhaya dance serves as a symbol of royal grandeur and is often performed during sacred rituals and royal ceremonies (Darmarastri, 2024). Specifically, *Bedhaya Senapaten Sukapratama* is deeply rooted in the court traditions of Mangkunegaran. It maintains stylistic codes that reflect the court's legacy, incorporating rich symbolism that narrates historical events and heroic struggles during the time of Prince Sambernyawa. This dance also evokes emotional depth through its intricate movements and rhythmic compositions.

From an aesthetic perspective, *Bedhaya Senapaten Sukapratama* reflects beauty through technical precision, emotional resonance, and embedded philosophical values in its choreographic vocabulary. Values in this context refer to the ideals embraced and recognized by the community, reflecting social commitments. Socially, these values function as behavioral norms and guiding principles (Ni Wayan Karmini & Wayan Paramartha, 2019). The dance delivers profound meaning and messages through its expressive movements, harmoniously integrated with musical accompaniment. Daryono, the choreographer and also a performer of this piece, crafted *Bedhaya Senapaten Sukapratama* with a heroic theme. The dance's aesthetic value lies not only in its choreography and movement composition but also in the performative quality and artistic sensitivity of its dancers. Furthermore, each performance of *Bedhaya Senapaten Sukapratama* embodies the Javanese philosophical concepts of *sungguh*, *mungguh*, and *lungguh*. These notions, rooted in Javanese ethics and etiquette, reflect the cultural framework guiding the interaction between performers and the audience—particularly those who appreciate and understand classical Javanese dance.

3.2 The Form of *Bedhaya Senapaten Sukapratama* Dance

According to researchers, the form of a dance refers to the structure or movement patterns utilized in a performance. It is a physical manifestation of choreographed movements produced by the dancers, systematically arranged to create an aesthetically pleasing experience for the audience (Novi Eka Norhayani & Veroniva Eny Iryanti, 2018). In this context, *Bedhaya Senapaten Sukapratama* is performed as a group dance, involving more than two dancers. The structure of the performance typically follows a three-part format: *maju beksan* (entrance dance), *beksan* (main dance), and *mundur beksan* (exit dance). Historically, *Bedhaya Senapaten Sukapratama* was first

created by Prince Sambernyawa, also known as Raden Mas Said. However, over time, the dance faded from public performances and was nearly forgotten. Despite this decline, the dance remains known within the Mangkunegaran Palace circle in Surakarta. A respected dance maestro, Daryono, who also serves as a lecturer at the Indonesian Institute of the Arts (Institut Seni Indonesia/ISI) Surakarta, successfully reconstructed the choreography. He formally presented the revitalized version of *Bedhaya Senapaten Sukapratama* to the Mangkunegaran Palace on July 14, 2024, as a commemorative tribute to Raden Mas Said's struggle against colonial forces.

The *Bedhaya Senapaten Sukapratama* dance is performed by seven male dancers who exhibit the refined *alus* dance style characteristic of traditional Javanese aesthetics. This dance employs specific properties, namely spears and pistols, which are used by three central characters—Raden Mas Sahid (also known as Prince Sambernyawa), Patih Kudono Warso, and Ronggo Panambang—to represent scenes of warfare. The remaining four dancers portray royal soldiers. Despite their differing symbolic roles, all seven performers maintain a unified sense of *rasa* or *wiled*, an emotional expression that underlies the entire performance. The aesthetic form of the dance can be analyzed through its symbolic expression, which embodies emotional nuances (*hayatan*), character traits, and thematic content (Widyastutieningrum, 2004). Aesthetics, in this context, refers to the philosophy of art, the appreciation of beauty, and the interpretive understanding of conveyed experience (Slamet, 2008). The Javanese concept of beauty in dance is further articulated through the principles of *sungguh* (inner confidence), *mungguh* (appropriateness), and *lungguh* (composure or seatedness), which together encapsulate the ideal aesthetic and ethical dimensions of Javanese performance tradition.



Figure. 1. Choreographer of *Bedhaya Senapaten Sukapratama* Dance

3.3 Linguistic Aesthetics in *Bedhaya Senapaten Sukapratama* Dance

In the *Bedhaya Senapaten Sukapratama* dance, there are three key elements of linguistic aesthetics: *sungguh*, *mungguh*, and *lungguh*. These Javanese concepts reflect deeply rooted cultural and ethical values that are embodied through dance movement, expression, and stage presence. The notion of *sungguh* refers to the performer's sense

of confidence and internal strength; *mungguh* relates to the appropriateness or congruity of movement with context; and *lungguh* denotes composure and the dancer's grounded presence. These three aspects together convey the expressive quality and symbolic depth of the performance. Fundamentally, dance is built upon three universal elements: movement, space, and time (Pance Mariati, 2020). Through these foundational principles, the *Bedhaya Senapaten Sukapratama* dance integrates symbolic meanings that go beyond mere physical motion, establishing an aesthetic language that resonates emotionally, culturally, and philosophically.

3.3.1 The Concept of *Sengguh*

Sengguh refers to the performer's internalization and expressive engagement, representing harmony and coherence between movement and music through balanced composition. Balance plays a crucial role for a choreographer—not only in controlling the flow of movement but also in managing spatial patterns, the positioning of dancers, and group dynamics in a way that results in coherent, harmonious motion (Nur Lu'Lu'Ah & Firdha Rizky Aulia, 2024). This aesthetic sense is also reflected in traditional Javanese performances such as *wayang*, where the audience responds to the *dalang*'s aesthetic expression with their own aesthetic experience. If spectators possess refined sensitivity and an adequate interpretive framework, they can attain profound emotional satisfaction—even achieving catharsis (Sunardi, 2012).

3.3.2 The Concept of *Mungguh*

The concept of *mungguh* in the dance work *Bedhaya Senapaten Sukapratama* emphasizes the appropriate alignment and contextual harmony among costume, properties, and musical accompaniment—particularly as it applies to a *bedhaya kakung* (male *bedhaya*). This includes the use of symbolic props and the traditional attire worn by male dancers. *Mungguh*, in essence, reflects a value of accuracy and propriety, achieved through conscious awareness and a refined aesthetic process. It signifies the dancer's ability to embody the harmony between physical appearance and the philosophical meaning embedded in the performance elements, reinforcing the symbolic depth of the choreography.



Figure. 2. The *Mungguh* Form: Harmony Between Costume, Makeup, Attire, and Properties

This figure illustrates the *mungguh* concept as demonstrated through the visual harmony between the dancers' costume, makeup, attire, and dance properties. It highlights how each element is carefully selected and arranged to align with the philosophical and aesthetic values of the *Bedhaya Senapaten Sukapratama* performance, reflecting coherence, cultural identity, and the spiritual symbolism embedded in traditional Javanese male *bedhaya* dance.

3.3.3 The Concept of *Lungguh*

In the *Bedhaya Senapaten Sukapratama* dance, the concept of *lungguh* is reflected in the position and symbolic status of the performance, particularly in relation to its martial theme. Within the context of Javanese culture—especially in Mangkunegaran-style dance—*lungguh* represents honor and symbolism. It emphasizes the positioning of the dance as a medium of remembrance and tribute to the heroic struggles of Prince Sambernyawa, or Raden Mas Said, during his resistance against Dutch colonial forces. Although the theme of the dance centers on warfare, it is uniquely presented using refined (*alus*) traditions, underscoring the subtlety and elegance embedded in Javanese court culture.

3.4 Performance Structure of *Bedhaya Senapaten Sukapratama* Dance

The performance structure of *Bedhaya Senapaten Sukapratama* dance is divided into three main segments: *maju beksan* (entrance dance), *beksan* (core dance), and *mundur beksan* (exit dance). The elements that compose the performance include a variety of traditional Javanese dance movements, featuring choreographic motifs (*sekar*) and connecting gestures such as *besut*, *jengkeng*, *nyembah*, *silah*, *hanuraga*, *sabetan*, *lumaksana*, *kicatan*, *srisigan*, *tercet*, *tanjak*, as well as warlike segments involving the use of pistols and spears. These elements not only structure the narrative flow of the performance but also highlight the symbolic aesthetics and martial character of the dance.

3.4.1 *Maju Beksan* (Entrance Dance Segment)

The *Maju Beksan* segment in *Bedhaya Senapaten Sukapratama* dance serves as both an aesthetic and philosophical representation that reflects the synergy between body, soul, and spiritual values. Through these movements, the dance transcends its role as a mere artistic expression and becomes a contemplative space that articulates profound meanings related to human journeys, leadership, and the relationship with the Transcendent. This study reveals that a deep interpretation of the dance opens new avenues in performance arts research, especially in the context of tradition, religiosity, and cultural identity.



Figure. 3. *Maju Beksan Kapang-kapang Movement*

3.4.2 Beksan

Beksan is a form of performing art that is complex—not only aesthetically beautiful but also rich in philosophical and symbolic meaning. It serves as a bridge between tradition and spirituality, between the body and the soul, and between cultural expression and social communication. The existence of *beksan* in the modern era marks not only the preservation of cultural heritage but also opens new spaces for the creation of contextual and transformative art.



Figure. 4. *Beksan, transitional movement srisig*

3.4.3 Mundur Beksan

Mundur Beksan is not merely the closing structure in classical Javanese dance, but a profound reflection of life philosophy that upholds balance, awareness, and inner beauty. It teaches that everything has a beginning and an end, and that every ending must be embraced with grace and full consciousness. In a fast-paced and competitive

world, the meaning of *Mundur Beksan* becomes increasingly relevant as a reminder of the importance of pause, release, and silence in the journey of human life.



Figure. 5. *Mundur Beksan*

3.5 Makeup in *Bedhaya Senapaten Sukapratama* Dance

The makeup elements in the *Bedhaya Senapaten Sukapratama* dance are divided into three main components: Makeup and Costumes, Properties (Dance Props), and *Karawitan* or traditional dance music.

3.5.1 Makeup and Costume

The dancers of the *Bedhaya Senapaten Sukapratama* dance wear facial makeup that reflects the *putra alus* (refined male) character. The foundation and powder used have a yellowish tone and are applied lightly, but the eye area is accentuated to create a sharper, more refined expression (*bagusan*). The costume includes a *dhodot ageng* (a type of traditional large cloth wrap) and is complemented by the use of a *blangkon* (traditional Javanese headgear).

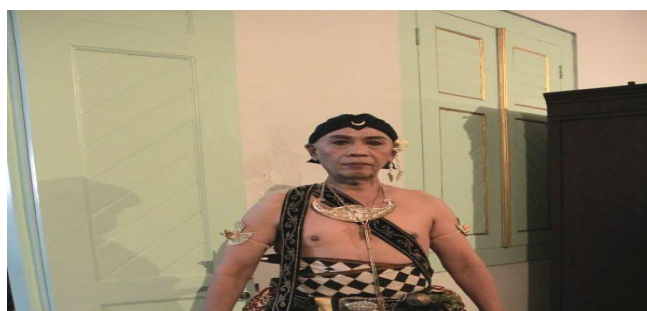


Figure. 6. Makeup of *Bedhaya Senapaten Sukapratama* Dance

3.5.2 Properties

Properties in the Bedhaya Senapaten Sukapratama dance consist of tools used by the dancers, namely spears and pistols. These props are integral to conveying the martial theme of the dance, representing elements of warfare and heroism embedded within the choreography.



Figure. 7. *Tombak Dawa* Property

3.5.3 Karawitan

Karawitan, or the musical accompaniment for the dance, is derived from traditional Javanese gamelan instruments. The musical compositions (*gending*) used in the Bedhaya Senapaten Sukapratama dance include: *Ladrang Soran Pelog*, *Pathetan Sukapratama Pelog*, *Ompak Rebab*, *Sukapratama Ketawang Keliling*, *Ladrang*, and *Ladrang Babar Layar Pelog Lima*. The musical atmosphere evoked in the Bedhaya Senapaten Sukapratama dance is one of grandeur (*agung*), sacredness (*sakral*), and depth (*anteb*).

BEDHAYA SUKAPRATAMA

1. Ladrang Soran pelog

BK: 2/6 2/6 3 5 2/6 6 6 2 4 5 6 4 ⑤
 || .245 6465 .245 6465 33.2 3123 55.1 235③
 .323 5123 3321 5123 22.. 3212 5624 564⑤ ||

2. Pathethan Sukapratama pelog

5 5 5.6 4.542 2 2 2 2 4 5.6 6.565
 Am-bya gi - ri nde-der lu- ma-kweng ta -wang
 6.i i.2i65, i i i i i i i.23 2.i
 eng - gih ku-mla-wung ni-kang war - da - ya
 6 5 4.542 2.456.53 2.1
 mi-yak wa - ra - na
 5.6 1 2.3 2.1, 3 5 5 5 5 5.6i 6.53
 re - ron - ce - ning ja - ti - ning kang pra-na-ta - ya
 5 6.i i i i.2i 6.5
 Man-da - ra - ga pak - si

Ompak Rebab : . 5 6 i 6 5 . . 5 6 i 6 5

Figure. 8. Notation of *Karawitan* in *Bedhaya Senapaten Sukapratama* Dance

This study offers significant contributions to the interdisciplinary discourse connecting linguistics, aesthetics, and performing arts. Through the application of stylistic semiotics, the research demonstrates that linguistic elements in dance—such as lyrical poetry, mantras, and movement narratives—function not only as sign systems but also as dense aesthetic expressions rich in meaning. This finding expands the scope of semiotic theory, which has traditionally been applied to verbal or written texts, by highlighting its relevance for analyzing non-verbal texts such as dance. Within the context of traditional dance studies, this research foregrounds the linguistic dimension as an integral component of choreographic composition, particularly in the *Bedhaya Senapaten Sukapratama* Dance. Consequently, it enriches the field of ethnochoreology, which has largely been dominated by choreographic and musical analyses.

In terms of cultural preservation, the study provides strategic value through its in-depth documentation and analysis of both the form and content of the dance, especially with regard to linguistic and symbolic aspects. This makes the study a valuable reference for artists, cultural practitioners, and institutions concerned with the preservation and revitalization of traditional arts that remain adaptive to contemporary developments. Furthermore, the research contributes to strengthening the discourse on Sufism and the Islamization of Javanese culture. Through poetic linguistic and choreographic expressions, Sufi symbols are aesthetically articulated, creating a bridge between Islamic spirituality and classical Javanese aesthetics.

Theoretically, the study illustrates the broader applicability of linguistic theory to complex artistic domains such as dance and theater, paving the way for cross-disciplinary theoretical developments such as embodied stylistics, performance semiotics, and multimodal discourse analysis. From a methodological perspective, the study underscores the necessity of interdisciplinary approaches when examining cultural objects that are inherently multimodal and open to multiple interpretations. By integrating semiotics, stylistics, and ethnochoreology, the study offers a more holistic and context-sensitive analytical framework. Practically, the findings may inform curriculum development in arts and language education, particularly by integrating aes-

thetic and symbolic elements into the teaching of language and culture. This aligns with arts-integrated learning approaches in higher education that emphasize the interconnectedness of language, art, and cultural values. The social and cultural implications of the study lie in its capacity to enhance public awareness of the rich symbolic meanings embedded in traditional performing arts—an awareness that is particularly crucial in the face of cultural globalization. For artists and creative practitioners, the research offers inspiration for developing new works that are more reflective and meaningful, demonstrating that language can serve not merely as a complementary feature in dance, but as a central creative medium within the performance structure.

4 Conclusion

This study aims to conduct an in-depth analysis of the aesthetic structure of *Bedhaya Senapaten Sukapratama*, a traditional Javanese court dance. The findings reveal that the dance is performed by seven male dancers who wear identical costumes and makeup, following the *bedhaya* tradition of the Mangkunegaran style. The structure of the *Bedhaya Senapaten Sukapratama* dance encompasses several key elements, including dancers, movement vocabulary, spatial arrangement, musical accompaniment, title, theme, and floor patterns. The aesthetic concept of the dance is grounded in the traditional triad of *wiraga* (physical form), *wirama* (rhythm), and *wirasa* (inner feeling), elaborated through the *Hashtasawandha* framework, which includes *pacak* (stance), *pancat* (steps), *luwes* (fluidity), *irama* (tempo), *gending* (musical composition), *ulat* (interpretation), *lulut* (coherence), and *wiled* (variation). By examining the dance through the lenses of semiotic and stylistic aesthetics, the study contributes to the expanding body of knowledge in the fields of performing arts, cultural linguistics, and symbolic studies. Furthermore, the research offers a novel perspective on how traditional artistic works can be reinterpreted in contemporary contexts without compromising their cultural essence. Future research may explore comparative studies across classical dances, multimodal performance analysis, choreographic narratives, audience reception, and the development of linguistic-aesthetic-based learning models. Such interdisciplinary approaches not only enrich theoretical discourse in the arts and language studies but also provide practical contributions to cultural preservation and the reinforcement of local wisdom in education.

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