

ABSTRACT

This research discusses about the dance Bedhaya Ela-Ela by Agus Tasman as representation of Javanese culture rasa (sense). The basic points presented are concerning Agus Tasman's creativity in composing the dance Bedhaya Ela-ela, the representation of Javanese culture rasa in the dance Bedhaya Ela-ela, the presentation of Bedhaya Ela-ela by the dancers, and the audiences' appreciation as well as comments on the dance Bedhaya Ela-ela performance as a result of communication process of rasa.

The research finding shows that Agus Tasman's creativity in composing the dance Bedhaya Ela-ela is supported by internal factors including interest and seriousness, technical ability, the understanding of concept in dance and Javanese culture, the sensibility of rasa, the high power of imagination and interpretation. The external factors include the role of Gendhon Humardani who gives a trust and a chance to Agus Tasman, as well as the support from Martopangrawit and Hardjonagara. The creative process of composing the dance Bedhaya Ela-ela is executed in several stages forming spiral pattern. Innovation of the dance Bedhaya Ela-ela by Agus Tasman can be seen in the treatment concept of gagah movement for Bedhaya dance, the dancer formation of Bima Cancut and the formation of Dewa Ruci, the costume color gula klapa and the cinde sampur motives, gelang kadal mènèk, as well as the development of characters interpretation of Paku Buwana VI. There is a key concept for dancers in order to be able to represent the beauty of Javanese culture rasa in the dance Bedhaya Ela-ela called kasarira. The audience's response towards the dance presentation of Bedhaya Ela-ela is so various for the appreciation of rasa in dance is subjective interpretative and subjective objective.

The research finding shows that the dance Bedhaya Ela-ela represents the aesthetic representation of rasa as crystallization of religious rasa and ethical rasa of Javanese culture which are manifested through the symbolic dance as the medium. Javanese culture rasa as the substance of beauty in dance Bedhaya Ela-ela by Agus Tasman totally come from all its elements covering rasa: agung (great), gagah (heroic), regu, mrabu, sacre (sacred), kidmat (solemn), wingit and prihatin (concerned).

Keywords: *dance Bedhaya Ela-ela, representation, rasa, Javanese culture*

INTISARI

Penelitian ini membahas tentang tari *Bêdhaya Êla-êla* karya Agus Tasman sebagai wujud representasi *rasa* budaya Jawa. Poin-poin dasar yang dipaparkan adalah mengenai kreativitas Agus Tasman dalam penyusunan tari *Bêdhaya Êla-êla*, representasi *rasa* budaya Jawa dalam tari *Bêdhaya Êla-êla*, presentasi tari *Bêdhaya Êla-êla* oleh para penari, serta apresiasi dan tanggapan penonton pada pertunjukan tari *Bêdhaya Êla-êla* sebagai hasil proses komunikasi *rasa*.

Hasil penelitian menunjukkan bahwa kreativitas Agus Tasman dalam penyusunan tari *Bêdhaya Êla-êla* di dorong oleh faktor internal yaitu minat dan kesungguhan, kemampuan teknik, pemahaman konsep-konsep dalam tari dan budaya Jawa, sensibilitas *rasa*, daya imajinasi dan daya interpretasi yang tinggi. Dorongan dari faktor eksternal yaitu peran Gendhon Humardani yang memberi kepercayaan dan kesempatan pada Agus Tasman, serta dukungan dari Martopangrawit, dan Hardjonagara. Proses kreatif dalam penyusunan tari *Bêdhaya Êla-êla* dilakukan dalam beberapa tahap yang membentuk *pola spiral*. Kebaruan tari *Bêdhaya Êla-êla* karya Agus Tasman terlihat pada konsep penggarapan gerak *gagah* untuk tari *bedhaya*, formasi penari *Bima Cancut* dan pola lantai Dewa Ruci, warna busana *gula klapa* dan motif sampur *cinde*, *gelung kadal mènèk*, serta pengembangan interpretasi tokoh yaitu tokoh Paku Buwana VI. Terdapat konsep kunci bagi penari agar dapat merepresentasi keindahan *rasa* budaya Jawa dalam tari *Bêdhaya Êla-êla* yaitu *konsep kasarira*. Hasil tanggapan penonton terhadap presentasi tari *Bêdhaya Êla-êla* sangat bervariasi, disebabkan karena penghayatan *rasa* dalam tari bersifat subjektif interpretatif, juga sekaligus subjektivitas yang objektif.

Kesimpulan penelitian ini adalah: bahwa tari *Bêdhaya Êla-êla* merupakan representasi estetika *rasa*, sebagai kristalisasi dari *rasa* religi dan *rasa* etika budaya Jawa, yang termanifestasikan melalui medium tarinya yang simbolis. *Rasa* budaya Jawa sebagai substansi keindahan tari *Bêdhaya Êla-êla* karya Agus Tasman secara menyeluruh muncul dari akumulasi semua unsurnya yaitu *rasa agung*, *gagah*, *rêgu*, *mrabu*, *sacre* (sakral, suci), *sacred* (kidmat), *wingit* dan prihatin.

Kata kunci: Tari *Bêdhaya Êla-êla*, representasi, *rasa*, budaya Jawa