

STANDARDIZED HASTASAWANDA AESTHETICS IN DANCE PERFORMING ARTS

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ABSTRACT

Aim. This research is important because so far the existing aesthetic concept of traditional dance is no longer able to accommodate thinking about aesthetic concepts holistically. The aim of the standardisation study of performing arts aesthetics is to form a new aesthetic theory that meets standards based on the principles of aesthetic values that develop in the performing arts genre.

Methods. This research article is based on qualitative research. The types of data and data sources and information were all obtained from the *Hastasawanda* aesthetic concept, dance aesthetic elements and Surakarta style dance performance documents. Data collection was carried out using library study and document study techniques. All data has been collected, classified, processed and analysed using the triangulation method.

Results. This study found the standard *Nawasapada* aesthetic theory which consists of aspects: *pralambang*, *paraga*, movement, *pepaes*, *wewandan*, piece, stage, furniture and *pannyandra*.

Conclusion. The novelty of *Nawasapada*'s aesthetic theory is that it complements existing aesthetic aspects and becomes the basis for analytical tools in solving aesthetic phenomena in the performing arts in depth and openly. For this reason, it is hoped that this research will trigger future researchers to discuss it more sharply and in depth.

Keywords: standardized, aesthetic, performing arts, dance, hastasawanda

INTRODUCTION

We start from an anxiety that in the Surakarta style of traditional dance there is a *Hastasawanda* aesthetic concept that does not meet the standards as an aesthetic theory. The *Hastasawanda* aesthetic concept which has eight elements: *pcak*, *pancat*, *ulat*, *lulut*, *luwes*, *wiled*, *wirama*, and *gendhing* is in reality used as a theory for analysing dance performances where the results are not adequate. The weaknesses of the *Hastasawanda* aesthetic concept, firstly, are that the aesthetic concept of the artist component as a work producer and the audience/perceiver component as an appreciator is not fulfilled. Second, objectively the aesthetic elements are not fulfilled. Third, the weakness of applied/aesthetic practices in performing arts. It is necessary to standardise the aesthetic concept of performing arts which is able to reach and accommodate all developing aesthetic components of performing arts.

Up until now, literature studies discussing the aesthetics of traditional Surakarta style dance are weak and limited. The components and aesthetic elements of dance have never been discussed in detail and in depth. The existing discussion is limited to one perspective on objective form: as a work of art. The following is a research study of several writings about the aesthetics of Surakarta style dance, which have been carried out. Riana Diah Sitharesmi (2018) showing that the beauty of Javanese dance rests on the feeling achieved through: character, dramatic atmosphere and quality. Imam Santosa's (2007) view, that beauty is something subtle, refers to the soft *Serimpi* dance depicting the war of the angels *Supraba* and *Wilutama* which the dancers express with very slow movements like the *Bedhaya* dance. The relationship between creativity and the aim of expression can become a unique value in certain cultural areas (Mróz & Ocetkiewicz, 2021). Silvester Pamardi's (2016) perspective is that the concept of the beauty of palace dance has three benchmarks, namely *Hastakawaca* (attitude of movement), *Kawaca* song (rhythm of the piece) and *Hastakawaca Gendhing* (structure of the piece as a basis for movement). The concept of *Hastasawanda* as an aesthetic norm in traditional Surakarta style dance is the basis for determining the dancer's attitude and movements throughout the body as an instrument of expression (Hastuti & Supriyanti, 2015). This means that *Hastasawanda* as an aesthetic norm does not fulfill the rules

of Surakarta style dance. Remembering that aesthetic appreciation is demonstrated by empirical experience (Christensen & Calvo-Merino, 2013). In fact, the research in this article is still limited to the form component of the work, which empirically does not reach the other two main components: the artist and the audience/perceiver who are also the source of the emergence of the aesthetic values of performing arts.

The aim of this study is basically to complement the shortcomings of previous studies which show that the existing aesthetic concept of traditional Surakarta style dance is weak and limited. In a performing arts event, there are three main components, namely: the artist, the work of art, and the audience/perceiver. Meanwhile, the Hastasawanda aesthetic concept is limited to discussing one main component which does not cover the other two main components: the artist and the audience/perceiver, so that as an aesthetic concept it is weak, limited and inadequate. For this reason, standardising the aesthetics of performing arts is important and urgent.

This article is based on the assumption that standardising the aesthetics of performing arts is an important and urgent need. The basic reference point is that the existing aesthetic concept of performing arts is no longer able to accommodate thinking about aesthetic concepts holistically. Apart from that, the impact that arises if it is not standardised is the decreasing interest of researchers in the targets of performing arts from an aesthetic perspective. The validity of research results is inadequate. For this reason, standardising aesthetic concepts is a strategy to complement its shortcomings and form a new aesthetic theory that is innovative and dynamises new thought holistically (Sari & Brm, 2017).

Hastasawanda is an aesthetic concept of dance performance art which has eight elements, namely: *pcak*, *pancat*, *ulat*, *lulut*, *luwes*, *wiled*, *wirama*, and *gendhing*. *Pacak* is a form of basic attitude of a character or role figure. *Pancat* is a system or way of moving actors. *Face looks* are facial expressions according to the character of the role. *Lulut* is a form of combining movement with music. *Flexibility* is a quality of movement that is based on flexibility, softness, in accordance with the character of the role. *Wiled* is a variation of movement that is developed based on the ability of the presenter. *Wirama* is a form of mastering musical rhythm. *Gendhing* is a form of musical structure. Basically, the discussion of the eight Hastasawanda aesthetic elements is limited to its objectives.

In principle, performing arts involve the artist, the work of art and the audience. Based on empirical work in the field, the emergence of artistic aesthetics is an event of artistic life which is based on three main components, namely: *niman* as a source of ideas/ideas for the emergence of work objects; the work of art as the objective and the viewer/perceiver as the connoisseur who responds emotionally. Objectively, performing arts have aesthetic elements found in: theme, movement, *paraga*, character, make-up, clothing, songs, music, stage, props, lighting and stage setting. Meanwhile, the Hastasawanda aesthetic concept only has the elements: *pcak*, *pancat*, *ulat*, *lulut*, *luwes*, *wiled*, *wirama* and *gendhing*.

Referring to this reality, Hastasawanda does not meet the standards as an aesthetic concept. First, the Hastasawanda aesthetic concept does not fulfill the component of the artist as the producer of the work and the component of the audience/perceiver as the appreciator. Second, objectively the aesthetic concept of Hastasawanda does not fulfill the completeness of its elements. If we classify the aesthetic elements of Hastasawanda: *pcak*, *pancat*, *ulat*, *lulut*, *luwes* and *wiled* are aspects of movement, while *wirama* and *gendhing* are aspects of rhythm and aspects of *gendhing*. This means that the Hastasawanda aesthetic concept only discusses some of the objective elements. Third, in its application the Hastasawanda aesthetic concept to performing arts is tied to traditional standards.

The first impact was that the Hastasawanda concept was forced to be used as an analytical theory in performing arts so that the results did not meet the standards. Second, when the Hastasawanda aesthetic concept is applied it is not accompanied by a way of criticising the two components: the artist and the audience/perceiver and the aesthetic elements in the objective component cannot function as a credible aesthetic theory of performing arts.

Based on the weaknesses and impact of the Hastasawanda aesthetic concept, improvements are needed to complete the elements that have not been accommodated in Hastasawanda. A theory of artistic aesthetics that meets standards must be based on the principles of aesthetic values that develop in the performing arts genre. This article aims to show the practice of aesthetic rules. Apart from that, it is also to criticise the practice of aesthetic rules which have not been embodied in the Hastasawanda aesthetic concept.

STANDARDISED ART

Standardisation is a concept that refers to the phenomenon of the development of standard activities that are already well established in society and then lose their position as standard activities (Jager et al., 2022). The developmental events that occur include integral aspects of socio-historical changes that move communities away from prevailing norms (Grondelaers et al., 2016). This standardised process can be caused by internal or external factors. Internal processes are seen as the process of an individual's ability to calculate their own risks and choices rather than adopting a lifestyle inherited by tradition or previous generations. Meanwhile, external processes see standardisation as changes resulting from things other than internal or individual needs and capabilities, such as the result of deregulation of the labour market and economy (Jager et al., 2022). These two things show that this standardisation is clearly socially structured and is partly caused by changes in structural conditions (Jager et al., 2022). In the context of art, standardised refers to dynamic changes that no longer conform to the initial norms or aesthetics of art (Bergh & Sloboda, 2010). There are three general characteristics that are characteristic of standardised formation. First, standardised refers to changes in shape or appearance (Al-Betawi et al., 2020). Second,

standardised art involves a significant shift away from this goal (Howe & Eisenhart, 1990). The changes that occur are closely related to the emotions that exist in society (Locsin et al., 2021). Each aesthetic emotion is almost always characterised by a special type of acceptance of the aesthetic values of the society where it belongs. Third, this standardisation has a lot to do with the educational sector which is related to the advancement of knowledge about art so that it experiences various changes involving new technology (Bucăța et al., 2022). These three characteristics show that standardising art is a process that produces dynamic changes that become new challenges for art (Howe & Eisenhart, 1990). So that art is standardised to become a phenomenon that influences all aspects of life non-uniformly (Jager et al., 2022).

PERFORMING ARTS

Performing arts are arts that are appreciated through works displayed in the form of performances (Aliyev, 2021). In general, performing arts refers to arts that are displayed such as dance, drama, ballet, circus, musical performances, orchestra, theatre and so on (Komander & König, 2024). Aesthetic understanding in interpreting space. Performing arts are usually carried out in a building or hall that can accommodate performers and spectators (Izenour, 2014; Xiao et al., 2019). However, as time progresses, performing arts performances are also found in spaces that are not limited to closed buildings but are also often held in open spaces (Sukmayadi & Masunah, 2020). Apart from that, performing arts also contain important aspects such as the idea and concept of performance as the main capital (Alhaq & Agustin, 2020), human resources as actors and cultivators (Putra et al., 2022), and property as an instrument needed in supporting the implementation of an arts performance (Prayhogi, 2016).

As part of culture, performing arts of course mediate culture in existing performances. The cultural values contained in performing arts can be a medium for non-formal education that not only educates but also entertains (Rahman & Aruan, 2019). Performing arts also have tourism potential (Rahman & Aruan, 2019) and are an integral part of economic growth (Bañez-Coronel et al., 2018). This economic influence will usually be seen at the level of certain communities as artists or local communities. Apart from that, performing arts are also not free from changes. Digital transformation is one of the factors that has had a changing impact on performing arts where new performance spaces are emerging that utilise social media, are online and streaming-based (Ford & Mandviwalla, 2020). The presence of technology and the intervention of new media in the performing arts plays an important role in preserving, managing and promoting the performing arts. However, the adoption of technology in performing arts cannot always be realised well because it requires adaptation to changes that occur (Arora & Vermeulen, 2013).

METHOD

This article examines the standardised aesthetics of Hastasawanda in the Performing Arts. The study will focus on the artist component as the producer of the work, the audience/perceiver component as the appreciator and the objective form of the work of art. This component will change the elements in Hastasawanda. The standard aesthetic concept for performing arts is hereafter called *Nawasapada*. Epistemologically, *Nawasapada* consists of the word *nawa*: nine and the word *sapada*: one verse of a song. The definition of *Nawasapada* aesthetics is nine aesthetic aspects that unite and form a performing arts aesthetic. The *Nawasapada* aesthetic has aspects: *pralambang*, *paraga*, movement, *pepaes*, *wewandan*, piece, stage, furniture and *pannyandra*.

The total of nine aspects in *Nawasapada* is assumed to be able to complete the aesthetic concept of Hastasawanda. The Hastasawanda aesthetic consists of eight elements: *pcak*, *pancat*, *ulat*, *lulut*, *supple*, *wiled*, *wirama*, and *gendhing*. The five elements: *pcak*, *pancat*, *ulat*, *lulut*, *supple* and *wiled* are aspects of movement. Meanwhile, the elements of *wirama* and *gendhing* are aspects of the rhythm and aspects of the piece. The limitations of Hastasawanda, which has three aspects: movement, rhythm and piece, are not being able to study the aesthetics of performing arts. For this reason, the *Nawasapada* aesthetic with nine aesthetic aspects complements the three aspects of Hastasawanda as a strategy to standardise the aesthetics of performing arts.

This was done to study the aesthetic standardisation of performing arts, which until now has not been done. There are three main reasons that led to the formation of the *Nawasapada* aesthetic in the Performing Arts. First, the aesthetic concept of the artist component as the producer of the work and the audience/perceiver component as the appreciator is not fulfilled. Second, objectively the aesthetic elements are not fulfilled. Third, in its application the Hastasawanda aesthetic concept to performing arts is tied to traditional standards.

This research uses a qualitative research design. Various types of data and sources of data and information were obtained from the Hastasawanda aesthetic concept, aesthetic elements of the Surakarta style dance genre and Surakarta dance performance documents. All collected data is processed and analysed using a triangulation strategy that compares one set of data with other data.

Data collection was carried out using library study and document study techniques. The literature study was carried out by reading the Hastasawanda aesthetic concept and the aesthetic elements of the Surakarta style dance genre. Literature study is basically to examine the shortcomings and weaknesses of aesthetic concepts. The document study was carried out by viewing and listening to recordings of Surakarta style dance. Document study techniques are carried out to examine and reveal aesthetic elements in order to form a new aesthetic theory that is feasible and credible as a basis and foundation for analysis in solving the aesthetic phenomenon of performing arts.

The data that has been collected is clarified and sorted and then elaborated with other data to draw conclusions. After data reduction, which data is used and which data is not used is then analysed thoroughly and in depth to find research results as conclusions.

Dance is part of culture which is expressed in the form of performing arts. As an art form that is performed or watched by the public, dance can be understood as a form that has basic elements or components that can be visually captured by the human senses. In dance performing arts there is an aesthetic concept of Hastasawanda. The Hastasawanda aesthetic concept consists of: *pcak*, *pancat*, *ulat*, *lulut*, *luwes*, *wiled*, *wirama*, and *gendhing*. *Pacak* is a form of basic attitude of a character or role figure. *Pancat* is a system or way of moving actors. *Caterpillars* are facial expressions according to the character of the role. *Lulut* is a form of combining movement with music. Flexibility is a quality of movement that is based on flexibility, softness, in accordance with the character of the role. *Wiled* is a variation of movement that is developed based on the ability of the presenter. *Wirama* is a form of mastering musical rhythm. *Gendhing* is a form of musical structure. The five elements which include: *pcak*, *pancat*, *ulat*, *lulut*, *luwes* and *wiled* are aspects of movement, while *wirama* and *gendhing* are aspects of rhythm and piece. Objectively, the aesthetic concept of Hastasawanda is limited to three aspects, namely: movement, rhythm and piece. This is based on the fact that visually the basic components in dance have artistic values which consist of the elements: theme, *paraga*, movement, character, make-up, clothing, song, music, stage, props, lighting and stage setting. Objectively, the Hastasawanda aesthetic concept does not meet the aesthetic aspects that form the standard aesthetic concept.

The source of the emergence of aesthetic values in performing arts is basically the connection of three main components, namely: the artist, the object of the work of art and the audience. Artists are the source of concepts, ideas and ideas for creating a work of art. The form of a work of art is an objective form that can be visually appreciated by the audience. The audience or observer is the appreciator of the work of art created by the artist. These three main components are integrated into a network of living events so that they become the source of the flow of aesthetic values in the performing arts. The facts show that the Hastasawanda aesthetic concept is limited to only talking about one objective component. Meanwhile, the other two main components: artists and audiences are not discussed. The absence of the artist and audience components of these three main components basically does not form aesthetic value. For this reason, the Hastasawanda aesthetic concept does not meet the standards as an aesthetic theory of performing arts.

Application of the Hastasawanda aesthetic concept in the practice of solo, couple and group dance performances. The concept of Hastasawanda movement in solo dance can show the existence of a classification between *wantah* and *tanwantah* movements. The *wantah* movement is a movement that imitates everyday movements in life, so that its form can still be traced from its origin, see Figure 1. The *tanwantah* movement is a movement that is used solely for aesthetic expression. For this reason, the form of movement can be symbolic and complicated. In partner dance, apart from being *wantah* and *tanwantah*, there is also communication between partners, which can be seen in Figure

2. The application in group dance also shows that the movements are still wantah and tanwantah, but there is communication between dancers in the group, can be seen in Figure 3. Weaknesses in the application of the concept Hastasawanda movements in solo, pair and group dance practice have limitations in traditional standards so that they do not reach various types of traditional and non-traditional movements that are developing as well as creative to modern types of movements. To see the application of the Hastasawanda movement concept in solo, pair and group dances, you can also look at the following photos.

Figure 1

Gambyong Dance, wantah movements



Source. Cahyaningtyas, A., *The Gambyong Dance - performed by Widie Koentar*, 2011.

Figure 2

Karonsih dance, the movements of wantah and tanwantah involve communication with your partner



Source. [Karonsih dance], 2014.

Figure 3

The Bedhaya Ketawang dance, the movements of wantah and tanwantah involve communication with the group



Source. Pariwisata Indonesia, *Bedhaya Ketawang Dance from Central Java*, 2022.

The concept of Hastasawanda rhythm in solo dances such as: Klana Topeng tends to have a *nukah* rhythm (interrupting movements between counts) during *gandrungan* and *midak* (movements precisely with the count) during *gait*, *liwungan* and *cancutan*, see Figure 4 below. Midak rhythms are also found in Pethilan genre pair dances such as Anilo-Prahastha (see Figure 5). Apart from that, there are also couple dances in the Wireng genre such as the Bugis Kembar dance (see Figure 6). In the Srimpi dance genre, the rhythm tends to be *nggandhul* (the end of the movement that passes through the *seleh kenong* or *gong* in gamelan music) (see Figure 7). The weakness of the application of the Hastasawanda rhythm concept in solo, pair and group dance practice is that it is limited to the *nukah*, *midak* and *nggandhul* rhythm standards which tend to be precise and imprecise movements with a count, but do not cover tempo play: fast-slow, hard-soft, long-short, monotonous, dynamic and diverse types of music from classical, traditional, non-traditional, creative to contemporary-modern.

Figure 4

Tunggal Dance: Klana Mask with a killing rhythm and not in accordance with traditional standards.



Source. N. d. *Klana Sewandana Mask Dance - Surakarta Style*, n. d.

Figure 5

Pethilan Couple Dance: Anila - Prahastha with a rhythm that does not conform to traditional standards



Source. Eista Art, *Tari Anila Prahasta, Ujian Pembawaan ISI Surakarta* (Anila Prahasta Dance, ISI Surakarta Final Performance Exam) [Video], 2020.

Figure 6

Wireng Paired Dance: Bugis Twins with a rhythm that does not conform to traditional standards



Source. LovelyIndonesia, *BEKSAN WIRENG BUGIS KEMBAR KASUNANAN SURAKARTA* (DANCE “WIRENG BUGIS KEMBAR” KASUNANAN PALACE SURAKARTA) [Video], 2017. Published under Creative Commons license.

Figure 7

Group Dance: Srimpi dance with nggandhul rhythm according to traditional standards.



Source. b.d., [*Srimpi dance*], 2020.

Gendhing or music in solo, pair and group dances basically follows the *laras* concept. In general, the concept of barrel in traditional standards includes the *Slendro* and *Pelog* barrels. The concept of *laras* in the piece or *Gambiranom* solo dance music consists of: *Ada-ada*, *laras Slendro pathet 6*; *Lancaran Rena-rena*, *laras Slendro pathet 6*; *Ketawang Kinanthi Sandhung*, *laras Slendro pathet 6*; and *Srepegan*, *laras Slendro pathet 6*. The concept of *laras* in the piece or dance music of the Endah couple, consisting of: *Ayak-ayakan*, *laras pelog pathet barang*; *Srepek*, *laras pelog pathet goods*; *Ladrang Enggar-enggar*, *laras pelog pathet goods* and *Lancaran Makarya*, *laras pelog pathet goods*. The concept of *laras* in the piece or dance music of the Bedhaya Duradasih group, consists of: *pathetan*, *laras Slendro pathet Manyura*; *Ketawang Gendhing*, *Pelog pathet 5 malik barrel (changed) Slendro pathet Manyura barrel*; *Pathetan*, *Slendro pathet Manyura barrel*; *Ketawang Kinanthi Duradasih*, *Laras Slendro Pathet Manyura*; *Ladrang Sapu Jagad*, *laras Slendro pathet Manyura*. The practical form of the *laras* concept in Gendhing or traditional music in solo, pair and group dances that follows the *Slendro* and *Pelog laras* standards, in fact there is a weakness in that it is unable to reach diatonic music and developing musical variants. In connection with the problem of the concept of tunings in the piece or music, it can also be seen and observed in the following Figures.

Figure 8

Solo Dance Gambiranom uses Gendhing Slendro pathet 6 tunings according to traditional standards



Source. Javanologi, *Penari Gambir Anom* [Gambir Anom Dancer], 2022.

Figure 9

Couple Dance: Endah uses Gendhing, laras Pelog pathet items according to traditional standards.



Source. UPT Audio Visual ISI Surakarta, *BEKSAN ENDAH Karya S. Maridi* [ENDAH DANCE by S. Maridi], 2019.

Figure 10

Dance in Group: Bedhaya Duradasih uses Slendo and Pelog tunes according to traditional standards



Source. Warisan Budaya Tak Benda Indonesia, *Bedhaya Duradasih (Tari)*, 2020.

DISCUSSION

Performing arts is a form of art that is appreciated through works presented in performances in the form of games (Aliyev, 2021). Talking about the aesthetics or beauty of performing arts is nothing more than discussing the life events of performing arts. In a performing arts event, there are three main components, namely: the artist, the work of art, and the audience/perceiver. Artists are the source of the genetic concept of the emergence of works of art. The form of a work of art is an objective form that symbolically contains messages from the artist that the audience wants to convey. It seems undeniable that a work of art has an allegorical meaning, sometimes the symbolism is explained in the work itself, but can also be hidden (Suharti et al., 2023). The viewer/perceiver is an affective component who acts as a connoisseur, an appreciator who is the source of emotional information for his response to a work of art.

The connection of the three components, namely: the artist as a genetic source, the form of the work as objective and the viewer/perceiver as affective, is a unity which is the source of the emergence of artistic aesthetics. The connection of these three components is a holistic form which is a source of aesthetic values. Eliminating one of these three components means that an artistic aesthetic will never be formed. Various performing arts refer to the types of arts performed such as dance, drama, ballet, circus, musical performances, orchestra, theatre and others.

The standardisation of Hastasawanda aesthetics in the performing arts is based on three fundamental weaknesses: limitations of basic components, limitations of aesthetic elements and weaknesses in applied/aesthetic practices in the three types of solo,

pair and group dance. Referring to the concept of Hastasawanda in dance performing arts which is only able to discuss one component of the three main components full of aesthetic emergence, it appears that this concept is incomplete and inadequate. Meanwhile, the Hastasawanda concept only discusses the objective component which cannot reach the other two main components: artist and audience/perceiver. In discussing the objective components, the Hastasawanda concept is also limited to three elements: movement, rhythm and piece of the twelve aesthetic elements of performing arts. The aesthetic elements that are not discussed are: theme, *paraga*, character, make-up, clothing, song, stage, props, lighting and stage setting.

Many dance performing arts practices have experienced a standardised Hastasawanda aesthetic. In fact, the Hastasawanda concept in its application to the three types of solo, pair and group dance has weaknesses, firstly in the aspect of movements that are bound by traditional standards so that they do not cover the various types of non-traditional movements that are developing. Second, the rhythm aspect is limited to the concepts of *midak*, *nujah* and *ngggandhul* which apply in tradition so that they do not cover tempo playing: fast-slow, hard-soft, long-short and a diversity of types of music from classical to contemporary. Third, the Gendhing aspect which is tied to the *Slendro* and *Pelog* tunings is a weakness because it is unable to reach diatonic music and developing musical variants. Thus, the Hastasawanda aesthetic concept is not standard as an aesthetic theory of performing arts.

Standardisation in the performing arts basically refers to dynamic changes that no longer conform to the initial norms or aesthetics of art (Bergh & Sloboda, 2010). The developmental phenomenon in the standardisation event that occurs includes integral aspects of socio-historical changes that move communities to move away from prevailing norms (Grondelaers et al., 2016). Nawasapada's aesthetic theory was formed based on the results of an analysis of the connectivity of the three main components in the event of performing arts, namely: the artist, the work of art, and the audience/perceived. The connection of these three components is not just a form of relationship resulting from a combination, but is a compound relationship that synergise with each other and unite to form a dance aesthetic. The three main components of its formation originate from the aesthetic values of the developing performing arts genre, including the elements: theme, *paraga*, movement, character, make-up, clothing, songs, music, stage, props, lighting and stage setting. Next, the twelve aesthetic elements which are objective components are reduced and analysed using the two components of artist and audience/perceiver to become nine aspects of standard aesthetic theory, namely Nawasapada. The aspects of *Nawasapada* are: *pralambang*, *paraga*, movement, *wewandan*, *pepaes*, piece, stage, furniture and *pannyandra*.

Nawasapada's standard aesthetic theory first forms a presymbolic aspect to complete the artist's component. The pre-symbolic aspect is to reveal: concepts, ideas, notions that are the background to something or that cause the emergence or formation of a thing. A work of art. The basic principle is that performing arts contain important aspects

such as the idea and concept of a performance as the main capital (Alhaq & Agustin, 2020). The ideas and concepts of performing arts are based on the ideas of artists who divide: the concept of content and form based on the experience they have. Artists as a source of concepts, ideas, ideas are the parent source of genetic components which are formed from subjective genetics and objective genetics. The subjective genetics possessed by artists are the provisions they have from birth, namely creative/intellectual, feeling/emotional, and initiative/will. The objective genetics are in the form of artists' cultural and non-cultural experiences. In principle, subjective and objective genetics unite in the soul and form the characteristics of artists in relation to cultural tendencies in their work.

Second, forming aspects: *paraga*, movement, *pepaes*, *wewandan*, piece, stage, and furniture, to complete the objective components. The *paraga* aspect is an important asset in performing arts that cannot be separated from human resources as actors (Putra et al., 2022). As an actor when acting, *paraga* is required to express movements according to the character of the role being performed. Movement expression for *paraga* is a means of building a dramatic atmosphere in creating life on a performing arts stage. The presence of *paraga* is the soul of a performance which is able to make the performance more lively. The movement aspect is one of the elementary media for a *paraga*. The presence of movement in performing arts is a means of expression for *paraga* to reveal messages of extrinsic values which are the values of people's lives and intrinsic values that are directly felt and enjoyed by the audience which are able to increase the aesthetic sensitivity of each individual. The range of movements for *paraga* in performing arts is wide and open, including: *wantah*, *tanwantah*, classical, traditional, non-traditional, new creations to modern.

The *pepaes* aspect is complete body grooming in the form of make-up, accessories and fashion. Makeup provides an overview of the actors'/actors' expressions, especially the facial expressions. Accessories in the form of jewelry provide completeness to the outfit and add stability to the *paraga*'s appearance. Fashion is a form of costume with fashion, design and colour choices for *paraga*. The function of *pepaes* in performing arts is to provide identity, characteristics and strengthen the expression of *paraga*. The basic concept of the *pepaes* aspect is intended to reveal the aesthetics of make-up, accessories and clothing related to *paraga*. The feminine aspect reveals the aesthetic characteristics of a character that represents character, attitude, behaviour or actions. The characters include the roles of protagonist, antagonist and tritagonist. Apart from that, there are also characters whose souls are introverted and extroverted. In this case *paraga* has an important role in being able to animate the character of the character. This means that embodying the character's role for the *paraga* is a necessity in animating and dynamizing a performance.

The piece/music aspect reveals the aesthetics of the song, rhythm and structure of the piece/music to strengthen the expression of the *paraga* and build the atmosphere of the performance. Developing a sense of the piece/music in performing arts can serve

as an illustration, support and create a new atmosphere. Regarding the character's expression, the role of the piece/music is not just as an accompaniment, but as a partner in producing quality expression. The taste of musical pieces or music in performing arts has various flavours, including: romantic, joyful, happy, nostalgic, upset, sad, disappointed and angry. Rhythm reveals musical aesthetics related to playing tempo: fast-slow, loud-soft and long-short according to the needs of the performance. The tempo of the musical rhythm can be regular, irregular, monotonous, flowing, wavy and dynamic depending on the needs of expression. The basis for forming musical rhythms in a performance is to dynamise the performing arts to be quality and expressive. The structure or form of pieces/music in performing arts can be classical, traditional, non-traditional, creative and modern. Apart from that, various types of instrument work, from classical, traditional, non-traditional, creative to modern, are a source of musical aspects in performing arts.

The stage aspect is to reveal the aesthetics of the stage as a place for performance activities. Basically, the performance stage can be closed or open. Closed forms, such as: *proscenium*, *nonprosenium*, *tobong* (not fixed), and *pendhapa*. As time goes by, performing arts performances are not limited to closed building spaces but rather to open spaces (Sukmayadi & Masunah, 2020). As for open stages, such as: fields, courtyards, roads and open stadiums. This performance stage is intended with all designs that help to create the stage representative *ung*. Aspects of furniture to reveal the aesthetics of the properties used by the characters and instruments that can help actors express themselves. Property is an important aspect as an instrument needed to help support the holding of an arts performance (Bañez-Coronel et al., 2018). Another instrument that functions as furniture is the lighting system. The function of lighting is to build and shape the atmosphere in creating a performance.

Third, forming the *panyandra* aspect to complement the affective component. *Panyandra* is an observer who is able to provide assessments and evaluations based on the emotional impact after watching, observing, observing and reflecting on works of art. The importance of the *panyandra* or observer in the event of performing arts is one of the components that unites holistically to give rise to artistic aesthetics. *Panyandra* is a source of affective information, the consequences or impacts of experiencing an artist's work. Especially the emotional information absorbed from a work of art as *panyandra* feedback to the artist in forming the aesthetic life ecosystem of performing arts.

Standardization should be strictly in the new sense; that is, it should emphasize a precise nomenclature, sensible units of instruction, and thoughtful methods of procedure (Whitford, 1924). Hastasawanda aesthetics in performing arts have fundamental weaknesses, namely limitations in basic components, limitations in aesthetic elements and weaknesses in applied/aesthetic practices in the three types of dance solo, pair and group. So the Hastasawanda aesthetic concept is not standard as an aesthetic theory of performing arts. The standardisation of the Hastasawanda aesthetic concept is basi-

cally to provide a dynamic study space and a container for the aesthetic elements of art that is appropriate and adequate as a system of aesthetic analysis of performing arts. Nine aspects: *pralambang*, paraga, motion, pepaes, *wewandan*, piece, stage, furniture, and pannyandra are a set of Nawasapada aesthetic theoretical systems which are able to analyse systematically, logically, empirically, in detail and in depth to explain an aesthetic phenomenon in the performing arts.

In line with the Nawasapada aesthetic standards for performing arts, it is necessary to provide outreach to lecturers and students at arts colleges, lecturers and students at universities that have performing arts study programmes or majors and art teachers at Vocational High Schools.

CONCLUSION

Research standardised Hastasawanda aesthetics in the performing arts, found new standards of aesthetic theory. The novelty of Nawasapada's standard aesthetic theory is that it is able to analyse systematically, logically and empirically in explaining an aesthetic phenomenon in the performing arts. Nawasapada's standard aesthetic theory creates new dynamics from a limited concept to a theory that opens up a dynamic study space and accommodates the aesthetic aspects of performing arts.

The standard form of Nawasapada's aesthetic theory is a form of innovation in the system of performing arts aesthetic concepts intended to be the basis and foundation for analysis in solving the aesthetic phenomenon of performing arts holistically which includes: artists, works of art and audiences. For this reason, it is important to disseminate the standard Nawasapada aesthetic theory in order to broaden horizons and open new understanding and awareness of the aesthetic theory of performing arts.

This paper has limited sources, so it is recommended that future researchers do more interviews to fill in the shortcomings in standardising Hastasawanda aesthetics in the performing arts. The second limitation is that this standardisation starts from dance performing arts, in the future to complete aesthetic standardisation can be done with other performing arts sources.

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