

The Philosophy of Bedhayan Gagrag Sumirat Puspito Dance in the Perspective Ideology of Islamic Dakwah Muhammadiyah

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Abstract

Dance performances are intended to convey meaning to dance enthusiasts. Dance not only showcases art but also conveys values. As a result, the purpose of this study is to investigate dance as a disseminator of Islamic da'wah and the dissemination of cultural values through the Bedhayan Gagrag Sumirat Puspito Malang dance. This is a descriptive qualitative study containing data collected through observation, interviews, and a literature study. A qualitative data analysis technique was utilized to analyze the Bedhayan Gagrag Sumirat Puspito dance philosophy. According to the findings of the study, the Bedhayan Gagrag Sumirat Puspito dance has a philosophy of transmitting da'wah through dance. Aside from that, the findings of this study demonstrate that every Bedhayan Gagrag Sumirat Puspito dance movement incorporates philosophical values in Al-Islam Kemuhammadiyah, implying that the concept of dance is inextricably linked to Muhammadiyah ideology. The dissemination of values containing Islamic da'wah values and philosophical values through the Bedhayan Gagrag Sumirat Puspito Malang dance offers advantages in the process of dissemination.

Keywords: *Philosophy, Dance, Islam, Muhammadiyah.*

Introduction

1.1 Art

Art is an inner activity with aesthetic experiences expressed in sublime forms that have the power to arouse feelings of awe and emotion (Safliana, 2008). Furthermore, art can be used to instil noble qualities in its audience (Anggraini & Hasnawati 2018). Art includes supporting components in transmitting it, such as emotional expression, imagination and creativity, and cognitive stimulation. This assisting factor must be used correctly. Beauty, tranquillity, warmth, desire, seriousness, and quiet can all be felt through art. As a result, it will be highly appropriate in the process of transmitting messages about mysticism.

1.2 Islam Muhammadiyah

When it comes to spiritual matters, most people rely on religion. Islam is one of the most widely practiced religions among Muslims worldwide (Amalia et al., 2017). It seeks to secure the welfare of its followers in this world and the afterlife through its teachings derived from the AL-Qur'an and Hadith. As time passed, various Islamic missionary organizations emerged, including Muhammadiyah. Muhammadiyah is an Islamic religiously-oriented social reform movement (Sudarsono, 2019)

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Muhammadiyah itself defines itself as "an Islamic movement, preaching amar makruf nahi munkar and tajdid, based on the al-Qur'an and as-Sunnah, and based on Islam. This is in line with the opinion of Yusuf (2021) in his teachings which concern all aspects of life including aqidah, worship, morals, and mu'amalat duawiyah which are a unified whole and must be implemented in the lives of individuals and congregations.

1.3 Dance as a Media for Da'wah

Dance is one of the factors that contribute to success in the teaching process. Dance is a rhythmic body movement performed at a specific time and place to communicate feelings, thoughts, and goals (Yulianti et al., 2022). According to Angraini and Hasnawati (2018), the periodization of the development of dance art in Indonesia is divided into three stages, namely the decade around 20,000 BC to 400 AD (Primitive), the decade around 400 AD to 1945 AD (Feudal), and the decade around 1945 to now (Modern). In its development, dance has not only become an art but has also become a massively used medium for preaching. Da'wah is defined as an invitation, encouragement/motivation, stimulation, and guidance for other people to accept religious teachings.

Literature Review

In their exploration of dance philosophy, Gata et al. (2021) delved into the intricacies of Gandrung Dance during the Ngusabanini Ceremony in the Kekeran Traditional Village, Busungbiu District, Buleleng Regency. The primary objective of their study was to safeguard the Gandrung dance's cultural legacy in the Kekeran Traditional Village. Nasution et al. (2022) contributed to this discourse by examining the Zapin dance in the context of Islamic da'wah. They highlighted its role as a medium for conveying Islamic messages through movements, music emphasizing the Oneness of Allah, and the use of the Rebana, an Islamic musical instrument. Moving beyond dance, Wulandari et al. (2019) explored the avenue of Islamic learning through songs, particularly those of Sabyan Gambus, shedding light on the da'wah messages embedded in the music. The present study aims to expand this discussion by investigating the Bedhayan Gagrag Sumirat Puspito Malang dance, specifically analyzing its association with the propagation of Muhammadiyah ideology. This research seeks to unravel the dance's philosophy through a comprehensive examination of its movements, costumes, and the underlying Muhammadiyah da'wah-related philosophy. Building upon a foundation of various theories and notions, the study also conducts a thorough review of relevant literature to contextualize and support its exploration within the realm of Islamic da'wah and dance philosophy.

Methods

In this research, researchers observed dancers, dance performances, Focus Group Discussions (FGD) with the Chancellor, and interviews with Dr Arif Budi Wuriyanto M.Si. at the Muhammadiyah University of Malang. Researchers examined the movements, costumes, and philosophy linked with Muhammadiyah's preaching in this study. Dance is a medium used for spreading Muhammadiyah's da'wah. Researchers gather and study them to better understand the ideals embodied in dance.

The performance lasts around 9 minutes while witnessing dancers and dance performances. The dance performance "Bedhayan Gagrag Sumirat Puspito" is divided into three parts: the opening, contents, and closing. Researchers observed all three parts of the dance to comprehend the dance as a whole. The participants in this research were Bedhayan Gagrag Sumirat Puspito dancers in Malang who were featured in a large presentation event at the Muhammadiyah University of Malang consisting of 12 female

dancers who were selected dancers. A dancer is an artist who works as a presenter in the dance performing arts (Rochayati, 2019).

The Muhammadiyah University of Malang at that time when creating dance was the Chancellor Prof. Dr. Muhadjir Effendi, M.AP supported the creation and preservation of the Bedhayan Gagrag Sumirat Puspito dance in Malang by involving this dance in several events. One of them is to fulfil these conditions, the company recruited a training director. Especially when it was shown in a big presentation event at the University of Muhammadiyah Malang on October 5, 2017. In the presentation method, the main informant was Dr. Arif Budi Wuriyanto M.Sc. He is the Head of UPT BIPA Muhammadiyah University. Researchers conducted interviews with him to obtain factual data. The interview lasted approximately 20 minutes and took place face-to-face.

After seeing dancers in performances, researchers conducted a longitudinal study with dancers and informants using focus groups and interviews. According to Jabrohim (2009), a longitudinal study is a research study that spans a lengthy period to address research questions. The researcher held two interviews, one with the informant Dr. Arif Budi Wuriyanto M.Sc., and one with the Chancellor. Researchers used historical interview techniques. The informants and the Chancellor were asked about Muhammadiyah's philosophy and values in dancing by the researchers. Finally, following the investigation, the researcher met with both of them. During this procedure, the researcher questioned the dancers, informants, and Chancellor about the challenges and values of Muhammadiyah's da'wah that they wished to portray. When the dance performance was done, the researcher observed how dancers, informants, and the rector expressed their answers and collaborated with what the researcher obtained. Finally, the researcher compared every action and costume in the dance to Muhammadiyah's philosophy and values.

Being present at the performance site and conducting talks enables researchers to adapt the discussion outcomes to the performance in an ideal and factual manner. The researcher reveals in-depth and explicitly the results of each movement and outfit analysis that is tied to Muhammadiyah's ideals. Researchers also investigate and expose additional aspects that may influence the performance, as well as how a dance might be used to communicate Muhammadiyah's values to the general public.

Results

History of Muhammadiyah Ideology

The Bedhayan Gagrag Sumirat Puspito dance is a typical dance performed by the Muhammadiyah University of Malang. This university is located in the border area of Malang Regency and Malang City. The history of the University of Muhammadiyah Malang (UMM) has a symbol in the shape of a pentagon which emits 12 beams of light that have a blue base color, there is the writing University of Muhammadiyah Malang with a picture of rice and cotton with a picture of the symbol "Muhammadiyah" which has the following meaning:

- 1) Pentagon: by the spirit of Islamic harmony and the five principles in Pancasila or Sila,
- 2) Basic colour Blue: Symbol of peace,
- 3) Rice and Cotton: Fighting for Independence, welfare of the nation and state,
- 4) Symbol of Muhammadiyah: The sun shines on the twelve main stars, in the middle is written "Muhammadiyah" (in Arabic letters) and the shahada circle "Asyhadu illaha illa Allah wa ashadu anna Muhammadan Rasul Allah" (in Arabic letters). Muhammadiyah is the second largest Islamic Da'wah organization after NU in Indonesia (Budiman & Setyahadi, 2019). Muhammadiyah's ideology is substantively stated in Muhammadiyah's Life Ideals and Muqaddimah of the Articles of Association (Jayadi et al., 2020).

Muhammadiyah Symbol Light Philosophy

The presentation of the dance "Bedhayan Gagrag Sumirat Puspito" has a symbolic interaction about the world in which it produces, both in knowledge and belief, the meaning of symbols in culture (Marinis, 1993). Meaning is a signifier (the signifier system is both composed of signs). The first sign system, in other words, the metalanguage marking system is a combination of signifiers, and symbols are a type of sign that is arbitrary (free) and conventional (a kind of agreed-upon meaning). The term symbol is widely used, to read the meaning of the "Bedhayan Gagrag Sumirat Puspito" dance movements, clothing, floor patterns, and accompanying music in a coherent manner. Performing arts are also supported by elements, each of which is very important and determines the formation of a unified performing arts.

Marinis (1993) emphasizes that unlike textual study of language (linguistics), which has only one layer, both text and performance have multiple layers. According to him, new performance knowledge always includes cultural and social components. As a result, performing arts have multiple meanings. The Bedhayan Gagrag Sumirat Puspito Dance is a cultural output with significance and value that may be described as a symbol system. A symbol system is something that humans traditionally build to orient themselves towards other people, their surroundings, and themselves, as well as a product and dependency in social interactions. As a result, dance is regarded as a symbol system that serves as a representation of the subject as well as a channel for the human conception of a message to be absorbed. A typical symbolic form is when dance, as an artistic creation, can be classified as a form of living form in the sense of Beskalan dance (living form), dance as a human expression or artist's subjectivity, which is a system of meaningful symbols (important symbols), and when talking to other people, as a goal of human interaction (Sumandiyo, 2005). This semiotic point of view labeling system has a primary meaning that is immediately conveyed by agreements or conventions created jointly by society. As a result, the relationship between the signified and the significant becomes more arbitrary, and this is all intricately related to interpretation. Furthermore, meaning is a system identifier. Both are made up of the first sign system; in other words, the sign system's metalanguage is a collection of signifiers. Symbols are arbitrary and customary types of signs. The term symbol is often used to describe a cohesive reading of varied movements, clothes, floor patterns, and accompanying music. The meaning of the dance movement "Bedhayan Gagrag Sumirat Puspito" is an integral component of society's social and cultural dynamics, yet nothing can be isolated from the function of the form and the meaning transmitted to society.

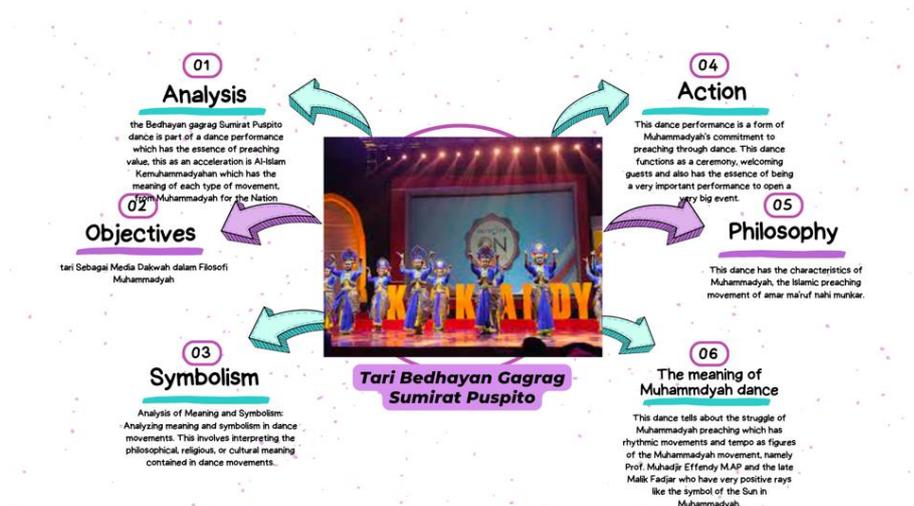


Figure 1. Information on symbols for the Bedhayan Gagrag Sumirat Puspito dance performance

The form of the dance performance "Bedhayan Gagrag Sumirat Puspito" has a structural presentation including future goals, as an opening in the Beskalan dance, and solah as the content of the "Bedhayan Gagrag Sumirat Puspito Dance" (Cetin & Danacı, 2015), and the content is part of the aesthetic peak. The last one is the destination retreat, where a destination retreat is a greeting or offering for the completion of the dance of honor. Next, the dance performance "Bedhayan Gagrag Sumirat Puspito" is divided into opening, content, and closing. This is a da'wah interaction that will be delivered. Presentation is a form that is applied in life with good norms. In the variety of movements, all the movements or movements used in the "Bedhayan Gagrag Sumirat Puspito" dance use short (transfer from one movement to the next). The pendek function is to transfer the form of the gejug gong seng movement, pendek, the movement from kepat sampur, and so on. There are conventional dancer sequences in dance performances, notably the dancer must grasp the sequence from the basics, then the movements of the head, hands, and feet. The dance "Bedhayan Gagrag Sumirat Puspito" combines several movements: The elements of diverse head movements, body movements, foot movements, and the numbers above are the total of all the dance movements in the dance "Bedhayan Gagrag Sumirat Puspito," which has 60 different types of movements.

According to Oztiirkmen (2012), each dance performance has a different genre, which this study operationalizes. Similarly, one ethnic tradition's concept will differ from that of another ethnic group. This is understandable because every traditional dance has a notion that underpins its dance style. Javanese-style dance from Yogyakarta and Malangan are two instances of old traditional dance themes. Both of these dances are palace dances, and their authenticity is tightly guarded to this day (except outside the palace). Yogyakarta Javanese dance has a dance philosophy concept called Joged Mataram, Soerjabrangta, Sari (2017) which contains attitudes and behavior in dancing, consisting of four main rules which have different meanings.

Table 1: Meaning of basic rules

No	Principles	Meaning
1.	Integration	The heart determination in order to have full concentration
2.	Greg	The big spirit in the soul to deliver the content
3.	Go Ahead	Self Confident
4.	Cannot Go Back	Owning a strong willingness, responsibility, and persistence

Meanwhile, Surakarta Javanese dance has a popular technical concept called Hasta Sawanda which has eight rules. In detail, Hasta Sawanda is abbreviated as PPLWLUWIG which means P: pin: Body attitude in dancing, P: Pancat: Self-readiness (physical and mental) in dancing, I: Lutut (Knee): Endurance to perform endurance movements, IN: Malay: Skills dancing, I: Luwes (Flexible): Flexibility/precise "feel" of movement, IN: Report: Eye gaze when dancing, IN: Mengalahkan (Beat): Ability to "manage" rhythm that relies on musical sounds, and G: String: Unites understanding between movement and song accompanist. This also applies to traditional Malang ethnic dance which has a concept as a guideline in dancing, specifically into 5 parts of the guideline, namely 1) Attitude, there is the posture in this part, which is referred to as fast movement (spine standing straight, bones shoulder blades flat, shoulders open, chest bulging, stomach deflated). Therefore, with these rules or concepts of technical attitudes, it is hoped that attitudes and forms can be achieved. Moreover, it has to be done as fully as possible and adapted to the Bedhayan Gagrag Sumirat Puspito dance technique. 2) Solah, in this part, the movement follows the drum pattern (musical composition for gamelan) more like the previous data shows. The Malangan dance has its distinct drum (gamelan musical

composition), and each form has its features, so the drummer will be the main key in accompanying the dance. As a result, if the attitude is proper, the behavior is expected to be correct as well, and the dancer will be able to “feel” in dancing if the drummer can decide when the drum should go from one movement to the next. 3) Greg is an expression that is born from movement and rhythm, tempo, and precision of drum sounds. Thus, dirty is "something" that is within, which is manifested in the spirit through the visual aspects of body movements, behavior, reports, and pendeleng. 4) Reports are a form of self-transparency to convey various feelings through facial symbols. It can be concluded that dancers will be able to visualize reports well and correctly and must be careful with their face, and eye position (eyes down, straight, forward, and so on). Therefore, dancers must understand accuracy because this is key in visualizing reports. 5) Seeing is the eye's vision, then controlling the movement of the head, whether it is centered on the chin, tip of the head, neck, and so on. Technically, this is a method of assisting dancers in learning new skills. When dancing, for example, she must glance up, gaze down, forward, close her eyes, and be in sync with the character and sensations of the dance "Bedhayan Gagrag Sumirat Puspito."

Dancer Costume Philosophy

The attire for the Bedhayan Gagrag Sumirat Puspito dance is black with gold (yellow) decorations and a red sampur (a long scarf worn by female dancers). Clothing interactions in the dance "Bedhayan Gagrag Sumirat Puspito" reveal a communication relationship. According to (Hartono et al. 2022) researchers in this case believe that the dance costume "Bedhayan Gagrag Sumirat Puspito" has a relationship with cultural literacy. This is demonstrated by the figure below.

According to the image above, there are 14 parts utilized for "Bedhayan Gagrag Sumirat Puspito" make-up and costumes. 1) Muhammadiyah Crown, 2) Symbol of 12 rays of light, 3) Golden Time, 4) Beautiful makeup is the most prominent character in a show. 5) Roses are used to support beauty behind the ears, 6) Mekah is a cloth that covers the chest to the navel, 7) Gold necklace/sung-sung necklace which is a woman's luxury equipment located on the neck, 8) Belt/ebok, 9) Hijab Gold Muslimah, 10) Bolero Muslimah, 11) Birusampur with the Muhammadiyah symbol is a property as a supporter of the dance "Bedhayan Gagrag Sumirat Puspito", 12) Jarik Grudo Yogyakarta, this tells the story of blue-blooded people who take advantage of him, but in these terms, this is not just for anyone who can wear it, only people who have the charisma of a dancer can wear it, 13) Gold Jarik as an additional ajarik that protects Jarik Grudo. The costume "Bedhayan Gagrag Sumirat Puspito" is taken from the reference Bedhayan Tari Yogyakarta, Beskalan Dance Putri Malangan, and finally became “Bedhayan Gagrag Sumirat Puspito.

Costumes play an important role in a dance performance. Aside from that, people will pay greater attention to the dancers if they wear nice outfits. This is the point at which values are inserted into each philosophical interpretation of this component of the Bedhayan Gagrag Sumirat Puspito dance outfit. According to Pratiwi (2015), the function of clothes in a dance performance is to reinforce the concept or content of the dance while also clarifying the part of the dance. The principles contained are not only the intellectual ideals of Muhammadiyah but also the cultural values of the Javanese people, which add to the beauty of the costumes utilized.

Acculturation of Yogyakarta and Malangan choreography processes

When teaching and guiding dance, the concept of the dance movement technique "Bedhayan Gagrag Sumirat Puspito" should be applied because it is one of the activities that bring out the character of Yogyakarta and Malangan. Therefore, in showing the "Bedhayan Gagrag Dance, Sumirat Puspito must use the correct and maximum form of movement technique because of the nature of dance terms, such as pahlawan (sensitivity to the form of movement), mengalahkan (sensitivity to the rhythm of the piece), merasa (sensitivity to feel), and serupa (dance expression).

The process of Maju Gawang (Trisik walking) is the beginning of the Bedhayan Gagrag Sumirat Puspito dance movement with the body menemukan (knees bent, lowered) Stabil tegak. Moreover, her head faces forward parallel to the horizontal line. Meanwhile, the dancer's body position must stand upright in a climbing position facing right and left. Then the position of the hands should be on the right and left parallel to the hips while squeezing the sampur using kataku hand movements. The right foot is in front and the left foot is behind. Moreover, in critical analysis, the basic values of Muhammadiyah philosophy mean Ajejeg: Ajeg (standing upright). It interprets the role model for a stable leader.

Al-Tauhid (monotheism) was the first performance. The value of monotheism underpins all Muslims' economic, political, social, and cultural conceptions and actions. Monotheism is defined by complete surrender to God's will, both in terms of worship and muamalah (our attitude towards other people), to build a lifestyle that is by God's desire.

In this first phase, the dance movement process is part of the opening in the trisik posture, with the head dancing position: facing forward, parallel to the horizontal line. Standing erect in a raised stance, looking right and left with different aspects. Hands: parallel to the hips on the right and left, squeezing the sampur with ngithing hand movements. The action is then supported by the feet, with the right foot in front and the left foot behind. This dance movement has a symbolic meaning that can be described in Ajejeg philosophy as follows: Standing tall as a leader figure, where this mindset is consistent with the meaning of Muhammadiyah's character qualities, namely Amar ma'ruf nahi munkar in all domains and refers to a good role model. This harmony is represented by a range of trisik movements that refer to the 10 Muhammadiyah personality standards, which include traits that are explored as basic values.

This dance movement is part of the opening in the trisik position in the fifth phase. In this position, the head dance position: facing forward, parallel to the horizontal line. Meanwhile, the position of the body: straight facing forward, and the hands: perform sky juggling by holding both palms facing upwards while throwing the end of the sampur. As for the position of the feet: both feet tiptoe with the right foot in front. Philosophically, this dance movement represents a dance of thankfulness for the presence of Allah SWT, who has delivered plentiful sustenance as well as health to the body and spirit. The meaning of this philosophy is in line with the meaning of the values of the nature of Muhammadiyah in point number 4, namely Religious and social in nature. This harmony is represented by a range of trisik movements that refer to the 10 Muhammadiyah personality standards, which include traits that are investigated as basic values.

Furthermore, the dance floor pattern "Bedhayan Gagrag Sumirat Puspito" in terms of (floor design) is a formation of single dancers or groups moving on the stage floor. 1) One direction with straight movement and 2) Direction of movement with curved lines. Aside from that, there is also a movement direction that is a combination of the two types of movement directions, such as in too much movement, cutting required circular movement, zig-zag direction, straight movement direction revolving in a half circle as in outer movement. The dance "Bedhayan Gagrag Sumirat Puspito" is performed in groups and masses at sacred ceremonies at the Muhammadiyah University of Malang, depending on the manner of performance, related to the floor pattern. The stage formation for the "Bedhayan Gagrag Sumirat Puspito" dance stage is often witnessed by the audience from one direction facing or facing forward and tilted to the right front stage (tilted to the right) as the opening dance, followed by the opening dance (tilted to left) front to left. When the audience faces the dancer, the line of sight is stronger and more focused. This is also supported by Sal Murgianto (1983) analytical concept with the development of the Muhammadiyah logo, with the following diagram:

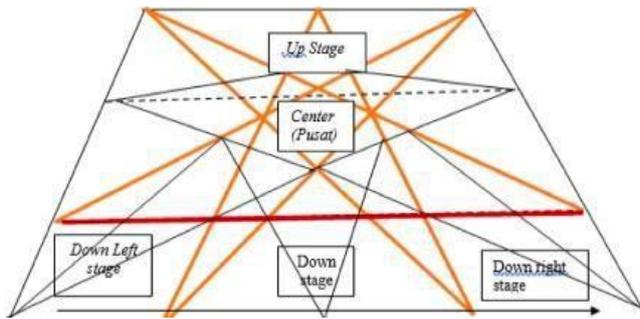


Figure 2: Floor movement formation depicting the 12 directions of sunlight

Bedhayan Gagrag Sumirat Puspito employs a floor pattern of the middle stage, lower stage, lower left stage, and lower stage in various closing phases of its performance, with the top stage serving as a tribute to the audience. Some of the above-mentioned performances demonstrate 12 regions emanating from 6 strong directions in transmitting movements with a focus (attention), however, these regions vary greatly depending on the movement being communicated. This is inextricably linked to the four pancers of Qiblalimusin, and it is tied to the Islamic value that humans living in this world have a variety of features and characteristics. As a result, the existence of a governing (central) nature serves as a model for proper behavior in the Muhammadiyah movement. Aside from that, data collection revealed that deconstruction served as the foundation for the creation of the Bedhayan Gagrag Sumirat Puspito Dance, which was based on his education using Milles and Huberman, studying the application system, and the synergy in Al Islam Kemuhammadiyah, which was applied in the value of character education.

Philosophy of movement in the Gagrag Sumirat Puspito dance

Education and the spread of values are also reflected in every movement performed in the Gagrag Sumirat Puspito Dance. The philosophy depicted in the dance contains values that are in line with the 10 characteristics of Muhammadiyah based on the Decree of the 35th Congress in 1962, reflected in every dance movement. This includes doing good deeds and fighting for peace and prosperity, increasing friends and practicing ukhuwah Islamiyyah, being open-minded and broad-minded by upholding the teachings of Islam, being religious and social, heeding all laws, regulations, regulations as well as the basis and philosophy of the legitimate state, amar ma'ruf nahi munkar in all sectors and refers to good role models, active in present societal development with the goal of islah and development, by Islamic teachings, cooperation with any Islamic group to broadcast and practice the Islamic religion, and defend its interests, assisting the government and collaborating with other groups in maintaining and developing the country to achieve a just and prosperous society that is approved by Allah, and is just and collective inwardly and outwardly with wisdom.

The dance movements in this first phase are part of the opening in the trisik position, with the head dance position: facing forward, parallel to the horizontal line. Body position: standing straight in a raised position, facing right and left with various aspects. Hands: on the right and left, parallel to the hips while squeezing the sampur using ngithing hand movements. Then the movement is supported by the feet: the right foot is in the front position and the left foot is behind. This dance movement has a symbolic meaning that can be expressed in terms of the Ajejeg philosophy: Ajeg (Standing Upright) Standing tall as a leader figure. This philosophy is in line with the meaning of Muhammadiyah's character values in point number 6, namely Amar ma'ruf nahi munkar in all fields and referring to good role models. This harmony is represented by a range of trisik movements that refer to the 10 Muhammadiyah personality standards, which include traits that are investigated as basic values.

The dance movement in this second phase is the upper part of the continuation of the opening in the trisik position, which is called the Solah Tanjak Movement. Solah Tanjak

movement position, starting with the head position: slightly turned to the left, looking at the right wrist. Body: standing straight, while in a rising position, also Hands: right in front, with the movement of the hands ngithing and squeezing the sampur, starting from the right hand and then moving to the left hand. As for the position of the feet: the right foot performs a gejuk movement when the right hand is pulled towards the front of the chest, which is then continued with the preparation of the trisik foot movement. This dance movement has a philosophical meaning stated in the philosophy of solah dance, namely the meaning as a reflection of tanjak, which means how to be more careful. This mindset is consistent with Number 5 of the Ten Muhammadiyah Personalities, which is to obey all laws, legislation, rules, and legal state principles. This harmony is represented by a range of solah tanjak movements, which contain features taken from basic values.



Figure 3: Bedhayan Gagrag Sumirat Puspito Dance, Variety of Tiptoe Tanjak Movements

This dance movement is part of the third phase's opening in the trisik position. The head dancing position in this position is facing and looking at the right palm. Body dancing position: stand straight while forming a circle in an angled position. In terms of hand position, create a seblak (throwing and pushing movement) upwards. Medium Foot Position: When doing hand movements, the left foot moves on tiptoe as a balance point. This dance movement has a philosophical meaning indicated in the solah dance philosophy, notably the notion of tanjak, which implies how to be more careful. This philosophy is in line with the 10 Muhammadiyah Personalities number 5, namely heeding all laws, statutes, and regulations, as well as the country's principles and the movement of solah tanjak, which has qualities that are explored as basic values.

In the Bedhayan Gagrag dance, Sumirat Puspito is strong in the values of Muhammadiyah ideology. Muhammadiyah is a da'wah institution where the Muhammadiyah ideology is stated in the muqaddimah of Muhammadiyah's articles of association (Subando et al., 2023). In its presentation, Muhammadiyah is closely related to the Muhammadiyah symbol, this is also applied in the lighting used in dance performances. According to Purnomo (2019) lighting functions to provide light effects in addition to its main function as lighting stage objects.

Costumes that engage the audience complement the interesting dances. This momentum was employed to convey Muhammadiyah's ideological beliefs. There are 13 costume

elements in the Bedhayan Gagrag Sumirat Puspito dance costume that collaborate with Muhammadiyah values expressed in the use of crowns and symbols as well as Javanese values in the usage of jarik. Choreography and movement are the soul of a dance performance, which is also shown in the Bedhayan Gagrag Sumirat Puspito dance. The choreography is an acculturation from Yogyakarta and Malangan, which adds richness to the show. Even if each movement is examined individually, each one contains values connected to Muhammadiyah's 10 points.

Conclusion

The Bedhayan Gagrag Sumirat Puspito dance, rooted in the cultural collaboration of Malang's Muhammadiyah University, serves as a medium for Islamic da'wah, embodying the philosophical ideals of Al-Islam Kemuhammadiyah. The dance's 60 moves convey Muhammadiyah's 10 characteristics, reflecting charity, ukhuwah Islamiyah, open-mindedness, adherence to Islamic teachings, social responsibility, legal compliance, amar ma'ruf nahi munkar, societal development, collaboration, government assistance, and commitment to justice and collective wisdom.

Accompanied by costumes harmonizing Muhammadiyah and Javanese ideals, the dance integrates acculturation seamlessly. This visual experience not only effectively disseminates Muhammadiyah's ideals but also recognizes the significance of aesthetics and semiotics in visual communication. This integration proves valuable in scientific research, education, and sociocultural understanding. In educational contexts, culturally relevant visuals enhance learning experiences and foster critical thinking in diverse classrooms.

Beyond education, the sociocultural implications are profound, addressing issues of identity, cultural representation, and social justice. Visual communication, transcending barriers, promotes cross-cultural collaboration and empathy. In the digital age, these principles shape interactions, learning, and expression, contributing to interdisciplinary collaboration and societal advancement. LPDP-BPI's support underscores the research's impact and dissemination.

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