



Heritage of Bedhaya Dance: Issues in Aesthetic Transformation in the Present Time

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<http://dx.doi.org/10.18415/ijmmu.v11i9.6065>

Abstract

The article is important to discuss because transformation is an inevitability in the dimensions of human life, crucial for maintaining, preserving, and developing the performing arts as a vital part of society. The goal of studying the transformation of the aesthetics of contemporary performing arts heritage is to create dynamics within the performing arts by transforming monotonous art forms into dynamic, creative, and open ones. This article is based on a qualitative study. The types of data, data sources, and information were all obtained from documents related to the Bedhaya dance performance at the Catur Sagatra event. The data collection strategy involved using literature review and document study techniques. All the collected data were classified, processed, and analyzed using the triangulation method. The collected data were then compared with each other. This study found that the issue of transformation in the Bedhaya dance has led to new, creative, dynamic, and tense aesthetic expressions. Additionally, the position of the millennial generation, which is the target of the transformation of performing arts containing guiding values rather than merely entertainment, as a cultural heritage, needs to enhance appreciation for traditional arts as a basis for sustainable aesthetic communication to observe, understand, continue, and develop the arts. Therefore, this article is expected to serve as a trigger for future researchers to discuss these issues more sharply and deeply.

Keywords: *Bedhaya Dance; Transformation; Aesthetics; Cultural Heritage*

Introduction

The *bedhaya* dance is a regal dance traditionally performed only during the coronation and commemoration of a king's ascension to the throne in the kingdom. An example of this dance is the *Bedhaya Ketawang* performed at the Kraton Kasunanan Surakarta. This dance is considered sacred and is revered by the community and the Kraton of Surakarta. According to its history, the dance originated during the reign of Sultan Agung of the Mataram Sultanate from 1613-1645. One day, Sultan Agung was performing a meditation ritual when he heard a melodious chant from the sky, which amazed him. He then called his guards and explained what had happened. From this event, Sultan Agung created a dance called *Bedhaya Ketawang*. Another version of the story suggests that during his ascetic retreat,

Panembahan Senapati met and fell in love with Ratu Kencanasari or Kanjeng Ratu Kidul, which later became the origin of this dance. However, after the Treaty of Giyanti in 1755, the heritage of the Mataram Sultanate was divided between Pakubuwana III and Hamengku Buwono I. Besides the territorial division, the treaty also involved the division of cultural heritage. The *Bedhaya Ketawang* dance was subsequently given to the Surakarta palace, and it continues to be performed during the coronation and commemoration ceremonies of the ascension of the Sunan of Surakarta.

As a work of performing arts heritage, the *bedhaya* dance holds a very high position. Performing arts themselves are a medium for artists to actualize within the reality of society, serving as a means of expressing the soul to interact with the public to achieve a dream and fulfill the necessities of life. This means that artists must be responsive to the aesthetic needs of society. Today's society is a modern one, desiring all needs to be met quickly, easily, with high taste, quality, effectiveness, and efficiency. The modern era seems capable of influencing, driving, and changing the culture of life and all its aspects. Reality shows that the modern era is an era of digitization, which demands a shift from manual to digital culture. There has been a transformation from the actual reality of performing arts to the virtual space due to the limitations of actual reality expressions. The limited forms of expression in conventional performing arts are triggered by the weak expressive capabilities of the performers along with the equipment and conceptions they follow. The performers' expressions, supported by all the equipment used, become the source of artistic expression in the actual reality of performing arts, which cannot accommodate the aesthetic values demanded in today's era. The rigid aesthetic concept is a stagnant thought that hinders the advancement of a dynamic, creative, and open space for innovative expression. Therefore, there is an issue of aesthetic transformation in the performing arts that needs a space for appreciation and real, professional application to build innovative, dynamic, creative, and open expression spaces to create new aesthetics.

Studies on the issue of aesthetic transformation in the inheritance patterns of traditional dance have been extensively conducted by experts. Generally, these studies can be categorized into three tendencies. First, studies that discuss traditional dance (Nur Sekreningsih & Mia Juliana, 2021; Padilah & Denada, 2022; Yunita, 2022). Second, research focusing on performing arts in virtual spaces (Aliya et al., 2022; Aris, 2021; Ni Made, 2021). Third, research discussing the importance of virtual spaces as a solution for the sustainability of traditional arts (Azizah, 2021; Rahman, 2022; Renzina, 2022). This article examines a contemporary Bedhaya dance performed at the *Gelar Catur Sagotra* event. The article aims to complement previous studies by focusing on aesthetic transformation. In this regard, three aspects can be referenced to demonstrate the shift of performing arts to virtual spaces. First, the change in the artistic form of performing arts, including the concept of content/theme and the sensational aspect of media. Second, in terms of content concept, the theme in traditional performing arts is singular, as reflected in the Bedhaya dance performance at the *Catur Sagotra* event. The transformation of performing arts themes in virtual spaces has undergone significant changes, becoming multi-faceted and more complex.

The sensational changes in the elements of media reveal performing arts encompassing: properties/actors, movements, costumes, props, music, and stage design. The limitations of traditional performing arts include the *bedhaya* dancers, consisting of nine performers with identical movement patterns, uniform *dodot* costumes, traditional props such as the keris (dagger) and bow, accompanied by gamelan music, all set on a conventional and standardized stage. The limitations present in traditional performing arts, with their uniform and traditional patterns, tend to result in aesthetic expressions that are stagnant and monotonous.

Moreover, the changes in aesthetic values in performing arts encompass two aspects: emotional and visual. The mental or inner aesthetic aspects that have undergone changes include movement character, facial expressions, and volume (modes of expression). Traditional performing arts are characterized by smooth, horizontal movements without protrusions and a flowing presentation, without pressure. For example, volume as a mode of expression in contemporary *bedhaya* performing arts draws

from classical aesthetics. When presented within the frame of virtual art, the orientation shifts towards novel expressions and new aesthetics, serving as an entertaining, educational, protective, preservative, and developing performance with open conceptual and visual innovations. This allows the expressions to change fluidly and adapt easily to changes in atmosphere, following the flow of the work, which tends to feature cheerful, joyous, enthusiastic, and dynamic scenes.

The visual aspect pertains to the axis of the dancers and the costume design. In traditional art, it is bound by conventions, with all nine female dancers wearing Dodot Ageng costumes and traditional Javanese princess hairstyles. In the virtual arts, changes involve male and female performers, ranging from children to adults, wearing costumes appropriate to their respective roles, making the performance more realistic and expressive. There is also an interpretation of performing arts symbols, including roles, themes, movements, costumes, and music. In traditional arts, roles are symbolic, with the dancers' movements, costumes, and props being the same and uniform. In contrast, in the aesthetic transformation that occurs in virtual art, the roles are realistic, matching the characters portrayed. The theme in the *bedhaya* dance performance embodies exemplary values. The same applies to the aspect of movement. The dance movements in *bedhaya* are complex, difficult to understand, and serve purely aesthetic purposes. The costume form in *bedhaya* dance uses traditional clothing, *Dodot Ageng*, with traditional Javanese bridal makeup. The music in *bedhaya* dance, representing conventional art, follows the pattern of a single *laras* and *pathet* in Javanese gamelan music.

Several factors drive the aesthetic transformation of the *bedhaya* performing arts into a virtual form. First, the change in the artistic form of the performance includes the concept of content/theme and sensory media. The content concept in performing arts traditionally deals with singular themes and limited sensory media. The shift to virtual art has evolved to encompass multiple themes, making the sensory experience more complex. This change encourages art practitioners, such as choreographers, directors, composers, and other art creators, to be more involved in developing their artistic abilities. The variety of thematic issues brings a dynamic, expressive, and thrilling new artistic palette, captivating and surprising audiences, providing spiritual entertainment as an enrichment of aesthetic value.

Second, changes in the emotional and visual aesthetic values of traditional art tend to be flat, unpressured, and monotonous. Meanwhile, changes in the virtual art *Nafas Bumi* bring more innovation in conception and open visual forms, making it easier to change the atmosphere and allow for the emergence of new, natural, dynamic, expressive, and thrilling aesthetic expressions. Third, there are changes in the interpretation of the symbols of performing arts, including roles, themes, movements, costumes, and music. Traditional art contains exemplary values that are symbolic in nature. In other words, conventional traditional art, besides being a form of entertainment, also contains guiding values useful for the millennial generation. The form of change in virtual art tends to become an entertaining spectacle with many options. The tendency is that virtual art offerings for millennials are more instantaneous. While the appreciation of traditional art leans more towards entertainment that contains guidance, virtual art leans towards appreciation as entertainment. Therefore, there is a clear distance between the experience of enjoying traditional art and virtual art. This article is written to examine the difference in distance between the purpose of traditional performing arts as guidance and the purpose of virtual art as entertainment. Thus, to maintain the continuity of performing arts life as a form of heritage, the millennial generation needs to enhance their appreciation for traditional art.

Literature Review

Transformation is defined as a change from one form to another (Zaeny, 2005). Performing arts are also subject to change. Traditionally, the transformation of dance aesthetic principles has been discussed by Hastuti and Supriyanti, who assert that aesthetic values are obtained through standardized transformation (Hastuti & Supriyanti, 2015). The transformation of aesthetic standards is closely linked to traditional artistic values displayed in conventional floor performances (Jazuli, 2015). The inherent

strength of transforming aesthetic rules lies in the visual display when dance is performed on a conventional stage, where traditional art spaces have binding aesthetic standards. Digital transformation has become one of the factors impacting the performing arts, with new performance spaces emerging through social media, online platforms, and streaming (Ford & Mandviwalla, 2020). The presence of technology and the intervention of new media in performing arts play an important role in preserving, managing, and promoting these arts (Khac et al., 2021). The rapid development of technology also provides a space for traditional arts to adapt to changes without losing their meaning (Yulinis, 2019). However, the adoption of technology in performing arts does not always materialize smoothly, as it requires adaptation to the changes that occur (Arora & Vermeulen, 2013).

Performing arts are appreciated through works presented in the form of performances (Aliyev, 2021). In general, performing arts refer to arts that are performed, such as dance, drama, ballet, circus, musical performances, orchestra, theater, and others (Komander & König, 2022). Every work of art created is not merely a sensation or fantasy of the artist expressed in the work (Hery, 2023). In fact, performing arts also encompass important aspects such as ideas and concepts of performance as the primary capital (Alhaq & Agustin, 2020), human resources as performers and creators (Opara et al., 2019), and props as instruments needed to support the execution of a performance (Kang, 2018).

As part of culture, performing arts certainly mediate the culture in existing performances (Bernardi, 2021). The cultural values contained in performing arts can serve as a form of non-formal education that is not only educational but also entertaining (Rahman & Aruan, 2019a). Traditional arts always contain noble values and exemplary messages conveyed by the artists (Iwan, 2016), such as the Bedhaya Ketawang dance, which embodies educational religious values, namely religiosity (Utami & Masjid, 2021); sacredness, entertainment (Supriyanto, 2018); good and bad (Chairiyani, 2021).

Method

This research examines the transformation of performing arts spaces into virtual spaces. This is fundamentally done to explore the shift from conventional, monotonous, and stagnant performing arts to a fully digital virtual space, in the context of cultural heritage preservation that has not been widely practiced. The transformation of performing arts spaces into virtual spaces is based on changes in artistic form, aesthetics, and the interpretation of symbols in performing arts.

This research employs a qualitative research design. Data collection was conducted using qualitative methods. The types of data, data sources, and information were all obtained from documents on the traditional Bedhaya dance performance in *Catur Sagotra* and virtual art documents from the opening of the 2020 National Culture Week. All data were collected, classified, processed, and analyzed using the triangulation method. The collected data were compared with each other. Data collection techniques included literature review and document study. The literature review involved reading the *Serat Sindhen Bedhaya Ketawang*, the oldest text used as a comparative reference. The document study was conducted by viewing, listening to, and transcribing recordings of the *bedhaya* dance in *Catur Sagotra*. This was done to reveal the changes that have occurred in artistic forms, aesthetic changes, and changes in the interpretation of the symbols of the performing arts.

The data analysis begins with classifying the collected data according to its type: artistic forms, aesthetic values, and symbols in the performing arts. The data are then clarified, described, and selected to determine which data will be used and which will be discarded. This process is done to make it easier to draw conclusions. The conclusions represent the final results after a comprehensive data analysis to reveal the research findings.

Result

1. Changes in the Artistic Heritage of Performing Arts

Change is the essence of transformation as a form of compensation for the limitations of expression from actual reality, which requires transformation into a virtual space that ensures the continuity of inheritance in performing arts. Artistic change at least encompasses two main aspects: the concept of content/theme and the sensational media as a means of expression. Sensational changes in the media elements expressed in performing arts include: props/actors, movement, costumes, props, music, and stage.

In terms of conceptual content, the thematic issues in performing arts that represent actual reality are singular, as reflected in the *bedhaya* dance works presented at the *Catur Sagotra* event in Bangsal Kepatihan Yogyakarta. The *Catur Sagotra* event essentially serves as a means of fostering relationships and a venue for preserving the culture of the four Javanese courts, which are the primary sources of performing arts life. In the 2022 *Catur Sagotra* event, there will be four *bedhaya* dance performances. First, *Bedhaya Mintaraga*, which focuses on the control of human desires both physically and spiritually, symbolized by the character Harjuna, created by Hamengku Buwana X of the Sultanate of Ngayogyakarta Hadiningrat. Second, *Bedhaya Ratu*, which is themed around the life journey of the consort of Paku Buwana. Third, *Bedhaya Wasita Nrangsemu*, which is themed around the teachings of what makes a good woman, created by Kanjeng Gusti Pangeran Adipati Arya Paku Alam X of Pura Pakualaman Ngayogyakarta. Fourth, *Bedhaya Ladrang Mangungkung*, which is themed around female soldiers in the troops of Pangeran Sambernyawa, created by Kanjeng Gusti Pangeran Adipati Arya Mangkunegara X of Pura Mangkunegaran Surakarta.

The transformation of virtual performing arts issues in the digital space has undergone significant changes, evolving from a singular focus to a more complex one. Although the main theme remains as a space to accommodate various raised issues, the digital performing arts can now address a broader range of themes without limitations. This means that, on one hand, choreographers, directors, composers, and art creators have the freedom to realize their imagination, new ideas, concepts, and innovations, while on the other hand, there is also freedom for aesthetic expression.

Dancers/actors, as the main performers, are sensory media elements that play a crucial role in building and producing expressions. The number of dancers in each *bedhaya* dance is nine, serving as performers. The presence of dancers in *Bedhaya* dance reflects the reality of performing arts, which has limitations because each dancer is bound by roles within traditional frameworks intended to express a single thematic issue. In contrast, the transformation occurring in digital performing arts, as seen in the work *Nafas Bumi*, involves performers who are not restricted or bound by roles but are instead adapted to meet the expressive needs of each thematic issue to be conveyed in a performance.

Movement is the primary and dominant sensory medium in dance performing arts. The presence of natural movement in *bedhaya* dance performances is tied to the traditional styles of each court. *Bedhaya Mintaraga's* movements adhere to the classical, bold, and firm traditional style of the Sultanate of Yogyakarta. *Bedhaya Ratu's* movements follow the traditional style of the Surakarta Sunanate, which tends to be romantic and flowing. *Bedhaya Wasita Nrangsemu* from Pakualaman Palace in Yogyakarta exhibits a blend of classical and romantic styles. Similarly, *Bedhaya Ladrang Mangungkung* from Mangkunegaran Palace combines romantic and classical styles, with a tendency to display the spirited expressions of the Sambernyawa warriors.

The display of *bedhaya* dance movements in traditional performances can only be viewed from one angle, which tends to obscure many of the movement motifs. The *bedhaya* dance costume is tied to tradition, featuring the *dodot ageng* attire with *paesan* makeup, *cundhuk mentul*, and *kembang setaman*, resembling the attire of a Javanese princess bride. The transformation of costumes in digital arts. The *bedhaya* dance props include traditional weapons such as bows, *gendhewa* (a type of traditional

instrument), kris (a dagger), and fans, all of which are traditionally used in Javanese dance performances.

Traditional music in the actual performing arts reality is limited to Javanese gamelan music, which adheres to tuning systems, namely slendro and pelog. *Bedhaya Mintaraga* uses slendro *pathet sanga* tuning. *Bedhaya Ratu* employs *gending pelog barang*. *Bedhaya Wasita Nrangsemu* and *Bedhaya Ladrang Mangungkung* use music with *lengkung* tuning. In the virtual art of *Nafas Bumi*, the transformation of music introduces innovations such as piano, violin, flowing water sounds, sea waves, harp plucking, animal chirps, drums, and other varied sounds, all working collaboratively and synergistically to enhance each scene based on subthemes. This variety of innovative music provides an open space for expression. Additionally, we also continue to preserve and develop traditional music instruments, such as *lesung*, *talempong*, *rebana*, *jimbe*, and *suling*, to fulfill expressions within the digital space.

The stage for performing arts dancers traditionally was limited to a flooded *pendhapa* space, integrated with the audience and musicians, as seen in the *bedhaya* dance performance at Bangsal Kepatihan Ngayogyakarta during the *Catur Sagatra* event. The space for nine female dancers, with their traditionally limited movement patterns, did not require a large stage. The transformation of the stage into digital performing arts opens up vast spaces for expression with varied decorations. Stage requirements are highly variable according to thematic issues, allowing for changes in the stage setup at any time. The combination of a stagnant traditional stage with a projection screen stage in a different space, featuring different colossal dance performances but still within a single breath, results in a captivating and impressive show. Changes in stage form and design, along with its decoration, can alter the ambiance, even though the performance duration from 7:00 PM to 9:00 PM does not feel long. The transition between stages, coupled with changes in dance supported by enthusiastic performances from the colossal dancers, energizes the performance. The forms of artistic transformation in performing arts that occur are as described in Table 1 below.

Table 1. Changes in the Transmission of Artistic Forms in Performing Arts

Artistic Form	<i>Bedhaya</i> Dance (conventional/reality)	<i>Bedhaya</i> Dance in the Virtual Realm	Source
Content/ Concept	Focus on symbolic interaction	Focus on visual interaction	www.youtubekratonjogja.go.id
Media Presentation	Unrestricted Expression of Actors	Restricted Expression of Actors	www.youtubekratonjogja.go.id
	Reasonable dance movements	Unreasonable dance movements	www.youtubekratonjogja.go.id
	Costumes in dance that can be felt emotionally	Costumes in dance that cannot be felt emotionally	www.youtubekratonjogja.go.id
	Use of dance props for direct expression	Use of dance props for indirect expression	www.youtubekratonjogja.go.id
	Direct interaction with the musical instrument	Indirect interaction with the musical instrument	www.youtubekratonjogja.go.id
	The stage that used to be a dance floor	The stage that used to be in a virtual scene within a frame	www.youtubekratonjogja.go.id

Based on **Table 1**, the transformation of the artistic form of performing arts from conventional to virtual represents a process that ensures the continuity of performing arts heritage. The change in the artistic form of performing arts from conventional to virtual essentially shifts from monotonous, tradition-bound art to dynamic, creative, and open artistic expressions. This can be observed in the photos below.



Photo 1. *Bedhaya Mintaraga* dance
(Kraton Jogja, 2022b)

2. *Changes in Aesthetic Values in Performing Arts*

Changes in the aesthetic values of performing arts result from the transformation of conventional traditional stage arts into virtual performing arts. Virtualization of performing arts, which efficiently uses software to produce results that are real and similar to natural forms, is a significant factor in this transformation. Aesthetic changes encompass two aspects: emotional and visual. The internal or mental aesthetic aspects that undergo changes include: movement characteristics, facial expressions, and volume (ways of expression).

In the *bedhaya* dance performance at the *Catur Sagatra* event, the movement characteristics appear smooth, horizontal, without emphasis, and the performance flows, is calm and careful, with almost no pressure. The facial expressions of the *bedhaya* dancers display an introverted character to portray the graceful nature of a woman, with head movements and eye gazes being limited and often looking down. In Indonesian dance performances, the dancers' expressions seem more relaxed, joyful, and cheerful. Volume, as a means of expression for *bedhaya* dancers, focuses on maintaining its aesthetic stability. In *bedhaya* art tradition, the stability of aesthetic feeling represents the crystallization of aesthetic sense developed over space and time, resulting in a solid and monumental classical aesthetic. Therefore, deep appreciation and contemplation are required from the audience to receive this classical aesthetic feeling. The form of expression changes and easily adapts to the changing mood according to the storyline, which tends to feature spaces with cheerful, enthusiastic, and dynamic atmospheres.

The visual aspects of these changes include: dancer axes and costume design. In traditional *bedhaya* performing arts, the dancer's axis is bound by the rules of the *bedhaya* tradition, which includes nine female dancers as performers. Each of these nine dancers has a symbolic meaning related to the Javanese community's life. Similarly, the costumes worn by the dancers are related to Javanese cultural values. The costume design for the *bedhaya Dodot Ageng* dancers includes traditional Javanese princess hairstyle and makeup. The aesthetic values of the performing arts can be observed as shown in **Table 2** below.

Table 2. Changes in the Aesthetic Values of Performing Arts

Aesthetic	<i>Bedhaya</i> Dance (conventional/reality)	<i>Bedhaya</i> Dance in the Virtual Realm	Source
Aesthetics of the Inner Part	Flowing Movements Undefined	Movements in the Scene	www.youtubekratonjogja.go.id
	The facial expressions are soft and clear	The expressions become disrupted during the transition scenes	www.youtubekratonjogja.go.id
	Volume of dance movements represented directly	The volume of dance movements is adjusted according to the transition scenes	www.youtubekratonjogja.go.id
Visual	The image refers to traditional patterns	The image refers to traditional patterns	www.youtubekratonjogja.go.id
	Costume design refers to the tradition of dance	Costume design refers to the tradition of dance	www.youtubekratonjogja.go.id

Table 2 above shows that aesthetic values in conventional performing arts have undergone changes. The shift in aesthetic values from conventional art to virtual spaces has led to the creation of new aesthetic expressions.



Photo 2. The *Bedhaya Ratu* dance possesses emotional or inner aesthetics and is visually constrained by traditional conventions, resulting in a monotonous appearance (Kraton Jogja, 2022 b)

3. Changes in the Interpretation of Performing Arts Symbols

The transformation of conventional performing arts into digital virtual spaces has led to changes in the meaning of its symbols, including roles, themes, movements, costumes, and music. The change in roles in the *bedhaya* performance at *Catur Sagatra* appears symbolic, making it difficult to recognize since all nine dancers occupy the same position, including the axis, movements, costumes, and makeup arrangements. The theme also underwent changes; in the *bedhaya* performance at *Catur Sagatra*, the themes include exemplary values such as *Bedhaya Mintaraga*, which addresses the control of human desires both physically and spiritually; *Bedhaya Ratu*, which deals with the struggle to uphold peace,

truth, and justice; *Bedhaya Wasita Nrangsemu*, focusing on an idealistic good woman; and *Bedhaya Ladrang Mangungkung*, which highlights the exemplary nature of female soldiers from the Sambernyawa troops.

The changes in movement in the Bedhaya dance at Catur Sagatra are characterized by a *tan wantah* (pure) approach, where the movements tend toward aesthetic presentation, making the purpose and meaning of the movements difficult for the audience to understand. The change in costumes is seen in the Bedhaya dance, which uses traditional *Dodot Ageng* fabric with *Bokor Mengkurep* hairpieces, *cundhuk mentul*, flower garlands, and *dhadha* to represent the elegance of Javanese women. The music has also evolved; the *bedhaya* dance, as a representation of conventional art, now follows the *slendro* and *pelog* scale patterns, as well as *pathet sanga* and items from Javanese gamelan music.



Photo 5. *Bedhaya Wasita Nrangsemu* dance as a presentation of conventional art featuring symbolic roles and movements for exemplary values (Kraton Jogja, 2022 b)

Discussion

The issue of the transformation of aesthetic values from physical performing arts spaces to virtual spaces is triggered by several factors. First, the artistic form of performing arts includes sensational content/theme and media changes. Second, changes in the aesthetic values of performing arts involve two aspects: emotional and visual. Third, changes in the meaning of performing arts symbols include: roles, themes, movements, costumes, and music. From the data presented in the table, the causes triggering transformation can be classified into three realms. These realms are related to 1) expression; 2) value transformation; and 3) artistic communication.

Expression in a performance is deemed dependent on its form (Darmasti et al., 2021). From this perspective, it is evident that expression and creative display are comprehensive and truly reflect the performer's essence in presenting high-quality performing arts (Fitriyono, 2020). This means that expression impacts performance quality. According to Maryono, the expression of a performance space has two aspects: intrinsic and extrinsic, which form the basis of aesthetic visualization (Maryono, 2019).

The limitations present in traditional performing arts with traditional patterns, such as themes and actors, movements, costumes, props, music, and uniform stages, lead to a tendency for aesthetic expressions to be stagnant and monotonous. The change occurs as virtual art introduces multi-themed and more complex issues, including: independence, traditional rituals, dance-music performances, hand-washing traditions, rituals to avert misfortune, self-isolation traditions, village-cleaning traditions, social environment maintenance, food preparation and nature conservation, clothing and various structures, transportation, and diverse artistic expressions. Various thematic issues in virtual fine arts provide freedom of expression for choreographers, directors, composers, and art creators. On one hand, they can realize their imagination, ideas, and concepts; on the other hand, this fosters new, dynamic, and tense aesthetic expressions.

Meanwhile, the process of transformation is a reality structured through dramatic events (Makaf, 2021). This also needs to be considered in how performing arts presented for tourism are packaged (Hidajat et al., 2022). Art as an aesthetic expression is the result of an artist's inner expression channeled through their chosen medium and tools. An individual with inner drive or under pressure will try to release those feelings through actions. This type of activity is referred to as expression (Yunus, 2020). Thus, the issue of transforming performing arts spaces into virtual spaces will have a broad impact on society. This is directly related to all forms of social phenomena in community life (Warsana et al., 2021). The millennial generation is the group most exposed to virtual models. Ultimately, the issue of spatial transformation becomes a perspective with the risk of miscommunication. In the communication process, millennials are the group most at risk of miscommunication. This is because art, in the context of communication, can serve as a medium or communication system, emphasizing that art is always integrated and inseparable from the dimensions of human life (Astraguna, 2022).

Traditional performing arts are not just for entertainment; they also embody exemplary values as guidance. As a form of entertainment, the goal is to reach audiences who respond both directly and indirectly. The presence of art with exemplary values means that it becomes a mental environment for society, guiding attitudes and behavior to be more courteous, refined, and controlled. Meanwhile, the millennial generation, as cultural heirs, has limited appreciation for instant virtual art that is purely entertainment. To bridge the communication gap and maintain the continuity of performing arts as a form of heritage, millennials need to enhance their appreciation of traditional art.

The difference is evident in traditional artistic performing arts, which include content/themes and sensational media that are created according to traditional conventions and done manually, leading to limitations in traditional patterns that are the same and uniform, causing aesthetic expressions to be stagnant and monotonous. In contrast, virtual art is created digitally, allowing freedom to innovate artistic elements, resulting in new, dynamic, open, and tense aesthetic expressions. In line with the transformation of new aesthetic expressions in virtual art, it is necessary to plan actions in the form of broad community broadcasts. To address the limitations of physical communication distance and maintain the continuity of performing arts for millennials, efforts should be made to enhance appreciation of traditional art through the continuous presentation of traditional art packages.

Conclusion

The transformation of traditional performing arts into virtual spaces has led to the emergence of new, dynamic, creative, and intense aesthetic expressions. This transformation is an inevitability in human life, involving the millennial generation as cultural heirs in preserving the existence of performing arts. While millennials, as the target of this transformation, are limited in their ability to communicate and appreciate digital performing arts, conventional performing arts possess the strength of classical aesthetic expressions, guiding values that go beyond mere entertainment, and urgent artistic communication that needs to be embraced. To sustain the life of performing arts as a form of cultural heritage, it is necessary to preserve the guiding values even if their sensory forms may change. For the millennial generation as digital cultural heirs, it is important to complement their appreciation of traditional arts as a basis for maintaining aesthetic communication to observe, understand, and develop virtual arts as a lifestyle.

Thus, the transformation of performing arts into virtual spaces becomes an important campaign to create new awareness in art, broaden perspectives, and avoid miscommunication for millennials regarding aesthetic expressions in performing arts. This article has limited sources, relying primarily on literature and document studies. Therefore, it is recommended that future researchers conduct more interviews to address the gaps in literature and documents concerning the transformation of performing arts into virtual spaces. It should be noted that further research will refine the results achieved in this paper. At the very least, this paper has provided important information for audiences to enhance their understanding of how to enjoy the aesthetic communication of the media shift from performance spaces to virtual spaces.

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