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AESTHETIC EXPRESSION OF JAVANESE DRAG PERFORMANCE  
IN CABARET SHOW AS AN INDONESIAN MODERN PERFORMANCE  
AT HAMZAH BATIK YOGYAKARTA

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**ABSTRACT**

The rapid growth of modern arts has marginalized the presence of traditional Javanese art in performance art. The aesthetic expression of traditional performance, which keeps up the concept of modern performance, deserves further study. This study is a study about a form of traditional art packaged in a modern Indonesian performance art of Cabaret, where the cabaret art prioritizes drag performance involving male actors. The Informants as the source of the data include the artists of drag performance who derive from traditional Javanese or modern arts.

Other sources of data which is essential are the cabaret show and relevant documents. The collected information includes the cabaret shows' visual information, verbal information from the informants, and textual information from the documents. Cultural analysis as a perspective and single of cussed case study as the model was supported by developing Adorno's (1984) aesthetic concept, as well as McNeal's (1999) concept of drag performance. The study's validity was tested with peer debriefing while the data was analyzed by developing the interactive analysis model. The study found: first that traditional dance is an art that follows the primary concept of commercial performance art. There is a shift of

aesthetic values in the elements of costume, theme, and performance stage. Second, art that adjusts to the primary concept has resulted in false standardized and individualized performance. Third, as traditional performance, it has been entrapped in the modern art industry that resulted in the art characters' fading. The art that was initially a subject turned into a temporary and consumptive nature.

## INTRODUCTION

Javanese traditional dance has been marginalized amidst the rapid era of development. As the town that maintains the tradition, Yogyakarta city has to keep up with Indonesia's development with its relatively large population. The Trend of urban modernism has come into the life of urban life. The forms of modernism, among others, include the commercial art of drag performance that exists as an urban night entertainment life. This art is performed at Reminten 3, Walioboro, Yogyakarta city as an urban night dinner service at the weekends. This art is a cabaret show where the performance prioritizes cross-gender artists where the male artists play women's roles. This performance's uniqueness presents cross-gender artists at the opening part through women's Javanese traditional dance.

The traditional Javanese dances that have a long history have been maintained amidst the rapid process of cultural modernism and the people's transformation. The dance that was initially born and developed in the royal environment finally extends beyond the royal environment. Even it evolves as a commercial art that performs at Reminten 3 at Hamzah Batik. Wibowo, ed. (1981: 221-222) disclosed that since Sultan Hamengku Buwono VII, royal dances could be learned by the people beyond the royal environment. Royal Traditional dance is said by Putraningsih (in an article without specified year) that in its development it has presented through several dance organizations such as *Irama Citra* (1949), *Paguyuban Siswa Among Beksa* (1952), *Mardawa Budaya* (1962), and *Pamulangan Beksa Ngayogyakarta* (1976). Over time in 1992, the two dance organizations were merged into *Yayasan Pamulangan Beksa Mardawa Budaya (YPBSM)*.

Joko Gilar Hadi Sumpono, a 48-year old born in Yogyakarta, is an *alusan* male dancer of Yogyakarta style who learned much from *YPBSM*. His soft character and his reputable dance quality have made *YPBSM* trust him to teach women dance. Although He has dealt a lot with traditional culture, Sumpono can put himself and seek opportunities in modern urban life in Yogyakarta. Through traditional Javanese dance, Sumpono can present in modern cabaret shows as a female Javanese dancer at the opening session. The cabaret show is a performance that prioritizes drag performance (the performance in which male artists play the role of female character) that is played by cross-gender artists. It contains traditional sense with the presence of Javanese cross-gender such as Sumpono.

It is interesting to observe the cabaret shows that reflect the description of modern urban life in Yogyakarta. It is interesting since the characteristics of the traditional people are maintained. The people are identic to the traditional life that is consistently maintained and protected to survive in global cultural development. The cabaret show is an art that imitates the global product of

cabaret that develop in some parts of the world. Abdullah explains that for the middle class, the image inherent in a global product has made it an instrument of modernity to strengthen the artists' existence and identity (Abdullah, 2006: 48). The Label "foreign product" is a kind of self-expression facility of the urban middle class (Abdullah, 2006: 50). Considering that the cabaret show represents a modern performance, it is interesting to explore if the aesthetic value of traditional Javanese culture is maintained and what kinds of aesthetic values are reduced. It is in line with the cabaret show.

Joged Mataram is frequently performed as the opening session of cabaret includes the dance of *Sekar Pudyastuti* and Golek Ayun-ayun for a dance of Yogyakarta style and Gambyong Pareanom for Surakarta style. Automatically, the dances have been preserved. As a classic traditional art joged mataram have a standard concept that has become the guideline for the artists. The concept includes *sawiji*, *greget*, *sungguh*, and *ora mingkuh*. The concept and the form have been analyzed in the dimension of the urban people's social life that is different from the previous art life. The development values or reduction of art forms have been studied to identify how this art is maintained.

One of the forms of dance that is interesting to be studied and can serve as the study sample is the dance of *Sekar Pudyastuti*. At a glance, the move, accompaniment, and music of *Sekar Pudyastuti* are just like other dances' standard. However, if we observe further, this dance is usually danced by a teenage girl, but it is danced by male artists this time. It has shifted the sense of dance, as we can see in the lyric of the song that accompanies. The lyric talks about a girl described as *sekar*=flower, as we can see in the dance title. Likewise, the performance also combines stage and arena that creates a sense of modernity. The concept of performance of *Sekar Pudyastuti* dance is united to the commercial performance art of cabaret show. It creates not only the sustainability of the dance style but also the artists' sustainability.

The performance of traditional art has been entrapped in the commercial entertainment industry, so that this study attempts to review the development of aesthetic values critically. This study analyzes the culture using the aesthetic concept of drag performance.

## LITERATURE REVIEW

### *Aesthetic values of Traditional Classic (Joged Mataram)*

*Kawruh Joged Mataram*, according to GBPH Suryobrongto (1981), consists of four elements: *Sawiji*=fully concentrated, *Greget*=motivated, *Sungguh*=self-confident, and *ora mingkuh* =disciplined. The four elements contained not only textual aesthetic values but also contextual values. Kuswarsantyo (2012: 14-20) suggested that values in the art are the explicit aesthetic values and the implicit values so that it can be applied in daily life. The Principle is the basis to pass the life that Suryobrongto (1981: 23) called the way of life. The art of *Sekar Pudyastuti* dance becomes part of the commercial entertainment of cabaret show in Yogyakarta. Meanwhile, the concept of art as industry culture, according to Adorno (1984), is the analysis

of objects that perceive popular culture on behalf of capitalism. Standardization and individuality of art is false (Adorno, 1984).

### *Cross-Gender Artists in Various Performances*

There are indeed limited numbers of cross-gender artists, but cross-gender culture has been going on for a long time on stage. They were diverse; some were straight, some were effeminate male, and some were transgender. The complexity of the actors' characteristics presents a feminine performance by presenting male actors capable of playing feminine roles. The complexity of these actors redefines McNeal's theory of drag performance, performance that imitates women. McNeal's theory (1999) shows drag queen's expression, drag transgender, and expressions of gay performances. Wahyudi and Simatupang (2012) stated that the phenomenon of cross-gender in the world of performance could be found in various performances such as dance drama, theater, and puppetry. Articles about cross-gender phenomena in various performances are summarized in a book by Wahyudi and Simatupang, ed. (2012), as there are various understandings. Among them is the opinion of Dibia about the male who plays the female in the Arja Muani drama performance. There are also cross roles in the *wayang*. Pramono explained that cross-gender roles in *wayang* are shown through characterizations and stories. Widaryanto explained cross gender, a form of social and cultural manipulation found in traditional Yogyakarta performing arts. Supanggah expresses another opinion about the cross-gender that it is a form of the cross symbol. Another explanation was put forward by Lathief, who explained that cross-gender is found in ritual ceremonies in which male shamans act as a female. Soedarsono put forward the cross-gender tradition in Chinese performances, known as Peking opera. Foreign scholars also explained the meaning of gender differences in Singh's show that gender differences are not considered an essential part. However, gender differences blossom the creative space for the artists.

Dixon's (1998); entitled "The Performance of Gender with Particular Reference to The Plays of Shakespeare" explained the staging of Shakespeare's work that cast male to play the role of the female character in a major theater company. Shakespeare revealed that cross-gender is influenced by biological sex upon the creativity of actors and role presentation so that it affects the audience's perspective.

### *Various Forms of Cabaret*

Cabaret in each region has its form and characteristics according to their respective developments and cultural customs. The article "*The German Cabaret Movement During the Weimar Republic*" by Lareau (1991) describes German cabaret from its early development as an art of resistance or political agitation to its development toward of commercial art. Another article is entitled "*Le« Cabaret New-yorkais »: Note D'usage*" by Protat (2005). This article is about New York cabaret after World War II (c.a. 1963), which survived merely as popular entertainment. It is used as the main strength and attraction so that they can survive. In "*Dramaturgy, Citizenship, and*

*Queerness: Contemporary Mexican Political Cabaret*" by Alzate (2010), it describes the contemporary Mexican cabaret, where Mexican cabaret artists considered to be against gender domination and sexuality term in Mexico's national discourse.

Previous and similar but different studies include research entitled "Eksresi Estetis Penari Cross Gender dalam Cabaret Show di *Oyot Godhong* Mirota Batik Yogyakarta" found in *Electronic Theses & Dissertations (ETD)*, *Gadjah Mada University* by Siswantari (2015). This article reveals the form of dancer's aesthetic expression and the cross-gender relation to the aesthetic expression displayed on the stage. Another article is "Fenomena *Cross-Gender* dalam Raminten 3 *Cabaret Show*, Mirota Batik, Yogyakarta". *Journal Student UNY* (e-journal of Sociology Education) by Rochman and Pinasti (2015). The article reveals the factors of individuals' participation in the Raminten 3 Cabaret Show, study upon the history and process of the foundation of the Raminten 3 Cabaret. It describes the life of the cross-gender talent of the Raminten 3 Cabaret Show. Another article is an article by Pratama (2020) entitled "Impression Management of Drag Queen Actors in Raminten 3 Cabaret Show" in *Scientific Publications of Communication Studies Program, Faculty of Communication and Informatics, Muhammadiyah University of Surakarta*. The article reveals the Drag Queen actor's self-presentation in Raminten 3 to get an impression of the audience at the Raminten 3 cabaret show using a dramaturgy approach. Another article that follows is an article by Sutrisno, et al. (2020) entitled "Drag Performance by Javanese Cross Gender in the Cabaret Show in Yogyakarta" in *Tonil: Journal of Literary Studies, Theater, and Cinema*. This article contains a study on drag performance played by cross-gender artists, which includes drag queen, male feminine drag, and transgender drag in Yogyakarta society's cultural context. This study's difference from previous studies discloses the issue of aesthetic expression of Javanese Drag Performance in Cabaret as a Modern Indonesian Performance at Hamzah Batik Yogyakarta.

### ***Critical Opinion on Aesthetics***

The cabaret show is a modern Indonesian performance for commercial entertainment in Yogyakarta, includes the performance of traditional art. The inclusion of traditional art in the package and conception of modern performance will influence the art's values. Adorno's critical opinion discloses that the presence of the art industry (such as in music) can result in the shift from art values to consumerism (Dominik, 1964). The aesthetic Analysis by Adorno about art (such as in music) shows a popular culture that develops in the people due to capitalism. Therefore, the most fundamental element in false standardization and individualism (Adorno, 1984).

### **METHOD**

The study about Javanese traditional dance in modern cabaret show was carried out at Restaurant Raminten 3, Jl. Margomulyo No. 9 Malioboro, Yogyakarta, Indonesia. This study was conducted qualitatively with a focused single case study. This study focused on particular issues with uniqueness and differences or even violence. However, this study was focused on a particular

case (Ratna, 2016). Therefore, the most appropriate approach was exploratory.

The data of this study were collected from the informants who know about the questions of the study. The Informants, among others, are Joko Gilar Hadi Sumpono, 48 years, a female Javanese dancer in the cabaret show, Stevi, a 50-year-old female Javanese dancer in the cabaret show, and still many others. The data was also collected from documentary photos and videos of the performance. The data of this study were analyzed with interactive analysis (Miles and Huberman, 2016). This study's approach, technique, and strategy can explain the aesthetic expression of drag performance of the Javanese traditional drag performance in Indonesian modern cabaret show based on the concept of aesthetics introduced by Adorno (1984) and drag performance introduced by McNeal (1999).

## RESULT AND DISCUSSION

### *Form of Sekar Pudyastuti Dance: Classic Javanese Dance as the opening of the Cabaret Show*

*Sekar Pudyastuti* dance as a part of *Joged Mataram* is a classical Yogyakarta style that has a standard character. *Sekar Pudyastuti* dance presented as the opening of a cabaret show has a similar performance structure since it is standard. The aesthetic values that undergo development due to modern life requirements in Yogyakarta are described in the following sections.

### MOVEMENT

The Characteristics of *Sekar Pudyastuti* dance as one of the women dance of Yogyakarta style is one of the heritages of *joged Mataram* is a smooth, calm, and elegant dance. The feminism in *Sekar Pudyastuti* Dance has to be adjusted to the *kawruh joged Mataram* as a standard concept in performing the dance. *Kawruh Joged Mataram* is introduced by GBPH Suryobrongto (1981) and include; *sawiji* (fully concentrated), *greget (motivated)*, *sungguh* (self-confidence), and *ora mingkuh* (disciplined). The application of the concept in *Sekar Pudyastuti* at the opening of the cabaret show is reserved. There is a shift when adult men perform the concept of *sawiji* that is supposed to be performed by a young woman. The concept of *sawiji* that is meant to be fully mentally and physically concentrated is no longer relevant, how a man can *nyawiji* with his feminine appearance. The concept of *sawiji* is not applicable for true men or which, according to McNeal (1999) it is called drag queen that is the on-stage feminine role. Meanwhile, feminine men and transgender are suitable to apply the concept of *sawiji*.

Considering that the dancers are women and men with feminine and soft characters, all *joged Mataram* concepts are still applicable. The Concept of Javanese dance becomes disharmonious when men must apply their concept of living (Suryobrongto, 1981:23) in their daily lives. It is still applied and maintained as a way of life when positive values are universal and not gender-specific. It colors the values of female Javanese dancers' useful life that have to be adjusted to be harmonious in their daily life.

## FLOOR DESIGN

It is previously known that the definition of floor design is floor lines that are formed by the movement of the dancers or the floor lines that are formed by the formation of a dancer group (Soedarsono, 1976: 4). Based on that definition, principally, there are two basic lines. They are straight lines and archaic lines. The floor style of *Sekar Pudyastuti* dance is not complicated because only 3 dancers are involved. The possible straight line is the straight-line design serially or parallelly, left or right diagonally. It may also be a triangular formation, while the archaic line pattern is the circular design and 8-shaped design. While in general straight line represents strictness, and an archaic line represents soft and attractive characters. It is observable in *Sekar Pudyastuti* dance that the dance is soft but strict. There is no extreme development or change from floor design in *Sekar Pudyastuti* dance because the dance is simple and only few dancers are involved.

## COSTUME

In general, *Sekar Pudyastuti*'s costume that is performed at the cabaret show's opening in Yogyakarta is similar to the standard. The costume consists of an upper dress, clothes, scarf, belt, hair accessories, necklace, and stud. What looks different from this performance is the use of head feather accessories put into the head bun with a longer size. The long feather standing upward indicates that this performance is adjusted to the cabaret show, where the characteristics of cabaret show are the use of feathers as the property and the accessories of the appearance.

## CHARACTERIZATION

The name of *Sekar Pudyastuti* has an important meaning in the context of art. Etymologically, the name *sekar* means flower and *Pudyastuti* means glorification or compliments. Through the perception of the context of Javanese culture, flower can also imply a growing teenage girl. This dance is usually performed by several teenage girls and is usually performed to welcome guests (Lintanganun, ed., 2016). Observing the context of *sekar* is the description of a girl. The cabaret show's dance performance involves one or two male dancers who appear like a female Javanese dancer to establish a different art context orientation. Orientation is no longer the description of a girl with her feminine characters. However, the description of the flexibility of gender as a form of protest to gender classification strictness so far. Performance of cross-gender provides an opportunity for the artists of real men and with a specific personality to exist in public. Through the performance, it is expected that no discrimination exists against people with different orientations.

The artists of the cabaret show consist of a drag queen, feminine men, and transgender. It is a perception that redefines McNeal's opinion (1999) about drag performance that consists of drag queen men who play women's roles on the stage, drag gay, and drag transgender. The redefinition is a perception that is adjusted to the people of Yogyakarta's social condition, that the use of terms of gay and transgender sound harsh and rude.

## THEME

The meaning of the name *Sekar Pudyastuti* dance viewed from the context of Javanese culture is that *sekar* or flower implies the description of a teenaged girl, so that ideally in the performance of dance it is performed by a group of girls. However, in *Sekar Pudyastuti* dance in the cabaret show in Yogyakarta, the dance presents adult women who act as if they have a strong, expressive, and entertaining personality. The entertainment technique that is applied through *Sekar Pudyastuti* dance that has standard traditional pattern among others is the involvement of male dancer as a female dancer in the appearance. Besides entertaining, a male dancer who plays the female dancer's role is adjusted to the concept of cabaret show that prioritize drag performance.

## ACCOMPANIMENT

The accompaniment of *Sekar Pudyastuti* Dance is Javanese music of *gending* with pentatonic rhythm. *Gending* that accompanies *Sekar Pudyastuti* Dance is *gending Ladrang Mugi Rahayu* and *Ladrang Sri Katon*. *Ladrang Mugi Rahayu* contains lyrics that glorify God. *Mugi* means *muga* or *semoga*, which means hope, and *Rahayu* means *slamet or safe*, so that *Mugi Rahayu* means a hope to be continuously safe. The lyrics that are well known to the Javanese people are *parikan*. Prasasti (article without year) states that *parikan* is a sound that is *sampiran* or sound determinant in the first part, second is in the form of content. *Parikan* can be interpreted as Javanese poetry with the initial part's characteristics or the first line showing an introduction to harmonize the sound with no connection between the meaning of the first line and the next line. In contrast, the second line is the content to be conveyed. An example of *parikan* is as follows: An example of *parikan* is as follows:

*Rujak nangka rujake para sarjana* = Jackfruit salad is the salad for the scholars

*Ojo ngoyo dimen lestari widodo* = Don't force yourself if you want to be safe

The first line in the *parikan* above does not have a significant meaning and only harmonizes the vocal rhythm. In contrast to the second line, the second line maintains the meaning's content to be conveyed by aligning the vocal rhythm to maintain the aesthetics of the lyrics.

The *gending* that accompanies *Sekar Pudyastuti* is *Ladrang Sri Katon*. This *Gending* describes a happy and bright human life. The lyric describes happiness and motivation in passing life.

## PERFORMANCE STAGE

According to Padmodarmaya (1988: 35), stages may take three forms. They are 1. arena, 2. proscenium, and 3. Combined form. Based on the classification, cabaret show that contains the performance of the traditional dance of *Sekar Pudyastuti* that uses the same stage, then the stage is classified into the mixed form, which is the stage with three viewer directions seats; front, right side, and left side.



### *Time and Duration of Performance*

Cabaret in Yogyakarta is performed on Friday and Saturday nights at 19.00 hours. *Sekar Pudyastuti* dance is performed as the cabaret show opening at 19.00 hours for approximately 6 minutes.

### *The aesthetic expression of Sekar Pudyastuti Dance in Cabaret show at Yogyakarta City*

At a glance, it seems that traditional *Sekar Pudyastuti* dance as a heritage of *joged Mataram* can be maintained. However, the values' changes are also reflected in the performance because of drag performance's commercial concept. Most of the elements of dance are still conserved. However, the values of some elements of dance have been transformed. According to Rahman (2012: 30-39), the conservation may take the forms of the internalization of higher values concretely, physically, and non-physically. The concrete elements of physical and non-physical aspects include the movement that still applies the Javanese concept of aesthetics such as *sawiji, greget, sengguh, and ora mingkuh*. The design of the floor, in general, uses simple straight, and archaic patterns. The elements of characterization are manifested in the female role of *luruh*. The accompaniment still uses a pentatonic rhythm, and the duration is adjusted to the previous forms. The values that have been shifted found in the costume that adjusts to the cabaret show concept, using feather accessories as a symbol of the cabaret show. The theme puts drag performance as the priority so that theme focuses more on the performance of a strong, energetic, and entertaining woman rather than the theme of a soft yet cheerful girl. The place of performance combines the stage and arena as the reflection of modern performance.

Interestingly, *Sekar Pudyastuti* dance in cabaret's modern performance shows a present drag performance from cross-gender artists. Drag performance indicates the expression of new-style art and reflects the flexible style of artists following the era that is harmonious with urban life. The standard character of dance that provides the strict perception has been shifted to be flexible in urban night entertainment for commercial purposes. In line with Adorno's critical view, the art industry's presence may shift from the values of art to consumerism (Dominik, 1964). *Sekar Pudyastuti* dance is entrapped into the art industry, but the industry character is partially adopted. The partial adoption of industry refers to the sense that art does not have to have many products. *Sekar Pudyastuti* dance is only performed twice a week, even twice in 2 or 3 weeks, because they have to share the stage with other types of traditional arts each week.

To critically comprehend *Sekar Pudyastuti* dance, the researcher adopted Adorno's opinion (1984) about the aesthetics theory. According to Adorno, art is an industrial product that has been falsely standardized and individualized. It is in line with what happens in the performance of the *Sekar Pudyastuti* dance in the cabaret. The aesthetic expression of the female dancer shows false beauty. The beauty presented to meet and adjust to the concept of cabaret focuses more on drag performance.

*Sekar Pudyastuti* dance, as a traditional art in the package of the art industry, has undergone a shift in the character of art. It is in line with Adorno's opinion (Adorno & Horkheimer, 2002) that cultural industries result in a shift in the character of art. The culture that is in the cultural industry is a paradoxical commodity that may demean the values of art. Although the aesthetic values of *Sekar Pudyastuti* dance did not suffer from the shift in aesthetic values totally, and only some values have been shifted, it positively influences the character of art. The artistic values represented in young teenage girls have been shifted by the presence of adult men who play the role of woman role to meet the requirement of the concept of commercial drag performance. It is in line with Subijanto's opinion (2013) where culture and art are subject to cultural industry totality. Although aesthetically, they look similar, they have different characters of art. The artistic values are reduced to become commercial. Art does no longer focuses on higher values but focuses on monetary exchange.

*Sekar Pudyastuti* Dance has been entrapped in the industry of commercial art in the package of performance of cabaret Yogyakarta. In line with Sunarto (2016) and Adorno's opinion (2002), art has been entrapped in industrialization that enables humans to shift from aesthetic values. Humans create art and a subject of art that finally shifts to become an object of art. Such this condition is called "total negativity." Art that is created by humans finally becomes an art to meet "temporary" and consumptive needs. The higher values of art of *Sekar Pudyastuti* Dance supposed to represent the teenage girl full thankfulness and cheers in their life has been changed to become an art played by humans of the opposite sex who perform like a woman. The concept of gender to meet drag performance has formed *Sekar Pudyastuti* dance to become an object for consumptive purpose.

## CONCLUSION

*Sekar Pudyastuti* dance's aesthetic expression is observable from the elements that constitute art and concept of Javanese dance, revealing elements. It includes movement, floor design, accompaniment, characterization, and duration, which have beautiful and soft aesthetic expression by conserving the traditional classic standard. The format that adjusts the cabaret show's expression is modern and has adjusted the costume, theme, and stage. The theme of dance that previously focused on cheerful teenage girls' expression has become a strong woman, expression, and entertainment. The costume has been adjusted to meet the specific property of cabaret show in traditional art performance. A theme that shows a strong woman has resulted from different expressive and entertaining gender reflect the expression of Javanese art's performance to adjust the concept of cabaret. The message to be delivered through the performance is that gender at the current time is flexible. The third gender, considered to be contradictory to the ideal norm in society, has been in existence and has a particular skill to entertain the lovers of art as the consumers. There is a shift of art from art's values to drag performance's commerciality by cross-gender artists. Another element that has undergone the shift is the place of performance. It combines the form of stage and arena. *Sekar Pudyastuti* Dance's traditional characteristics certainly have a different

sense when performed in the modern format and performance where the performance is functioned to be entertainment rather than to uphold art values.

The flexibility of gender becomes a vital aspect in this performance as a form of protest to the rigid classification of gender. The flexibility of gender is also observable as a new art style to reflect the artists' expression in line with the ongoing development. The flexibility of gender is represented in the drag performance, although female dancers or real dancers are not removed. One or two dancers only represent the dancers of traditional classic dancers' drag performance to sustain and adjust to the standard performance.

The aesthetic expression of *Sekar Pudyastuti* dance has presented a performance tradition in modern performance. However, the existence of standardized and individualized performance is false. False individuality is observable from the art that meets the requirement of performance, and it has to adjust to the current cabaret show's need. Meanwhile, the false standardization is observable from the expression of art that appearance is not the performance that focuses on how Javanese female teenagers' expression, however the aesthetic expression of the performance of dance presents the flexibility of various types of gender in the Javanese and modern performance.

The application of drag performance and traditional performance in a modern art industry package resulted in eliminating art character. The higher values of aesthetic art have become commercially oriented for monetary exchange. The traditional art has been entrapped in the commercial art and results in the change of art, which was initially a subject to become a temporary fulfillment of consumption.

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