



### DALEM KADIPATEN NGABEYAN: COURT DANCE LABORATORY IN 19<sup>TH</sup> CENTURY SURAKARTA KINGDOM

Naufal Anggito Yudhistira<sup>1</sup>, I Made Suparta<sup>2</sup>, Mamlahatun Buduroh<sup>3</sup>, Turita Indah Setyani<sup>4</sup>

<sup>1</sup>PhD student, Universitas Indonesia, Depok, Indonesia

<sup>2</sup>Lecturer, Faculty of Humanity Universitas Indonesia, email:

<sup>3</sup>Lecturer, Faculty of Humanity Universitas Indonesia, email:

<sup>4</sup>Lecturer, Faculty of Humanity Universitas Indonesia, email:

E-mail: <sup>1</sup>[naufalanggito@yahoo.co.id](mailto:naufalanggito@yahoo.co.id), <sup>2</sup>[imd.supartha@gmail.com](mailto:imd.supartha@gmail.com), <sup>3</sup>[mamlahatun.buduroh@ui.ac.id](mailto:mamlahatun.buduroh@ui.ac.id), <sup>4</sup>[turita.indah@gmail.com](mailto:turita.indah@gmail.com)

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#### Abstract

*Dalem Kadipaten Ngabeyan or also known as Dalem Sasana Mulya is one of the royal residences from Surakarta Kingdom, located in Surakarta, Central Java, Indonesia. Dalem Kadipaten Ngabeyan have an important position in Javanese court dance history as a dance laboratory during 19<sup>th</sup> century. This research tries to understanding Bedhaya-Srimpi Kadipaten Ngabeyan as a part of court dance tradition in Surakarta and also to understanding Dalem Kadipaten Ngabeyan context. This research tries to integrate historiography method with ethno-philology approach, which try to understanding past culture by text. Bedhaya and Srimpi dance that created in Dalem Kadipaten Ngabeyan cannot be separated with Dutch Colonial context in Java during 19<sup>th</sup> century. The dance itself represent how Surakarta facing cultural trauma caused by long series of war and internal intrigue. In another hand, many dances from Dalem Kadipaten Ngabeyan represent romantic atmosphere and romanticism of Mataram-Surakarta golden era.*

Keywords: *Bedhaya, Srimpi, Kadipaten Ngabeyan. Prince Adipati Hangabehi, Surakarta*

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#### 1. INTRODUCTION

Surakarta, one of the kingdoms in Java, Indonesia. In 1742 Mataram Kartasura palace destroyed after Chinese people make a massive rebellion after Dutch Colonialist slaughter Chinese diaspora in Batavia. Pakubuwana II from Mataram Kartasura kingdom make a new palace near Bengawan Sala river called Keraton Surakarta. King Pakubuwana II moved to Surakarta in 1746 (Nurhajarini, et al., 1999: 72-86). During Japan Colonial Governemnt in World War II, Surakarta facing new era. Prince Surya Guritna, son of King Pakubuwana XII enthroned in 1945. One month after King Pakubuwana XII enthroned, Indonesia proclaim its independence from Japan. King Pakubuwana XII decided to became part of Indonesia (Setiadi, et al., 2001: 84-88). Until now, Keraton Surakarta still existed and become cultural heritage.

Court dance have a special place in Keraton Surakarta, especially women dance. Surakarta have two genre of sacred women court dance that called *Bedhaya* and *Srimpi*. *Bedhaya* danced by nine women with many symbolic aspects that relate to many sacred symbols. *Srimpi* danced by four women with more simple formation but rich of choreography. *Srimpi* is not as sacred as *Bedhaya*,

but also related to sacred court symbol (Brakel-Papenhuyzen and Ngaliman, 1995: 45-49). Until now, *Bedhaya* and *Srimpi* still have special function in Javanese culture, especially in Surakarta.

History of *Bedhaya-Srimpi* could be traced in manuscript and oral tradition and also cannot be separated from Surakarta history. However, manuscript from 19<sup>th</sup> until 20<sup>th</sup> century record many aspects of the *Bedhaya-Srimpi* tradition had been lost. Some of part of this tradition called *Bedhaya-Srimpi Kadipaten Ngabeyan* or also called *Bedhaya-Srimpi Kadipaten Pangabeyan*. Many text and manuscript mention this kind of *Bedhaya-Srimpi* dance, such like *Serat Wedhapradangga*, *Serat Wedhaswara*, and *Serat Pasindhén Badhaya Sarimpi*. The dance itself could be traced in *Serat Ater-atering Beksan Badhaya tuwin Sarimpi*. *Bedhaya Srimpi Kadipaten Ngabeyan* tradition cannot be separated from Dalem Kadipaten Ngabeyan, one of the royal residences near Surakarta Palace.

Dalem Kadipaten Ngabeyan (also called Dalem Sasana Mulya) is official residence for crown prince of Surakarta Kingdom. 1811-1858, Dalem Kadipaten Ngabeyan was official house for Prince Adipati Hangabehi, son of King Pakubuwana IV. After Prince Adipati Hangabehi became King Pakubuwana VIII, Dalem Kadipaten Ngabeyan left until King Pakubuwana X era. Prince Hanantasena (or also called Prince Hangabehi) became the owner of Dalem Kadipaten Ngabeyan and stay in there until he enthroned as King Pakubuwana XI in 1939. After that, King Pakubuwana XI had a decision to made Dalem Kadipaten Ngabeyan became *sasana pahargyan* 'royal reception hall'. King Pakubuwana XII change Dalem Kadipaten Ngabeyan name and entitled it Dalem Sasana Mulya (Airlangga, 2016: 72-77).

*Bedhaya-Srimpi Kadipaten Ngabeyan* never discussed because some lack and missing link. Many researchers that try to understand court dance tradition in Surakarta mostly focused on the history, choreography, and reconstruction process. For example, Ishida (2011) research on *Bedhaya Anduk* based on manuscript tradition try to reconstruct the lost melody and composition of *Bedhaya Anduk*. Tomioka (2022) in her research try to understand the oldest Surakarta's *Bedhaya*. *Bedhaya Ketawang*, based on the lyric in *Bedhaya Ketawang* music. This research show how *Panji* roman could be transformed into *Bedhaya* dance. Herawati and Prihatinia (2018) research related to reconstruction process. However, this research tries to explicate how GKR Wandansari reconstruct lost *Bedhaya Endhol-endhol* dance from oral tradition. Similar research done by Ningtyas (2016) with *Bedhaya Sukaharja*. In another hand, there was also some research that try to understanding *Dalem Kadipaten Ngabeyan* in historical context. For example, Purnomo (2010) that try to understanding interior and architecture of *Dalem Kadipaten Ngabeyan*. In another way, Airlangga (2016) try to understand history of many royal residence in Surakarta. One of them is *Dalem*



*Kadipaten Ngabeyan* that also known as *Dalem Sasana Mulya*. However, there is just a little information that we know about court dance tradition in *Dalem Kadipaten Ngabeyan*.

Understanding *Bedhaya-Srimpi Kadipaten Ngabeyan* is not just a process to understanding a genre of Surakarta court dance, but also the lost history of court dance and the site itself. Some of the *Bedhaya-Srimpi Kadipaten Ngabeyan* still exist and become important part of Javanese traditional performing art. *Bedhaya-Srimpi Kadipaten Ngabeyan* arise in the era when traditional Javanese apparatus fall of, Dutch Colonial Governemnt try to steer Surakarta which want to hold its cultural power. This research tries to describe and understanding what is *Bedhaya-Srimpi Kadipaten Ngabeyan* and its history. In another hand, this research also tries to put forward position of Dalem Kadipaten Ngabeyan as court dance laboratory during 19<sup>th</sup> century and its context.

## 2. METHOD

This research use historiography method with ethno-philology approach. Based on Notosusanto (1971: 15-25), historiography method has four steps. First steps called heuristic or collecting fact-evidence of one historical event from archive, interview, newspaper, manuscript, or any other sources. Second step called critic or examine historical evidence based on validity, accuracy, and originality. Third step called interpretation. The last step is historiography or writing historical report. Reason why this research used ethno-philology approach because all of the evidences and witnesses that can describe *Bedhaya Gandrungmanis* is text in manuscript and oral tradition.

Ethno-philology observed and appreciate text as a source to penetrating the meaning of culture. Not like formal philology which have focus on text reconstruction, ethno-philology try to interpret relation between human and text. Ethno-philologist perceives themselves as a creative entity and part of tradition they study. Ethno-philology work always in ethnographical-present even the document itself came from past tradition, not like classic philology (Cavagna and Maeder, 2014: 17-20). Study of performing art as an oral tradition is more captivating than traditional manuscript study. Based on ethno-philology study, earlier version of performative aspect can be read through the text. There is a great continuity of performing art across the time (Tangherlini, 2003: 143-149). Text in written tradition could be seen as a record of folklore or oral tradition from earlier time. As a record, text can be read as an evidence of earlier version of performance. In this case, ethno-philology could be used in historiography because as the main sources, Javanese manuscript tradition have a very close relation with oral tradition, especially in performing art.

For comparative information, we have interviewed some maestro who know about court dance and music tradition in Surakarta. First, GKR Wandansari, head of *Sasana Wilapa* ‘royal secretary’ of Keraton Surakarta and one of the senior court dancer in Keraton Surakarta. Second, Mr. Suraji,

court musician and lecturer in *Karawitan* study in ISI Surakarta. Third, KP Sulistyو Tirtokusumo, former Keraton Surakarta court dancer. Fourth, Rudy Wiratama, *dalang* ‘puppet master’ and lecturer in Javanese study Universitas Gadjah Mada. Interview held between November 2024 until January 2025.

### 3. RESULTS AND DISCUSSION

#### 3.1 Historical Context

*Bedhaya-Srimpi Kadipaten Ngabeyan* raised in the 19<sup>th</sup> century. *Kadipaten Ngabeyan* mean ‘house of Adipati Hangabehi’. Adipati Hangabehi or Prince Hangabehi is title for the oldest prince in Surakarta tradition. In this case, Prince Hangabehi refer to one of the prince who have a central role in Surakarta politic, who raised on the throne as King Pakubuwana VIII in 19<sup>th</sup> century. Dalem Kadipaten Ngabeyan ‘house of Adipati Hangabehi’ architecture still exist and at this time commonly called Dalem Sasana Mulya. Based on Purnomo (2010), Dalem Kadipaten Ngabeyan or Dalem Sasana Mulya firstly built in 1811 during King Pakubuwana IV reign. Dalem Kadipaten Ngabeyan or Dalem Sasana Mulya was the official residence for Prince Adipati Hangabehi, the eldest son of King Pakubuwana IV, Dalem Kadipaten Ngabeyan existence is not just an official house, but also a space where many court musician and dancer meet and explore many artistic experiments. Prince Adipati Hangabehi as a patron for many musician and dancer in Surakarta also have a central position in Surakarta history during 19<sup>th</sup> century.

Figure 3.1.1. Dalem Kadipaten Ngabeyan or Dalem Sasana Mulya from west gate.





Historical context of Kadipaten Ngabeyan *Bedhaya-Srimpi* related to political situation during King Pakubuwana VI-IX context. King Pakubuwana VI from Surakarta was one of the proponents of Prince Dipanagara from Yogyakarta who against Dutch Colonial Governemnt. After the war ended, there was still a conflict between King Pakubuwana VI and Dutch Colonial Governemnt because Van den Bosch try to confiscate some *mancanagara* ‘outer area’ district from Surakarta kingdom. In this frustrated situation, King Pakubuwana VI go to south coast to secret meditation pilgrimage. However, Dutch Colonial Governemnt catch King Pakubuwana VI during this meditation pilgrimage and exile him to Ambon in 1830. After that, Dutch Colonial Governemnt raised Prince Purubaya (son of King Pakubuwana IV, also Pakubuwana VI’s uncle) to the throne as King Pakubuwana VII. He rules Surakarta kingdom from 1830 until 1858 (Abidin, 2014: 78-110; Carey, 2017: 154-155; Florida, 2003: 73-76).

During King Pakubuwana VII, there is still internal conflict in Surakarta between many factions. General C. F. Pahud as a delegation of Dutch Colonial Governemnt try to mediate this situation. For the best option, after King Pakubuwana VII passed away, Prince Adipati Hangabehi would be enthroned as King Pakubuwana VIII. In the future, Prince Prabuwijaya as a true heir of Pakubuwana VI will be raised on the throne after King Pakubuwana VIII passed away (Houben, 1994: 198-199; Abidin, 2014: 141-147). This situation could be happened because Prince Prabuwijaya is too young to success the throne and Pakubuwana VII doesn’t have a son. In another hand, there was still Prince Adipati Hangabehi as the oldest senior prince who legitimate enough to became transitory executor.

King Pakubuwana VIII reign Surakarta from 1858-1861. Prince Prabuwijaya became King Pakubuwana IX after King Pakubuwana VIII passed away from 1861-1893. In this time, Surakarta undergo to peacetime, with much renovation and economic improvement (Nurhajarini, et al, 1999: 109). Pakubuwana VIII-IX reign was the end of long concatenation conflict since early 19<sup>th</sup> century in Surakarta. At the end of this stressful era, Surakarta try to have more sweet and diplomatic way in the relation with Dutch Colonial Governemnt. This strategy is the best way to hold Surakarta’s existence. In another hand, many aristocrats exhausted with the stressful open conflict since Pakubuwana VI reign.

### 3.2 Existence of *Bedhaya-Srimpi Kadipaten Ngabeyan*

The most comprehensive source to trace *Bedhaya-Srimpi Kadipaten Ngabeyan* is *Serat Wedhapradangga* (Pradjapangrawit, 1990), the main source of *karawitan* history record that written in early 20<sup>th</sup> century. At the beginning, all of the *bedhaya* dance from *kadipaten* ‘house of prince/duke’ danced by seven women, different with *bedhaya* created by king with nine dancers. However, after Prince Adipati Hangabehi raised as King Pakubuwana VIII, he changes all *Bedhaya* that created before he enthroned with nine dancers. By this time, there was no significant differences between *Bedhaya Kadipaten Ngabeyan* with *Bedhaya Karaton*, because all of *Bedhaya Kadipaten Ngabeyan* became *Bedhaya Karaton*.

Based on *Serat Wedhapradangga* text, there was some *Bedhaya* and *Srimpi* created by King Pakubuwana VIII since still called Prince Adipati Hangabehi until his death. *Serat Wedhapradangga* listed *Bedhaya Sukautama*, *Bedhaya Ketawang Pangkur*, *Bedhaya Gandrungmanis*, *Bedhaya Lagu Dhempel*, *Bedhaya Glondhong Pring*, *Bedhaya Pujangga Anom*, *Bedhaya Ganggong (Miyanggong)*, *Srimpi Lobong*, *Srimpi Gambirsawit*, *Srimpi Ela-ela Pelog*, *Srimpi Ela-ela Slendro*, *Srimpi Mrak Kasimpir*, *Srimpi Ladrang Manis*, *Srimpi Bondhan Kinanthi*, *Srimpi Raranangis*, *Srimpi Glondhong Pring*, and *Srimpi Gandakusuma*. There was also *Bedhaya Anglirmendhung* from Mangkunegaran Palace that still exist as *Bedhaya Kadipaten Ngabeyan* before re-arranged as *Srimpi* dance in King Pakubuwana IX era. *Serat Wedhapradangga* record about *Bedhaya-Srimpi Kadipaten Ngabeyan* similar to *Serat Wedhasawara*.

Manuscript *Serat Sindhen Gendhing Badhaya Sarimpi* KS 76 and *Sambetipun Sindhen Gendhing Sarimpi* KS 85 that stored in Universitas Indonesia contain many *sindhenan* ‘lyric’ from *Bedhaya-Srimpi* in Surakarta. These two volumes manuscript written in 1862 Anno Javano (1932 AD) in Dalem Prabuwinata, house of Prince Prabuwinata. In this note, there was a record about *Srimpi* created as *Kadipaten Ngabeyan* style. However, we can infer that *Kadipaten Ngabeyan* style is not just about *Bedhaya* and *Srimpi* created by Prince Adipati Hangabehi or Pakubuwana VIII, but also dance that created during Pakubuwana VI reign and re-arranged, and also dance that created during Pakubuwana IX era. This manuscript also mention three *Srimpi* which lost of track, the *Srimpi Muncar*, *Srimpi Sinom*, and *Srimpi Bandhilori*.

If we looking closely, King Pakubuwana VIII live from 1789 until 1861. He was born when his father, Pakubuwana IV, still live. In this case, all of the *Bedhaya-Srimpi Kadipaten Ngabeyan* could be created during Pakubuwana IV-VIII era. Beside that, some of the *Bedhaya-Srimpi Kadipaten Ngabeyan* rearranged during King Pakubuwana IX era. Logically, Prince Adipati Hangabehi firstly patronized *Bedhaya* or *Srimpi* when he masterly court dance, that could be somewhen in age



20-30s. If we read many *sindhenan* in *Serat Pasindhen Badhaya*, *Serat Sindhen Gendhing Badhaya Sarimpi*, *Serat Wedhapradangga*, and *Serat Wedhaswara*, not all of *Bedhaya-Srimpi* from Pakubuwana VIII-IX reign consist of chronogram dating or *candrasengkala*. We just can list dated *Bedhaya* and *Srimpi* that could be part of *Bedhaya-Srimpi Kadipaten Ngabeyan* in this record:

1. *Srimpi Ela-ela Slendro* (in Pakubuwana IX rearranged become *Srimpi Gandakusuma*) inscribed “*mijil yoganing sabda anunggil*” that mean 1749 AD (1821-1822 AD), Pakubuwana V reign.
2. *Bedhaya Pangkur* (older version) inscribed “*angambara pandhawa sabawa wani*” that mean 1750 AJ (around 1822-1823 AD), Pakubuwana V or VI reign.
3. *Bedhaya Ganggong* or *Miyanggong* inscribed “*trus makirtya swara bumi*” that mean 1769 AJ (around 1841-1842 AD), Pakubuwana VII reign.
4. *Srimpi Gambirsawit* inscribed “*jalma kuda maharsi narendraputra*” that mean 1771 AJ (Around 1843-1844 AD), Pakubuwana VII reign.
5. *Bedhaya Lagu Dhempel* inscribed “*catur swara goreng rat Sri Naranata*” that mean 1774 AJ (1845 AD), Pakubuwana VII reign.
6. *Srimpi Lobong* inscribed “*suci sabda swareng rat*” that mean 1774 AJ (1845 AD), Pakubuwana VII reign.
7. *Srimpi Ela-ela Pelog* inscribed “*catur kuda wiku raja*” that mean 1774 AJ (1845 AD), Pakubuwana VII reign.
8. *Bedhaya Sukautama* inscribed “*wiku wolu amuji sang aji*” that mean 1787 AJ (around 1858-1859 AD), Pakubuwana VII reign.
9. *Bedhaya Pangkur* (re-arranged) inscribed “*mulang badan sabdeng ratu*” that mean 1787 AJ (around 1858-1859), Pakubuwana VII reign.
10. *Bedhaya Kabor* inscribed “*murti astha wiku nata*” that mean 1786 AJ (1857-1858 AD), Pakubuwana VII reign.
11. *Bedhaya Glondhong Pring* inscribed “*swara murti sindhen janma*” that mean 1787 AJ (around 1858-1859 AD), Pakubuwana VII reign.
12. *Bedhaya Endhol-endhol* inscribed “*esthi murti sabdeng nata*” that mean 1788 AJ (around 1859-1860 AD), Pakubuwana VIII reign.
13. *Bedhaya Mangunharja* or *Gambirsawit* inscribed “*esthi murti dwijawara Sri Narendra*” that mean 1788 AJ (1859-1860 AD), Pakubuwana VIII reign.
14. *Bedhaya Asritustha* or *Lempung Gunung* inscribed “*trustha ngesthi sabda nata*” that mean 1789 AJ (1860-1861 AD), Pakubuwana VIII-IX reign.

15. *Bedhaya Lela-lela* inscribed “*sanga astha sapta ji*” that mean 1789 AJ (1860-1861 AD), Pakubuwana VIII-IX reign.
16. *Bedhaya Sumedhang* inscribed “*trustha astha dwijawara Sri Narendra*” that mean 1789 AJ (1860-1861 AD), Pakubuwana VIII-IX reign.
17. *Bedhaya Tejanata* inscribed “*tayaning dyah swareng janma*” that mean 1796 AJ (Around 1867-1868 AD), Pakubuwana IX reign.
18. *Srimpi Tamenggita* inscribed “*hayu sapta nawa sanga*” mean 1799 AJ (around 1870-1871 AD), Pakubuwana IX reign.
19. *Bedhaya Rara Asmara* or *Larasmara* created 1812 AJ (Around 1882-1883 AD), inscribed “*kalih likur warsa waluya kang praja*” that symbolize 22<sup>nd</sup> year reign of Pakubuwana IX.

### 3.3 Music and Choreography

Supanggah (2007: 265-271) describe *gendhing bedhaya-srimpi* ‘music that accompany *Bedhaya* and *Srimpi* composition’ have several characteristic. *Gendhing bedhaya-srimpi* mostly have choir vocal that sung in *unisono* style. There is also syncopation between some instrument and vocal composition. *Srimpi* music different with *bedhaya* because there are *keplok* ‘clap’ and *alok* ‘shouting’. In some *Bedhaya* and *Srimpi* also have *kemanakan* composition, an ancient style of music with *kemanak*, banana like metal instrument. During interview, Suraji, one of the Surakarta court music maestro, tell that Supanggah description about *gendhing bedhaya-srimpi* is not comprehensive enough. Inside Keraton Surakarta, the choir vocal sung by just women. He also describes that *gendhing bedhaya-srimpi* have specific style. For example, the *rebab* instrument played *mbalung* or keep the main note, without much variation. *Gender* instrument also played with *ngembang tiba* style.

In the court music tradition, almost all of the *Bedhaya-Srimpi Kadipaten Ngabeyan* composition still exist, and also became part of common *karawitan* tradition outside Keraton Surakarta palace. Many *Bedhaya-Srimpi* composition had been written in modern *gamelan* notation by Martopangrawit and published several times. One of the publications of this notation is book *Titilaras Gending dan Sinden Bedaja-Srimpi Keraton Surakarta* published by Martopangrawit (1972) in Surakarta. There were also many discographies from Lokananta, Pujangga Laras, Pawiyatan Dalem Karaton Surakarta, and so on. In this case, we haven’t many problems to trace *Bedhaya-Srimpi Kadipaten Ngabeyan* music.

*Bedhaya-Srimpi Kadipaten Ngabeyan* music have a common structure like another *Bedhaya* and *Srimpi*. The composition mostly in two part. The first part is a medley of *gendhing kethuk 2* or *ketawang gendhing kethuk 2* with *minggah kethuk 4* composition with *ladrang*. The second part



mostly a *ketawang* composition with *sirepan* part. *Sirepan* is a climax part with the beat become very slow and with deep atmosphere. Choir vocal become very important in this composition, because the story of the dance itself not always be found in the choreography, but in the lyric of vocal composition.

The living *Bedhaya-Srimpi Kadipaten Ngabeyan* choreography that still danced and could be traced just *Srimpi Gandakusuma*, *Srimpi Lagu Dhempel*, *Srimpi Lobong*, *Srimpi Gambirsawit*, *Srimpi Glondhong Pring*, *Srimpi Tamenggita*, *Bedhaya Pangkur* and *Bedhaya Miyanggong (Bedhaya Sukaharja)*. Based on Tomioka (2012) research, the common version of *Bedhaya-Srimpi* we can see today is the shorter version which re-arranged during 1960-1970s. The longer version (Keraton Surakarta version) have longer duration, more sacral atmosphere, and not too dramatic. However, if we compare the longer version choreography that called by Tomioka itself could be different with the early version from 19<sup>th</sup> century.

Base from GKR Wandansari and KP Sulistyio Tirtokusumo information, *Bedhaya Ketawang* dance from Mataram era is a source for many *Bedhaya Srimpi*. *Bedhaya Ketawang* still heirloom and most sacred dance in Keraton Surakarta that still danced until today. In this case, understanding *Bedhaya Ketawang* as main source of *Bedhaya-Srimpi* tradition could be the best way to understand *Bedhaya-Srimpi Kadipaten Ngabeyan*. If we compare *Bedhaya Ketawang* and many *Bedhaya-Srimpi Kadipaten Ngabeyan*, we can find many similarities. First, many parts of *Bedhaya Ketawang* become main part of *Bedhaya Srimpi Kadipaten Ngabeyan* choreography. After that, many position and formation in *Bedhaya* from Kadipaten Ngabeyan tradition come from position and formation in *Bedhaya Ketawang*, especially from *Semang-semang* and *Bebaguse* part.

The most comprehensive manuscript that could be tell us how *Bedhaya-Srimpi Kadipaten Ngabeyan* danced in early version is *Serat Ater-atering Beksa Badhaya tuwin Sarimpi KMS 1907a* stored in Yayasan Sastra Lestari. The text itself came from year 1837 AJ (1907 AD), during King Pakubuwana X reign. However, the manuscript itself just tell us the *ater-ater* ‘benchmark’ of the choreography, not all of the choreography itself. *Bedhaya* in *Bedhaya-Srimpi Kadipaten Ngabeyan* have same motive. The choreography separated in two part. Part one consists of *laras*, *pendhapan*, *jeplak-jeplak*, and many standard choreographies that can be found in most *Bedhaya*. The second part mostly consist of choreography that represent war, mostly with *sekarang pistulan*. All *Bedhaya* in *Kadipaten Ngabeyan* tradition danced with weapon such like *gun* in *Bedhaya Pangkur* and *Bedhaya Gandrungmanis*, *jemparing* ‘bow’ in *Bedhaya Sukaharja*, *dhadhap* ‘handled shield’ and *keris* ‘kris’ in *Bedhaya Kabor*. Older version of *Bedhaya Kabor* in *Serat Ater-ater Beksa Badhaya tuwin Sarimpi* manuscript danced with *jemparing* and *keris*.

The most uniqueness part of *Bedhaya* from Kadipaten Ngabeyan tradition is there are *batak moncol* position. *Batak moncol* danced with one dancer that called *batak* stand up in the centre and another eight dancers sit down in *jengkeng* position. *Batak moncol* in *Bedhaya Pangkur* is the opening of part one with unique choreography called *sekarang laras pangkur* and *glebagan*. In *Bedhaya Gandrungmanis* and *Bedhaya Kabor*, *batak moncol* is the climax in the second part. *Batak moncol* in *Bedhaya Kabor* choreography represent woman who danced with *dhadhap* and *keris*. *Batak moncol* in *Bedhaya Gandrungmanis* consist of *sekarang nangis* which represent women who crying.

Figure 3.3.1. *Bedhaya Miyanggong* or *Bedhaya Sukaharja* dance in Bangsal Smarakarta, Keraton Surakarta area in 2024.



Based on KP Sulistyio Tirtokusumo information, the climax of *Bedhaya* and *Srimpi* choreography is a special movement that called *rakit perangan*. *Rakit perangan* consist of choreography with two dancers called *batak* and *endhel ajeg* dance in stands up choreography which look like *war* scene but also like *marriage* scene with a very low beat and deep atmosphere. *Bedhaya Sukaharja* have *rakit perangan* that portray archery scene. In another hand, based on GKR Wandansari information and *Serat Ater-atering Beksa Badhaya tuwin Sarimpi*, there is no evidence that *Bedhaya Pangkur*, *Bedhaya Gandrungmanis*, and *Bedhaya Kabor* have *rakit perangan* movement.

*Srimpi* in Kadipaten Ngabeyan style seems have very rich *sekarang* or choreography. The structure of *srimpi* itself similar with *Serat Wedhapradangga* (Pradjapangrawit, 1990) information. The *merong* part fill with *sekarang laras* that different in one dance to another. *Srimpi* also have specific choreography called *sekarang suwun* that commonly doesn't appear in *Bedhaya* choreography. After that, *srimpi* have *genjot pinjalan* (also called *prenjakan*) part that a very exhilarate and shindig atmosphere, with *lincak gagak* choreography. The long version of *srimpi* that we know in this era, consist of two times of *sirepan*. The *sirepan* itself also called *rakit perangan*, with many *sekarang*



that arranged in various movement that similar to war or marriage scene. *Srimpi* also have *pistulan* movement like *Bedhaya* that could be before or after *sirepan* scene.

### 3.4 Romantic Spirit and Cultural Trauma

Cultural trauma means a dramatic loss of meaning and identity in a group, that make a collective memory. Dealing with cultural trauma is by process the tragedy into triumph. Collective memory that caused by cultural trauma embodied as narrative, story, or myth that shape the cultural identity. Past trauma could become present linked by symbolic interaction (Eyerman, (2019: 21-27). From late 18<sup>th</sup> century until 19<sup>th</sup> century, Surakarta and Yogyakarta facing new movement that similar to renaissance in Europe. Javanese court poet tries to minimalize Islamic culture influence from north coast of Java and try to rebirth the old atmosphere from pre-Islamic era. (Pigeaud: 1967: 235-238). After 1830s, Dutch Colonial Government try to control Java in not just militaristic way but also in cultural way. In this era. The “Javanese renaissance” itself try to change atmosphere of Javanese literature from literature that have Islamic atmosphere into something that look more ancient, high, sophisticated, and also ambiguous. (Florida, 2003: 26-32). Javanese renaissance in 19<sup>th</sup> century also become response of trauma when Javanese kingdom facing long series of war and internal intrigue.

Rudy Wiratama during interview tell that in 19<sup>th</sup> century, Surakarta produce many *gamelan* compositions, court dance, *wayang*, and so on to represent the symbolic power of king that romanticize the ancient power that actually loss. The Javanese renaissance itself have significant influence in court dance tradition, especially in *Bedhaya-Srimpi Kadipaten Ngabeyan*. The influence itself could be seen by many *Bedhaya* and *Srimpi* that influenced by Mahabarata, Ramayana, and Panji epic, but also how the dance constructed and represent ancient high culture atmosphere. *Bedhaya-Srimpi Kadipaten Ngabeyan* could be represent how Surakarta facing new era, when there are no open war and militaristic conflict. By this case, cultural way (especially in literature and performing art) could be the best way to represent all of this idealistic concept which actually had been lost.

*Bedhaya-Srimpi Kadipaten Ngabeyan* seems more vernacular and sometimes loss its sacred aspect, not like older dance like *Bedhaya Ketawang* and *Bedhaya Duradasih*. It doesn't mean that *Bedhaya-Srimpi* from Kadipaten Ngabeyan non-sacred dance, but the atmosphere itself seems more cheer and romantic. Supangah define that *karawitan* tradition have fundamental aspect that called *rasa*. *Rasa* could be defined as feel-spirit but also more. *Rasa* in Javanese music could be represented as the situation when feel itself delivered to people who hear the composition (Supangah, 2007: 139-141). *Bedhaya-Srimpi Kadipaten Ngabeyan* music mostly have romantic atmosphere that called *rasa nengsemke*. In Javanese music tradition terminology, most of

*Bedhaya-Srimpi Kadipaten Ngabeyan* has *regu* ‘deep-silence’, *mrabu* ‘majestic’, *nglangut* ‘sorrow’, but mostly *nengsemke* ‘romantic’ feel.

First part of many *Bedhaya-Srimpi Kadipaten Ngabeyan* fill with praising expression to the king who initiate the dance. If we compare this kind of lyric wit Javanese literary tradition, we can find this tradition with *manggala* ‘sacred preface’ from Old Javanese tradition that related to Hindu-Buddha tradition. *Manggala* show how the poetry relate to gods-goddess as a source of inspire and spiritual power, and also relation between poetry and the king. *Manggala* tradition still continued in Islamic era and not just found in Javanese tradition, but also Malay and many traditions in Indonesian archipelago. (Zoetmulder, 1983: 203-218; Braginsky, 1998: 157-167). In *Bedhaya-Srimpi Kadipaten Ngabeyan*, *manggala* always mention king (or crown prince) as a source of inspiration, patron, and also spiritual symbol. *Bedhaya-Srimpi Kadipaten Ngabeyan* lyric also rich of *wangsalan* poem. *Wangsalan* is one of the Javanese poetry meters which have two part. The first part contains of riddle which the answer have a similar pronunciation with the second part. One of the *wangsalan* called *wangsalan lamba* which have two line. Each line contains of 12 syllables which can be divided into 4 and 8 syllables (Saputra, 2017: 93-99). *Wangsalan* in Javanese literature and performing art mostly used to express romantic feeling.

The choreography of *Bedhaya-Srimpi Kadipaten Ngabeyan* also full of romanticizing Surakarta power in romantic way. The romantic feel represented in many choreographies that look attractive, with minimum power, curved, sometimes sensual, and also full of asymmetrical movement. We can find many *ogek lambung*, ‘bouncing abdominal muscle’ and *Lincak gagak* choreography which represent bird’s tiptoe step, that caused the dancer look coquettish, attractive, but also calm. Most all of *Bedhaya-Srimpi Kadipaten Ngabeyan* have *pistolulan* choreography that represent war scene with gun. The gun war scene itself doesn’t look like powerful actual war, but mostly like human inner war between consciousness and emotion.

Based on *Bedhaya-Srimpi Kadipaten Ngabeyan* tradition that still could be traced, the dance, lyric, and music show how cultural trauma responded. Surakarta musician and dancer response this political-militaristic loss during 19<sup>th</sup> century by rising cultural glory that full of romantic atmosphere. However, this response could be seen as romanticizing the glory of past era. Musician and dancer in *Dalem Kadipaten Ngabeyan* try to heal their frustration in *Bedhaya-Srimpi Kadipaten Ngabeyan* as *pangenggar-enggar raos* ‘frustration healer’. By this case, Prince Adipati Ngabehi as patron who actually loss his family power try to make new kind of power, the cultural power which full of symbolism.



#### 4. CONCLUSION

*Bedhaya-Srimpi Kadipaten Ngabeyan* is a part of Surakarta court dance tradition that appear as a result of long series of war and intrigue in 19<sup>th</sup> century Java. Dalem Kadipaten Ngabeyan was a royal residence of Prince Adipati Hangabehi that also a place that could be signed s Surakarta court dance laboratory in past time. *Bedhaya-Srimpi Kadipaten Ngabeyan* created by or at least initiated by Prince Adipati Hangabehi, that will become King Pakubuwana VIII. The style of *Bedhaya-Srimpi Kadipaten Ngabeyan* continued by King Pakubuwana IX. Its music and choreography represent how Surakarta facing new era, when they lost political-militaristic power. The music and dance itself become a symbolic and cultural power of king in Surakarta, that mostly had been lost their actual power during middle 19<sup>th</sup> century. The choreography itself contain impression of war that happened in 19<sup>th</sup> century. In another hand, there was many evidences that prove Dutch Colonial influence in Surakarta court performing art. When the dance itself seems have full of romantic atmosphere, it also represents how Surakarta had been traumatized by long series of war and internal intrigue. The dance itself could be seen as *pangenggar-enggar raos* 'heart solace' from bad situation that happened in 19<sup>th</sup> century. In this case, *Bedhaya-Srimpi Kadipaten Ngabeyan* romanticized the loss power of Mataram-Surakarta kingdom that had be defeated by Dutch Colonial Governemnt.

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