

Srimpi Gadhĕg Putri: A Traditional Dance of Pakualaman in The Langĕn Wibawa's Manuscript

Srimpi Gadhĕg Putri: Tari Klasik Pakualaman dalam Naskah Langĕn Wibawa

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ABSTRACT

Langĕn Wibawa manuscript (thereafter abbreviated LW) with collection code of LL 20, belonging to the collection of Pura Pakualaman Yogyakarta Library, is a performing art-genre manuscript. This manuscript documents 28 dances in Kadipaten Pakualaman during Paku Alam IV reign. One of dances documented in LW manuscript is Srimpi Gadhĕg Putri. Post-Paku IV reign, the Srimpi Gadhĕg Putri was no longer recognized for its repertoire presentation. The disconnected preservation of Srimpi Gadhĕg Putri dance whips the spirit to restudy the dance's construction. By means of LW text, information on dance is dug and studied in order to be known by the public. Primary data of Javanese-language and letter manuscript was obtained using philological method yielding LW text edition. The next method, ethnochoreology, was used to study the component of Srimpi Gadhĕg Putri dance including theme, music, dance arena, tata lampah dan tata rakit, and fashion and property. Considering the result of analysis, it can be seen that Srimpi Gadhĕg Putri dance holds on standard rule of srimpi dance called lampah bĕdhayan, and refers to Kasultanan Ngayogyakarta dance tradition. Although following the rule of Srimpi dance in general, Srimpi Gadhĕg Putri dance has such characteristics as kapang-kapang majĕng procession in two stages, kaci fashion for the character of jaja and kandha narrative sang.

Keywords: Srimpi Gadhĕg Putri; Langĕn Wibawa manuscript; philology; ethnochoreology; dance component

ABSTRAK

Naskah Langĕn Wibawa (selanjutnya disingkat LW) kode koleksi LL 20 koleksi Perpustakaan Pura Pakualaman Yogyakarta merupakan naskah bergenre seni pertunjukkan. Naskah ini mendokumentasikan 28 tarian di Kadipaten Pakualaman pada masa Paku Alam IV. Salah satu tarian yang terdokumentasi dalam naskah LW adalah tari Srimpi Gadhĕg Putri. Pasca pemerintahan Paku IV tari Srimpi Gadhĕg Putri tidak lagi dikenali bentuk sajian repertoarnya. Terputusnya pelestarian tari Srimpi Gadhĕg Putri menjadi cambuk untuk membedah kembali konstruksi tarian tersebut. Melalui sarana teks LW informasi tarian digali dan diteliti agar dapat diketahui masyarakat luas. Data primer daripada manuskrip berbahasa dan beraksara Jawa diperoleh dengan metode filologi yang menghasilkan edisi teks LW. Metode berikutnya adalah etnokoreologi, digunakan untuk mengkaji komponen tari Srimpi Gadhĕg Putri seperti tema, musik, arena tari, tata lampah dan tata rakit, serta busana dan properti. Berdasarkan analisis diketahui bahwa tari Srimpi Gadhĕg Putri menganut aturan baku tari srimpi yang disebut lampah bedhayan, serta berkiblat pada tradisi tari Kesultanan Ngayogyakarta. Meski secara umum mengikuti aturan tari srimpi pada umumnya, tari Srimpi Gadhĕg Putri memiliki karakteristik di antaranya prosesi kapang-kapang majĕng dalam dua tahap, busana kaci untuk peran jaja, dan naratif kandha yang ditembangkan.

Kata kunci: Srimpi Gadhĕg Putri; naskah Langĕn Wibawa; filologi, etnokoreologi; komponen tari

INTRODUCTION

The data source in this research is LW 0124/PP/73 or LL 20 manuscript belonging to the collection of Pura Pakualaman Yogyakarta Library. This manuscript was composed during Paku Alam IV reign (1864-1878 AD) in Pura Pakualaman. Sri Ratna Saktimulya (2005) categorizes this manuscript into LI (others) manuscript group containing music, dance, language, custom, and other texts. Considering

the content contained in LW manuscript, the author classifies it into a performing-art genre manuscript. As the written past heritage, LW manuscript can give broader information on Pakualaman-typical performing art compared with other heritages in the form of objects (Subadio 1993 via Chamamah 2010: 2). Rene Wellek and Austin Warren (1990: 111) state that manuscript serves as document and monument all at once. As a document, LW manuscript records 28 dances in Pakualaman palace environment during

Paku Alam IV era. Some of these twenty-eight dances are sacred and some others are profane.

The position and function of dances in Javanese palace is not only as entertainment, but also as regalia to the reigning king, so that some dances are considered as sacred. The dances considered as sacred in Javanese palace are *bĕdhaya* and *srimpi*. These two dances belong to *bĕksan putri*. *Bĕksan putri* is a group-female dance with religious or ritual background performed in the palace (Koentjaraningrat 1959). Choreography and dance accompanying music are prepared precisely by dance and *karawitan* expert on the king or crown prince. This dance is usually performed to celebrate important events in the palace, for example, king's inauguration, king's birthday, celebration of king's inauguration, and wedding.

Srimpi dance is considered as sacred with sacred level below *bĕdhaya* dance. It is because the composition and complexity of *srimpi* dancer is not as complicated as *bĕdhaya* dance. Although not as sacred as *bĕdhaya* dance, *srimpi* dance is often performed in special events in the court (palace) such as king's inauguration, banquet, and other royal parties (Sunaryadi 2013: 264). It indicates that *srimpi* dance plays an important role as a part of ceremonial series in Javanese courts. *Srimpi* is the dance performed by four dancers organized in pair facing each other. The number of *srimpi* dancers symbolizes four directions: north, south, east, and west (Soedarsono 1997: 126). Furthermore, Brongtadinigrat (1981:21) defines the four dancers as the elements of human existence: *grama* 'fire', *angin* 'wind', *toya*, 'water', and *bumi* 'ground or soil'. The four elements represent human passions, and physique and spirituality. *Srimpi* dance contains the story taken from *sĕrat* or mythological stories teaching decorum and morality (Dewantara 1994: 188).

Srimpi Gadhĕg Putri dance in *LW* manuscript is one of sacred dances in Pura Pakualaman setting. Information on *Srimpi Gadhĕg Putri* dance is only found in *LW* manuscript currently written in Javanese language and letter. Letter and language used make the present readers understanding the content of text difficultly. Only few manuscripts document dance art in the past; in addition, the manuscripts containing dance art have not been studied widely by philologists and artists. *Srimpi* dance creation and performance is the prerogative right of each reigning king. *Srimpi* dance created by previous king unsurely is performed by the next king. It results in

the disconnected preservation of a dance in an era. The existence of *Srimpi Gadhĕg Putri* dance is no longer known in the presence. The presentation of *Srimpi Gadhĕg Putri* has been discontinued, thereby no longer recognized for its repertoire presentation form. Departing from those problems, this research aims to re-explore the repertoire form of *Srimpi Gadhĕg Putri*, particularly its *tata lampah* and *tata rakit*. Another objective is to determine the style held on by *Srimpi Gadhĕg Putri*, whether Surakarta or Yogyakarta style. This research can be a basic representation or reference for reconstructing a complete *Srimpi Gadhĕg Putri* dance presentation.

METHOD

This research employed a qualitative research method with a philological and ethnochoreological approaches to describe *Srimpi Gadhĕg Putri* dance in the *LW* manuscript. Philology is the study of edition and critical text to create authoritative text edition that is scientifically accountable based on philological steps and research method. Philological study helps provide research data by the text. Ethnochoreology or dance ethnology is a scientific study on ethnicity dance representing their culture, religion function, symbolism or places of the ethnic (Kurath 1960: 235). Ethnochoreology was used to analyze data of *Srimpi Gadhĕg Putri* dance from the *LW* text.

Because the research focused on manuscript, data collection was carried out using philological working steps. The steps were inventory manuscripts, manuscript description, text edition, and translation. Manuscript inventorying was done through studying the catalogues compiled by Lindsay, Behrend, Florida, Saktimulya, National Library of Indonesia, and University of Indonesia Library. From these catalogues, it can be seen that the *LW* manuscript is a single manuscript. Manuscript description examines the physique and the content of manuscript in general condition. In order to be read by the public, text editing was conducted using Wiryamartana's (1990:32) critical edition method. The application of critical edition, according to Sudiby (2015: 88-89), corrects the haplography, *saut du meme au meme*, dittography, and comments the error text in the manuscript to be published. The last philological work is translation. Translation is done to conceive the content of the text from the author language to the aim language.

Critical edition of *LW* manuscript provision as the primary data was combined with secondary data, namely the dance performance arena and data interviews with dance and music experts at Pakualaman. This data was used to analyze *Srimpi Gadhĕg Putri* dance according ethnochoreology approach constituting a multidisciplinary research. This ethnochoreology study included historical research, dance art (*tata lampah* and *tata rakit*), and the music. Historical research served to discover the style of the *Srimpi Gadhĕg Putri* dances. Historical research was also advantageous to determine theme of the *Srimpi Gadhĕg Putri* dances. The form of the *Srimpi Gadhĕg Putri* dance described *tata lampah* and *tata rakit* only as starting point to continue to the perfect stage of dance reconstruction. Due to incompleteness and lack of dance information in the *LW* text, it was processed by the musical studies. Music and dance are mutually binding in harmonious aesthetic value, music also just as the basic rhythm of the motion dance.

THE *LANGĚN WIBAWA* MANUSCRIPT DESCRIPTIONS AND TEXT DESCRIPTION

The *LW* manuscript is part of the collection of Pura Pakualaman Library with the collection code 0124/PP/73 or LL. 20. It was written in the Javanese alphabets in a mixed Javanese and Malay language. The text was written in a prose style in the form of *kandha* (words spoken by a leather puppet master) and poems that consist of the songs of *macapat*, *sĕkar tĕngahan*, and *sĕkar agĕng*. Both are presented in a series of *gĕndhing* (music) repertoire accompanying the dance. The *macapat* songs *Sĕkar Tĕngahan* and *Sĕkar Agĕng* in the *LW* text are part of the music repertoire, namely as *bawa* (a song used to start the music, generally in the form of a single song sung by a man or a woman) and *gerongan*. The lyrics of *bawa* and *gerongan* function as an accompanying narration of the dance procession, starting from the point when the dancer is moving in front of the king and when the dance is completed.

The size of the *LW* manuscript is 19.9 cm x 32 cm, with the cover 20.6 cm x 32.7 cm in size. It is 311 pages thick, and the size of the columns filled in with 14 cm x 25.4 cm writing on average. In the *LW* manuscript, there are also 17 pictures of illumination in the form of *wĕdana rĕnggan* and *gapura rĕnggan*. The manuscript's title, "*Langĕn Wibowo*," was typed in Latin inscribed on its etiquette label on the front

part of the manuscript, while the handwritten title was in Javanese and added with the words "*Ongka 38, Langĕn Wibawa*" on its hanging etiquette. The title is found inside the text on pages 21, 39, 123, and on page 137 are written the words "..., *Kang wungu Langĕn Wibawa, mangun sindhen bĕdhaya pusaka, ...*".

The *LW* text was written using pencil and ink. Ink was used to write texts that are black in color, while for *wĕdana* and end-of-the-line markers or *pupuh*, prada gold ink and pencil were used. There is no explicit information stating that S.D.K.G.P.A.A. Paku Alam IV was the initiator of the writing of the *LW* manuscript. However, in *kandha* and *lagon* (songs sung together by male and female *pĕsindhen* (singers of Javanese songs), there is information in the form of Paku Alam IV's or Pangeran Suryasraningrat's instructions on writing *Langĕn Wibawa* describing the *Bĕdhaya Durma Putri* dance. It is a dance demonstrating the exemplary action and moral teachings of *Sampeyan Dalĕm* Paku Alam I and his father in law Sultan Hamengku Buwana VI.

The beginning of the manuscript consists of information with regard to the necessities or *ubarampe* to present the offering for a set of gamelan (traditional Javanese music instruments) named *Kanjĕng Kyai Gambiranom* and *Kanjĕng Kyai Mangu*. Furthermore, *lagon* (songs sung to dramatize various scenes, especially the ones related to calm, official, and sad actions) and *gerongan* (songs sung together by both female and male singers), as well as a narration on the heritage dance performed in the Pura Pakualaman circle, such as *Bĕksan Jĕmparing*, which is a fragment of the the *Suryatmaja* story, were sung and performed. Afterwards, what follows is *lagon* for *Srimpi Nadhĕg Putri*, *bĕksan Lawung Alit*, *Lawung Agĕng*, *Bandabaya*, *Bĕdhaya Sĕmang*, etc. The dance recorded in the *LW* manuscript is the heritage dance that is the favorite of S.D.K.G.P.A.A Paku Alam IV (Pangeran Suryasraningrat). The dance is a manifestation of the moral learning and modeling from their highly-respected ancestors.

SRIMPI GADHĚG PUTRI AND THE COMPONENTS

THEME

Theme is the basic story of a dance. Dance theme affects dance movement concept and *tata rakit* created. Dance movement is essentially the manifestation of story to be told. The investigation on them should be conducted as a foundation to identify a dance. Dance theme can also be used as a guidance to find *tata lampah* and *tata rakit* of *Srimpi GadhĚg Putri* dance. Generally, every *srimpi* dance has its own theme, including among others love story, warfare or heroism originating from the stories of Panji, *Menak*, *babad*, *Bharatayudha*, and etc.

Srimpi GadhĚg Putri dance has love story as its theme. The dance's theme can be conceived through text content and a *wĕdana rĕnggan* named *Sĕkar Pada Rĕtnakusuma*. The name *wĕdana rĕnggan* derives from the word *sĕkar* meaning 'flower', *pada* meaning 'chick, heaven', *rĕtna* meaning 'precious stone, female', and *kusuma* meaning 'flower, adoration'. So, *Sĕkar Pada Rĕtnakusuma* means a beautiful chic flower, the adored princess. This dance depicts a king falling in love with a mountain girl. The king told is Paku Alam IV who is falling in love very much with a girl coming from Mount Tidar. The adored girl refuses the king's love, but the king has attempted to prove his sincere love in order to get her reply. He gives the girl his entire love and attention; even when she is exchanged with other millions girls, he will never turn. This story can be seen in the citation of *LW* text on pages 79-90, while the identity of girl intended can be found in the *LW* text citation page 221.

Mas intĕn sasat upami/ antuk nugrahan sing syarga/ paribasane Gustyangger/ nadyan liniru dyah yuta/ yuta lir widasmara/ ngong durung giwang tyase pyuh/ sapa wonge tan dhĕmĕna// Warnane Bĕndara Gusti/ gĕjaba wong tanpa bĕkan/ tan rĕmĕn marang dara ger/ pa baya pĕngawak guna/ mas manik tanpa tuna/ sandhen nyang sapa nyang sanggup/ carikĕn nagri dhi ma-<h. 80>nal//
(Langĕn Wibawa: 79-80)

Translation:

(Oh) Darling, I as if get gift from heaven. "Oh my Lord (my dear), just like a proverb, even though you are exchanged with millions women, like millions cupids, (really) I will not fall in love, who will not fall in love. With *Gusti Bĕndara* but the one without love, who do not love your *Gusti* (Master), what do I mean, gold (and) beads without defect, no one is capable of looking for her in any country <p. 80>.

(Langĕn Wibawa: 79-80)

.... mring dyah kang nawang sĕsangka/ sang Sri Dewi Muktyana wisma ing ngardi/ mangaran Gunung Tidhar//
(Langĕn Wibawa: 221)

Translation:

to a girl like month (she) is Sri Dewi Mukti residing on a mount named Mount Tidar

(Langĕn Wibawa: 221)

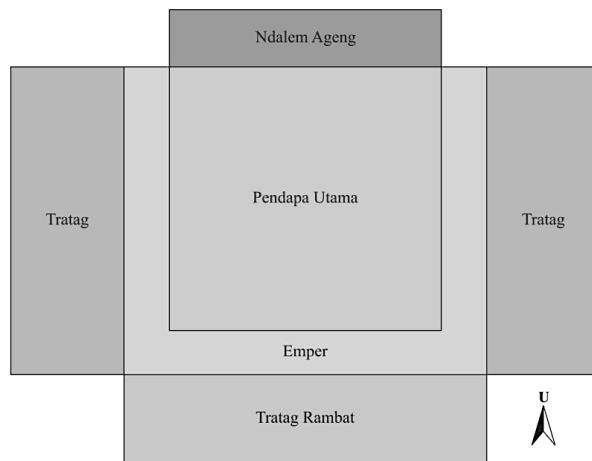
DANCE PERFORMING SPOT

Dance performing spot or arena is the important component as secondary data. The performing arena underlies the creation of dance's floor pattern or. The creation of *tari Srimpi GadhĚg Putri* dance's *tata rakit* or floor pattern refers to the position of performing spot. Based on the location and position of performing spot, it can be determined the direction and the position of dancers when enter into the arena, dancing position, and the exit of dancers.

From Paku Alam I time to Paku Alam X reigning in the present, great events or special events are often held in Sewatama ward of Pura Pakualaman. It is confirmed with the first edition of *Babad Pakualaman* recording that many dance arts are held in *Bangsai Sewatama* (Sewatama Ward), for example, *Bĕdhaya Sĕmang*, *Bandabaya* and other dances during Paku Alam I period. In addition to being the spot where dances are performed, *Bangsai Sewatama* becomes the throne of the reigning Adipati Paku Alam in *pisowan an agung* event attended by family, *abdi dalem* (servants), officials, and all classes of society. Similarly, *Srimpi GadhĚg Putri* and other dances held by Paku Alam IV were performed in *Bangsai Sewatama*. The organization of *Srimpi GadhĚg Putri* floor pattern or *tata rakit* refers to the dance performing spot, *Bangsai Sewatama*.

Bangsai Sewataman is the broadest building among others buildings in Pura Pakualaman. The shape of ward structure follows Javanese architectural concept with opened *pendapa* with three-line *limasan* roof stretching out from the north to south called *tridĕnta*. This ward is a series of connected directly to main building called *nDalĕm Agĕng Prabasuyasa*. *Bangsai Sewatama* imaginarily consists of main hall (*pendapa*) in middle, main *pendapa* section enclosed with veranda in the west, east, and south called *gajah njĕrum* or "elephant lying flat on stomach", veranda enclosed with *tratag* (decorations for pavilion) on all sides of west, east,

and south, and north of main *pendapa* connected to *nDalêm Ageng*. Illustration on position and elements of Bangsal Sewatama can be seen in the figure below.



PICTURE 1. The sketch of *Bangsal Sewatama*

ACCOMPANIMENT MUSIC

Javanese dance presentation is never inseparable from music art element as accompaniment. Music and dance are an integral unit. Javanese dance music or *gamelan* is the basic of dance calculation with rhythm pattern revealed. Music rhythm is related to dance movement rhythm functioning as the organizer of dance movement and exerts emotional effect on dance movement. Considering the observation on *LW* text, it can be concluded that *Srimpi Gadhëg Putri* dance music pattern is the standard pattern called *lampah bëdhayan*. *Srimpi Gadhëg Putri* music structure tends to refer to Yogyakarta style *bëdhaya* or *srimpi*. Overall, *Srimpi Gadhëg Putri* dance accompaniment music is divided into three parts: beginning, middle, and end.

Information on *Srimpi Gadhëg Putri* dance accompanying music is collected in *LW* text pages 68-82. The summary of *Srimpi Gadhëg Putri* dance accompanying *gëndhing* (musical composition for gamelan).

- a. The beginning part or beginning *lampah* (step) is the procession when dancers enter or *kapang-kapang majëng* into the arena, consisting of:
 1. *Buka* (beginning) *gëndhing Rangu-rangu*, marks the beginning of first *kapang-kapang majëng*.
 2. *Gëndhing Surengrana*, marks the walking movement for the second *Kapang-kapang majëng*, followed with *lagon*.

3. *Kandha tëmbang Sinom* consisting of 3 verses, verses 1 & 2 read repeatedly twice, verse 3 is read once as the end of *kandha* reading.

- b. Basic part consists of two *lampah* (steps): second and third *lampah*.
 1. The second *Lampah* is the basic part of *Srimpi Gadhëg Putri* dance, consisting of:
 - a) *Gëndhing Muncar 2 gangsa* (*ulihan/turns*). By paying attention to the text, it is putatively presented instrumentally.
 - b) *nDhawah gëndhing Muncar 3 gangsa* (*ulihan/turns*) is presented with *gerongan* consisting of 5 verses in *tembang Asmaradana*.
 - c) Then 3 more *gangsa* (turns) is still presented with *gëndhing ndhawah Muncar*.
 - d) *nDhawah Ladrang Grompol* with *gerongan* presentation consisting of 20 verses still in a series of *tembang Asmaradana*.
 2. The third *Lampah*, is the climax of *srimpi* dance presentation, presented with *gëndhing Srëbëgan* accompaniment.
- c. The end part or called the fourth *lampah*, is the last part constituting the procession when the dancers retreat from the dance arena called *kapang-kapang mundur*, consisting of:
 1. *Lagon Unduripun srimpi*
 2. *Gëndhing Barang Asmara*

TATA LAMPAH AND TATA RAKIT

Srimpi Gadhëg Putri dance is performed by four female dancers, purportedly the court's secluded girls. *Srimpi Gadhëg Putri* dance is presented in four stages just like the *tata lampah* of *srimpi* dance in general. *Tata lampah* is the plot of a dance performance presentation stage, while *tata rakit* is an order or arrangement or scheme of organized dance floor pattern (Suharti 2015: 268). The first *lampah* of *Srimpi Gadhëg Putri* dance is *kapang-kapang majëng* stage or the entry of dancers, the second *lampah* is the beginning of dancing movement, the third *lampah* is the climax of dance, and the fourth *lampah* is *kapang-kapang mundur* or the retreat of dancers. From basic concept of performance stage layout and accompanying music,

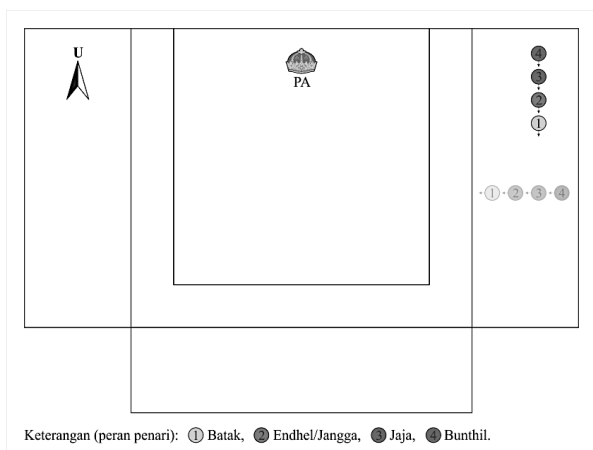
the following representation on *tata lampah* and *tata rakit* of Pakualaman traditional *Srimpi Gadhëg Putri* is obtained.

a. First *Lampah*

First *Lampah* is the *kapang-kapang majëng*, the dancers moving toward the dance performance arena accompanied with *lagon*. *Lagon* derives from stem *lagu* ‘song’ dramatizing many acts, particularly related to the quiet and official action or expression of sad feeling. In this case, *Lagon* is a *sasmïta* or a sign sung by *pësinhën kakung* “male singers” in choir (Soedarsono 1997: 250). *Lagon* song is accompanied with soft-sound *gamelan* instruments such as *rëbab*, *seruling*, *gënder*, and *gambang*. In this stage, the movement done by dancer is walking with gaze straight forward and in sturdy position. Considering the study on *LW* text (p.68), *Kapang-kapang majëng* in *Srimpi Gadhëg Putri* is conducted in two stages.

1. First *Kapang-kapang Majëng*

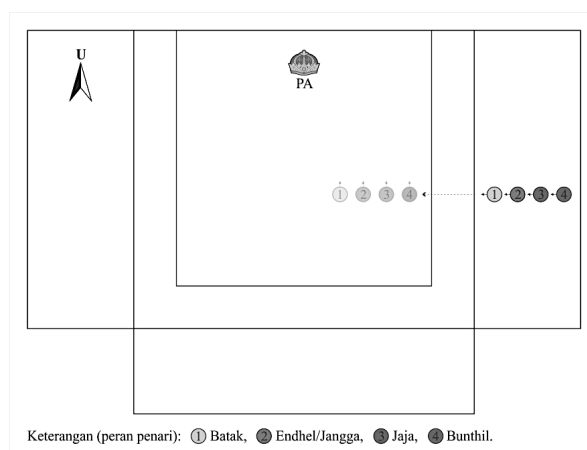
First *Kapang-kapang majëng* of *Srimpi Gadhëg Putri* dance starts with *Buka Gëndhing Rangu-Rangu* and then enters into *gëndhing Rangu-Rangu*. In this stage, the dancers walk from the northeast or left back side of *Sampeyan Dalëm Paku Alam*, exactly from *nDalëmAgëng Prabasuyasa* through *tratag Bangsal Sewatama* crossing *Bangsal Kawitana* and then exit crossing *Sri Kaya* gate. The foremost position of dancer is *batak* character, followed with *jangga* or *endhel*, then *jaja*, and *bunthil* characters. Having arrived at the veranda of *Bangsal Sewatama*, the dancers return the original standing position.



PICTURE 2. *Tata Rakit* of the first *Kapang-kapang majëng*

2. Second *Kapang-kapang Majëng*

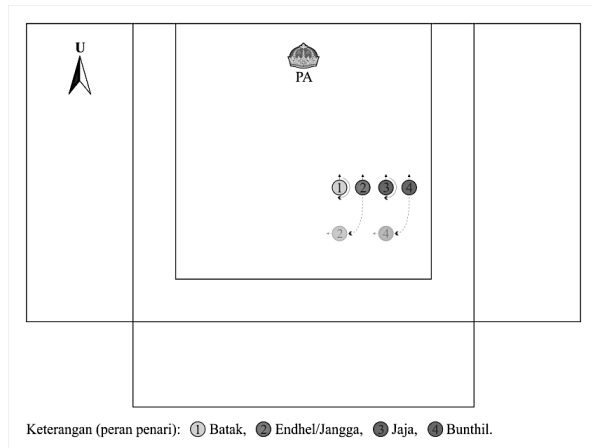
Second *Kapang-kapang majëng* is the dancer’s walking movement from the east side (*Tratag Bangsal Sewatama*) toward main *pendapa* (hall) of *Bangsal Sewatama* in the periphery of east side. The dancers remain to be on the *rakit lajur* position just like in the *first Kapang-kapang majëng*. The second *Kapang-kapang majëng* procession is accompanied with *gëndhing Surengrana* to *suwuk*. All movements and positions of dancers in the two *Kapang-kapang majëng* procession compulsorily positions *Sampeyan-Dalëm Paku Alam* on the right side. The walking movement positions *Sampeyan-Dalëm Paku Alam* as “the elevated one”. Such walking movement is the extension of *pradaksina* tradition in Buddha tradition.



PICTURE 3. *Tata Rakit* of the second *Kapang-kapang majëng*

Having arrived on the east side of main *pendapa* of *Bangsal Sewatama*, dancers then sit down with crossed leg facing to the north (*lënggah-Dalëm*) followed with *sëmbahan* (giving honor). After conducting *sëmbahan*, dancers then stand slowly, followed with walking movement toward the dancing arena located exactly in the middle front of *Sampeyan-Dalëm Paku Alam* accompanied with *lagon*. The dancers’ walking movement is performed slowly adjusted with *lagon* rhythm. In the procession going toward the dancing arena, the position of dancers changes. Walking movement is performed with *rakit kalih-kalih* formation or front-back pair. The

foremost position is occupied by *batak* and *jangga* or *endhel* character, followed with *bunthil* and *jaja*. Such walking movement order refers to common tradition used in *srimpi* dance performance in Javanese palaces or courts.



PICTURE 4. *Tata Rakit* of the *sembahan* in the main *pendapa* on the east side

Toward the end of *lagon*, the dancers are on *lenggah trapsila* position or sitting down with crossed leg exactly in the center of dancing arena in two row back facing to the north. After the dancers sit down with crossed legs before *Sampeyan-Dalēm* Paku Alam, *kandha* is read. *Kandha* is utterances in prose sentence performed by narrator storyteller. *Kandha* tells the background of event performed and acts in many forms of Yogyakarta-style Java dance forms like *bēdhaya*, *srimpi*, *lawung*, *wayang wong*, and etc. Artist reading *kandha* is usually called *pacaca kandha*; he sat down on the foremost row of *gamelan* players (Sudarsono et al. 1978: 71-72). The *kandha* presentation of *Srimpi Gadhēg Putri* dance in the form of *tēmbang macapat*, becomes the typical characteristics of traditional *srimpi* dance of Kadipaten Pakualaman. *Tēmbang* or song used to deliver *kandha* is *tēmbang Sinom* coupled into three verses. *Kandha* sentence in the first and second verses is reread twice, and then ended with 3rd verse of *kandha*. This information is included into *LW* text page 68.

Sarēng sampun marak wontěn ing Ngarsa Dalēm lajēng maos srerat kandha// rēřnggan lan panggugung Sēkar Sinom//

Translation:

After (all) having presented before Sri Paduka (Paku Alam), *Sērat kandha* written (in) a prayers of adoration *tēmbang Sinom* is read.

b. Second *Lampah*

Second *Lampah* is a basic movement of *Srimpi Gadhēg Putri* characterized by verse-3 of *kandha* text. After *kandha* text reading. The dancers move slowly (*tindak gēndreh*) accompanied with *gēndhing Muncar*. This moving process is initiated with *sēmbahan* followed with *lenggah jengkeng* as the means of transition from sitting down with crossed leg to standing. Second *lampah* is divided into three types of movement stage corresponding to the accompanying *gēndhing*. The early stage of basic dance is accompanied with two turns of *gēndhing muncar* and humming a song (gerongan) *gēnding muncar* praising the dancers' beauty. Second stage is accompanied with three turns of *ndhawah* part of *gēndhing Muncar*. Having completed without cease, it is followed with the third (last) stage accompanied with three turns of *gēnding ndhawah Ladrang Grompol*. The citation of *LW* text page 75 containing the initiation of second *lampah* is as follows.

tindak gēndreh ngrēspateni/ kēdhapira kang kētep mangun kung muncar//

Translation:

Walking supplely and joyfully, the shiny adornment awakens the seething love feeling.

Movement pattern in basic part of dance follows the music pattern accompanying it. If accompanying *gēndhing* is presented softly; therefore, dance movement is done slowly as well if accompanying *gēndhing* with a fast rhythm, dance movement will also adapt to it. The main second *lampah* of *Srimpi Gadhēg Putri* dance lies on *ndhawah Ladrang Grompol* part. The main part is characterized with the emergence of material and spiritual agitations between roles (characters). This agitation tells a man who is falling in love. He wants a beautiful woman to be his wife later. The men seem to find the wife he dreams of difficultly, so that he asked others for helping find her even to United Kingdom.

The text containing *gerongan* also contains information on basic *tata rakit* (floor pattern) of *Srimpi Gadhĕg Putri* dance along with the names and the roles or character of dancers all at once. Considering the citation of *LW* text pages 77-78, the *tata rakit* of the four dancers is explained as follows: the dancer playing as *batak* with the position in the east front side is *Mandayaningrat*. The character of *jaja* is performed by *Mandayaningrum* behind the *Batak* character. The character of *jangga* or *endhel* is performed by *Mandayawati* on the west front side, while the character of *bunthil* is performed by *Mandayarĕsmi* behind the character of *endhel* or *jangga*.

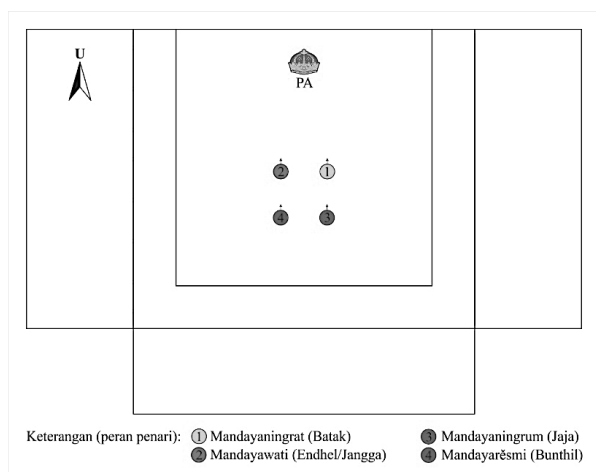
*Ing ngandhap punika sĕsĕkaranipun Gĕndhing Muncar kaliyan Grompol//
Sĕkar Asmaradana//
... srimpi catur ayu kaot/...
... kang masyeng ing ngajĕng wetan/ Rĕtna Mandayaningrat/...
... Wondene kang aneng ngyuri/nama Dyah Mandayaningrum/...
... Kang kilen Mandayawati/...
... ngyuntatnya Mandayarĕsmi/...*

Translation:

The following (is) *tĕmbang* (*gerongan*) *gĕnding Muncar* and *Grompol*.

Tembang Asmaradana.

... *srimpi* (dance) (consists of) four beautiful..., ...
... On the east front (side), (there is) Retna Mandayaningrat,
... Meanwhile behind her, there is Dyah Mandayaningrum,
... Mandayawati on the west (front), ...
... and Mandayaresmi is behind her, ...

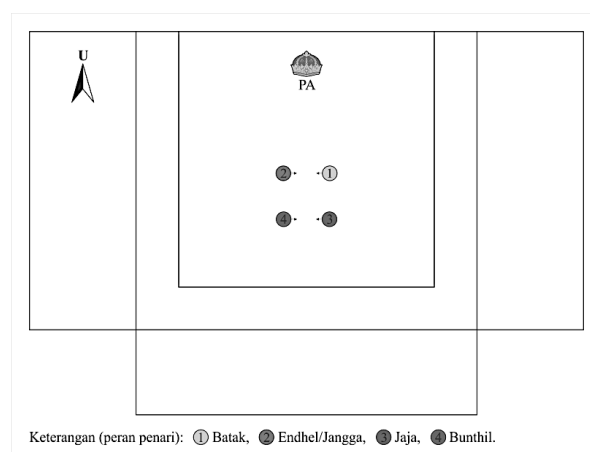


PICTURE 5. *Tata Rakit* of the dancer position

c. Third *Lampah*

Third *Lampah* is the climax of *Srimpi Gadhĕg Putri* movement presentation. This movement refers to the *sasmita* or sign in the form of *gĕndhing srĕbĕgan*. *Gĕndhing srĕbĕgan* has *sigrak* (vigorous and fast) rhythm character used to accompany warfare acts. The climax of *srimpi* dance generally presents the warfare act between characters. *Srimpi Gadhĕg Putri* dance warfare act is not written obviously in the text.

Therefore, there are two possible warfare acts presented in *Srimpi Gadhĕg Putri* dance. Firstly, warfare act is performed by two actors only: *batak* against *jangga* or *endhle* on standing position facing each other. The other two dancers, *jaja* and *bunthil* characters face each other and dance in *lĕnggah jengkeng* stance. Secondly, warfare act involves all dancers. The dancers face each other on standing position. *Batak* character faces *jangga* or *endhel* character, while *jaja* character faces *bunthil*.



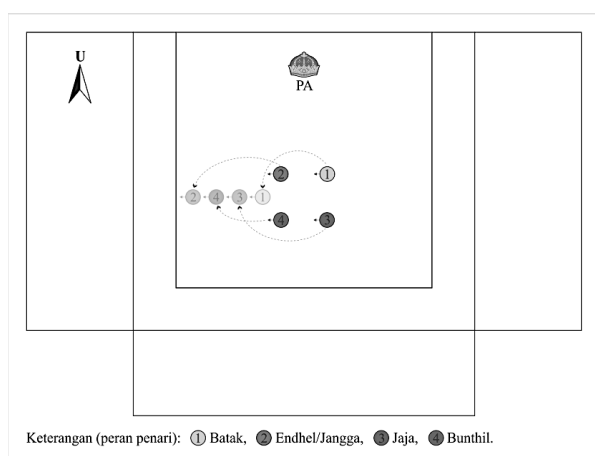
PICTURE 6. *Tata Rakit* of the war scene

Third *Lampah* is ended with *sĕmbahan* on *lĕnggah jengkeng* position. Bow and arrow arm used has meaning relation to *manah* 'heart'. Warfare act in the dance presumably represents the battle between feeling (*endhel*) and logic (*batak*) expressed softly corresponding to Javanese ethic and character. The battle is conducted without presenting stringent and harsh physical contact but prioritizing communication in dynamic, synchronous, and harmonious movement dialog. The warfare is ended with the integration of conflicting characters into *loro-lorong atunggal* (*dwi tunggal*). It means that the passion should

be controlled by logic, or in other words, spirituality and mind should run in balanced manner. Human being that can balance logic and spirituality, will have a safe life.

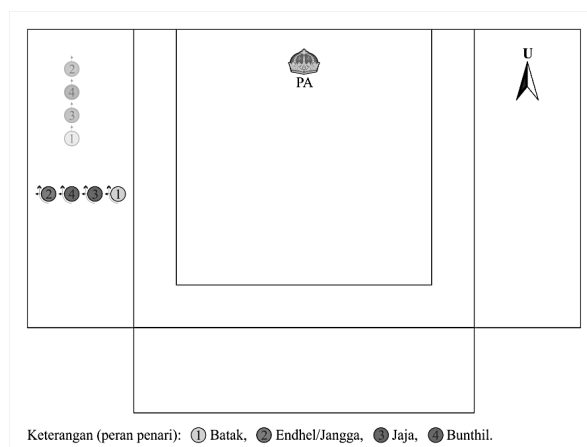
d. Fourth *Lampah*

Fourth *Lampah* is the end stage of *Srimpi Gadhĕg Putri* dance presentation called *kapang-kapang mundur*. *Kapang-kapang mundur* starts with the dancers giving honor (*sĕmbahan*) to *Sampeyan Dalĕm* Paku Alam on the position of sitting down with crossed leg. This procession is accompanied with *lagon* characterizing the retreat of dancers from dance arena. After *sĕmbahan* the dancers then move slowly from *jengkeng* to standing, and then walk *trisik*¹ to the west side of *tratag Bangsal Sewatama* accompanied with *gĕndhing Barang Asmara*. The order of dancers' retreat changes compared with that of entry. The foremost position is occupied by characters of *jangga* and *endhel*, on the second order there is *bunthil*, *jaja* on the third, and *batak* on the last position.



PICTURE 7. *Tata Rakit* of the walking transition after *sembahan* towards *Kapang-kapang mundur*

Kapang-kapang mundur is ended with dancers reentering into *nDalĕm Agĕng Prabasuyasa* from *tratag Bangsal Sewatama* crossing *Sri Kaya* gat on the west.



PICTURE 8. *Tata Rakit* of the *Kapang-kapang mundur* procession at *Tratag Bangsal Sewatama*

DANCE COSTUME AND PROPERTY

Costume of *Srimpi Gadhĕg Putri* dance consists of makeup and fashion. Considering the *LW* text page 70-871, the makeup of *Srimpi Gadhĕg Putri* dance constitutes *cĕnthung* one. The word *cĕnthung* means "dressed up; with eyebrow and forehead hair being shaved; bride makeup" (Poerwadarminta 1939). The makeup of *Srimpi Gadhĕg Putri* dance is similar to that of *bĕdhaya* dance using *paes agĕng* make up. *Paes agĕng* makeup is used to adorn the royal bride. In addition to face makeup, the dancers' hair is also arranged using hair bun (*sanggul*) replete with beautiful flower dressings. The makeup of dancers' beautiful face just like the royal bride will be more perfect with shiny gold ring and star-shaped diamond earring jewelries.

Fashion style for *Srimpi Gadhĕg Putri* dancers cannot be explained in detail for its shape, material, and wearing method. But in the text, it is written that a dancer, character of *jaja* wear a slightly different fashion compared with other the dancers. The dancers playing as *jaja* has *kaci* fashion, a kind of thin beautiful silk cloth. The different fashion of dancers is related to the more attention paid by Paku Alam IV to one of dancers, *Mandayaningrum* playing as *jaja*. It confirms the theme of dance telling the king's love feeling. Information about the difference of fashion and dancers loved is contained in the fragments of *LW* text line explained below.

... *Wondene kang aneng ngyuri/ tuhu musthikaning pra dyah/ busana kinaci dhewe/ cap suhnya mindha kirana/ lir murca kĕdhepĕna/ nama Dyah Mandayaningrum/ pawarta langkung siniyan//*

Translation:

Meanwhile, the one behind is really the precious stone of women wearing *kaci* fashion alone, she shines like moon that is vanished (when) you wink (your eyes), she is *Dyah Mandayaningrum* who purportedly is loved more.

Although one of dancers wear a slightly different fashion, overall the four dancers are the same, viewed from makeup and fashion. Particularly, make up and accessories do not distinguish the characters of individual dancers. Such similarity, according to Brongtadinigrat (1981), is intended to be ‘vague’ because essentially human beings depart from something vague; in addition, it is intended to make the dancers not feeling discrimination physically, conscious of having no envy or showing off their competitive advantage.

Srimpi dance usually uses such properties as creese, bow and arrow, gun, or *dhadhap*. Some of *Srimpi* dance in Kadipaten Pakualaman use some property like creese for *Srimpi Gambirsawit*, gun for *Srimpi Lagu Dhempël* and *Srimpi Sukarsih*, but some others do not property at all, for example *Srimpi Sangupati* and *Srimpi Anglirmëndhung* (Kusmayati 2013: 91-94). *Srimpi Gadhëg Putri* dance uses bow and arrow comparing with the bow and arrow arm belonging to Dewa Surya. Bow and arrow is a traditional arm often used in puppetry tradition. In *LW* text (68), the dancers of *Srimpi Gadhëg Putri* are represented to be the ones controlling bow and arrow arm skillfully. The word *panah* (bow and arrow) is associated with *manah* “heart” in Javanese language symbolizing not only an arm to survive and to fight against, but also an individual’s concentration and sharp attitude in deciding the choice. Just like the attitude in deciding the partner (soul mate). The citation of *LW* text containing the property of dance is as follows.

... *Ing ngandhap punika ajëngipun srimpi//Migorastra osyaning surya suteja/ tindakira lir widadri Ngndraloka//*

Translation:

... Below *srimpi* (dancers) going forward. Mastering bow and arrow (arm) used by *dewa Surya*, their walking movement is like the fairies coming from Kaendran (heaven).

CONCLUSION

Considering the result of analysis on *LW* text page 68-83, the following conclusions on *Srimpi Gadhëg Putri* dance can be drawn. *Firstly*, there are four dancers just like the standard rule of *srimpi* dance.

The concept of *Srimpi Gadhëg Putri* dance’s *tata rakit* also follows that of other common *srimpi* dance performance. Character of *batak* is on the east front side, *endhel/jangga* is on the west front side, *jaja* is on the east back side exactly behind *batak*, and *bunthili* is behind *endhle/jangga* on the west front. Secondly, *tata lampah* and music arrangement accompanying *Srimpi Gadhëg Putri* dance follows the standard rule enacted called *lampah bëdhayan*. Thirdly, *Srimpi Gadhëg Putri* dance raises love story of *Sampeyan Dalëm* Paku Alam IV with a mountain girl as its theme. Fourthly, the fashion of a dancer named *Mandayaningrum* playing as *jaja* wearing *kaci* fashion is slightly different from that of other three dancers. Such different dancing fashion is related to the theme of the story, that *Sampeyan Dalëm* Paku Alam IV falls in love with Mount Tidar princess playing as *jaja*. Fifthly, *Sampeyan Dalëm* Paku Alam IV dance uses bow and arrow property symbolizing the sharp heart to decide on a choice. Sixthly, there is creativity of Kadipaten Pakualaman’s dance master, *kapang-kapang majëng* procession conducted in two stages. Another creativity lies on the sequence of narrative sentence *kandha* in the form of *tembang macapat*. Such presentation of *kandha* narrative sentence is not found in other traditional *srimpi* dance of Kasultanan Ngayogyakarta commonly in narrative prose form. Overall, *Srimpi Gadhëg Putri* dance refers to Kasultanan Ngayogyakarta’s dance tradition.

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NOTE

- ¹ *Trisik*: The position when dancers do small running pattern to the right, to the left, going forward, backward, and turning with heel

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