

Transformation *Bedhaya* Dance in Java Society: Rituals, Ceremonials, Entertainment

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Abstract: *Bedhaya* is a dance genre that lives and develops in Javanese society. This dance is a legacy of the times of the Hindu Buddha. In the course of the *bedhaya* dance era, it changed. This article aims to reveal the changes in the dance function of *bedhaya* and to examine its existence in Javanese society. The research used is qualitative with a historical approach. The data collection technique used is the archival studies method. The result showed *bedhaya* dance derived from the dance offerings performed by *devadaçi*. In the times of Mataram Islam, it was used to legitimize the king's position. The *Bedhaya* dance had a significant role in maintaining the king's authority when the palace lost political, economic, and juridical power during colonialism. During its development, the palace was only for cultural preservation. It can be presented outside the palace walls as an art of tourism. In the modern era, *Bedhaya* dance is one of the references in creating contemporary dance. The change in the function of the *Bedhaya* dance is accompanied by changes in how it is presented, the accompanying narrative, and the essence conveyed. This shows that changes in the views and ideas of Javanese society influence its artistic creations.

Abstrak: Tari *bedhaya* adalah salah satu genre tari yang hidup dan berkembang di masyarakat Jawa. Tari ini merupakan sebuah warisan dari zaman Hindu-Budha sampai sekarang. Dalam perjalanannya dari masa-kemasa tari *bedhaya* mengalami perubahan. Penulisan artikel ini ingin mengungkapkan perubahan fungsi tari *bedhaya*, guna mengetahui eksistensinya dalam masyarakat Jawa. Bentuk penelitian yang digunakan adalah kualitatif dengan pendekatan sejarah. Teknik pengumpulan data menggunakan metode studi arsip. Hasil penelitian menunjukkan, tari *bedhaya* bersumber dari tari persembahan yang dilakukan oleh para *devadaçi*. Pada zaman Mataram Islam tari *bedhaya* digunakan sebagai sarana legitimasi kedudukan raja. Tari *bedhaya* memiliki peranan signifikan dalam menjaga kewibawaan raja ketika kraton kehilangan kekuasaan politik, ekonomi, dan yuridis pada masa kolonialisme. Dalam perkembangannya, kraton hanya menjadi wadah pelestarian budaya. Tari *bedhaya* dapat disajikan di luar lingkungan kraton yang berfungsi sebagai seni pariwisata. Di era modern, tari *bedhaya* menjadi salah satu referensi dalam penciptaan karya tari kontemporer. Perubahan fungsi tari *bedhaya* disertai perubahan cara penyajian, narasi yang menyertai, serta esensi yang disampaikan. Hal ini menunjukkan bahwa perubahan pandangan dan gagasan masyarakat Jawa berpengaruh pada kreasi seninya.

INTRODUCTION

Bedhaya dance is a female dance composed of nine or seven dancers (Koentjaraningrat, 1984, p. 298; Soedarsono, 1997, p. 144). The *Serat Wedhapradangga* explains that *bedhaya* is derived from the word *ambadhaya*. Meaning *ambadhaya* is dancing in a marching position accompanied by *Gamelan Lokananta* (*gendhing kemanak*) and metric poetry *sekar kawi* or *sekar ageng* (Pradjapangrawit, 1990, p. 5). Therefore, dance *bedhaya* from the explanation above includes five elements, namely (1) a female dance, (2) being danced in groups with nine or seven dancers, (3) using a marching formation, (4) using metric poetry (*kidung*) from *sekar*



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kawi or *sekar ageng*, and (5) music with *gendhing kemanak*. However, dance *bedhaya*, in its development, uses *gendhing kemanak* and *pradangga* or *gamelan ageng* (Brakel-Papenhuyzen, 1988, p. 80; Pradjapangrawit, 1990, p. 69).

The early dance creation of *bedhaya* has yet to be known for sure. According to Soedarsono (1972, p. 60), the dance *bedhaya* is the continuation of the temple dances in the Hindu era. Dance *bedhaya* resembles female dances in northern India, which are Muslim. The dance is a continuation of the temple dances of the Hindu era.

Based on reports from Dutch officials, Rijklof van Goens, dance *bedhaya* existed since the 17th century in the Kraton Mataram Islam. Between 1648 and 1654, Goens made five visits to the Kraton Mataram Islam. Goens always watches the dance *bedhaya* on every visit. However, Goens did not mention the name of the dance. He only said that 19 dancers performed a female dance. According to Soedarsono (1997, pp. 21–22) In opinion-based de Graaf, the female dance performed by 19 dancers is a dance, *Bedhaya*. The number of dancers, 19 people, is most likely a misprint. According to him, the right one is nine people.

The Agreement of Giyanti divided the Kraton Mataram into the Kraton Kasunanan Yogyakarta and the Kraton Kasunanan Surakarta. The division of the palace continued with the agreement at Salatiga with its establishment of Kadipaten Mangkunegaran in Surakarta, as well as during the British colonial period in Yogyakarta, Kadipaten Paku Alaman. Each palace is a fraction of Mataram Islam, especially the palace major, which develops dance *bedhaya* as an ancestral heritage. The dance presentation style of *bedhaya* in each palace is significantly different. According to Ricklefs (2002, pp. 633–644), Kraton Kasultanan Yogyakarta maintains more traditional forms inherited from its founder, in contrast to Kraton Kasunanan Surakarta, which chooses to adapt to the opportunities of changing times. Soedarsono (1999a, p. 236) argues that Yogyakarta style dance (including the *bedhaya* dance) uses a lot of straight lines and sharp bends, has a sturdy appearance, and tends to be masculine.

Surakarta style dance uses curved lines and curves that are not sharp, have a soft appearance, and tend to be feminine. As a centre for cultural development, each palace has norms in dance creation, *bedhaya* associated with movement patterns, *music*, makeup, costume design, and the structure of the presentation (Dewi, 2004; Pudjasworo, 1982; Sunaryadi, 2013; Supriyanto, 2009). However, universally, the essence expressed in dance *bedhaya* is the same.

Various forms of dance *bedhaya* developed in the Kraton Kasultanan Yogyakarta, Kraton Kasunanan Surakarta, Kadipaten Mangkunegaran, and Kadipaten Paku Alaman. The *Bedhaya* dance includes *Bedhaya Semang*, *Bedhaya Ketawang*, *Bedhaya Anglirmendhung*, *Bedhaya Sinom*, *Bedhaya Pangkur*, *Bedhaya Duradasih*, *Bedhaya Tejanata*, *Bedhaya Endhol-endhol*, *Bedhaya Gandakusuma*, *Bedhaya Ela-ela*, *Bedhaya Miyangong*, *Bedhaya Durma*, etc. Of the various forms of the *Bedhaya* dance, *Bedhaya Semang* becomes the mother of the *Bedhaya* dance, which develops in the Kraton Kasultanan Yogyakarta. Dance *Bedhaya Ketawang* is the mother of dance *Bedhaya*, which developed in the Kraton Kasunanan Surakarta. The second *bedhaya* is a legacy of Sultan Agung Prabu Hanyokrokusumo's composition Kanjeng Ratu Kencana Sari. The content of the dance *Bedhaya Semang* and *Bedhaya Ketawang* is the same, which describes the meeting between Sultan Agung Prabu Hanyokrokusumo with Kanjeng Ratu Kencana Sari (Suryobrongto, 1976, p. 32; Prabowo, 1990, p. 100; Widyastutieningrum, 2012, p. 56; Suharti, 2015, pp. 49–50). As a minor palace, dance *bedhaya* in Kadipaten Mangkunegaran and Kadipaten Paku Alaman is the result of absorption from the Kraton Kasultanan Yogyakarta and the Kraton Kasunanan Surakarta (Kusmayati, 1988; Soemaryatmi, 1998; Sriyadi & Pramutomo, 2020; Suharti, 1990).

During the period of colonialism, especially from the end of the 19th century until the beginning of the 20th century, dance *bedhaya* became one of the prestigious performances in the four palace shards of Mataram Islam (Hughes-Freeland, 2009, p. 184). The independence revolution impacted the continuity of

the four palace fractions of Mataram Islam, which influenced the dance development of *bedhaya*. Dance *Bedhaya* not only lives and develops in the four palace shards of Mataram Islam. Dance *bedhaya* live and develop in state-owned and private art education institutions as centers for developing Javanese cultures, such as art colleges, vocational art schools, and art studios or groups in Yogyakarta, Surakarta, Jakarta, and many other areas. Dance *bedhaya* has become one of the sources of inspiration for creating contemporary dance that has been quite popular in this decade.

The above description shows that dance *bedhaya* is always present in the life of Javanese people. The *Bedhaya* dance has constantly developed at the center of Javanese cultural development. As a legacy, dance *bedhaya* passed from the Hindu-Buddhist era to the present. On his journey from time to time, dance *bedhaya* underwent significant changes. This article aims to reveal the changing function of the *bedhaya* dance and discover its existence in Javanese society.

METHOD

This study is a form of qualitative research that describes the transformation of the *bedhaya* dance in Javanese society. In this regard, the historical approach consists of heuristic, criticism, interpretation, and historiography stages. Writing in the form of a historiography relies primarily on primary sources. Although these primary sources will be interrogated within the framework of a heuristic method - a way of examining a source in-depth, analytically and critically - one of the research models in micro-historiography that will be drawn upon specifically is that of archival studies. The characteristics of the archival study model: First, collecting various archival data sources. Second, the source should be proven and validated using the heuristic method defined by accepted historical research practices. Heuristically, archival studies take a critical approach by examining each data source.

Ventresca and Mohr (2002, p. 25) argue that archival studies involve the study of documents containing information about groups, individuals, and activities carried out at that time. Data sources in archival studies methods

can be classified into text and images. Text is a data source for archival studies in narration or writing, while images are data sources in the form of photos or videos (films).

This archival study has various text data sources, with academic literature dominating this article. According to Berry, Poortinga, Segall, and Dasen (1999, pp. 336–345), archival studies can be conducted by examining hundreds of ethnographic reports to seek various information to achieve research objectives. This means that research utilizing the archival study method employs the lens of ethnographic reports. These ethnographic reports come in mul-



Figure 1. The posture of legs, mandala stana, in the reliefs of Prambanan Temple. (Source: Rustopo, 2012)



Figure 2. The mendak leg posture in Yogyakarta style bedhaya dance. (Source: screenshot from <https://www.youtube.com/live/CY6pOMZKVK8?si=18BjWn9Oiwz2Os1s>, 2023)

multiple models, including academic literature. Academic literature used as a source of archival data in this research includes books, research findings, theses, dissertations, journal articles, and the like. Text data from various ethnographic reports is primarily used to comprehend various perspectives and ideas of the Javanese society regarding the *bedhaya* dance and its transformations.

Endter (2000, pp. 20–21) states that images document an experience that can be used to prove the event is authentic. This research utilizes photography and videography studies to obtain data on the transformation of the *bedhaya* dance in Javanese society. The data sources obtained from observing photography and videography are used to determine the changes in

the form and technique of presenting the *bedhaya* dance.

SOURCE OF DANCE CREATION *BEDHAYA*

In the *Serat Bedhaya Srimpi*, written by Helsdingen (1925), the *bedhaya* dance functions as a *jogged pasamuwaning agami* (religious dance). This can be understood from *gendhing* as music and the need for calm, concentration, and a deep soul when dancing. The *Serat Sastra Gendhing* explains that the beautiful sound from a set of *gamelan ageng* (*gendhing*) can proclaim the servant's and God's union. Suppose *gendhing* broken means that the failure of his dedication to God will invalidate the essence of prayer (Adji & Achmad, 2019, p. 222). When served, the serenity and deep concentration in the *bedhaya* dance are shown by *sareh* (patience) and *meneb* (self-control, calm) flavours. Brakel-Papenhuyzen (1988, p. 13) says practising dance *bedhaya* is one way of doing meditation and yoga. Dance *bedhaya* continues the dance offering to Lord Shiva, carried out by the *endhang* in the temple's courtyard (Helsdingen, 1925, pp. 18–19).

Based on the narrative, Hadiwidjojo (1981, p. 43), the *bedhaya* dance symbolises fertility. The *bedhaya* dance originates from the temple dances performed by the *devadaçis*. Soedarsono (1999b, p. 128) says *devadaçi* means lover of the Gods. Lelyveld (1993, pp. 67–68) describes that *devadaçi* are temple dancers tasked with playing an essential role in the service. *Devadaçi* has been considered a divine being as beautiful as the lotus flower. The *devadaçi*, in worshipping Lord Shiva, perform sacred dances in almost naked clothes and adorn themselves with flower arrangements.

According to Sedyawati (1981, pp. 6–8), dance in the Hindu religion in India has a religious function. Classical dance performed by the *devadaçis* is part of the worship service at the temple. The basis of this dance is in the *Nāṭyasāstra*, which is considered a creation of Lord Shiva. The basic techniques of Indian dance in the *Nāṭyasāstra* can be found in Prambanan Temple, although not entirely. The *bedhaya* palace dance still applies some basic Indian dance techniques carved in the reliefs of

the Prambanan Temple. For example, the standing posture with both legs symmetrically bent to the side (*mandala stāna*) in *bedhaya* dance resembles the *mendhak* posture. The foot posture with the toes touching the ground and the heels lifted (*kuncitā*) in *bedhaya* dance resembles *gedruk*, *gejuk*, and *mancat* movements. The bent torso posture (*nata*) in *bedhaya* dance can be perceived from the *leyek* movement. The raised (*unnata*) and stretched (*prasārta*) torso posture can be felt in the *ndegeg* body posture. Hand postures from the *Nāṭyasāstra* that can be observed in *bedhaya* dance include *ngrayung* or *ngruji*, *ngithing*, and *nyempurit*.

As Hadiwidjojo (1981, p. 17) quoted, G.P.H. Kusumadiningrat believes dance *bedhaya* begins from *lenggotbawa*. When Lord Vishnu sat on Balaikambang created seven jewels that were turned into seven beautiful nymphs. The nymphs dance around Lord Vishnu in the right direction (*pradaksina*). The dance of the nymphs is called *lenggotbawa*.

Prabowo (1990, p. 103) provides an explanation based on *Serat Centhini Tembang Sinom pupuh* 137, which refers to *Kakawin Arjuna Wiwaha*, stating that the *bedhaya* dance originated from Lord Indra, who wanted to give temptation to Arjuna during austerities. Therefore, Lord Indra created seven charming nymphs from seven gems. The seven nymphs were Dewi Supraba, Dewi Tilotama, Dewi Tunjung Biru, Dewi Surendra, Dewi Gagarmayang, Dewi Irim-irim, and Dewi Wariski (Sajid, 1984).

Bedhaya dance is an art that represents the continuity of the Hindu-Buddhist era in Java. Historically, the exact origins of the creation of the *bedhaya* dance remain uncertain. However, based on the interpretation of the data presented above, it is suggested that the concept of creating *bedhaya* dance is related to the ritualistic dances dedicated to the Hindu Gods, as depicted in temple reliefs. Hence, there is an apparent similarity in using forms and movement techniques. The researcher assumes that the aesthetic concept found in the forms and movement techniques depicted in temple reliefs serves as the foundation for shaping the movement patterns of the *bedhaya* dance. However, significant differences have

emerged over time due to shifts in cultural perspectives and ideas about dance.

BEDHAYA DANCE IN THE PALACE

Dance *bedhaya* at the fractional Kraton Mataram Islam generally danced by nine or seven dancers. Formation in dance *bedhaya* in Yogyakarta basically take shape *lajur*, *apit ngajeng* and *apit wingking medal lajur*, *mlebet lajur*, *rakit tiga-tiga*, *mlampah lumbung*, and *rakit gelar*. Formations that characterize dance *bedhaya* in Surakarta is *montor mabur*, *urut kacang*, *jejer wayang*, *batak moncol*, *tiga-tiga*, *blumbangan*, and *gawang perangan* (Suharti, 2015, p. 75; Widyastutieningrum, 2012, p. 59). Formation *montor mabur* basically the same as formation *lajur*. This formation in its variations can be done with *ajeng-ajengan*, *ungkur-ungkuran*, *iring-iringan tengen*, *iring-iringan kiwa*, and *iring-iringan* with three dancers in low level (*jengkeng*) while others stood up.

Universally, the presentation structure of the dance *bedhaya* is *ajon-ajon* (introduction), *beksan* (the main part), and *mundur* (closing). *Beksan* is based on structure *gendhing*, consisting of *gendhing ageng* then *dhawah* (doubles the count). After *dhawah* passed on *minggah ladrang* and finally *ketawang* (Suharti, 2015, p. 156). As said by Sriyadi (2023, p. 139), according to Prabowo, dance *bedhaya* has a serving structure *maju beksan* (introduction), *beksan* (primary part), and *mundur beksan* (closing). Based on *gendhing* form used *beksan* in dance *bedhaya* consists of *beksan merong*, *beksan inggah*, then *beksan ladrang* and or *beksan ketawang*. Of the four parts, the main part is *beksan merong* and *beksan inggah*. Meanwhile, *beksan ladrang* and or *beksan ketawang* are variations of the dance composition *bedhaya*. The main part Prabowo conveys is the same as *gendhing ageng* and *dhawah* in Suharti's opinion. The dance naming system, *bedhaya*, takes from the name *gendhing* used in that section. For example, *Bedhaya Duradasih*, the principal, uses *Gendhing Duradasih*, *Bedhaya Gandakusuma*, the principal, uses *Gendhing Gandakusuma*, etc.

Sri Sultan Hamengku Buwono V (1822-1855) innovated the music *bedhaya* in the parts *ajon-*



Figure 3. Costume design of *kampuhan* using *paes ageng* in *bedhaya* dance from Kraton Kasunanan Surakarta (left) and Kraton Kasultanan Yogyakarta (right). (Source: Angga, 2022)

ajon and *mundur*. Instrument *gamelan* in the form of *gendhing ladrang irama I* combined with Western instruments, namely the brass section and drums (Pramutomo, 2009, p. 92; Suharto, 1981, p. 121). Form of motion *kapang-kapang* in formation *lajur* in section *ajon-ajon* and *mundur* with work *gendhing ladrang irama I*, combined with Western musical instruments, can give a dashing and patriotic impression (Suharti, 2015, p. 79). This is a characteristic of the dance presentation style *bedhaya* in Yogyakarta.

Beksan in dance *bedhaya* can be divided into parts one and two. Part one contains human life's moral meaning and philosophy, while part two presents the story's theme (Widyastutieningrum, 2012, p. 60). Part two of the dance *bedhaya* in Yogyakarta is expressed with *gelar* formation. Unlike other formations, this formation varies according to the theme of the story that is raised. This section concerns a *keris* war between the two main dancers (*batak* and *endhel*). This war represents a conflict in the story's theme and is subject to interpretations that speak far beyond the narrative specifics of the story. The element of war in dance *bedhaya* becomes a characteristic in Yogyakarta, which contrasts with dance *bedhaya* in Surakarta (Hughes-Freeland, 2009, p. 55).

On the dance *bedhaya* in Yogyakarta, *ngenceng* becomes the main motion. Motion *ngenceng* is a source of inspiration for forming other movement patterns. The simplest variation of motion *ngenceng* is *nggrudha*. In dance *bedhaya* in Yogyakarta, motion *nggrudha* is almost always used (Sudarsono, 1983, p. 21). In Surakarta, *laras* becomes the main instrument

in the dance *bedhaya*. Form of motion *laras* is generally used on parts of the *Beksan Merong*. Each dance *bedhaya* has diverse motion *laras*. For example, *Bedhaya Anglirmendhung* uses motion *laras anglirmendhung*, *Bedhaya Pangkur* uses motion *laras pangkur*, etc (Sriyadi, 2020, p. 102).

The theme of the *bedhaya* dance describes the conflict between two opposing things, but towards a pattern of harmony or balance between the microcosm and the macrocosm. (Pramutomo, 2009, p. 64). Dance theme *bedhaya* is generally based on mythology, chronicles, or epic stories (Hughes-Freeland, 2009, p. 55; Koentjaraningrat, 1984, p. 298). Dance *bedhaya* contains stories but does not use dialogue. The raised stories are very symbolic and presented with abstract and subtle movements (Soedarsono, 1972, p. 60). The use of symbolic forms of motion makes it difficult to understand the themes in the dance *bedhaya*. One way to find out the theme of dance *bedhaya* is through the narrative text, *sindhenan* (song) used (Pamardi, 2017, p. 84).

Dance makeup *bedhaya* has two modes: *paes ageng* and corrective makeup, beautifying the face. Hairdressing has several modes namely *gelung bokor mengkurep*, *gelung ageng*, *kadal menek*, *irah-irahan*, and *jamang*. *Paes ageng* makeup is used with *bokor mengkurep* hairdo. In contrast, other hair designs can use corrective makeup to beautify the face. Design costume has three modes: *kampuhan* or *dodotan*, *mekak*, and sleeveless vest (Dewi et al., 1993; Rusini, 2000; Supriyanto, 2009). Cosmetic *paes ageng* with a hairdo *gelung bokor mengkurep* and desain cos-

tume *kampuhan* is the initial design of makeup and dance clothing *bedhaya* (Dewi et al., 1993; Suharti, 2015; Sunaryadi, 2013).

Sultan Agung Prabu Hanyokrokusumo is considered the creator of *bedhaya*, a dance developed in the palace. Dance *Bedhaya*, the result of his creation, is given the name *Dance Bedhaya Ketawang*, which is recognized as the source of dance creation in the palace. Kanjeng Ratu Kencana Sari is believed to be the dance coach. Sound *angkuap* is a source of inspiration for the creation of music, while *lenggotbawa* inspires the style of dance presentation. Music creation is assisted by several musical masters, namely Kanjeng Panembahan Purubaya, Kyai Panjangmas, Pangeran Panji Mudhabagus, Raden Tumengung Alap-alap, and Sunan Kalijaga. Dance dancer *bedhaya* amounted to nine people taken from the eight daughters of the *bupati*, plus one daughter or grandchild of the *patih* as a *batak* role. The selection of dancers from the *bupati* and *patih* has the political goal of binding brotherhood (Pradjapangrawit, 1990, pp. 54–57; Prihatini et al., 2007, pp. 62–68).

Sultan Agung Prabu Hanyokrokusumo, apart from creating dance *Bedhaya Ketawang*, also creates dance *Bedhaya Handuk*, *Bedhaya Rambu*, *Bedhaya Babarlayar*, and *Bedhaya Semang*. Dance *Bedhaya Ketawang* and *Bedhaya Handuk* use *gendhing kemanak*, while others use *gendhing pradangga* (Pradjapangrawit, 1990, pp. 59–69). Based on *Babad Nitik*, the dance *Bedhaya Semang* is considered a creation of Kanjeng Ratu Kencana Sari, while Hanyokrokusumo gives the name *Semang* (Soedarsono, 1997, p. 144). Hanyokrokusumo stated that the dance *bedhaya* with nine dancers (*bedhaya sanga*) is only allowed to belong to the palace. *Adipati* (duke), *putra sentana dalem* (prince), and *pepatih dalem* (vice-regent) can have a dance *bedhaya* with a total of seven dancers (Pradjapangrawit, 1990, p. 70; *Serat Kapranatan Nalika Jaman Nagari Dalem Kartasura, Kala Ing Tahun 1655*, 1982). Dance *bedhaya sanga* is considered to have a higher position than dance *bedhaya*, which has seven dancers. The number nine in the dance *bedhaya sanga* has a deep philosophical

meaning. The number nine in the Javanese view is the highest. The choice of the number nine is associated with the number *Walisanga* (Prabowo, 1990, p. 118; Soedarsono, 1997, p. 126).

According to Heine-Geldern (1982), Javanese people believe in the influence of energy from nature, from the cardinal directions, stars, planets, and objects in this world. This energy is expected to bring peace and prosperity or, vice versa, destruction and damage. It depends on the human ability to harmonize life and all its activities with the universe. People believe in the importance of parallels between the macrocosm (the universe) and the microcosm (the human self) to achieve prosperity. The macrocosm and microcosm parallels can be obtained if they can control and harmonize the universe and their selves.

The number of dancers in the *bedhaya sanga* has a philosophical meaning related to natural balance and self-control. The dancers in *Bedhaya Sanga* are related to the macrocosm and microcosm. Associated with the macrocosm of the number of dancers in *bedhaya sanga* symbolizes the nine cardinal directions: the center as the axis, east, southeast, south, southwest, west, northwest, north, and northeast. The number of dancers in *Bedhaya Sanga* also symbolizes the stars, moon, sun, space, earth, water, fire, wind, and the living things in this world (Prabowo, 1990, p. 119).

The number of dancers in the *bedhaya sanga* dance associated with the microcosm symbolizes the *babahan hawa sanga*. *Babahan hawa Sanga* means the nine holes in humans as a symbol of lust (Suharti, 2015, p. 43). The nine holes are one mouth, two eyes, two nostrils, two ear holes, one rectum, and one genitalia. The nine holes in humans are closely related to the nine symbols of the role in the dance *bedhaya Sanga* (Pramutomo, 2009, p. 63). In the Yogyakarta style dance, the nine symbols of that role are *batak* (head represents reason), *endhel* (represents all lust arising from the heart), *jangga* (neck), *apit ngajeng* (right arm), *apit wingking* (left arm), *dhadha* (chest), *endhel wedalan ngajeng* (right leg), *endhel wedalan wingking* (left leg), as well *buntil* (genitals) (Brontodiningrat, 1981,

p. 18). In the Surakarta style dance, the nine roles are *batak* (head as the form of mind and soul), *endhel ajeg* (lust or heart's desire), *jangga* (neck), *apit ngajeng* (right arm), *apit wingking* (left arm), *dhadha* (chest), *endhel weton* (right leg), *apit meneng* (left leg), and *buncit* (sex organs) (Prabowo, 1990, p. 122).

In dance *bedhaya*, there is generally a battle between the roles of *batak* and *endhel*. The war between *batak* and *endhel* symbolizes the universal aspects of human life. In human life, there are always two opposing aspects. If the two opposing aspects can unite, the bad can combine with the good, and the good can justify the bad, it will achieve glory and excellence. The union of these two opposing aspects is called *loro-loroning atunggal* or *curiga manjing warangka* (Brontodiningrat, 1981, pp. 18–19). *Curiga manjing warangka (nyawiji)* is the ability to unite with God, nature, and fellow human beings. Balance and self-control are needed to achieve this harmonization (Sriyadi, 2018, pp. 215–216).

A battle between roles *batak* and *endhel* on dance *bedhaya* visualized in the opposite direction, ie *ajeng-ajengan*, *iring-iringan*, and *ungkur-ungkur*. This is very visible in the *lajur* formation used. The war between the *batak* and *endhel* is also visualized in the formation of *gelar* or *perangan*. In dance *bedhaya*, the battle between *batak* and *endhel* is balanced.

Dance *bedhaya* has a philosophical meaning related to life values based on Javanese society's views and ideas (Brontodiningrat, 1981; Rahapsari, 2021). At the Kraton Kasultanan Yogyakarta, a daughter must learn to dance *bedhaya* as part of character education. Dance *bedhaya* reflects the decency and elegance of a palace princess (Agatha & Sastronaryatmo, 1990, pp. 74–77; Hughes-Freeland, 2009, pp. 72–73; Suryobrongto, 1976, p. 17). The value of decency in dance *bedhaya* is reflected in taste, *sareh*, and *meneb*, as well as various rules in dancing that are tied to court ethics. Elegance in dance *bedhaya* is reflected in the makeup, costume design, and the various forms of movement used.

Unlike the minor palaces, the two major

palaces, the Kraton Kasultanan Yogyakarta and the Kraton Kasunanan Surakarta, have *abdi dalem bedhaya*. In Surakarta, *abdi dalem bedhaya* was taken from a village girl during the reign of Sri Susuhunan Paku Buwono X (1893–1939). The election of *Abdi Dalem Bedhaya* was performed by dance teachers, who then submitted to the king. Candidates *Abdi Dalem Bedhaya*, elected, will live and get an education on living ethics at the palace. *Abdi Dalem Bedhaya* not only danced but also served the king. *Abdi dalem bedhaya*, the lucky ones can become *selir* to the king, for giving birth to children from a relationship with the king (Prihatini et al., 2007, pp. 71–72; Soeratman, 1989, pp. 86–88). At that time in Surakarta, princesses of the king were not allowed to dance *bedhaya* but were allowed to dance *srimpi*. Princesses of the king were allowed to dance *bedhaya* at the time of Sri Susuhunan Paku Buwono XII (1945–2004) (Prihatini et al., 2007, pp. 94–95).

Kraton Kasunanan Surakarta and Kasultanan Yogyakarta have a dance *bedhaya*, which is considered an inheritance of Hanyokrokusumo. Dance *Bedhaya Ketawang* is the heirloom of the Kraton Kasunanan Surakarta, while dance *Bedhaya Semang* is the heirloom of the Kraton Kasultanan Yogyakarta. Related to this, the presentation of the two *bedhaya* dances requires rituals and offerings. Each palace has different rituals and offerings, but these offerings are addressed to Kanjeng Ratu Kencana Sari. Apart from rituals and offerings, some norms indicate that dancers must be girls (virgins) and that when dancing, they must not be menstruating (Dewi, 2004; Prihatini et al., 2007; Suharti, 2015).

Dance *bedhaya* at the palace is generally staged at *pendhapa*. The atmosphere expressed was *regu* (authoritative), *wingit* (mystical), and *agung* (great). The atmosphere is formed from movement patterns, formations, music, makeup, costume design, and staging venues. The atmosphere was *regu*, *wingit*, and *agung*, also supported by smoke *kemenyan* (incense) during dance performances, such as *bedhaya*. At the Kraton Kasunanan Surakarta, the offerings at the stage also add to the atmosphere of *regu* and *wingit* in dance performances *bedha-*

ya, especially the dance *Bedhaya Ketawang*.

Dance *bedhaya* at the palace has an important role that is staged for grand celebrations, such as the king's birthday, the commemoration of the establishment of the palace, the coronation of the king, the royal wedding, and the reception of state guests (Hughes-Freeland, 2009, p. 54). Even during colonialism, a *bedhaya* dance performance could occupy the status of a birthday gift or an offering to the queen of the Netherlands (Pramutomo, 2010, p. 36). *Bedhaya* dance is also performed at the *jendralan* or *tedhak loji* ceremony when the Sultan or Sunan visits the home of the *Resident of the Netherlands* (Suharti, 2015, p. 91). This shows that the dance *bedhaya* in the palace was used in state ceremonial ceremonies. Dance *bedhaya* is a dance repertoire used to increase authority and strengthen a position at the top of the social status hierarchy.

During colonialism, the *bedhaya* dance experienced significant development. This development can be found in costume design, music, and the emergence of various forms or compositions of *bedhaya* dances. In addition, dance *bedhaya* during colonialism was used to legitimize the king's power, as indicated by the position of the dance *bedhaya*, which always exists in every state ceremonial ceremony at the palace with guests, including Dutch officials. At that time, the *bedhaya* dance was one of the methods used to maintain the king's authority through an image of artistic creations (Pramutomo, 2010, p. 186). The regulation of the ownership of the *bedhaya* dance, which allows only the king to own the *bedhaya sanga* dance, is one of the efforts to carry out a monopoly. The monopoly of the *bedhaya* dance performance aims to legitimize his power. The *bedhaya* dance as legitimacy is also shown in the narrative that connects the *bedhaya* dance with Kanjeng Ratu Kencana Sari (ruler of the southern seas) and Sunan Kalijaga. The narrative building is supported by rituals, offerings, and norms that must be followed when performing the *bedhaya* dance. Mainly dance *Bedhaya Semang* and *Bedhaya Ketawang* as heirlooms, and the mother of dance *Bedhaya* in the palace.

Bedhaya dance in the Javanese palace is a

significant form of art. This dance is believed to be a sacred heirloom within the palace. *Bedhaya* dance is a heritage of the Mataram Dynasty and is related to the equilibrium in the perspective and ideas of the Javanese society. It is believed that this dance holds a profound meaning associated with religious values. As a noble (*adiluhung*) art form, the *bedhaya* dance is considered one of the peaks of dance creativity. It serves as a source of inspiration for creating dances within the palace.

DANCE BEDHAYA AND MODERNIZATION

Modernization of the *bedhaya* dance began with the dance being presented outside the palace environment and made accessible to the broader community. The *jendralan* or *tedhak loji* ceremony significantly impacted the presence of the *bedhaya* dance. *Bedhaya* dance became an important part of this ceremony. When the Sultan or Sunan visited the *Resident Netherlands*, they were accompanied by dancers who would perform the *bedhaya* dance. This was a new development for its time, as the *bedhaya* dance was typically only presented within the palace; however, with this ceremony, the *bedhaya* dance could be performed outside the palace. The presence of the *bedhaya* dance outside the palace was also supported by the establishment of Krida Beksa Wirama in 1918. Through Krida Beksa Wirama, the general public could learn the *bedhaya* dance, which could only be performed within the palace as an heirloom (Soerjodiningrat, 1996). This undoubtedly had a significant impact on the development of the *bedhaya* dance, especially in the post-independence era.

The independence revolution significantly influenced the development of the dance *bedhaya* at the palace. Dance *bedhaya* lost context because the ceremonial ceremony held by the palace and the Dutch was gone (Lindsay, 1991, p. 150). The palace lost its position as a vassal of the Netherlands. The palace did much promotion of culture and tourism because the revolution for independence made the palace only a center for cultural development (Larson, 1990, pp. 4–5). In the 1970s, a tourism deliberation was conducted by the Kraton Kasultanan

Yogyakarta, Kraton Kasunanan Surakarta, Kadipaten Mangkunegaran, and Kadipaten Paku Alaman. This deliberation resulted from the birth *Catur Sagatra*, which holds a performing arts festival every year (Mulyatno, 1992, p. 22). Tourism development in Kadipaten Mangkunegaran and the Kraton Kasunanan Surakarta is also done by receiving evening tours and gala dinners with dance offerings (Daryono, 1999, p. 55).

Dance *bedhaya* became one of the repertoires in developing tourism at the palace. Dance *bedhaya* is used for entertaining tourists and follows art festivals such as Gelar Budaya Catur Sagatra, Festival Kraton Nusantara, and even artistic missions abroad. Dance *bedhaya* no longer occupies a position as a ceremonial ceremony but as entertainment. Dance *bedhaya* as a tourism dance repertoire has an impact on reducing the presentation duration, although it does not affect the essence expressed. The duration of the dance presentation, initially one to two hours, was reduced to 20-30 minutes, apart from reducing the duration of norms such as dancers having to live in the palace, being virgins, and not having menstruation while dancing. (Prihatini et al., 2007, p. 109; Suharti, 2015, pp. 177–178; Widyastutieningrum, 2012).

In Kadipaten Mangkunegaran, there is a dance called *Bedhaya Suryasumirat*, created in the 1990s. Sulistyo S. Tirtokusumo created this dance and presented it to K.G.P.A.A. Mangkunegara IX (1987-2021). Dance *Bedhaya Suryasumirat*, due to the dance *bedhaya* creation in the duchy, should have been danced by seven people, but nine dancers danced this dance. This was because, after independence, there were no more palaces and duchies. Palaces and duchies are just the centers of cultural development; hence, the ownership rules of dance *bedhaya* are invalid (Rusini, 1999, pp. 36–37). As a result, the king could not maintain the monopoly of dance ownership of *bedhaya sanga* as an heirloom. Thus, dance *bedhaya* lost its position as a symbol of legitimacy.

Indonesia Dance Academy (ASTI) and Indonesia Academy of Karawitan (ASKI) are centers for art education in Java to develop dance *bedhaya* from the palace. Especially in

ASKI, dance *bedhaya* is learned by inviting the palace dance teachers from Kasunanan Surakarta. From the learning results, dance *bedhaya* was developed (innovated). Innovations are carried out by reducing the serving duration, changing the form and technique of movement, processing the tempo faster, removing properties such as guns, bows, and arrows, and removing instruments *keprak*. Dance *bedhaya* in ASKI; at the end, do not use movement patterns *sembahan*, movement patterns *sindheth* with standing continued motion *kapang-kapang* be the cover. In section *mundur beksan*, music changed from *pathetan* to *ladrang irama I*. Innovations made ASKI provide a significant difference regarding the style of dance presentation, *Bedhaya*, with the Kraton Kasunanan Surakarta. Dance presentation style *bedhaya* ASKI is known for its style Sasana Mulya, which later became the orientation of many regions in developing dance *bedhaya* (Widyastutieningrum, 2012, p. 34).

In ASKI, dance *bedhaya* is no longer related to Kanjeng Ratu Kencana Sari, Sunan Kalijaga, offerings, and rituals when serving them. The rules for dancers to be virgins and not menstruate when dancing is no longer considered. Apart from preserving dance *bedhaya* from the palace, ASKI is creating new dance *bedhaya* like dance *Bedhaya Ela-Ela*, *Bedhaya Tolu*, *Bedhaya Alok Kartini*, *Bedhaya Si Kaduk Manis*, *Bedhaya Lemah Putih*, *Bedhaya Candrakirana*, *Bedhaya Bangun Tulak*, *Timasan Bedhaya Temanten*, and *Bedhaya Welasih*. All dance *bedhaya* is still dance-oriented *bedhaya* in the palace, and it is shown from the use of movement patterns, the number of dancers, and the structure, *gendhing*, and formations that are not much different from dance *bedhaya* in the palace. In the dance *Bedhaya Welasih*, there is a difference in the number of dancers, namely, eleven dancers. In the development, dance *bedhaya* became one of the sources of inspiration in the creation of dance works by alumni of ASKI, later called the Indonesia Art College (STSI) and now the Indonesia Art Institute (ISI) Surakarta.

Agus Tasman (alumni ASKI) created the dance *Bedhaya Temanten*, which describes

marriage in Javanese custom. Seven dancers danced this dance, with two male dancers and five female dancers. Two male dancers use the *putra alus* (male) dance form, while the female dancers use the *putri* (female) dance form. Movement patterns used in the dance *Bedhaya Temanten* are oriented to the Surakarta style dance. In the dance *Bedhaya Temanten*, a section of *gambyongan* is not found in the dance *bedhaya* in the palace. This section uses the movement patterns found in dance *gambyong* as *muryani busana*, *batangan*, *laku telu*, etc. In this section is a scene *nayub* or *ngibing*, which is shown by one of the female dancers giving *sampur* (shawl) to male dancers. The dancer then dances with one of the female dancers with a form of motion *gandrungan* (love dance)..

The dance *bedhaya* at the palace is generally a female dance. However, in 2006, the Kadipaten Mangkunegaran reconstructed the dance *bedhaya* in which seven male dancers performed the *putra alus* dance movements. The structure of the dish used in this dance *bedhaya* is the same as that of the dance *bedhaya*. The form of motion used results from the innovation of the female dance movement pattern, which is converted into the *putra alus* dance movement pattern. G.P.H. Herwasto Kusumo, Daryono, and Hartanto reconstructed the dance *Bedhaya Diradameta*. Reconstruction is based on *Serat Babad Nitik* and *Serat Babad Lelampahan*, which provide information about the dance *Bedhaya Diradameta*, in which seven male dancers present with male *gamelan* musicians. This dance was created by K.G.P.A.A. Mangkunegara I (1757-1795), who described his battle against the Dutch in the Sita Kepyak Forest, Rembang (Rokhim, 2012, p. 92). The reconstruction of this dance has a problem because no data was found about the movement patterns, music, and costume designs used. This dance results from creations in terms of movement patterns, music, and costume designs used. The dance *bedhaya*, which male dancers dance in the form of the *putra alus* dance, is also found in the Kadipaten Paku Alaman with the title dance *Bedhaya Wilaya Kusuma*. This dance *bedhaya* was made during the K.G.P.A.A. Paku Alam IX (1999-2015).

Saryuni Padminingsih created the *Bedhaya Sarpa Rodra* dance by seven female dancers, describing the character *Sarpakenaka*. Movement patterns are oriented towards female dance from the palace tradition, which is then innovated. One of the innovations is increasing the movement volume and the protrusion of body curves. On the dance *bedhaya* in the palace, there were norms regarding the movements of the arms that should not exceed the head, the movements of the legs were not broad, and the movements were carried out slowly, flowing, and gently. The formation of norms was related to the ethical judgment of Javanese women then. In the dance *Bedhaya Sarpa Rodra*, these norms are not enforced. This dance uses a fast, strong, rough, and sensual movement pattern, such as shaking the hips, shoulders, etc. In addition to movement patterns, innovation is also carried out in makeup, costume design, music, and presentation structure, so it significantly differs from dance *bedhaya* in the palace (Lokanantasari & Slamet, 2017). The dance *Bedhaya Sarpa Rodra* by Didik Bambang Wahyudi and Fajar Prasetyani was reinterpreted in 2015. The movement patterns used were innovative, making a more



Figure 4. Dance *Bedhaya Sarpa Rodra* interpretation results Didik Bambang Wahyudi and Fajar Prasetyani. (Source: Sriyadi, 2019)

significant difference to the *bedhaya* dance in the palace.

Dance *bedhaya* has become one of the sources of inspiration in creating drama. Theodora Retno Maruti is one of the creators of the dance drama, with the *bedhaya* as a source of inspiration. Some examples of the dramas she creates are *Abhimanyu Gugur* and *The Amazing Bedaya-Legong Calo-narang*. This Maruti's dramatic dance works have the same characteristics as the dance *bedhaya*, although there are significant differences. In the work of *Abhimanyu Gugur*, similarities can be felt from the absence of characterizations through makeup and costume design, oriented movement patterns on the dance *bedhaya*, which consists of three groups with each group numbering nine people, and there are several dance formations *bedhaya*, as *gawang tiga-tiga* and *jejer wayang*.

Contemporary dance work with the title *Bedoyo Silicon*, created by Fitri Setyaningsih, is inspired by the dance *bedhaya* in the palace. This dance work uses a non-mimesis approach in its creation to not mimic dance *bedhaya* in terms of movement patterns, many dancers, structure, music, makeup, costume design, and their essence. This dance is a critique of the body, which refers to the question of the beautiful image of the dancer *bedhaya*. The dancer's dance *bedhaya* demanded to look beautiful with olive skin and an ideal body posture. In the modern social era, thick with capitalism, the beauty industry offers silicone products to fulfill this ideal body image. Meat and intestines are the most attractive properties in the dance presentation of *Bedoyo Silicon* (Safitri, 2012, pp. 45–53).

The dance *bedhaya* inspires the contemporary dance of *Candika Ayu* by Bambang Suryono. The concept of creating this dance was obtained by Suryono when he tried to enrich the soft, flowing, and slow feeling that came from the dance *bedhaya*. Six female and one male dancer dance *Candika Ayu*'s dance work. Suryono allows all dancers to create movement patterns to form a soft, flowing, and slow feeling. In creating movement patterns, Suryono only motivates a basic framework that the dancers then freely interpret. Suryono's motivations are the lotus, the bird, and the dragon. The purpose of the motivation is to frame the creation of the movement pattern so that it can become a unified whole. The presentation of the dance *Candika Ayu* by Suryono, although sourced from the *bedhaya* dance, has significant differences.



(a)



(b)

Figure 5. Bedoyo Silicon dance (a) by Fitri Setyaningsih and Candika Ayu dance (b) by Bambang Suryono inspired by *bedhaya* dance. (Source: Angga, 2019)

CONCLUSION

The dance *bedhaya* originates from the dances of the *devadaçis* on the temple grounds. The dance serves as a means of worshipping the Gods. During the Mataram Islam era, the dance *bedhaya* legitimized the king's position, so only the king could have a dance *bedhaya*. At that time, the dance *bedhaya* had a narrative to do with Kanjeng Ratu Kencana Sari and Sunan Kalijaga. In the presentation, dance *bedhaya* has various norms and is related to the depiction of Javanese women. During the colonial period, the palace lost its political,

economic, and juridical power, so that dance *bedhaya* had a significant role in maintaining the king's prestige. The *bedhaya* dance was a present at a ceremonial ceremony organized by the palace with guests from the Dutch officials. Dance *bedhaya* became one of the prestigious performances in the four palace shards of Mataram Islam. The independence revolution caused the palace to become a place for cultural preservation. The dance *bedhaya* lost its position, so it can be presented outside the palace walls, which function as entertainment. Dance *bedhaya* is used as a reference in the creation of contemporary artwork. Changes in the function of dance *bedhaya* dissertation include changes in presentation, accompanying narrative, and the essence of what is delivered. This shows that changes in the views and ideas of the Javanese people affect their artistic creations.

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