

An Overview Inheritance Development of Classical Dance in Yogyakarta and Malaysia

Muhammad Fazli Taib Bin Saearani

PhD Candidate, Arts Performance & Art Studies Program, Gadjah Mada University

E-mail: fad1805@yahoo.com

This paper discuss about culture and arts development focusing in classical dance inheritance located in Yogyakarta, Indonesia and Malaysia. The classical dance between these two countries is an important part to show a sense of community, and to provide an identity and value of meaningful arts through classical original dance from the palace. Therefore a development will attempt to identify an important element of the local culture and to preserve it. This tradition includes local history and heritage from generation to generation (inheritance). Nowadays, in the modern era, the terms inheritance is still applied there. It is like how it applies in these two countries. This paper tries to explore the directions for the development of classical dance art forms contents within knowledge and the concept of artistic work, the way of composing a new work, and the effective way of presentation standards of this educational system, and the traditional way of classical dance inheritance. Thus, how dance inheritance discourse to identify cultural development, preserving and appreciation the form of classical dance within community, society within Indonesian and Malaysia nation-state.

Keywords: Dance Inheritance, Classical Dance, Culture and arts development



Introduction

The presence of a dance in art is a medium for the delivery of human emotive feelings which closely related to aesthetic arrangement and symbolic expression. It is an individual and collective interests associated to community supporters. The existence of classical dance in Yogyakarta, Indonesia and Malaysia has been through its spreading process which gives an occurrence of environmental conditions and time by taking concept of the whole idea and human creation. This includes aspects of the study along with the overall results of cultivation and creation of dance works by showing the correlation between the forms of art with mutual affecting aspect for the spread of a cultural element.

Considering that phenomenon, in the interests of the concept in cultural analysis, the elements of culture should be expressed universally and also as the content of all cultures in the world, namely: (1) a religion and ritual system, (2) systems and community organizations, (3) system of knowledge, (4) language, (5) the arts, (6) economic system, (7) technology system. The seven elements of the universal can be resolved into sub elements. That is the thing discussed on the culture of the classical dance exist in those two countries. The elements related to those cultures such as education, the arts, communications, and commercial art as an art product for tourism (in the context of the economy), and applied political aspects, coaching personality and national integration occurs in the development of classical dance style in Yogyakarta and Malay classical dance in Malaysia.

Classical Court Dance in Yogyakarta

Tracing the history of Javanese dance before independence it is recognized that there are two dance traditions, namely (1) classical dance and, (2) folk dance (Tati Narawati, 2009:70). Classical dance tradition grows well in Yogyakarta or Surakarta palace. On the aspects of history also classified Javanese court culture into two styles, namely Yogyakarta style and Surakarta style. Both separated since Giyanti agreement initiated in 1755 which divided the kingdom into Kasunan Mataram Islam, Kasunanan Surakarta Hadiningrat, and Ngayogyakarta Hadiningrat (Soedarsono , 2000:35).

Court dance called as “adi luhung” was enjoyed by the nobility, then extend to out of the palace, so that the commoners can also enjoy and learn. The Sultan of Hamengku Buwono VII permitted people outside the palace to learn court dance but the activities was done outside the palace. In 1918 Krida Beksa Wirama dance organizations was established by the two sons of Sultan namely Pengeran Tedjokusuma and Pengeran Suryodinigrat (Fred Wibowo, ed., 1982, 221-222).

At the time of the independence war the art activities in the palace of Yogyakarta was stalled. In 1951 to develop the palace arts, Sultan moved the art activities to Ndalem Purwadiningratan. It was intended to accommodate dance and kerawitan (Javanese orchestra) enthusiasts from outside the palace. In the subsequent developments there were other several dance organizations appeared. Sagitama, one informant origin of Yogyakarta was the male delicate dancers for the classic Yogyakarta style sate as follow (interview on Wednesday, April 4, 2012)

Actually there are many dancing studios that still exist in Yogyakarta such as: “Irama Citra”, established in (1949), “Panguyuban Among Beksan” established in (1952), “Mardawa Budaya” established in (1962) and “Pemulangan Beksan Ngayogyakarta” established in (1976), then in 1992 both of this organizations merged into “Yayasan Beksa Sasmita Mardawa” (YBPSM) and “Panguyuban

Kesenian Surya Kencana” (1979). Those are recognized by the Department of Culture of Yogyakarta only five, namely: (1) “Yayasan Pemulangan Beksa Sasmita Mardawa” led by Ibu Sutiyah, S. Sn., (2) “Yayasan Among Beksa” led by Mr. R. M. Dinusatomo, BA (KRT Pujaningrat), (3) “Panguyuban Kesenian Surya Kencana” led by Mr. R. M. Yuanjono, (4) “Irama Tjitra” led by Drs. Sunardi, and (5) “Retno Aji Mataram”, led by Mr. Sunaryadi , S.ST., M. Sn.

Consider the time was studios established, it can be concluded that those studios are old and still exist until now. This describes that the presence of the functional value of the various interests to continue the process of preservation of Yogyakarta classical dance style from one generation to another generation or may be classified into inheritance in the form of dance. We can see how the classical dance of Yogyakarta style experiencing the transition from a show to be enjoyed by the nobility but because The Sultan Hamengku Buwono VII open mind then permitted people outside the palace to learn dance and the activities were conducted outside the palace. This is a political strategy of the kingdom culture that classical dance forms can be enjoyed to the public.

Classical Court Dance in Malaysia

Classical Malay dance in Malaysia is the types of dance that was made at a ceremony among certain Malay kings both in a form of official art performance and public show. The structure and the form of this dance is usually very orderly and polite to show the delicate of dance in front of the King and the honorable people. Some examples of Malays classical dance in Malaysia is “tari asyik” dance from Kelantan and “Joget Gamelan” dance from Pahang and Terengganu.

Although court dance in Malaysia today are no longer performed in the palaces or the royal Households. Court patronage on the classical dances ceased when rulers and courtiers were no longer Able to support groups of dancers and musicians due to financial constraints, change of rulers, and shifts in the power base . Court dance traditions are either performed by cultural groups sponsored by the state government or performed by professional dance groups (Mohd Anis Md. Nor, 1998: 97).

Mohd Anis opinion emphasize that the art of Malays classical dance in Malaysia is decadent. It can be stated that the cause of decadence was due to economic, political, socio- cultural and the lack of attention factors of the authorities to preserve this art in the palace. However, it does not mean that the classical Malay dance is unacceptable or inattentive for Malaysian society.

Realizing this phenomenon the dancing communities is appeared aimed to preserve the art of Malays classical dance in Malaysia, the Malaysian government fully give attention and support to the community through grants and strategies to promote classical dance in order to make it be recognized by the Malay society. Although the Malaysian government provides strategy and substantial funds but as the owner of the dance is the palace, there is no desire to preserve the Malay art of classical dance in the form of inheritance process to the generation in the palace, family, relatives and the Malaysian society.

The Concept of Dance Inheritance

The inheritance refers to the cultural development agency mechanism that can be seen from the internal and external conditions of the community and its supports, which appropriate for the next generation. The term inheritance is supported by both the educators (previous generation) and students (the next

generation), thus it configuration the next generation be able to understand the art, and can help the next generation to appreciate the art that will be inherited.

The references which are almost approaching to the concept of inheritance of Laurajane Smith (2006) as "the duty of the present is to receive and revere what has been passed on and in turn pass inheritance , untouched , to future generation". Apparently it has given the assumption that inheritance dance occur in an institution gradually. This can be seen through the government regimen that clearly shows that the most important institution in preserving the arts and cultural inheritance that has been used by previous generations and can also be used by the next generations.

There are several factors of inheritance which formally or informally seen, namely (1) internal factors, family support, (2) external factors, community supports. Between these two factors are indeed interrelated and cannot be separated in order to continue the process of inheritance sustainably actualized. So that this concept of inheritance is if it is seen that it has a similar conclusion in which it still through the admissions process gradually. This process is recognized as inheritance of a cultural identity or art to another generation to be continuously supported in various forms. Heritage in a form of dance can be passed down through a spoken form, material, process documentation or education conducted by the previous generation to promote the aspirations of art of dance from age to age.

How the Development of Classical Court Dance Inheritance in Yogyakarta, Indonesia

Educational process is interrelated the development of Yogyakarta classical dance style. There are two most important agents in this development i.e.: (1) for Formal education Institution and, (2) Non-formal educational Institutions. The first agent is an endorsement of formal educational institutions such as vocational schools I Bantul, Institut Seni Indonesia Yogyakarta and Yogyakarta State University. When the non-formal educational institutions is a dance organization that develops outside the palace as in dance studios are located in Yogyakarta.

The first development agency inheritance is formal educational institutions, Ki Hajar Dewantara stated that arts or sense education inherently leads to an intellectual education, and finally to characteristic building education which is moral education (Titik Putraningsih, 2007: 20-25). Arts education aims to juxtapose the student in the beauty of human life, because human life in the of cultural arts is above the level to another level to circle of life (Titik Putraningsih, 2007: 20-25). Arts education benefits gained from formal education institutions will result the individuals who have a sense of trust and good personality.

Effort to maintain the life Yogyakarta classical dance has been performed by an expert in the field of classical dance styles namely Yogyakarta KRT Sasmintadipura or more well known as Rama Sas (Titik Putraningsih, 2007: 20-25). He is a creative and productive person so that the Yogyakarta style classical dance can always be in attract the public. Ram Sas well known as renewal figure in the development of the art of Yogyakarta classical dance style because he dared to make dance forms with a shorter duration of the presentation so that the audience does not get bored, make it more attractive to non-dramatic choreography, "beksan pethilan" and Ramayana ballet for package tour. However, this dancing forms does not leave "paugeran" arrangement of Yogyakarta classical dance style.

Elementary school, junior high school, vocational school, or university uses Rama Sas creation dance as a subject lesson (Titik Putraningsih, 2007: 20-25). The dance form used for subject lesson to students is objected to both male or female student. The dance for female student is “Golek Surungdayung” for elementary school, “Golek Kenyotinembe” for junior level, while “Golek Asmaradana” a dance for the senior high school. The dance for male student is “Cantrik” or “Kuda-kuda” for primary schools, “Klana Raja” dance or “Klana Alus” junior high school level, while the “Klana Topeng Gagah” dance or “Klana Topeng Halus” for senior secondary level. The dance used at University level is “Beksan Srikandi” versus “Suradewati”, “Srimpe Pandelori”, “Klana Topeng Gagah”, and “Klana Topeng Alus” etc.

In 1962 it was established Dance Conservatory (KONRI) and in 1963 it was established Indonesian Dance Academy. Vocational senior high school and college specialized for dance, kerawitan (Javanese orchestra) and puppetry. This is an effort of art experts in order to make the art can be developed into a science. At the same time, students of KONRI and ASTI become participants of a course in Yogyakarta style classical dance organization in Yogyakarta. They support the development of dance organizations as it helps them to improve their dance skills and kerawitan.

In the next development the activities in an organization can be used as a job training for students of SMK I Bantul which useful to provide experience to students. They need to learn and to see directly the non-formal institution learning activities organized dance, while learn about the management of art performing on a dance organization.

Dance organization of “Yayasan Among Beksan” (YASAB) or “Yayasan Pemulangan Beksa Sasminta Mardawa” (YPBSM) provides benefits to the students majoring at Dance Education, Yogyakarta State University (UNY) and the students of Performing Arts Department, Institut Seni Indonesia Yogyakarta to learn the Yogyakarta classical dance style. Students will get an experience to reconstruct the dance that has long time not being staged anymore and audio-visual recordings was made, for example “Golek Clunthang” dance, “Batik” dance, “Beksan Srikandi Larasati” dance, “Beksan Srikandi Bisma”, “Srimpi Pandelori”, “Srimpi Gambirsawit” dance, “Bedhaya Sangupati” dance, etc.

Yogyakarta classical dance can be used as a source of motion inspiration that could be developed into a dance work. The benefit to obtained by the students is expected not only technical skills of dance. After obtaining guidance from a reliable expert, it is expected to get an education about cultural values and broader horizon from dance lessons joined by students.

The second inheritance development agency is the formal educational institution in Yogyakarta of the city gives a very large role in the transformation of the Yogyakarta style classical dance. The education system in Indonesia explains that the goal of national education is to improve the quality of the Indonesian people, those are: the one of faith to God Almighty, virtuous, independent, advanced, powerful, intelligent, creative, skilled , disciplined, has work ethic , responsible, professional, and productive, and physical spiritual (Endraswara Suardi, 2006: 53).

Referring to the Indonesia national education goals, so that it is agreed that art education to be a part of in the school curriculum. Arts education particularly dance was originally developed in non-formal educational institutions. After experiencing fairly rapid growth and benefit the lives of people , by then developed in formal educational institutions.

Benefits of arts education in non-formal educational institutions are for the profession and improving self-quality. Education through art is very beneficial to the personality formation accordance with national education goals which will be achieved by the Indonesian. Character building and manners education do not need to be acquired through formal education (Endraswara Suardi, 2006: 11). Through art activities especially dance they also learned about etiquette and manners useful for everyday life. Organization or dance studios which still exist in Yogyakarta such as: “Yayasan Pamulangan Beksa Sasmita Mardawa”, “Yayasan Among Beksa”, “Panguyuban Kesenian Surya Kencana”, “Irama Tjitra”, and the “Retno Aji Mataram” that conducting dancing skills education programs also containing educational value of Javanese culture. Tracing this kind of organization is taught or studied as basic education and spiritually for humans in general, particularly in the palace of Yogyakarta.

Education is associated decorum namely manners in human relationships. While studying dance the student are given rules of motion that trained regularly and be done in tune with the rhythm accompaniment. If it can be controlled the daily life, manner or gesture will be pleasing, fun, and organized, so it does not cause stiff and awkward that cause an unpleasant character in the association. The “paugeran” (arrangement) in Yogyakarta classical dance style motion is based on the research of the human body that can realize flexible (graceful) and beautiful motion system, it will affect the daily life. In a long and continuous learning process it will form a personality indicated from good behavior (Joan Suyenaga, eds., 1999: 18-19).

After participating in educational programs such as dance training activities (courses), students are expected to have skill and flexible (graceful) in dancing in accordance with the music and dance character which is performed. Moreover, students are expected to develop, both as a dancer as well as dance teacher. The educational program is divided into several classes that classified into male dance and female dance. The dance lessons taken for three years phasing through phases, namely: (1) the basic phase, (2) skilled stage and (3) advanced stage.

In addition, there are agents of the development in a Yogyakarta classical dance style namely tourism industry. Yogyakarta is known internationally as a cultural city with a flourishing tourism industry which organizes dance performances for tourists. Dance performances at five star hotels, restaurants, and homes of the nobility, this tourist industry are competing in inviting guests. Dance performance for tourists is to fulfill the needs of entertainment and leisure of the tourists visiting Yogyakarta. It is predicted by Alvi Toffler, a famous futurist from United States ,who stated that in the modern life a power functions has been shifted in the country former colonies of Western countries (Soedarsono, 1999: 233-237). After independent, the palaces in developing countries are not a center for politics sake only, but it turned into a tourism site that is quite interesting.

In Central Java and Yogyakarta, for example, the royal palaces of Yogyakarta, in addition to architecture and royal objects, art performances also attract the attention of foreign and local tourists (Soedarsono, 1999: 233-237). Court dance performance for tourists can be enjoyed in the palace of Yogyakarta every Sunday at 11.00am. Besides Yogyakarta palace which organizes package tour performing arts, the home of the aristocratic relatives Sultan, namely Ndalem Jayakusuman, Ndalem Pujakusuman, and Ndalem Kaneman organize package tour. In 1981 in Ndalem Pujakusuman, and in 1982 the Ndalem Kaneman was held the Ramayana ballet performances for tourists. The places that can last long enough is Ndalem Pujakusuman since 1981 until now. The glory of Mardawa budaya (or now YPBSM)

in organizing the show tour was in 1983-1984 that can bring an audience as busy as 120 foreign travelers on any night of the show.

Aside from formal educational institutions, non-formal education institutions and the tourism industry, other agencies including the Department of Culture of Yogyakarta, print media and newspapers. All three of these agents actually provide information such as the provision of pamphlet, advertisements (in the mass media and printed media) and data attempt to the promotion of an arts performance not only dancing but also theater, music and other arts. Department of Culture and Tourism of Yogyakarta responsible for promoting in culture and tourism as well as carrying out domestic matters in the field of culture and tourism as well as other tasks given. Therefore, the strategy pursued by giving many offers packaging and performing arts for the community in order to be enjoyed.

Media such as printed media and newspapers can also be classified as an agent of the presentation and promotion of ideas, or products or the performing arts in non-personnel services by a particular sponsor to bring tourists or people recognize, see and watch the promoted material. These activities are a marketing strategy to see advertising as part of your overall campaign strategy. Other components of the campaign include publicity, public relations, sales, and sales promotion.

How the Development of Classical Court Dance Inheritance in Malaysia

Classical Malay dance in Malaysia or court dance in the new era in of this globalization only serves as a ceremonial of kings ritual performances of both official and non official, seems less a positive effect on the existence of inheritance process. Institutions and associations who want to hold a Malays classical dance in Malaysia cannot be seen its development, as happened in Yogyakarta. Although there are community supported by the Malaysian government under Arts and Culture department in each region, commonly of this association brought a package of dance in the form of collaboration between classical Malay dance with folk dance. This may happen because of several factors such as lack of support that comes from the palace will preserve this classical dance. However this type of dance still exists because have a good sponsorship conducted by Ministry of Tourism and Culture Malaysia.

Other than that, the construction a National Cultural Congress on 1971 was intended to “steer the country and its people towards a socially and culturally engineered programmers of national unity” (Mohd Anis Md. Nor, 2008). Ultimately, the policy aimed to construct a national identity that would resonate across boundaries of race and religion.

To facilitate this constructions, a National Cultural Congress was held in August 1971, where a gathering scholars and practitioners from various performing arts traditions discussed the construction of Malaysia’s national culture. This congress proved significant for the Malay classical dance as it was positively identified by Saiful bahari and Mubin Sheppard as a performance tradition that encapsulated the markings of a national Malaysia identity. (Sheppard, 1971; Saiful, 1971).

Following this congress, the National Culture Policy was constructed. Guided by 3 main principles, the policy placed the Malay culture and Islam to be utmost importance in the formation of the national culture. Understandably, critiques arose of its heavy Malay-Islamic leanings. Nevertheless, the policy was established and by

the 1970s, Malay classical dance performances were increasingly part of many government-organized cultural dance events, which comprised performances alongside other Malay, Chinese and Indian dances – all crucial signifiers to the construction of the Malaysian national culture (Christine May Yong, 2011: 171).

Conclusion

Although there are different ways in the development process of inheritance of the Malay classical dance in Malaysia and Yogyakarta classical dance style of in Indonesia, but became interesting for the authors explore the extent to which classical dance in Yogyakarta is still exist up to this day from the aspects of preserving the inheritance of classical dance.

It can be seen on how Kraton Ngayogyakarta is famous by performing arts event to be a forum for cultural inheritance through the development of dancing art education in non-formal, classical art events such as dance and other performing arts. The author consider that Kraton Yogyakarta as a great place to see how a classical dance is able to be preserved and maintained the legacy for the next generation.

Malay classical dance in Malaysia or Yogyakarta classical dance style has led to a strong identity in the cultural environment and the local community. The diversity of classical dance gives impact to the development of the arts to a wider area. Each area in Yogyakarta, Indonesia or in Malaysia not only performs traditional art of classical dance, folk dance and ritual dance, but also has a characteristic in each region. Therefore it is an attraction for researchers to find out how to dance especially classical dance is maintained from the first, so that it can be inherited in the arts community who wants to appreciate.

The inheritance process is the reason for the author to find out that even in the era of globalization, but between the two countries are still trying to raise classical dance to more establish and more recognized by the public despite the fact that there is part who does not want to accept the arts. This becomes an important case in this era of globalization where every state has a "Culture and arts human development" aspect implementation of "policy" or a particular law in the process of preservation of art which became keyword that lives and breathes art will remain meaningful to people's lives in every generation of his day,

Internal and external influences as a result of socio-cultural changes in society become the motion of change was largely determined by the intelligence that understands how important an art for art preservation of classical dance. In this discussion, to make sure each generation has always tried to keep the identity of art and culture, including Malays classical dance in Malaysia and Yogyakarta classical dance style, in Indonesia to benefit to the development of a human civilization in the aspects of the dynamic archipelago of art.

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