

Golek Dance: between Surakarta and Mangkunegaran Style

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Abstract—Golek dance in the Javanese dance world has been widely known by the public. However, both Golek dance of Surakarta and Mangkunegaran styles have not been well understood. The purpose of this study is to analyze the similarities and differences of Golek dance of Surakarta and Mangkunegaran styles. The research method applied is interpretive qualitative. The objective of the study is to analyze the Surakarta and Mangkunegaran Golek Dance's styles which include aspects of presentation, movement, accompaniment, makeup, and costume. Observation, interviews, and documentation studies are used in this research as a data collection technique. The data validity technique used in this research is triangulation. Meanwhile, the technique used in data analysis is content analysis. The results of the study show that the form of presentation between the Golek style of Surakarta and Mangkunegaran styles has many similarities, with only a few differences, especially in the aspects of motion, accompaniment, and costume. The different aspects of motion are primarily about movement. The main difference in accompaniment is the difference regarding rhythm pattern regulation. Related to costume, the main difference is in the fabric and "sampur" patterns worn by the dancers.

Keywords— *Golek dance, Surakarta, Mangkunegaran*

I. INTRODUCTION

Talking about traditional classical dance, it is closely related to the world of Javanese dance in general. The world of Javanese dance is a unique world of art. The uniqueness of Javanese dance could be found in many aspects including the history behind the emergence of a dance. Different historical backgrounds give rise to different styles between places or regions with each other. The Javanese people actually have a lot of different types of dance, whether it's folk dance or commonly referred to as popular dance or classical dance or traditional dance that has been specifically worked on as an established dance form. It is considered as established because traditional dance has been cultivated in such a way that it has been considered to have the highest artistic peak, which is usually sourced from the Palace. According to Khampa [1], the palace has pride in its tradition, it promotes the arts, and teaches the arts to local and international students.

Speaking of the Palace, this type of Javanese classical dance cannot be separated from Surakarta, Yogyakarta and Mangkunegaran palaces. It is because, in its history, this classic type did appear and was created from the Surakarta

Palace, Yogyakarta, and Mangkunegaran. The three palaces or the three powers initially came from one power of one palace, the Keraton Mataram. The Keraton Mataram then became the Palace of Kartasura, and again changes into Keraton Surakarta. After becoming the Surakarta Palace, the power was divided into three, namely Surakarta, Yogyakarta and Mangkunegaran [2].

What will be seen in this research plan are the Surakarta style dance and the Mangkunegaran style dance. These two dance styles are seen because actually in the past, the geographical area between Surakarta and Mangkunegaran were united. What does it mean by uniting is that the Mangkunegaran region is only part of the Surakarta region which its central government is still in one area with the Surakarta Palace. The meaning of this 'one area' does not mean one yard but a relatively very close which is still become the part of Surakarta palace area. The place itself is still becoming the central government of the Kasunanan Surakarta Palace and the Kadipaten region or the Mangkunegaran Palace.

Since those two places are so related, the researcher is then interested in seeing the similarities and differences between those two. It is possible that the similarities will be found, since, in the past, Surakarta was divided into three; Surakarta Kasunanan, Mangkunegaran, and Yogyakarta. It is also possible that the dances will be different because as a center of government and authority that has been divided and stands alone, they want a unique identity. For this reason, the researcher wants to know more and it was considered important for researchers to see at least the side of the dance pattern that belongs to the Kasunanan Surakarta or known as the Surakarta style dance and Mangkunegaran's which is known as Mangkunegaran style dance.

There are many types of dance that are considered as Kasunanan Surakarta's, which are known as the Surakarta style dance and the type of dance that is considered as Mangkunegaran's which are known as the Mangkunegaran style dance. In the past, both were similar. However, Mangkunegaran tried to make its identity different. Initially, it was stated to be the same because Mangkunegaran was a part of Surakarta power, which of course was the original one. However, it is possible that Mangkunegaran also creates a type of dance to distinguish Surakarta style dance and Mangkunegaran style dance.

The type of dance that is owned by the Surakarta and Kadipaten Kasunanan Palace or the Mangkunegaran Palace

which is generally known by the wider community consists of several types of dances. Those are single dance, couple dance, and groups. Some of the single dances are Gambyong, Menak Koncar, Gambir Anom, Retno Pamudya, Merak, Gunungsari, Klana Topeng, and Golek. The types of couple or pairing dance include Retno Tinanding, Mandra Retna, Srikandi Mustakaweni, Sancaya Kusuma Wicitra, Karonsih, and Srikandi Borisrawa. While, the group dance types include Srimpi, Bedhaya, and Langenndriyan. Regarding the type of dance that exists, the researcher is interested and will focus on one of the types of women's single dance, namely Golek dance. The researcher will focus on Golek Putri dance type since she wants to examine the style between the Golek dance of Surakarta dance style and the Mangkunagaran style that are both very similar.

II. METHODOLOGY

The research method applied is interpretive qualitative. The focus of this study is on the Surakarta and Mangkunagaran Golek Dance styles which cover the aspects of presentation, movement, accompaniment, makeup, and costume. Data collection techniques used in this research are observation, interviews, and documentation studies. Observation is carried out by seeing live performances held at the Mangkunagaran Temple and Kasunanan Surakarta. The entire composition of motion, makeup, and costume worn by the dancers, and the music used to accompany the dance was noticed during the observations.

Interviews were carried out after the observation took place. The interviewees were done to dance trainers, dancers, dressmakers and dance fashion stylists as well as the musician. Interviews on dance trainers were related to the elements used in the dance. The interview related to making up talked about the type of dressing used in the dance. Interviews of fashion organizers were conducted related to the fashion elements that were arranged for the dancers. The data validity technique used in this research is triangulation, in which the data taken from observations, interviews, and documentation were all cross-matched. Olsen [3] explained that "triangulation is not aimed merely at validation, but at deepening and widening one's understanding". Furthermore, content analysis is used as a data analysis technique, by looking at all aspects of dance choreography; to see and compare the style of Mangkunagaran dance and Surakarta dance.

III. RESULT AND DISCUSSION

In general, Surakarta and Mangkunagaran dance styles have a specific technique that makes Surakarta and Mangkunagaran dance styles are special. According to Jazuli [4], what is primarily seen as the style in those Surakarta dance style and Mangkunagaran dance style is classical dance. There are special characteristics of a dance that can be called as style. Style itself could be taken from various regions, eras, and individuals. The Surakarta dance style and the Mangkunagaran dance style are seen as a regional dance style [5][6][7][8]. In general, the attitudes and dance moves of Surakarta and Mangkunagaran styles can be divided into four, namely: (1) attitudes and techniques of the foot movement, (2) gestures and

techniques, (3) gestures and techniques of hand movements, and (4) head motion attitude and techniques [9][10][11].

First, specifically for footsteps techniques, the footsteps for the Golek dance of the Surakarta style and the Mangkunagaran are the same, that is when the footsteps are *tanjak*, then both feet *mendhak* (the position when the two legs are low/ bent). However, the foot movement techniques between the Surakarta and Mangkunagaran styles are different. The Surakarta dance style's footwork technique is *debeg* and *gejug*, while the Mangkunagaran style is *srimpat* and *gejug*. This kind of difference is because the musical accompaniment of both dances is not exactly similar.

Second is related to gestures. The gesture of the body for the Surakarta woman dance style is *condhong* (*mayuk*) with the stomach position deflated. Meanwhile, for the Mangkunagaran style, the body is upright with the stomach position deflated. Gesture for Surakarta woman dance style is when the hands move, the body will follow the direction of the hand. As for the Mangkunagaran-style in woman dance, when the hand moves, the part of the body that will follow the movement is the stomach. Such gesture techniques according to Sasmitamardawa [12] are due to the presence of different feelings.

The third is the hand gestures techniques. The hand gesture is divided into two parts, namely: the gesture of the hand (starting from the shoulder to the wrist) and the gesture of the palm (fingers). The hand gesture for Surakarta woman dance style is if the position of the hand is bent, then the wrist is in front of the *cethik* with a distance of approximately one hand held. As for the Mangkunagaran woman dance style, if the hand is bent, the gesture between the wrist and the *cethik* is 45 degrees apart. For the gesture of the palm, the Surakarta woman dance style is the gesture of the right palm *ngithing* and the left palm is *ngrayung*, while for the Mangkunagaran style dance, the gesture of the palm of the right hand and the left palm is *ngruji*. Meanwhile, the hand motion for Surakarta and Mangkunagaran style dance is the same, namely gestures *ukel* and *ukel wutuh*. Those differences, based on Suharji [13] and Suharti [14], is related to the background of the creation that is indeed different.

Fourth is the head movements and techniques. The head movement for the Surakarta woman dance style is upright and for the mangkunagaran style is tilted or *nyeklek* (the term in dance is called *ceklekan*). Head motion techniques for Surakarta-style and Mangkunagaran woman dance style are the same, namely the direction of the head's motion following a moving hand. According to Daryono [15], such similarity happened because of the relationship between Kasunanan Surakarta and Pura Mangkunagaran as the same blood relationship or culture. Meanwhile, the differences exist because each of the places has its own mission to show his true identity.

Apart from motion, other factors that support the dance are the music (accompaniment) that is used. Based on Ya [16], music and dance are destined to be artistic twins since they were born. Music is the most fundamental element in relation to the success of dance performance. It is because people always to hear and see at the same time to get the emotional feeling of the dance performance. Other main elements in dance are makeup and costume. Eze and Akas [17] found that costume and makeup are very important to

create a physical appearance of a character in dance. The music (accompaniment) used to accompany Surakarta and Mangkunagaran style dances are the same, namely a set of Javanese gamelan which has *slendro* and *pelog* tones. The differences found in music (accompaniment) used for Surakarta style dances and Mangkunagaran are mainly in the main instruments used to give the rhythms. For the Surakarta style, the main instruments used to give rhythm are *kedhang*, while for the Mangkunagaran style dance is *keprak*.

Finally, the makeup used by Golek dancers of Surakarta and Mangkunagaran styles is similar, namely corrective makeup. As for the costume, both dance styles wear dance clothing, *sampur*, *diadem*, and jewelry. What distinguishes the costume used for Golek dance between the Surakarta style and Mangkunagaran is the basic color of the fabric used. For Surakarta dance, the basic color of the fabric used is brown, while for the Mangkunagaran style the basic color of the fabric used is white. The complete fashion that distinguishes both styles is the *sampur* used. *Sampur* used for the Golek style of Surakarta dance is plain, while for the Mangkunagaran *sampur* style used is *cindhe*.

IV. CONCLUSION

The similarity between Surakarta dance style and Mangkunagaran seems to be based more on historical aspects, which the culture of Mangkunegaran and Surakarta are actually the same. The similarity is influenced by past history in which both Surakarta region and Mangkunagaran was ruled by the king that was a descendant of the Mataram kingdom in the past. Later, the kingdom was splitted into Kasunanan Surakarta, Pura Mangkunagaran, and another one was the Kasultanan Yogyakarta. There are more differences because both want to have their own characteristics as a region and power that are indeed different. Therefore, it has some differences in its cultural expression through dance art in addition to the many similar elements. The difference is in the aspects of footwork, body gestures, hand gestures, and head movement. The differences found in music (accompaniment) used for Surakarta style dances and Mangkunagaran are mainly found in the main instruments which is used to give soul to their rhythms. For the Surakarta style, the main instruments used to give rhythm are *kedhang*, while for the Mangkunagaran style dance is *keprak*. The differences also found in costume since the basic color of the fabric used for Surakarta dance style dance is brown, while for the

Mangkunagaran style the basic color of the fabric used is white. In addition, the other accessories of the costume that distinguishes both dances are the *sampur*. *Sampur* used for the Golek style of Surakarta dance is plain, while for the Mangkunagaran *sampur* style used is *cindhe*.

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