International Journal of Multicultural and Multireligious Understanding

http://ijmmu.com
editor@ijmmu.com
ISSN 2364-5369
Volume 12, Issue 7
July, 2025
Pages: 113-127

Aesthetic Deconstruction in the Creation of the *Bedhaya Suryasumirat* Dance at Pura Mangkunegaran

Efrida & Sriyadi

Department of Dance, Faculty of Performing Arts, Indonesian Institute of the Arts, Surakartaersity, Indonesia

http://dx.doi.org/10.18415/ijmmu.v12i7.6824

Abstract

The *bedhaya* dance is a classical Javanese court performance that holds a privileged position as a symbol of royal authority. Traditionally, the version with nine dancers is an exclusive right of the king, as regulated by longstanding cultural norms. However, under the reign of Mangkunegara IX, Pura Mangkunegaran—a princely court—introduced *Bedhaya Suryasumirat*, a new composition featuring nine female dancers. This innovation challenged established conventions and symbolic systems associated with *bedhaya* tradition. This article explores how aesthetic deconstruction is reflected in the creation of *Bedhaya Suryasumirat* and investigates the motives behind it. Using a qualitative method and an ethnochoreological approach, the study views dance as a cultural text shaped by sociopolitical dynamics. The findings reveal that through the creation of *Bedhaya Suryasumirat*, Pura Mangkunegaran introduced a significant innovation that marked a departure from the normative rules traditionally upheld in the presentation of *bedhaya* dances. This innovation is realized through the alteration in the number of dancers—from the customary seven dancers used in the *bedhaya* dances of princely court to nine dancers, a format historically reserved for kings. By presenting nine dancers in *Bedhaya Suryasumirat*, Mangkunegaran made a strategic move that signified a bold renegotiation of its cultural identity, while simultaneously responding to the socio-cultural shifts in post-independence Indonesia. This initiative can also be interpreted as an effort to reassert the symbolic position of Mangkunegaran as a center of Javanese culture.

Keywords: *Bedhaya Dance; Bedhaya Suryasumirat; Aesthetic Deconstruction; Aesthetic Authority; Ethnic Dance*

Introduction

The *bedhaya* dance is a classical court performance of Java that holds a distinguished position as a cultural heritage born and developed within the symbolic power structure of the Islamic Mataram dynasty (Rahapsari, 2022; Tomioka, 2012). Typically performed by seven or nine female dancers, the choreography is not only artistically structured but also rich in symbolic meaning. Closely tied to royal legitimacy, the dance functions as a symbol of the king's authority and grandeur (Adji, 2016; Putri et al., 2015). According to Artyandari (2015) and Rahapsari (2022), within the context of the Javanese court, *bedhaya* is not merely regarded as a form of artistic expression, but also as a sacred heirloom believed to

possess mystical and religious power. This perspective is reinforced by Astuti and Wuryastuti (2012), who argue that *bedhaya* dance represents royal authority as a symbolic legacy imbued with both spiritual and political significance. Supriyadi and Rahapsari (2023) further assert that beyond its aesthetic value, the dance serves as an emblem of royal majesty. As a result, *bedhaya* is typically performed only during specific court ceremonies and is subject to a set of normative rules governing its presentation (Adji, 2016; Setiawan, 2020).

The position of the *bedhaya* dance as part of royal power legitimization subjects it to various normative regulations governing its form and execution, including the number of dancers involved in the performance. These conventions reflect the prestige of the king as the ultimate authority over the aesthetic domain of the court. Historically, such rules can be traced back to the reign of Sultan Agung Prabu Hanyokrokusumo, during which the *bedhaya* dance gained significance as a symbol of sovereign power. According to *Serat Wedhapradangga*, Sultan Agung is credited as the creator of *bedhaya sanga*, a form of the dance performed by nine female dancers and reserved exclusively for the king (Pradjapangrawit, 1990). In Javanese culture, the number nine carries profound philosophical meaning as a symbol of perfection and the apex of hierarchy. It is also associated with the *wali sanga*—the nine saints credited with spreading Islam in Java—further enhancing the spiritual and symbolic dimensions of *bedhaya sanga* (Prabowo, 1990; Soedarsono, 1997). Thus, *bedhaya* functions not only as an artistic expression within the court but also as a sacred instrument in the symbolic construction of royal authority.

The normative regulations governing the ownership of the *bedhaya* dance—particularly concerning the number of dancers in *bedhaya sanga*—explicitly state that this form may neither be possessed nor performed by any party other than the king. This restriction is closely linked to the creation of *Bedhaya Ketawang*, which is described in *Serat Wedhapradangga* as the primary source from which all other forms of *bedhaya* originated. *Bedhaya Ketawang* is believed to have been created by Sultan Agung Prabu Hanyokrokusumo, the third ruler of the Islamic Mataram dynasty, who designed the performance with nine dancers: eight daughters of regional regents (*bupati*) and one daughter or granddaughter of a *patih* (prime minister), who played the role of *batak*, the central figure within the dance's structure (Pradjapangrawit, 1990). Prihatini et al. (2007) suggest that the inclusion of these aristocratic figures was not merely aesthetic, but politically strategic—serving as a means to foster solidarity and loyalty among royal elites through a sacred performative medium. Thus, *bedhaya* is not only an embodiment of aesthetic and spiritual expression, but also a symbolic instrument for reinforcing royal legitimacy and political stability. In this context, the number of dancers and their social origins reflect a power structure consolidated through court performance.

The position of the *bedhaya* dance as a symbol of prestige and royal power legitimacy implicitly establishes ownership boundaries over the dance. However, within the social-political structure of the court, there is a degree of flexibility that allows certain high-ranking officials to possess specific forms of the *bedhaya* dance, albeit under certain conditions and restrictions. According to the *Serat Kapranatan Nalika Jaman Nagari Dalem Kartasura, Kala Ing Tahun 1655*, dukes (*adipati*) who have earned the right to carry the *payung bawat* (royal umbrella)—a symbol of high nobility—are permitted to own a version of the *bedhaya* performed with seven dancers. Similarly, officials at the level of *patih* (prime minister) also gain similar rights (Pramutomo & Sriyadi, 2025). This regulation aligns with the explanation in *Serat Wedhapradangga*, which states that *adipati* (dukes), *putra sentana dalem* (princes or royal sons), and *pepatih dalem* (prime ministers) are allowed to own a form of *bedhaya* with seven dancers. This version is regarded as having a lower status compared to *bedhaya sanga*, which is exclusively owned by the king and performed by nine dancers (Pradjapangrawit, 1990). The difference in the number of dancers is not merely technical but reflects the hierarchical power structure and symbolic stratification within Javanese court culture.

Pura Mangkunegaran is a duchy established by R.M. Said, also known as Pangeran Sambernyawa. The establishment of this duchy was the result of Said's long struggle against the Dutch

colonial power, Sunan Paku Buwana II, and Pangeran Mangkubumi, who would later become Sultan Hamengku Buwana I. This resistance continued until the reign of Sunan Paku Buwana III and eventually came to an end with the signing of the Salatiga Agreement on February 24, 1757. The agreement appointed Said as the Duke of Mangkunegaran, granting him the title of Kanjeng Gusti Pangeran Adipati Arya (K.G.P.A.A.) Mangkunegara I (Larson, 1990; Pakempalan Pengarang Serat Ing Mangkunagaran & Kamajaya, 1993; Singgih, 1986). As a part of the division of the Mataram Islamic Court, Mangkunegaran continued the cultural traditions and legitimacy of that dynasty. In the context of performing arts, Mangkunegaran developed various dance genres, similar to the efforts of the Kraton Kasultanan Yogyakarta, Kasunanan Surakarta, and Pura Pakualaman. One of the dance genres developed within Mangkunegaran was the *bedhaya* dance. Unlike *bedhaya sanga*, which is exclusively owned by the king, the *bedhaya* dance in Mangkunegaran was developed in a seven-dancer format, as seen in repertoires such as *Bedhaya Bedhah Madiun, Bedhaya Anglirmendhung, Bedhaya Diradameta,* and *Bedhaya Sukapratama* (Pramutomo & Sriyadi, 2025; Sriyadi & Pramutomo, 2020).

Although historically the *bedhaya* dance with a nine-dancer format was the exclusive right of the king, during the reign of Mangkunegara IX, Pura Mangkunegaran made an artistic breakthrough with the creation of the *Bedhaya Suryasumirat* (Rusini, 1999; Suharji, 2009). This dance was performed by nine female dancers, a number that exceeded the previous normative standard within the duchy, where the *bedhaya* dance was typically performed by seven dancers. This innovation reflects a significant change to the long-established tradition governing the ownership structure of the *bedhaya* dance in the Javanese court, while also demonstrating courage in reinterpreting aristocratic cultural symbols. In comparison, Pura Pakualaman—also a duchy—has a version of the *bedhaya* dance with nine dancers. However, this dance was not an internal creation but rather a gift from Sunan Paku Buwana X to his son-in-law, Pakualam VII (Kusmayati, 1988; Soemaryatmi, 1998). Thus, the *bedhaya* dance in Pakualaman still reflects the legitimacy of the king, rather than the creative autonomy of the duke. In contrast, the *Bedhaya Suryasumirat* at Mangkunegaran marks a paradigm shift, where the duke not only continues the symbolic cultural traditions of the court but also acts as an active creator in the aesthetic realm that had previously been monopolized by the king. This shift signifies the movement of the *bedhaya* dance from a symbol of the king's exclusive prestige to a form of cultural representation that is more inclusive within the Javanese aristocracy.

The innovation realized by Pura Mangkunegaran through the creation of *Bedhaya Suryasumirat* represents a form of aesthetic deconstruction of the long-established court dance tradition. This novelty not only involves the number of dancers, which deviates from the conventional seven dancers typically associated with the duke, but also reflects a shift in the symbolic meaning that had been closely tied to the legitimacy of the king's power. Thus, Mangkunegaran has deconstructed the normative structure that has long governed the relationship between the aesthetics of dance and political authority in the Javanese court. Based on this, this article aims to explore how the form of aesthetic deconstruction manifests in the creation of *Bedhaya Suryasumirat* and why this deconstructive process was undertaken. Through this study, it is hoped that the connection between innovation dynamics in traditional performing arts, particularly ethnic dance, and the transformation of perspectives, values, and ideas in the supporting society within a broader socio-cultural context will be revealed.

Method

In describing the aesthetic deconstruction embodied in the creation of *Bedhaya Suryasumirat* at Pura Mangkunegaran, this study employs a qualitative method with an ethnochoreological approach. Ethnochoreology is chosen due to its strong relevance in the study of ethnic dance, viewing dance as a multidimensional phenomenon that functions not only as an artistic expression but also as a cultural text reflecting the social context, values, and worldview of the supporting community. *Bedhaya* dance, as a form of ethnic dance, contains symbolic dimensions that mirror the cultural and social constructions of Javanese society, particularly within the courts that trace their lineage to the Islamic Mataram Dynasty

(Sriyadi & Pramutomo, 2024). Hendra (2018) emphasizes that ethnochoreology is a suitable approach for understanding dance as a cultural product, as it allows for the analysis of the relationship between dance form and the underlying value systems. Similarly, Pramutomo and Sriyadi (2023), in their study of *Tayub* dance, demonstrate that this approach can reveal the interrelation between dance expression and the value systems of the community. Narawati (2013) also asserts that ethnochoreology is an effective method for investigating ethnic dance as a reflection of the socio-cultural dynamics of its practitioners. Therefore, the ethnochoreological approach is considered the most relevant for this study to thoroughly explore the aesthetic deconstruction in *Bedhaya Suryasumirat* as part of a broader cultural transformation within Pura Mangkunegaran.

Reconfigured Tradition: The Transformation of Bedhaya Dance and Its Role in Javanese Culture

Bedhaya dance is one of the classical Javanese dance forms that embodies a long historical lineage and a profound complexity of meaning. Although its exact origins remain uncertain, numerous academic studies suggest a strong connection between *bedhaya* and sacred dance traditions from the Hindu-Buddhist period. Helsdingen (1925) proposed that the early form of *bedhaya* likely originated from devotional rituals dedicated to the god Shiva, performed by female temple attendants known as *endhang* in temple complexes. Similarly, Hadiwidjojo (1981) stated that *bedhaya* represents a fertility symbol rooted in temple dance practices performed by *devadācī*. As Soedarsono (1999) explains, *devadācī*, which literally means "beloved of the god," refers to temple dancers who served a sacred role in worship ceremonies. Lelyveld (1993) further noted that *devadācī* were revered as sacred and beautiful figures, likened to lotus flowers, who danced in elaborate religious rituals for Shiva while adorned in distinctive attire and floral ornaments. Meanwhile, Sedyawati (1981) emphasized that the dances performed by *devadācī* served ritual functions and were based on a movement system aligned with the *Nāṭyaśāstra*, the classical treatise believed to have divine origins from Shiva himself. Thus, it can be concluded that *bedhaya* dance likely continues the legacy of ancient sacred traditions, carrying with it religious values and ritual functions deeply embedded in the cultural practices of early Javanese society.

During the Islamic Mataram period, particularly under the reign of Sultan Agung Prabu Hanyokrokusumo, *bedhaya* dance attained a privileged status as a symbol of royal legitimacy. According to the *Serat Wedhapradangga*, Sultan Agung is believed to be the creator of *bedhaya sanga*, a form of *bedhaya* performed by nine female dancers. Ownership of *bedhaya sanga* was exclusive to the king, while other figures within the power structure—such as *adipati* (dukes), *putra sentana dalem* (princes or royal sons), and *pepatih dalem* (prime ministers)—were only permitted to possess versions of the *bedhaya* with seven dancers (Pradjapangrawit, 1990). In Javanese cultural philosophy, the number nine carries profound symbolic meaning, representing the highest number and being associated with the *wali sanga*, the nine saints instrumental in the Islamization of Java (Prabowo, 1990; Soedarsono, 1997). Thus, the structure of dancer numbers in *bedhaya* is not merely an artistic consideration, but also serves to assert the hierarchical power and aesthetic authority monopolized by the king.

The exclusive ownership of *bedhaya sanga* represents a symbolic form of performative monopoly by the ruler, reinforcing the king's political and spiritual authority in the eyes of both the public and the royal elite. This monopoly is further legitimized through mystical narratives that associate *bedhaya* with sacred figures such as Kanjeng Ratu Kencana Hadi Sari (the sovereign of the Southern Sea) and Sunan Kalijaga, and is accompanied by specific rituals, offerings, and prescribed norms that must be observed prior to the performance (Dewi, 2001; Pramutomo & Sriyadi, 2025; Suharti, 2015). This is particularly evident in the case of *Bedhaya Ketawang* and *Bedhaya Semang*, two principal heirloom dances regarded as the source of all royal *bedhaya* variations, whose symbolic functions are deeply intertwined with the legitimization of monarchical power among the successors of the Mataram Islamic dynasty (Sriyadi et al., 2024).

During the colonial period, *bedhaya* dance played a vital role in the structure of royal state ceremonies as a symbol of prestige and political legitimacy. It was consistently performed during major events such as royal birthdays, aristocratic weddings, palace anniversaries, coronation ceremonies, and receptions for state guests (Hughes-Freeland, 2009). In addition, *bedhaya* was also featured in the context of colonial relations, particularly during *jendralan* or *tedhak loji*—ceremonial visits by the Sultan or Sunan to the residence of the Dutch Resident (Suharti, 2015). In such settings, *bedhaya* was not merely a component of court protocol but was also positioned as a symbolic offering to colonial authorities, and was at times even presented as a birthday gift to the Dutch king or queen (Pramutomo, 2010).

The *tedhak loji* procession was conducted with great grandeur, showcasing the visual and symbolic magnificence of royal power through a parade of *bedhaya* dancers escorted in special carriages, culminating in a dance performance held at the Dutch Resident's residence. In this context, the function of *bedhaya* dance extended beyond entertainment, serving as a political instrument that reinforced the symbolic authority and prestige of the Sultan or Sunan in the presence of colonial power (Pramutomo, 2010). Thus, during the colonial period, *bedhaya* functioned as a medium of cultural diplomacy and a marker of social status, strengthening the position of the palace within a complex colonial order.

The Indonesian independence revolution had a significant impact on the development of *bedhaya* dance within the royal courts. The shift in the courts' political status—no longer functioning as subordinate states under Dutch rule—led to the disappearance of many ceremonial events that had previously served as the primary context for *bedhaya* performances (Lindsay, 1991). In response, the royal courts transformed into centers of cultural preservation, promoting the arts and fostering tourism development (Larson, 1990). By the 1970s, the Kasultanan Yogyakarta, Kasunanan Surakarta, Pura Mangkunegaran, and Pura Pakualaman initiated a cultural tourism summit that resulted in the establishment of the *Catur Sagatra* program—a yearly festival featuring traditional performances (Mulyatno, 1992). In Mangkunegaran and Surakarta, tourism was further developed through evening tours, gala dinners, and curated dance performances for visitors (Daryono, 1999). In this context, *bedhaya* began to function as a touristic attraction, featured in various events such as *Gelar Budaya Catur Sagatra*, *Festival Kraton Nusantara*, and international cultural missions. This shift in function marked a transformation of *bedhaya* from a sacred ceremonial rite into a form of entertainment tailored to tourism needs. Performance durations were shortened from one to two hours to approximately 20–30 minutes, although efforts were made to retain its essential elements (Sriyadi & Pramutomo, 2021). Alongside these changes, traditional norms—such as the requirement for dancers to live within the palace, remain unmarried, and not be menstruating—were gradually abandoned (Pramutomo & Sriyadi, 2025).

Although it lost much of its ceremonial context after the independence revolution, *bedhaya* dance continues to be regarded as a high-aesthetic form of performing art that reflects the values of life from a Javanese perspective. As a prestigious cultural heritage with deep historical significance, *bedhaya* has undergone an expansion of function and meaning in response to the changing social and political dynamics. No longer confined to the royal courts, *bedhaya* can now be performed in various public spaces and by individuals outside the royal sphere (Pramutomo & Sriyadi, 2025). This development indicates a shift in the perception of aesthetic authority, particularly in relation to the ownership of *bedhaya*. The dance now exists not only within the four branches of the Mataram Islamic Court but also in various arts education institutions, both public and private, such as arts universities, vocational schools, art studios, and community centers in Yogyakarta, Surakarta, Jakarta, and other cities. Its popularity has also risen among academics, artists, and the modern urban populace. Over time, *bedhaya* has served as an inspiration for contemporary dance creations, showcasing transformations in presentation, function, and aesthetic narrative (Pramutomo & Sriyadi, 2025). These changes reflect the ongoing cultural dynamics of Java, continuously evolving and adapting to the changing times.

The *bedhaya* dance has undergone a significant transformation in line with changes in the social and political conditions of Javanese society. These changes have not only affected the function and

context of its performance but have also shifted the aesthetic authority over its ownership. Whereas *bedhaya* was once a prestigious symbol exclusively owned and performed by the king as a legitimization of power, it is now presented by various groups, including those outside the royal court. This expansion of access to *bedhaya* has opened up opportunities for an aesthetic deconstruction, where the exclusivity and symbols of power that were once inherent in the dance have shifted toward a more inclusive and participatory form of cultural representation.

The Impact of Dynamic Socio-Political Changes at Pura Mangkunegaran on the Development of the Arts

Pura Mangkunegaran is one of the divisions of the Mataram Islamic Court, established as a princely state through the efforts of R.M. Said. These efforts were rooted in the internal political dynamics of the Mataram Islamic Court. A major catalyst for Said's struggle was the exile of his father, Prince Adipati Arya Mangkunegara Kartasura, to Ceylon (now Sri Lanka) by the Dutch. This event was closely tied to the succession conflict in Kartasura, where the prince was seen as a strong candidate to succeed Sunan Amangkurat Jawi (Amangkurat III) but was overthrown through political defamation (Pakempalan Pengarang Serat Ing Mangkunagaran & Kamajaya, 1993). Furthermore, Said's struggle was also driven by dissatisfaction with the leadership of Sunan Paku Buwana II, who was perceived as overly dependent on the support of the VOC. In this context, Said's resistance was not only fueled by a demand for justice regarding his father's fate, but also by his desire to challenge a royal authority deemed weak and subjugated to foreign intervention, including the dominance of the VOC and the role of the *patih* (prime ministers), which undermined the king's power (Ricklefs, 2002). Throughout his struggle, Said fought not only against the Dutch and Paku Buwana II, who was succeeded by Paku Buwana III, but also engaged in a conflict with Prince Mangkubumi, who later became Sultan Hamengku Buwana I, in a battle for legitimacy in Javanese power (Atmojo et al., 2021).

Said's resistance ultimately came to a conclusion with the signing of the Salatiga Agreement on February 24, 1757, at Kali Cacing, Salatiga, which marked the formal recognition of Said as the Adipati of Mangkunegaran with the title Kanjeng Gusti Pangeran Adipati Arya (K.G.P.A.A.) Mangkunegara I. Despite gaining official recognition, Mangkunegara I's position remained constrained within the political structure of the Javanese court. The agreement explicitly stated that Mangkunegara I was prohibited from owning or using several symbols of royal power, such as occupying the throne (*lenggah dhampar*), constructing a royal square, possessing a *Bale Witana*, or imposing the death penalty (Pakempalan Pengarang Serat Ing Mangkunagaran & Kamajaya, 1993). These restrictions demonstrate that Mangkunegaran's status was merely that of a princely state under the sovereignty of the king, with certain symbolic and juridical rights remaining the monopoly of the central ruler, the king.

Based on the Salatiga Agreement, Said was appointed as the duke governing a territory granted by the Kasunanan Surakarta. Said became a *Pangeran Miji*, or *Pangeran Merdeka*, which implies having the authority to manage his region internally while still remaining within the hierarchical power structure beneath the Kasunanan Surakarta. This is evidenced by the Mangkunegaran's obligation to attend *pisowanan* (official audiences) with the Sunan every Monday and Thursday, both as a sign of respect and to receive instructions from the supreme ruler (Houben, 1989). Therefore, despite its administrative autonomy, Pura Mangkunegaran maintained its status as a vassal of Kasunanan Surakarta (Lombard, 2005). In this context, a vassal is defined as a political entity with a certain degree of independence in domestic affairs, but still subject to the dominance of another state in foreign matters and potentially fully under the control of the ruling state. This concept is also reflected in the feudal system of governance, where the lord has the obligation to protect the vassals, while the vassals are duty-bound to demonstrate loyalty and service to their lord (Nurfaidah, 2015). As the head of a regional government receiving a mandate from the central king, the position of Mangkunegaran reflects the feudal system that governs the power relations between the center and subordinate regions (Wiriaatmadja et al., 2003).

For Mangkunegaran, the Salatiga Agreement represented a failure in realizing its aspirations for full independence, free from the influence of any external power. Nevertheless, Mangkunegaran continued to strengthen its position through various political strategies, such as marriage diplomacy, economic consolidation, and alternating approaches to both the Sunan and the Dutch. The pragmatic approach toward the Dutch turned Mangkunegaran into a pawn in the colonial political structure that divided power in Java. This strategic role had a positive impact on Mangkunegaran, marked by the consolidation of power through the formation of its own military force (legion) and the expansion of its territorial dominion (Houben, 1989). This situation became even more pronounced when, amid the weakening authority of the Sunan and Sultan due to colonial intervention, Mangkunegaran managed to acquire additional territories (Metz, 1987). Indeed, while the military strength of the Sunan and Sultan was reduced to the function of personal guards, Mangkunegaran built an increasingly solid and autonomous military force (Houben, 1989).

Mangkunegaran's struggle to strengthen its position within the political structure of the *vorstenlanden* is reflected in the changes to the content of the *acte van verband* (binding agreement), which served as the basis for the appointment of the Mangkunegara (Houben, 1989). During the reigns of Mangkunegara I and Mangkunegara II, the act explicitly stated that the appointment was made "at the goodwill of the Government of the Dutch East Indies and the Sunan," signifying that Mangkunegaran was still considered a subject of the Sunan and was subject to Dutch authority. However, the influence of the Kasunanan Surakarta began to diminish in the Mangkunegaran region starting with the reign of Mangkunegara III. In the appointment document of Mangkunegara III, the phrasing changed to "at the goodwill of the Government of the Dutch East Indies with the knowledge of the Sunan." A significant change occurred during the reign of Mangkunegara VI, when the phrase "with the knowledge of the Sunan" was no longer included. This indicated that Mangkunegaran was no longer considered a direct subordinate of the Sunan and was not required to attend regular *pisowanan*, but only required to participate in certain state ceremonies. This development reflects Mangkunegaran's de facto independence from the authority of the Kasunanan Surakarta. In the context of colonial administration, Mangkunegaran carried out its duties and was directly accountable to the Government of the Dutch East Indies (Houben, 1989; Metz, 1987; Wasino, 1994).

Mangkunegaran's efforts to strengthen its position within the political structure of the *vorstenlanden* were not only carried out through military and diplomatic strategies but also through cultural development, particularly in the arts. From the perspective of the Javanese people, culture—especially the arts—was often used as a representation of grandeur and the legitimacy of power. Mastery over cultural symbols became a crucial instrument in asserting authority (Pramutomo, 2010). One example of this can be seen in the practice of state attire. When Mangkunegara visited the Kasunanan Surakarta, he was essentially required to wear traditional Javanese attire and sit in parity with other dukes or regents, as a means of reinforcing the hierarchy by the Kasunanan Surakarta (Larson, 1990). In response, Mangkunegara VI—and later Mangkunegara VII—chose to wear military uniforms as the Colonel Commander of the Legion when receiving or conducting state visits. The use of this uniform allowed Mangkunegara to sit on equal footing with the Sunan and the Dutch Resident, while also signaling an attempt to create political authority that was comparable through symbols of modernity and power (Wasino, 1994). The Sunan's subtle critique of this attire through the expression "*slamat tidoer toewan*" reflects an awareness of the political symbolism behind the appearance (Larson, 1990).

The strengthening of Mangkunegaran's position in the *vorstenlanden* political landscape eventually triggered a negative reaction from Sunan Paku Buwana X. Secretly, the Sunan attempted to annex the Mangkunegaran territory, arguing that the *tanah lungguh* (land grant) given to Mangkunegara I by tradition should not be inherited and must be returned to the Kasunanan Surakarta after the death of the first duke. This attempt failed due to Mangkunegaran's close relationship with the colonial Dutch government, where Mangkunegaran played an important role as a pawn in the colonial political structure of Java (Houben, 1989; Larson, 1990). The strong relationship between Mangkunegaran and the Dutch is

also reflected in the more egalitarian nature of the relationship between the Dutch Resident and Mangkunegaran—where the Resident was referred to as "*sahabat*" (friend) in Mangkunegaran, in contrast to the title "*bapak*" (father) used in the Kasunanan Surakarta (Metz, 1987). This relationship reinforced Mangkunegaran's bargaining position and made it more difficult for the Kasunanan Surakarta to assert dominance over it.

Nevertheless, from the perspective of the Sunan, Pura Mangkunegaran was still regarded as part of the cultural entity of the Kasunanan Surakarta. While acknowledging that Mangkunegaran had politically detached itself from Kasunanan Surakarta authority, the Sunan believed that it remained culturally under the shadow of the Kasunanan Surakarta. Within this view, Pura Mangkunegaran was seen not as an autonomous cultural entity, but merely as a replica of the Kasunanan Surakarta. As the legitimate heir to the Islamic Mataram Court, the Kasunanan Surakarta positioned itself as the cultural center of Javanese civilization, from which royal values and lifestyles radiated hierarchically to coastal regions and subordinate territories (Kartodirdjo et al., 1987; Moertono, 1985; Sumardjan, 1990; Wasino, 1994). Consequently, all aspects of Mangkunegaran's culture—including language, attire, etiquette, administrative organization, and state ceremonies—were considered mere imitations of Kasunanan Surakarta models (Wasino, 1994). In the realm of performing arts, the dance style developed in Mangkunegaran largely referred to the Surakarta style. However, in an effort to establish a more independent cultural identity, Mangkunegara VII initiated creative innovations, including the incorporation of elements from the Yogyakarta dance style and their fusion with local characteristics, ultimately giving rise to a distinctive Mangkunegaran dance style that set itself apart from its cultural predecessor (Sriyadi & Pramutomo, 2020).

The Indonesian Revolution had a profound impact on the social and political stability of Mangkunegaran, leading to disruptions in its power structure and political status. The integration of Pura Mangkunegaran into the Republic of Indonesia resulted in the dismantling of its administrative and military functions, followed by the abolition of its territorial authority and the implementation of nationalization policies that froze the entirety of the former principality's assets. This situation not only destabilized Mangkunegaran's economic foundations but also significantly weakened its political existence as an autonomous entity. In this context, the development of the arts was perceived as an effective and meaningful strategy to respond to a climate of uncertainty. The cultural sphere—particularly the arts—became a strategic domain through which Mangkunegaran could preserve its identity, maintain the continuity of its noble values, and rebuild its public image and authority. Through this cultural strategy, Mangkunegaran reaffirmed its symbolic role as a center of Javanese culture amid the sweeping changes brought about by the national political transformation (Sriyadi, 2020).

In response to this period of crisis, Mangkunegara VIII undertook a strategic initiative by establishing the Mangkunegaran Tourism Bureau. He recognized that although political power had significantly diminished, there remained intangible elements that could not be nationalized—such as spiritual values, cultural traditions, and noble philosophies of life that formed the foundation of Mangkunegaran's identity. This intangible cultural heritage was further supported by tangible assets, including architectural structures, cultural artifacts, a library, and other possessions, all of which were consolidated under the Fonds van Eigendommen Mangkunegaran as the foundational capital for developing tourism (*Penjelasan Mengenai SK Sri Mangkunegara VIII 19 Juli 1978 No.78/SP/78*, 1978). This strategy served as a means of revitalizing the arts and restoring the image of Mangkunegaran, which had been eroded by the upheavals of the revolution. Tourism became a vehicle for cultural diplomacy, through the presentation of distinctive Mangkunegaran dance performances to both domestic and international visitors. As Larson (1990) notes, despite his greatly diminished authority, Mangkunegara VIII demonstrated remarkable agility in preserving and promoting palace culture through the management of tourism initiatives.

Aesthetic Deconstruction in the Creation of the Bedhaya Suryasumirat Dance

The socio-political dynamics that unfolded in Mangkunegaran constitute a crucial aspect that must be considered in analyzing the aesthetic deconstruction practices undertaken by Pura Mangkunegaran, particularly in the creation of the *Bedhaya Suryasumirat* dance. Political tensions, struggles for legitimacy, and the symbolic strategies employed by Mangkunegaran authorities not only influenced governance and power relations but also deeply permeated cultural and artistic expression. In this context, *Bedhaya Suryasumirat* is not merely understood as an artistic product, but as a manifestation of efforts to reinterpret traditional cultural and aesthetic symbols in order to construct a distinct identity narrative and reinforce Mangkunegaran's existence. The deconstructive approach to dance aesthetics reflects how art was employed as both a means of representation and a form of resistance in the face of broader cultural hegemony and political domination.

The Salatiga Agreement came to symbolize the failure of Mangkunegaran's aspiration to achieve full independence free from external political influence. Nevertheless, the Mangkunegara continued to pursue efforts to strengthen his position through various political strategies, one of which was the development of culture as a means to reinforce the principality's existence. This initiative had a significant impact on the cultural development of Mangkunegaran, where culture functioned not only as a form of artistic expression but also as a strategic instrument to assert its existence—thereby enhancing its authority and contributing to the formation of a distinctive aesthetic power.

The role of culture as a symbolic political instrument became increasingly significant in the post-independence revolutionary period, when Mangkunegaran faced new challenges in maintaining its existence amid the loss of formal political functions. Cultural development—particularly in the realm of performing arts—emerged as a vital strategy employed by Mangkunegaran to preserve its existence and restore its authority, which had declined during the revolutionary period. Following its annexation into the Republic of Indonesia, Mangkunegaran lost its administrative and military functions, a shift that had profound implications for its political standing. In this context, Mangkunegaran was no longer perceived as a center of power but rather as a custodian of ancestral cultural heritage. In response to this condition, Mangkunegaran redirected its focus toward the arts as a means of preserving symbolic legitimacy and reconstructing its image of authority (Larson, 1990). This effort began during the reign of Mangkunegara VIII and continued consistently under the leadership of Mangkunegara IX (Prabowo et al., 2007).

In the post-independence period, Mangkunegaran undertook the development of the arts as part of its efforts to preserve ancestral cultural heritage through the reconstruction and re-actualization of traditional dances—many of which had previously fallen into disuse—as well as the creation of new choreographies. This strategic initiative was launched by Mangkunegara VIII and continued by Mangkunegara IX in response to the social and political transformations following the revolution, which had significantly affected Mangkunegaran's position and role (Prabowo et al., 2007). Thus, this artistic development served not only as a means of cultural preservation but also as a strategy to reinforce Mangkunegaran's existence and authority in the face of changing times.

Figure 1. The Bedhaya Suryasumirat dance at Pura Mangkunegaran, a creation of Mangkunegara IX (Source: Collection of Ny. Ng. Mintosih and screenshot from https://youtu.be/HqAzsfccp5w?si=93ShC22xsnC6FDSG, reproduced by Sriyadi, 2025)

Bedhaya Suryasumirat dance is a monumental creation by Mangkunegara IX, developed in collaboration with Sulistyo S. Tirtokusumo as choreographer and Sri Hastanto as composer. The dance was first presented on July 7, 1990, during the *boyong dalem* ceremony, which marked the marriage of Mangkunegara IX to Raden Ayu Marina, daughter of Yogi Supardi from the Indonesian Embassy in Japan, who later became his consort (Prabowo et al., 2007; Rusini, 1999). *Bedhaya Suryasumirat* is not merely a new artistic composition but also an aesthetic symbol that commemorates a significant moment in both the personal and political life of Mangkunegara IX. Its presence reinforces his role as the aesthetic authority inseparable from the cultural symbols of Mangkunegaran and underscores the intrinsic relationship between art and political power in Javanese cultural tradition.

Figure 2. The Bedhaya Suryasumirat dance at Pura Mangkunegaran, performed by nine female dancers (Source: digilib.uns.ac,id., downloaded by Sriyadi, 2025)

In the creation of *Bedhaya Suryasumirat* dance, the essence that is sought to be conveyed is a depiction of Mangkunegara I's struggle in establishing the Pura Mangkunegaran. This dance reflects Mangkunegara IX's efforts to re-actualize the spirit of struggle of Mangkunegara I, the ancestor of the Pura Mangkunegaran (Rusini, 1999; Suharji, 2001). The re-actualization of the struggle of Mangkunegara I is considered crucial as part of Mangkunegara IX's quest for legitimacy as the successor to the dynasty founded by Mangkunegara I. Thus, this dance not only functions as an artistic creation but also as a form of legitimization for Mangkunegara IX, reinforcing his position in introducing and preserving the family's cultural heritage. *Bedhaya Suryasumirat* thus becomes a monumental creation, not only commemorating the ancestors' contributions but also affirming Mangkunegara IX's place in the history of the Mangkunegaran dynasty.

The creation of *Bedhaya Suryasumirat* demonstrates the dynamic development of dance during the reign of Mangkunegara IX. As one of the forms of *bedhaya* dance developed in the principality, this dance was normatively supposed to follow established rules, where a *bedhaya* dance was traditionally only allowed to have seven dancers, as it had to be performed under the palace's authority. However,

Bedhaya Suryasumirat breaks this convention by featuring nine dancers. This innovation reflects a shift in the established order, where a principality, which was not supposed to have a *bedhaya* dance with more than seven dancers, introduced a new form with nine dancers (*bedhaya sanga*). This change not only demonstrates the dynamics of dance art but also reflects Mangkunegara IX's efforts to expand the boundaries of tradition to strengthen the position and existence of Pura Mangkunegaran.

There are several reasons that explain why *Bedhaya Suryasumirat* was presented with nine dancers, which fundamentally contradicts the normative rule that mandates only seven dancers. Rusini (1999) reveals that when this dance was performed, there was no longer a *kraton* (palace or court), as the political system had shifted from a monarchy to a republic. All entities that were once part of the Mataram Islam dynasty (*vorstenlanden*) were incorporated into the Republic of Indonesia, thus rendering the normative rule irrelevant. This aligns with Suharji's (2001) view, which states that the creation of *Bedhaya Suryasumirat* was intended to show equality between the principality and the court in creating *bedhaya* dances, as both now held equal status as regions within the Republic of Indonesia. Additionally, Prabowo et al. (2007) add that the number nine dancers symbolizes the number nine, which became an identity of Mangkunegara IX, while also responding to the perception that Mangkunegaran was a small kingdom under the court and not allowed to have a *bedhaya* dance with nine dancers. With the integration of the Mangkunegaran principality and the court into the Republic of Indonesia, this rule was deemed irrelevant. This shift in perspective reflects an effort to enhance the authority and strengthen the existence of Mangkunegaran, which now has the same rights as the court in preserving traditional dance, especially the *bedhaya*, which historically held a significant position as a symbol of royal power legitimacy.

Post-independence revolution, the position of the *bedhaya* dance as an essential element in the legitimization of power began to fade, marked by the loosening of normative rules regarding its presentation and ownership. This process had actually begun prior to the revolutionary period, particularly in the 1930s, when Sultan Hamengku Buwana VII officially allowed the Krida Beksa Wirama (KBW) art school to teach palace dances, including the *bedhaya*, outside the court walls (Sriyadi, 2020). Previously, the *bedhaya* had also been performed outside the court during *jendralan* or *tedhak loji* ceremonies at the initiative of the Sultan or Sunan, where the dance was presented at the Resident's residence (Pramutomo, 2010; Pramutomo & Sriyadi, 2025). In this context, although performed outside the court, the *bedhaya* still functioned as a symbol of royal authority and legitimacy. However, through KBW, this relaxation became more formal and systematic, although its ownership remained monopolized by the king. For instance, Mangkunegara VII adopted the *Bedhaya Bedhah Madiun* from KBW and modified it by reducing the number of dancers from nine to seven (Sriyadi & Pramutomo, 2020). The diminishing legitimizing role of the *bedhaya* became increasingly apparent after the revolution, when the court no longer held state ceremonies and lost its political context as the center of power. In this situation, the *bedhaya* dance shifted to become a symbolic representation of culture, no longer the primary instrument supporting monarchical authority (Pramutomo & Sriyadi, 2025).

The transformation of the role of the *bedhaya* dance aligns with the changing function of the court post-independence, which shifted to become a center for cultural preservation and tourism promotion (Larson, 1990). The *bedhaya* dance began to be studied and developed outside the court environment, including in art educational institutions such as the Indonesian Academy of Karawitan Arts (ASKI), now known as the Indonesian Institute of the Arts (ISI) Surakarta. Since the 1970s, ASKI has played a significant role in the revitalization of the *bedhaya* dance (Bisri, 2005). This was partly achieved through the creation of a new dance titled *Bedhaya Ela-Ela* by Agus Tasman. This dance was inspired by the name of a *bedhaya* dance that once existed in the court, although its original form is no longer known. Despite being developed outside the court walls, the *Bedhaya Ela-Ela* still retains the structure of nine dancers.

Although the *bedhaya* dance developed outside the court walls with a presentation form that did not always follow the normative rules, especially regarding the number of dancers, such practices had not

been commonly applied in regions that were formerly part of the Mataram Islamic court's division. The four divisions of the court, which were part of the *vorstenlanden*, continued to uphold strict presentation rules for *bedhaya* as part of a strategy to maintain their cultural legitimacy. The steadfastness in maintaining these rules reflects an effort to strengthen the identity and existence of the palace as a center for preserving Javanese culture while also maintaining their symbolic position, which once played an important role in the political and administrative system of Java. In this context, the creation of *Bedhaya Suryasumirat* within the Pura Mangkunegaran became a significant milestone as it represented an innovation emerging from a space that was once part of the *vorstenlanden*.

Through the creation of *Bedhaya Suryasumirat*, Pura Mangkunegaran made an important innovation that marked a shift from the normative rules that had been upheld in the tradition of *bedhaya* dance presentations. This innovation was realized through a change in the number of dancers, from the traditional seven—commonly applied to *bedhaya* dances in the court—into nine dancers, a number that was typically reserved for the king. By presenting nine dancers in *Bedhaya Suryasumirat*, Mangkunegaran took a strategic step that represented a bold move in renegotiating its cultural identity, while also responding to the socio-cultural changes post-revolution. This initiative can also be seen as an effort to reaffirm Mangkunegaran's symbolic position as the center of Javanese culture.

Conclusion

Aesthetic deconstruction in the context of the creation of *Bedhaya Suryasumirat* serves as a concrete testament to Mangkunegaran's effort to assert its position as a cultural and political entity on par with the major courts. Through this innovation, Mangkunegaran not only reframed itself as a subordinate principality but also demonstrated creative capacity equal to that of the traditional Javanese centers of power. The creation of a *bedhaya* dance with nine dancers— a number that, normatively, was reserved only for the major courts— represents a dismantling of the established aesthetic order. This act is not merely a violation of convention but a symbolic strategy to renegotiate cultural authority. The deconstruction also reflects Mangkunegaran's active response to the socio-political transformation that shifted the exclusivity of art ownership, especially regarding the *bedhaya* dance, which had traditionally been seen as the prerogative of the king. Thus, this creation becomes a representation of Mangkunegaran's ability to read and respond to the dynamics of the era, while simultaneously strengthening its existence on the Javanese cultural map.

References

Adji, F. T. (2016). Teks Kandha dan Teks Sindhènan Tari Bĕdhaya dalam Naskah-Naskah Skriptorium Karaton Ngayogyakarta Hadiningrat sebagai sarana Memahami Kearifan Lokal. *Daun Lontar: Jurnal Budaya, Sastra, dan Bahasa*, *3*(3), 63–92.

Artyandari, N. D. (2015). *Bedhaya: Tarian Perempuan dalam Pertunjukan Regalia*. Thesis, Postgraduate Program in Anthropology, Gadjah Mada University.

Astuti, B., & Wuryastuti, A. R. (2012). Bedhaya Sumreg Keraton Yogyakarta. *Resital: Jurnal Seni Pertunjukan*, *13*(1), 53–64. https://doi.org/10.24821/resital.v13i1.513.

Atmojo, K. C. S., Khofifah, N., & Maharani, D. N. (2021). Strategi Pertempuran Raden Mas Said di Vorstenlanden: Sikap Patriotisme dalam Menegakkan Keadilan. *Academica: Journal of Multidisciplinary Studies*, *5*(1), 75–88. https://oldjournal.iainsurakarta.ac.id/index.php/academica/article/view/4133.

Bisri, Moh. H. (2005). Makna Simbolis Komposisi Bedaya Lemah Putih. *Harmonia: Journal of Arts Research and Education*, *6*(2), 1–7. http://dx.doi.org/10.15294/harmonia.v6i2.832.

Daryono. (1999). *Dampak Pariwisata Terhadap Tari Tradisional di Keraton Kasunanan dan Pura Mangkunegaran Surakarta* [Thesis, Graduate Program in Performing Arts Studies, Gadjah Mada University].

Dewi, N. K. (2001). Tari Bedhaya Ketawang Legimitasi Kekuasaan Raja Surakarta. *Harmonia: Journal of Arts Research and Education*, *2*(3), 29–36. https://doi.org/10.15294/harmonia.v2i3.859.

Hadiwidjojo, K. G. P. H. (1981). *Bedhaya Ketawang Tarian Sakral di Candi-candi*. Balai Pustaka.

Helsdingen, B. van-Schoevers. (1925). *Serat Bedhaya Srimpi*. Balai Pustaka.

Hendra, D. F. (2018). Tari Inla Membangkitkan Nilai Spiritualitas Manusia dengan Pendekatan Etnokoreologi. *Jurnal Pendidikan dan Kajian Seni*, *3*(2), 149–165. https://dx.doi.org/10.30870/jpks.v3i2.4578.

Houben, V. J. H. (1989). *Kedudukan Pangeran Mangkunegara dalam Struktur Politik yang Terpecah Belah di Jawa Tengah* (Husodo Pringgokusumo, Trans.). Rekso Pustoko Pura Mangkunegaran.

Hughes-Freeland, F. (2009). *Komunitas yang Mewujud: Tradisi Tari dan Perubahan di Jawa*. Gadjah Mada University Perss.

Kartodirdjo, S., Sudewo, A., & Hatmosuprobo, S. (1987). *Perkembangan Peradaban Priyayi*. Gadjah Mada University Perss.

Kusmayati, A. M. H. (1988). *Bedhaya di Pura Paku Alaman Pembentukan dan Perkembangannya 1909-1987* [Thesis, Graduate Program in History, Gadjah Mada University].

Larson, G. D. (1990). *Masa Menjelang Revolusi: Keraton dan Kehidupan Politik di Surakarta, 1912-1942* (A. B. Lapian, Trans.). Gadjah Mada University Perss.

Lelyveld, Th. B. van. (1993). *Seni Tari Jawa* (Husodo Pringgokusumo, Trans.). Rekso Pustoko Pura Mangkunegaran.

Lindsay, J. (1991). *Klasik, Kitsch, Kontemporer: Sebuah Studi Tentang Seni Pertunjukan Jawa* (Nin Bakdi Sumanto, Trans.). Gadjah Mada University Perss.

Lombard, D. (2005). *Nusa Jawa: Silang Budaya Kajian Sejarah Terpadu Bagian III: Warisan Kerajaan-kerajaan Konsentris*. Gramedia Pustaka Utama.

Metz, Th. M. (1987). *Mangkunegaran: Analisis Sebuah Kerajaan Jawa* (Husodo Pringgokusumo, Trans.). Rekso Pustoko Pura Mangkunegaran.

Moertono, S. (1985). *Negara dan Usaha Bina-Negara di Jawa Masa Lampau*. Yayasan Obor Indonesia.

Mulyatno, F. H. (1992). *Tari dan Pengembangan Pariwisata Istana Pura Mangkuenagaran* [Research Report, Indonesian Institute of the Arts Surakarta].

Narawati, T. (2013). Etnokoreologi: Pengkajian Tari Etnis & Kegunaannya dalam Pendidikan Seni. *International Conference on Language and Arts*. International Conference on Language and Arts.

Nurfaidah, R. (2015). Feodalisme dalam Novel Pipisahan Karya RAF. *Patanjala, Vol. 7 No. 1*, 81–96.

Pakempalan Pengarang Serat Ing Mangkunagaran & Kamajaya. (1993). *Babad KGPAA Mangkunegara I (Pangeran Sambernyawa)*. Yayasan Mangadeg dan Yayasan Centhini.

Penjelasan Mengenai SK Sri Mangkunegara VIII 19 Juli 1978 No.78/SP/78. (1978). Rekso Pustoko Pura Mangkunegaran, Arsip No. 1189.

Prabowo, W. S. (1990). *Bedhaya Anglirmendhung Monumen Perjuangan Mangkunegara I 1757-1988* [Thesis, Graduate Program in History, Gadjah Mada University].

Prabowo, W. S., Subagyo, H., Soemaryatmi, & Sulastuti, K. I. (2007). *Sejarah Tari: Jejak Langkah Tari di Pura Mangkunegaran*. ISI Press.

Pradjapangrawit, R. Ng. (1990). *Serat Sujarah Utawi Riwayating Gamelan Wedhapradangga (Serat Saking Gotek)*. STSI Surakarta dan The Ford Foundation.

Pramutomo, R. M. (2010). *Tari, Seremoni, dan Politik Kolonial II*. ISI Press.

Pramutomo, R. M. & Sriyadi. (2023). Tayub Dance at Tambakromo Gunung Kidul Regency: An Ethnochoreological Perspective. *SPAFA Journal*, *7*, 41–62. https://doi.org/10.26721/spafajournal.l39ha579p5

Pramutomo, R. M. & Sriyadi. (2025). Transformation Bedhaya Dance in Java Society: Rituals, Ceremonials, Entertainment. *Paramita: Historical Studies Journal*, *35*(1), 67–80. https://doi.org/10.15294/paramita.v35i1.4820.

Prihatini, N. S., Dewi, N. K., Sunarno, Wahyudiarto, D., & Bantolo, W. (2007). *Ilmu Tari: Joged Tradisi Gaya Kasunanan Surakarta*. ISI Press.

Putri, R. P., Lestari, W., & Iswidayati, S. (2015). Relevansi Gerak Tari Bedaya Suryasumirat sebagai Ekspresi Simbolik Wanita Jawa. *Catharsis: Journal of Arts Education*, *4*(1), 1–7. https://journal.unnes.ac.id/sju/catharsis/article/view/6820.

Rahapsari, S. (2022). The Quest of Finding the Self in the Bedhaya: Unravelling the Psychological Significance of the Javanese Sacred Dance. *Culture & Psychology*, *28*(3), 413–432. https://doi.org/10.1177/1354067X211047441.

Ricklefs, M. C. (2002). *Yogyakarta di Bawah Sultan Mangkubumi 1749-1792: Sejarah Pembagian Jawa* (H. Hadikusuma & E. S. Alkhatab, Trans.). Matabangsa.

Rusini. (1999). *Tari bedhaya Suryasumirat kreasi Pura Mangkunegaran di akhir abad XX* [Research Report, Indonesian Institute of the Arts Surakarta].

Sedyawati, E. (1981). *Pertumbuhan Seni Pertunjukan*. Sinar Harapan.

Serat Kapranatan Nalika Jaman Nagari Dalem Kartasura, Kala Ing Tahun 1655. (1982) (Darweni, Trans.). Rekso Pustoko Pura Mangkunegaran.

Setiawan, N. (2020). Eksistensi Perempuan dalam Tari Masa Mangkunegera IX Bercermin pada Tari Bedhaya Anglir Mendhung dan Bedhaya Suryasumirat. *Jurnal Wanita dan Keluarga*, *1*(1), 7–15. https://doi.org/10.22146/jwk.765.

Singgih, R. P. (1986). *Partini: Tulisan Kehidupan Seorang Putri Mangkunegaran*. Djambatan.

Soedarsono, R. M. (1997). *Wayang Wong: Drama Tari Ritual Kenegaraan di Keraton Yogyakarta*. Gadjah Mada University Perss.

Soedarsono, R. M. (1999). *Seni Pertunjukan Indonesia dan Pariwisata*. MSPI.

Soemaryatmi. (1998). *Kehidupan Tari Gaya Surakarta di Daerah Istimewa Yogyakarta* [Thesis, Graduate Program in Performing Arts Studies, Gadjah Mada University].

Sriyadi. (2020). *Gaya Penyajian Tari Bedhaya Bedhah Madiun di Pura Mangkunegaran* [Thesis, Art Study Program, Graduate Program, Indonesian Institute of the Arts Surakarta].

Sriyadi, Imama, Y. N., & Adiwendro, F. (2024). Bedhaya Anglirmendhung, a Sacred Dance at Mangkunegaran: The Study of Aesthetic Authority and Characteristics. *Arts and Design Studies*, *111*, 33–49. https://www.iiste.org/Journals/index.php/ADS/article/view/62657/0.

Sriyadi, & Pramutomo, R. M. (2020). Absorpsi Tari Bedhaya Bedhah Madiun Gaya Yogyakarta di Mangkunegaran Masa Pemerintahan Mangkunegara VII. *Jurnal Sejarah Citra Lekha*, *5*(1), 28–44. https://doi.org/10.14710/jscl.v5i1.26657.

Sriyadi, & Pramutomo, R. M. (2021). Presentation Style of Bedhaya Bedhah Madiun Dance in Pura Mangkunegaran. *Dewa Ruci: Jurnal Penciptaan dan Pengkajian Seni*, *16*(1), 22–36. https://doi.org/10.33153/dewaruci.v16i1.3248.

Sriyadi, & Pramutomo, R. M. (2024). *Studi Arsip dalam Etnokoreologi*. ISI Press.

Suharji. (2001). *Bedhaya Suryasumirat di Pura Mangkunegaran Surakarta* [Thesis, Graduate Program in Performing Arts Studies, Gadjah Mada University].

Suharji. (2009). Dampak Perubahan Sistem Nilai Terhadap Tari Bedhaya Surya Sumirat sebagai Kreativitas Tari Bedhaya Baru di Mangkunegaran. *Harmonia Journal of Arts Research and Education*, *9*(2), 1–14. https://doi.org/10.15294/harmonia.v9i2.644.

Suharti, T. (2015). *Bedhaya Semang Karaton Ngayogyakarta Hadiningrat Reaktualisasi Sebuah Tari Pusaka*. Kanisius.

Sumardjan, S. (1990). *Perubahan Sosial di Yogyakarta* (H.J. Koesoemanto, Trans.). Gadjah Mada University Perss.

Supriyadi, M. R., & Rahapsari, S. (2023). The psychological aspects within the Yogyakartan Bedhaya: An exploratory study on royal court dancers. *Culture and Psychology*, *29*(3), 607–643. https://doi.org/10.1177/1354067X221147684.

Tomioka, M. (2012). Women's Dances from the Javanese Court. *International Journal of Intangible Heritage*, *7*, 79–99. https://ijih.org/volumes/article/418.

Wasino. (1994). *Kebijaksanaan Pembaharuan Pemerintahan Praja Mangkunegaran: Studi tentang Strategi Pemerintahan Tradisional dalam Menanggapi Perubahan Sosial (Akhir Abad XIX-Pertengahan Abad XX)* [Thesis, Graduate Program in History, Gadjah Mada University].

Wiriaatmadja, R., Dasuki, A., & Wildan, D. (2003). *Sejarah dan Peradaban Cina: Analisis Filosofis-Historis dan Sosio-Antropologis*. Humaniora.