



Revitalization of the mangkunegaran style dance performance form as an effort to preserve traditional dance

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ABSTRACT

This article discusses the revitalization of Gambyong and Langendriyan dance and efforts to preserve Mangkunegaran style dance. The revitalization was carried out to maintain the Mangkunegaran-style dance. The research method used is qualitative, with an ethno-choreological approach. The data sources used are field data and library data. Data collection techniques used were literature study, observation, and interviews. The results of research revitalization were carried out in the bedhaya, srimpi, gambyong, golek, wireng, and langendriyan dance genres. The detailed revitalization involves the story, dance movements, dance music, costumes, and make-up. Revitalization is also a priority of aesthetic values, ethical and local wisdom. The revitalization results make the Mangkunegaran dance style more dance, engaging, and varied. The sustainability of Mangkunegaran-style dance is very important to preserve great values (adiluhung) and noble values (nilai luhur). The public can appreciate Mangkunegaran-style dance forms, both inside and outside the Mangkunegaran Palace.

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1. Introduction

Entering the 20th century, the Indonesian nation experienced a process of globalization resulting in changes in all aspects of life, both physically and spiritually. Globalization is a gradual integration and interaction process between different entities, individuals and countries worldwide. Globalization has accelerated in the last two decades due to information and communication technology and transportation advances. One thing that is happening is cultural globalization. Cultural globalization is the spread of ideas, meanings, and values throughout the world in a certain way to expand and strengthen social relations through the exchange of information, ideas, products, and values at the global level. This is characterized by shared cultural consumption. Globalization can affect a nation's culture, making its people easily exposed to more popular foreign cultures, even though these cultures are less compatible with local culture. This can cause problems such as the loss of the local culture of a region or country. The condition of traditional culture and arts in Mangkunegaran is also being pushed and marginalized by the influence of globalization and changing times. Mangkunegaran-style dance has experienced a shift in function and life in society. This shift impacted the decline of Mangkunegaran-style dance life due to changes in people's behavior. This has resulted in the Mangkunegaran-style dance being less appreciated by society, especially the younger generation. Meanwhile, Mangkunegaran-style dance has various functions, including as a means of ritual, entertainment, and spectacle. For artists, dance is an



expression and means of expressing authentic life experiences. Mangkunegaran-style dance is also a means of education that instills aesthetic, ethical, noble, and spiritual values, such as instilling awareness of harmony and balance.

Starting from the awareness that traditional values become identity and are full of local wisdom values, which are very important in people's lives, it is deemed necessary to preserve and re-develop the values of Mangkunegaran-style dance. Mangkunegaran-style dance contains civilizational values in the contemporary context, which are still believed to be part of Javanese people's lives. Revitalization is a process and way of reviving something that was previously less powerful (Widyastitieningrum 2023). Revitalization of Mangkunegaran-style dance is the process of reviving Mangkunegaran-style dance so that it remains robust and exists among the supporting community.

2. Method

This research is qualitative, with an ethnochoreological approach. The ethnochoreological approach is synonymous with dance ethnology. It is defined as a scientific study of ethnic dances in terms of their cultural importance, religious function or symbolic value or social importance (Pramutomo 2007). Ethnochoreology examines dance events by positioning them as a manifestation of cultural expression (dance as cultural) or cultural environment (dance in culture) (Pramutomo 2024). This approach is considered appropriate for describing and presenting the data needed to explain the revitalization process and results of the revitalization of Mangkunegaran-style dance. This research uses field data and oral data. The data collection techniques used were literature study, observation and interviews. Researchers carried out in-depth observations by being directly involved in activities in Mangkunegaran. The data analysis used is an interactive data analysis model; in the process of analysis, data reduction, data presentation, and verification are carried out simultaneously (Huberman and Miles 1994). Research focusing on the revitalization of Mangkunegaran-style dances can help find new ways to maintain the relevance of these dances in today's context without losing their traditional essence. This research also supports efforts to provide more comprehensive dance documentation. Many dances are passed down orally and through direct practice, making them susceptible to loss of information over time. Through this research, these dances can be narrated systematically, becoming a valuable reference source for future generations. This research also seeks to maintain the sustainability of the art of dance itself. By understanding the needs and challenges faced in preserving these dances, appropriate strategies can be developed to ensure that Mangkunegaran-style dances do not just become a thing of the past but remain alive and thriving in the present and the future. This effort will ensure that the cultural values contained in the dance continue to be inherited and appreciated by the next generation.

The revitalization of Mangkunegaran-style dance is crucial considering the complexity and uniqueness of the dance repertoire that only exists at Mangkunegaran Palace, such as the Bedhaya Anglir Mendhung dance, the Bedhaya Diradameta dance, the Bedhaya Senapaten Sukopratomo dance, and the Langendriyan dance (Rokhim 2009). These dances are rare and contain complex choreographic structures and deep symbolism that connect Javanese spirituality with the political policies of Mangkunegaran Palace. In addition, several dances in Mangkunegaran are only known by a small number of senior dancers who are now elderly, while existing written and audio-visual documentation is still very limited. Reliance on oral methods of transmitting knowledge makes these dances vulnerable to distortion or extinction when the leading performer dies. This revitalization research seeks to identify and record the techniques, philosophical values, and socio-historical context inherent in each dance so they can be passed on to the next generation. This research examines the process of revitalizing the Mangkunegaran style dance performance form and why revitalization was carried out at Mangkunegaran Palace. Revitalization considers changes in and around Mangkunegaran, especially with the development of modernization discourse, which often conflicts with

traditional cultural concertism. These dances have the potential to become mere historical artifacts if they are not revitalized with an adaptive approach but still respect their essence.

3. Results and Discussion

3.1. The Growth of Dance in Mangkunegaran

Dance in Mangkunegaran grew and developed along with the development of the times and the course of government at Mangkunegaran Palace. Dance in Mangkunegaran is diverse and has been preserved and developed from the time of Mangkunegara I until now. Some of these dance works are still frequently performed today. These dance works have been around for a long time, including dance works that have existed since the time of Kanjeng Gusti Pangeran Adipati Arya (KGPA) Mangkunegara I, such as the Bedhaya Diradameta dance, the Bedhaya Suka Pratama dance, and the Bedhaya Anglir Mendhung dance (Wahyu Santoso Prabowo 1990). These three dances have become monuments to the struggle of KGPA Mangkunegara I. Therefore, these three dance works are still preserved and developed today. During the KGPA Mangkunegara I period, it was recorded that many works of art were created, especially dance, with great attention to Mangkunegaran arts and culture, as stated by Zainuddin Fananie. During the MN I period, culture received special attention in life, both during war and peace. Art has always been a significant concern. Signs that MN I have strong artistic blood, art is not only for entertainment but as the spirit of life. During the war, there was still time for bedhayan performances along with their musical pieces and sindhenan. The presented performances provided freshness, fighting spirit and great self-confidence towards wadyabala (Fananie 2000).

Dance works in Mangkunegaran also flourished during the KGPA Mangkunegara IV period, including: Langendriyan and Wireng dance forms such as: Mandra Rini dance, Mandra Kusuma dance, Sancaya Kusumawicitro dance, Bandayuda dance, and Bandabaya dance. Dance in Mangkunegaran developed rapidly during the KGPA Mangkunegara IV era, and it is proven that many dance manuscripts were found written at that time. The most developed form of Wireng dance at that time was 41 recorded manuscripts of Wireng dance. Wireng dance is a dance that is usually presented by two dancers who play certain characters with a theme of soldiering. Apart from that, a form of dance that is also developing is Langendriyan, a dance drama performance with dialogue based on the story of Damarwulan. Langendriyan is performed by female dancers, both to play female and male characters. The form of Langendriyan is still developing today, although in the form of a pethilan or part of a complete story about Damarwulan. The dance that developed in Mangkunegaran during the KGPA Mangkunegara I to KGPA Mangkunegara VI was still based on the Surakarta style dance or Keraton Kasunanan Surakarta.

3.2. Formation of The Mangkunegaran-style Dance

Dance in Mangkunegaran changed during the KGPA Mangkunegara VII period. This change occurred due to the marriage between KGPA Mangkunegara VII and Gusti Kanjeng Ratu (G.K.R). Timur, one of the daughters of Sri Sultan Hamengku Buwana VII (Widyastutieningrum 1991). The influence of Yogyakarta style dance at Mangkunegaran Palace was caused by the presence of Gusti Ratu Timur who several dancers from Yogyakarta accompanied. This caused the dance that developed in Mangkunegaran to be influenced by Yogyakarta-style dance. KGPA Mangkunegara VII is known as a reformer in dance. Combining these two styles into the Mangkunegaran dance with different characteristics. This change can be seen in the various dance materials developed in Mangkunegaran Palace. Mangkunegaran-style dance has different dance characteristics from Surakarta style dance. This can be seen in the movement patterns and execution of the movements. This influence gave birth to a more masculine and dynamic Mangkunegaran dance style. The Mangkunegaran-style dance is a style or characteristic of dance that involves a particular way of moving, which is an identifying characteristic of the dance in question. Mangkunegaran-style dance combines Surakarta style

dance and Yogyakarta style dance. Surakarta and Yogyakarta-style dances have distinctive characteristics that differentiate one from the other. Regarding the differences between the two styles, Soedarsono believes:

If you look at the movement elements, there is no difference between the Surakarta and Yogyakarta styles. Only the technical implementation and presentation are somewhat different. The Yogyakarta style is more classic, while the Surakarta style has turned slightly towards a romantic style (1972:59). Meanwhile, Clifford Geertz believes that "Surakarta style is usually considered softer and feminine, while Yogyakarta style is somewhat tense and masculine (Geertz and Abangan 1981). Mangkunegaran-style dance combines Surakarta style dance and Yogyakarta style dance." Langendriyan, which initially grew during the reign of KGPAA Mangkunegara IV (1853-1881), developed into a distinctive and proud art at the Mangkunegaran Palace. Female dancers play Langendriyan in Mangkunegaran. Langendriyan developed very well during the reign of KGPAA Mangkunegara VII, marked by frequent performances in Mangkunegaran and outside Mangkunegaran (Widyastutieningrum 2006). KGPAA Mangkunegara VII played a role and contributed to the Indonesian national revival movement and felt obliged to develop the nation's culture, according to the capacity of its power (Widyastutieningrum 2018c). During the KGPAA Mangkunegara VII period, servants for dancers and musicians were formed who were strictly trained to become reliable and good dancers and musicians. Even the courtiers received direct guidance from KGPAA Mangkunegara VII and his queen. At this time, the Mangkunegaran-style dance had characteristics in a form of dance that was different from before. This can be seen in the variety of movements used and in the details of the implementation of the movements.

3.3. Mangkunegaran Cultural Values

The literary and artistic works developed at Mangkunegaran Palace contain local wisdom and noble values that are very important for life. These values are still well preserved at Mangkunegaran Palace. These noble values are inherent in the great works of KGPAA Mangkunegara I and his poets. KGPAA Mangkunegara I (Raden Mas Said) applies the Tri Dharma concept to Mangkunegaran relatives. Tri Dharma is the concept of life in society, nation, and state, which is still relevant and applicable today. This concept is essential for all Mangkunegaran relatives, namely: *Rumangsa Melu Handarbeni, Wajib Melu Hangrungkebi, Mulat Sarira Hangrasa Wani* (feeling ownership, feeling responsible, daring to be introspective and fighting for the truth). Apart from the *Tri Dharma* concept, there are also *Serat Wedhatama* and *Tripama* which are full of moral teachings which all Mangkunegaran relatives implement (Mangkunegara I, n.d.). *Serat Wedhatama* also contains examples of goodness set by its predecessors, namely Panembahan Senapati, the founder of the Mataram kingdom (Mangkunegara I, n.d.). All the songs created aim to teach readers or the younger generation to behave politely and nobly. The song *Gambuh* contains about how to worship the Almighty God, which is divided into four prayers and is described as follows: (1) body worship (corporation); (2) creation worship (mind); (3) soul worship; and (4) taste worship. Regarding this, it can be explained as follows.

- Physical worship is worship related to the physical (*sarira*), which is controlled by the mind, or the body must submit to the will of the mind, not vice versa.
- Creative worship is heart worship or thought worship (*tarekat*). Thought must be guided to the path of safety and happiness. Cipta is guided to find the essence of life; desires must be controlled.
- Worship of the soul is worship of God (essence); humans must be able to unite themselves with the macrocosm (big universe) and (small universe) and unite with other worlds.
- Worship is merging personal feelings with natural feelings (*ma'rifat*); this can be achieved with a clean heart. This can be achieved by people who have succeeded in eliminating fear believe in fate, and have the courage to face life's adversities.

The peak of *Serat Wedhatama's* teachings is a spiritual practice to find true happiness, understand yourself better, and receive grace from God or *manunggaling kawula – gusti* (Mangkunegara I, n.d.). This means that humans can achieve the highest life, namely reuniting with God through inner appreciation and mastery which is processed and trained in the worship of *catur* as a ladder to becoming a human being. Meanwhile, *Serat Tripama* was written by KGPA Mangkunegara IV (1809-1881), revealing the image of true knights, namely Sumantri, Kumbakarno, and Adipati Karno, containing character education. *Serat Wedhatama* and *Serat Tripama* are essential teachings for becoming a human being with noble character; this is reflected in the attitude of chivalry. This instilling of the teachings of chivalry can also be seen in the arts, including dance, puppetry, and musical arts. During the KGPA Mangkunegara VII era, art learning was still routinely carried out for character education or noble character. Refined behavior can be formed through learning and appreciation or inspiration for art.

3.4. Mangkunegaran-style Dance Values

Mangkunegaran-style dance, as part of Javanese dance, is an art with noble values (*wigati*) that have experienced a long life. This dance is embedded and rooted in community culture, which crystallizes the values inherent in Javanese life. The Mangkunegaran-style dance contains local wisdom values related to cultural identity, identity, and has a philosophical meaning that is very necessary for human life. The essence of dance is related to aesthetic, ethical, noble, and spiritual values. The presence of dance can enrich the soul's experience. Javanese dance has a repertoire of beautiful movements that contain inner *wigati* values, essentially embodying life teachings or life practices to achieve a noble attitude, safety and dignity. Javanese dance is the most essential and aesthetic element of Javanese culture (Widyastutieningrum 2018a). Javanese dance contains values that reflect the refinement of noble character, namely struggle, sacrifice, loyalty, patience, honesty, and refinement. There is complexity in carrying out the movement patterns, so the performer must have patience, seriousness, precision, patience, accuracy, astuteness, and steadfastness. Mangkunegaran-style dance imparts subtle, orderly, measured, and complicated qualities. The habit of dancing with discipline and order and always controlling oneself according to the character played in harmonious, harmonious and balanced movements and musical instruments gives birth to a feeling of calm, *sareh*, and *semeleh*. Learning Mangkunegaran-style dance means you also have to learn about Mangkunegaran culture. Because Mangkunegaran-style dance is a form related to Mangkunegaran culture. The values of local wisdom in Mangkunegaran can be studied and applied to face developments in this increasingly complex era. Local wisdom values, which have the power to strengthen morals and character, can be explored again and implemented in people's lives.

Related to this, the dance concept also combines dance concepts that apply in Surakarta and Yogyakarta. The concept that applies in Yogyakarta is the *Joged Mataram* concept combined with the concept that applies in Surakarta, namely the *Hasthasawanda* concept (Ahli 1981). The concept of *Joged Mataram* consists of four principles, namely: (1) *Sewiji* or *Sawiji* is total concentration without causing mental tension, meaning that all of the dancer's souls are focused on one role being performed to dance as well as possible within the limits of their abilities, using the potential they have. Concentration is the ability to direct all spiritual powers and thoughts towards one clear target and do it continuously as long as desired; (2) *Greget* is dynamic, the spirit in a person's soul to express the depth of the soul in movement with perfect control; (3) *Sungguh*, means believing in your abilities, without leading to arrogance. This self-confidence fosters an attitude of certainty and no doubt; (4) *Ora mingkuh* is an attitude of never backing down in carrying out one's obligations as a dancer, meaning not being afraid to face difficulties and carrying out one's abilities with full responsibility and determination. The *Mataram Joged* concept is applied in Javanese dance to achieve inner and outer balance. The soul can fill and control the outward expression directed at disciplined attitudes and personal identification to gain confidence and self-control. Meanwhile, the *Hasthasawanda* concept consists of eight principles, namely: (1) *Pacak*, referring to the dancer's physical abilities in

accordance with the basic form (basic pattern and quality of movement in accordance with the character being performed, namely the basic stance, body position, arm position, hands, and head); (2) *Pancat*, refers to transitional movements that are carefully calculated, so that they are easy to do; (3) *Ulat* (caterpillar), referring to the eyes and facial expressions in accordance with the quality, character of the role, and the desired atmosphere; (4) *Lulut*, refers to movements that are integrated with the dancer, so that what is present in the dance presentation is the wholeness of the dance which is a combination of movement, dance performance and the dance character that is realized; (5) *Luwes* (Flexible), referring to the quality of movement that suits the form and character of the dance being performed, neat, calm and skillful in moving ideally and touchingly for the audience; (6) *Wiled*, refers to working on movement variations that are developed based on the dancer's innate abilities and based on existing movements; (7) *Wirama*, refers to the relationship between movement and dance music and the dance flow as a whole; and (8) *Gendhing*, refers to the mastery of dance music, including: musical forms, drum patterns, song feel, rhythm, tempo, *seleh* taste, song sentences, and mastery of other songs and vocals (Widyastutieningrum, Sedyawati, and Saddhono 2011).

In studying dance, a dancer is involved in the exercise, thought, feeling, and soul—a complete lesson for a dancer. Learning dance for beginners is dominated by skills related to sports. In this case, the first part that must be learned is understanding movement techniques that lead to movement skills or physical abilities. The next training emphasizes thinking, which is related to the sequence of movement patterns that must be carried out and how to do them in harmony, harmony, and harmony with the dance musical instruments that are used as support in the dance. The next stage of training is related to emotional and mental exercise, which is a process of appreciating the feeling of dance, which is carried out to give life to the dance being performed. This process makes a dancer trained in character. A dancer is formed to have patience, self-control, precision, thoroughness, perseverance, and complexity. A dancer is also trained in flexibility and elegance of movement. Also, togetherness, cooperation, mutual respect, helping each other, supporting each other, and maintaining harmony and harmony with each other. Dancing means learning about the culture that applies in that environment. Therefore, an understanding of culture and the various things related to it is needed to be equipped to animate dance. Subtle values characterize Mangkunegaran-style dance, which has complex and measurable forms and philosophical, ethical, and aesthetic values. Values that can be developed in character education include religious values, honesty, tolerance, discipline, hard work, creativity, independence, environmental care, social care, and responsibility.

3.5. Revitalization of Gambyong and Langendriyan Dance

Dance revitalization is an effort to develop dance, which is carried out with several activities, including excavation or reconstruction, reinterpretation, and re-actualization, which basically aims to revive, preserve, actualize, and make the dance more valuable (Widyastutieningrum 2018a). Efforts to preserve Mangkunegaran-style dance were carried out very consistently during the KGPA Mangkunegara VIII period. Dance teachers diligently teach Mangkunegaran-style dance to students studying in Mangkunegaran. The sustainability of the Mangkunegaran-style dance is essential to preserve the noble and noble values contained in it. So, the sustainability of the dance is determined by the conservation efforts of the performers. KGPA Mangkunegara VIII, as the authority, gives dance teachers the task of developing and learning so that Mangkunegaran-style dance continues to exist and becomes an integral part of Mangkunegaran culture. Dance teachers at that time: Suseno, Rono Suropto, Waluyo Kusuma, Nyai Bei Minto Laras, Nyai Bei Wursito Laras, and Suyati Tarwo Sumosutargio. These teachers had studied dance in Mangkunegaran seriously during the KGPA Mangkunegara VII era. Learning Mangkunegaran-style dance means not only learning dance but also learning about noble values and character, as well as about Javanese culture, which is full of local wisdom. Instilling Mangkunegaran cultural values is very important to build noble character. Bear in mind that Mangkunegaran cultural values have the strength and potential to contribute to forming human characters who are disciplined, warriors, officers,

and modest.

The life and development of Mangkunegaran-style dance during the reign of KGPAA Mangkunegara IX seemed increasingly dynamic. He has developed excavation and contextual work concepts based on socio-cultural conditions. KGPA Mangkunegara IX is more open to emerging new works while still upholding the essence of dance as a meaningful ancestral heritage (Wahyu Santosa Prabowo 2007). Dances that have been successfully reconstructed and revitalized include Bandawala, Janaka Supala, Gatutkaca Dadungawuk, Lawung Alit, Arjuna Kerata Rupa, Topeng Nadpada Krama, Situbanda, Klana Jayengsari, and Mandra Asmara dances (Wahyu Santosa Prabowo 2007). KGPAA Mangkunegara X also continued the development carried out by his father. Dance development is carried out by revitalizing various dance genres. One thing that is being done is revitalizing langendriyan. Langendriyan is a form of performance typical of Mangkunegaran, which combines elements of drama, music, and dance; the dialogue delivered by dancers takes the form of songs. This is different from langendriyan, which developed outside Mangkunegaran Palace. Langendriyan is based on the story of Damarwulan; this dance form is often called Javanese Opera. All the dancers, both female and male characters, are played by women. Currently, a revitalization process begins with exploring the dance form and values attached to langendriyan. The life of Mangkunegaran-style dance is determined by the community supporting it. The growing phenomenon shows that the Mangkunegaran-style dance continues to exist amidst globalization. The role of authority holders and artist figures who preserve Mangkunegaran-style dance is vital in carrying out cadre formation or regeneration of dancers so that Mangkunegaran-style dance remains alive and developing in the present. Mangkunegaran-style dance, which has high aesthetic values and artistic taste, is full of noble values that express various human characters and can become a proven medium for character education (Widyastutieningrum 2018c).

In 1981, the revitalization of langendriyan was also carried out by dance teachers initiated by R. A. Praptini Partaningrat and the Mangkunegaran Women's Association (HWMN). The revitalization process involved Mangkunegaran's relatives as dancers. The story or play that was based on that time was Damarwulan Winisuda. This langendriyan performance involves approximately 80 dancers and is presented for approximately 2 hours. The results of the revitalization were presented at the Halal Bihalal event for the Mangkunegaran extended family at Pendhapa Mangkunegaran on August 9, 1981 (Widyastutieningrum 2006). The results of the revitalization of langendriyan were also presented at the *Halal Bihalal Kerabat Suryo Sumirat* event at Manggala Wana Bhakti in Jakarta on December 8, 1983 (Widyastutieningrum 2006)(Widyastutieningrum 2006). Since 1987, a dance excavation process has been carried out. This dance exploration also involved R.M. Rono Suropto (Mangkunegaran dance teacher and artist), Umiyati Hartono (dancer and singer), R.A. Praptini Partaningrat (art observer in Mangkunegaran), and Wahyu Santoso Prabowo (dance artist from ASKI Surakarta). The revitalization process begins with reconstruction or dance excavation by dance teachers and dancers under Langenpradja. The Gambyong Pareanom dance was revitalized in 1987, which began with an excavation process by Suyati Tarwo Sumosutargio (dance master in Mangkunegaran), Umiyati Hartono, and Sri Rochana Widyastutieningrum. The dance excavation process is carried out by tracking written data in the library. The basis for the reconstruction is dance manuscripts stored in the Mangkunegaran Library, which relies on the memories of dance teachers and dancers involved during the KGPAA Mangkunegara VII period. During the research, manuscripts were found written in Javanese and Javanese letters. To understand the manuscript, transliteration was carried out from Javanese writing to Latin to make it easier to understand the manuscript's contents about the Gambyong Pareanom dance (Widyastutieningrum, n.d.). Reading the manuscript, no detailed information regarding the technique and execution of the movements was found, so to dance the dance requires interpretation from the dancer. Through the dancers' reading and interpretation, the Gambyong Pareanom dance can be captured, presented by four dancers with a rhombus floor pattern. Information about dance pieces or musical elements is more

straightforward to grasp than the composition of the dance and the sense of expression of the physical movements made by the dancer. Therefore, dance teachers and dancers must be creative in creating a revitalized dance. The results of this revitalization in its development gave birth to the Gambyong Sumyar dance, Gambyong Campursari dance, Gambyong Langen Kusuma dance, and Gambyong Retna Kusuma dance.

The process of reconstruction and revitalization was also carried out on the Bedhaya Bedhah Madiun dance, which was performed on an art mission to Europe and Japan in 1989. Apart from that, work on revitalization was also carried out on Langendriyan. Langendriyan was also the material performed at the 1989 arts mission. The success of the Mangkunegaran Palace mission increased the number of foreign tourists who attended Mangkunegaran Palace. So, tourism development in Mangkunegaran was very rapid from 1990 to 2010. Apart from that, new dance works were also created by the masters at Mangkunegaran Palace. In 2005, the Bedhaya Suryo Sumirat dance was also created by Sulistyono Tirta Kusuma, and the Bedhaya Pulung dance by S. Ngiliman (Suharji 2004). In 2022, the Bedhaya Ladrang Mangungkung dance was created by Rusini and presented to KGPAA Mangkunegara X.

3.6. The Meaning of Mangkunegaran-style dance

The wireng dance form is characterized by a warrior theme. This dance was created based on the story of Mahabharata and Wong Agung Menak. Wireng dances that are based on the Mahabharata story or Wayang Purwo include: Gatutkaca Dadungawuk, Mandira Asmara, Mandira Rini, Mandira Kusuma, Srikanthi Larasati, Gatutkaca Antasena, Werkudara Baladewa, and Wirapratama (Widyastutieningrum 2018b). Meanwhile, the wireng dance originates from the Menak story, for example: the Adaninggar Classwara dance. The wireng dance is created in various forms, danced by two or four dancers, with different dance characters, alus characters with dashing characters, princess characters with alus characters, or princess characters with dashing characters. In the wireng dance in Mangkunegaran, it is not always danced by two dancers, the dance clothes worn are appropriate to the character being played, there is a war part that does not end with one character losing the war. The critical part of this war is not the physical war but the war on oneself. The value of heroism or struggle is more prominent in this dance. The meaning contained in the wireng dance is a chivalrous attitude everyone must have. A knight must have the courage to defend the truth, be honest, be independent, dare to face challenges, be tough and steadfast, control himself well, suppress passion and anger, and always prioritize goodness. Each dance has different values and meanings, but the emphasis is on truth, honesty, and loyalty. These values are essential to forming a strong and noble character.

The Bedhaya Anglir Mendhung dance, the Bedhaya Diradameta dance, and the Bedhaya Senapaten Suko Pratomo dance have essential cultural and historical value for the community, especially the Mangkunegaran relatives. The meaning contained in the dance reveals the history of the struggle of the founder of Mangkunegaran. The revitalization of the Mangkunegaran style dance is significant so that cultural and historical values remain alive and are passed on to the younger generation. Apart from that, the Bedhaya Diradameta dance and the Bedhaya Senapaten Suko Pratomo dance have a uniqueness that other palaces don't have, namely that male dancers present these dances (Daryono 2019). Mangkunegaran-style dance is still well preserved in the Mangkunegaran Palace environment. It even began to develop and exist widely in society. Since 1987, the Mangkunegaran-style dance has already started to be studied widely by the public, mainly studied by Vocational High School (SMK) or SMK Surakarta students and students of the Indonesian Arts Institute (ISI) Surakarta, and students of other universities. International students from various countries also study mangkunegaran-style dance. Dance training at Mangkunegaran Palace is carried out regularly. By opening the opportunity for the wider community to learn dancing at Mangkunegaran Palace, the Mangkunegaran-style dance is becoming increasingly known to the broader community.

4. Conclusion

The revitalization of Mangkunegaran-style dance resulted in the dance genre that developed in Mangkunegaran becoming more affluent, more diverse in form, and more aesthetic. The form that is characteristic of Mangkunegaran-style dance is still maintained. Likewise, we continue to prioritize Mangkunegaran cultural values. The dance theme emphasizes the values of soldiering, heroism, and struggle. The revitalization was carried out to preserve and develop the Mangkunegaran-style dance so that it continues to exist today. At the same time, it preserves the noble values inherent in Mangkunegaran culture. Preservation is also carried out by keeping the Mangkunegaran-style dance alive through the appreciation of the performers. Apart from that, Mangkunegaran-style dance is widely developed in society. Hence, the values contained in Mangkunegaran-style dance have a role or contribution to the formation of character and noble manners. The revitalization of the Mangkunegaran-style of dance can position the Mangkunegaran-style of dance as crucial for the community that supports it. The revitalization of the Mangkunegaran-style has become a living and sustainable cultural movement that can survive and adapt to today's social dynamics. Revitalization means that Mangkunegaran-style dance is maintained, and its meaningful cultural heritage can be maintained. Strengthening the Mangkunegaran-style dance, which prioritizes local traditional values and noble values, can strengthen cultural resilience.

In general, revitalization brings life to Mangkunegaran-style dance, because it has experienced a setback. The revitalization process includes cultivating or improving aspects of the physical form, function and meaning of Mangkunegaran-style dance. In this case, the artists creatively interpret, adapt, and innovate Mangkunegaran-style dance according to current needs. The results of the revitalization have recorded the technique, form, aesthetic values, philosophical values, and socio-historical context inherent in each Mangkunegaran-style dance so that they can be passed on to the next generation. Apart from that, it becomes the identity of Mangkunegaran by maintaining specific cultural values that are different from other cultural values. The revitalization of Mangkunegaran-style dance forms contributes to the development of traditional dance outside Mangkunegaran, enriching the variety, types, and forms of dance developed in Java. Revitalization is important as: (1) an effort to preserve the Mangkunegaran-style dance performance form, characterized by caring for and ensuring that the Mangkunegaran style dance performance form continues to survive and develop today; (2) Increasing public awareness to preserve the Mangkunegaran-style dance; (3) Improving the quality of Mangkunegaran-style dance performances, developing potential and preserving cultural heritage.

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