



## HYBRIDITY OF BEKSAN FLORET PURA PAKUALAMAN YOGYAKARTA: POSTCOLONIAL STUDY

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### Abstract:

During the British colonial era, there was an important momentum in the city of Yogyakarta. The important moment was the birth of a kingdom called Pura Pakualaman or Pakualaman Palace where Prince Notokusumo was known as Sri Paku Alam I. He could not be separated from the political contract between the British government and Sri Sultan Hamengku Buwono II. During the reign of Sri Paduka Paku Alam IV, he was very close to the Dutch government so that most of the art of dance at that time was influenced by Dutch culture. The artworks of Sri Paku Alam IV include *Srimpi Nadheg Putri*, *Beksan Floret*, *Beksan Sabel*, *Beksan Inum* and *Beksan Penthul Tembem*. The object of this research was *Beksan Floret*. Meanwhile the method used in this study was a qualitative method with a post-colonial approach. In this study, a theory from Homi K Bhabha which explains hybridity was used. Post-colonial representations have several characteristics, including power relations, identity, ambivalence, and mimicry. Based on the results of post-colonial representation, it can be further elaborated as follows: (1). *Beksan Floret* reflects a split identity, (2) There is a power relation, which is legitimate, emancipatory, hierarchical and dominative, (3) Mimikri *Beksan Floret* itself gives birth to ideas about dynamic, creative and independent especially in costume and choreography, (4). The ambivalence of *Beksan Floret* is reflected in the reconstruction process. From *Beksan Floret*'s postcolonial representation, hybridity emerged, namely in the form of choreography, costumes and ideas.

**Keywords:** Pura Pakualaman, Beksan Floret, hybridity, post-colonial

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## 1. Introduction

Pura Pakualaman is one of the palace complexes in Yogyakarta, which is approximately 2.5 kilometers from the Yogyakarta Sultanate Palace. Geographically, Pura Pakualaman is located on Sultan Agung Street, Pakualaman District, Yogyakarta city. Pura Pakualaman was established after the political contract between Pangeran Natakusuma and the British government in Indonesia (Poerwakoesoema, 1985: 78). The political contract contains regarding; firstly, Britain will provide direct protection to KGPA I and their families; secondly, the United Kingdom will strive for Hamengku Buwono III to give 4000 counts of land to KGPA I; third, Britain will provide an army of 100 people complete with their weapons. The development of the western capitalistic economic system has a big influence on Pura Pakualaman. Not only that, other factors such as population growth, social structure, renewal of the administrative system and the bureaucracy of the Dutch colonial government also helped bring people to experience cultural transformation (Kartodirdjo, 1987: 67).

On its journey, Pura Pakualaman has traditionally built cultural civilizations in the fields of literature, arts and traditional ceremonies. One of them was during the reign of KGPA IV. During the reign of KGPA IV which lasted for 14 years (1864-1878), many works of art were influenced by Dutch culture. This happened because of the closeness between KGPA IV and the Dutch government (Poerwakoesoema, 1985: 114).

The development of education sector had an effect on increasing the thinking of the *abdi dalem* (servants) in Pura Pakualaman to develop the arts in Pura Pakualaman. One of these developments occurred in dance art. The work of dance is then presented to KGPA IV. Examples of artworks presented include *Srimpi Nadheg Putri*, *Beksan Floret*, *Beksan Sabel*, *Beksan Inum*, and *Beksan Penthul-Tembem* (Suryodilogo, 2011: 136).

The form of presentation of *Beksan Floret* is very unique because its motion structure is a mixture of Fencing sport with the classical dance of Pura Pakualaman. Another uniqueness is when viewed in terms of costumes, derived from a mixture of styles of Pakualaman classical dance dressings with Dutch Officers with the property used is Floret (Weapons used in fencing). Meanwhile, the accompaniment of the *Beksan Floret* dance is to use the Javanese gamelan accompaniment (Suryodilogo, 2011: 140). *Beksan Floret* could not be separated from the situation at that time where the influence of Dutch colonial practices on Pakualaman was very much. Post-colonial studies are needed for strategies to read postcolonial aspects. This aspect is represented in post-colonial characteristics. The post-colonial characteristics include relations of power, identity, mimicry, and ambivalence. In this study, a concept from Bhabha can be applied. The concept explains the relationship between invaders and colonized. The Bhabha concept itself is a concept of liminality that is used to describe an "*intermediate space*" where cultural change can take place. All of these cultural expressions and systems are built in a space called the "*third space space*". Furthermore, from this space, it produces with what is called Hybridity.

In this study, a description of the history of the development of the emergence of *Beksan Floret* and the form of presentation of the *Beksan Floret Pura Pakualaman* refer to the reign of KGPAA X as a postcolonial representation that forms a hybridity. This research on the hybridity of *Beksan Floret Pura Pakualaman* is very important because the amount of *Beksan Floret* Literacy is not many. Therefore, with this research, it is hoped that it can help the readers to find out about how the history of *Beksan Floret Pakualaman* so that it can be implicated in themselves and their life. The *Beksan Floret* Presentation itself basically can add insight for artists and students, as well as the general public, especially for those who want to learn *Beksan Floret*. *Beksan Floret* can be used as one of the material teaching materials in art colleges and dance studios.

## 2. Method

The object of this research is *Beksan Floret*. The method used in this study is a qualitative method with a post-colonial approach. Postcolonial representations have several characteristics, including power relations, identity, ambivalence, and mimicry. Some of the topics developed by the post-colonial are the issue of race, ethnicity, and cultural identity. This study uses a theory from Homi K Bhabha which explains hybridity. In the hybridity of Homi K Bhabha, there is a process of mimicry and liminality. The process of mimicry occurs in the third space (liminality) as an empty space in which there is an identity struggle which then produces a reciprocal relationship. After the hybridity process, the formation of a new identity will appear without losing the original identity. In carrying out this study, researchers analyzed the results of direct interviews with research subjects. The data collection technique in this study was to use participant observation and in-depth interviews using recorders and small notes. The informants in this study consisted of one key informant, four main informants, and three additional informants

## 3. Discussion

Pura Pakualaman was established during British colonial rule, precisely in 1813. Pura Pakualaman was founded by the British with the aim of balancing the relationship between the British colonial and Yogyakarta Sultanate. Prince Natakusuma was appointed by the British as Sri Paku Alam I and inherited the traditions of the Sultanate of Yogyakarta. During the period of Sri Paku Alam I to Sri Paku Alam VI, the art style still followed the style of the Sultanate of Yogyakarta. This changed at the time of Sri Paku Alam VII where Surakarta Sunanate style of art began to enter the Pura Pakualaman so that during the period of Sri Paku Alam VIII to Sri Paku Alam X, Pakualaman art identity itself began to be formed. During the period of Sri Paku Alam IV, relations with the Dutch colonial community were increasingly tight. The increasingly close relationship was marked by the addition of the Pura Pakualaman (army) where the Dutch also increased the education sector there by sending Pura Pakualaman servants. This

closeness also affects the dance sector. Dance as a result of the closeness of the relationship include *Beksan Floret* (military), *Beksan Inum* (lifestyle), and *Schemer* (dance).

1. The form of presentation of *Beksan Floret* in Pura Pakualaman, Yogyakarta during the reign of KGPAA X.

*Beksan Floret* Pura Pakualaman is a dance inspired by KNIL soldiers who are playing Fencing. Based on the research results, it is known that the form of presentation of *Beksan Floret* Pura Pakualaman is as follows:

- a. Movement in the Dance

*Sembahan Sila, Sembahan Jengkeng, Sabetan Floret, Lumaksana – ombak banyu, Beksan satu tangkep I, Beksan Tanjak Floret, Beksan tanjak Floret trap sumping, Beksan tanjak kambing, Beksan tanjak bapang, Sabetan Floret, Beksan Satu Tangkep II, Tinting mundur nyabet, Beksan satu tangkep Sabetan Floret, Tinting – moving forward tanjak Floret, Sabetan Floret, Perangan gawang tengah, Perangan gawang kiri, Perangan gawang kanan, Perangan gawang tengah, Jengkeng.*

- b. The Music / Accompaniment

The music or accompaniment used is *Ladran diradameta*. The sequence of accompaniment namely *Lagon wetah Slendro, Gangsaran, Ladrang diradameta, Gangsaran, Lagon jugag, and Slendro sanga*.

- c. Costumes

Modified *Udheng, Modified beskap, gloves, belt/stagen, epek timang, jarik, boro, celana panji, keris, sebih, buntal, socks, and shoes*.

- d. Property

The property used in the performance dance of *Beksan Floret* Pura Pakualaman is Floret.

- e. Stage Performance

*Beksan Floret* Pura Pakualaman is performed in the Sewatama Pura Pakualaman Hall.

2. The form of hybridity in the visualization of *Beksan Floret* Pura Pakualaman in the post-colonial studies.

Based on post-colonial representation, the results can be described as follows: (1). *Beksan Floret* reflects a split identity, (2). there are power relations that are legitimated, emancipatory, hierarchical and dominative, (3) Mimikri *Beksan Floret* itself gives birth to ideas about dynamic, creative and independent, especially in costumes and choreography, (4). The ambivalence of *Beksan Floret* is reflected in the reconstruction process. From *Beksan Floret's* postcolonial representation, hybridity emerged, namely in the form of choreography, costumes and ideas. This hybridity is real and absolute because until now *Beksan Floret* has not returned to its cultural elements.

These results indicate that *Beksan Floret* is a form of classical Pura Pakualaman Yogyakarta dance which contains noble values and is an intangible cultural heritage. Thus, *Beksan Floret* can be used as one of the teaching materials in art colleges and dance studios as an effort to realize 3 pillars of education, namely family, community and school. The *Beksan Floret Pakualaman Hybridity* Research can be used as a provision for

teachers to teach a history of intangible heritage, especially *Beksan Floret*. Through this teaching is expected to help to filter the cultural identities of other families so that it will bring up a culture of one's own family. In addition, this research is expected to be able to increase literacy references and teachings about an in-depth society's cultural identity with one another, plant love for one's own cultural identity, and increase literacy in schools about *Beksan Floret Pura Pakualaman*.

#### 4. Conclusion

Based on the results of the post-colonial representation, several points can be elaborated as follows: (1). *Beksan Floret* reflects a split identity, (2). There are power relations that are legitimate, emancipatory, hierarchical and dominative, (3) Mimikri *Beksan Floret* itself gives birth to ideas about dynamic, creative and independent, especially in costumes and choreography, (4). The ambivalence of *Beksan Floret* is reflected in the reconstruction process. From *Beksan Floret's* postcolonial representation, hybridity emerged, namely in the form of choreography, costumes and ideas. This hybridity is real and absolute because until now *Beksan Floret* has not returned to its cultural elements.

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