The Srimpi Renggowati: A Study of Sustainable Cultural Tourism in The Art of Classical Javanese Dance in Yogyakarta

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Abstract---Started with our curiosity, how the classical Javanese dance like the Srimpi dance still popular for young dancer in Yogyakarta among of competition popular dance from Japanese, Korean and others foreign culture for young and teenagers. The Srimpi dance turned out still had a place for its existence. How it could be like that? Is there any social strategy applied from all stakeholders of classical Javanese dancer, so made the Srimpi dance sustainable as one of the famous attraction for cultural tourism's Keraton Ngayogyakarta Hadiningrat.

The research on this Srimpi dance has an objective to find how a Yogyakarta's people still transmitted this kind of classical Javanese dance from generation to generation. We accidentally found one type of the Srimpi dance showed with five dancers. That is the Srimpi Renggowati. Our curious raised up and looked for why that Srimpi Renggowati was different than the others.

We used qualitative research methods with participatory one of us day by day interacted with several stakeholders in classical Javanese and one of us being as a dancing student of that course in Yogyakarta in 2015. Swagayugama, Krida Beksa Wirama and Siswa Among Beksa Foundation were observed and we made several interviewed with the key persons in that dance course. We got the comprehensive answers why this classical dance still sustains and what was the meaning of The Fifth Srimpi Renggowati Dancer.

Seven indicators are used to looking for that The Srimpi dance has been a sustainable attraction for Yogyakarta tourism. Even we must collect data from several sources, but proved comprehensively that The Srimpi Renggowati is one of in grade methods our cultural attraction to keep existing in modern society. Regeneration, Education, Adaptation, Economy, Proud, Existence and Emotional bond found in our research. These were convincing us to our cultural tourism have typical quality value as they called "Adi Luhung". There for, we should aware of the threat if in the next future with one of the seven indicators cannot be found anymore.

Our conclusion is the seven indicators from the concept of sustainable can be used if our cultural tourism in Indonesia wants to survive. Especially

indicator of an economy that nowadays has been ignored cause of competition in cultural business so made our original cultural attractions have not placed on young people. We must build social-tourism strategy, how our cultural commodity be appreciated with valuable price for support the stakes holder living in prosperity.

Key Words-- Cultural Tourism; Classical Javanese Dance; The Srimpi Dance.

I. INTRODUCTION

The classic Javanese dance still exists in the rapid pressure of foreign cultural dance that has influenced young people in Indonesia. On the other side when we saw Yogyakarta's society still living in with ability being a traditional dancer and they keep survive with it. Our decisions before the research did were: (1) We chose a classic Javanese dance because this dance is sacred dance that rarely showed in inner circle royal place of Ngayogyakarta Hadiningrat (2) Between Bedaya and Srimpi dance, we chose Srimpi because of its philosophy. Yogyakarta has provided all the aspects of sustainable the attractions of cultural tourism until this day. One of them is Srimpi dance.

Srimpi dance philosophy showed us never ending war between good versus bad, right versus wrong, goodness versus evil. Srimpi coming from word *impi*. It has the meaning dream. You will bring into the sphere of dream when you watch Srimpi dance. Another meaning of it is four, four with Javanese philosophy is four elements in the universe. The four elements are *Gama* (fire), *Angin* (air), *Toya* (water), and *Bumi* (soil) (Rahmawati, 2015, p. 4). So that, Srimpi usually showed with four dancers.

There are several types with different tales of the art of Srimpi dance. Srimpi Pandelori, Srimpi Sangopati, Srimpi Anglirmendung, Srimpi Ludira Madu, Srimpi Pistol, Srimpi Renggowati, Srimpi Pramugari, Srimpi Cina, Srimpi Merak Kasampir

(Rahmawati, 2015, p. 17) (Dewan Kesenian Propinsi DIY, 1981). Every type of Srimpi uses a different property to show the tales with distinctive utilities.

This dance has been created by the king of kingdom Sri Sultan Hamengkubowono V (5th) and this dance may show outside from The Royal Palace since the king of kingdom Sri Sultan Hamengkubowono VII (7th) built *Krida Beksa Wirama* with his sons Prince Tedjokusumo and Prince Suryodiningrat. Since then Srimpi dance can be learnt by people outside of the royal palace in Yogyakarta as a condition of being an official dancer for The Royal Palace. This is one reason from our literature studied finally chose Srimpi dance as our unit of analysis.

The concept we brought in this research are regeneration (Blair, Kevin D: 2002), education (Endraswara, 2006), adaptation (Parsons, 1975), economic (Backer, Gary.S, 2007), proud (Maslow, 1986), existence (Save, M.D, 1990) and emotional bond (Lange, Carl, in David Huron 2006 (Huron, 2006)). We called this as the seven indicators.

II. METHOD

Qualitative approach we used under consideration that all the aspects we seek is unique and distinctive. We talk about something hidden deeply happened in Yogyakarta society. They could keep a survival attraction with the sustainable value distribute through the art of classical Javanese dance. One of us directly involved as a dancer in one of the classical Javanese dance course. The methods known as a participatory qualitative method. Reni Rahmawati one of a few young person who has still passion in the art of classical Javanese dance. She took me to escort her as long as she manage to be the Srimpi dancer. *Swayugama* in Gajah Mada Univeristy, *Sanggar Krida Beksa Wirama* and *Siswa Among Beksa* Foundation are places where Reni took me to help her looking for the answer about why Srimpi could still exist.

This research took time about 1 month and we finished in next three months. We analyzed all interviewed data came from several informant with the criteria as a key person who has admitted experiences in Srimpi dance. We found five informants with that criteria after all. The profile of them are :

Table 1 Profile of Informant

Name	Profile
1.Dra.Veronica Retnoningsih	Lecture of Javanese Classical Dance in Swayugama
2.Muhammad Nur Faiz Mahfudz	Head of Department Swayugama
3.Angela Retno Nooryastuti	Coach of Classical Javanese Dance in Sanggar Krida Beksa Wirama

4.Noor Dwi Artyandari	Coach of Classical Javanese dance for the royal palace Keraton Ngayogyakarta Hadiningrat in <i>Siswa Among Beksa</i> Foundation
5.R. Ayu Siti Kisbandi	Senior dancer for the royal palace Keraton Ngayogyakarta Hadiningrat

The framework we brought in this research we named it as seven indicators. Started with our grand theory we used that the value of Javanese culture will transmitted from one generation to another generation (Koentjaraningrat, 1984). Srimpi dance is still exist until this day because of this assumption. The supporting concepts in further we realized culture inherent with the people. Whatever are they transmit from generation into next generation. After all, we derived the grand theory into several indicators.

The framework looked like at the figure below:

Figure 1 Theoretical Framework

III. FINDINGS AND DISCUSSION

Srimpi usually perform by four women dancer. When I saw Srimpi dance for the very first time except Reni because she is originally a dancer, I got a little bored. It duration originally about 30 minutes until 1 hour. Many repetitions pattern of move in Srimpi dance. My first informant Mrs Veronica Retnoningsih and then we call her as her Javanese nick name as *mbak Ning*, she has given us technically information about Srimpi dance. We accidentally found from her one of distinctive Srimpi dance perform with five dancers.

Mbak Ning said only one of Srimpi dance performed by five dancers. It calls Srimpi Renggowati. The set property stage when Srimpi Renggowati showed was four vases of flowers in four directions. In the middle there is a tree with replica of The White Grouse. The 5th dancer is very special. She must a young girl with age between 7-13 years old and doesn't has menstruation period yet. *Mbak Ning* also explained it is not easy to prepare this type of Srimpi dance. In one case after she trained one young girl to be the 5th dancer of Srimpi Renggowati suddenly she got for very first time menstruation period. The show obviously

Table 2 The Seven Indicator Found

Informant	1	2	3	4	5
Indicators					
Regeneration		✓	✓		✓
Education	✓		✓	✓	
Adaptation			✓		
Economic	✓		✓	✓	
Proud			✓	✓	
Existence			✓	✓	
Emotional Bond			✓		

Regarding the table above the seven indicators for existence of Srimpi has been found. Even not all of informant stated all indicators but we can suggest our found is the aspects whatever make the Srimpi dance still exist.

The cultural attraction when become an attraction for tourism should be adaptive with commodification. The adaptation of Srimpi dance is duration of Srimpi when it performed. Originally Srimpi perform in 30 minutes until 1 hour for special ceremony in the royal palace of Keraton Ngayogyakarta Hadiningrat and now can be performed in 15 minutes.

The problem decent living by being a traditional Javanese classic dancer lied of our support to that attraction. The attraction doesn't need a value, but as also continue appreciation to ensure this type of cultural attraction impact to economic side. It is really sympathy that we heard from R. Ayu Siti Kisbandi as we call Ibu Siti, she struggles to keep survive for decent living with selling Batik. Batik is the most attractive commodity for shop tourism in Yogyakarta as an apparel, clothes, or yard goods. An ironic condition that the dancer couldn't able living from their ability of dancing.

However the Srimpi dancer still have proud, emotional bond for theirs existence as a classic Javanese dancer. They proud with even from their own nation started leave the traditional dance but several people from Japanese learnt Srimpi as well as they did. It grew a confidence that the classic Javanese dance like Srimpi become a famous attraction if they guard it as our heritage. They aware and never let Srimpi or the others traditional Javanese dance claimed by another nations as their heritage.

The seven indicators give us the comprehensive hypothesis that whenever one of cultural attraction for tourism can be existed if we support through that seven indicators. Yogyakarta's basic education system has been applied the classical Javanese dance as local curriculum. This is indicate that

regeneration through education channel both formal and informal still running .

Finally we got the answer that the existence of classical Javanese dance built and guard by theirs society with special social strategy even they are realize or not, as long as the Srimpi Renggowati continue prepare and perform so the Srimpi dancer never extinct.

IV. CONCLUSION AND SUGGESTION

The conclusion from this research are :

- 1) The classical Javanese dance like Srimpi has their own sustainable concept built by the creator of Srimpi Sultan Hamengkubowono V (5th) who had vision to ensure each generation provide a dancer for the royal palace.
- 2) The sustainable concept deeply lied in scene of tales in Srimpi dance. Even we realize or not automatically the existence of 5th dancer in Srimpi Renggowati has ensure Srimpi dancer provided in next future.
- 3) It should be we support our artist in every cultural attraction for decent living with their special ability. We must admit that they are our hero in cultural tourism.

We suggest the tales , the legends, the story of Indonesian cultural attraction being set for tourism interest so that people will learnt about our valuables philosophy to make it better life when they come back to their origin countries. In the other hand they could find another perspective of live and we can learn and appreciate each other as one world.

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