

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Until recently, in Indonesia the study about costume or clothing as a socially related phenomenon has got less attention from sociological, anthropological or historical point of view (Endah, 2006). This is due to the lack of information about traditional costumes in Indonesia. Indonesia is a country which owns various kinds of costumes as Indonesia has a lot of cultures. Every region in Indonesia, from Sabang to Merauke has their own culture, including traditional costumes, which is different from other region's. Brumann (1999) says that culture is human's traditions which is transferred from one generation to the other generation through learning. In addition, Harris (1975) states that, culture is learned by people from patterned, repetitive ways of thinking, feeling, and acting of a particular society. As culture is part of society, so the knowledge and the behavior learned in the framework of culture are shared by group of people (Bailey & Peoples, 1998).

Surjomihardjo (2000) says that Yogyakarta is one of the regions which is considered to possess diverse traditional costumes inherited from the past generations. Historically, the city of Yogyakarta is called *Ngayogyakarta Hadiningrat*. It was established in 1756 by *Sultan*

Hamengkubuwono I (Prince *Mangkubumi*). The city was built after the signing of *Palihan Nagari* or *Pembagian Dua Kerajaan* / The Division of Two Kingdoms (Surakarta-Yogyakarta) in 1755 as a result of *Giyanti* Treaty agreed by *Sunan Paku Buwono III* and *Sultan Mangkubumi*. Cultural diversity of Yogyakarta as a legacy from the ancestors are priceless. Apart from traditional costumes, other cultural diversities in Yogyakarta are ceremonies, art, dance, and traditional weapons. Those products of cultures contain moral values which are applicable in real life and learned by the next generation. The style of art and custom in *Keraton Ngayogyakarta Hadiningrat* are typically different from those of *Keraton Surakarta* and other *keratons*.

As one of the centres of Javanese culture, *Keraton Ngayogyakarta Hadiningrat* becomes a role model in traditions. The influence of *Keraton Ngayogyakarta*'s style of art and custom can still be seen in the society such as language (*bahasa bagongan*), the art of clothing (*Ngayogyakarta blangkon*), *serimpi* dance, music (*gamelan*), and shadow puppetry (*pedalangan* or *pewayangan*) (*Ngayogyakarta* shadow puppet has *Bagong*, a clown-servant (*punakawan*) (Suryo, 2004, p. 14).

In this study, the writer analyzed the traditional costume in *Keraton Ngayogyakarta Hadiningrat*. The writer chose this topic because she realizes that *Keraton Ngayogyakarta Hadiningrat* is a mecca for studying traditional costumes of Javanese people. The writer sees that people wear different kind of traditional costumes inside *Keraton*.

Soeratno (2002) states that, costumes as nobility attribute can be distinguished into two groups. One for daily uses (informal event), the other one is costumes for formal event. Formal traditional costumes also can be distinguished into two, there are for *upacara alit* (family-based ritual) and *upacara ageng* (official royal ceremony). *Upacara alit* is part of the *upacara ageng*. The preparation in *upacara alit* is less complicated than *upacara ageng*. In *upacara alit* the people who involved are the *keraton* family and sultan's relatives. This ceremony is more an intern ceremony for the family. For example, *tetesan* (circumcision ceremony for girls), *tarapan* (menstrual initiation ceremony), and *tingalan dalem pedinten* (the anniversary of the birth of the King). *Upacara ageng* is a grand ritual ceremony involving all aspects and the family of *keraton*. In *upacara ageng*, there are a lot of people who involved and some things (*sajen*, instruments, and the place) that must be prepared and implemented before they held the ceremony. For example, *supitan* (circumcision ceremony for boys), royal *keraton* wedding, *garebeg*, *tingalan dalem tahunan* (king's day), *jumenengan dalem* (coronation day), *Agustusan* (Independence of Indonesia ceremony), and *sedan* (king's funeral) (Widyastuti, 2016).

In the thesis the writer analyzed the traditional costumes worn by the royal family, in their daily activities and during *upacara alit* and *upacara ageng*. Since Yogyakarta royal traditional costumes consist of many variations, to limit the discussion, the writer focus on children

traditional costumes, *sabukwala* (for girls and boys) and *kencongan* (for boys) worn in their daily activities and during the ceremonies; *pinjung* (for teenage girls) and *kencongan* and *supitan* (for teenage boys) worn in their daily activities and during the ceremonies. As costumes is one example of the material folklore, in this study the writer will use folklore as a theory.

1.2 Field of the Study

The field of this study is folklore, especially material folklore (costumes or clothing).

1.3 Scope of the Study

This study concentrates on analyzing the traditional costumes that the royal family wears in *Keraton Ngayogyakarta Hadiningrat*. The writer only focuses on the children and the teenager traditional costumes.

1.4 Problem Formulation

In order to analyze the topic logically and clearly, the study will answer the following questions:

1. What are the characteristics and the type of batik of the children traditional costumes in their daily activities and ceremonies?
2. What are the characteristics and the type of batik of the teenager traditional costumes in their daily activities and ceremonies?

1.5 Objectives of the Study

The objectives of the study are:

1. To describe the characteristics and the the type of batik of children traditional costumes in their daily activities and ceremonies in *Keraton Ngayogyakarta Hadiningrat*.
2. To describe the characteristics and the type of batik of teenager traditional costumes in their daily activities and ceremonies in *Keraton Ngayogyakarta Hadiningrat*.

1.6 Significance of the Study

The writer hopes that this research will be useful for the readers, especially for people who are interested in folklore, history or culture. The writer expects this research can help the readers know more about the traditional costumes in *Keraton Ngayogyakarta Hadiningrat*. The writer also hopes that people will be interested in the cultures of Indonesia and be proud about it.

1.7 Definition of Terms

1. Folklore

Folklore is informally learned, unofficial knowledge about the world, ourselves, our communities, our beliefs, our cultures and our traditions, that is expressed creatively through words, music, customs, actions, behaviors and materials. It is also the interactive, dynamic process of creating, communicating, and performing as we share that knowledge with other people (Sims & Stephens, 2005, p. 28).

2. Material folklore

Material folklore takes a number of different forms, some of it “permanent”, such as architectural structures or functional tools, and some of it ephemeral, such as food, body painting or paper ornaments. Permanent or not, material culture has in common that it is tangible - can be touched, seen, eaten or lived in (Sims & Stephens, 2005, p. 13).

3. Costume

The word “costume” is derived from the Sanskrit word which is *bhusana*, then turned into an Old Javanese word ‘*bhusana*’, which means jewelry. (Wojowasita, 1978, p. 194).

4. Fashion

“Fashion” is a popular trend particularly in styles of dress and in ways of behaviour (Witcher, 2010).

5. Keraton Ngayogyakarta Hadiningrat

Keraton Yogyakarta or in Javanese called *Keraton Kasultanan Ngayogyakarta* is an official residence for sultan who ruled in Yogyakarta Sultanate (*Kesultanan Yogyakarta*) (Wirawan, 2010)

6. Royal Family

Royal family is the social group (the king, queen, and all the members of their family) in the society who have the highest rights in the economic, social, and politic based on the inheritance law (*hukum waris*) (*kamus besar bahasa Indonesia online*