

## CHAPTER IV

### DATA ANALYSIS AND INTERPRETATION

In this chapter, the writer tries to answer the questions in problem formulations. The writer discusses traditional costumes in *Keraton Ngayogyakarta Hadiningrat* according to the age and needs. The first sub chapter is children traditional costumes and the second sub chapter is teenager traditional costumes.

The costumes discussed here are not only daily costumes but also costumes for ceremonies. Ceremonies in Javanese culture are needed to overcome the crisis period in life (Suseno, 1984, p. 88). In Javanese tradition, human journey through the times are considered dangerous and full of crisis. It happens at the transition point from one level to another, such as gestation, birth, circumcision, marriage, and death. In *keraton*, the ceremony begins since the child was still in the womb. *Nggangsali* ceremony is a ceremony on the fifth month of pregnancy and *mitoni* ceremony is held in the seventh month. After the birth, some ceremonies will be held, such as *brokohan*, *dhautan*, *selapanan*, and then continued with *tedhak siti* ceremony at the age of seven months (Widyastuti, 2016). The ceremony costumes which are discussed here will be *tetesan*, *tarapan*, *supitan*, and *garebeg* costumes.

To obtain the data of this study, the writer did not only interview the informants who have knowledge about costumes in *Keraton*

*Ngayogyakarta Hadiningrat* but also use some of scholarly research to help the writer complete the study. The pictures are taken by the writer in *Keraton Ngayogyakarta Hadiningrat* and from the informants' collections.

#### 4.1 Children Traditional Costumes

Children traditional costume in Ngayogyakarta Royal family consists of two different types. The first one is *sabukwala* for both female and male children and the second one is *kencongan* for male children. The information about the types of costume is shared by Mrs X, an *abdi dalem* (a staff) in *Ngayogyakarta Hadiningrat* in an interview. Mrs. X said that the rule to wear certain type of costumes is started even when sultan's sons and daughters are around five years old. The interviewee mentioned two types of *sabukwala* costumes, a traditional costume for girls and boys, and *kencongan*, a traditional costume for boys:

*Ketentuan memakai busana untuk membedakan status sosial di lingkungan keraton itu ya saat masih kecil. Kurang lebih saat anak-anak sultan itu masih balita. Busana sabukwala itu untuk anak perempuan. Dan kencongan untuk anak laki-laki. Tapi sabukwala juga dipakai oleh anak laki-laki. Ya saat mereka masih anak kecil dibawah usia lima tahun.*

[Since the young age, the sultan's son and daughter have known the rules which distinguish them from others through several provisions, such as in the form of their costumes. The provisions of the royals costume begin when the children are under five years

old. Their costumes consist of *sabukwala* traditional costumes for the girls and *kencong* traditional costume for the boys. *Sabukwala* is worn by boys too when they are still under five years old.] (Mrs. X interview, on February 22<sup>nd</sup> 2017)

The description of the costumes can be seen in figure 1 below:

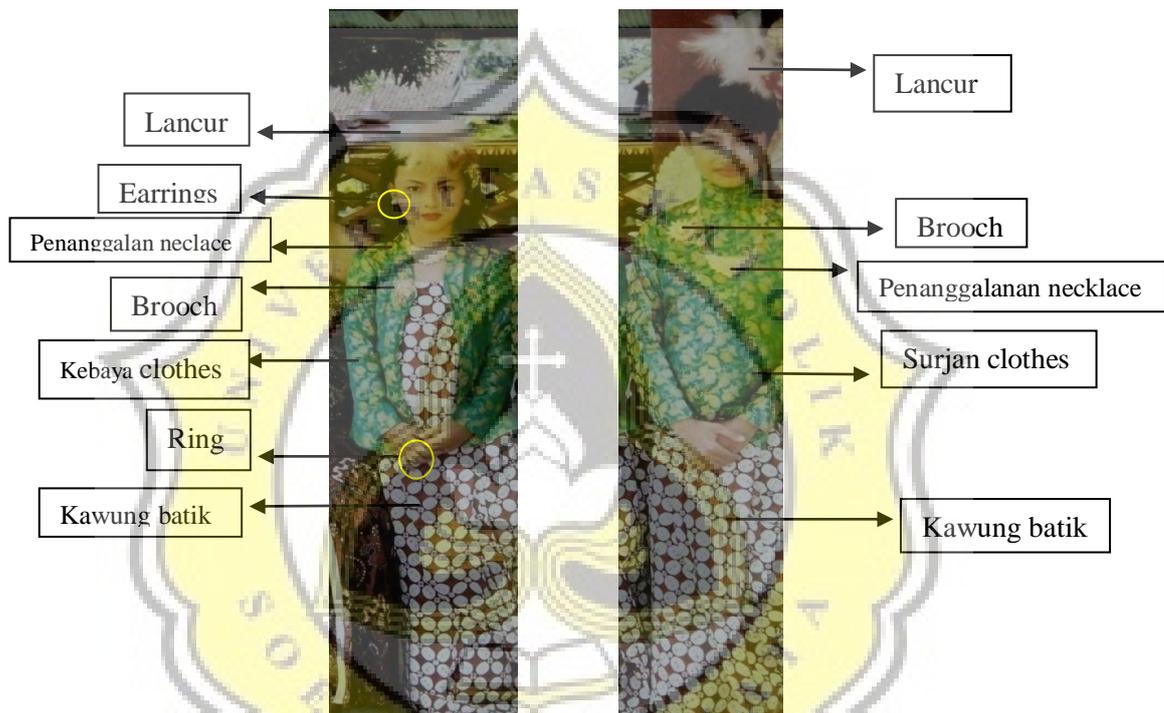


Figure 1 The young prince and princess wearing *sabukwala* costume in *kawung* motif (Taken by Tari at KYH on February 21st 2017)

Based on the description above, the writer divides the discussion into two parts. They are: *sabukwala* traditional costume and *kencong* traditional costume.

#### 4.1.1 *Sabukwala* Traditional Costume

In discussing *sabukwala* costume, the writer includes the design of the costume and the type of batik of the costume.

### A. The Design of the Costume

Based on its usefulness, *sabukwala* traditional costume can be distinguished into three kinds. The first one is *sabukwala nyamping batik* which is worn for the daily use or for *upacara alit* (see figure 2). The second one is *sabukwala nyamping praos* is especially worn for *Tetesan* ceremony which is held at the same time with *Supitan* ceremony (see figure 3). The last is *sabukwala nyamping cindhe* which is worn for *Garebeg* ceremony and *Tetesan* ceremony which is not held simultaneously with *Supitan* ceremony (see figure 3) (Soeratno, 2002, p. 156).



Figure 2 *Sabukwala nyamping batik* costume and *kencongan* costume for *Garebeg* ceremony and *Tetesan* ceremony which is not held simultaneously with *Supitan* ceremony (Theresia Suharti's personal collection)

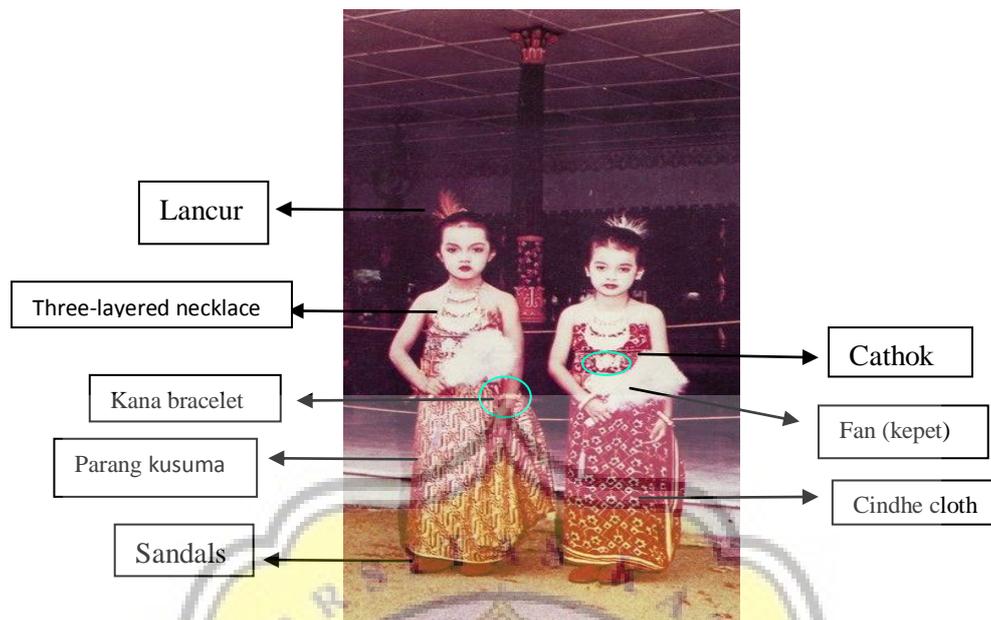


Figure 3 *Sabukwala nyamping cindhe* for *Garebeg* ceremony and *Tetesan* ceremony (right) and *sabukwala nyamping praos* for *Tetesan* ceremony which is held at the same time with *Supitan* ceremony (left) (Theresia Suharti's personal collection)



Figure 4 Sultan's daughter, *B.R.Aj. Sri Kusualadewi* dresses in *nyamping batik* with *kawung picis* motif at her *Tetesan* ceremony (Taken by Tari at KYH on February 21st 2017)

*Sabukwala* traditional costume is worn by children at the age of three until eight or ten years (depends on their body size).

According to Mrs. Y, in the past the children worn *sabukwala* with

only a piece of cloth wrapped around the body. The name came from two words, *sabuk*, belt, and *wolo*, folded cloth. The belt or *sabuk* is represented by the batik cloth wrapped around the child's body, and the rest of the cloth, *wolo* is folded elongately (*dilipat memanjang*) then wrapped around the belly. (Widyastuti, 2016).

*Sabukwala* for female children and that of male children are different in their details as shared by Mrs. Y:

*Sabukwala ada dua jenis, yaitu untuk perempuan dan laki-laki. Perbedaannya terletak pada cara memakai busana sabukwala, untuk anak putri kain dipakai dari dada sampai bawah dan memakai kebaya, sedangkan untuk anak laki-laki kain dipakai dari pinggang sampai bawah dan memakai baju surjan.*

[There are two kinds of *sabukwala*, first is for the girls and the second is for the boys. The differences lie on the way to wear *sabukwala*. For the girls, the batik cloth is wrapped around the body from the chest to the feet and for the top they wear *kebaya*. For the boys, the batik cloth is wrapped from the waist down to the feet and they wear *surjan* cloth for the top. (see figure 1)](Mrs. Y, interview on October 20<sup>th</sup> 2016)

Based on the interviews with Mrs. X and Mrs. Y, both informants said that, *sabukwala* worn for the daily uses and for

*upacara alit* are the same. They consist of batik cloth, *lonthong* (a large cloth that used under *kamus*) batik with *tritik* motif, woven *kamus* (a small cloth that used above *lonthong*) with flora or fauna images, a gold necklace with a pendant coin, and snake-pattern gold bracelets.

In *upacara alit*, a more refined type of *sabukwala* is used. One of the *upacara alit* where a refined type of *sabukwala* is worn by sultan's daughter is *tetesan*. *Tetesan* ceremony is held for 6-8 years old female children. This ceremony is held in *Bangsas Pengapit* in the south of *Dalem Prabayeksa*. It is attended by *garwa dalem*, *putra dalem*, *wayah*, *buyut*, *canggih*, *abdi dalem bedaya*, *emban*, *amping*, *abdi dalem keparak* who are in the rank of *tumenggung* and they sit at *Emper Bangsal Pengapit*, and the other *abdi dalem keparak* are on the yard of the location (Suharti, 2017). In this ceremony, the princess is wearing a refined *sabukwala* which is described as follows by Mrs. Y:

*Busana tetesan untuk puteri sultan yang mau di khitan itu terdiri dari nyamping cindhe yang dipakai dengan model sabukwala. Kain cindhe itu kain tenunan sutera berpola sisik ular naga. Lalu memakai lonthong kamus bludiran. Lonthong kamus itu ikat pinggang yang dipakai paling awal, lalu dipasangkan cathok emas. Kalau cathok itu kancing sabuk atau ikat pinggang. Terus memakai slepe,*

*ikat pinggang yang dibuat dari emas. Itu dipakai dipaling atas dari lonthong kamus lalu slepe. Aksesorisnya itu ada kalung, subang atau anting-anting, gelang tretet atau gelang ular, dan cincin temunggul, temunggul itu berlian batu satu. Hiasan untuk sanggul itu ada bros ditengah, lancur itu hiasan kepala dari bulu angsa, terus sama pethat gunungan. Pethat itu sisir ya. Yang melambangkan keagungan Tuhan dan harapan untuk kebahagiaan.*

[Tetésan traditional costume for the princess who is being circumcised consist of sabukwala nyamping cindhe, lonthong with embroidered kamus, cathok made of gold, slepe (a belt made from gold), a necklace, subang (earrings), tretet bracelet or snake pattern bracelet, and temunggul ring. On the bun (sanggul) there are some accessories like brooch in the middle, and a swan feather called lancur. Pethat gunungan is applied at the top of the bun. Pethat means comb, and pethat gunungan is symbolizes God's majesty and hope for happiness.] (Mrs. Y, interview on October 19<sup>th</sup> 2016)

Figure 5 shows the picture of a refined type of *sabukwala* for *tetésan*.



Figure 5 *Sabukwala* traditional costume for *Tetasan* ceremony (Taken by Tari at KHY on February 21st 2017)

*Tetasan* costume for sultan's grandchildren (*wayah dalem*) is almost the same with *Tetasan* costume for sultan's children (*putri dalem*). The differences lie on the model of the necklace and the bracelet. The necklace for *wayah dalem* is three layered necklace (*kalung sungsun*) and the bracelet is called *kana*. *Kalung sungsun* or *sangsangan sungsun* symbolizes three levels of human life; from birth, marriage, and death. Those three levels are connected to the Javanese conception of the afterlife, the world between the afterlife world and the mortal world, and the mortal world. *Binggel kana* or *kana* bracelet that is circular is the symbol of immortality (Herusatoto, 1984).

The *sabukwala* costume worn by *wayah dalem* in *tetasan* resembles to *sabukwala* costume that is worn at *Garebeg* ceremony (*upacara ageng*).

Interviewed on Ngayogyakarta's Royal children's wear during *Garebeg* ceremony. Mrs Y said that;

*Pada waktu upacara Garebeg, anak-anak memakai busana sabukwala nyamping cindhe sama seperti waktu upacara Tetesan. Memakai kain cindhe, slepe, sangsangan sungsun, subang, dan gelang kana. Hiasan rambut memakai pethat gunungan. Kalau rambutnya masih pendek dan belum bisa disanggul, sebagai hiasan dirambut dipakaikan pethat plengkung (sisir yang bentuknya bulan sabit dibuat dari tanduk kerbau) dengan bulu burung unta, bros permata, sama hiasan bunga yang dibuat dari sutera.*

[For *Garebeg* ceremony, the children wear *sabukwala nyamping cindhe* the same as what they wear for *Tetesan* ceremony. They wear *cindhe* cloth, three layered necklace, earrings, and *kana* bracelets. They wear *pethat gunungan* for the hair decoration. For children who have short hair so the hair cannot be made into a bun, the hair decoration used is *pethat plengkung* (a crescent-shaped comb made of buffalo horn) with the ostrich feather. The children also wear, jewel brooch, and some ornaments made of silk flowers.] (Mrs. Y, interview on October 19<sup>th</sup> 2016)

In *sabukwala* costume that the female children wear, some are seen wearing *kebaya* and some are not. The interview with

Mrs. Y revealed that *kebaya* cloth is used when a girl is over five years old, particularly when they are at the age of nine or ten years old. These older girls will definitely wear *kebaya* when they attend a ceremony. Mrs. Y assumed that the difference might be connected with the change of time as well.

*Busana sabukwala kalau dilihat ada yang memakai kebaya dan ada yang tidak. Kalau dilihat berdasarkan umur, anak usia dibawah lima tahun terlihat tidak memakai kebaya, lalu setelah umur 5-9 atau 10 tahun terlihat memakai kebaya. Terlebih saat ada kegiatan upacara. Kemungkinan besar akan dilengkapi dengan kebaya. Dan karena perkembangan zaman atau pengaruh waktu yang semakin lama semakin maju dan modern, maka busana juga ikut berpengaruh.*

[Some of *sabukwala* traditional costume is worn with *kebaya* and some are not. If we are looking at their age, children under five years old are not wearing *kebaya*, then after the age of 5 - 9 or 10 years old, they are wearing *kebaya*. Especially when there are ceremonial activities, most of the girl's costumes will be equipped with a *kebaya*. The development of age or the influence of the modern age, affects the costume.] (Mrs. Y, interview on October 20<sup>th</sup> 2016)

## B. The Type of Batik

Batik designs that are used for *sabukwala* traditional costume are *parang*, *ceplok* or *kawung*, and *gringsing*. Those batik types are the examples of distinctive motifs in *Keraton Ngayogyakarta Hadiningrat*.

Based on the interview with Mrs. X, she mentioned that there is a written rule about *parang* design in *Pranatan Dalem Jenenge Panganggo Keprabon Ing Kerajaan Nagari Ngayogyakarta* in 1927. The motif in this design is sword and worn by the knights or the rulers. The oblique composition of the *parang* (machete) represents power and rapid movement, therefore the machete users are expected to move quickly and agile. The curved lines on the *parang* design are defined as the ocean waves which are the centers of natural power for the king (Suharti, 2017).

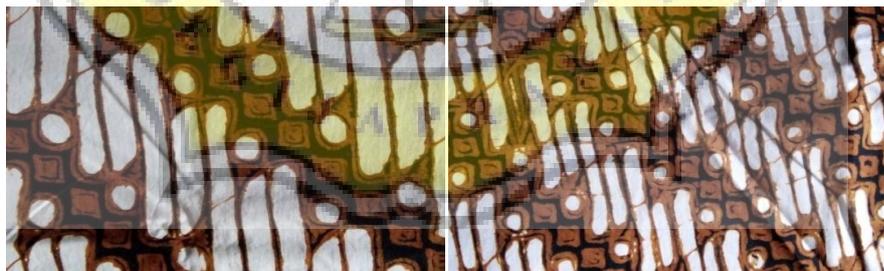


Figure 6 *Parang gendreh* and *parang klitik* batik (Theresia Suharti's personal collection)

According to Mrs. X, among batik motifs that exist in *Keraton Ngayogyakarta Hadiningrat*, geometric pattern is the oldest pattern with the arranged motif composition lined with a center; it is defined as a power. One of the examples is *kawung* or

*ceplok* batik which contains a special meaning concerning the *Kejawen* philosophy and governance.

The four circles on the *kawung* batik symbolize the four directions of natural resources; the east direction from which the sun rises as a source of all life energy. The west direction is the direction in which the sun goes down or the direction of decline in luck. The south direction is connected with zenith or the top of everything, and the last direction is the north which means as the direction of death. The concept of power with four sources of power is called *mancapat* or *kiblat lima pancer* (Suharti, 2017).

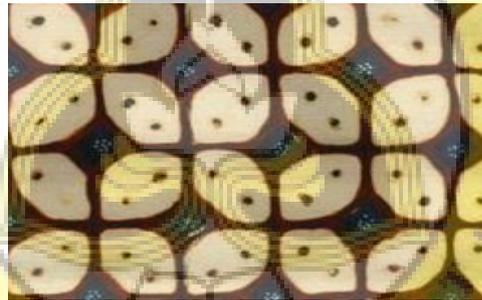


Figure 7 *Kawung* or *ceplok* batik (Theresia Suharti's personal collection)

*Gringsing* motif is an old motif of 19<sup>th</sup> century, it is written in *Pararaton* book. *Gringsing* motif symbolize health or not sick, because '*gring*' is taken from the word '*gering*' which means sick, and '*sing*' means no. Thus, this motif contains a prayer or hope that the wearer is always blessed with health and longevity (Siswomiharjo, 2011, p. 21).



Figure 8 *Gringsing* batik (Theresia Suharti's personal collection)

Based on the interviews with both informants, the provisions to use batik cloth in the children traditional costumes are not as rigid as the adult traditional costumes. For example, if they use *parang* motif, the *parang* is not the big size *parang* pattern (*parang barong*), but *parang klithik* (small size *parang* pattern) or *parang gendreh* (medium size *parang*). And for *kawung*, they will wear *kawung picis* or *kawung sen*, a small size of *kawung*.

#### 4.1.2 *Kencongan* Traditional Costume

In discussing *kencongan* costume, similar to the discussion on *sabukwala*, the writer includes the design of the costume and the type of batik.

##### A. The Design of the Costume

*Kencongan* traditional costume is worn by the sons of sultan and his relatives for daily activities and *upacara alit* (*tingalan dalem padintenan* ceremony), and also for *upacara ageng* (*garebeg* ceremony).

The boys costume has less complicated than the girl's. The children costume is called *kencong* (see figure 9) which consists of *surjan* clothes, *lonthong tritik*, woven *kamus* with *cathok* or *timbang* made of low-grader gold (*suwasa*). The children under five years old wear a necklace in the form of *Bagong* or star (see figure 9), while the children over five years old wear a necklace with a coin pendant (Soeratno, 2002).

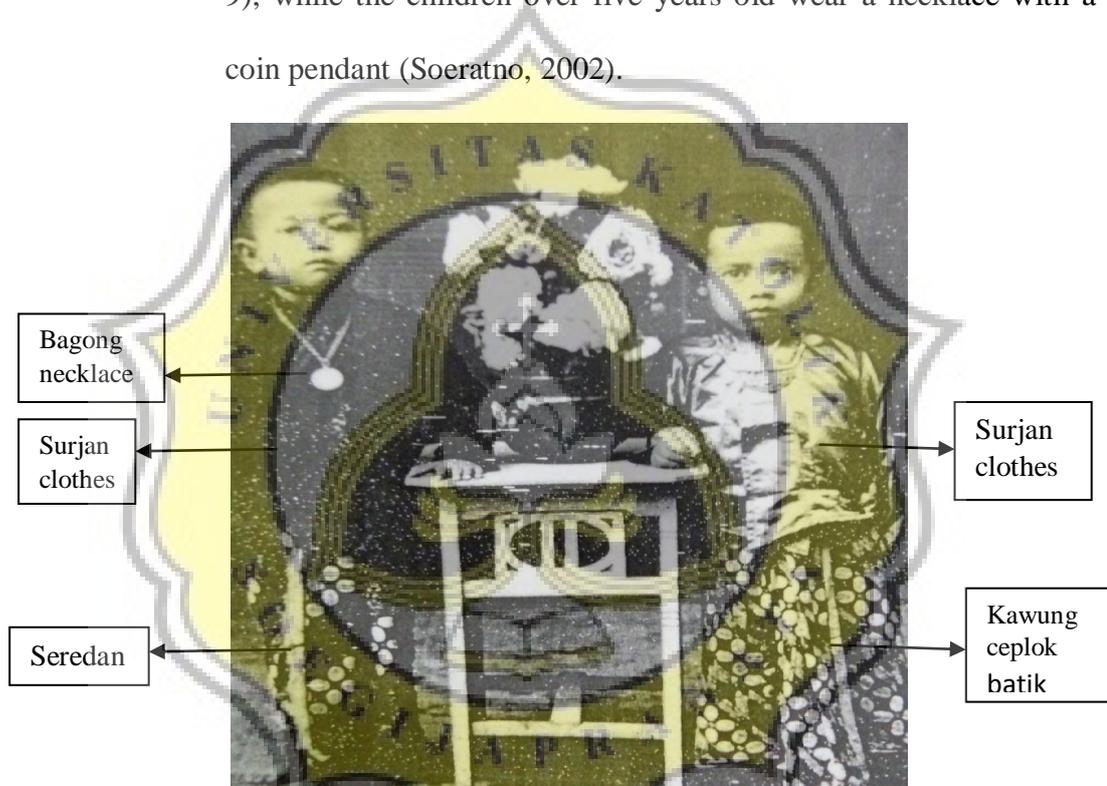


Figure 9 *Kencong* traditional costumes consist of batik cloth, *surjan* clothes, and *Bagong* necklace. Worn by B.R.M. Haukiram (left) (Theresia Suharti's personal collection)

For *Garebeg* ceremony (see figure 10), the boys do not wear *cindhe* cloth but, they still wear batik cloth in *kencong* model (style), *surjan* cloth made from silk, *lonthong*, *kamus*, *timbang*, coin pendant necklace, and a feather headband like the

girls' costume. But, the headbands for the boys are usually replaced with batik headband called *dhestar* (Widyastuti, 2016).



Figure 10 The male children traditional costume for *Garebeg* ceremony. From right to left: *B.R.M. Sugirman, G.R.M. Pratistha, G.R.M. Putra, G.R.M. Puntahadji, and G.R.M. Sudjadi (HB VIII)* (Taken by Tari at KYH on february 21st 2017)

### B. The Type of Batik

Both Mrs. X and Mrs. Y said that children traditional costumes in *keraton* use certain motifs of batik, such as *parang gendreh* and also *parang klithik*, and *kawung*. Those motifs are similar to batik motifs worn by the girls (see figure 3-4). In children costumes, the provisions to wear the costumes are not complicated like the adults.

## 4.2 Teenager Traditional Costumes

There are two kinds of traditional costume for the teenager, the first one is *pinjung* for the teenage girls and the second one is *kencongan* for the teenage boys. But, on special ceremony, the boys will wear different traditional costume such as during the *supitan* ceremony.

Based on its usefulness, *pinjung* traditional costume can be distinguished into five; *pinjung padintenan* (worn for the daily uses), *pinjung plesiran* (worn when they are going outside the *keraton*), *pinjung tingalan dalem* (worn at the King's Day), *pinjung tarapan* (worn at the *Tarapan* ceremony), and *pinjung garebeg* (worn at the *Garebeg* ceremony) (Soeratno, 2002, p. 158).

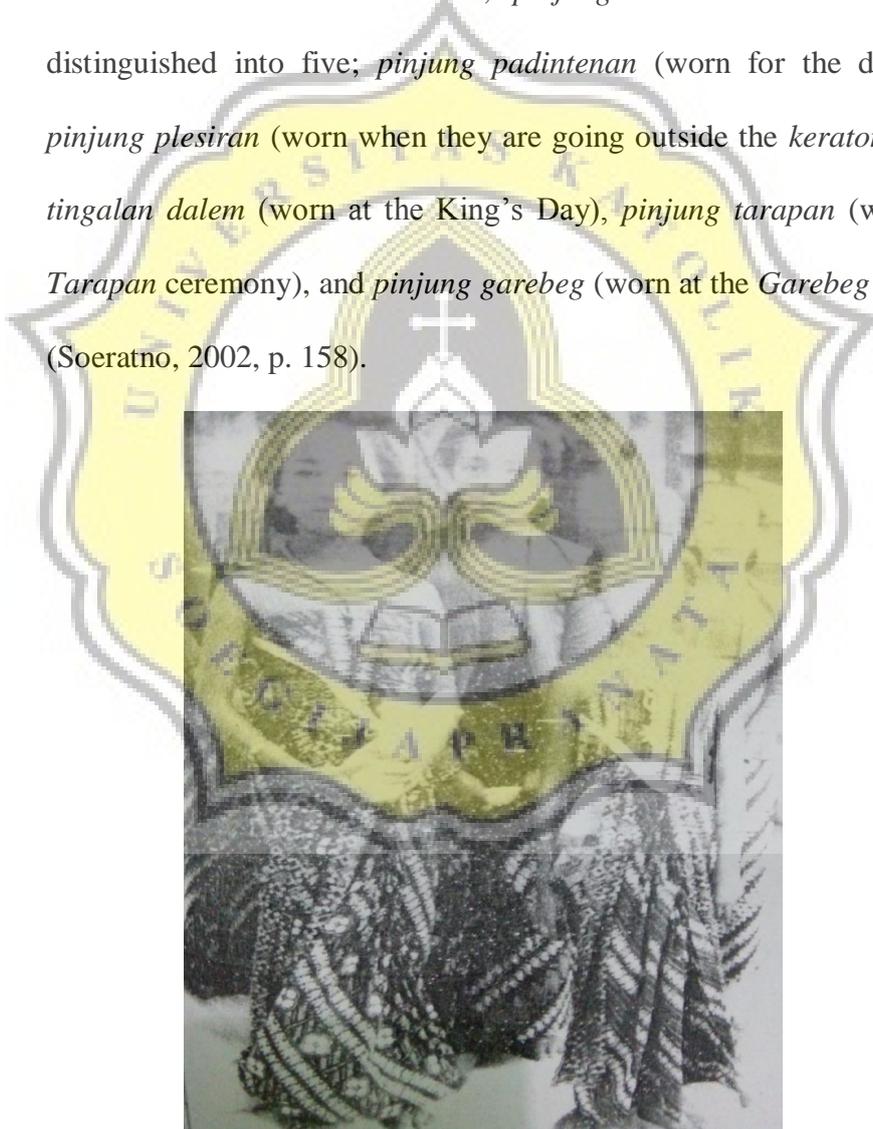


Figure 11 *B.R.Aj. Siti Sutianti* and *B.R.Aj. Pandamsari* wearing *pinjung tingalan dalem* for *Tingalan Dalem Tahunan* ceremony (Theresia Suharti's personal collection)

#### 4.2.1 *Pinjung* Traditional Costume

Based on the interview with Mrs. X, she said that the transitional costumes for the daughters of sultan occur at the age of eleven to fourteen. For the princesses who are on the transition period from childhood to pre-teenager years, the costume that they wear has its own style. They no longer wear *sabukwala*, but wear a costume called *pinjung* traditional costume. This costume is worn in a triangular form at the end of the cloth as the chest covering. The length of the cloth is measured from the chest to the top of the belly button (Suharti, 2017). In discussing *pinjung* costume, the writer includes the design of the costume, the type of batik, and the function of the costume.

The description of the costumes can be seen below:

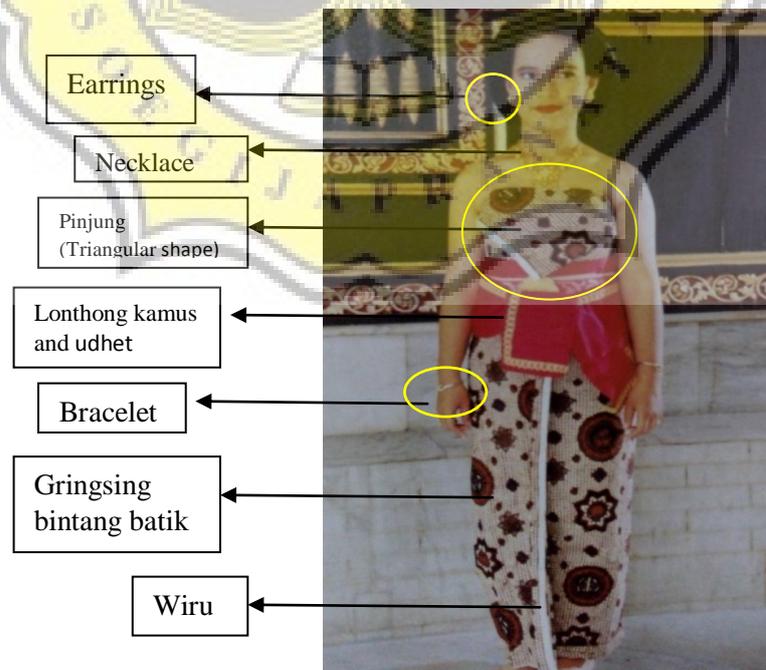


Figure 12 *Pinjung padintenan* with *gringsing bintang* motif (Theresia Suharti's personal collection)

### A. The Design of the Costume

The word ‘*pinjung(-an)*’ in Javanese means wrapping the cloth around the female body from the chest to cover the breasts.

*Karena busana pinjung dipakai oleh remaja perempuan, dimana bagian dada sudah agak menonjol, maka dibuat penutup dada yang di variasi dengan bentuk segitiga yang membuat penampilan lebih yakin dan orang lain tidak memperhatikan bagian yang menonjol.*

[Because *pinjung* traditional costume is worn by the teenage girls, when their breasts are already developed, so they make a triangular shape to cover the chest that makes the appearance more confident and make other people do not pay attention to the noticeable part (the breasts)] (Mrs. Y, interview on October 21<sup>st</sup> 2016)

In wearing a *jarik* cloth or batik cloth, both man and woman need to pleat the batik cloth (*diwiru*). *Wiru* is the folding art of batik cloth. Yogyakarta people pleat their batik on the white line part on the edge of *jarik*. The size of the pleats (*wiru*) for women and men are different. For women, the size is two fingers wide, while for men, it is three fingers wide.

*Wiru untuk busana pinjung berada disebelah kiri. Letak wiru disebelah kiri hanya boleh dipakai para putri sultan dan cicit raja. Selain mereka, wiru berada di sebelah*

*kanan. Jadi dengan kata lain, letak wiru menjadi salah satu ciri identitas seseorang.*

[*Wiru for pinjung traditional costume is on the left. Wiru on the left side is only used by the sultan's daughters and his great grandchildren. Other than them, the setting of the wiru is on the right. So in other words, the setting of wiru becomes one of the characteristic of someone's identity.*]

(Mrs. X, interview on March 1<sup>st</sup> 2017)

According to Mrs. Y (interview on October 2016), the characteristics of *pinjung padintenan* traditional costume is the same as *sabukwala*; in the design of the batik, the belt (*lonthong kamus*), necklace, and bracelet. The bun is used in the form of *sanggul tekuk ngirung* without any accessories, and wear earrings (*subang*) in the shape of *waron*. For this costume, a piece of cloth (*selendang tritik*) as a belt called *udhet* is worn under the belt (*lonthong kamus*).

*Tarapan* ceremony is a menstrual initiation ceremony. In this ceremony, the girl is purified with a bath ritual like in the wedding ceremony. The costume that is worn consists of *nyamping cindhe* in *pinjung* style, embroidered belt (*lonthong kamus bludiran*), *udhet cindhe*, *slepe*, *kana* bracelets, three layered necklace (*sangsangan sungsun*), earrings, and also a ring. The costume is completed with *sanggul tekuk* with the accessory called

*pethat gunungan*. In the middle part of the bun some accessories like brooch, *lancur*, and layered pin (*peniti renteng*) as the *jebahan* on the left and right side are added (Widyastuti, 2016).

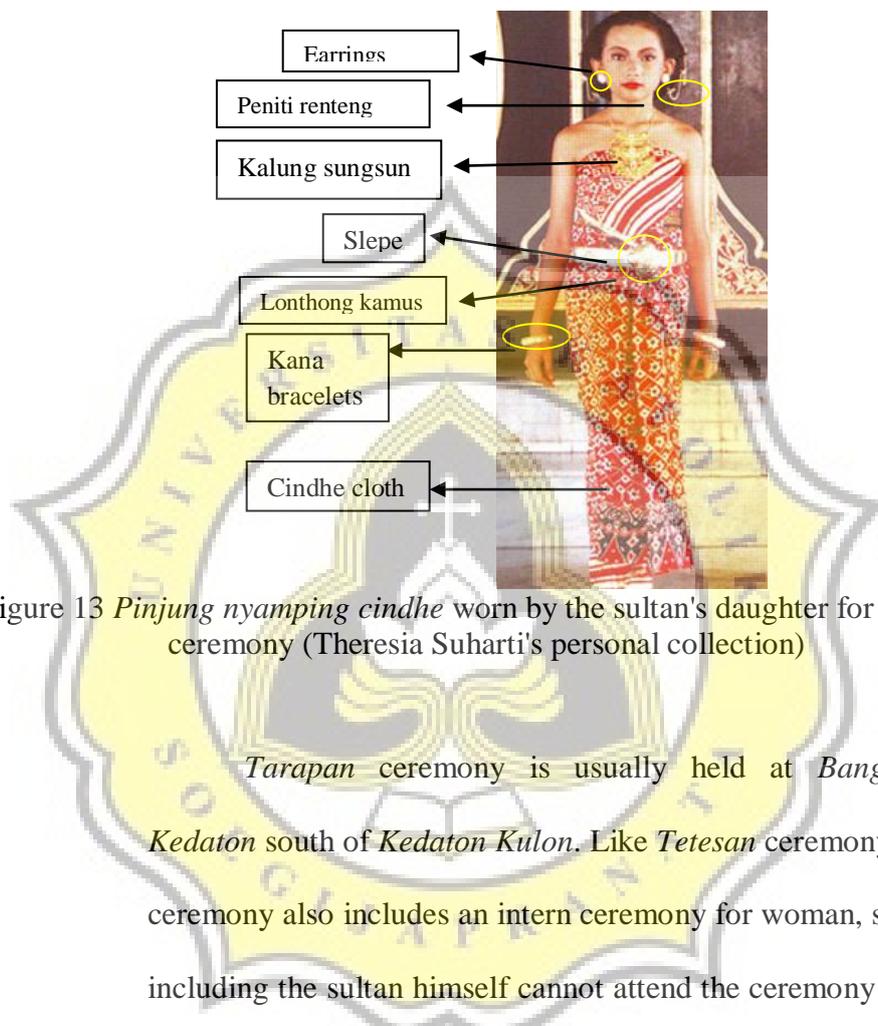


Figure 13 *Pinjung nyamping cindhe* worn by the sultan's daughter for *Tarapan* ceremony (Theresia Suharti's personal collection)

*Tarapan* ceremony is usually held at *Bangsai Sekar Kedaton* south of *Kedaton Kulon*. Like *Tetesan* ceremony, *Tarapan* ceremony also includes an intern ceremony for woman, so any man including the sultan himself cannot attend the ceremony (Soeratno, 2002). According to Raharjo (2015) on Detik News, when R.Aj. Arti Ayya Fatimasari, the first daughter of G.K.R. Mangkubumi and K.P.H. Wironegoro, entered adolescence, in accordance with the tradition of *Keraton Ngayogyakarta Hadiningrat*, the royal family held the *Tetesan* ceremony at *Ndalem Wironegaran Yogyakarta*. The ceremony was attended by the King of *Keraton*

*Ngayogyakarta Hadiningrat*, Sri Sultan Hamengkubuwana X and the Empress *G.K.R. Hemas* as grandfather and grandmother of *R.Aj. Arti Ayya Fatimasari* whose age is twelve years old (see figure 13).



Figure 14 *R.Aj. Arti Ayya Fatimasari* kneel before Sri Sultan HB X and *G.K.R. Hemas* to ask forgiveness at her *Tarapan* ceremony on 2015 (Taken from DetikNews on December 9th 2015)

The costume of the participants of the ceremony is simpler than the person who is undergoing the ceremony. The costume consists of batik cloth, *lonthong kamus*, and silk *udhet* with the ribbon as an ornament on the edge. They wear a necklace with snake pattern, earrings, *tretes* bracelet, and also a ring. Their hair is in the *tekuk* bun (*gelung tekuk*) with *tusuk konde* called *slempitan* which is put on the top left (Suharti, 2017).

After undergoing *Tetesan* ceremony, a girl is considered as officially enter adolescence. After *Tetesan* ceremony, in the

following days the costume that she worn is following the rules of adolescent costume.

Royal family teenage girls will wear different kind of *pinjung* traditional costume when they are going outside *keraton*. The costume is called *pinjung plesiran*.

*Busana pinjung plesiran itu mirip dengan busana untuk menghadiri upacara alit, tapi karena tujuannya untuk keluar keraton makanya ditambah dengan selop sama memakai kebaya sutera tanpa lis.*

[The characteristics of *pinjung plesiran* traditional costume resembles the costume to attend *upacara alit*. But because its purpose is to be worn outside the *keraton*, so this costume is equipped with sandals (*selop*) and *kebaya* cloth made of silk without trim] (Mrs. Y, interview on October 20<sup>th</sup> 2016).

## **B. The Type of Batik**

The type of batik that the wearer uses in *pinjung padintenan* is *gringsing* motif and that of *Tarapan* ceremony, *pinjung tarapan* traditional costume, is *cindhe* motif.

The same as the children traditional costumes, batik motifs in *pinjung* traditional costume are *parangs* which has medium size pattern and also small size pattern. Based on the interviews, in *upacara alit* the batik cloth are usually stamped in gold or in

Javanese term it is called '*prodo*'. For *upacara ageng*, the batik cloth is usually *cindhe* motif which is also stamped in gold.

#### 4.2.2 *Kencongan* Traditional Costume

In discussing *kencongan* costume for male teenager in *Keraton Ngayogyakarta Hadiningrat*, the writer includes the design of the costume and the type of batik.

In the daily activities and some ceremonies or *upacara alit* (*tingalan dalem padintenan*) in *Keraton Ngayogyakarta Hadiningrat*, the male teenager wear *kencongan* traditional costume. On special ceremony, for example *Supitan* ceremony (*upacara ageng*) the male teenager is not wearing *kencongan* traditional costume. One of the examples which are told by the informant is *supitan* traditional costume (see figure 20-21).



Figure 15 The sons of sultan worn *supitan* traditional costume (Taken by Tari at KYH on February 21st 2017)



Figure 16 *B.R.M.* Hertog Joyonegoro and *B.R.M.* Kasanusabi wearing *supitan* traditional costume (Theresia Suharti's personal collection)

#### A. The Design of the Costume

The characteristics of *kencongan* traditional costume for the teenager are the same as *kencongan* for the male children (Widyastuti, 2016). They wear *surjan* clothes, batik cloth with a pleat (*wiru*) in the middle, *lonthong tritik*, woven *kamus*, *timang*, and *dhestar* as the head cover for the daily uses in *keraton* or in *upacara alit* (Suharti, 2017).



Figure 17 *Kencong* traditional costume for *upacara ageng*. Worn by the princesses before the circumcision. In the picture are the sons of Sultan HB VII. From left to right: *B.R.M.* Sugirman, *G.R.M.* Sudjadi, *G.R.M.* Putra, *G.R.M.* Pratistha, *G.R.M.* Puntahadji, *B.R.M.* Kudjana, and *G.R.M.* Admiral (Theresia Suharti's personal collection)

Based on the picture above, all the teenage boys wearing *lancur* for their head accessory not *dhestar*. An interview with Mrs. X revealed that:

*Mungkin karena pengaruh perkembangan zaman, lancur itu atau bando dengan bulu untuk hiasan dikepala sekarang diganti dengan dhestar. Gambar itukan sudah lama, kira-kira dibuat tahun 1888. Eyang ngambil itu dari teman eyang yang kebetulan masih keturunan ningrat. Bajunya memakai baju surjan, kainnya parang yang berukuran medium dan yang kecil. Ada juga yang sebelah kiri itu memakai kawung. Kawung sen atau picis ya, kan kecil itu*

*kawungnya. Memakai aksesoris kalung penanggalan. Letak wirunya ada ditengah.*

[Maybe because of the modern era development, lancur or the headband for the head accessory is replaced by *dhestar*.

The picture was taken long ago, maybe in 1888. I took this picture from a friend who happened to be a descendant of the sultan (noble). They wear *surjan* clothes as the top. The batik cloths they are wearing are *parang*, with medium size pattern and small size pattern. They also wear, *kawung picis* or *kawung sen*. And for the accessory they wear *penanggalan* necklace. The setting of *wiru* is in the middle.](Mrs. X, interview on February 25<sup>th</sup> 2017)

The series of childhood ceremonies for the teenage boys end with the *Supitan* ceremony. *Supitan* ceremony is circumcision ceremony for boys. After undergoing the *Supitan* ceremony, the nobles live in *Kasatriyan*, separated from his mother and sisters.

The provision of *supitan* traditional costume is different from other costume. In this costume the influence of *Wayang Wong* costume is seen, especially on the shirt and the headband that takes the form of *Serimpi* cloth and the model of the headband called *puthutan*. Beside *puthutan* (head accessory), the costume for *Supitan* ceremony consists of batik cloth, a vest, three-layered necklace, *kamus* and *timang, boro*, and bracelets.

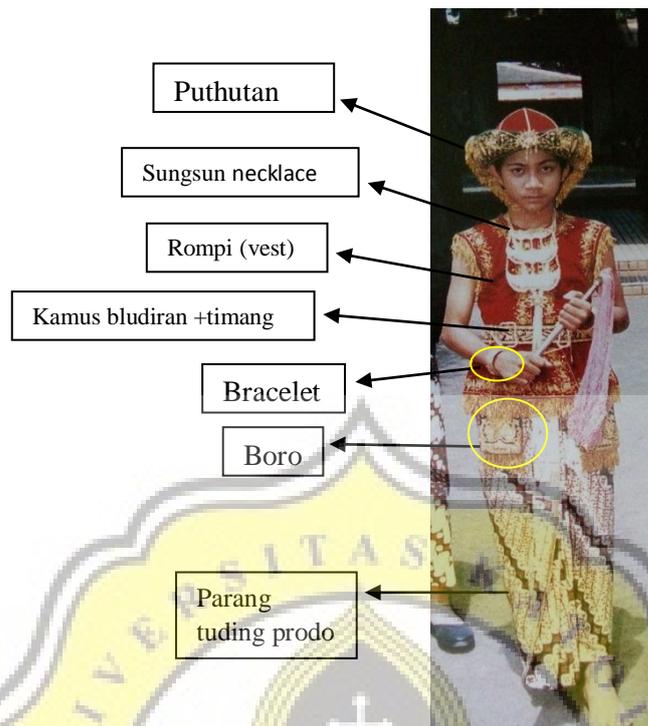


Figure 18 *Supitan* traditional costume is worn by the son of sultan at *Supitan* ceremony (Taken by Tari at KYH on February 21st 2017)

Based on the picture above, an interview with Mrs. X shows that:

*Digambar itu, dia memakai batik parang tuding yang diprodo (di cap emas). Rompi yang dipakai itu sama dengan rompi yang dipakai saat menari Bedhaya dan Serimpi.*

[In the picture, the boy wears *parang rusak tuding prodo* (stamped in gold). The vest that the boy wears is the same with the vest which is used during *Bedhaya* and *Serimpi* dance.] (Mrs. X, interview on March 3<sup>rd</sup> 2017)



Figure 19 A set of *supitan* costume worn by *G.R.M. Dorodjatun* (Sri Sultan HB IX) at his *Supitan* ceremony (Taken by Tari at KYH on February 21st 2017)

### B. The Type of Batik

The type of batik worn for *kencong* traditional costumes for the daily uses or worn for attending some ceremonies in *Keraton Ngayogyakarta Hadiningrat* are *parang* motifs (medium size pattern and small size pattern) and also *kawung* motif.

For *supitan* traditional costumes that the princesses worn in their *supitan* ceremony, the type of the batik that they used is *parang* motifs, such as *parang tuding* and *parang kusuma*. The batik cloths that they are wearing are stamped in gold (*diprodo*).

*Kalau untuk para bangsawan pasti kain yang dipakai itu yang diprodo. Biasanya selalu dipakai saat upacara ageng. Biar terlihat berbeda. Dan masyarakat umumpun akan tahu kalau melihat kainnya. Ini pasti masih keluarga sultan, dan yang tanpa prodo, pasti itu orang biasa atau abdi dalem.*

[For the royal family or the nobles, the cloth that they wear is stamped in gold. Usually the cloth is worn at *upacara ageng*, so the people will see that the royal blood and common people (*abdi dalem*) wear different batik cloth in *keraton*.](Mrs. Y, interview on October 22<sup>nd</sup> 2016)



Figure 20 *Parang tuding* batik (Theresia Suharti's personal collection)



Figure 21 *Parang kusuma* batik (Theresia Suharti's personal collection)

*Parang kusuma* comes from the word '*kusumo*' which means flower that symbolize hope. This batik consists of fire motif and *mlinjon* (*melinjo* seed) motif. The motifs are arranged according to a diagonal line, the position of fire motif is opposite of the *mlinjon* motif which is in rectangular shape. In *Keraton Ngayogyakarta Hadiningrat*, *parang kusuma* is usually worn for the wedding costume called *Kesatriyan Ageng* (Suharti, 2017).