

Abstrak

Penelitian ini membahas dinamika penciptaan tari klasik gaya Yogyakarta di lingkup Keraton Yogyakarta pasca-2018, dalam konteks deteritorialisasi budaya. Dengan pendekatan kualitatif dan perspektif teori deteritorialisasi menurut Gil-Manuel Hernández i Martí, penelitian ini menyoroti pergeseran makna, struktur, dan orientasi dalam penciptaan karya tari keraton. Fenomena seperti homogenisasi, diferensiasi, dan hibridisasi menjadi wujud konkret dari transformasi tersebut, yang berdampak pada kaburnya batas antara seni klasik dan seni populer.

Dalam penelitian ini, peneliti melakukan wawancara terstruktur terhadap berbagai narasumber, termasuk abdi dalem Keraton Yogyakarta di bawah Kawedanan Kridhamardawa, tokoh sanggar, serta akademisi dan pengamat budaya. Peneliti memilih untuk melakukan wawancara di luar area keraton demi menjaga netralitas dan keterbukaan informan. Di samping itu, studi pustaka dilakukan untuk mendalami teori deteritorialisasi, juga untuk menyajikan latar belakang sejarah dan estetika seni pertunjukan Jawa. Peneliti juga melakukan observasi langsung terhadap pelestarian tari klasik gaya Yogyakarta di sanggar Yayasan Pamulangan Beksa Sasminta Mardawa (YPBSM).

Tarian seperti *Bèksan Surèngrānā* menjadi simbol perubahan proses penciptaan seni tari keraton yang kini lebih bersifat prematur dan terkomodifikasi, sehingga menghasilkan produk tarian-tarian baru yang minim kedalaman makna dan estetika tradisi. Penelitian ini juga membandingkan proses pelestarian seni tari di keraton dengan YPBSM yang lebih mengedepankan pakem tradisi dan nilai edukatif, sehingga menjadikannya sebagai ruang alternatif yang lebih konsisten dalam mempertahankan pakem *jogèd mataram* sekaligus ruang eksperimen seni yang lebih membumi. Alhasil, terjadi ketegangan antara profesionalisasi seni dan pelestarian nilai tradisional. Peneliti merekomendasikan pembentukan lembaga riset seni yang independen serta penguatan kemitraan strategis antara keraton dan sanggar, guna menjaga kualitas dan keberlanjutan seni tari klasik sebagai warisan budaya.

Kata kunci: Keraton Yogyakarta, tari klasik gaya Yogyakarta, deteritorialisasi budaya, seni pertunjukan, komodifikasi seni, budaya istana, hibridisasi budaya

Abstract

This study explores the dynamics of classical Yogyakarta-style dance creation within the Yogyakarta Palace environment post-2018, in the context of cultural deterritorialisation. Employing a qualitative approach and drawing on Gil-Manuel Hernández i Martí's theory of deterritorialisation, the research highlights shifts in meaning, structure, and orientation in palace dance creation. Phenomena such as homogenisation, differentiation, and hybridisation serve as tangible manifestations of this shift, blurring the boundaries between classical and popular art.

The researcher conducted structured interviews with various informants, including palace courtiers under the Kawedanan Kridhamardawa, dance studio figures, as well as academics and cultural observers. Interviews were intentionally held outside the palace premises to preserve informant neutrality and openness. Additionally, a literature review was undertaken to deepen the theoretical framework of deterritorialisation and to present the historical and aesthetic background of Javanese performing arts. The researcher also carried out direct observation of the preservation of Yogyakarta-style classical dance in a local dance studio and foundation, the Pamulangan Beksa Sasminta Mardawa Foundation (YPBSM).

Dances such as *Bêksan Surèngråñå* symbolise a shift towards more premature and commodified processes of palace dance creation, resulting in new choreographies with limited depth in meaning and traditional aesthetics. This study also contrasts the preservation practices of palace dance with those of the YPBSM, which prioritises traditional standards and educational values, thereby serving as a more consistent alternative space for preserving *jogèd mataram* conventions while offering a more grounded platform for artistic experimentation. Consequently, tensions arise between the professionalisation of art and the preservation of traditional values. The researcher recommends the establishment of an independent arts research institution and the strengthening of strategic partnerships between the palace and dance studios to ensure the quality and sustainability of classical dance as a cultural heritage.

Keywords: Yogyakarta Palace, Keraton Yogyakarta, classical Yogyakarta-style dance, cultural deterritorialisation, performing arts, commodification of art, court culture, cultural hybridisation