

Gamelan di Kemlayan: studi sejarah kampung abdi dalem niyaga di Surakarta

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Abstrak

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This paper discusses the establishment of a kampong named Kemlayan which becomes the home of Abdi Dalem artists community of Surakarta palace during XVIII-XX century. The discussion is triggered by two major reasons. First, only few academic discourses present topics on the history of cultural village in Java since dynasties period to the establishment of Republic of Indonesia. Second, the existence of the kampong has not been written in the discussion of Islamic Mataram history. This paper discusses three problems, i.e. the establishment of kampong Kemlayan in which most of the residents are Abdi Dalem karawitan artists, the kampongs position in the power relation with the palace, and the societys attitude towards the kampong. In discussing those problems, this paper employs critical history method involving both primary and secondary sources. Kemlayan was established during the reign of Paku Buwana IV (1788-1821). The main motives of the establishment are the kings interests in karawitan and arts, and it became the political excuse to provide loyal groups of karawitan artists some territories to live in. Kemalyan was the only kampong whose residents were artists in Islamic Mataram era. It was not established and developed based on ethnicity, religion, or economic ambitions. It was based on Javanese tradition of karawitan. Further, the constant and consistent cultural activities by the residents of kampong Kemlayan chracterize their living spaces. In social contexts, Kemlayan is well known as the kampong of priyayi. Having the skills of playing gamelan instruments, priyayi artists often performed in prominent events. Positively, this brings a consequence that Kemlayan has been always acknowledged in Javanese traditional arts for more than a century.