



An analysis of the dress of the female warriors of the palace of Mangkunegara I at the 1991 palace festival



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ABSTRACT

The military apparatus in each region is established to maintain its sovereignty. The Prajurit women of the Mangkunegara Palace were an elite group of soldiers who participated in Raden Mas Said's struggle. As an extraordinary group of warriors in Mangkunegaran history, they have unique clothing that needs further research. The palace attire is one of the important cultural heritages that must be preserved. In Javanese culture, it is taught that dressing appropriately is in accordance with guidelines, situations, and conditions. This article discusses the attire of the Prajurit women of the Mangkunegara Palace, which was reintroduced during the Keraton Festival in 1991 by Trenggono. The research used descriptive analysis techniques, describing the research subject through collected data without analysis or drawing conclusions. The approach used was the aesthetic morphology approach of Thomas Munro. Based on this, this research explains the women's clothing of the Mangkunegara Palace Soldiers by Trenggono, which was displayed at the 1991 Palace Festival. The result shows that there is a discrepancy between the description of the attire of the Prajurit women of the Mangkunegara Palace in *Serat Babad Nitik Mangkunegara I and II* and the attire created by Trenggono.

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1. Introduction

The development of culture in this era of globalization has resulted in many young generations being unfamiliar with the cultural heritage of the past. As one of the countries rich in cultural diversity, Indonesia possesses a wide range of interesting traditions, clothing, and customs that are worth studying [1]. In terms of cultural legacies related to attire, one intriguing example is the clothing worn by the female warriors of Istana Mangkunegara I. This group of elite warriors played a crucial role in the struggle led by Raden Mas Said [2]. Throughout the centuries, Kraton soldiers have been a vital component of defense, tracing their origins back to the Islamic Mataram Kingdom. The early history of the Mataram Kingdom provides evidence supporting this claim, as courtiers and soldiers alike served as a means of protection [3]. Notably, during the Panembahan Senopati period (1585-1601 AD) and the Hanyakrawati period (1601-1613 AD), the Mataram Kingdom boasted formidable and resilient soldiers. This tradition persisted until the reign of Sultan Agung (1613-1645 AD) [4]. The Giyanti agreement, signed on February 13, 1755, marked the official establishment of the Kingdom of Mangkunegara I [5] [6]. This significant agreement was reached between the VOC (Dutch East India Company) and the Mataram Kingdom, ultimately leading to the division of the Mataram Sultanate into two distinct entities, the Yogyakarta Sultanate and the Surakarta Sunanate [7]. The unity of the Mataram Kingdom heavily depended on the presence of a group of female warriors whose existence was considered imperative. Despite this, the use of female soldiers in combat was not a widespread practice among the various Mataram kingdoms [2].

King Mangkunegara I, also known as Raden Mas Said or Prince Samber Nyawa was a visionary leader who revolutionized the Javanese army by incorporating women into his troops. He recognized the unique abilities of female officers, who demonstrated greater gifts, focus, and coordination than their male counterparts. As a result, he elevated them to an elite class and subjected them to high levels of evaluation. Apparently, female soldiers also proved to be highly effective secretaries due to their impeccable presentation and organizational skills. The Estri Soldiers, typically individuals close to Mangkunegara I, were selected based on popular belief. Over time, the soldiers of the Mangkunegaran Praja, including female soldiers, have become stronger and more capable. (1) Within the Mangkunegaran Praja, anywhere from 3,000 to 4,000 soldiers, including female soldiers prepared for warfare, can be deployed in three to four hours; (2) The Mangkunegaran region can mobilize 10,000 soldiers, including female soldiers, within three to four days; (3) No fewer than 500 soldiers, including female soldiers, are consistently armed in the Mangkunegaran Praja [8].

In 2021, Mudarahayu conducted research on the aesthetics of clothing in Wayang Kamasan paintings, this research focused on the motifs of the main characters, especially Bima. The research employed qualitative methods and Thomas Munro's aesthetic morphology approach. The findings reveal that the clothing motifs in Kamasan Wayang paintings can be categorized into three parts: head, body, and legs. The primary motifs are fixed and unalterable, while some supplementary motifs stem from the creative expressions of individual artists. This study underscores the potential for exploration and creativity among Kamasan Wayang painters [9]. Similarly, in 2019, Septianti conducted research on Yogyakarta Palace Soldier Costumes with a focus on observing Symbolic Roles and Values, which discussed the traditional costumes worn by Yogyakarta Palace soldiers and their cultural meaning. The research employed qualitative and descriptive methods, along with semiotics theory, to scrutinize the symbolism and cultural values embedded in the costumes.

The research findings reveal that the costumes were designed based on social status and rank within the kingdom, featuring more intricate attire for the king and prince compared to lower-ranking officials. The costumes encompass various elements such as *panji* pants, *sikepan* clothes, *kuluk* and *dhestar*, black socks, black shoes, and two traditional *keris* (daggers). The soldiers of the Yogyakarta Palace fulfill distinct roles and responsibilities in maintaining security and supporting ceremonial events, and their costumes and flags possess symbolic values representing strength, eternity, and purity. The soldiers play a pivotal role in the security and ceremonial aspects of the Yogyakarta Palace [10]. Hidayani conducted research on the discovery of ancient manuscripts that challenged previous perceptions about women in ancient times. It reveals that women played a significant role in governance as female guards of King Mangkunegara I. The manuscript provides detailed information about the lives of these female warriors and the political developments in the palace [2]. In contrast, Dewi Rama analyzes the deep meaning and symbolism associated with the clothing of the character Draupadi in wayang kulit performances. The simplicity of Drupadi's attire represents her humble nature, and the article highlights the various parts of her clothing and their symbolic meanings [11]. It also emphasizes the importance of following one's partner and adhering to ethical norms. In comparison to previous research, this study differs in terms of the research object, which focuses on the fashion of female warriors in Istana Mangkunegara I, as studied by Trenggono.

Clothing, which encompasses the entire body and provides comfort, is widely recognized as an essential aspect of human existence [12]. It is imperative to fulfill this basic need, as clothing serves various purposes for individuals of all ages and genders. Over time, the design and style of clothing have evolved, reflecting changes in societal preferences and trends [13]. Moreover, clothing has the ability to convey an individual's taste, identity, or affiliation with a specific group. Furthermore, one's social status can be discerned through their choice of attire [14]. Unfortunately, the younger generation's appreciation for cultural heritage has diminished in parallel with the globalization of contemporary culture despite Indonesia's abundant cultural diversity. Consequently, it becomes crucial to safeguard cultural traditions, including traditional clothing, in order to preserve their intrinsic value. Nevertheless, cultural practices adapt to the changing times, making them more readily accepted by the wider community.

Clothing serves as a prominent means through which individuals differentiate themselves from others and align with specific social groups. In the case of the Mangkunegara I Palace, both male and female soldiers, as part of an elite military unit, donned distinctive attire. The female troops at the Mangkunegara I Castle wore garments specifically designed for their duties in safeguarding and securing the region under Mangkunegara I's rule. These clothing choices were naturally tailored to suit the responsibilities undertaken by the female soldiers within the Mangkunegara I Palace. Referring to a historical account written by a female member of the Mangkunegara I Palace, during the final decade of Mangkunegara I's reign, it is mentioned that when the female soldiers received guests from the company, they would dress in male-style attire adorned with golden embroidery [8]. Furthermore, it is explained that the female soldiers of the Mangkunegara Palace are not inferior to their male counterparts in terms of quality and agility. The fact that these soldiers are women is not widely known.

An annual Indonesian exhibition, the Keraton Festival aims to preserve cultural heritage in the form of palaces throughout the archipelago. The first Palace Festival was held in Yogyakarta in 1970 under the name Catur Sagotro and was known as "Keraton Culture." The name was changed to the Palace Festival in 1991, and the Nusantara Palace Festival (FKN) was born in Solo in 1995. At the Palace Festival in 1991, the attire of female warriors from the Mangkunegara I Palace was displayed. The clothes on display are a reworking of the late Alm's designs. Trenggono, at the time in charge of the Tourism Office (Majalah Pentjebar Semangat tahun 1991.08). The recreation cycle was done in light of the fact that no advanced followers were found during the rule of Mangkunegara I, and there are practically no verifiable records, even legendary classes, that recount the presence of this gathering of female heroes. An ancient text known as Koninklijk Instituut vor Taal-, Land-, and Volkenkunde Oriental (KITLV Or), which was given to Dutch researcher Dr. Pigud by Mangkunegara VII, is one of the few writings ever written about female soldiers. This 606-page diary was written by one of the female warriors of the Mangkunegara I palace. It clearly records political developments, economic records, and how the palace books are run [2].

According to Hidayani [2], there is also a description of the type of clothing that female soldiers of the Mangkunegara I court wore. The female soldiers of the Mangkunegara I palace demonstrated that gender equality, which is still debated and fought for to this day, actually existed prior to Mangkunegara I's time. At that time, women rode horses, fought, studied, danced, and played gamelan, among other activities. Most Javanese original copies are found to help orientation pecking orders. Specifically, the places of ladies and men are not something similar; men are above while ladies are generally beneath [15]. Resulting in the perception of society that men hold more power than women. Creation of women's clothing in the palace of Mankunegara I in the late period. Trenggono is a reconstruction work based on the information records left by Mankunegara I because a work of art cannot be separated from the symbolic meaning of the artist in the work.

The literature review served as a reference for this study because the preceding research described the shape, aesthetics, and symbolic meaning of clothing in their respective studies. However, there had never been any research done on female soldiers at the Mangkunegaran I Palace. As a result, it is anticipated that this study will serve as a source of information for future research and educate the general public on how to appreciate the female warriors of the Mangkunegara I court. The study of fine arts is not always the study of paintings, sculptures, etc. Clothing studies are actually important but not widely done because clothing has a function to shape a character's character, not just visually [16]. At the same time, designers, artists, and performance makers have endlessly redefined what the costumed body can do through various re-articulations of the body in performance.

2. Method

The methods employed to acquire data in this study encompass a literature review and the execution of observations pertinent to the research focus. The literature review conducted by the researcher involved a systematic examination of existing literature, including books, articles, and other written sources relevant to the study's topic. This process facilitated the researcher in gaining insights into existing knowledge, theories, and findings germane to the

research question [17]. The literature review not only established a foundation for understanding the study's context but also served as a guide for formulating hypotheses or research questions [18]. In addition to the literature review, the researcher conducted direct observations as an integral component of the data collection process. This entailed firsthand and systematic observations of the subject or phenomenon under investigation. Observations were instrumental in providing real-time, concrete data regarding the characteristics, behaviors, or aspects of the subject that might not be fully encapsulated in existing literature [19]. This method afforded the researcher the opportunity to directly witness and document specific details relevant to the study's objectives. The methodology employed in this discussion is descriptive research methodology with a morphological aesthetic approach by Thomas Munro [20].

According to MunBody Textro, in the aesthetics of form, the focus of the study lies in the aspects of structure and function that can be directly observed through artworks [21]. When analyzing the form in visual art, the objects of study can be divided into several parts, such as the human figure, which can be divided into three parts: the head, body parts, and legs [22]. The descriptive method is utilized to systematically and accurately create descriptions or representations of facts, characteristics, and relationships among investigated phenomena. In collecting data, the research employs library research, which involves observing various literature related to the raised issue, such as books, papers, or writings that provide assistance and serve as guidelines in the research process. This study then utilizes the technique of morphological analysis of clothing division, specifically the head, body, and legs. The research object of this study is the clothing of the female warrior of Istana Mangkunegara I, created by Trenggono and featured in the *Penjebar Semangat* magazine in 1991, which is part of the collection of Reksa Pustaka Pura Mangkunegaran library. Meanwhile, data regarding the description of the form of clothing of the female warrior of Istana Mangkunegara I is derived from the *Serat Babat Nitik Mangkunegara I and II*. The validation of the data in this research is obtained through the comparison of two data sources, namely Trenggono's work and *Serat Babat Nitik Mangkunegara I and II*. This morphological analysis allows for a detailed examination of the structure and characteristics of the clothing, providing insights into the aesthetic elements and contributing to a nuanced understanding of the studied artifacts.

3. Results and Discussion

3.1. The attire of female warriors in the Palace of Mangkunegara I

The attire of female warriors in the Palace of Mangkunegara I is an intriguing topic to discuss due to its use by a group of brave and courageous female warriors. The role played by these female warriors in the Palace of Mangkunegara I differs from that of female warriors in other kingdoms, as they are not merely a royal guard but rather a combat corps specifically formed to advance into the battlefield. The female military unit within the Mangkunegaran kingdom is recognized as the Estri Mangkunegara Corps. The female soldiers of the Mangkunegara I palace are required to wear red *cinde* cloth, cover their chests with *tulak tepen* (with edges), and green sateen clothes with cross-cuts, belt, and a large bun with their respective tufts when Prince Samber Nyawa receives honored guests. The soldiers were divided into three groups, each of which wore a necklace, carried a *vanel* (also known as a *duaja*) and a carbine (a short-barreled gun), and played flutes, trumpets, and drums. The Mangkunegara I court's female warriors were divided into several groups, where each group wears the same style or color of clothing but different colors. At the Palace Festival in 1991, two types of female warriors were on display: Cavalry Soldiers and *Bragada* Soldiers (brigades). Cavalry Soldiers are special combat troops that ride horses or cavalry. *Bragada* Soldiers are military units that are divided into divisions and consist of 3,000 to 5,000 people. *Sarageni*, *Sinelir*, *Jayangesta*, *Mangungkung Ladrang*, and Infantry soldiers (*dhadharata*), also known as ground combat troops, make up the group of female soldiers [23]. The leaders of female warriors, the *Sarageni* female warrior group and the *Ladrang Manungkung* female warrior group, were the female warriors featured at the 1991 Palace Festival. The image depicts a group of *Sarageni* soldiers, as shown in Fig. 1.



Fig. 1. A soldier Sarageni [23]

At the Mangkunegara 1 Palace, female soldiers dressed similarly to male soldiers on the battlefield or during war [24]. Fig. 2 these female warriors, *Ladrang Mangungkung* carried bows and arrows as well as kerises and spears in trousers that reached below their knees. The female soldiers practiced archery in white uniforms after the battle was over. The female soldiers of the Mangkunegara I palace wore a variety of outfits based on their social class. For instance, concubine warriors wear trousers, a *sikepan takwa* shirt, *cundhuk jukat* (a decorative comb), *kadhal menek bun*, a complete *cinde* belt, *nglambung dhuwung dhampak*, a Balinese *keris* model, a necklace and earring, carries an arrow, and carries a bow in addition to one that is all red (*Sarageni*). Only commanders and warlords wear head coverings, and all female soldiers wear knee-length pants that are doubled up with a long, machete-like cloth [25]. The female warriors practiced archery in white women's clothing following war or battle. The female soldiers regularly practice firing three salvos in a row. Female soldiers sometimes ride horses during shooting practice.



Fig. 2. A soldier *Ladrang Mangungkung* [23]

The social and cultural construction of the gender hierarchy was weakened by the female soldiers of the Mangkunegara I court [26]. The Mangkunegaran *babad nitik* contain these details. This speech journal demonstrates the position that women were given by Mangkunegara I's vision and attitude. The *serat babad* is a diary or biography of Mangkunegara I's life during his 12 years as Mangkunegaran's ruler. Despite the fact that the idea of emancipation did not yet exist at the time, Mangkunegara I saw that women were frequently subjected to inhumane treatment, so he established a social order that gave women the same rights as men [27] [28]. Although Mangkunegara I did not talk much about the role of women during his time, the chronicle of speech explains that all of his activities and decisions were made by placing women in positions that reflected his views on gender equality. Fig. 3 depicts a commander of the female warrior group at the Mangkunegara Palace during the Keraton Festival in 1991, portrayed by Ir. RA Rasika Wiyarti Suryosujar.

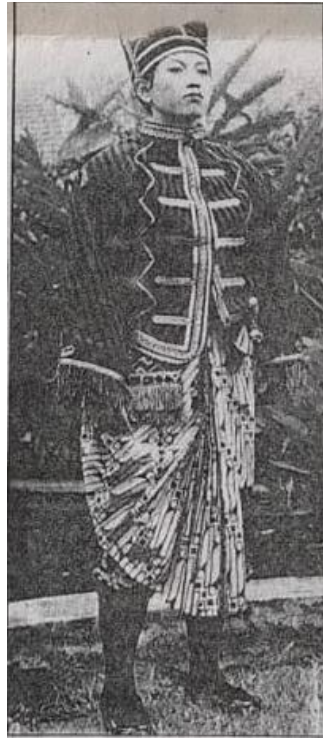


Fig. 3. The female warrior leader in the Mangkunegaran palace [23]

Several new dance works, including (1) *Legiun Estri* and (2) *Matah Ati*, have used the story of Mangkunegara I, particularly the female soldiers of the Mangkunegara I palace, as a story. In the Legion of *Estri* dance, a female horse soldier is led by a female commander and trained in the military to become an expert. The Army *Estri* dance is performed by 7 female artists, including the beauticians. The *Estri* Legion dance uses military uniform-style clothing, but the styling is still altered, as the theme, patriotism, is reflected in the attire. Red, black, and gold are used in the clothing to emphasize the soldier's personality through color. The makeup is out there in a big way, but it still looks nice [29]. The *Matah Ati* dance work is about the struggle of Prince Samber Nyawa, king of Mangkunegara I. In the history of Mangkunegara I, this obviously cannot be separated from a group of female warriors. Bandoro Ayu Matah Ati, the wife of Prince Samber, was the leader of the female warriors at the time. She is the soul that continues the Mangkunegaran lineage. A group of dashing female warriors in red and gold uniforms appears in scene 13. Female soldiers also use arrows and bows in that scene.

3.2. Examining the Clothes

During the reign of Masa Mangkunegara I, a significant period characterized by the establishment and organization of power, various obstacles and disputes arose, with land distribution being a frequent cause of contention [30]. During his 40-year tenure as a military commander in the Mangkunegaran Duchy, Prince Samber Nyawa placed special emphasis on military development. It is not surprising, therefore, that during his 16-year war, Mangkunegara I was bestowed with the title "*Kanjeng Pangeran Adipati Amangkunegara Senapati ing Ayudya Lelana Jayamisesa*." Training and development were mandatory for the defense of his territorial jurisdiction. There were four core forces, which had been in existence since the time of Mangkunegara I's a struggle; (1) The *Landran Mangunkung* troops are a military group consisting of 60 female soldiers who ride horses and are armed with rifles and *wedung*; (2) The *Seseliran* troops are a military group consisting of the *Jayengastra*, *Bijigan*, *Kapilih*, *Tatramrudita*, *Margarudita*, and *Taruastra* forces. Each force is composed of 44 male members who ride horses and carry weapons such as *keris*, *rifles*, and *sabet* (swords); (3) The *Ngampil* troops are a military group consisting of the *Mijen*, *Nutrayu*, and *Gulang-gulang* forces. Each force consists of 44 male members who ride horses and use weapons such as arrows and *keris*; (4) The *Sarageni* troops are a ground force consisting of 44 male soldiers armed with arrows and *keris* [31]. The attire worn by female warriors in the Mangkunegaran Palace, known as

Busana prajurit wanita Istana Mangkunegara I, is specifically designed for their duties in defense and security. Similar to their male counterparts, female warriors wear long pants that reach below the knee and carry weapons such as *keris*, *tombak*, and bow and arrows. The quality of these female warriors is not inferior to that of male warriors. In fact, when female warriors use weapons while in uniform, their appearance is no different from agile, nimble, and accurate men. After the war, female warriors changed into white women's clothing and proceeded to practice archery. Several writings in the *Serat Babad Mangkunegaran* describe the attire of female warriors, including the *Busana prajurit wanita Serat Babad Nitik Mangkunegara I. Pupuh 38. Sinom, bait 7-8*:

7. *Mangkat pangran adipatya, ingkang lumampah rumiyin, nyutra yu lan wong kanoman, ngagem jemparing turanggi, amawi ucal sami, rerendan rasukanipun, kanoman waos sulam, kandelan kancana sami, ting pancorot anulya wong Jayengastra.*

7. Prince Adipati went first, followed by Nyutra soldiers carrying arrows and riding horses. Wearing the same *ucal*, lace clothes, spear-headed, coated in gold, which is very radiant like Jayengastra.

8. *Sami rasukan rerendan, epek renda ucal sami, kandlean sami kancana, tur nyuriga cara Bali, sami nitih turanggi, kang busana abra murub, nulya pangran dipatya, ing wingking prajurit estri, rempeg patut busana sruwa kancana.*

8. both dressed in *epek ucal* lace in unison, covered in gold, and armed with Balinese-style sharp weapons, riding horses in unison, their clothes shining. Only then did Prince Dipatya, behind the female soldier, dressed in all gold.

The appearance of female soldiers is also likened to that of China, as mentioned in the *Serat Babad Nitik Mangkunegara I, pupuh 40. Dandhanggula, bait 15*:

15. *Kawandasa kang prajurit estri, kang pangangge asemu pasaja, sami rempeg busanane, sesemer kancana luru, suweng gumyur inten tulya sri, asinjang parang rusak, kasemekan wungu, lamun kinawi upama, anglir pendah kang putri Cina ngajawi*

15. Forty female warriors, simple clothes, compact clothes, like carved gold, suweng glittering beautiful diamonds, wearing cloth with a broken machete motif, purple base, if you put it like that, like Chinese princesses who are Javanese.

When Prince Samber Nyawa's guests arrive, the female warriors wear trousers, loose shirts, decorative combs, hairpins, complete waist belts, high-waisted traditional Balinese *keris*, necklaces and earrings, rings, carry arrows, and wield bows. The same attire is worn by the *Sarageni* warriors (all in red), the *Landran Mangunkung* warriors (all in purple), as well as the *Jayengasta* and Blue Black warriors (in indigo blue). These female warriors wear knee-length trousers combined with a long cloth *resembling a parang*, and only the war commander wears a head covering. It is also explained in *Serat Babad Mangkunegaran I* (MN I: 177) that when Mangkunegara I receives honorable guests.:

Wontên ing salabêting dalêm Kg Pangeran anata sêlir, manggung kêtanggung, kathahipun tiyang 60, sami asinjang cindhe abrit, sumêkan bangun tulak têtên, rasukan satin ijêm pranakan, mawi pênding, gêlung agêng, cundhuk mêntul nigang iji tuwin cundhuk sêrat tanggalan, kalung krêga anggèndhong pandêl lan ngêmban karbin. (MN I: 177)

After entering the palace, the Prince arranged the concubines and 60 servants-to-be, all wearing red *cinde*, covered chest with fringe, green satin clothes of Peranakan cut, belted, big bun, and three *mentul* bows and combed bow, wearing a necklace and wearing a *vaandel* (duaja) and *carbèn* (short barreled gun).

The statements regarding the attire of female warriors above, as presented by the late Alm. Trenggono, during the Keraton Festival in 1991, was visualized in the following manner.

3.3. The attire of the Mangkunegara Palace's female warrior leader I

The description of the attire worn by the female commander of the Mangkunegara I Palace, as described by Triyuana and Sastrinaryatmo in 1991, refers to the *Serat Babad Nitik Mangkinegara I* and *II*. The commander wears a head covering, known as a *penutup kepala*, and a *sikepan* garment made of *lurik* fabric with lace on the front. The fabric used has a motif of *parang rusak*, and it is worn in the same manner as male warriors. The lower body is covered with knee-length pants, and high-heeled boots are worn on the feet. The female commander of the Mangkunegara I Palace is none other than the wife of Raden Mas Said, namely Raden Roro Matah Ati. Matah Ati is known as a brave, responsible, beautiful, and loyal woman to her husband [8]. She is one of the important female figures in Javanese society who played a significant role in the nation and state. As a war commander, Matah Ati had 26 loyal female warriors until the end of her life. Fig. 4 depicts the description of the attire worn by the female commander of the Mangkunegara I Palace, as portrayed in the keraton festival in the year 1991, in the artwork created by Trenggono.

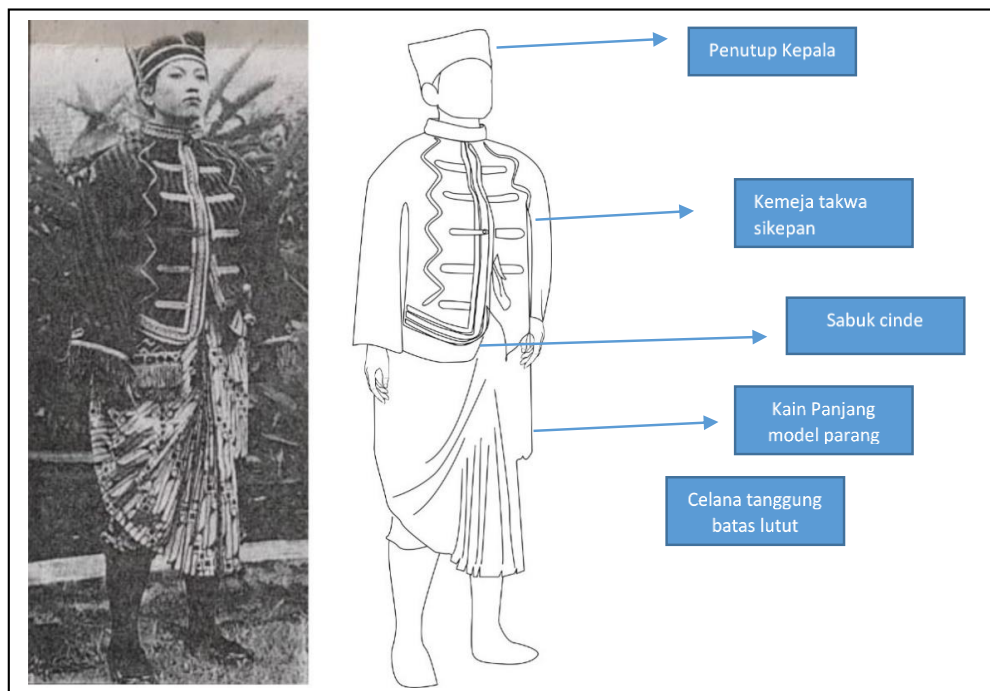


Fig. 4. The decryption of the attire of the female warrior command

The attire of the female commander of the Mangkunegara I Palace, created by Trenggono, exhibits conformity with the description provided by *Serat Babat Nitik Mangkunegara I* and *II*. This includes the head covering, lace on the front of the *sikepan* attire, *parang batik*, and the utilization of boot shoes.

3.4. The attire of female soldiers consists of two distinct sets: the Sarageni uniform, which is predominantly red, and the Ladrang Mangungkung uniform, which is predominantly purple

The *Busana Prajurit Wanita Istana Mangkunegara I* is differentiated by various colors of attire, corresponding to the specific roles of each group of soldiers. The *Sarageni* soldiers are equipped with bows and arrows, while the *Ladrang Mangungkung* soldiers have mounted troops armed with rifles [32]. Fig. 5. The *Sarageni* soldier by *Pentjebar Semangat* magazine as wearing a red uniform and is armed with a bow and arrow. In the foreground, a *Sarageni* soldier can be seen wearing a white *takwa sikepan* shirt. The soldier's knee-length jeans are made of fabric with a cleaver theme, and they are worn in a manner typical of men's attire. According to Truyuana and Sastronaryatmo (1991), only female warrior leaders wore headscarves. However, *Sarageni* soldiers also wore head coverings as part of their attire during the Keraton Festival.

The uniforms of the *Ladrang Mangungkung* soldiers differ in color from those of the *Sarageni* soldiers. The depiction in Fig. 6. Showcases the *Ladrang Mangungkung* warriors, who are adorned in attire of a uniform purple hue. In Trenggono's work, there is no apparent distinction between the *Sarageni* and *Ladrang Mangungkung* soldiers' attire, as they both carry the same weapons, namely arrows and bows. This statement still raises the question of whether the two soldiers' clothing and weapons serve the same purpose. It is explained in the Mangkunegara I and II chronicle fibers that the female soldiers of the Mangkunegara I palace were responsible for more than just training and practicing war. They also carry out non-military tasks like planting rice, repairing the palace, developing irrigation, taking care of horses and weapons for fun, practicing gamelan, and dancing while remaining on alert.

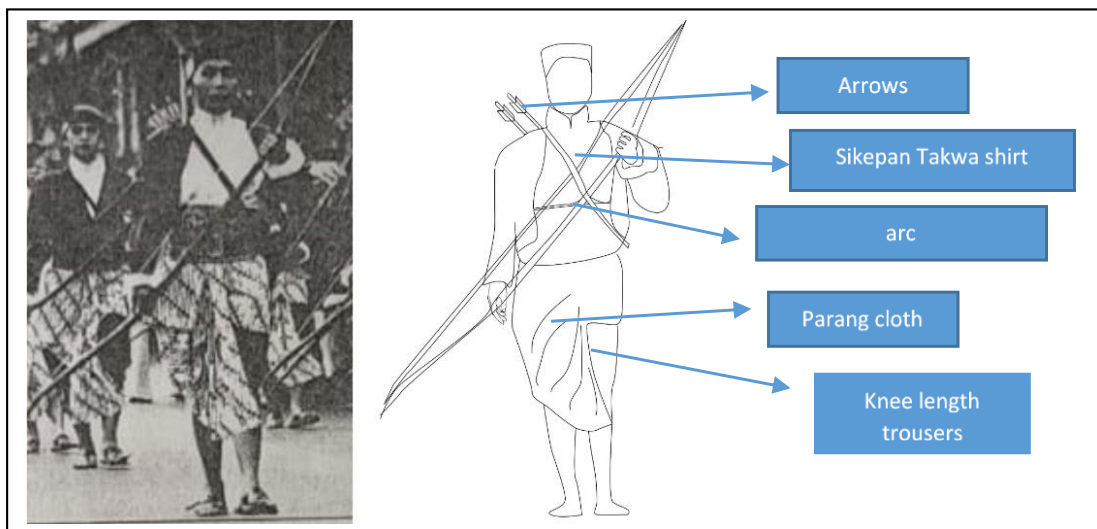


Fig. 5. The decryption of the Sarageni Warrior Women's Attire is to be considered.

The only difference between the attire of *Sarageni* and *Ladrang Mangungkung* warriors lies in the headgear. The body, legs, and weapons carried are the same. Trenggono's explanation of the differences between the two female warrior attires is limited to their colors, as obtaining original documentation of the attire of Istana Mangkunegara I's female warriors is difficult, and only descriptions are available in *Serat Babad*, resulting in varied interpretations for readers. Thomas Stamford Raffles, in his book "History of Java," describes Javanese war attire as consisting of buttoned pants, which are usually accompanied by shorts. However, the use of shorts is worn outside the pants. The pants are generally made of fine silk or even silk. Additionally, Javanese war attire is equipped with an *amben*, a type of belt that is wrapped around the body 7-8 times to protect the waist, chest, and back. Generally, the *amben* is also made of good quality fabric such as silk. Javanese war attire also includes a tight vest without buttons called *sangsang*.

The article describes the traditional attire worn by Javanese warriors during battle. The upper body is covered with a halter button-down vest that has buttons from the neck to the stomach. Over this, a long-sleeved garment called *sikepan* is worn, which resembles a long jacket. The outfit covers the entire upper body and is often accompanied by a head covering that can be folded in two. The first layer of the head covering is usually a cloth that is tied and finished, followed by a hat or *kuluk*. A sword is placed on the left side of the waist, secured by a sword belt called *angger*. Three *keris* blades are placed on the right and left sides of the waist, and one is placed at the back. The *keris* blades are usually personal, ancestral, or given by the mother-in-law during marriage. The *keris* from the mother-in-law is typically placed on the left side of the waist. In addition to swords and *keris* blades, Javanese warriors also carry long-handled spears, shields, and arrows during battle.

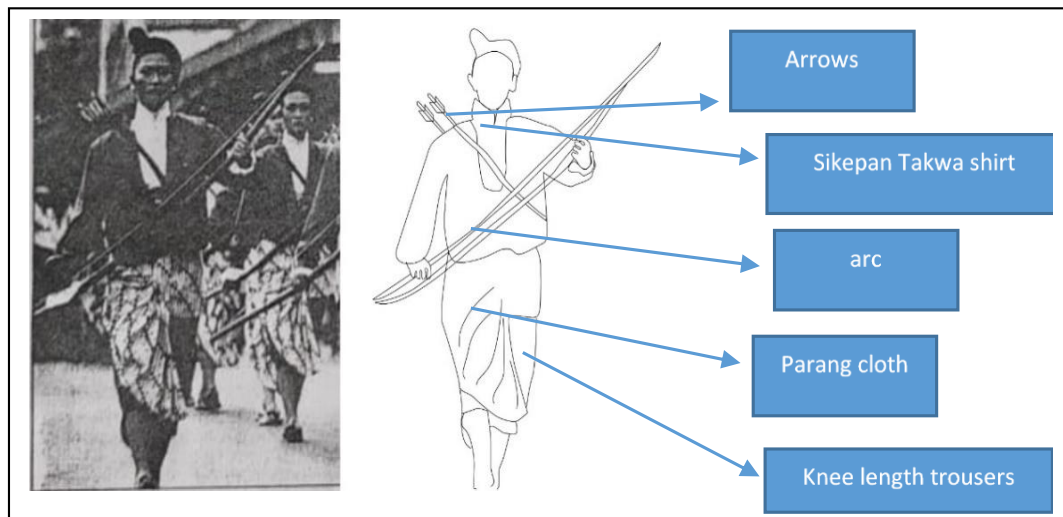


Fig. 6. Description of the Attire of Female Warrior in *Ladrang Mangungkung*

The involvement of the body in clothing which is the topic of this discussion makes it important to examine it through an ethical lens. These ethical considerations determine the type and how the description of clothing is debated because this is very important in the representation and realization of the clothing of female soldiers at the Mangkunegara I Palace itself. How clothing can display ideas about gender, race, identity, and culture and how clothing is related to the acceptance of clothing has the potential to complicate morals and aesthetics [33]. The presentation of the reconstructed attire of the female soldiers of Istana Mangkunegara I during the Keraton Festival in 1991 provided a general overview of the clothing worn by this group. However, the intricate details of the attire were not visible, making it difficult to decipher the symbolic meanings embedded within the clothing of the female soldiers of Istana Mangkunegara I.

4. Conclusion

The cultural heritage of the Mangkunegaran Palace, specifically the women's warrior attire of Istana Mangkunegara I, is a significant cultural legacy that should be preserved and introduced from one generation to another. Like any cultural heritage, the women's warrior attire of Istana Mangkunegara I carries profound meanings. However, in the current era of globalization, not many are aware of this particular cultural heritage of the Mangkunegaran Palace. In order to safeguard the preservation of this cultural heritage, Trenggono reintroduced the women warrior attire of Istana Mangkunegara I during the Keraton Festival in 1991. In the process of reconstruction, Trenggono referred to the forms of the women's warrior attire found in the *Serat Babat Nitik Mangkunegara I and II*. This serves as evidence that some of the attire created by Trenggono aligns with the descriptions found in the *Serat Babat*. However, the reconstruction efforts by Trenggono only resulted in a general outline of the women warrior attire of Istana Mangkunegara I, lacking the important symbols that should be present in every attire of the palace, serving as guiding principles. Therefore, further research is necessary to delve deeper into the women warrior attire of Istana Mangkunegara I.

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