



## The Leadership Values of Bedhaya Mintaraga Dance of Yasan Dalem Sri Sultan Hamengku Bawono X

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### **Abstract**

Bedhaya dance is a type of classical dance at the Yogyakarta Palace which is often performed in the Hajad Dalem Tingalan Jumenengan Dalem event. The Bedhaya dance that will be studied in this research is the Bedhaya Mintaraga Dance, namely Yasan Dalem Sri Sultan Hamengku Bawono X which is staged as a ritual ceremony for the Jumenengan Dalem Tingalan Dalem Sri Sultan Hamengku Bawono X. This research is library research, using a qualitative descriptive approach. The results of the study found that the Bedhaya Mintaraga Dance consists of historical elements of Bedhaya Mintaraga Dance, movements elements of Bedhaya Mintaraga Dance, floor patterns elements in Bedhaya Mintaraga Dance, characterization roles in Bedhaya Mintaraga Dance dancers, gendhing that accompanies Bedhaya Mintaraga, as well as the make-up and clothes worn by the dancers of Bedhaya Mintaraga produce the values of Leadership in Bedhaya Mintaraga which is a replica of the adaptation of Sri Sultan Hamengku Bawono X's piwulang which is expected to become piwulang / lesson of life and become a transformation of knowledge in society, especially for leaders to live in harmony with other communities and also transform people to be more virtuous in their God.

**Keywords:** *Bedhaya Mintaraga; Jumenengan Dalem; Leadership Values*

### **Introduction**

Leadership is an important need and a measure of success and failure as demand in social life for the need for peace and achieving common goals. That means that leadership is referred to as one of the important roles behind the power of various organizations to support and influence their groups. As a Javanese, leadership values are often referred to as Kejawen teachings which are disseminated through *sesanti*, *paribasan*, *saloka*, and even though the arts of *pedhalangan*, *macapat*, and so on with full of examples that are manifested as a form of teaching/*piwulang*. To be a leader, one must have high authority and a chivalrous spirit, because a leader will later become an example for his followers and community.

Seeing the crisis in the character of community leaders in various parts of Indonesia who do not reflect as exemplary leaders and do not deserve to be role models for the community, for example, some leaders in several agencies have experienced problems that need to be handled by the authorities, because

they do not follow the rules and criteria as leaders. the good one. Thus, it is necessary to find a way to overcome character crises, especially leadership so that good things are embedded in the souls of leaders and also the people of Indonesia. To overcome these problems, the Indonesian people actually have a noble heritage from their ancestors. In various regions in Indonesia, each region has a culture that has values that are largely a way of life. A leadership guide and teachings of community life are generally passed down by ancestors through Javanese literary works in which there are various leadership concepts so that they are full of exemplary embodied in the form of teachings.

One part of Javanese culture that can embody leadership values is dance. Dance is an expression of the soul and human emotion that is expressed through rhythmic and beautiful movements and is supported by bound elements and structures. The creation of dance works is usually motivated by a person's experience, as well as the phenomena or events at the time the dance was created. As a component of the superstructure, dance can be seen not only from an empirical perspective but also from a transcendental experience. The art of dance involves a transcendental experience when it functions as part of a ritual. The existence of dance in rituals is a means to express beliefs (Utami & Mosque, 2021). In Javanese tradition, in particular, the expression and message that a king wants to convey are not open. Because the world of Java is symbolic. The art of dance in particular has a symbolic side that has meaning or values contained in each of its elements, in a dance usually can reveal the leadership values contained therein. One of the dances that has leadership values is the *Bedhaya Mintaraga* dance, this dance is the *Yasan Dalem* Sri Sultan Hamengku Bawono X at the Ngayogyakarta Hadiningrat Palace.

Based on this explanation, this study aims to examine the values of leadership as a teaching of the life of leaders and their people contained in the *Bedhaya Mintaraga* Dance *Yasan Dalem* Sri Sultan Hamengku Bawono X. The results of this research are expected to be useful both practically and theoretically for the general public and especially for the arts community. The practical benefit of this research is that the results of the study provide new insights to the audience regarding the philosophical values of *Bedhaya Mintaraga* Dance. Meanwhile, the practical benefit of this research is that it can be used as a reference source for further research.

## **Methodology**

This research uses a descriptive qualitative approach. This method is a step in the observation that creates descriptive data in the form of spoken and written words of a person and behavior. The research conducted is library research, where researchers seek information and process data using assistance from various sources and data. The data collection technique used in literature, and the data used in this study are videos of *Bedhaya Mintaraga* Dance performances, sources of books, articles, and scientific research journals that are relevant to the research title as literature which can later help and facilitate the research process. The data analysis technique used in this study was carried out systematically concerning the concept of Miles and Huberman (Rohidi, 2011: 233), namely an interactive model that categorizes data analysis in 3 steps, namely (1) Data Reduction, namely the process of sorting, focusing and simplification by collecting data from various references and references related to the Leadership Values of *Bedhaya Mintaraga* Dance to focus on the objectives and suitability of the research. Then proceed with (2) Data Presentation, so that it is structured in such a way that it leads to data processing so that further leads to drawing conclusions. (3) Drawing conclusions will be revealed regarding the meaning of the data collected to find a solution to the problem. Verification is done by looking back at data reduction and data presentation so that the conclusions drawn do not deviate and look for relationships between one source and another to become a single entity.

## Result and Discussion

Javanese people believe that a leader is also considered a teacher who can give *wewarah* (advice, guidance) by paying attention to the following five things: 1). *Mulat* or *mawas diri* (self-aware) that a leader is expected to know the circumstances, background, economy, community potential, and community weaknesses. 2). *Amilata* (giving praise) means that as a leader, he should give flattery or praise to his people and give kindness. 3). *Miluta* (Guiding, guiding, directing) a leader should be able to easily advise them to be liked by their citizens 4). *Miladarma* (setting a good example) for a good leader should always be a good example and carry out dharma or obligations as a leader to achieve inner prosperity. 5). *Palimarma* (giving forgiveness) the nature of a good leader should always open the door of forgiveness to them and have a sense of compassion (Susetya, 2016: x).

Especially in the leadership/power of the Palace in Java, the real legitimacy of power never comes from the election of the people. This means that the power of the Javanese king has a different mechanism from other governmental powers, as power in the Palace, the mechanism of power is called a throne or what we know is the inheritance or heredity factor. The path as a candidate for the royal ruler is the appointment of the crown prince from the king's eldest son from an empress, then the crown prince will later become his father's successor in serving as king (Artha, 2009: 9). In royal power, a king must apply the concept of leadership that has been passed down from his ancestors, namely *Hamangku*, *Hamengku*, and *Hamengkoni* which means *hangrengkuh* or *ngemong*, protect and nurture, does not discriminate against social class, beliefs, race, and religion, the three concepts of leadership as a whole mean encouraging and having good character and being able to provide selfless service and can raise the dignity of the people so that the world is peaceful, safe, not chaotic and giving the welfare of its people.

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The Ngayogyakarta Hadiningrat Palace is the palace of the King of the Sultanate in Yogyakarta which is still consistent with tradition and maintains and always inherits existing customs. This tradition is the result of a legacy that has been passed down from generation to generation from the kings who ruled before. One of the traditions that are still being carried out is *Tingalan Jumenengan Dalem*, namely the Anniversary of the Ascension to the Throne, in a series of which is the *Bedhaya* dance performance. Each era of the reign of the king who is enthroned in the Yogyakarta Palace has a dance that is created according to the characteristics of leadership and the privileges of each king. As a dance group, the *bedhaya* dance at the Yogyakarta Palace has one main dance as the center the *bedhaya*, namely the *Bedhaya Semang* dance. The form of *bedhaya* which was created after *bedhaya semang* refers to its center, as the oldest *bedhaya* dance in the Yogyakarta Palace was created in the 17th century by Sultan Agung Prabu Hanyokrokusumo (Wibowo, 1891: 32).

*Bedhaya Dance* is one of the classical dances at the Yogyakarta Palace which is often presented in the *Hajad Dalem Tingalan Jumenengan Dalem* event. Classical dance, especially in Yogyakarta, is a dance that was originally developed among kings and aristocrats who have achieved high artistic expression and has a long history and has traditional values. (Soedarsono, 1986). *Bedhaya* dance is a type of palace dance that has become a tradition in the Yogyakarta palace, where the highest position in the art

of dance in the palace is the *Bedhaya* dance and is a heritage dance in the palace because this dance is full of philosophical symbolic meanings that become the spirit of the text and the context of the arts. *Bedhaya* dance is famous for dances that are neatly arranged in a very orderly hierarchy, soft, pure, harmonious, and performed with full self-control. *Bedhaya* dance is a type of palace dance that has become a tradition in the Yogyakarta palace, where the highest position in the art of dance in the palace is the *Bedhaya* dance and is a heritage dance in the palace because this dance is full of philosophical symbolic meanings that become the spirit of the text and the context of the arts.

One of the newly launched *Bedhaya* dances is the *Bedhaya Mintaraga* dance and performed at the peak of the 75th anniversary of Sri Sultan Hamengku Bawono X, as well as the 32nd anniversary of the ascension to the throne, held behind closed doors at Bangsal Kencana on Saturday, April 10, 2021. The concept of the *Bedhaya Mintaraga* dance was inspired by the *Serat Lenggahing Harjuna* by Sri Sultan Hamengku Bawono X (Yogyakarta Palace, 2021). Every palace dance, including the *Bedhaya Mintaraga* dance, contains various values, including a knowledge system that reflects the philosophy of life and community patterns. That is, the existence of dance is always associated with a system of symbols and certain social value systems (Soedarsono, 1986: 24). Axiomatically, it contains ethical values as a way of life related to moral issues and aesthetic values that describe beauty such as motion and form.

The history of *Bedhaya Mintaraga* dance begins with the Mahabharata epic story, namely the story of *Mintaraga* or Raden Harjuna who was nicknamed *Begawan Mintaraga* or *Begawan Ciptaning* who was imprisoned in *Indrakila* Cave. This *tapa brata* aims to fulfill the dharma of chivalry so that they are superior and skilled in fighting and protecting their people. While undergoing *tapa brata*, Raden Harjuna was tested with various kinds of temptations, namely the seduction of seven angels, Bathara Indra in the form of a Brahmin, Murkha in the incarnation of a wild boar, and Bathara Guru in the form of Kira the hunter. Raden Harjuna remained steadfast and managed to overcome all trials. The gods in heaven accepted his hermitage and Batara Guru gave him the *Kyai Pasopati* Arrow to Raden Harjuna to kill Prabu Niwatakawaca from the Ima-imantaka country who was raging in *Kahyangan Jonggring Saloka* because he wanted Dewi Supraba. With this weapon, Raden Harjuna was able to destroy Prabu Niwatakawaca who caused chaos in Heaven. Raden Harjuna and Dewi Supraba then went to Bathara Guru and Bathara Endra. As a thank you to Harjuna, Dewa gave Dewi Supraba as Harjuna's wife. The marriage of Bidadari Supraba with Raden Harjuna illustrates the power and nobility that has covered the entire human body. Not only that, all the beautiful women who had previously flirted in his meditation were also all married to Harjuna. Raden Harjuna finally married Dewi Supraba and was crowned king in *Khayangan Waru Kandha Binangun* with the title Prabu Kalithi.

In this case, the *Bedhaya Mintaraga* Dance taken from the *Mintaraga* story is a symbol of a true warrior. The *Bedhaya Mintaraga* dance is performed by nine female dancers accompanied by four *dhudhuk* who bring the property in the form of *jemparing* (arrows). These nine dancers perform in Bangsal Kencana facing Sri Sultan Hamengku Bawono Ka-10, remembering that the *Bedhaya Mintaraga* Dance is intended to be performed for Sri Sultan, and also functions as a means in a ritual. The nine dancers in this *bedhaya* relate to the image of *Babahan Hawa Sanga* which refers to the nine holes in humans and their anatomy. The presence of 9 female dancers in the *Bedhaya Mintaraga* Dance has their respective roles, namely eight dancers as Raden Harjuna's wife and one dancer as Raden Harjuna, with details of *endhel pajeg*, *batak*, *jangga*, *pendada*, *buntil*, *apit ngajeng*, *apit wingking*, *endhel wedhalan ngajeng* and *endhel wedhalan wingking*.

*Bedhaya Mintaraga* Dance in the formation of the floor pattern, is broadly the same as the other *Bedhaya* dances, except that each *bedhaya* dance presents a raft of different titles according to the story that is told. *Rakit gelar* in the *Bedhaya Mintaraga* dance performance is presented nine times as an illustration of the *Mintaraga* story performance. The first to eighth *rakit gelar* depicts the figure of Raden

Harjuna who receives 8 heirloom weapons as a symbol of the chivalry nature of each wife. The ninth *rakit gelar* or the so-called *Rakit Gelar Jumenengan* describes Raden Harjuna reaching perfection as a true star and being crowned as the leader chosen by God Almighty to carry out the task of making this earth a blessing for all human beings. In this scene, the *rakit gelar* presents Raden Harjuna, played by dancer *Jangga*, who is in front as the leader, while the eight other dancers play the wives in a row behind.

In general, the variety of dance movements that exist in *Bedhaya Mintaraga* is based on *Bedhaya* Dance in general. The musical accompaniment of *Bedhaya Mintaraga* uses the *Laras Slendro Pathet Sanga* using the *Kanjeng Kiai Surak gamelan* which is one of the oldest *slendro*-tuned gamelan owned by the Ngayogyakarta Hadiningrat Palace. In addition, the *kemanak* instrument is also used to accompany the main story/climax contained in *rakit gelar bedhaya*. Makeup and Clothing Dancer *Bedhaya Mintaraga* wears make-up and clothing similar to that worn by a Yogyakarta-style bride who wears *paes ageng*. Such makeup and clothing give the impression of grace and sacredness. *Paes ageng* make-up has a function as a presentation that makes a person more difficult to recognize his real face (Suharti, 2015: 159). The *paes ageng* clothing and make-up used in *Bedhaya Mintaraga* is the make-up that usually accompanies the "sacred" bride and groom attire in the Yogyakarta Palace. The clothes worn are in the form of *Kampung* cloth. Each *Bedhaya Mintaraga* dancer uses *kampung* cloth with different motif elements, according to the characters presented.



Figure 1. *Bedhaya Mintaraga* Dance (Photo. Jogja Palace, 2021)

The *bedhaya Mintaraga* dance has 9 dancers, each of whom has a role and each character plays the puppet characters involved in *Serat Lenggahing Harjuna*, namely Raden Harjuna and his 8 wives, they are Dewi Sembadra, Dewi Larasati, Dewi Srikandi, Dewi Lestari, Dewi Palupi, Dewi Manuhara, Bidadari Drestanala, Bidadari Supraba, with each character using weapons and wearing cloth according to the character they are playing. With the following description:

- No. 1. *Endhel Pajeg* (Symbol of Heart / Will), played by Dewi Sembadra is symbolized by the constancy of dharma kestaria. Sembadra is interpreted as a light that illuminates the heart, every step and behavior of Dewi Sembadra is always considered carefully first and does not deviate from the path of truth, and is blessed by God. The *kampung* cloth with the motif of Jasmine flowers and the *Pulanggeni* kris worn by Dewi Sembadra is interpreted as a symbol of purity and loyalty and carries a message that humans must be strong, strong, and firm individuals in dealing with life's problems, always cultivate a vigilant nature and can eradicate evil.
- No. 2. *Batak* (Symbol of Head/Mind), played by Dewi Larasati. Cape flower-patterned fabric and *Sarotama* arrows that Dewi Larasati wears mean that a superior human usually has more abilities if she pursues commendable behavior and patient nature, in her life is always safe, and Sentosa and gets the priority of life. Dewi Larasati symbolizes the unification of creativity, taste, and intention so that life becomes harmonious and what is achieved is accomplished.

- No. 3. *Jangga* or *Penggulu* (Neck Symbol), played by Raden Harjuna as a depiction of '*Lelananging Jagat*' or the figure of a chosen knight and '*Lancuring Jagat*' a commendable knight figure. The cloth used by Raden Harjuna is patterned with a mixture of eight flowers and the weapons of his wives, which is a symbol of how high and broad the knowledge he has mastered. This *Kampuh* cloth is *Yasan Dalem* of Sri Sultan Hamengku Bawono X with a white background as a symbol of the upper world and black meaning the underworld. These two things seem to contradict one another, which is called *Loro-loroning Atunggal*. A leader who has practiced *hablum minallah* (relationship with God) and *hablum minannas* (relationships with others) correctly, can become a representative of the Almighty to maintain world peace, *manunggaling kawula Gusti*.
- No. 4. *Dhadha* (Symbol of Chest), played by Dewi Srikandi. Dewi Srikandi symbolizes various human characteristics, every deed and action is always based on a sense of humanity and justice. Dewi Srikandi wears a cloth with a Soka flower pattern and *Ardadhedali* arrows are likened to a formidable and energetic front-line leader who must also provide physical and spiritual protection and protection for his people.
- No. 5. *Buntil* (Symbol of Butt). Played by Dewi Lestari. Dewi Lestari symbolizes the power of humans who understand life in this world and the hereafter. Dewi Lestari wears a Kenanga flower motif and a *Kalamisanis* kris symbolizes a flower that smells good and has many benefits and is like the Kalamisani kris which has enough power once drawn to eradicate the wrath of anger, humans must make firm and precise decisions.
- No. 6. *Apit Ngajeng* (Symbol of Right hand). Played by Dewi Palupi who symbolizes correct behavior and speech, as well as justice and wisdom. Dewi Palupi wears a Menur flower-patterned cloth and *Kalanadah* kris which symbolizes an honest heart and sincerity that will remove malice and will produce happiness. From the character of Dewi Palupi, humans are expected to be able to protect and accommodate aspirations and no matter how high a person's position is, they remain a safe place for their family's secrets. Dewi Palupi is an exemplary figure, protector, and protector of the people and the knights.
- No. 7. *Apit Wingking* (Symbol of left-hand) played by Dewi Manuhara symbolizes determination and all superior qualities. Kanthil flower-patterned fabric and *Agnirastra* which is used by Dewi Manuhara to control charm (*kemanthil*) and the heirloom of arrow *Agnirastra* carries the message that civility and the sanctity of the human soul will eliminate animal desires and defeat anger, so as humans, it is better to have human values.
- No. 8. *Endhel Wedalan Ngajeng* (Symbol of right foot). Played by the Angel Drestanala who depicts the sharpness and vigilance of the inner eye which is symbolized in the heirlooms *Lar Ngantap*. This heritage means sacred and understands all ways to keep life secret. *Kampuh* cloth with Cempaka flower pattern and *Lar Ngantap* kris used by Bidadari Drestanala symbolizes that humans, regardless of their rank and degree, should always remember their responsibilities and obligations to the Almighty. Awareness of this high divine value will produce an inner experience that gives a sense of calm and peace around it.
- No. 9. *Endhel Wedalan Wingking* (Symbol of left foot). Played by Bidadari Supraba who symbolizes the perfect human and is good at revealing human secrecy in the universe. Supraba which is symbolized by *Pasopati* arrow means the human ability to regulate nature, be close to the Almighty, and the realization of the desired ideals. Bidadari Supraba uses cloth with a flower patterned by Wijaya Kusuma and *Pasopathy* arrow symbolizes the determination of the human heart, dares to express what is good and bad to achieve harmony and world peace or what is often called philosophy *manunggaling kawula Gusti*.

In the characterizations above and the elements of the *Bedhaya Mintaraga* dance, there is a connection between *piwulang* or the teachings of life in which the sultan's leadership values are revealed, where being a leader must have an attitude in the form of leadership values, including: (1). High divine value. (2). The firmness of dharma kestaria. (3). Chastity and fidelity. (4). Every step and action is always based on a sense of humanity, justice, and wisdom and is calculated carefully, and does not deviate from the path of truth. (5). Strong personality, firm. (6). The union of creativity, taste, and intention so that life becomes harmonious so that what is achieved is accomplished. (7). Dignified, whatever the background and social status. (8). Practice *hablum minallah* (relationship with Allah) and *hablum minannas* (relationship with others). (9). To be a strong and passionate front line. (10). Provide physical and spiritual protection and protection to its people. (11). Able to accommodate aspirations.

## Conclusion

*Bedhaya Mintaraga Dance as Yasan Dalem of Sri Sultan Hamengku Bawono X* staged at the ceremony *Jumenengan Dalem Tingalan Dalem* inspired from the Lenggahing Harjuna Fiber as a form of replicating adaptation from all over the world *piwulang* Sri Sultan Hamengku Bawono X which is expected to be a teaching of life and a transformation of knowledge for leaders in coexistence with the community. It also needs to be applied by leaders in Indonesia and its people to create a safe, peaceful, prosperous, harmonious, peaceful, harmonious, and harmonious life so that what is desired becomes a virtuous society toward God.

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