



**Cultural Code in the *Serat Pasindhen Bedhaya Mintaraga Yasan Dalem* of
Sri Sultan Hamengku Bawono Ka-10**

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Abstract

Bedhaya is a dance performed by female dancers within the royal palace environment. One of the *bedhaya* dances preserved in the Karaton Ngayogyakarta Hadiningrat is Bedhaya Mintaraga, the yasan dalem of Sri Sultan Hamengku Bawono Ka-10. *Bedhaya Mintaraga* conveys messages about the noble values a ksatria must possess, represented by Raden Arjuna during his ascetic period, titled Begawan Mintaraga. These messages are conveyed not only through dance movements but also through the *Serat Pasindhen* sung by the sindhen. In this context, A. Teeuw's semiotic theory, particularly cultural codes, is used to examine how cultural codes in the Bedhaya Mintaraga represent and transmit life values through artistic symbols. The results of the study show that the cultural code in the *Serat Pasindhen Bedhaya Mintaraga* reflects the social practices in the Karaton Ngayogyakarta Hadiningrat environment, when the *Serat Pasindhen Bedhaya Mintaraga* includes the concept of babahan hawa sanga, forms of symbolic legitimization, representations of prayer, and the figure of Raden Arjuna, as well as life teachings that emphasize the principle of *memayu hayuning Buwono*. This research shows that the performing arts of the Karaton Ngayogyakarta Hadiningrat can be understood as a cultural text that serves to preserve philosophical teachings and strengthen cultural identities, both of which remain relevant to society.

Keywords: *Serat Pasindhen Bedhaya Mintaraga*, A. Teeuw's semiotics, cultural code

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INTRODUCTION

Bedhaya refers to female dancers in the royal palace (Utami & Masjid, 2021). Soedarsono reinforces this statement in Kandiraras (2022), who explains that the *bedhaya* dance is a female dance performed by nine dancers. The *Bedhaya* dance is considered sacred because it was traditionally performed only within the Keraton. In the past, *bedhaya* was presented at important occasions, such as royal coronation ceremonies and palace anniversary celebrations (Sari et al., 2024). However, today palace dances such as

bedhaya, *srimpi*, and *beksan* can be performed publicly by anyone, both inside and outside the palace walls. This development serves as a form of cultural preservation and an effort to introduce the noble values contained in these traditions to the broader community. This transformation has been encouraged by the need for arts education, the expansion of cultural appreciation, and the shift in the function of dance from a sacred context to a more profane one.

One of the *Bedhaya* dances that continues to grow and be preserved in the

Karaton Yogyakarta is *Bedhaya Mintaraga*, the *yasan dalem* of Sri Sultan Hamengku Bawono Ka-10. This *Bedhaya* was inspired by *Serat Lenggahing Harjuna*, which was written directly by *Ngarsa Dalem*, the tenth. (Tim Kagunan, 2022). This *Bedhaya* conveys messages about the noble values that a *ksatria sejati* must possess, as represented by Raden Arjuna during his ascetic period under the title *Begawan Mintaraga*. These values are represented by Raden Arjuna's wives, each of whom symbolizes particular characteristics. In addition, each wife is believed to guard the sacred weapons of Raden Arjuna, each with its own symbolic meaning. The costume (*kampung*) worn by the dancers of *Bedhaya Mintaraga* is specifically designed to correspond to the characters they portray in the dance, thereby conveying the messages and moral teachings it conveys (Tim Kagunan, 2022).

These messages are not only conveyed through dance movements but also through the *Serat Pasindhen* sung by the *sindhen*. Through the *cakepan* performed by the *pesindhen*, moral messages are delivered subtly and profoundly, reflecting the philosophical outlook of Javanese society. The messages contained in the *Serat Pasindhen Bedhaya Mintaraga* include spiritual and ethical values such as *laku tapa*, patience, self-control, and the union between human beings and God Almighty, which in Javanese philosophy is known as *manunggaling kawula gusti*.

Research on *Serat Pasindhen Bedhaya Mintaraga* cannot be separated from the cultural background underlying its creation. In Javanese literary and cultural studies, this research is important because *Serat Pasindhen Bedhaya*

Mintaraga contains complex symbolic meanings closely related to palace traditions. This research specifically focuses on the study of cultural codes in the semiotics of A. Teeuw, because each *bedhaya* dance has a different background in creation, philosophical values, and cultural functions as its characteristics. *Bedhaya Mintaraga* was created in the cultural context of the *Karaton Ngayogyakarta Hadiningrat* and documents the values of Javanese life. Therefore, cultural codes were chosen because they are considered the most relevant to reveal the relationship between the *sindhenan* text, artistic symbols, and the cultural context behind the creation of the dance.

Several scholars have researched *Bedhaya Mintaraga* and *Sindhena*. One of them is the study by Marwanto et al. (2025) titled "Cultural and Artistic Dimensions in Javanese Traditional Dance: Comparative Case Studies of *Bedhaya Mintaraga* and *Bedhaya Arjuna Wiwaha*." The study by Marwanto and Kuswarsantyo (2025) compares the characteristics of dance elements, including music, makeup, costumes, properties, and the roles of dancers, in *Bedhaya Mintaraga* and *Bedhaya Arjuna Wiwaha*. Another study was conducted by Artasia et al. (2024), which also examines the application of A. Teeuw's semiotics. Artasia et al. analyzed the *sindhenan* text and *pupuh pembangun* of *Bedhaya Semang* from the perspectives of structure, function, and meaning. Their research applied A. Teeuw's theory through the analysis of language, literary, and cultural codes.

Based on these two studies, it can be concluded that no research has yet specifically examined *Serat Pasindhen Bedhaya Mintaraga* using A. Teeuw's semiotic theory with a focus on cultural codes. If read in depth, the *Serat*

Pasindhen Bedhaya Mintaraga contains cultural codes that represent the values of Javanese philosophy, the legitimacy of palace culture, spirituality, and the moral teachings of Javanese life. This research differs from several previous studies in that it discusses semiotics, palace performing arts, and Javanese philosophy in a single discussion. Therefore, the use of A. Teeuw's semiotics, especially the concept of cultural codes, is considered relevant to the reading of *Serat Pasindhen Bedhaya Mintaraga*, which is not only an aesthetic element of performance but also a medium for transmitting values of life and Javanese cultural identity. The research problem in this study is: how are cultural codes represented in *Serat Pasindhen Bedhaya Mintaraga*? The purpose of this research is to describe the cultural codes contained in *Serat Pasindhen Bedhaya Mintaraga*.

METHOD

This research uses an objective approach that views literary works as autonomous structures (Teeuw, 1988, p. 120). The theoretical framework used is A. Teeuw's semiotics, which considers a text as a system of signs that conveys particular meanings (Febriyanti & Botifar, 2024). A. Teeuw proposes three types of codes: language codes, literary codes, and cultural codes. However, this study focuses only on cultural codes to reveal the cultural background underlying the creation of *Serat Pasindhen Bedhaya Mintaraga*—the selection of A. Teeuw's semiotics is based on its suitability to the object of research, namely classical Javanese literature, which emerged from palace culture, thereby directing the analysis toward the relationship between the text and the Javanese people's

cultural value system.

The data consist of the *cakepan* found in *Kagungan Dalem Serat Pasindhen Bedhaya Mintaraga Laras Slendro Pathet Sanga*, which includes eleven *gendhing* and two *kandha* texts. The primary data source is the manuscript contained in the book *Yasan Dalem Sri Sultan Hamengku Bawono Ka-10: Bedhaya Mintaraga*, published by *Kawedanan Hageng Punakawan Kridhomardowo Karaton Ngayogyakarta Hadiningrat*. There are two *gendhing*, namely *Ladrang Gati Retnadi Laras Slendro Pathet Sanga* and *Ladrang Gati Surendra Laras Slendro Pathet Sanga*, which are excluded from the analysis because they do not contain *cakepan* or *sindhenan* text. Secondary data are obtained from books, journal articles, interviews, digital archives, and other relevant online and printed sources. The research data was determined in the form of a *cakepan* of included words, phrases, and *kandha* parts that contained values, symbols, and concepts of Javanese culture. The selection of the text section is purposive, focusing on elements that represent the Javanese people's view of life in the *Karaton Ngayogyakarta Hadiningrat*.

Data collection was conducted through heuristic reading of *Serat Pasindhen Bedhaya Mintaraga*, observation of the *Bedhaya Mintaraga* dance performance through video documentation on the Kraton Jogja YouTube channel, and the techniques of reading, observing, and note-taking. Data analysis employed hermeneutic reading using the qualitative analysis model of Miles and Huberman, which includes data reduction, data display, and conclusion drawing to identify cultural codes in *Serat Pasindhen Bedhaya Mintaraga* (Miles & Huberman, 2022). At the

data reduction stage, it is determined that the parts of the sindhenan text will be analyzed based on the presence of semiotic symptoms, including symbolic, spiritual, and *Javanese* cultural symbols, that appear in the *cakepan*. Furthermore, data relevant to the research focus were selected and grouped by cultural code for further analysis. At the data presentation stage, the analysis results are described descriptively through a narrative, strengthened with direct quotations from the *cakepan*, to show the cultural code contained in the *Serat Pasindhen Bedhaya Mintaraga*.

RESULT AND DISCUSSION

Serat Pasindhen Bedhaya Mintaraga is arranged into several *gendhing*, all of which use *Laras Slendro Pathet Sanga*. In Javanese cultural tradition, every *bedhaya* dance is always accompanied by *gendhing* known as *bedayan*. *Bedayan* refers to a musical composition that serves as accompaniment for *bedhaya* dance, often called *lampah bedayan*, and generally takes the form of *Gendhing Ladrang* and *Gendhing Ketawang*. Meanwhile, the term *bedhaya* refers not only to the musical composition but also to the entire dance performance, structured through various artistic and philosophical concepts (Kandiraras, 2022).

The presence of *gendhing* in *Bedhaya Mintaraga* does not merely function as a musical accompaniment to the dance movements but also creates an inner atmosphere that directs the audience toward reflection on the meaning of life. This is closely related to the fact that this *Bedhaya* was created and first performed during the COVID-19 pandemic. As shown in the documentary film *Bedhaya Mintaraga* on the

Kraton Jogja YouTube channel, the *pamucal beksa* involved in creating *Bedhaya Mintaraga* closely followed health protocols during rehearsals and the creative process.

Bedhaya Mintaraga was created during the COVID-19 pandemic, when society faced uncertainty and major changes to daily life. In this situation, Sultan HB X created this *bedhaya* as a cultural response that not only produced a work of art but also conveyed spiritual messages to the community. The dance was inspired by the *laku tapa* of Raden Arjuna, which emphasizes determination, self-control, and closeness to God, values that were highly relevant during the humanitarian crisis.

Through this *yasan dalem*, *Bedhaya Mintaraga* demonstrates the ability of traditional art to respond to contemporary circumstances without abandoning its philosophical values. The pandemic, marked by many limitations, made *Bedhaya Mintaraga* even more relevant to society's conditions, as individuals were encouraged to organize their inner lives and return to spiritual values. This inner harmony is closely related to the concept of *babahan hawa sanga*, namely the nine openings of human desire that must be controlled. This concept is an important teaching in Javanese culture that emphasizes self-control and the balance between the body and the soul, enabling people to live more harmoniously.

The Nine Openings of Human Desire

Lagon "Wetah" Slendro Sanga
"Piniürwâ rêngganing bêksâ, matâyâ langên
bêdhâyâ, lumaksitâ Mintârâgâ, Ae~ ânâ. Nâwâ
rêtnâ ngabyantârâ, mabukûh susilastâwâ Hà"

The term "*Nâwâ rêtnâ*" means 'nine maidens' who perform the *Bedhaya Mintaraga*

dance. In an interview conducted by Shofi (2014), it is explained that the Bedhaya dance was originally performed by seven celestial nymphs, rooted in Hindu tradition, as seen in *Bedhaya Sapta*. Shofi added that as Islam spread and the Islamic Mataram Kingdom developed, the number of dancers later increased to nine. The number nine is interpreted as a symbol of the *Wali Sanga* as well as *babahan hawa sanga*, which refers to the nine openings in the human body that represent the centers of human desires that must be controlled. The nine female dancers represent these roles, namely *batak*, *endhel pajeg*, *endhel weton*, *apit ngarep*, *apit mburi*, *apit meneng*, *gulu*, *dhadha*, and *boncit*.

According to Supriyanto (2019), the *Batak* symbolizes the soul and mind, and the *Batak* performer is the main dancer in the Bedhaya. *Endhel Pajeg* symbolizes desire or the will of the heart, *Endhel Weton* symbolizes the right leg, *Apit Ngarep* symbolizes the right arm, *Apit Mburi* symbolizes the left arm, *Apit Meneng* symbolizes the left leg, *Buncit* represents the sexual organ, *Dhadha* symbolizes the chest, and *Jangga* symbolizes the neck. On the other hand, these nine roles symbolize the concept of the nine openings of human desire, known as *babahan hawa sanga*. *Babahan hawa manungsa inggih punika tutuk setunggal, mripat kalih, grana kalih, talingan kalih, lan ngandhap kalih* 'human desires consist of one mouth, two eyes, two nostrils, two ears, and two lower openings' (Cahyani et al., 2022).

This concept is reinforced by the *pathet* used, namely *laras slendro pathet sanga*, where *sanga* means 'nine'. Based on the results of an interview with Mas Riyo (MRy.) Susilomadyo, who is the *panata gendhing* of *Bedhaya Mintaraga*,

stated that "I consider *Slendro Sanga* to be appropriate for this *gendhing*; *sanga* represents the nine openings of the human body" (Interview with MRy. Susilomadyo, March 6, 2026). These nine openings represent the idea that humans must always control the nine forms of desire within themselves to avoid harming themselves. In the context of its creation, as *Bedhaya Mintaraga* was created during the Covid-19 pandemic, the concept of *babahan hawa sanga* conveys an advisory message from Sultan HB X. It is relevant because people were required to restrain their desires to avoid harming one another. In addition, the control of desire is also represented in Raden Arjuna through the ascetic practice (*laku tapa*) undertaken to achieve spiritual perfection.

The Form of Legitimization of Sri Sultan Hamengku Bawono Ka-10 through *Bedhaya Mintaraga*

Kandha
Sebet byar, wauta. Hanenggih ingkang kawiyosaken punika, Lelangen Dalem Beksa Bedhaya Mintaraga. Yasan Dalem Ngarsa Dalem, Sampeyan Dalem Inggang Sinuwun, Sri Sultan Hamengkubuwono, Inggang Jumeneng X (Sepuluh), Suryaning Mataram, Senapati Ing Alaga, Langgenging Buwono Langgeng, Langgenging Tata Panatagama.

The excerpt of the *cakepan*, "...*Beksa Bedhaya Mintaraga. Yasan Dalem Ngarsa Dalem...*," emphasizes that *Bedhaya Mintaraga* is a *yasan dalem*, or a creation of Sri Sultan Hamengku Bawono Ka-10. *Bedhaya Mintaraga* belongs to the category of new *bedhaya* dances created by *Ngarsa Dalem* since mid-2020 and composed by referring to the teachings contained in *Serat Lenggahing Harjuno* (Tim Kagunan, 2022).

(Indrasari (2023) explains that every reigning sultan traditionally creates a new *bedhaya* dance in his own honor. For example, HB VII created *Bedhaya Tunjung Anom*, HB VIII created *Bedhaya Bontit*, and HB IX created *Bedhaya Wiwaha Sangaskara* or *Bedhaya Manten*. Likewise, HB X created *Bedhaya Mintaraga*. In this context, *Bedhaya* holds an important position as a form of legitimization of the reigning *Ngarsa Dalem*.

Max Weber views legitimacy as society's belief in the "right to rule," through which authority becomes socially accepted and recognized (Qoirunnisa & Wahyuni, 2025). This perspective is relevant to the position of *Bedhaya Mintaraga* as the *yasan dalem* of Sri Sultan Hamengku Bawono Ka-10. The creation of *bedhaya* by the sultan functions not only as an artistic expression but also as a medium of legitimization and symbolic representation of royal authority.

Through *Bedhaya Mintaraga*, Sri Sultan Hamengku Bawono Ka-10 affirms his role as the king of Karaton Ngayogyakarta Hadiningrat. Thus, the dance becomes a cultural medium that strengthens the Javanese community's belief in the sultan's right to rule, while simultaneously placing royal authority within the framework of Javanese tradition and sacred cultural values.

The Form of Legitimization of Sultan Hamengku Bawono Ka-10 through the Sultan's Title

Kandha

Sebet byar, wauta. Hanenggih ingkang kawiyosaken punika, Lelangen Dalem Beksa Bedhaya Mintaraga. Yasan Dalem Ngarsa Dalem, Sampeyan Dalem Ingkang Sinuwun, Sri Sultan Hamengkubuwono, Ingkang Jumeneng X (Sepuluh), Suryaning Mataram, Senapati Ing Alaga, Langgenging Buwono Langgeng, Langgenging Tata Panatagama, Hing

Ngayogyakarta Hadiningrat.

The *cakepan* of *Kandha Bedhaya Mintaraga* employs language that reflects deep respect and reverence. This is evident in the mention of the Sultan's name along with his full royal titles. According to the official website of Kraton Jogja (www.kratonjogja.id/), the complete name and title of Sri Sultan Hamengku Bawono Ka-10 are *Ngarsa Dalem, Sampeyan Dalem Ingkang Sinuwun, Sri Sultan Hamengkubuwono, Ingkang Jumeneng X, Suryaning Mataram, Senapati Ing Alaga, Langgenging Buwono Langgeng, Langgenging Tata Panatagama*.

The use of such language indicates a hierarchical linguistic system in which language functions as a symbol of respect. It is important to note that the title currently used by Sri Sultan Hamengku Bawono Ka-10 was not employed from the beginning of his reign. On Thursday, April 30, 2015, Sri Sultan Hamengku Bawono Ka-10 delivered a *Sabda Raja* that officially announced changes to the royal title he bears (Dewi, 2017).

Based on the minutes of the Examination of *Undang-Undang Nomor 13 Tahun 2012 tentang Keistimewaan Daerah Istimewa Yogyakarta [Pasal 18 ayat (1) huruf m] terhadap Undang-Undang Dasar Negara Republik Indonesia Tahun 1945*, which was implemented by the *Mahkamah Konstitusi Republik Indonesia* on January 11, 2017, it is explained that the title of greatness of the Sultan of Yogyakarta has a deep philosophical meaning. *Ngarso Dalem* means a figure who is made a leader; *Sampeyan Dalem* means a leader whose every action serves as an example for the people; *Inggang Sinuwun* means a person who is glorified and asked for his

kindness; Kanjeng means respected; and the *Sultan* indicates his position as a ruler.

The title Hamengkubuwono contains three main substances, namely *Hamangku* which means selfless devotion by giving more than receiving as a virtuous form of *laksono*; *Hamengku* which means embracing, protecting, and protecting all people without distinguishing groups, beliefs, or religions as the essence of a fair and wise attitude; and *Hamengkoni* which means to be the focus and protector of the people as well as an example who is ready to stand at the forefront for the safety of the community—Buwono (*jagad gedhe* ‘the big world’, national) (Dewi, 2017).

Furthermore, *Senopati Ing Ngalogo* means the commander of the struggle against poverty, ignorance, and tyranny. *Langgeng Ing Buwono Langgeng* conveys the meaning of maintaining and preserving life on earth for the welfare of the people. In contrast, *Langgeng Ing Toto Panotogomo* conveys the meaning of protecting all beliefs and religions on the foundation of humanity. As for *Ing Ngayogyakarta Hadiningrat*, it portrays the Yogyakarta region as a holy, respected, prosperous, beautiful, authoritative, and noble country.

Representation of Prayer through *Bedhaya Mintaraga*

Kandha

Kanthi donga puja-puji, mugi panjanga yuswa Dalem, rahayu sarira Dalem, rahayu Prameswari Dalem, rahayu Sentana Dalem, rahayu nagari Dalem, sumarambah ing kawula Dalem sedaya.

The cakepan *kandha* above contains prayers expressed by the Sultan. Therefore,

Bedhaya Mintaraga can be understood as a representation of the prayers the Sultan expects, such as “*mugi panjanga yuswa Dalem, rahayu sarira Dalem, rahayu Prameswari Dalem, rahayu Sentana Dalem, rahayu nagari Dalem, sumarambah ing kawula Dalem sedaya*” ‘prayers for long life, safety for the Sultan, the Queen, the royal descendants, the kingdom, and all the people of the palace.’ Therefore, *Bedhaya Mintaraga* can be understood as a representation of the prayers the Sultan hopes for. This interpretation is reinforced by the statement of Nyi Kanjeng Raden Tumenggung (KRT) Pujaningsih, an *abdi dalem* and *pamucal beksa* ‘dance instructor’ at *Karaton Ngayogyakarta Hadiningrat*, delivered through the official Kraton Jogja YouTube channel during the webinar *Lomba Sketsa Piala Raja 2021: Launching Buku Bedhaya Mintaraga*. She stated that “*menari sama dengan berdoa, sangat-sangat sakral.*” In this context, the statement specifically refers to the performance of the *bedhaya* dance.

MRy expressed a similar view. Susilomadyo, who stated that “in *bedhaya*, because every *bedhaya* essentially contains prayers” (Interview with MRy Susilomadyo, March 6, 2026). The statements by Nyi KRT Pujaningsih and Mr. Susilomadyo reinforce the understanding that the *Bedhaya Mintaraga* dance is a Javanese cultural practice that integrates art, spirituality, and prayer into a single unity, thereby creating a sacred atmosphere within the *bedhaya*. In the context of the Covid-19 pandemic, the prayers embedded in *Bedhaya Mintaraga* become particularly relevant, as they embody the Sultan's hopes for his extended family, that they may always be granted health and longevity.

Representation of Sultan Hamengku Bawono Ka-10 through the Figure of Raden Arjuna

Kandha

*Wondene ingkang dadya tepa palupining kandha,
hamethik saking piwulang Dalem Inggang
Sinuwun, Ing Serat Lenggahing Harjuna, Inggang
hangemu suraos, jati dhirining Raden Harjuna,
pinangka satriya sejati, hingkang sumedya
memayu hayuning bawana.*

Bedhaya Mintaraga originates from *Serat Lenggahing Harjuna*, which Ngarsa Dalem himself wrote. The figure of Sri Sultan Hamengku Bawono Ka-10 has a symbolic connection with “*jati dhirining Raden Harjuna*,” the character of Raden Arjuna, in *Bedhaya Mintaraga*. Based on an interview with MRY. Susilomadyo, it is known that Ngarsa Dalem's childhood name was Bendara Raden Mas (BRM) Herjuno Darpito. This name is closely related to the character of Raden Arjuna in the narrative of *Bedhaya Mintaraga*. In addition, his birth in April 1946 coincided with the return of the Arjuna puppet heirloom to *Karaton Ngayogyakarta Hadiningrat*. This event is viewed as a symbolic link between Sultan Hamengku Bawono Ka-10's life journey and the character of Raden Arjuna as a *ksatria* in Javanese culture (Interview, March 6, 2026).

This connection becomes even more apparent in Sri Sultan Hamengku Bawono Ka-10's admiration for Raden Arjuna's character. In the *wayang* tradition, Raden Arjuna is known as a noble knight who possesses refined character, inner strength, and spiritual discipline in pursuit of spiritual perfection. These values are reflected in several *bedhaya yasan dalem* created during his reign, some of which take inspiration from the stories and symbolism of Raden Arjuna. Besides *Bedhaya Mintaraga*, other *Bedhaya Yasan Dalem* of Sultan HB X that portray the figure of Raden Arjuna include *Bedhaya Arjuna Wiwaha* and

Bedhaya Tirta Hayuningrat. Through these works, the figure of Raden Arjuna is not merely understood as a character in *wayang* narratives but also as a symbolic representation of Sultan HB X.

The Teaching of Life to Always *Memayu Hayuning Buwono*

Sekar Ageng “Dhadhap Mantep” Slendro

Sanga

Radyan Harjunā,

cīptā wrūh manunggal,

jati Manungku pujā,

hanyīptā wēninggīng,

kalbu Mrīng Hyang Wisesā

Mēmayu hayu bawānā.

The excerpt of the *cakepan*, “...*mēmayu hayu bawānā*,” originates from the concept of *Memayu hayuning Buwono* or *Hamemayu hayuning bawana*. The word *Buwono* means ‘world’ or ‘universe’, *hayu* means ‘beautiful’, and *rahayu* means ‘safe and prosperous’. When combined, the phrase conveys the idea of maintaining and preserving the world so that it remains beautiful, safe, and sustainable. Sri Sultan Hamengkubuwono I embodied this concept through the symbolic relationship between the South Sea and Mount Merapi.

The connection between the South Sea, Mount Merapi, and Keraton Yogyakarta lies along a straight axis known as the *Sumbu Imajiner*. The Javanese philosophical concepts underlying this axis, such as *Sangkan Paraning Dumadi*, *Hamemayu Hayuning Bawana*, and *Manunggaling Kawula Gusti*, make the spatial arrangement of the city a reflection of the human life journey, from origin to its ultimate return (Pratama, 2025).

The relationship between the concept of *Hamemayu Hayuning Buwono* and the Imaginary

Axis (*Sumbu Imajiner*) can be understood through the efforts of Javanese people to maintain balance among nature, humans, and God. The Imaginary Axis that connects Mount Merapi, *Karaton Ngayogyakarta Hadiningrat*, and the Southern Sea is not only viewed as a physical spatial arrangement but also as a symbol of Javanese cosmological harmony. Mount Merapi is interpreted as a symbol of natural power and a spiritual symbol; *Karaton Ngayogyakarta Hadiningrat* is understood as the center of governance and the regulator of social life, while the Southern Sea represents balance and holds meanings related to the mysteries of life (Pratama, 2025). The harmony among these three elements reflects the teaching of *Hamemayu Hayuning* Buwono, which holds that humans have an obligation to maintain the world's balance so that it remains beautiful, safe, and sustainable. Thus, this spatial arrangement is interpreted as a concrete manifestation of Javanese philosophy that emphasizes harmonious, orderly living and a sense of responsibility toward the universe.

CONCLUSION

Based on the research findings, it can be concluded that *Serat Pasindhen Bedhaya Mintaraga* is a cultural text rich in symbolic and Javanese philosophical meanings. Through A. Teeuw's semiotic approach, the *sindhenan* in *Bedhaya Mintaraga* functions not only as a musical element accompanying the dance performance but also as a medium for conveying cultural values that reflect ideals of leadership, morality, loyalty, and the concept of the *ksatria*. The cultural codes embedded in the text represent the meaning of *babahan hawa sanga* as a symbol of self-control and human efforts to maintain

balance between the body and the soul.

Furthermore, *Bedhaya Mintaraga* also serves a cultural function, symbolically legitimizing Sri Sultan Hamengku Bawono Ka-10, in which the creation of a *bedhaya* dance becomes part of royal authority while simultaneously preserving court tradition. The presence of prayer elements within the *sindhenan* further emphasizes the sacred character of *Bedhaya Mintaraga* as a synthesis of art, spirituality, and Javanese cultural values that remain relevant in contemporary society.

The theoretical implications of this research show that the use of A. Teeuw's semiotic approach enriches research on Javanese literary semiotics by treating the *cakepan Serat Pasindhen Bedhaya Mintaraga* as a sign system that conveys cultural values, philosophies, and views on life of the Javanese people in the *Karaton Ngayogyakarta Hadiningrat*. In addition, this study confirms that the palace's performing arts not only serve as an aesthetic expression but also as a medium for the symbolic legitimacy of Sri Sultan Hamengku Bawono Ka-10 and for the preservation of Javanese cultural identity in the context of modern society.

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