

MORAL ETHICS OF YOGYAKARTA 'BEDHAYA' DANCE

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ヨグヤカルタの舞踊ブドヨのモラルと倫理観

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解説

インドネシア、中部ジャワに位置する Yogyakarta 特別地区の王家 Hamengkubuwana 家の国家儀礼はストゥーパをかたどる大きな供物を運ぶ宮廷軍たちがパレードを行うスペクタクル Garebeg ガレベグと、Wayang Wong ワヤン・ウォン (lit. 人間のワヤン) と呼ばれる、インド古代叙事詩 Mahabharata の再解釈である物語を、王家の人々や踊り手が演ずる演劇儀礼) に集中していた。もっとも聖なる踊り、神話的な王家の祖先 Senopati と、インド洋に住まうとされる女神 Kanjeng Ratu Kidul (南海の女王) との神話的な結婚を描くとされる女性だけの踊り Bedhaya は、Surakarta 市の王家の秘儀とされ、Yogyakarta では、語られることはあっても、演じられることはなかった。

Bedhaya は宮廷の女性舞踊のひとつである。もともと緩やかな動きが特徴のジャワ舞踊をさらに緩やかにし、女性舞踊のうちもうひとつの舞踊ジャンル Srimpi のようなリズムやテンポの変化もない。また、青銅のオーケストラ、ガムランの構成は極めてシンプルであり、デコラティブな Rebab, Siter, Clempung も使われない。音

階は伝統的な 5 音階 Slendro のみが使われる。Waranggana と呼ばれる歌い手たちは、Bedhaya の踊りのときだけは着飾ることもなく、化粧もせずに、地声で歌う²。

しかし、近年、ビデオ、インターネットの発達、踊り手の教育レベルの向上、観光業の発達、また宮廷の世俗化、開放といった理由から、Yogyakarta では、『恐れ多い』(p.c. Reksakusuma 夫人) ものだったこの踊りは、本来ならば 9 人で踊るところを 7 人にしたり、踊りの時間を極力短くしたり (本来は 7 時間続く舞踊である) 踊りの構成に変化をもたせることにより、世俗化させ、一般の宮廷舞踊のひとつとして踊ることも可能となった。

ジャワの神秘主義の研究は、オランダ文献学者・宗教学者によりすすめられてきたが、踊りの Bedhaya と神秘主義の関係について論じたのは Suryobrongto である。本論文の著者 Sunardi は、Suryobrongto に言及するとき『王子』の称号を忘れないが、Suryobrongto は、南海の女神との婚礼を表す踊りという一般的な知識から離れ、踊り手 9 人という数、最初の人間の形をかたどるポジ

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² 解説者は、1987 年に Surakarta の王宮において 3 時間に短縮された Bedhaya Ketawan を観ることをゆるされた。

ション、最後の3人がそれぞれ並ぶポジションなどに視点を向け、ジャワ神秘主義、哲学とのアナロジーを試みた。Bedhayaの9人の踊り手は、人間の身体の9つの穴を意味する。人間の生きる道のゴール、それは、神との統合（神秘主義）であり、Bedhayaの動きは、この9つの穴を閉じ、あらゆる欲望や本能をコントロールすることにより得ることのできる Sangkan Paraning Dumadi「神聖なるものとの統合」である。Bedhayaの踊りはそれを体現しているものであり、4つのパターンでなりたつ。舞踊家である Sunardi は、この4つのパターンそれぞれに詳細にわたるシンボリズムの解釈を行っている。第1パターンは、神秘主義のプロセスの最初の部分を、第2、3は人間の煩惱、すなわち理性と感情との葛藤、論理との矛盾、欲望との闘いを表し、第4パターンがその闘いを克服し獲得した調和と平穏を表していると解釈する。そして、最後に解放がくることを、最後の踊りの『パターンの不在』で説明している。

最後に、Sunardi は、インドネシア芸術大学の教員として、舞踊 Bedhaya は人生教育のひとつであると主張する。Bedhayaを通してひとはどこから来るのか、どこにいるのか、そしてどこに行くのかを学ぶのであり、その学びを全うしたものが、心の安寧と静けさに達すること、すなわち、人間の最終的な目的地に達することができるのだと語る。宮廷の柵から離れヨグヤカルタの大学のキャンパスでも教えられる Bedhaya であるが、ジャワ宮廷を中心とした哲学が舞踊の学習にあたり不可欠なものであることを Sunardi は強調している。

(三宅 良美)

概要：

インドネシア Yogyakarta 特別都市の Bedhaya (カナ表記：ブドヨ) と呼ばれる宮廷舞踊は、本来、王の許可を得て特定の空間でしか踊られることのない聖なる芸術作品であった。かつて、王子 Suryobrongto は、Bedhaya を命の象徴性をもつ聖なる踊りと描写していた。Bedhaya は単に舞踊の動きだけではなく生命に深く関わっている。

Bedhaya の背景にある哲学は、*sangkan paran* と呼ばれる教条に基づく。これは3つの事象で説明できる。1. 人間は神なるものから生じ、(この命は誰から受けたのか。) 2. この意識は、こ

の世における人間の義務・人間のすべきことと関わっており(この命はいかなるものなのか。) 3. 人はいずれ神に回帰すること、と関わる。そのようなモラルと倫理観の中、ジャワ人の人生の目的は、良き人となり神との統合に向かうことである。良きことと美は、そうした最も聖なるものの本質として現れるのであり、踊りの始まりから、ムンドール *Mundur* すなわち、踊りが終わり踊り手がその場を立ち去るまでの諸段階に描かれる。Bedhaya の踊りは、良きものと悪きものとの間を決定する役割をもつモデルである。

ABSTRACT

Bedhaya Dance at Yogyakarta Palace was originally a sacred work of art which could only be performed with the permission of the king in certain occasions and in certain places. Prince Suryobrongto (a dance master of Yogyakarta Palace) said that the *Bedhaya* dance is a sacred dance which has symbols of life because it's not only a dance movement, but it is an action that is performed and becomes the life reference.

Bedhaya dance philosophy is summed up in the doctrine of *ngelmu sangkan paran* which covers three things. Those are, first, it is related to the human consciousness that comes from God (*urip iki saka sapa*); second, it is related to the duties and obligations of human beings in the world (*urip iki arep apa*); and third, it is related to the return of man to his God (*urip iki pungkasane piye*). Therefore, in the context of moral ethics, Javanese life purpose is to reach *manunggaling kawula* (human unity) with *Gusti* (God), as it is believed that goodness and beauty is a manifestation of the Essence of the Most Holy. *Lampah bedhaya*, starting from *majeng beksa* until *mundur beksa*, the end of dancing, is a role model to determine the choice between the goodness and badness.

INTRODUCTION

The term ethics is etymologically derived from the ancient Greek word "ethos", which in the singular form, it means temperament, attitudes, and ways of thinking as well as the plural form it means

“tae-tha” which means it is a customary (Bertens, 1999: 4). Another opinion states that ethics is derived from the Latin word “ethics” which means custom (Salam, 2000:3). Based on the origin of the word, ethics can be defined as the science or custom of human behaviors.

Ethics is sometimes also equated with ‘moral’ derived from the Latin word “mos” and the plural form is “mores” which means decency, character, or behavior, custom, or way of life. Both have the same meaning, namely customs, despite applicatively there are differences. Morals or morality is used to indicate the act (behavior) is being assessed, while ethics is used for the assessment (investigation) of the value of the existing systems (Bertens, 1999: 5).

Ethics as a science is a branch of philosophy. The characteristics are practical, normative and functional, thus ethics is a science that is applicable. Furthermore, ethics can be life principles or norms as well as a starting point pattern analysis of human behavior. Human life itself is basically a series of actions which are under the supervision of another human being, the evaluation makes human life becomes feasible. As the consideration is that others’ control is a necessary social control as controlling every human behavior as an individual. When there is no others’ control, human beings as individuals tend to perform acts that are initiative or lead to the lust. However, what should be remembered is that every human being as specific individuals not only have different habits from one another as a characteristic, but they also may have different beliefs about the nature of morality (Teichman, 1998:11). Therefore, the conscience is an important factor that allows people to always have moral actions which are based on the real essential and fundamental values. In this case, in order to achieve certain goals, humans should behave in such a way that any human efforts to pursue life goals always use the basis of reason. Reason provides human being with an ability to live in accordance with social ethics (Koetowibisono, 1970: 33). Thus, the notion of ethics is the science which deals with morality, or about human related to the human morality, or in other words, ethics is a

science that investigates about on’s moral behavior. Based on those matters, there are three approaches identified in ethics, namely: (1) descriptive ethics, (2) normative ethics, and (3) meta-ethics (Bertens, 1999: 15) which will be used as a basis for discussing Yogyakarta Bedhaya dance.

Ethical Approach

Moral issues in the study of philosophy, according to Sudiarja, are generally divided into three aspects. First, the question of moral philosophy as a symptom or phenomenon that emerged in human consciousness ; are often referred to the “inner voice” or “conscience”. A phenomenon that is closely associated with the various other symptoms such as duty, responsibility, independence, maturity to make moral decisions and so on. Second, the question of moral philosophy in terms of raw values, refer to the code of conduct and action, which manifests in the value of “good” and “bad” person. It is about the concepts of norms. And the third is the moral philosophy that explores the meaning of the terminology used in the discussion of morals which is related to what is meant by “good”, “must”, “main”, and so on. The first one can be referred to the descriptive ethics or moral phenomenology. The second one refers to the normative ethics, being the third belonged to the realm of meta-ethics (Sudiarja, 2007; 2).

Descriptive Ethics (Moral Phenomenology)

Descriptive ethics is ethics that describes the moral behavior in a broader sense involving the customs, assumptions about good and bad, the allowed and not allowed action. Descriptive ethics studies the morality of certain individuals in cultures or sub-cultures on a particular historical period. Descriptive ethics only depicts but does not give judgment. Descriptive ethics are run by the social sciences such as cultural anthropology, psychology, sociology, history, and so on. Therefore, descriptive ethics actually includes the empirical science, not philosophy. Although descriptive ethics and philosophical ethics can not be compared, but

there is a close relationship between the two because the way it works every empirical ethics requires a philosophical view of ethics, and vice versa (Bertens, 1999:15-16). Presuppositions that arise from moral phenomenology is 'whether it morally' will have implications in the area of normative ethics. It is because the phenomenology beliefs of the moral objectivity is closely related to the teaching of normative ethics (Sudiarja, 2007:3).

Ethics is a branch of philosophy that talks about the value of 'true' (right) or 'false' (wrong) in the sense of 'decency' (moral) and 'undecency' (immoral). Ethics in Javanese prespective is associated with good-bad. Javanese thinking assumes that the relationship between good and bad can be exceeded by the increasing awareness. In Javanese terminology, consciousness is well known as *kadewasaning jiwa* (self consciousness) or the human soul maturity. Maturity level will form the character or characters that defines the behavior or moral of the person, how one should live as a good human being.

Moral Values

Moral values in relation to the issue of ethics is a value which can be used to determine the choice in daily life wisely based on an ethical decision (Palmquist, 2002:292). One issue would be an ethical problem if the decision involves a choice among several values directly linked to the basic moral principles of humanity (Zubair, 1987:71). Basic moral rules include the rules that serve the good of the basic principles of the act, that man shall do good and avoid the bad. Then, it is the rules of justice that leads to the implementation of a value whose function to ensure that no one is deprived of their rights for the benefit of others (Magnis-Suseno, 1988:132).

According to the Javanese moral points of view, the outside world is an individual's homogeneous environment which will ensure the safety of each individual if he was able to put himself in the harmony of the world. The Javanese cosmological

point of view believes that life is dependent on the supernatural powers that cannot always be taken into account which he calls the natural "occult" or "cosmos" where objects and events in the world are coordinated and organized in unity, a unity of the existence where any symptoms and the material have spiritual significance. It is also believed that good men, according Javanese value system, are those who have the ability to balance the various forces within himself (mind and ego).

For Javanese, the universe that is both in the cosmic arrangement such as the change of day and night, the season changes, the movement of the Sun, Moon and stars, the existence of some rules in society, and others, makes human beings ask, who organizes it? According to the Javanese philosophy of ethics, the whole universe continue to last. So is human being.. For the Javanese, the reflection produces the recognition that there is something "strength" that controls all. Man feels that he depends on the "strength" as a whole, both spiritual and physical. The strength is the end of all human beings' question go to, that's the final truth of man questions of everything was. The truth that is "*tan kena kinaya ngapa*" cannot be similarized with something or by means and at the time anyway. The truth that is "*tan hana dharma mangwra*" is the only absolute truth that is never ambiguous. That is the only *kasunyatan, sunyata* realisty and truth. Any existing creatures in the world indicate the existance of the creator. People are alive because of the creator who gives life, and the cereater is nothign but the Supreme God.

Harmony with the creator

Knowing that he is from one and the same *kasunyatan* (reality), then the Javanese man recognizes that every human being whoever the person is is also his neighbor. The realization that he is part of the 'neighbor' requires him to be able to create a sense of '*karyenak tyasing sasama*' (making hearts of others comfortable). A unity within a group or society can be mobilized through the values of pillars, tolerance and mutual cooperation. Those

values in Javanese culture are spanned in words *hamangku* (generous and steadfast in his words/ *sabda pandhita ratu*), *hamengku* (protective and fair), and *hamangkoni* (responsible for the actions and decisions taken). Therefore, anyone in any rank has the same opportunity to pursue himself to achieve the *kasunyatan*, so that there is a Javanese proverb saying “*banda titipan, pangkat sampiran, nyawa gaduhan, manungsa mung sadrema*” which means, “the treasure is entrusted, the position is patched, the soul is not own property, and man is only a mere modest human”.

Satisfying desire is a temporary perishable matter.

Everyone definitely wants to happily live in this world, but it should be realized that s/he must know how to organize her/himself so there will be no disappointment. If the man is still bound to the worldly desire, what he will find is just a feeling of “temporary happiness and temporary sadness”. It is because a desire is something that *mulur mungkret* (relative, not fixed). Indeed, for the sake of survival, man needs the wealth, position, and power, but all of them should be arranged in a way of *se-enak-nya, se-butuh-nya, se-perlu-nya, se-cukup-nya, dan se-mesti-nya* (as he wants, as he needs, as it is needed, as it is necessary, it is concerned enough, and it is concerned a must). Living happily and peacefully is possibly reached out only when a man can escape from the lust that makes “temporary happiness and temporary sadness”.

What happens soon after the death is a quite important question for the Javanese. The concept of *manunggaling kawula-Gusti* gives a definite answer although the deity remains *tan kena kinaya ngapa*. This concept of life is the basic of the *bedhaya* dance existence. The dance enriched with the philosophy of the life is able to reflect the concept of life. This concept of life must be *dilakoni* (done) by the Javanese in order to achieve the perfection of the next life after the death. This is a process of *manunggaling kawula-Gusti*, the unity between the lord and the subordinate.

Moral Ethics in Bedhaya Dance

The history of bedhaya

Bedhaya dance is one of the full ritual dances rich in symbolism and philosophy of life, so no wonder if until the mid-late of year 2000, its existence is maintained primarily in the palace. *Lelangen beksa bedhaya*, for both in Surakarta and Yogyakarta palace, is one of the ritual dances commonly performed in the sacred ceremonies, such as the anniversary day of the king’s coronation, or the opening of a new palace. In the Kraton Surakarta, the dance is still preserved today in the form of *Bedhaya Ketawang*. Although in Yogyakarta, the *bedhaya* dance seems to be in the second place after the *wayang wong*, but the *bedhaya* performance remains exalted and sacred that is proved by the fact that the sultans (kings) still try to create a separate *bedhaya* form which can be a hallmark of his administration.

In the Sultan’s Palace, the performances of *bedhaya* dance originally was held in Bangsal Kencana near the seat of the Sultan. It shows that *bedhaya* dance is really a sacred dance that has a very high position because the king is regarded as the representative of God in the world, then *bedhaya* also becomes a symbol of the relationship between man and God, as the life goal of the Javanese is to realize the ideals of *manunggaling kawula-Gusti* (Soedarsono, 1997:143-149 and Bambang Pujaswara, 1982:33). The unity between the I-ness (human) with the Divine (God), where the “I” (inner) has managed to remove the shackles of birth in the form of desire, to live in a simply divine properties. With the unity, the human (Javanese) can reach *kawruh* “*sangkan paraning dumadi*” that is *kawruh* (knowledge) about the origin (*sangkan*) and goals (*paran*) of what has been created (*dumadi*) (Suseno, 1999:117-120). The goal can be achieved by creating a “harmony” of life, the harmony between the words, hearing, sight, thoughts and feelings, to get to the happiness of the world and the hereafter.

According to K.P.H. Brongtodiningrat-a Yogyakarta dance master in the reign of Sultan Hamengku Buwana VII, Hamengku Buwana VIII

until mid-reign of Sultan Buwana IX, the *bedhaya* dance formation describes the process of the spiritual journey of a human being as steps from *purwa* (beginning), to *madya* (middle), and then to *wasana* (as *insan kamil* or perfection). Human beings sometimes must face dilemma between logic and inner feelings.

Bedhaya dancers as nine holes of human body

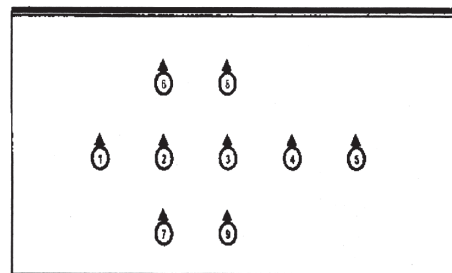
Bedhaya is danced by nine female dancers, a symbol of the nine holes in *wadhag* (human being's body), as a microcosm of *jagading manungsa*. They are two eyes, two nostrils, two ear holes, mouth, *dhubur* (anus), and genital. In the world of puppetry, the organs of the human body are often referred to *babahan hawa sanga*. When one wishes to achieve something by meditation, *mesubudi* getting closer to God, then he should be able to *pati rasa* (feel the death) (focusing the mind on God), and *pati raga* closing nine holes that are the source of all passions (*amarah, lauamah, supiah*). It means that he should be able to overcome the temptation that comes from vision, hearing, smell, mouth/flavorings, as well as sexual desire.

The composition of *bedhaya* dance consists of several formations called '*rakit*'. If it is seen closely, it turns out that some of the changes in the composition of the core can be grouped into four *rakit*, i.e. *rakit lajur*, *rakit ajeng-ajengan*, *rakit iring-iringan*, *rakit tiga-tiga*, which are repeated several times depending on the need or the theme of the dance, then just get to the core of the plot is on *rakit gelar* composition.

Normative Meaning of Bedhaya Dance Pattern Floor (Sunaryadi, 2012:261)

The Yogyakarta style of *Bedhaya* dance basically consists of five (5) basic patterns, while other patterns are mostly in the form of motion repetition, composition, or a process of changing from one composition to another composition. The basic pattern consists of :

1. Rakit Lajur



The composition of the '*rakit lajur*' is used in the *bedhaya* dance formation when the dancers are entering and exiting the arena stage which describes the man's physic from head to feet, with five dancers in the middle (*endhel pajeg, batak, jangga, dhadha, bunthil*), and four dancers on the left-right sides *apit ngajeng, apit wingking, endhel wedalan ngajeng, dan endhel wedalan wingking*). In other words, the nine *bedhaya* dancers is a picture of the human body structure of :

- 1) One *endhel pajeg* dancer is as the embodiment of the liver or heart, or a place where a sense of a desire (lust) is. The desires can be either good one or bad one. The *batak* and *endhel pajeg* (between reason and sense) sometimes cannot be separated, both have functions simultaneously, but sometimes they are in the opposite for one another since a man has the confusion of following the sense or logic. Therefore, *endhel pajeg* is often depicted get in and out of the lane. That's the description of the dilemma that often occurs in the human life.
- 2) One *batak* dancers is as illustration of human head. The head is a natural manifestation of *baitul makmur* nature that is a place to worship to the Almighty. It is located at the head of the senses (two eyes, two ears, two nostrils, and one mouth, or may be called lying sense of sight, hearing, smell, and taste). Therefore, the *batak* dancers is as well as representing the five human senses, eyes, ears, mouth, and nose that are on the head. There is *dhimak* (brain) stored in the head which is a manifestation of the mind or

intellect. Therefore, the dancers of *jangga* (neck), *dhadha* (chest), *bunthil* (sex organs), and the other dancers are just moving *at the* will of *batak*, or at the *akal* (*logic*) as the conceivably the entire physical drive and *karsa* (initiative) drive.

- 3) One *jangga* dancer is as a picture of the neck, the entrance of food that is the source of life.
- 4) One *dhadha* (chest) dancer is as a *baitul mukharam* picture. Chest is a place where the various organs mover of life are, including the presence of heart as the source for movement. In the heart there is wisdom, in wisdom there is a lust that poses good or bad behavior.
- 5) One *apit ngajeng* dancer (hand/forearms)
- 6) One *apit wingking* dancer (hand/rear arm)
- 7) One *endhel wedalan ngajeng* dancer (leg/ front foot)
- 8) One *endhel wedalan wingking* dancer (leg/ back foot)
- 9) One *bunthil* dancer as a of picture *baitul muqadas nature*, *pringsil* (testicles) and a *dhubur* (anus). The dancer is one, there should no need to have two dancers (either *pringsil* or *dhubur*) since *pringsil* and *dhubur* are at the same location as well in the groin.

The number nine

The statement clarifies why the *bedhaya* has nine dancers. Number nine in Javanese view is an odd number with the largest number which is always associated with the existence of the macro picture of the universe that includes the planets, stars, and nine winds (east, south, west, north, southeast, southwest, northwest, northeast, and central as the center). All the celestial bodies are believed to affect human life that bring prosperity, welfare, or otherwise bring disaster, depending on how people can care for and align themselves with the state of nature.

Based on this view, the *bedhaya* dance is danced by nine people regarded as one of the ritual dance serves as an attempt to reactualize the harmony between macrocosm and microcosm. Humans as

microcosms are equipped with some spiritual aspects in the form of lust or of character, mentality, as well as various *nafsi*.

Nafsi is attitude, conviction, belief, or opinion, while lust is the desire, willingness. Both *nafsi* and lust are always shadowing the human being is called '*kang momong*' (that keeps humans) or often referred to '*sedulur kembar tunggal sak-wujud*' (twin), because his form is the same as the individual himself. *Sedulur kembar tunggal sak-wujud* can be a sign of the impending failure, success, sorrow, or joy that will afflict humans. They are also believed that it will pick up and give a signal of the time when to get back to the Creator. That's why parents are so anxious when dreaming picked up relatives who have died, but he is sure his end is coming when he is picked by someone who that has the same figure.

Nafsi has the positive sense, but lust is more to the negative sense. Both *nafsi* and lust are depicted in the form of five lights of life (*pancamaya*) which consists of four basic light colors:white, yellow, red, black, and a sparkling light, that is a combination (mixture) of the four basic lights. A mixture of four lights will produce a new light (green, purple, blue, gray, violet) with its own power affecting the nature, character, and human capabilities (Herusatoto, 2009:110). The power of the mind (creativity, taste, intention) that integrates with the most delicate sense of heart (*roh ilahi*), enables humans to see the God's light.

The human body has the physical strength and the power of intention (will) as a result of the analysis process of thinking. This inner power produces the creativity, and taste, in order to give consideration to the power of intention to be actualized in the attitudes, words, and behavior. Understanding of creativity, taste, the intention is associated with some levels of awareness that divine consciousness, sensory awareness, and awareness of 'I' (ego-centric). The consciousness arises from an atmosphere of '*hening*', silent or quiet. In the situation of *hening*, the human ability of manifestation and creating is actualized in the form of words and works.

Controlling of desire

People can be kind (*good character*), or vice versa can be a bad character. People who rule out the bad behavior (bad manners) turns into a wise man (*wicaksana*) so he should be always aware that ‘*manungsa mung saderma nglakoni*’ (humans just live), *rila* (sincere), *narima* (accept), *patience*, and *temen* (serious). It shows that the Javanese always precede the feeling or intuition to understand life, by ignoring the desires. Therefore, the feelings and intuition play a major role in addition to the soul and mind, so it results on the term of ‘*wong Jawa kuwi papaning rasa*’ which means that the Javanese always hold on to a sense of the attitudes and actions (Suwardi Endraswara, 2003:12).

He also explained that according to the Javanese cosmology, the composition of number four or *rakit lajur*, represents the notion of *keblat papat* or four wind directions that limit the universe, namely the east, south, west, and north. *Keblat papat* in Javanese cultural understanding include a number that is in the middle as a center or *pancer* (*keblat papat lima pancer*). The dancer in the middle is *pancer*. She reminds humans to have an important role in maintaining the harmony of the cosmos, or otherwise it will lead to *chaos*.

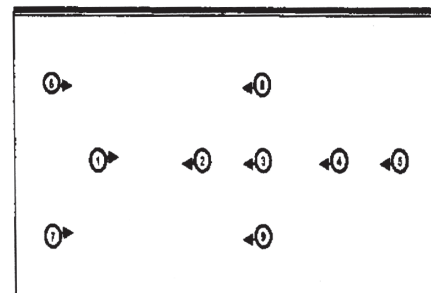
Pancer also reminds that the realization of harmony is determined by human morality. The universe will be serene, peaceful because the role and actions of human stays as “central” though disaster and misery is also the result of human thought.

Four basic patterns of Bedhaya

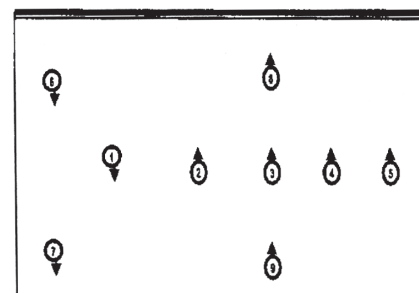
Number ‘four’ not only represents the *keblat papat* but also covers the definition of the existence of *sedulur papat* or *kadang papat* (quadroplets who were born along with humans in the form of amniotic fluid, blood, placenta, and umbilical cord). *Sedulur papat* is believed being able to affect the whole life of individual. However, in relation to the philosophy of number five and four in *bedhaya* dance, Brongtodiningrat is more inclined to the notion that there are five *mudah*, with four elements which constitute a description of *asaling manungsa*

(human’s origin) or *asaling dumadi*. *Asaling manungsa* begins from the existence of the universe that originated from *dzat* (essence). The new life becomes perfect after being completed with the five elements or five *mudah*, which consists of the *roh* (soul), *nur* (light), *rahsa* (taste), *budi* (personality), and lust, which is derived from the four elements or the four forces, namely water, fire, wind, and earth or soil.

2. Rakit Ajeng-ajengan



3. Rakit Iring-iringan



Human life must be traversed to get back to Him, but it will not be smooth. It is filled with obstacles or certain intrigue. **Various obstacles of life is depicted with the battle between the *batak* and *endhel* dancers that are sometimes out of the formation as a symbol of a discrepancy between the will (taste/spiritual) and logic (mind/worldly)** that often occurs in people’s lives. Similarly, the entry and exit of ‘*apit*’ formation to the ‘*lajur*’ has become a symbol of human mood instability.

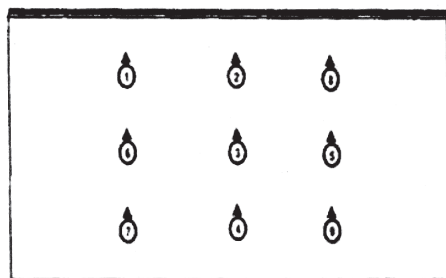
Various changes in the composition shows a life process that is sometimes turbulent marked by reflection on the past before finally determining his choice. Picture of the human inner hesitations in making the decision between a good, not good, or even better, is visualized in the formation *rakit*

ajeng-ajengan' (*batak* and *endhel* line of sight). If the good choice is taken, then the world will be peaceful and serene the ideals of *jumbuhing kawula lan Gusti*, but if the bad one is taken, then the world will be damaged. The choice is a risk that must be accounted morally.

Formation of '*rakit ajeng-ajengan*' (three dancers on the left side, six dancers on the right side with two main dancers' position: *endhel pajeg* as a reflection of the heart/mind, and *batak* that represents human's head/mind that in line of sight position) to the formation '*rakit iring-iringan*' is a picture of conflict between the sense and the logic. In her writings, Pujiastuti Retno said that the conflict between the *batak* and *endhel* is not disclosed to the position of arguing, instead they communicate the differences and the role of the characters in a dynamic motion and dialogue. Therefore, the whole dance, rhythm, and *gendhing* rhythm should be done with regular control (*banyumili*) within a constant or steady rhythm (*ajeg*) (Maharsiwara, 2007:102).

The end of the battle shows that the upheaval of emotions with sense that is ended by getting back with a unity as *loro-loroning atunggal*. It means that both opposite characters should be kept always in equilibrium level. The ethical values in the formation '*rakit ajeng-ajengan*' and '*rakit iring-iringan*' is the element of 'introspection' (willingness to admit one's own shortcomings), and the ability to 'curb the passions' in compliance with the existing norms. Various lust or desire must be controlled because the real happiness can be obtained when the brain commands and inner command is unified.

4. Pattern of Rakit Tiga-tiga



Human must be able to pass three levels

of *baitul makmur*, *baitul mukharam*, and *baitul muqadas* which is in ayan called as '*triloka*' (according to Hindu ideology). In the *bedhaya* dance, it is described in *rakit tiga-tiga* formation. This formation is a sense of manifestation in which it has three strengths or '*tripusara*' that comes from the brain, heart, and abdominal cavity. All three must be *nyawiji*, unified into a symbol *telu-teluning atunggal* or *Trimurti* (water, fire, wind), which will result in *pramana* (strength). Water (*sarining toya*) creates the physical spirit, conscience, *kabati* spirit, and animal spirits. Air (*swasana*) or wind generate breath, *ampas* (bad/unhealthy breath of air or wind), *tanapas* (irregular breath), and *nupus* (without breathing). Fire (*bagaskara* or sun) generates exhaustively *patang perkara* desires (four lust), those are the passion of *amarah* (anger), *lauwamah* (appetite), *supiah* (can not control themselves), and *mutmainah* (goodness).

The three powers that are generated in the three worlds or *triloka* are: first, *janaloka* or *wadhag* (ephemeral world/nature) in the form of body where all temptations and desire are located; second, *guruloka* (sense world/nature) that brings true source of pleasure, satisfaction, loyalty, and so on; third, *indraloka* (mind world/nature) where creativity, initiative, and wishful thinking is located. That's the explanation of '*rakit tiga-tiga*' that man in his life must be able to go through the three levels of *triloka* or *tribawana*. In the middle world humans live in a form of *wadhag* or the physical body; the top world lives only One God under these two world bad ones live (*dur angkara*). According to Javanese, *rakit tiga-tiga*' must be united in harmony and balance to achieve a tranquil life.

5. Rakit Gelar

FREE PATTERN

IN ACCORDANCE WITH THE
THEME OR THE CONTENT OF
THE STORY

Four states of teaching reflected in Bedhaya

To achieve the perfection of life, man must pass four stages of teaching, first, *sembah raga (sarengat)* or cleanse himself physically to generate orders or rules; second, *sembah cipta (tariqat/syari'at)* which is achieved by cleaning the heart which results in action; third, *sembah jiwa (yolk)* that is an inner attitude to nurture the spiritual life in order to achieve the perfection of life; fourth, *sembah rasa (makrifat)* that is a action to achieve *rasa sejati* or the true sense, so that he realizes that all that happens in this world is a *kasunyatan* or inevitable reality. Those four teachings are reflected in *bedhaya* dance composition, in the four-figure frame of *apit ngajeng, apit wingking, endhel wedalan ngajeng* with *endhel wedalan wingking* (Brongtodingrat, 1981:18).

Understanding of the *kasunyatan* creates a feeling of devotion or *sumarah* to the power of the Almighty God. It will make humans understand the true essence of life because his struggle has reached the end point, to the core of the plot. This stage is represented in the composition of the '*rakit gelar*' in which human achieves the understanding of *jumbuhing kawula-Gusti* or *curiga manjing warongko*. The story content is seen clearly in the vocal chant or song or *tembang* which makes the audiences understand the content of the story in accordance with the pattern of the flooring and formation.

It can be concluded that the *bedhaya* dance philosophy is summed up in the teaching of *ngelmu sangkan paran* covering three things that related to, first, the realization that humans came from God (*urip iki saka sapa*); second, the human's duties and obligations in the world (*urip iki arep apa*); and, third, the returning human being to its Lord (*urip iki pungkasane piye*). From the description above, it is clear that *bedhaya* dance moral and ethical issues nourishes the process of *kadewasaning jiwa*, maturing of the soul. Therefore, Javanese man is required to maintain the moral ethics by being *ririh* (be careful, introspective), *rereh* (patient, capable to have self-restraint), *ruruh* (quiet), *sumarah* (devoted), *lila legawa* (sincere), and *menep* (self-control, calm).

By learning, understanding, and practicing the values of dance (in this case, *bedhaya* dance), one is expected to strengthen his/her identity as a civilized, well versed person.

CLOSING

The significance of *bedhaya* dance gives a special status to this royal dances. *Bedhaya* becomes the representation of the Sultan's (king) rights (as the *lelangen dalem*) which can only be performed with his permission at a particular time and place considered sacred. Therefore, *bedhaya* becomes a symbol of supreme authority in the palace which symbolically describes the spiritual relationship between the sultan and the universe, or the relationship between power and the cosmology.

Bedhaya dance as a performance is not only related to aesthetic value, but it is also dealing with the moral and ethical values for creating of the noble character. The dance at the Sultan's Palace is not only a spectacular performance, but it is also a media that contains guidance to be good and wise. The palace dance values contains wisdoms and advices which manifest in the dance formation, floor patterns, songs, dialogue, and fashion. Learning how to dance is the same as learning the moral ethics, which require discipline, perseverance, patience, and unyielding spirit. The fixed rules in the dance should not be violated which requires the values of truth, goodness is to be used as a life guidance in the attitude and behavior of the palace, as individuals and as social beings.

Philosophy of *bedhaya* dance covers a range of the values of morality, spirituality, social, relations or religion. In terms of ethics-morality (*moral values*), *lampah bedhaya* teaches the people how to act and behave as well as directs them to practice the sense, heart in order to sharpen the sensibility or responsiveness to the intelligent control and capability of having a good character to achieve *manunggaling kawula-Gusti* as the ultimate goal of human life. Thus, the dance in the palace contains teachings that put "a sense of the spirit" and "self-control as the core". Controlling emotions is a

fundamental aspect taught in dance.

Actually, a number of matters can be learned from the palace dance. Its adjustment with the era is possible because the variety of old values are universally applicable, meaning that almost all the tribes (ethnic) have similar beliefs, such as acknowledging the existence of the Almighty God, compassion, tolerance, unity, justice, mutual cooperation, deliberation, which actually with the collective agreement have all been covered in the principles of Pancasila, the Indonesian state national motto. Thus, it is indeed a palace dance that is a 'dedication of life' (way of life), *mawas diri* (introspection), *tepa slira* (tolerance), *narima* (accept God's gift), *tatag* (steadfast), *tangguh/tough* (not shaken), *tanggap/responsiveness* (quick to understand) *manembah* (worship) to God, *waspada* (alert), *ngati-ati* (be careful), which actually almost all the parts of Indonesia have although they appear in different forms and orders.

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