

Asthabrata's Leadership Value in the Beksan Manggalatama Pakualaman Palace

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Abstract: This research was descriptive qualitative research; describe Beksan Manggalatama Pakualaman Palace using the semiotic approach of Charles Sanders Peirce. The subjects in this study were Beksan Manggalatama Pakualaman Palace. Material objects are in the form of presentation which includes; motion, accompaniment, make-up, fashion, props, and floor patterns. The formal object of this research was the meaning contained in the form of presentation, including motion, accompaniment, make-up, clothing, property, and floor patterns. Data obtained through the process of interpreting the meaning of motion documentation, accompaniment, make-up, clothing, property, and floor patterns. The results of the study found that: (1) The Teachings of the Asthabrata Leadership Pakualaman Palace are a depiction of the idealized king/leader character based on the eight divine characteristics; (2) The leadership teachings of Asthabrata in the form of eight divine attributes are contained in movement, accompaniment, make-up, clothing, property, and floor patterns of Beksan Manggalatama Pakualaman Palace; (3) the value relevance of Asthabrata Leadership in Beksan Manggalatama Pakualaman Palace on Character education including the principle of respect, harmony in life, wise character, wisdom, introspection, sincerity, selflessness, have a healthy mind, satriya pinanditha attitude, anoraga (brave and humble) attitude, politeness, manners, careful, ora ngaya (live sparingly, not excessive and greedy), acceptance attitude, and surrender.

Key Words: Beksan Manggalatama Pakualaman Palace, Asthabrata Leadership Value, Character education, Semiotics.

1. INTRODUCTION

Java as a large civilization is rich in various philosophies spread in the dimensions of life, including social ethics, parent-child relations, social relations, religion, education, law, and others. Among these philosophies, the philosophy of leadership is the most prominent in Javanese society. This is not surprising, because the Javanese people have had considerable leadership dominance since ancient times. Javanese leaders often use philosophy as the basis or guidance for their leadership (Santoso, 2010: 67). Javanese culture has strong local wisdom in the field of leadership. Leadership is something that gets high attention considering that this is tied to ideal values that are not only oriented to the world alone. This assumption is reflected in the traditional view that considers the leader to be the ruler as well as the "representative/incarnation" of the god (God's representative). This sacredness gives a big responsibility to create harmony between humans, nature, and God (Kurniawan, 2019: 198).

Along with the globalization of the times, the social order of society is inevitably changing. Today's foreign cultures can easily enter the Indonesian nation's cultural system. The entry of this foreign culture is easy to happen because it is supported by information technology, without a limited place and time that can be accessed easily. This shift in values and ethics will ultimately also affect a person's character in society. Socio-culture shapes the character of a society in creating a value order, social ethics, and its leaders. So, in this globalized era, a leader who has an ideal leadership spirit is needed following the culture of the community. Fiedler & Chemers (in Northouse, 2013: 128) states that the effectiveness of a leader depends on how appropriate his leadership style is to the situation around him. Therefore, it is important to understand the situation in which they are leading when it comes to understanding the leader's performance. Effective leadership depends on the suitability of the leader's style to the right background.

Currently, Indonesia seems to be inclined to imitate the leadership styles of Europe and the United States. Meanwhile, the leadership style inherited from their ancestors (kings, community leaders, religious leaders, human beings, and others) has been largely ignored and forgotten. The teachings inherited from these ancestors have moral teachings that can shape the character and personality of a leader when reviewed and applied again (Kartono, 2016: 4). One of the leadership concepts that originate from Indonesian culture is the Javanese model of leadership or better known as the teachings of Asta (Asta) Brata. Etymologically, the word Asta Brata comes from Sanskrit where Asta means eight; and Brata means practice or guideline (Suyami, 2008). If classified into Yukl's (2010) classification, Asta Brata's leadership teachings can be classified into a trait approach, referring to what traits a leader must-have. Furthermore, the concept of Asta Brata's leadership teachings has developed into various variations. One of Asta Brata's teachings is described in *Serat Rama* (Soetomo, Sujata, Astusi, 1993) which is narrated as *Serat Rama* to Wibisana to lead the Ngalengka kingdom. *Serat Rama* is a composition of *Ramayana Kakawin* written in modern Javanese by Yasadipura I (1729-1803 AD), an ancient Javanese writer who came from Surakarta Sunanate (Ricklefs, 1991).

Kadipaten Pakualaman on its way had Prince Natakusuma who carried out *Piwulang Kautamaning Urip* (The teachings of the virtues of life) as a guide when he received a mandate from Sri Sultan Hamengkubuwono II to establish the "*Kadipaten Mardiko*". *Piwulang Kautamaning Urip* is not only manifested in the form of writing or books, but also appears in various cultural manifestations, in the form of values and norms of life, literature, songs, and geguritan, as well as pictures, crafts, buildings, and dances (Paku Alam IX in Pamadi 2010: x). The teachings contained in the *Kautamaning Urip* Teachings are a form of informal learning known as local wisdom. The purpose of *piwulang* is to teach humans to always do right and good and stay away from wrong and bad. *Piwulang* is not enough to be studied formally in school but must be in the form of functional teachings, which include exemplary and integrated into social life. *Piwulang Kautamaning Urip* is taught in the form of introduction to virtue and humble character to each individual in society properly, well, and appropriately (Pamadhi, 2011: 25)

Studying *Beksan Manggalatama* is one of the many good activities for the personality education process. This is because *Beksan Manggalatama* contains philosophical values, attitudes, and movements based on the jogged Pakualaman principle or the jogged Pakualaman philosophy. The formation of character in a disciplined training process can be strengthened by living up to the Jogged Pakualaman philosophy in every process of *wiraga* (body), *wirama* (rhythm), *wirasa* (feeling) (interview with KMT Nindya Mataya, 23 March 2019).

The review above describes that the leadership teachings of *Asthabrata Pakualaman* can be used as a way for the delivery of the noble values of leadership. Likewise, *Beksan Manggalatama Pakualaman* describes a soldier leader where the learning process is a process for studying morals and ethics, as well as the philosophy of life. Therefore, researchers in this study will look at the values of *Asthabrata's* leadership contained in *Beksan Manggalatama*, both movement and other dance elements, as well as what the relevance of these values is to the value of character education. Thus, all the supporting elements will feel and implement these values.

Based on the background and problem identification, the research was limited and focused on analyzing the value of *Asthabrata's* leadership in *Beksan Manggalatama Pakualaman*, as well as its relevance to the education of character at Pakualaman Palace. Thus, the purpose of this study is to know deeper about the teachings of *Asthabrata's* leadership in the Kadipaten Pakualaman government.

2. RESEARCH METHOD

The leadership values of *Asthabrata* in *Beksan Manggalatama Pakualaman Palace* are described in this study. This qualitative descriptive study aims to explain *Beksan Manggalatama* by utilizing Charles Sanders Peirce's semiotic interpretation. In Charles Sander Peirce's theory, the way of interpreting signs is through representations and objects, which is based on the idea that objects are not always the same as the reality given by representamen (Hoed, 2014: 9). The use of semiotics is to interpret signs in motion, accompaniment (repertoire and verse), property, make-up, fashion, and floor patterns. The context used in the assessment is *Asthabrata's* leadership values. The results of the assessment of this study are related to the relationship between the leadership value of *Asthabrata* at *Beksan Manggalatama* and the value of character education. It is the *Asthabrata's* leadership value

and its relevance in character education that will later become the findings of the *Beksan Manggalatama* Pakualaman Palace.

The location of this research is at Pakualaman Palace Yogyakarta, where *Beksan Manggalatama* was born and developed. The research was conducted in January-March 2018 and continued in February-March 2019. Pakualaman Palace is located at Sultan Agung Street, Pakualaman sub-district, Yogyakarta City, Yogyakarta Special Region Province. The research was conducted during routine training at Pakualaman Palace, namely on Mondays and Thursdays at 16.30-18.00 WIB.

Sources of data in this study were divided into two types, namely primary data sources and secondary data sources. The primary data source was data from interviews with sources, including K.M.T. Nindya Mataya as composer of *Beksan Manggalatama*, K.M.T. Purwadipura as the creator of the *Beksan Manggalatama* accompaniment, and Mas Riya Lebda Mataya as the first dancer and trainer of *Beksan Manggalatama* at Pakualaman Palace. Another source that supports this research data is secondary data obtained from other written studies of *Asthabrata's* leadership teachings and classical dance styles of Pakualaman Palace, especially *Beksan Manggalatama*. The data analysis process was carried out using the Miles and Huberman model steps. These steps consisted of data reduction, display data, and conclusion drawing/verification.

3. FINDINGS AND DISCUSSION

The presentation form of the *Beksan Manggalatama* which is analyzed using Pierce's semiotic theory is then searched for its meaning to analyze the value of *Asthabrata's* leadership. The points contained in this case consist of the variety of dance movements, floor patterns, make-up, and clothing, while the accompaniment of meaning is already implied inside.

Asthabrata's leadership value contained in the various movements of *Beksan Manggalatama*

The movements practiced in *Beksan Manggalatama* are movements that are not only full of meaning but also artistic values in which natural-inspired movements are used which then undergo a stylization process. The examples of the movement are the motion of the *ombak banyu* which are inspired by the waves of seawater, the *blarak sempal* that is taken like a coconut leaf that has fallen from a tree, the *baya mangap* which looks like a crocodile opening its mouth.

The types of movements in *Beksan Manggalatama* analyzed are *sembahan*, *sabetan pajeg*, *lumaksana*, *ombak banyu*, *beksan giro*, *beksan pelel*, *beksan bapang*, and jutsu 1, 2, 3, and 4.

Table1. Variety of movements during *sembahan* (worship)


Object		
		
<p>Picture 1. Variety of movements during <i>sembahan</i> (worship)</p>		
Representation (R)	Interpretation (I)	The Nature of Gods in Asthabrata
<p>R1 Worship begins by cupping both hands in front of the face (placing the thumb on the nose).</p>	<p>I1 Sincerely give respect, offerings, and hope/prayer</p>	<p>Lord Vishnu, who has ascetic or ascetic characteristics, which can be meant as religious</p>

Table2. Variety of *sabetan pajeg* movements

Object		
Picture 2. Variety of <i>sabetan pajeg</i> movements		
Representation (R)	Interpretation (I)	The Nature of Gods in Asthabrata
<p>R1 Starting with a ready attitude, steady, stretching the right hand sideways and bending the hands inward, the left hand does seblak sampur, followed by bending the right hand inward, pulling the right hand in, then dropping the beksan giro.</p>	<p>I1 Shows a perfectly prepared attitude with full stability and concentration before taking action, namely carefully taking something good and throwing away bad things, then try to learn and live it</p>	<p>Lord Indra who has a wise nature <i>bestari</i></p>

Table3. Variety of *ombak banyu* movements

Object (O)
Picture 3. Variety of <i>ombak banyu</i> movements

Representation (R)		Interpretation (I)		The Nature of Gods in Asthabrata
R 1	Doing the movement of the leg to the right and then bent, followed by the left leg alternately by swinging it	I 1	Swinging movements are carried out alternately like waves, but still steady, which is meant that a person must have a stand and is not affected by all the obstacles that exist	Lord Bayu, who has a strong nature and is not easily incited

Table4. *Variety of beksan giro movements*


				
<p>Picture 4. <i>beksan giro</i> movements</p>				
Representation (R)		Interpretation (I)		The Nature of Gods in Asthabrata
R 1	Perform a series of movements that begin with a tanjak stance by raising the right hand while doing giro	I 1	A leader must be able to provide motivation and enthusiasm and be careful in exploring the potential of the people/members	Lord Surya who has a careful nature

Table5. *Variety of beksan panggel movements*


				
<p>Picture 5. <i>beksan panggel</i> movements</p>				
Representation (R)		Interpretation (I)		The Nature of Gods in Asthabrata
R 1	Performs a series of movements starting in the <i>sangga nampa</i> position	I 1	It means that a leader must be able to accept all the aspirations of his people/members without favoritism and be thorough in managing the characteristics of his members/people.	Lord Surya who has a careful nature

Table6. Variety of *beksan bapang* movements


		
Picture 6. <i>beksan bapang</i> movements		
Representation (R)	Interpretation (I)	The Nature of Gods in Asthabrata
R 1 Continuation of movement from the previous <i>beksan</i> , which begins in a protective position	I 1 A leader must be able to protect all the people/members with full responsibility	Lord Brama who has a brave nature, nurtures and protects.

Table7. Variety of *1st Jutsu* movements


		
Picture 7. <i>1st Jutsu</i> movements		
Representation (R)	Interpretation (I)	The Nature of Gods in Asthabrata
R 1 Wielding the sword towards the front, then slashed it towards the left, lower right, upper left, and top right	I 1 A leader firmly and fairly provides punishment/sanctions for anyone without discrimination	Lord Yama has a just and strict character in enforcing the law.

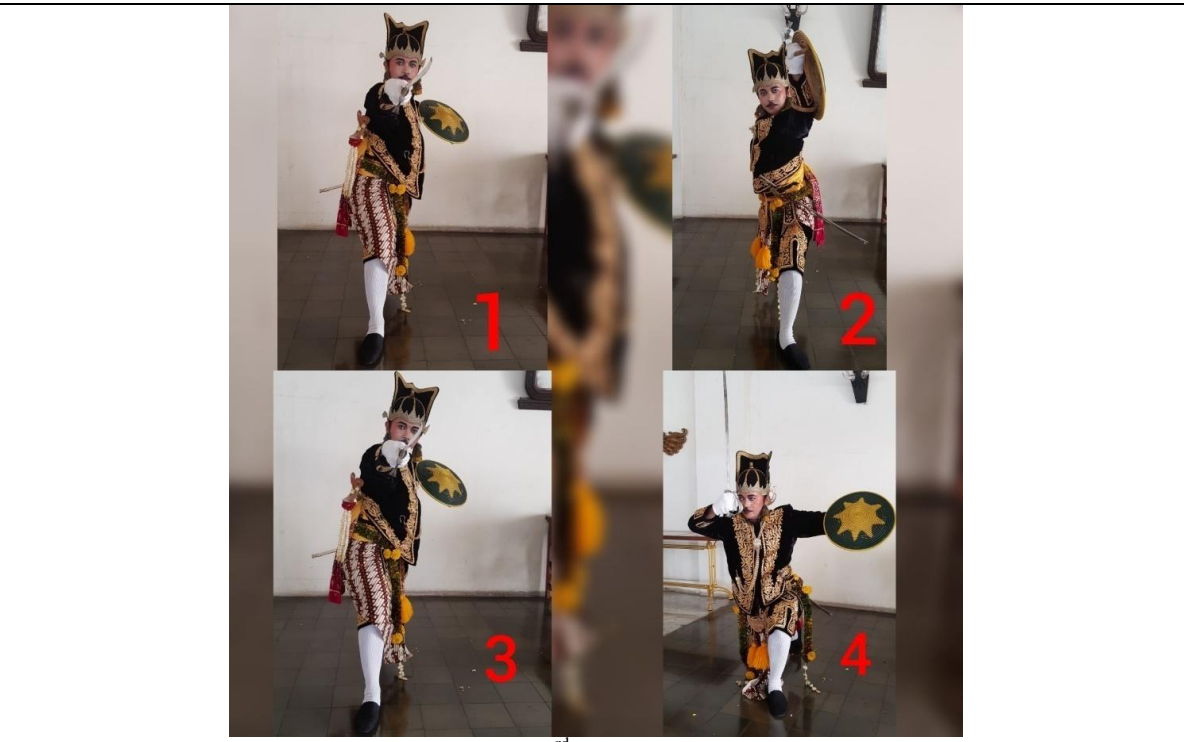
Table 8. Variety of 2nd Jutsu movements



Picture 8. 2nd Jutsu movements

Representation (R)		Interpretation (I)		The Nature of God in Asthabrata
R 1	Slash the sword to the floor towards the bottom left and to the bottom right	I 1	It means removing all temptation and harm	Lord Vishnu who has an ascetic nature

Table 9. Variety of 3rd Jutsu movements

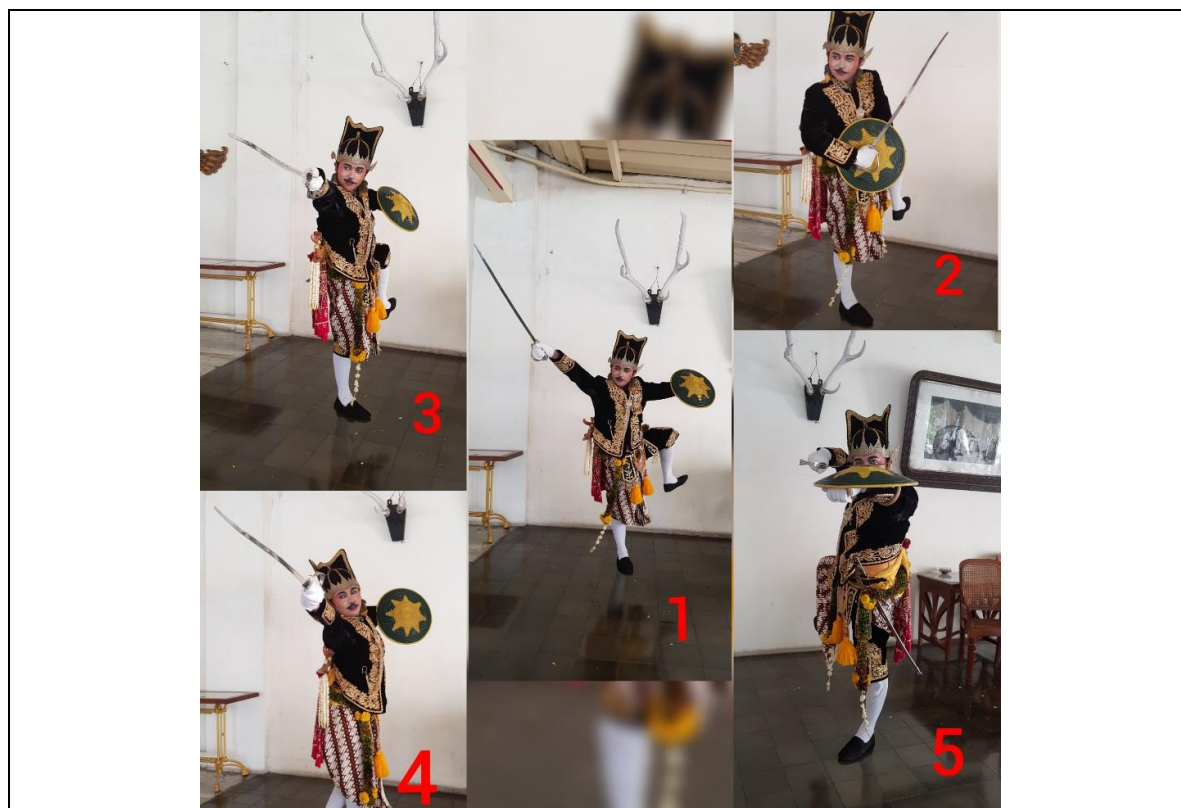


Picture 9. 3rd Jutsu movements

Representation (R)		Interpretation (I)		The Nature of God in Asthabrata
R 1	Drawing a sword and stalking/aiming, followed by the	I 1	It is intended that a leader always tries to develop himself so that all difficulties will	Lord Baruna who has intelligence, is

1	<i>horat pose of jengkeng</i> in alternating directions according to the 4 cardinal directions	be able to be overcome. Regardless of all the efforts that have gone through and the achievements earned, a leader must remain humble.	unpretentious and able to protect
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Table10. Variety of 4th Jutsu movements



Picture 10. 4th Jutsu movements

Representation (R)	Interpretation (I)	The Nature of God in Asthabrata
R 1 The movement of the tripe and parry with the legs, and ends with wielding the sword towards the upper front, then turning around while hitting the sword against the shield.	I 1 Has the courage and can mobilize the ability of the people/members in his command to maintain the security of his territory	Lord Brama, who is brave and clever full of tactics.

4. CONCLUSION

Beksan Manggalatama is a classical Javanese dance in the style of Pakualaman Palace composed by K.M.T Nindya Mataya during the reign of K.G.P.A.A. Paku Alam VIII with a characteristic of the middle style. This dance is a visualization of Beksan Bandabaya and Manggala Yudha. *Beksan Manggalatama* describes the main leader in which *Asthabrata's* leadership values are contained. *Asthabrata's* leadership value is reflected in the elements of Beksan Manggalatama's presentation, which include various movements, floor patterns, make-up, fashion, *cakepan ada-ada*, and property. It was found in the results of the analysis regarding the form of Beksan Manggalatama's presentation that *Asthabrata's* leadership value includes eight divine characteristics, including; (1) Lord Indra who has the wise nature in the movement of the *sabetan pajeg* (2) Lord Yama who has a fair and firm character as depicted in the movement of 1st jutsu (3) Lord Surya who has a careful nature in the main beksan and property processing (4) Lord Candra who has an attractive and enchanting nature as depicted in the dancing principle, harmony between make-up and clothing, as well as harmony in the character of *wiraga, wirama, wirasa, Beksan Manggalatama* (5) Lord Bayu who has a strong nature and is not easily provoked as depicted in the motion of the *ombak banyu* (6) Lord Wisnu who has an ascetic character in the worship movement and the floor pattern (7) Lord Brama who has a brave nature in the movement of 4th jutsu (8) Lord Baruna who has a humble nature as reflected in the movements of 3rd jutsu. *Asthabrata's* leadership values contained in movement, make-up, clothing, property, and floor patterns were re-analyzed to find relevance to the value of character education.

The moral education values contained in the dance include; the principle of respect, harmony in life, wise character, wise, introspective, sincere, *sepi ing pamrih*, careful character, *satriya pinanditha* attitude, *anoraga* attitude, politeness, manners, mindfulness, *ora ngaya*, acceptance, and surrender. Finding the relevance of *Asthabrata's* leadership values in *Beksan Manggalatama* with character education, it is hoped that a dancer or even people who witness it can understand and apply these values. *Beksan Manggalatama* can be applied in learning cultural arts, especially dance, both in the area where the dance originates and outside the region as one of the archipelago dances that have the values of character education. The results of this study also serve as a guide as a source of knowledge in the form of a written study of the traditional arts of Pakualaman Palace style and can be used as a reference for the implementation of further research.

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