



BEKSAN TRUNAJAYA IN THE CONTEXT OF CULTURAL RELATIONS AND POWER OF KERATON YOGYAKARTA IN HABITUS PIERRE FELIX BOURDIEU PERSPECTIVE

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Abstract

Sri Sultan Hamengku Buwana, I historically created Beksan Trunajaya as a ballet performance for the Trunajaya team, which was part of the Nyutra troops (soldiers). This Beksan is based on the name of the Tarunajaya courtier group (Taruna means young, and jaya means winning), by the nature of the dance that uses lawung weapons (a kind of spear), which suggests war training. Sultan Hamengku Buwana, I took the name Beksan Trunajaya to instill a heroic spirit through ideals to continue Sultan Agung's struggle to defend his homeland against the Dutch. Research objectives: (1) to describe the review of cultural and power relations in the performing arts of Beksan Trunajaya from the perspective of Pierre Felix Bourdieu's Habitus. (2) to describe the contextual sociological dimensions of cultural and power relations of the Yogyakarta Palace (spiritual, social, and preservation of the natural environment) in the performing arts of Beksan Trunajaya from the perspective of Pierre Felix Bourdieu's Habitus. The type of research used is qualitative research with a semiotic approach dissected with the Roland Barthes semiotic theory approach through the basics of Ferdinand de Saussure's semiotic theory. The study conducted qualitatively dissects the sign system in the Beksan Trunajaya performance by re-reading the visual sign system denotatively and connotatively and exploring the interpretation of values from the visual aspect. The study conducted qualitatively dissects the sign system in the performance of Beksan Trunajaya through the process of reading visual signs, movements, narratives, dialogue, and music. Visual signs include dancer characters, make-up, costumes, behaviour, expressions, and other landmarks surrounding the performance. Visual signs include dancer characters, make-up, costumes, motif forms, and several others surrounding the performance. Signs are born naturally as a reflection of daily life, and several philosophical foundations are put forward substantially in the performance. I was presenting its denotative and connotative meanings in a semi-logical process. The philosophical values that emerge and are found in the relationship between signs in the semiological process consciously or unconsciously reflect the values of moral education. The semiotics of education will be more broadly studied when it is associated with extracting educational values contextual to the sociological conditions and cultural roots that develop in society. The expected results of this research are (1) an explanation of the review of cultural and power relations in the performance art of Beksan Trunajaya from the perspective of Pierre Felix Bourdieu's Habitus. (2) Explanation of the results of the analysis of the contextual sociological dimensions of the cultural and power relations of the Yogyakarta Palace (spiritual, social, and preservation of the Aklam environment) in the performing arts of Beksan Trunajaya in the perspective of Pierre Felix Bourdieu's Habitus.

Keywords: Beksan Trunajaya, Power Relations, Habitus, Pierre Felix Bourdieu

INTRODUCTION

The Abhimantrana exhibition of Yogyakarta Palace Traditional Ceremonies at the Yogyakarta Palace Performance Hall on Friday night, March 8, 2024, which presents various traditional ceremonies held in the palace, especially those related to the phases of the Javanese human

life cycle, takes the momentum of the coronation anniversary or Tingalan Jumenengan Dalem Sri Sultan Hamengku Buwono X and GKR Hemas. The Abhimantrana exhibition can be visited at Gedhong Sarangbaya Kedhaton Complex of Yogyakarta Palace from March 9 to August 25, 2024. At the opening of the Abhimantrana exhibition, the classical dance Beksan Trunajaya was performed in an epic Wayang Wong performance typical of the Keraton Yogyakarta.

Sri Sultan Hamengku Buwana, I created Beksan Trunajaya in history as a Trunajaya squad dance performance, which was part of the Nyutra troops (soldiers). This Beksan is based on the name of the Tarunajaya courtier group (Taruna means young, and jaya means winning), by the nature of the dance that uses lawung weapons (a kind of spear), which impresses war training. The dance is performed by 42 performers (according to J. Groneman) at the Danurejan Kepatihan. The names of troop members are all given wayang names and are still assigned to serve the wayang wong dancers in preparing and maintaining properties such as weapons, dampers, and others used in the performance.

Beksan Trunajaya according to B.P.H Surybrongto was created due to inspiration from the watangani competition. Watangan is a form of agility and skill competition between soldiers using watang or lawung (a stick measuring approximately 3 m long with a blunt end). Sultan Hamengku Buwana I took the name Beksan Trunajaya to instill the spirit and soul of the Madurese who had aspirations to continue the struggle of Sultan Agung in defending his homeland against the Dutch). The spirit of struggle impressed Sultan Hamengku Buwana I, so one of his troops by the name of Trunajaya, and at the same time called Beksan his creation the title Beksan Trunajaya.



Figure 1. Beksan Trunajaya Dance Performance (Source: Mella)

Beksan Trunajaya is performed in the pendapa and takes approximately 1 hour. 16 dancers dance Beksan Trunajaya (Lawung Ageng) with various gallant movements, grouped as follows: 4 jajar dancers with bapang dance movements, 4 lurah dancers with kalang kinantang dance movements. 4 ploncon dancers (lawung carriers) with the kalang kinantang dance variety, 2 botoh dancers with the Kalang Kinantang Dance variety, 2 Two people as salaotho dancers (servants/servants/helpers) use a variety of free or non-rigid movements because their movements follow the movements of botoh dancers. Botoh carries a short stick (teken) during the dance, and salaotho carries ampilan, a box containing betting money.

The typical make-up and costumes used are traditional Yogyakarta make-up and costumes. The dancers of Beksan Trunajaya wear these traditional costumes to distinguish the characters and characters played by the dancers. Typical clothing that is emphasised specifically in Beksan Lawung Ageng, according to an article on the official website of the Yogyakarta Cultural Office

<https://budaya.jogjaprovo.go.id/artikel/detail/271-beksan-trunajaya>, include:

- 1) Botoh wears a fashion property in the form of a Narendra songkok wearing bludiran decoration, sumping roni, necklace, sungsu three, shoulder circumference, cindhe pants, parang cloth broken barong, bara, sampur teken, dhuwung branggah, buntal, plus a stick or teken to give a signal to the jajar or lurah, songkok headband.
- 2) Ki Lurah wears tepen kodhok bineset pareanom, ngangrangan shoulder strap necklace, kaweng cindhe, cindhe pants, parang gurdha cloth, bara, kamus timang, dhuwung gayaman, sampur cindhe.
- 3) Jajar wore dark blue tepen kodhok bineset, kawng, kalung tanggalan, shoulder cap, cindhe pants, kawung gurdha cloth, bara, kamus timang, buntal, dhuwung gayaman, plus klinthing.
- 4) Ploncon wears tepen kodhok clothes, brown bineset, cindhe patterned panji-panji pants, parang rusak alit or klithik cloth with supit urang, plain kaweng, bara, buntal, sondher date necklace.
- 5) Salaotho wears a typical outfit of plain white trousers and a plain long shirt, bangpangan patterned cloth, carrying a handkerchief draped over the shoulder of a chest or small box containing money.



Figure 2: Display of Lawang Alit and Lawang Ageng Whole Dancers during the Beksa Trunajaya Dance Performance (Source: Mella)

The character that animates Beksan Lawung Ageng for the jajar movement is expressive, dynamic, and enthusiastic. In contrast, the character of motion for the lurah is calm, sure, and certain. Botoh, as a leader, must be firm and authoritative. Beksan Lawung ageng combines Madurese, Malay, Bugis Makasar, and Javanese languages. The use of various languages is related to the power relationship between the Mataram kingdom and the subordinate or conquered kingdoms.

Beksan Lawung Ageng consists of two parts, namely the lawung jajar section using gendhing gangangan dhawuh (entry) gedhing ronong tawang using rog-rog asem and for perangan using gendhing gangangan. The back and forth of the dancers from the pendapa as a stage field accompanied by lagon add to the greged performance. Keprak is used for signals or as a certain marker for dancers. The Beksan Trunajaya ballet performance is very interesting in exploring various things related to the context of cultural and power relations from the perspective of Pierre Felix

Bourdieu's Habitus.

The objectives of writing this article are: (1) to describe the review of cultural and power relations in the performing arts of Beksan Trunajaya from the perspective of Pierre Felix Bourdieu's Habitus. (2) describe the contextual review of cultural and power relations of the Yogyakarta Palace in the performing arts of Beksan Trunajaya from the perspective of Pierre Felix Bourdieu's Habitus. (3) present the results of analysing philosophical and ideological contextual values in the performing arts of Beksan Trunajaya from the perspective of Pierre Felix Bourdieu's Habitus.

Uniquely, the Beksan Trunajaya dance, which is a masterpiece of Yasan Dalem dance or the creation of Sri Sultan HB I, was performed for the first time in one repertoire after more than 80 years of absence, last recorded in the archives of the Sultan HB VII era in 1938. The full Beksan Trunajaya consists of Lawung Alit, Lawung Ageng, and Sekar Medura. The dance performance was even more interesting and exciting because the audience interacted during the almost two-hour performance. "With the vision of cultural preservation, I appreciate this exhibition and invite the public to visit the Abhimantrana exhibition of Yogyakarta Palace's Traditional Ceremony. As a diorama that presents various traditional ceremonies of the Yogyakarta Palace," said DIY Governor Sri Sultan HB X. (Quoted on the Official Portal of the DIY Regional Government at the link: <https://jogjapro.go.id/berita/epic-tari-beksan-trunajaya-meriahkan-pembukaan-pameran-abhimantrana>).

Various cultural reinforcement narratives in the anthropological, sociological, and spiritual perspectives of Javanese society, especially Yogyakarta, can make a philosophy and life reference for the people of Yogyakarta, as Sinuwun Sri Sultan HB IX stated in his opening speech at the Abhimantrana exhibition, "Traditional ceremonies are not just events, but life stories woven with aesthetic, philosophical and spiritual values. In the universe of life, where harmony and blessings come together in prayer and celebration, traditional ceremonies become a sacred medium to invoke universal safety and blessings". "With a vision of cultural preservation, I appreciate this exhibition and invite the public to visit the Abhimantrana exhibition of Yogyakarta Palace's Traditional Ceremonies. As a diorama that presents various traditional ceremonies of the Yogyakarta Palace," said DIY Governor Sri Sultan HB X.

Sri Sultan stated that the Yogyakarta Palace is determined to pump up the spirit of Javanese culture and maintain the traditions reflected in the procession of traditional ceremonies. Every inherited traditional ceremony, from daily rituals to major religious and governmental commemorations, mirrors cosmic harmony and social order. Sri Sultan HB IX firmly stated that the traditional ceremonies still carried out by the Yogyakarta Palace, particularly, have three functions: spiritual, social, and preservation of the physical or natural environment. All of these functions lead to the main value of Hamemayu Hayuning Bawono.

Furthermore, His Majesty Sri Sultan HB IX stated lyrically that the palace walls are silent witnesses, and traditional ceremonies still exist. It proves that amidst the challenges of the times, there

is still a utopian space where philosophical and aesthetic values from the past can be maintained and continue to inspire future generations. "Hopefully this exhibition will become a means of inspiration and a window of information for the community in understanding and interpreting the repertoire of traditional ceremonies of the Yogyakarta Palace. Of course, as a real effort towards a broader understanding, so that culture can continue to live and develop in the midst of world changes," Sri Sultan HB IX hoped.

Penghageng Kawedanan Hageng Punakawan Nityabudaya, as well as the person in charge of the exhibition GKR Bendera, said that carrying the big theme of the Yogyakarta Palace Traditional Ceremony, both the exhibition and symposium offer a variety of knowledge about the living awareness of a just society. Traditional ceremonies in the Yogyakarta Palace signify power and a journey of a broader salvation practice. GKR Bendera stated, "By taking the momentum of the 35th anniversary of Sri Sultan HB X's ascension to the throne, the Yogyakarta Palace invites the public to contemplate through traditional ceremonies. Carrying Abhimantrana, this exhibition is a portrait of an information space for visitors to read and interpret cultural preservation contextualised with today's portrait," said the youngest daughter of the King of the Yogyakarta Palace. Through this exhibition, the Yogyakarta Palace invites the public to re-explore the history, culture, and science related to Javanese Culture.

Research objectives: (1) to describe the review of cultural and power relations in the performing arts of Beksan Trunajaya from the perspective of Pierre Felix Bourdieu's Habitus. (2) to describe the contextual sociological dimensions of cultural and power relations of the Yogyakarta Palace (spiritual, social, and preservation of the natural environment) in the performing arts of Beksan Trunajaya from the perspective of Pierre Felix Bourdieu's Habitus.

LITERATURE REVIEW

The concept of performance is participatory, which involves the audience in stage activities. The prominent aspect is the interactive pattern in certain sessions where the audience, as Kanca Mara Sowon, responds according to the Beksan Lawang Alit script, where in the dialogue of each particular sequence in pocapan I to III by doing senggakan (interactive pattern) as the most boisterous part of each sequence in a participatory form.

The show looks interesting and boisterous not only in life performance but more than that when the concept of performance involves the audience in a whole art performance together and presents an inclusive form of performance. Suppose it refers to a sacred art activity. In that case, it becomes something bigger, important, transcendent, and of the highest value, giving birth to an order of meaning, reality, ideal, value, achievement, belief, concept, institution, and a situation like the manunggaling kawula-Gusti.

The symbol theory of (Dilistone 002) Dillistone, 1986, in "The Power of Symbols," is useful for

recognising symbols in movements and dance philosophy. He explains symbols in a threefold relationship pattern. First, a symbol means a word, item, object, action, event, pattern, person, or concrete thing. For example, the shape of the troping or crown symbolises a king; the Punakawan is a symbol of the common people.

Culture, according to Koentiaraningrat (1990: 180), is a whole system of ideas, actions, and human works in the context of community life that is made human by learning. The performance of Beksan Trunajaya in the opening of the Yogyakarta Palace Traditional Ceremony is evidence of the strengthening of the roots of Mataraman Javanese history and culture that emerged in the performance of Beksan Trunajaya. All levels of society learn to live the cultural system inherited from our ancestors to shape the character and process of preserving the nation's local cultural values in the face of globalisation. The era of globalisation has the potential to change people's lifestyles to become more modern; as a result, people tend to choose new cultures that are considered more practical than local cultures. One of the causes of the loss of local culture today is the need for future generations' interest in learning and passing on their culture.

Ritzer and Goodman (2008), in their book "Sociological Theory," reveal that according to Webber, authority exists in every social institution. In an authority structure, domination can be found. Domination is the probability (possibility) of everyone obeying orders, while authority is a legitimate form of domination. Beksan Trunajaya depicts the power structure's psychological, philosophical, spiritual, and social dimensions.

Pierre Felix Bourdieu is one of the postmodern sociological figures known in the context of cultural sociology, namely a sociologist who does not only discuss the role of agents or the role of structures in social life experienced by a person but Pierre Felix Bourdieu combines the two (agents and structures) as inseparable things in social life. (Rabiah 2021). It is based on Habitus, which is how people perceive and respond to their social world through their habits, skills, and personal dispositions.

Beksan Lawung for the Yogyakarta Palace is the flagship dance after the Bedaya dance, which depicts the might of the palace soldiers who performed in a heroic and masculine dance style. Its existence is so important as a reinforcement of the legitimacy of the position of the enthroned Sultan. It is evident from the performance requirements that must be supported by considerations of time and place of performance that cannot be done just anywhere. Beksan Lawung Ageng was born out of Sultan Hamengku Buwana I's efforts to uphold the Mataram empire because after the "palihan nagari" between Surakarta and Yogyakarta, building an overt military force became unfavourable for the safety of the palace. However, the Sultan still instilled patriotism and fighting values through cultural arts, especially dance. The noble values accumulated in the ethical and aesthetic values of the Kraton dance can be seen from the heroic, patriotic dance movements and in choreography with changes in floor patterns that imply the journey of human life with various upheavals that often occur. Therefore, it is not surprising that in the past, Beksan Lawung Ageng was positioned as a forum for the formation of satria tama character through the discipline of physical exercise, 189 and mental exercise, which is

summarised in the four principles of sawiji, great, sengguh, ora mingkuh, which dancers must own. Changes in mindset and social, political, economic, and cultural changes also impact the creativity and function of a dance work.

Bourdieu considers social and cultural activities to be significantly influenced by the Habitus that is continuously lived and believed by social groups. Habitus occurs because of a culture or social relations that are lived in the surrounding environment. Habitus also includes a person's knowledge and understanding of the world, which contributes to the world's reality. Therefore, knowledge has constitutive power (the ability to create a genuine form of world reality) and is not merely a reflection of the real world. (Harker 2009)

METHOD

The type of research used is qualitative research with a semiotic approach dissected with the Roland Barthes semiotic theory approach through the basics of Ferdinand de Saussure's semiotic theory. The study conducted qualitatively dissects the sign system in the Beksan Trunajaya performance by re-reading the visual sign system denotatively and connotatively and exploring the interpretation of values from the visual aspect. The study conducted qualitatively dissects the sign system in the performance of Beksan Trunajaya through the process of reading visual signs, movements, narratives, dialogue, and music. Visual signs include dancer characters, make-up, costumes, behaviour, expressions, and other landmarks surrounding the performance. The philosophical values that emerge and are found in the relationship between signs in the semiological process consciously or unconsciously reflect the values of moral education. The semiotics of education will be more broadly studied when it is associated with extracting educational values contextual to the sociological conditions and cultural roots that develop in society.

Visual signs include dancer characters, make-up, costumes, motif forms, and several other signs surrounding the performance. Signs are born naturally as a reflection of daily life, and several philosophical foundations are put forward substantially in the performance. Presenting its denotative and connotative meanings in a semi-logical process. The philosophical values that emerge and are found in the relationship between signs in the semiological process consciously or unconsciously reflect the values of moral education. The semiotics of education will be more broadly studied when it is associated with extracting educational values contextual to the sociological conditions and cultural roots that develop in society.

RESULTS AND DISCUSSION

1. Beksan Trunajaya: Between Ritual and Power Relationship (Spiritual, Social, and Preservation of Natural Environment)

The urgency Beksan Lawung Ageng Kraton Yogyakarta is not just a spectacle but a medium

that contains guidance for those involved in the dance performance and the audience. It can be seen from the heroic, patriotic dance movements and in terms of choreography with changes in floor patterns that imply the journey of human life with various upheavals. In the past, Beksan Lawung Ageng was positioned as a forum for the formation of the character of satria tama through the discipline of physical exercise, a mental exercise which is summarised in the four principles of sawiji, great, sungguh, and ora mingkuh that dancers must own. Changes in mindset and social, political, economic, and cultural changes impact the creativity and function of dance work. (Tinarsidharta, 2015).

The performance of Beksan Trunajaya finds the contextuality of the Yogyakarta Palace ceremony as ritual, Habitus, contemplation, cultural relations, and power relations. Beksan Trunajaya also marks the importance of a traditional ceremony of the Yogyakarta Palace as a cultural ritual and establishes a power relation. The power relations that commemorate the important day of the inauguration of Sri Sultan Hamengku Bawono from time to time have been held in the sociocultural context of the people of Yogyakarta who make the philosophy of obedience to Gusti, Pejah Gesang Gusti Ndherek. Anthropocentrically, the celebration of this ceremony provides depth and reinforcement of spiritual, social, and natural environment preservation aspects.

2. Anthropological Dimension of Beksan Trunajaya

The anthropological dimension presents the development of Beksan Lawung Ageng from the reign of Sultan Hamengku Buwana VII until the beginning of the reign of Sultan Hamengku Buwana X, especially about the wedding ceremony in the palace and its relationship with the existence of Beksan Lawung, as well as the function of Beksan Lawung in Yogyakarta Palace (MG 1997). Sri Sultan stated that the Yogyakarta Palace is determined to pump up the spirit of Javanese culture and maintain the traditions reflected in the procession of traditional ceremonies. Every inherited traditional ceremony, from daily rituals to major religious and governmental commemorations, mirrors cosmic harmony and social order. Sri Sultan HB IX firmly stated that the traditional ceremonies still carried out by the Yogyakarta Palace, particularly, have three functions: spiritual, social, and preservation of the physical or natural environment. All of these functions lead to the main value of Hamemayu Hayuning Bawono.

Strategies are used to maintain positions or change the distribution of capital in the hierarchy of power through strategies used by actors depending on the amount of capital owned and the structure of capital in their spatial position in social space. If the agent is dominant, the strategy is to preserve and maintain the status quo. Meanwhile, those who are dominated try to change the distribution of capital, the rules of the game and their positions to increase social levels (Haryatmoko, 2003: 13-23). Branyak's make-up is expressive, dynamic, and energetic, so it looks redder than other characters. In this dance that uses Mbranyak makeup are Botoh, Jajar (lawung ageng), Lurah (lawung ageng), Ploncon (lawung ageng), sekar medura (dashing).

The make-up used is traditional Yogyakarta make-up. The make-up used for Beksan Trunajaya became a reference for make-up for other contemporary beksan, such as Beksan Etheng, Tugu Wasesa, Guntur Segara, and Lawung Ringgit.

- a. Alusan alusan make-up is for men who play good, firm, authoritative characters. In this dance that uses Alusan make-up is Botoh and Lurah.
- b. Mbranyak, Mbranyak make-up is expressive, dynamic and full of enthusiasm, so the make-up looks redder than other characters. In this dance that uses Mbranyak make-up is Jajar and Plo
- c. Character make-up: character make-up is very different from the four characters above. This make-up is used by Salaotho, who has a funny character. This make-up has the characteristic that the whole face is white, so the expressions issued can be more clearly seen and make the character more easily recognisable.

The theoretical basis for creating choreography can be studied in depth through the deconstruction approach initiated by Jacques Derrida. Deconstruction is dismantling the innate meaning of past and present signs so that what occurs and emerges is a form whose meaning is precisely the opposite of the meaning set or structured based on logocentrism. Simulation is the logic of always replicating the existing reality (symbols of the past and present) but not to represent the reality it refers to but to deliberately reduce the value of the reality it refers to so that it becomes the reality or presence of a completely new sign system and just a celebration. (Mujiyono, 2016). Therefore, if an interpretation process is carried out, when the significance process occurs, the meaning of a sign will be related to other signs. The reason is that the sign's meaning is not innate but is produced through the interaction of people in the community or the process of historicisation. (Sunardi, 2004).



Figure 3. (a) Jajar (Lawung ageng), (b) Lurah (lawung ageng), (c) Ploncon (lawung ageng), (d) Sekar medura (gagah)

George Ritzer and Douglas J. Goodman, 2008 in their book 'Sociological Theory', revealed that according to Webber, authority exists in every social institution. In an authority structure,

domination can be found. Domination is the probability of people obeying orders, while authority is a legitimate form of domination. Beksan Trunajaya depicts the power structure's psychological, philosophical, spiritual, and social dimensions. Social and cultural activities are significantly influenced by the *Habitus* that is continuously lived and believed by social groups.

Habitus occurs because of a culture or social relations in the surrounding environment. Beksan Trunajaya transforms itself into a *habitus* that also includes a person's knowledge and understanding of the world, which makes its contribution to the reality of the world. Therefore, knowledge has constitutive power (the ability to create a genuine form of world reality) and is not merely a reflection of the real world. (Harker, 2009: 13). Culture is an abstraction that can last a long time or still exist without the intervention of the actors. In this sense, only one culture will not change because it has become a structure of action. Culture is a given or a gift, not a construction. Subjects or actors move according to a standardised structure. Humans are not subjects or actors or agents but objects that only move within the frame of existing structures.

Therefore, the purpose of writing this article is to describe the role of the traditional art of Beksan Trunajaya in preserving Indonesian culture in the era of globalisation. According to Maliovsky, a higher and more active culture influences a lower and more passive culture through cultural contact. Malinowski's theory shifts our cultural values towards the West in this context. In the era of globalisation, information has become a powerful force that affects the human mindset. To overcome this, we need to realise the importance of local culture as a national identity. It is the responsibility of every level of society to protect it, and the younger generation is highly expected to continue to inherit local culture and become a force for the survival of local culture itself, even in the face of globalisation. Efforts to maintain and preserve Indonesian culture can be made in two ways: cultural experience and knowledge. (Nahak, 2019: 1).

3. Sociological Dimension: *Habitus* in Piere Bourdeu's Perspective

Bourdieu adopted this thinking into constructivist thinking to explain the origin of schemes of perception, thought, action, and social structures. Culture is an abstraction that can survive or exist without the intervention of actors. In this sense, only one culture will not change because it has become a structure of action. Culture is a given form or a gift, not a construction. Subjects or actors move according to a standardised structure. Humans are not subjects or actors or agents but objects that only move within the frame of existing structures.



Figure 4. (a) Motif Parang Barok Ceplok Gurdha, (b) Motif Cindhe Abrit (Red), (c) Motif Kawung Ageng, (d) Figure 7. Motif Kawung Picis

The motifs used in Trunajaya Dance clothes

- a) Parang Barong Ceplok Gurdha, the meaning of this motif, according to Rouffaer and Joynboll, comes from the pattern of sword shapes commonly used by knights and rulers at war. Knights who wear this motif are believed to be able to multiply their strength. The second meaning is that this motif was created by Panembahan Senapati while observing the motion of the waves of the South Sea that hit the coral on the beach. So, the curved line pattern is interpreted as ocean waves that become the centre of natural energy; in that case, what is meant is the position of the King. The oblique composition of this machete motif is also a symbol of power, greatness, authority, and speed of movement.
- b) Cindhe Abrit. Cindhe Abrit is a textile motif influenced by India. This motif can be technically meaningful as an accent to plain fabrics and batik. This motif is usually red in colour. The use of this colour tends to the meaning of bravery carried by the soldiers.
- a) Kawung Ageng, the kawung motif, is a geometric pattern with four elliptical shapes surrounding one centre. Such a chart is known in Javanese culture as keblat papat lima pancer. Interpreted as the four sources of natural energy or the four directions of the wind. The kawung batik pattern is formed by arranging 4 kawung circles and 1 in the centre, which depicts *sepasar* in Javanese culture. *Sepasar* is a unit of day in Java, namely Legi, Pahing, Pon, Wage, and Kliwon. This pattern symbolises the relationship between people who work together and are close to each other so that the community lives in peace and harmony. Another opinion says that kawung depicts a lotus or lotus flower in bloom. The lotus flower itself is used as a symbol of purity. The kawung motif is also often interpreted as kawung seeds or *kolang-kaling*, the fruit of the enau or aren palm tree, which is very beneficial for humans. For this reason, this motif is expected to benefit the environment.
- b) Kawung Picis Gurdha, this batik motif has a unique design. This motif is composed of small spheres, like a 10 cent note. This currency is the smallest unit marked with small circles with dot *isen-isen*. This motif is used by *abdi dalem kinasih*, or palace servants with a low-level position close to the Sultan and his family.

One of the important points in Pierre Bourdieu's Social Practice theory is the concept of Habitus. The Habitus theory developed by Pierre Bourdieu is a development of several other sociologist thinkers. These thoughts become a foundation to strengthen Pierre Bourdieu's Habitus theory, namely:

- a. Rational Action Theory by Max Weber: Weber, a German sociologist and philosopher, developed the rational action theory, emphasising the importance of purpose and meaning in social action. According to Weber, individuals act based on the values and goals they espouse, and these actions can be understood through understanding the subjective meaning given by the actor. (Umanairo 2021)

- b. **Structuration Theory by Anthony Giddens:** Giddens is a British sociologist who developed the concept of "structuration." This theory proposes that social action results from the interaction between existing social structures and the individual agents acting within them. Giddens argues that structure and agency cannot be separated from each other and that individual actions shape and are influenced by social structures simultaneously. It is similar to Bourdieu's concept of *Habitus*, which also highlights the role of interactions between individuals and social structures in shaping social action. (Achmad 2020)
- c. **Social Reproduction Theory by Basil Bernstein:** Bernstein, a British sociologist, developed a theory of social reproduction that highlights the role of education in maintaining and reinforcing social inequalities. According to Bernstein, the education system creates and maintains inequality through differences in the "codes" of language and communication used in different classes. It creates disparities in access to knowledge and power and shapes different *Habitus* among social groups. It relates to Bourdieu's *habitus* theory because both highlight how social and institutional practices, such as education, play a role in maintaining social inequalities and creating different *Habitus*. (Bhattacharya, 2022)
- d. **Theory of Social Action by George Herbert Mead:** Mead, an American philosopher and sociologist, developed a theory of social action that emphasises the importance of social interaction in forming individual identity. According to Mead, individuals form ideas about themselves through interactions with others in society. Individual identity is determined not only by individual actions but also by social roles and societal norms. It relates to Bourdieu's *habitus* theory as both emphasise the importance of social interaction in shaping individuals' mindsets, attitudes and actions. (Nugroho, 2021)

According to Pierre Felix Bourdieu, capital is a base that dominates the habituation process of an individual in his new environment. There are 4 capitals, according to Bourdieu, namely: economic capital, cultural capital, social capital, and symbolic capital. (Lubis, 2014)

- a. **Economic Capital.** Economic capital is something related to what a person has. Economic capital can be in the form of wealth, money, or other materials owned, and this capital can be used for all purposes and passed on to the next generation. Currently, *Beksan Trunajaya* in the traditional ceremony of the Yogyakarta Palace can also be seen in the context of economic capital, both in the ritual of its performance and the economic effects obtained as a dance performance art that attracts domestic and foreign tourists.
- b. **Cultural Capital.** Cultural capital is an ability or quality of self in the form of skills, education, level of knowledge, level of knowledge in academics obtained from (formal education, family tutoring, and knowledge from the outside environment or around). This cultural capital has a major influence in determining the quality and position of individuals in a social life. In terms of cultural capital, of course, *Beksa Trunajaya* disseminates the spirit of knights, *trunas*, cadets, or warriors with the agility of dance movements, compositions, war configurations, and

heroism performances into the value of cultural spirits that are inherited from generation to generation.

- c. **Social Capital.** Social capital is a capital that relates to all social networks, norms and beliefs that exist in society. Social capital can be obtained through surrounding resources to strengthen the Habitus in an individual so that it has a wide range of networks, connections, and institutional relationships that can last a long time. Social capital lies in the ability of people in a culture and community to work together to build a network to achieve previously agreed goals. Beksan Trunajaya, in the traditional ceremony of the Yogyakarta Palace, has an important value in reconstructing social values in building relationships between humans and humans, people and people, people and their cosmic environment, and people's relationships with Gusti and God.
- d. **Symbolic Capital.** Symbolic capital is a capital that can be seen directly and felt its existence, which is lived and believed to be everything in the form of places, rituals, traditional ceremonies, other symbolic objects (spears, kris) and materials that exist in these agents and structures. A structure must own this symbolic capital to have a characteristic in it, as well as in every gesture and certain code that symbolically becomes inherent in symbolic meaning.

Beksan Trunajaya also provides a spirit of morality to this classical dance audience by reflecting on determination, heroic attitudes, noble values, character, honesty, and love for the country. The era of globalisation has the potential to change people's lifestyles to become more modern; as a result, people tend to choose new behaviours and cultures that are considered more practical than local culture.

CONCLUSION

First, the performance of Beksan Trunajaya in the opening of the Yogyakarta Palace Traditional Ceremony is evidence of the strengthening of the roots of Mataraman Javanese history and culture that emerged in the performance of Beksan Trunajaya. All levels of society learn to live the cultural system inherited from our ancestors to shape the character and process of preserving the nation's local cultural values in the face of globalisation. The era of globalisation has the potential to change people's lifestyles to become more modern; as a result, people tend to choose new cultures that are considered more practical than local cultures. One of the causes of the loss of local culture today is the need for more interest from future generations to learn and pass on their culture.

Sri Sultan Hamengku Bawono IX has conveyed the urgency of preserving culture and local wisdom values, that every inherited traditional ceremony, from daily rituals to major religious and governmental commemorations, mirrors cosmic harmony and social order. Sri Sultan HB IX firmly stated that the traditional ceremonies still carried out by the Yogyakarta Palace, particularly, have three functions: spiritual, social, and preservation of the physical or natural environment. All of these functions lead to the main value of Hamemayu Hayuning Bawono. It is important to respond to changes

in global culture that continue to move through the barriers of our lives. In the era of globalisation, information has become a powerful force that affects the human mindset. To overcome this, we need to realise the importance of local culture as a national identity. It is the responsibility of every level of society to protect it, and the younger generation is expected to continue to inherit local culture and become a force for the survival of local culture itself, even in the face of globalisation.

Second, it rests on *Habitus*, which is how people perceive and respond to their social world through habits, skills, and personal dispositions. Bourdieu considers social and cultural activities to be significantly influenced by the *Habitus* that is continuously lived and believed by social groups. *Habitus* occurs because of a culture or social relations in the surrounding environment. *Habitus* also includes a person's knowledge and understanding of the world, which contributes to the reality of the world. *Beksa Trunajaya*, from Bourdieu's *Habitus* perspective, can be observed through the study of economic, cultural, social, and symbolic capital.

Beksa Trunajaya, in its development, cannot be denied that the Yogyakarta classical dance performance presented as an important marker of the enthronement of Sri Sultan Hamengku Bawono I to Sri Sultan Hamengku Bawono IX in power relations (an important marker of government authority). But now, it can also be seen in the context of economic capital, both in the ritual of its performance and the economic effects obtained as a dance performance art that attracts domestic and foreign tourists. The review of cultural capital, of course, *Beksa Trunajaya* disseminates the spirit of knights, truna, cadets, or soldiers with the agility of dance movements, compositions, war configurations, and heroism performances into the value of cultural spirits that are inherited from generation to generation.

The study of social capital, *Beksa Trunajaya* at the traditional ceremony of the Yogyakarta Palace has an important value in reconstructing the social value system in building human relations with humans, people with people, people with their cosmic environment, and people's relations with Gusti and God. More broadly, the formation of the value of spirituality, togetherness, offerings, and social actualisation. Then, symbolic capital reaffirms the perception and *Habitus* of the community through the sociological dimension, in which the strength of symbolic values emphasises the existence of a power relationship with several other symbolic values. With its speciality, Yogyakarta has the power of symbols, and the *Beksa Trunajaya* stage from Lawang Alit to Lawang Ageng is full of meaning.

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