

The Aesthetic Authority of Sultan Hamengku Buwana X in the Creation of Traditional Dance: A Study on the Bedhaya Mintaraga at the Yogyakarta Court

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ABSTRACT

The *bedhaya* dance is a significant Javanese dance genre, often associated with royalty, serving as a means to showcase the majesty and authority of a monarch. Therefore, it's customary for a Sultan, occupying the highest social status in the Yogyakarta Court, to have *bedhaya* dances as part of his repertoire. One way for a Sultan to acquire *bedhaya* dances is by commissioning the creation of new ones during his reign, as exemplified by Sultan Hamengku Buwana (HB) X's creation of the *Bedhaya Mintaraga* dance. This research aims to describe the Sultan HB X's involvement, considering his hierarchical status and aesthetic authority, in the creation process of the *Bedhaya Mintaraga* dance. Understanding the Sultan HB X's significant role in determining a new *bedhaya* dance during his reign is crucial. This qualitative research employs an ethnochoreological approach, utilizing non-field study data sources. Findings indicate that the Sultan HB X plays a significant role as the creator, evident in the *dawuh dalem* (royal decree) and controlling actions he exercises. Through these decrees and controls, the Sultan HB X manifests his aesthetic authority, having the power to determine his creations within the *Bedhaya Mintaraga* dance, which stands as a significant addition to his reign's cultural legacy.

KEYWORDS

Bedhaya Mintaraga; aesthetic authority; creation; Javanese dance

INTRODUCTION

Bedhaya is a Javanese dance genre that originated in the Court's and is believed to be a legacy of the Islamic Mataram Dynasty (Tomioka, 2012). Typically, *bedhaya* dance is performed by seven or nine female dancers. This dance holds significant importance and is considered sacred heritage (Artyandari, 2015; Rahapsari, 2022). *Bedhaya* dance serves as a symbol of royal majesty and authority, used by kings to display their grandeur and power (Adji, 2016; Putri, Lestari, & Iswidayati, 2015). The Yogyakarta Court, Surakarta Court, Mangkunegaran Duchy, and Pakualaman Duchy, which are successors of the Islamic Mataram Dynasty, all feature *bedhaya* dance.

The Sultan, as the paramount figure in the social hierarchy of the Yogyakarta Court, inherits the *bedhaya* dance tradition from predecessors and/or innovates by creating new *bedhaya* dances during his reign. This practice, as Nurhajarini (2009) asserts, is customary for Sultans in addition to preserving ancestral heritage, illustrating an aesthetic authority outlined by Pramutomo (2010). The Sultan possesses the authority to innovate in the arts, reflecting his charisma aesthetically, ethically, and symbolically, thus embodying the pinnacle of individual status. Therefore, the Sultan is empowered to create *bedhaya* dances as a symbol of his grandeur.

Sultan Hamengku Buwana (HB) X, who has held the pinnacle of social status in the Yogyakarta Court since March 7, 1989, has been prolific in his creative endeavors, notably in the creation of new *bedhaya* dances. This is evident in his establishment of several new *bedhaya* dances during his reign, including *Bedhaya Sang Amurwabumi*, *Bedhaya Harjuna Wiwaha* (*Bedhaya Herjuna Wiwaha*), *Bedhaya Sabdo Aji*, *Bedhaya Tirta Hayuningrat*, *Bedhaya Mintaraga*, and *Bedhaya Harjuna Wijaya*. Among these dances, *Bedhaya Mintaraga* stands out as particularly intriguing to researchers due to the significant role played by the Sultan HB X in its creation. The creation of the *Bedhaya Mintaraga* dance is sourced from the *Serat Lenggahing Harjuna*, written personally by the Sultan HB X. The creation process was directly overseen by the Sultan HB X to ensure that the conveyed message aligned with his intentions.

The *Bedhaya Mintaraga* dance was presented at a significant event related to the Sultan HB X himself. This dance was first presented on Saturday, April 10, 2021, during the commemoration of the 32nd anniversary of the throne ascent and the 75th birthday of Sultan HB X according to the Gregorian calendar. During this event, the *Bedhaya Mintaraga* dance was presented by two groups performing simultaneously but in different performance locations. The first group performed at Kagungan Dalem Bangsal Kencana, while the second group performed at Kagungan Dalem Bangsal Srimanganti. The presentation at Bangsal Srimanganti was streamed live on the [Kraton Jogja](#) YouTube channel because the presentation at Bangsal Kencana was closed to the public. The purpose of the second group's presentation was to enable the wider community to enjoy the new *bedhaya* dance, a result of the creativity of the Sultan HB X (Danar, 2021; Fitriana, 2021). Additionally, during the opening of the temporary exhibition *Lenggahing Harjuna: Sultan, Tahta, dan Kedaulatan*, the *Bedhaya Mintaraga* dance was showcased as one of Sultan HB X's creations. This exhibition was part of the celebrations marking the Sultan HB X's 80th birthday according to the Javanese calendar. The exhibition portrayed Sultan HB X from his birth to his reign as the king in the Yogyakarta Court (Purwita, 2023; Winduajie, 2023).

Studies related to *bedhaya* dance, which is part of Javanese society's culture, have been conducted extensively. This is evidenced by several researchers who have researched *bedhaya* dance, including Rahapsari (2022), Suharti (2015), Artyandari, (2015), Hughes-Freeland (2009), Dewi (2004), Prabowo (1990), Brakel-Papenhuyzen (1976 and 1988), Hadiwidjojo (1981), and Tirtaamidjaja (1967), who have examined the *bedhaya* dance in the contexts of court tradition, philosophical values, and ritual meanings. However, in the research conducted so far, there has not been a detailed exposition regarding the process of creating *bedhaya* dance and the involvement of the Sultan HB X as the pinnacle individual holding aesthetic authority. This research is considered important to understand the role of the Sultan HB X, who holds a significant position in determining a *bedhaya* dance creation. This is related to *bedhaya* dance as a cultural product that is the most important part of his reign, especially in relation to the means to demonstrate grandeur and power. Therefore, through the process of creating *Bedhaya Mintaraga* dance, this article aims to describe the role of the Sultan HB X as the pinnacle individual holding aesthetic authority in artistic creation.

Although extensive research has been conducted on the *bedhaya* dance, this study offers a new contribution by highlighting the role of the Sultan as the supreme figure in shaping and directing the form and development of *bedhaya* dance creations. This focus is significant, considering that the *bedhaya* dance serves not only as an artistic expression but also as a political symbol and a representation of power within the context of Javanese governance. Therefore, through an analysis of the creation process of the *Bedhaya*

Mintaraga dance, this study seeks to address a gap in previous scholarship by describing how the Sultan HB X's aesthetic authority influences innovation in choreographic creation.

In various cultural contexts, aesthetic authority plays a crucial role in safeguarding the continuity of tradition while simultaneously enabling innovation that remains grounded in cultural values. Prihatini (2023) illustrates how dancers in *Dolalak* performances are able to develop their creativity without compromising their cultural identity, while Keith (2016) emphasizes the importance of aesthetic authority in preserving the authenticity of ritual dance and music in Korea. Similarly, King (2009) observes how local authorities in Kamchatka, Russia, contribute to legitimizing and critiquing innovations in indigenous dance. These studies demonstrate that aesthetic authority functions as a mediator between conservation and innovation in the practice of performing arts.

Aesthetic authority within the Javanese monarchy—held by figures such as the Adipati (Duke), Sultan, and Sunan—exerts a significant influence on the continuity and creation of art within the royal court. These rulers serve not only as custodians of tradition but also as creators who shape the form and aesthetics of court dances. Their decisions are closely linked to cultural policies that both preserve traditional dance and encourage artistic innovation. The attitudes and policies of these authoritative figures reflect the deep interconnection between political power and cultural expression in shaping the identity of performing arts. Thus, aesthetic authority in the Javanese monarchy functions not only as a guardian of tradition but also as a driving force in the creation of art that remains rooted in the cultural values of the court.

RESEARCH METHODS

Ethnochoreology, which is a discipline that studies non-Western ethnic dances, was chosen to be used as an approach in this research. Essentially, ethnochoreology is a multidisciplinary approach because a dance (especially ethnic dance) cannot stand alone. This means that a dance, which is a cultural product of a particular society or ethnic group, is influenced by various aspects of life outside of art itself, such as social, economic, political, religious, etc. Therefore, this approach was chosen in research related to the role of the Sultan in the creation process of *Bedhaya Mintaraga* dance, which is an important part of the cultural product of Javanese society, especially the Yogyakarta Court.

The conducted research is a form of qualitative study utilizing data obtained from non-field studies. The book titled *Yasan Dalem Enggal Bedhaya Mintaraga* (2022), published by Kawedanan Hageng Punakawan (KHP) Kridhamardawa Kraton Yogyakarta, serves as the primary data source in this research. The book provides detailed explanations regarding the presentation style of the *bedhaya* dance created by Sultan HB X, such as costume design, movement patterns, music, and props. Additionally, the book also presents the handwritten manuscript of Sultan HB X known as *Serat Lenggahing Harjuna*, which serves as the fundamental concept in the creation of the *Bedhaya Mintaraga* dance. The videos of [Bedhaya Mintaraga](#) performances and the [Bedhaya Mintaraga Documentary](#) accessible through the [Kraton Jogja](#) YouTube channel also serve as primary data sources in this research. Specifically, the documentary videos can be used to describe the process of creating the *Bedhaya Mintaraga* dance. The videos feature interviews with various sources involved in the creation process of the *bedhaya* dance.

This research begins with data collection through non-field research methods and data sources as described above. After the data is collected, the research will proceed to an evaluation stage, which involves examining the authenticity, accuracy, and historical context of each document based on the principles of source criticism. Source criticism plays a crucial role in assessing the reliability, objectivity, and interpretation of the

documents, ensuring the validity of the data obtained. By applying careful source criticism, the research aims to produce accurate, comprehensive, and in-depth data, while minimizing potential biases. Subsequently, a thorough analysis will be conducted to understand Sultan HB X's role in exercising his aesthetic authority, through the interpretation of the evaluated documents.

RESULTS AND DISCUSSION

The Bedhaya Mintaraga Dance at the Yogyakarta Court

The *Bedhaya Mintaraga* dance is inspired by the *Serat Lenggahing Harjuna* written by Sultan HB X himself. As narrated in the text, this dance expresses the Sultan HB X's teachings (*piwulang*) regarding true knights with steadfast principles through the character of Arjuna (Pratitasari, 2022; Wigaringtyas & Sayuti, 2022). *Mintaraga* is another name for the character Arjuna when he was meditating in the Indrakila Cave. The naming of *Mintaraga* or *Begawan Ciptaning* is derived from *mesu budi*, which means controlling physical and spiritual desires. The story of *Begawan Mintaraga* originates from the epic *Mahabharata*, which tells of Arjuna fulfilling the knight's duty through meditation to excel in the *Baratayuda* (Pandavas- Kauravas conflict) war and protect his people. During his meditation, *Mintaraga* withstands various temptations unknowingly orchestrated by the gods to test his resolve. His success in facing these challenges earns him the sacred arrow *Kyai Pasopati*. With this sacred arrow, *Mintaraga* is able to defeat *Prabu Niwatakawaca*, a giant king causing chaos in the heavens. Eventually, *Mintaraga* becomes the king of the heavens with the title *Prabu Kalithi* or *Kiriti*.

The *Bedhaya Mintaraga* dance is performed by nine female dancers, each with a role similar to the typical *bedhaya* dance in the court. The nine roles are *endhel*, *batak*, *jangga*, *dhadha*, *buntil*, *apit ngajeng*, *apit wingking*, *endhel wedalan ngajeng*, and *endhel wedalan wingking*. Each of these roles is performed by eight characters, the wives of Arjuna, and Arjuna himself. Additionally, an interesting aspect of this dance is seen in the eight wives of Arjuna carrying weapons owned by Arjuna. The presence of the eight wives of Arjuna along with the weapons they carry symbolizes the true knightly qualities (See Table 1). This is what distinguishes the *Bedhaya Mintaraga* dance from other *bedhaya* dances in the Yogyakarta Court.

The eight weapons of Arjuna carried by each of his wives became props in the *Bedhaya Mintaraga* dance. These props consist of four kris and four *jemparing* (arrow). In the presentation, the four *jemparing* in this *bedhaya* dance are carried by four *dhudhuk* (attendants). The presence of the *dhudhuk* as prop carriers aligns with the concept of presentation style in the *bedhaya* dance at the Yogyakarta Court. Generally, in Yogyakarta, *bedhaya* and/or *srimpi* dances use *dhudhuk* to carry props such as *jemparing* and *jebeng* before and after they are used in the dance.

Table 1. The meaning of the characters and weapons found in the *Bedhaya Mintaraga* dance

No	Role	Characters	The weapons carried
1.	<i>Endhel</i>	Sumbrodo Meaning: the steadfastness of knightly duty	Pulanggeni Kris Meaning: to cultivate memory and alertness
2.	<i>Batak</i>	Larasati Meaning: the unity of creation, feeling, and will to achieve harmony	Sarotama Arrow Meaning: happy, peaceful, and blessed, and enjoying the blessings of life

No	Role	Characters	The weapons carried
3.	<i>Jangga</i>	Harjuna Meaning ; the representation of <i>lelananging jagad</i> and <i>lelancuring jagad</i> (noble and virtuous knights)	Not carrying weapons
4.	<i>Dhadha</i>	Srikandi Meaning ; the character of a human being who, in every action and deed, is always grounded in humanity and justice	Ardadhedali Arrow Meaning ; a policy that is always measured and controlled
5.	<i>Buntil</i>	Lestari Meaning ; the strength of humans who understand life in this world and the hereafter	Kalamisani Kris Meaning ; despite the dangers and problems, one's rights in life can still be safeguarded
6.	<i>Apit Ngajeng</i>	Palupi Meaning ; right conduct and speech, as well as justice and wisdom	Kalanadah Kris Meaning ; sincerity and selflessness will erase envy and yield happiness
7.	<i>Apit Wingking</i>	Manuhara Meaning ; fortitude and all admirable qualities	Agnirastra Arrow Meaning ; the civilization and purity of the human soul will eliminate animalistic desires and conquer wrathful arrogance
8.	<i>Endhel Wedalan Ngajeng</i>	Drestanala Meaning ; sharpness and vigilance of the inner eye	Lar Ngantap Kris Meaning ; straightforward, pure, and understanding all the secrets of life
9.	<i>Endhel Wedalan Wingking</i>	Supraba Meaning ; the perfect human capable of uncovering the secrets of human existence and the universe	Pasopati Arrow Meaning ; the ability of humans to control nature, be close to God, and achieve aspirations

The structure of the *Bedhaya Mintaraga* dance presentation can be classified into three parts, namely *ajon-ajon* (introduction), *beksan* (core), and *mundur* (closure). In the core part, this *bedhaya* dance consists of two parts: part one and part two. Similar to *bedhaya* dances in general, part one of this *bedhaya* dance expresses the moral meaning and philosophy of human life, while part two is the section that presents the story or specific essence revealed in the *Bedhaya Mintaraga* dance (Hughes-Freeland, 2009). Therefore, it is in part two that differences between one *bedhaya* dance and another arise. These differences are further clarified by the presence of *rakit gelar* where through this formation, choreographers have the freedom to determine the form of formation used in accordance with the meaning or essence expressed (Suharti, 2015; Sunaryadi, 2000). Through *rakit gelar*, the *Bedhaya Mintaraga* dance reveals the *piwulang* (teaching) of the Sultan regarding the true knights. This begins with the revelation of the meaning of the wives and weapons of Arjuna, the war between Arjuna and Prabu Niwatakawaca, and the blessings obtained by Arjuna when he was able to defeat Prabu Niwatakawaca.

The Creation Process

The process of creating the *Bedhaya Mintaraga* dance begins with the issuance of the *dawuh dalem* (royal decree). The *dawuh dalem* is addressed to the *abdi dalem* (servants) in the KHP Kridhamardawa, which is a division tasked with preserving the arts in the Yogyakarta Court. Through this *dawuh dalem*, the Sultan HB X expresses his desire to create a new *bedhaya* dance (known as *yasan dalem bedhaya enggal*). The Sultan himself has written the ideas or concepts that serve as the basis for the creation of the *bedhaya* dance. These ideas are rooted in the *Serat Lenggahing Harjuna*. Based on this *dawuh dalem*, the servants in Kridhamardawa begin their work of creation, using the ideas written by the Sultan as their foundation for the new *bedhaya* dance.

In the process of creating the *Bedhaya Mintaraga* dance, KHP Kridhamardawa involved the *pemucal beksa* (dance teachers) at the Yogyakarta Court. Additionally, Kridhamardawa also engaged three prominent figures or senior dance teachers (dance masters) who were experts in *bedhaya* dance, namely Ny. K.R.T. Kusumaningrat (R.Ay. Sri Kadaryati), Ny. K.R.T. Pujaningsih (Th. Suharti), and Ny. K.R.T. Dwijasmintamurti. K.P.H. Notonegara, as the leader in Kridhamardawa, actively and massively participated in the creation process of this new *bedhaya* dance. This indicates that the creation process of the *Bedhaya Mintaraga* dance was a teamwork effort. They were court servants and/or individuals working for the Sultan.



Figure 1. Exploration conducted by the *pemucal beksa* and senior dance teachers in the process of creating *Bedhaya Mintaraga* dance
(Source: Screenshot from [Kraton Jogja](#) YouTube Channel, 2025)

After receiving the *dawuh dalem*, the first step in the creation process of *Bedhaya Mintaraga* dance is interpretation. Interpretation is carried out as an effort to understand the Sultan HB X's concepts or ideas that serve as the foundation for creating the *bedhaya* dance. Through this interpretation, it is hoped that the Sultan HB X's concepts or ideas can be translated into the created *bedhaya* dance. Perceiving similarities during interpretation becomes crucial in determining the form and atmosphere intended to be expressed in the created *bedhaya* dance. The results of this interpretation and shared perception serve as a reference for exploration, including selecting the number of dancers, arranging movement patterns, dance music, props, floor patterns and formations, costume design, and other choreographic elements. This exploration process is crucial in achieving success in realizing the Sultan HB X's concepts or ideas.

The presentation becomes the next step in the process of creating the *Bedhaya Mintaraga* dance. In this part, the results of exploration are presented before the Sultan. The presentation is carried out by the *pemucal beksa*, meaning it does not yet involve the

actual dancers who will present this *bedhaya* dance. This presentation aims to obtain the Sultan HB X's approval. Through this presentation by the *pemucal beksa*, the Sultan evaluates according to his desires. This part determines whether the created *bedhaya* dance can be accepted by the Sultan or needs revision according to the Sultan HB X's evaluation.



Figure 2. The transmission process carried out by the *pemucal beksa* to the dancers who will present the *Bedhaya Mintaraga* dance
(Source: Screenshot from [Kraton Jogja](#) YouTube Channel, 2025)

The final part of the *Bedhaya Mintaraga* dance creation process is selecting the dancers as performers. This is done, of course, after obtaining the Sultan HB X's approval that the created *bedhaya* dance is acceptable. In this part, a transmission process occurs between the *pemucal beksa* and the dancers who will present it. This transmission process is carried out through a learning process where the *pemucal beksa*, as mentors, teach the exploration results approved by the Sultan to the dancers. For the dancers, this process is crucial for learning the *bedhaya* dance to be presented. Therefore, the dancers are required to have sensitivity, comprehension, and sufficient skills in this transmission process. This is because the dancers' skills as performers play a significant role in determining the success of the *Bedhaya Mintaraga* dance presentation.

The Role of the Sultan HB X as a Creator

The role of Sultan HB X as a creator seems to have been inherited from his predecessors. This is evident from various endeavors undertaken by the Sultans of the Yogyakarta Court in creating art during their reigns. This tradition was especially initiated by Sultan HB I, the founder of the Yogyakarta Court, and subsequently carried on instinctively by the succeeding Sultans. As stated by Soedarsono (1990) and Pramutomo (2009), Sultan HB I is believed to be both a creator and a king of dancers. He established the value of artistic grandeur, which became a crucial part of his reign through the creation of dances. This sense of grandeur is closely related to the Sultan's hierarchical status as the pinnacle of social status within the Yogyakarta Court.

Regarding the Sultan as a creator, Pramutomo (2009) states that there is a formal acknowledgment of the Sultan as the owner of art created during his reign. This formal acknowledgment can be found in the *serat kondha*, which are generally recited when a dance is presented. In the *serat kondha* of the *Bedhaya Mintaraga* dance, it is indicated that this dance was created by Sultan HB X. This means that Sultan HB X played a significant role as a creator in the process of creating the *Bedhaya Mintaraga* dance. This indicates that the Sultan, as the holder of aesthetic authority, has the power to engage in creation by producing art during his reign.

The significant role of the Sultan HB X as a creator in the creation of *Bedhaya Mintaraga* dance is clearly evident from the presence of *dawuh dalem*. Through this *dawuh dalem*, the Sultan HB X conveys ideas or concepts that form the basis of creating the *Bedhaya Mintaraga* dance. This indicates that the *dawuh dalem* holds a significant position as a foundation in determining the desired creation by the Sultan HB X. Without the *dawuh dalem*, the creative process of creating the *Bedhaya Mintaraga* dance would be very difficult to occur. Although, in this creative process, the Sultan is assisted by *abdi dalem* or employees who work for him. Nevertheless, as the creator, the Sultan HB X through the *dawuh dalem* has provided ideas or concepts that constitute the content or essence to be expressed in the creation of the new *bedhaya* dance.



Figure 3. Control exerted by the Sultan HB X
in the process of creating the *Bedhaya Mintaraga* dance
(Source: Screenshot from [Kraton Jogja](#) YouTube Channel, 2025)

Furthermore, the Sultan HB X's role as a creator in the process of creating the *Bedhaya Mintaraga* dance is also evident through controlling. Controlling is carried out through evaluations conducted by the Sultan HB X when the results of exploration or drafts of the *bedhaya* dance are presented. Through these evaluations, the Sultan has the authority to accept or give orders to revise the draft of the *bedhaya* dance created according to the desired preferences. The evaluation in this controlling carried out by the Sultan plays a significant role in determining the creation in the creation of the new *bedhaya* dance.





Figure 4. *Bedhaya Mintaraga* created by Sultan HB X
(Source: Screenshot from [Kraton Jogja](#) YouTube Channel, 2025)

The Sultan HB X's *dawuh dalem* and control in the creation of the *Bedhaya Mintaraga* dance indicate the exercise of his aesthetic authority. Through the Sultan HB X's *dawuh dalem* and control, he has the authority to determine the creation of the *bedhaya* dance. This is essentially a common practice by the Sultan as a creator who has a significant role in determining the art produced and developed (Astuti & Wuryastuti, 2012). For example, Suharti (2015) has illustrated the aesthetic authority exercised by the Sultan when reactualizing the sacred heritage dance, *Bedhaya Semang*. The Sultan exercised his aesthetic authority by intending to condense the *Bedhaya Semang* dance, which had been successfully reactualized based on selected dance scripts. The Sultan's intention then served as the basis for the *pemucal beksa* and dance masters of the *bedhaya* dance to condense the performance from four hours to two hours. The condensed result was then presented and approved by the Sultan, allowing it to be presented at the coronation anniversary event on October 7, 2002. Through the condensing process of the *Bedhaya Semang* dance, the Sultan's aesthetic authority is evident in the *dawuh dalem* and controlling exercised. This resembles the process of creating the *Bedhaya Mintaraga* dance, where the Sultan plays a significant role in determining the creation of the *bedhaya* dance.

CONCLUSION

The *Bedhaya Mintaraga* dance is one of the *bedhaya* dances created by Sultan HB X, expressing the teachings of true knights through the character of Arjuna. This *bedhaya* dance is inspired by the *Serat Lenggahing Harjuna*, written by the Sultan HB X himself. In the creation process, the Sultan HB X plays a significant role as the creator in determining the outcome of his creation. This significant role is evident in the *dawuh dalem* (royal decree) and controlling exercised by the Sultan HB X. Through the *dawuh dalem*, the Sultan HB X has personally written the ideas that serve as the basic concept in the creation of this *bedhaya* dance. This serves as a reference for exploration or studio work in realizing the desired *bedhaya* dance. In the studio work, the Sultan exercises control by providing evaluations of the drafts of the *bedhaya* dance created. These *dawuh dalem* and controlling actions indicate that the Sultan HB X exercises his aesthetic authority. The Sultan has the authority to determine his creation in creating the *Bedhaya Mintaraga* dance. This subsequently gives rise to the characteristics of the Sultan HB X's creations in the new *bedhaya* dance, which becomes an important part of his reign.

The Sultan's authority in shaping court dances is central to the preservation and development of traditional values and aesthetics. The Sultan's significant role is evident

through the *dawuh dalem* (royal decree) and the control he exerts to ensure that the creations align with his expectations. This demonstrates that the Sultan's aesthetic authority not only functions to preserve the continuity of tradition but also enables innovation grounded in cultural values. As the holder of aesthetic authority, the Sultan is not only a protector of tradition but also a creator who determines the form and aesthetics of the dance. His decisions are closely related to cultural policies that ensure the preservation of traditional dance while encouraging artistic innovation. These attitudes and policies reflect the connection between political power and cultural expression in shaping the identity of performing arts. Thus, aesthetic authority in the Javanese monarchy serves not only as a guardian of tradition but also as a driver of artistic innovation that remains rooted in the cultural values of the palace.

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