

The Power of Symbol at Keraton Yogyakarta

Laksmi Kusuma Wardani

Lecturer in Petra Christian University, Indonesia

Abstract - Keraton Yogyakarta is one of the supreme cultural centers of Java, it placed according to the concept of integrity between macro and micro cosmologic values, covering physical and mental spatial dimension and beginning-ending time space. Keraton is a visualization of *jagad gedhe-cilik* (whole-part universe), a duplicate of cosmos energy which has centrifugal strength to its surrounding. Keraton is a symbol of a place for the person whom receives the revelation from *Ilahi*. It symbolizes the blend harmony between human-God-universe, which contains the doctrine of goodness, truth and beauty. Those symbol that attached to Keraton Yogyakarta building visually represent the meaning of religious, philosophies and cultural values. It show the *manembah* way of life of Sultan whom must be able to keep the balance between the world of physical and spiritual. All of those contain a meaning of the *dumadining manungsa* process and the meaning of *sangkan paran*.

Keywords : symbol, Keraton Yogyakarta, cultural centers of Java

Introduction

Yogyakarta is the last city of kingdom which becomes one of cultural center in Java. This town is one of provinces in Indonesia with special region status that possesses Keraton Yogyakarta. Keraton is an *adiluhung*, monumental building which reflects great life characteristics of a kingdom, it was built by Prince Mangkubumi, was then called Sri Sultan Hamengku Buwana I. Keraton or kedhaton was originated from the word *ka-ratu-an* or *ka-dhatu-an* that means the Sultan Palace. Keraton has two functions, as a residence and the center of authority. Generally, Keraton Yogyakarta is a part of the continuous chain of keratons in Java. Therefore there is a related typology of Keraton Yogyakarta with the physical structure of the previous keraton in Java. This similar typology resulted from the similar cosmology perception background, which adopted Hindu tradition about *Jagat Purana*. Human life was closely related to universe cosmic centered on round continent *Jambudwipa* which is surrounded by 7 layers of lands and oceans. On the continent there is a mountain (*meru*), a place for Gods. To keep the harmony of the universe, environment was composed concentrically to make the keraton as the replica of the universe. Keraton area which extends more than 5 km is a cosmology unity of AUM (*Agni*/volcano, *Udaka*/southern sea, and *Maruta*/free or fresh air). In this structure, the position of center point is very important to keep the stability of all structure (Khairuddin, 1995). According to the country scale, centered structure can be seen on *kuthagara*, that is keraton (*parentah jero*), surrounded by *negara* (*parentah njaba* and princes residence, *patih* and the other officials), *naragung* (a big capital) and *mancanegara* (a foreign country governed by a *bupati*). The king's existence in keraton center becomes the source of cosmic power flowing to regions and giving the stability to the structure. That concept was clearly

conveyed in the title of the rulers of the four kingdoms in Middle Java as the result of the split of Mataram Kingdom. Yogyakarta rulers called themselves Sri Sultan Hamengku Buwana (the one who holds the universe) and Paku Alam, and Surakarta rulers were named Sri Sunan Paku Buwana (the one who nails the universe) and Mangkunegara (the one who holds the country). Together with the emergence of Islam, Keraton Yogyakarta developed into the leading center of Islam-Java culture. The King was considered as the one who centralized the cosmic power from *wahyu Ilahi*. The King was the subject who received the *pulung*, *ndaru* and radiated the nature of Ilahi. King was depicted as God-King on the universe throne. The purity of the authority was not only reflected on the results, but also on how to do it. King as the religious center who held the keraton throne was considered to receive the light (*nur*) of Allah and given a title as *linuwih* human. King possessed *priyayi* behavior, a figure with soft nature, full of courtesy and organized attitude, so in society he became a good example to follow. The behavior and norm concept influenced the form of the building and the interior structure of the keraton and the philosophical meaning in Javanese material culture.

Lay Out Concept of Keraton Yogyakarta

The lay out of Keraton Yogyakarta consists of various culture contents including the symbols, and cultural effects resulted from cultural process (from religious, cultural or philosophical dimensions). Religious dimension is implied on the kings position as Sayyidin Panatagama Kalifatullah, religious leader and God representative on earth. King as *linuwih* human, has an obligation to bring people close to God-their creator (*sangkan paraning dumadi*). Sultan for the native origin is a king with absolute political, military and religious power. Sultan is considered to have received the heavenly guidance supported by various magical power from the kings heirlooms such as Kanjeng Kyai Slamet (Soemardjan, 1991). Philosophical dimension interpretes keraton as the cosmic duplicate with centrifugal power on the environment, including human as microcosmos. The form of physical building of keraton was full of symbol of life and human life. The relation of God-human-universe is implied on the form of the building that gives philosophical understanding. Cultural dimension is related to the structure of life, attitude, behavior and norm of human as social creature with Javanese ethics as a tool to create harmonious condition in society. The lay out of Keraton Yogyakarta is based on *jagad gedhe* cosmology (macrocosmos, universe) and *jagad cilik* cosmology (microcosmos, human). The harmony of philosophical meaning of imager line stretches from south to north, starting from Panggung Krapyak, crossing Cepuri keraton Yogyakarta, ending in Tugu Pal Putih Golong Gilig. There lies buildings which have philosophical meaning about the process of human life, starting from birth to death. In brief, Keraton Yogyakarta lies on one straight line, the universe ordinate line, which implies the imaginary line or eternal axis. Keraton complex is located between Code river and Winanga river, and also in the center among four physiographies, i.e (1) southern mountains: Sewu, Ledok Wonosari, Massif panggung and Baturagung; (2) Merapi Mountain: active and destructive new volcanoes; (3) plateau between southern mountain and Kulon Progo mountain; (4) Kulon Progo mountain and southern plateau. Related to this physiography, there is a myth believed by Yogyakarta society about the harmonious couple of universe. A myth about Keraton Yogyakarta as the cosmic center of the world, its four ends symbolizes the

universe which varies but united and fulfils each other because of their blending, leading to the paradox condition, to get safety and blessing. The classification covering four-dimension space, using four-wind direction pattern with keraton as the center, shows the opposing basic unity to reach the goal to the orderliness of the world as expected. If we draw the cross line on east-west and south-north, we will find center point called *pusering jagad*. In Javanese science, four directions with one center is known as *sedulur papat-lima pancer* or *kiblat papat-lima pancer*. With the center as paradox it shows space and time that give blessing for human. Society that is guided with the four-one concept will experience peace, became determined and will not disturbed by any changes.



Figure 1. (a) Imaginer line Keraton Yogyakarta; (b) The map of Yogyakarta city (Lombart, 2000); (c) The lay out of Keraton Yogyakarta (Gunawan, 1993).

South-North Orientation Concept

Yogyakarta society believe in the blending cosmology of south sea and Merapi mountain. Around Opak estuary, Progo river and south sea there is a belief in the power of a goddess living in south sea. Up to now the heirs of Mataram kingdom still perform *labuhan* or *larung kurban (sajen)* ritual in south sea as a respect, especially offering in the form of *sandang*. Labuhan is performed in three places, i.e in Parangkusumo beach for Eyang Ratu Kidul, in Lawu mountain for Eyang Sunan Lawu, and in Merapi mountain for Eyang Sunan Merapi. Actually there are three figures with similar names in Samudra Hindia. But people generalize it (*nggebyah uyah*), all is considered to be Nyai Roro Kidul. Those names are: (1) Kanjeng Ratu Kidul (queen) or Eyang Ratu Kidul, (2) Nyai Roro Kidul as her *patih*, and (3) Mbok Roro Kidul as her *tumenggung* that becomes the connector with Merapi mountain in the form of *lampor* etc. (Poerwokoesoemo, 1986). After *labuhan* ritual, there is a sacred dance *bedhoyo ketawang*, symbolizes the worship to Ilahi to ask for approval and blessing for king and the people. On the night of *anggara kasih*, nine virgin dancers, eight visible and one invisible, enter Sitinggil in the direction of *pradaksina* around the king. Here the ceremony, ritual, myth, prayer, and entertainment are mixed together, giving safety and the prosperity to the country. Sea has a cosmological meaning as a spacious place,

symbolizing society wave and dynamic. Society is a human place where human individually *ngangsu kawruh*. This symbolization is an effort of each individual to recognize himself as individual, social, and God creature. King as a kalifatullah figure should have a deep understanding about sea as the reflection of society dynamic. Now, Merapi mountain is believed as the place of the spirit of holy man who leads an eternal life. According to Koentjaraningrat (1967), the invisible world up there is occupied by various invisible creatures, and the power can't be defeated by human in natural way. The symbol of a mountain for Javanese society is a real sign, consisting of water, tree and animal element, creating communication to all complex reality of all subjects. Water, tree, and animal communicate the life, threat or fertility (Sunaryo, 1997). Mountain is symbolized as male power and sea as female power. The event of Merapi eruption flowing to the sea symbolizes the sperm of Mataram king candidate, a fertility concept which means blessing in natural language. Mountain and tree have dual meanings. The ouranis meaning, interpreted as covered by jungle full of invisible spirits, and khotonis meaning is interpreted as banaspati and dragon. Tree is a symbol for the high, the creator, heaven's door, human battle field with natural power, a forest full of challenges for those who are going to go through it, fertility, without victory, and has strong supernatural power (Subagya, 1981). King as a human that has reached *kasampurnaning ngaurip* (perfection live) has become a real human, human with strong spiritual radiation, and is not tempted by worldly temptations. This condition is symbolized as the strong Merapi mountain rising upward to the sky, as the end of the linear line reached by people in imperishable line. Human that has received *nur Ilahi (God light)* is expected to step on the right track starting from the beginning of life in Krapyak until he reaches a strong life as in Merapi mountain.

Panggung Krapyak and Tugu as Couple of Harmony

Panggung Krapyak is located in Mijen village, about 2 km in the south of Keraton Yogyakarta. It has shape like fortress made from bricks that looks like a podium. Formerly King used Panggung Krapyak to see and watch smart soldiers hunting deer. This panggung is the first part of the three imaginary line structures: krapyak-keraton-tugu. Panggung Krapyak according to community belief is the origin of the holy spirit, where a human being seed, with the permission of *Ilahi*, was blown into the womb of a mother. The baby-tobe substance describes a soul that has become *wiji*/seed because of the power of God. In javanese philosophy, life from the birth of human is seen as a manifestation from The Great Unity, *Sang Hidup* that is the origin of the creation and the final destiny, a fact that everything is predetermined, everything should follow the path determined by Him, in harmony with the cosmic law. Krapyak is the symbol of yoni that gets energy from the opposing but harmonious pair. Brotdiningrat (1978) explains that God creates human from *kun*, that means "happen!", that is human being seed that still exists in *nukat ghaib* as the physical body of the spirit and it has elements of four powers: Sari Tirta Kamandanu, called as *rahmani*, is in the form of light like star; Sari Baskara or *roh Ilahi*, is red light like sun; Sari Maruta or *rokh rabani*, is yellow light like moon; and Sari Swasana is the container or *wadag*. After the spirit is perfectly formed through the blend of Wiji Siwi, the almighty God creates the physical body of a human, consisting of four elements: water (*toya*), heat/fire (*grama*), weather (wind) and flesh (earth). These four elements are united to create *Daya Pramana* that lies in the heart. Heart has three powers called *Tripusara*, that

later will create *Triloka* (Ngendraloka, Guruloka, and Janaloka). In Islam they are called Baital Makmur, Baital Mukaram, and Baital Mukaddas.

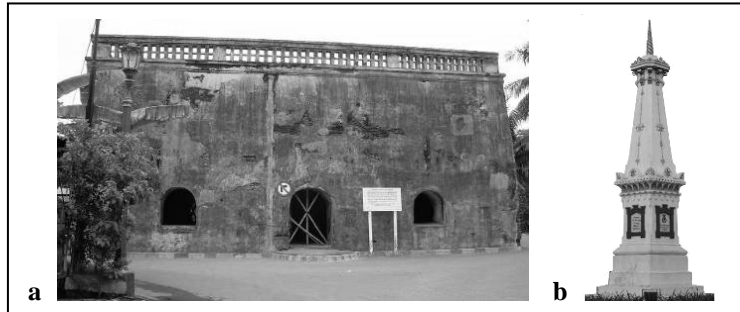


Figure 2. (a) Krapyak Building; (b) Tugu (photo: writer, 2007)

The partner of Krapyak is tugu/monument that is known as the symbol of Yogyakarta city. This tugu is located about 2 km in the north of Keraton Yogyakarta. Formerly, the top of the monument is round (*golong*) and the bottom is cylindrical (*gilig*). It symbolizes one strong will of king and his people. This monument symbolizes the place of Alif Mutakallamin Wachid. All center of human attention and orientation in their worshipping manner and daily activities are directed to remember God. Here is the meaning of meditation central and the will of a king who is doing *sinewoko* in Bangsal Manguntur Tangkil for *manunggaling kawulo Gusti* (the unification of God and His creature). Sultan as a leader (Kalifathullah) is obliged to remind his people to worship God as *Sangkan Paraning Dumadi* (the origin of creation). Pal Putih monument symbolizes two ways in creating the transcendent-immanent. Immanent goes toward The Great Unity and transcendent spreads, flows, being the immanent antagonistic and dualistic pair. The horizontal side (wordly) spread wider and more complex. The vertical side (spiritual) goes higher toward the center, showing wider authority. The center of Pal Putih is high level paradox, becoming *axis mundi* of community that connects the worldly and spiritual needs, results in the blend of all opposing substancial pairs. The existing vertical relation has world and universe elements, and at the end horizontally human finds dialog and reconfirmation with his self activities and material needs he should gain. Instinctly, it is related to the *dunia bawah* (the life after) and *dunia atas* (heavenly world). All remarks and actions are believed to come only from God. and nothing on human happens without His will, therefore center is the beginnng and end of the whole existence. Tugu/monument (white pal in Dutch) which is round and cylindrical collapsed on June 10, 1867 as the result of tectonic earthquake in Yogyakarta. Then it was restored and renovated by the Dutch on October 3, 1889 (7th year of Sapar 1819). The new tugu is now 15 m high. The renovation was intended by Dutch to stop the tugu as the *golong-gilig* monument of the king and the people. In the north there was a notice: *Pakaryanira Sinebadan Papatih Dalem Kanjeng Raden Adipati Danurejo V, Kaungdhangken dening Tuan: JWE Van Brussel opzichter* Waterstaat, showing the flatters for Praja Yogyakarta. In the south was written HB VII, with candrasengkala: *Wiwara Harja Manggalapraja* that shows the year of 1819, and means the gate of prosperity, bestowed to Praja Leader (Yudodiprojo, 1997).

Meaning and Symbols on Keraton Yogyakarta Building

The main point of Yogyakarta in 1778 is that keraton is the Sultan Palace surrounded by fortress and small gutter around. This area was called Jeron Beteng, the residence of aristocrats, the royal families and the royal people. In the four corners of fortress there are 5 gates: Plengkung Tarunasura or Plengkung Wijilan in the north west, Plengkung Jagasura or Plengkung Ngasem in the south west, Plengkung Jagabaya or Plengkung Tamansari in the west, Plengkung Nirbaya or Gadhing in the south, Plengkung Tambakbaya or Plengkung Gondomanan in the east. The fortress length 1 km, height 3,5 m, width \pm 3 - 4 m. Three of them still exist till now, in southeast, northeast and northwest corner. This building was established in *Jimaker* year 1706 (Java year) or 1784 M named by Sultan Hamengku Buwono II. This fortress only was meant for defense, symbol of power and endurance. Keraton was arranged on 2 axis. North-south for public, official and ceremony room. West-east for private, informal, and sacred room. Prabayeksa as the center, surrounded by kedhaton yards. To go through the layers of the yards people must pass through nine gates: (1) pangurakan, (2) tarub agung, (3) brajanala, (4) sri manganti, (5) danapertapa, (6) kemagangan, (7) gadhung mlati, (8) kemandhungan, and (9) gading. Nine yards and gates describes perfection, related to 9 nine holes inside human, known as *babahan hawa sanga*. Those buildings were the integral part of effort to preserve the sacred life, that all were planned to reach the perfect life and keep the balance of macrocosmos and microcosmos. Keraton as an institution and physical building is full of symbols and phylosophy describing the human life from the beginning, adult and the life completion.

The Southern Alun-alun and The Southern Sitinggil

The southern town square (alun-alun) formerly was used to train soldiers about *kanuragan* science and the horse-riding ability of army force. In the middle there were two beringin trees called wok. Wok was originated from the word *bewok* (male and female sex organ). Alun-alun and the yards is the symbol of sea, and Beringin tree is the symbol of kalpataru or tree of life. Trees in alun-alun describes the situation when young males and females were in love, when everything seems so beautiful. The 5 ways to reach the alun alun describes the human five senses. Soft sandy soil around the alun alun means that everything gained by human is not perfect yet. In front of alun alun there is South Sitinggil, a place for Langen Kusuma female soldiers to practise, led by *garwa dalem*. There is tratag or resting place with bambu roof, known as *sasana inggil dwi abad*. In the middle of Sitinggil, formerly there was a pendapa and selogilang as the place for Sultan's throne. Cempora mango tree and soka planted in sitihinggil means the blend of life seed as spiritual relationship symbol. On the left and right of Sitinggil are two pamengkang ways, originated from the word *mekangkang* (open), describing the condition when our left and right legs were split wide apart.

Kemandungan, Regol Gadhungmlati, and South Bangsal Kemagangan

During Giyanti period in 1747-1755, Sultan Hamengku Buwono I used south kemandungan as pasanggrahan. Kemandungan comes from the word *kandungan*, the symbol of the mother's womb. Small path in kemandungan symbolizes the food passage in the uterus. The baby born is symbolized to get through regol gadhungmlati, in green and white colors, describing the holy and

peaceful baby. Regol Gadungmlati is a narrow passage that widens at the end entering the spacious kamagangan yard. This regol is the symbol of birth passage door and anatomy. South Bangsal Kamagangan was formerly used for registration of abdi dalem candidate. Kamagangan comes from the word *magang* (means that human needs to learn a lot in the world). Along the long wall there is a *candrasengkala memet*, in the form of 2 male and female dragons coiling each other, that says *Dwi Naga Rasa Tunggal*, showing the year of 1682. The male dragon facing east means male abdi dalem should go east. Female dragon facing west means female abdi dalem should go to Keputren in the west. In the southwest and east of bangsal kamagangan there are buildings to make *pareden* or *gunungan garebeg*, *Sekul-langen* kitchen and *Gebulen* kitchen. All means that since the baby born there should be enough food supply. *Pangan* has material meaning (food) and moral meaning (education to prepare the life in society).

Prabayeksa and Bangsal Kencono

Prabayeksa was built in 1694, marked by *candrasengkalamemet Warna Sanga Rasa Tunggal*. Prabayeksa is the center of power and can be interpreted as giant light or great light (*probo* = light, *yekso* = giant). In Prabayeksa there is eternal flame or Kyai Wiji as the symbol of single eternity. The everlasting flame symbolizes the imperishable seed because of God, life journey guided by the great light, so bright till it comes to an eternal spot. Inside Prabayeksa there is a decorated bed called *krobongan* facing 4 directions, leading to *kiblat papat lima pancer*, that means wherever human is going, he is facing God. Prabayeksa pair in the east is Bangsal Kencono. This bangsal is used for receiving *sungkeman* and *ngabekten abdi dalem* on special occasions such as Idul Fitri. The establishment of Bangsal Kencono was marked by *candrasengkalamemet Trus Satunggal Panditaning Ratu*, which means it was built in 1719. Sultan Hamengku Buwono IX was rested in this hall when he died on October 7, 1988. In *jumenengan session* of Sultan Hamengku Buwana X, this bangsal was used to receive *ngabekten* from relatives and abdi dalem of keraton. Bangsal Kencana is a golden hall symbolizing *manunggaling kawulo-Gusti*, symbol of the blend of king and his people (Harnoko, 2001).



Figure 3. (a) Gedhong Kuning building; (b) Regol Danapertapa to Kedhaton (photo: writer, 2007)

Gedhong Kuning/Gedhong Jene and Gedhong Purworetno

Gedhong kuning/Gedhong Jene was built during the reign of Sultan Hamengku Buwana VIII. At that time this building was for the Sultan Palace. This building, as a symbol of a glorious and great place, quiet and pure, means *swarna-langgeng*, a symbol of noble and holy place. The yellow color of the building

symbolizes sun, the symbol of the supreme God. Gedhong Purworetno had the function as Sultan private office next to Gedhong Jene. The three-storey building showed the characteristics of Javanese-European architecture. *Purwa* means the first or the origin, *retno* means diamond or light. Gedhong Purworetno reminds us of the origin of human, where human comes from and where human should return. Symbol of heaven and world, *sangkan-paran* (beginning-end)

Kedhaton

Kedhaton yard is spacious. In the north and south of regol, there is Gedhong Gangsa to keep Javanese traditional music (*gamelan*). In the north there is *gamelan pusaka laras pelog* Kanjeng Kyai Kancil Belik, and in the south there is Kanjeng Kyai Surak. In front of kuncung in tratag Bangsal Kencana there is Bangsal Kothak for the dancer waiting room. In the north there is Bangsal Mandala Sana in octagonal shape with Chinese architecture characteristics. This hall was used as the place for traditional music performance that accompanied *bedhaya* or *srimpi* dance. Kedhaton yard was the symbol of wide world, wide sea with islands in the middle. In this yard there is a palace for the King and family. The yard was divided to determine the gender division in the king's family. The girls lived in Keputren (a special building named Mayaretna in the west) and boys lived in Kasatriyan in the east after they were circumcised. Besides, the Sultan's mistresses or *ampeyan/pangrembe* wife also lived in Keputren. The building was called *klangenan* house or *pondhokan*, showing that it was their temporary residence in Keraton. Literally, *klangenan* means the king's jewelry or entertainment. Sultan had a role to unite and control the two genders. In the end of Keputren, there is *dalem Keraton Kilen* for Queen Kilen. During the reign of previous sultans, the king's wife in her old age would have new title change from Ratu Kencana or Ratu Hemas to Ratu Kilen or Ratu Barat. The title change showed the residential movement to the west. Old ages didn't mean to get the decline of the status, but the freedom and honor as an independent woman. The last queenmother occupied Keraton Kilen was Ratu Hageng, the wife of Sultan Hamengku Buwana VI. After Dorodjatun was crowned to be Sultan Hamengku Buwana IX, his mother, K.R.A.A Anom was permitted to occupy this complex (Atmakusumah, 1982). Today, Keraton Kilen is occupied by Sultan Hamengku Buwana X and GKR. Hemas. The room split by the high gate and wall as the border guarded by *abdi dalem* limited the activities and interactions of occupants in keputren and kasatriyan. The location in the east and west was based on *kiblat papat lima pancer* pattern, with *prabayeksa* as the paradox center of orientation.



Figure 4. (a) Bangsal Kencana, oriented primary marker; (b) Dalem Kesatriyan in the east of Prabayeksa (photo: writer, 2007).

Regol Danapertapa and Bangsal Sri Manganti

Regol Danapertapa as the entrance gate to kedhaton. On the regol there is candrasengkala memmet *Kaluwihaning Yaksa Salira Aji*, showing the year of *jumenengan dalem* Sultan Hamengku Buwana VIII and commemoration year of the renovation of the regol. The gate was made first time in 1782, finished in 1928. *Kluwihaning* (*kluwih* = 1), *yaksa* (*kemamang raseksa* = 5), *salira* (*biawak* = 8), *aji* (*raja* = 1). *Kaluwihaning yaksa salira aji*, showed the year 1851 (Javanese), and the Surya Sengkala said *Jagad* (universe ball or Buwono = 1), *ingasta neng* (hands = 2), *wiwara* (*wengku* = 9), *dhatulaya* (kadhaton = 1). *Jagad ingasta neng wiwara dhatulaya* showing the year 1921, described by the hand holding a ball containing *jagad* dan *yaksa* in the middle of the gate. This Regol gave advice to human, that good human likes giving freely and clearing off his passions. In the middle of the gate, there is a he adof kala or giant *kemamang*. *Sang anta* means using *biwara* behavior and swallowing anything bad. The gate was built on 4 pillars. It means that it will keep standing on the absolute prosperity which-according to *kawruh kebatinan*-consisted of *raga*, *budi*, *batin*, and *karsa* or *syari'at*, *tharikat*, *hakekat* and *ma'rifat*. On the right and left there are 2 giant statues/Gopala, named Cingkorobolo in the east and Boloupoto in the west. Near the regol there is Bangsal Sri Manganti. This hall is the transit/resting place when Sultan was going to go back to kedhaton. Here Sultan would drink and would be fetched by his wife and his children. This time, Bangsal Sri Manganti is used as the place for performing and keeping gamelan Kyai Guntur Madu and Kyai Nagawilaga. Regol Sri Manganti is also called Regol Kemandhungan Lor. This regol has 2 doors made of teakwood. The form of the building is called Semartinandu. It has no pillars to support the roof, only brick wall in the middle of the building, and flanked the door frame to Bangsal Sri Manganti. *Sri* means king, and *manganti* means waiting. Stopping over Bangsal Sri Manganti to drink and rest reminding us that life in the world is just to stop over to drink (*mampir ngombe*). It was the symbol of human stepping on the life after (Harnoko, 2001).

Bale Anti Wahana and Bangsal Ponconiti

Bale Anti Wahana is a stopping place for the vehicles of Sultan's son. *Bale* means house, *anti* means wating. The location is in the south of Bangsal Ponconiti. This building is in the form of a tratag connecting Bangsal Ponconiti and Sri Manganti. Formerly, Sultan used Bangsal Ponconiti to judge problems and cases, with Sultan as the judge. Now, Bangsal Ponconiti is used as the waiting place for launching *hajad dalem gunungan*. When *gunungan* has been prepared and arranged, it will be brought to Kemandungan Lor, then the next day it will be brought to big mosque. *Ponco* means five, *niti* means to observe. So, it means to observe and examine the five senses before entering north Sitinggil. In bangsal Ponconiti, Sultan instrospected himself, whether his behavior so far was right or not.

The North Sitinggil and Bangsal Manguntur Tangkil

The north Sitinggil was built by Sultan Hamengku Buwana I. Sitinggil means *siti* = land, *hinggil* = high, so it means a place on a high land. Bangsal Manguntur Tangkil, is a small hall located in Sitinggil tratag. It means that in our body there is spirit or soul. Manguntur Tangkil means a high place for *anangkil* (to communicate with The Almighty God by being quiet or meditating), the symbol of *manunggaling Gusti*. The yard can be reached from sitihinggil to

the north through The gate with tratag. Tratag is a roofed building, having high pillars but no wall, and it is usually used as a shelter.

The North Alun-alun

North alun-alun has a function as a yard, place for garebeg ceremony. There are 64 beringin trees two of them are Sultan private tree called Kyai Jaga Daru in the east that is supposed to come from Pajajaran, and Dewa Daru in the west that is supposed to come from Majapahit. The number of these beringin trees equals the number of pillars in Keraton Yogyakarta *pagelaran*. Alun-alun yard is a spacious place, symbolizing the wide and deep sea. People give offerings to two beringin trees in the middle of alun alun every month of Sura/muharram, trim them and shape them round like great umbrella. Beringin tree is a kalpataru symbol, *pohon hayat* or tree of life. The main gate to enter north alun-alun is called Gapura Gladag. The second gate is called Gapura Pangurakan. The form of gate is called Gandheng Supit Urang and it has no roof. Gladhag means to control. Eventough we find a crossroad, but keep mind and heart *sawiji*, they may not go on the wrong track to get close to God.

Function of Symbol

Several interpretations are related to the usage of an object or an environment and some other interpretations are related to the emotional quality of the observer sensed to be dealing with certain object or environment. From all levels of interpretation, symbolic interpretation is the highest level. The high value lies on the substance and the presented idea. Symbol is a means of communication and the whole understanding base that stimulates people to act. The effective symbol is the one that gives light, the absolute part of intellectual action to develop science (Dillistone, 2002). In understanding *manunggaling kawula-Gusti*, Sultan Hamengku Buwana did the symbolic act in art work, so the culture taste is not expressed in a vulgar way in daily interaction but in the form of symbol, including the way the Sultan used to make the legitimacy of his authority preserved in social environment. The symbol form was created to remember more easily, so the energy of mind can be saved to remember another symbol. Symbol is the transcendent sign of existence. Symbol clue is not the connotation of an idea or ratio, human experience or feeling, but the existence of *adikodrati* powers or energy. Symbol is an absolute sign of existence. In symbol there is a big concept behind, can be read in a belief system about the transcendent existence. King of Keraton Yogyakarta is identified as the reincarnation of Dewa Wisnu, and the wife as Dewi Saraswati, as seen in the statue *loro-blonyo* that is called Sri-Sadana. Both are one unity, symbol of fertility which is not only capable to produce offsprings, but also to keep the world structure. The representation of the fertility pair can be seen on the symbol unity of *linggayoni*, fertility symbol where excellent human being substance blend to make a figure of king that is *berbudi bawa leksana, ambeg adil paramarta*. Keraton Yogyakarta building symbolize hierarchy of *dunia atas* (heavenly world), *dunia tengah*/middle world (the real human world on earth), and *dunia bawah* (the life after), that can be seen in the form of *meru* symbolizing Triloka universe, the residence of god, an image created from the shape of *joglo roof* supported by main pillars (*soko guru*) in the middle. *Meru* or mountain symbol is a real sign, because mountain consists of water, tree, animal elements communicating all actual and complex reality of all subjects, communicating life, threat or fertility.

The mountain shape refers to authority, nobleness, excellence and symbolization of a ultan that made Keraton Yogyakarta a sacred place. The dual orientation in Keraton Yogyakarta i.e: (1) Prabayeksa going to the east meets Bangsal Kencana as the pair and (2) Prabayeksa going to the south meets Bangsal Sekar Kedhaton, or Kesatriyan in the east dan Keputren in the west refers to a couple of male and female, two united differences, marked by Prabayeksa as the center. The unity of world concepts (*dunia atas-dunia tengah-dunia bawah*) and the fertility concept becomes the structure or pattern that is applied historically in the form of meru and lingga-yoni symbols. Meru shape becomes a conceptual value system, that actually had been existing since prahindu and hindu period. The value system then was inherited and re-expressed in the form of symbols, with which Sultan communicated with the next generation as a step of preservation. The unity of lingga-yoni and meru symbols, describes a process where Sultan was searching for the essence of living and life. As seen on the philosophical meaning of krapyak and tugu building, as the symbol description of yoni-symbol of sea/female and symbol of lingga/symbol of meru/male, they refer to a couple. Way of living and way of life was explained convincingly by Sultan as a description of actual problems especially those that were arranged to adjust the ideal way of living. The steps to be done is by making the moral option objective through the meaning implied in a symbol, and visually we can see it in the form/shape of the building. The unity of both of them describes the forced life condition, which eventually becomes an absolute system as a part of creation that gives a solid form on realities. The world structure concept (*dunia atas-dunia tengah-dunia bawah*) in hierarchy stimulates the belief on spiritual touch in getting the shape appearance representing the essence of truth and goodness. It shows Sultan Hamengku Buwana intention in creating the basic compatibility between reality and metaphysical view. Reality view can be seen on cultural meaning of *hamemayu hayuning buwana*, beautifying the world with goodness and truth. Metaphysical view refers to the concept of religion and philosophy about human and universe existence, real form that can be caught by human senses. Those view of point is directly related to the concept *sangkan paran* dan *Tunggal Sabda*. God cannot be imagined like anything in the world, close but untouchable, far but unlimited (*dat kang tan kena kinaya ngapa, cedhak tanpa senggolan, adoh tanpa wangenan*), but there is a strong immanent-transcendent relation. This concept describes that the lay out of Keraton Yogyakarta building symbolizes places of gods/God messenger who receive *wahyu ilahi* (god messages), and the symbol of harmonious relation unity of human-God-universe. Symbol in the form of shape, language expressions, motto or *seloka*, is a connector tool to communicate. This symbol contains messages, meaning and Sultan will intended to be delivered for himself, family environment, and society. In visual elements, it covers: (1) Keraton Yogyakarta building can be seen by senses and memorizing it in mind. It needs understanding of taste so the symbolic meaning can be understood; (2) all symbols are communication tool as wide as possible. It means, Keraton Yogyakarta building is physical object with religious, philosophical, and cultural messages inside, widely spread by Sultan from the restricted environment to the large society; (3) atmosphere resulted from modification of spatial form, i.e. closed or open atmosphere, warm, mystical and sacred atmosphere, is a creation involving certain feeling inside, such as happiness, affection, pleasure, etc. Keraton Yogyakarta building has a very important symbol, i.e in the context of occupants it functions as the symbol of Sultan Hamengku Buwana palace, containing religious, philosophical, and

cultural meaning inside, and for the society it functions as the teaching on goodness, truth and beauty. The symbol form is a media of message delivery from one generation to the other generations. Message conveyed on Keraton Yogyakarta building is message of ethics, religion, and beauty. Hence all kinds of symbols function as communication media about goodness, truth and beauty.

Conclusion

Keraton building design was based on consideration to keep balance and harmony between human and the environment, applying the basic of Javanese ethics without causing opposition against the surroundings. Keraton cosmology contains aspects of the relation with God, environment and human beings. Keraton building contains symbolic meaning as life guidance so that people act in accordance with the message stated behind the names of the building. Keraton as the cosmic center of the world, its four ends symbolize the universe which are variable but united, because of the connection among them, leading to the harmony of universe. Life in universe cosmic is seen organized and arranged in hierarchy. The lay out of Keraton Yogyakarta was based on the harmony of philosophical meaning of imaginary line, that stretches from the south to the north, starting from Panggung Krapyak, Keraton Yogyakarta and all stuffs inside, ending in Tugu Pal Putih Golong-Gilig. Between each of them there are buildings which have meaning about human life process, from birth to death (the beginning and the end of universe/*sangkan paraning dumadi*), symbolizing normative nature of a human. Krapyak-Tugu is a symbol of harmony couple, where their blend will make a human. When the spirit is completed through the blend of *Wiji Siwi*, God will create human body. At the end, horizontally human find dialog and reconfirmation through his activity and his material he should fulfill, and vertically through *dunia atas* (heavenly world) and *dunia bawah* (the life after), so the value concept of *kasampurnaning ngaurip* (perfection live) will cause *samadi, tapa, sujud* with the purpose to get close to God and later to unite with him in the form of *manunggaling kawulo Gusti*. Keraton is considered to be the center of universe. The building arrangement is the Sultan effort to enharmony the life of the king, his people and the universe. All Keraton Yogyakarta buildings consist of the teaching value that remind human to always do good things to others, be obedient to the kingdom or country rule and keep praising God glory. The form of understanding *sangkan paraning dumadi*, that life was originated from God, needs understanding and guidance so at the end it can return to God. Symbols that visually can be seen on the building are meant to give advice to humans in their life; hence whoever sees the symbols he will always remember God glory and be able to appreciate his life more and make use of his life as well as possible. These symbols functions as a media to deliver message from one generation to the next generations.

References

- Brotodiningrat (1978). *Arti Keraton Yogyakarta*. Museum Keraton. Yogyakarta.
- Dillistone, F.W., (2002). *The Power of Symbols*. Kanisius. Yogyakarta.
- Gunawan, Ryadi (1993). *Peta Sejarah DIY*. Departemen P&K. Direktorat Jendral Kebudayaan. Direktorat Sejarah dan Nilai Tradisional. Jakarta.
- Harnoko, Darto (2001). Fungsi, Arti Serta Makna Bangunan Kraton Yogyakarta dan Sekitarnya. *Jurnal Kebudayaan KAPANARAN*. Vol.1. Retno Aji Mataram Press-Yayasan Pustaka Nusatama, Yogyakarta,

- Khairuddin (1995). *Filsafat Kota Yogyakarta*. Penerbit Liberty. Yogyakarta,
- Koentjaraningrat (1967). *Beberapa Pokok Antropologi Sosial*. Penerbit Dian Rakyat. Jakarta.
- Lombart, Denys (2000). *Nusa Jawa : Silang Budaya, Warisan-warisan Kerajaan Konsentris*. PT. Gramedia Pustaka Utama. Jakarta.
- Poerwokoesoemo, Soedarisman (1986). *Tanggapan Atas Disertasi Berjudul Perubahan Sosial Di Yogyakarta*. Gadjah Mada University Press. Yogyakarta.
- Soemardjan, Selo (1991). *Perubahan Sosial di Yogyakarta*. Gadjah Mada University Press. Yogyakarta.
- Subagya, Rachmat (1981). *Agama Asli di Indonesia*. Penerbit Sinar Harapan dan Yayasan Cipta Loka Caraka. Jakarta.
- Sunaryo, Edi (1997). *Tesis : Wujud dan Makna Perlambangan Gunung Garebeg Dalam Budaya Keraton Yogyakarta*. Unpublished manuscript. Program Pascasarjana. ITB. Bandung.
- Yudodiprojo, KRT., (1997). *Berdirinya dan Artinya Karaton Ngayogyakarta Hadiningrat*. Balai Kajian Jarahnitra.