



The Cultural Interpretation of Symbols Ndalem Kepangeranan Keraton Kasunanan Surakarta

IF Bambang Sulistyono¹
Valencia Audrey Santoso Budiman²

^{1,2} Faculty of Fine Arts and Design, University of Sebelas Maret, Surakarta, Indonesia

ifbambang@staff.uns.ac.id
valenciaaudrey02@student.uns.ac.id

Abstract. The meaning of the symbol, which depicts guidance and hope for life for the residents and society, is patterned in the decorations found in the supporting ornaments of the Pangeran's house in the Baluwarti neighborhood. This study was conducted to find the results of the interpretation of the ornaments contained in the decorative motifs in the Prince's house. The method used in this study is qualitative with stages of description, formal analysis, and interpretation. The samples used for comparison are princely houses such as Dalem Sasonomulya, Dalem Suryohamijayan, Dalem Mangkubumi, and others. The meaning contained in ornaments is essential to human life. Like the advice not to be arbitrary while being a leader, which in Javanese is known as "*aja dumeh*". Another hope to become a role model is shown on the central pillar (*saka guru*), which is taken from the essence of the meaning of a teacher, who has the position and honor to be a role model for his community. The depiction of the *saka guru* appears prominently supported by decorations and other supporting elements. The supporting elements are different from those mentioned, and they immediately build a meaning that helps strengthen its philosophical existence. In principle, symbolic meaning, ornaments, or supporting elements in advertisements, apart from having aesthetic value, are also symbolic language that emits philosophical values that are united in the unity of its form.

Keywords: Symbol of Culture, Interpretation, Culture Decorations, Culture Elements, Culture Ornaments

1 Introduction

In the midst of the various forms of Javanese culture, some people believe in the relationship between the macrocosm (universe) and the microcosm (human world). They believe that humans are always under the influence of forces originating from various directions that can produce prosperity, welfare, and also disasters.

The existence of myths about the power of nature has influenced the thoughts and interpretations of a group of people about the existence of certain powers, and not infrequently they hold special ceremonies as an effort to create harmony in life with nature. Likewise, with a King, there is an effort to harmonize life and activities with the universe. This harmony can be achieved by building or creating a kingdom or palace where in this case the kingdom is considered as the universe on a small scale [9]

The presence of Keraton Kasunanan Surakarta contains physical and non-physical elements that are arranged philosophically-religiously that regulate human thought and inner processes in an effort to achieve harmony in life. The Palace is also considered to have magical powers and all its activities contain various systems and rules. Javanese people believe that society, the world, and the supernatural are called *Adi Kodrati*. Therefore, the three elements experienced in one unity are the experiences of human life journeys. In building a kingdom for a King, in addition to creating balances with nature, he also has a more practical functional purpose, such as creating authority.

In Javanese society, building a house is seen as having an important meaning for life, in addition to being a place of shelter, a place to fulfill life's needs, also as a place of socialization, where an individual is introduced to the values and customs that apply in their society. Therefore, as a place to live, a house must provide a sense of security and peace for its occupants. [22]

The above also extends into the environment of Keraton Kasunanan Surakarta where some of the houses of the Prince of Keraton Kasunanan Surakarta are threatened with extinction due to physical changes for pragmatic purposes. In addition, as information material, the Prince's houses scattered in the Baluwarti neighborhood have not been documented and recorded completely.

The scope of the research is focused on the study of the cultural meaning of symbols in the manifestation of Ndalem Pangeran which is located in the Keraton Kasunanan Surakarta Complex. With the limitation of the problem, a formulation of the problem arises, namely how are the spatial patterns and the pattern of form in relation to the meaning of symbols in the manifestation of the prince's houses of Keraton Kasunanan Surakarta which are spread in the Baluwarti area. In order to find and understand the symbolic meaning of the manifestation of the Prince's houses in the Baluwarti complex, Keraton Kasunanan Surakarta from the aspect of spatial patterns and forms, research was conducted related to history and its relationship with the lives of the surrounding community.

2 Symbol and Human Culture

The world of culture is a world full of symbols. Humans think, feel and behave with symbolic expressions. It is a characteristic of humans that distinguish them from animals so that Ernst Cassirer tends to mark humans as *animal symbolicum*.

The word symbol comes from the Greek *symbolon* which is interpreted as a sign or identifier. *Symbolon* as a sign can connect two or more people from something behind reality such as: friendship, agreement, or mutual trust and so on which are manifested in works called human cultural products [25]. In the Indonesian dictionary compiled by WJS. Poerwadarminta, a symbol or emblem is also interpreted as something like a painting, words/language, badges and so on that contain certain meanings, for example the color white as a symbol of purity, a picture of rice as a symbol of prosperity, or an identifier that states nature based on the characteristics of its condition. Ikuntara Wiryamartana, SJ, an expert in philosophy and culture from Gajah Mada University, also argues that symbols or emblems can be stories, parables, poetry in language, body movements in dance, voices or sounds in music. While Ernst Cassirer [17] emphasizes that humans never see and find their world directly but they find it through various symbols that appear.

In this case there is a classification of symbols according to Mudjahirin, in a cultural context there are 4, namely:

- a. Constitutive symbols (metaphysical), the symbols in relation to religious values, belief in the Creator.
- b. Cognitive symbols (logical), the symbols in relation to science.
- c. Ethical symbols, the symbols related to normative values norms and rules such as politeness and fairness in society.
- d. Expressive symbols, the symbols related to aesthetic values

Broadbent [8] argues that there are several symbol systems, namely Syntactic, Semantic and Pragmatic with the following explanation:

- a. *Syntactic* is a symbol system that does not pay attention to the relationship of reality (meaning of reality). In syntactic, the symbol system only refers to the relationship between signs (for harmony) and does not mention its reality at all.
- b. *Semantic* is the use of a symbol system by referring to the relationship between signs and symbols in reality.
- c. *Pragmatic*, is the use of a symbol system that emphasizes the influence caused by the symbol system. This influence concerns sociological and psychological factors.

Koentjaraningrat in his book "Mentality and Human Culture" states that the contents of culture are grouped into seven, namely: religious systems and religious ceremonies, social systems and organizations, knowledge systems, language, arts, livelihood systems, technology and equipment systems. The contents of the culture are universal, meaning that wherever a group of people or society is in its activities, it will represent the elements of existing culture.

Fernandez discussed the development of a comic entitled "2", called a multimodal digital comic because it has a non-linear, interactive, coherent, and

unique narrative. Each region has a variety and color of culture that is not the same as one another. This is because of the different levels of civilization, different intellectual abilities so that strong characteristics emerge as characteristics of attitudes and views on life that vary.

In his life, humans experience three levels of life, namely: aesthetic stage, ethical stage, and religious stage [35]. In the aesthetic stage, humans capture the world around them and pour that sense of admiration back into the form of paintings, sculptures, and so on. Then in the ethical stage, humans try to improve their aesthetic life into human actions, namely acting and making decisions that can be accounted for to others. Further, in the religious stage, it is human awareness in their actions that are accounted for to the higher, namely God Almighty.

In relation to the Creator, humans have emotional religious symbols in their ceremonies, so that the diversity of these methods has given rise to many symbols both in their actions and religious equipment. Belief in the power of the gods, for example, will involve offerings that are believed to be offerings and this can be called ceremonial equipment or religious tools. The definition of religious equipment that symbolizes a purpose and the existence of the religious soul is not only limited to *ubarampe slametan* (celebration offerings) but also concerns the issue of the place of the ceremony. We often encounter temples, vihara, *klentheng*, churches and mosques, all of which are religious symbols to create sincerity or piety and attachment to the Creator who regulates and gives life to creatures in the world.

Religious symbolic actions in Javanese society were initially influenced by myths influenced by Hindu-Javanese and Javanese-Islamic cultures. In general, Javanese religious symbolic actions have been shaped by several cultural influences that cannot be separated from each other. All three are carried out in sequence and have become one as customs, so that respect and worship of the gods during the Hindu period, for example, gave rise to a fantasy of the existence of other gods native to Java, such as Dewi Sri, who is believed to be the goddess of prosperity.

Such symbolic actions gradually turned into mutually agreed traditions as we see in villages in Javanese society, where farmers carry out the tradition of offerings to Dewi Sri as a symbol of gratitude for the safety and fertility of their crops. They do this habit before cutting the rice begins and the symbol in the Javanese tradition is known as *sajen ani-ani* which contains various *jajan pasar* (various cakes purchased from the traditional market).

Symbols in the Javanese tradition are very diverse in form, use, and meaning. All are achieved with their understanding of what is believed, according to the conditions in which they live. Cultural conditions in their time have built an internalization of understanding of their own lives. In Javanese society, they also often build symbolic achievements that aim at philosophy, such as mosque buildings arranged with a certain facade for the purpose of devotion.

3 Symbols in the House and Mystical Values

Javanese society is a group of people who traditionally use Javanese language with its various dialects in their daily lives [2], and with their social and family forms, mutual cooperation and belief in God. Usually Javanese people still emphasize the characteristics of *andap asor* and *lembah manah* (respect and politeness) when speaking and behaving in their daily activities [55].

In its journey, Javanese society was shaped by the cultural climate mentioned above so that in principle the activities of emotions and thoughts will be reflected in the seven elements of culture put forward by Kuntjaraningrat. This reflects a view that one of the cultural products of Javanese society is its architectural work which already has patterns of habits in the way of building and the pattern of its building form. Therefore, the work of Javanese Community Architecture has highlighted characteristics that are different from other regions, thus representing its traditional architecture.

In traditional Javanese architecture, there is no escape from the existence of symbols or symbols whose symbolic classification is reviewed from various aspects of culture, namely providing a load on the content of the message to be conveyed outside the physical form of its architecture. The role of symbols in traditional Javanese architecture is related to its functional and aesthetic purposes, meaning that the form of traditional Javanese architecture is greatly influenced by the goals to be achieved in terms of utility (as a place to live) as well as non-functional goals such as for authority, showing social strata status and so on.

Decorative motifs in local society is not only function as decorative elements for objects such as: tools, equipment, furniture, and architecture, but also have other functions, such as sacred, symbolic, and social functions [23]. The views of Javanese society can be broadly broken down into several directions of expression, including: having a belief that is adhered to, having a mindset, having social ethics and having a sense of aesthetics.

The first thing is about the belief that is adhered to, which is usually related to customs, both in spiritual, ritual and material forms. It is between the power of living humans and the power of the human spirit. The power of God is considered an unmatched spiritual power and the human spirit is a supernatural power whose reality is unknown, while nature is a macrocosmic power that is not easily measured completely and living humans are a microcosmic power whose abilities are not easily measured either.

Furthermore, in everyday reality, spiritual power is expressed in religious activities or worship according to its own procedures which aim to obtain a complete life in the form of the most perfect expression possible; supernatural power is expressed in traditional ceremonies (rituals) which are carried out dogmatically which aim to obtain health and real life security; macrocosmic power is expressed in the role of the existence of food, clothing and shelter in a broad sense which aims to obtain both physical and spiritual well-being; microcosmic power is expressed in the implementation of traditional community activities related to community life which aims to obtain worldly safety.

To achieve the goals above, a place of residence is needed as a place to carry out worship calmly and solemnly, a place to communicate metaphysically with

other parties in a supernatural way, a place to develop food, clothing and shelter, a place to carry out community activities freely within certain limits.

The second thing is about the pattern of thinking. This shows how they solve problems by always considering past circumstances (history). By that, they calculate the current situation (reality of life) and estimate the future situation (which has been symbolically initiated to reach seven generations).

The third thing is social ethics that aim to develop oneself in order to achieve power; the degree of cleverness in displaying strength; showing wealth and explaining the desire to be more than others [3]. While the fourth thing is aesthetic sense, which is an expression to express a sense of beauty. In Javanese philosophy there are six main teachings that are one unit including: *manembah* means living in worship of God, *etik* is living by understanding customs, *mistik* is living in a mystical atmosphere, *sangkanparan* means being aware of the origin and having a certain purpose in life, while *pati* means understanding the meaning of death, and *laku* means ascetic and spiritual training.

In terms of mysticism, Java is better known for its anthropocentric nature, meaning that humans are the center and the starting point for everything. From these views, it influences the expression of its architecture, for example: in the view of *sangkanparan*, where Javanese people highly value past life and always have the desire to reach the future with as mature a calculation as possible. This forms the concept of “*alur yang menerus*” (continuous flow) which is expressed in traditional Javanese houses in the appearance of a continuous spatial arrangement from front to back; the flow of the construction arrangement, namely from *tumpang sari* then to *soko guru* and then to baseboard (*umpak*) and floor. *Umpak* or *Ompak* is a baseboard from natural rock (heavy and firm). In the general motif, *umpak* symbolizes fertility, where God created humans starting from the embryo which is the beginning of life [6].

While the symbols of *neptu* can also be found in the appearance of Javanese houses, for example buildings that display solidity, authority, gentleness and so on, all of which are transformations of human lust which is divided into lust for faith, lust for anger, lust for affection and lust for material things. In the spiritual life and mystical views of Java, there are many messages, meanings, and desires that are always conveyed and known by its people.

4 Javanese Local House

The house is a result of culture that in the development of culture in the past was very palace-centric. Therefore, houses in the family environment or residence will not be separated from the provisions of the palace. What is meant by the provisions of the palace does not mean that the shape and arrangement of the house in the ordinary family environment must imitate the shape and arrangement of the palace building. However, there is a prohibition on the use of certain forms and arrangements of houses for the community in general [59]. In Javanese society, the concept of spatial patterns in a traditional Javanese house consists of a main house and additional houses. The main house consists of *Pendopo*, *Peringgitan / kuncung*, *Pagongan*, *Tratag*, in the *Dalem* (inside)

building there are *sentong* consisting of *sentong kiwa* (left), *sentong tengen* (right) and *sentong tengah*. Which can be explained as follows:

- a. *Pendopo*, is located at the front, open as a place to receive guests or a place for many people to gather. The shape and size of the *Pendopo* building can reflect the position, rank and degree of its owner.
- b. *Pringgitan*, from the word *ringgit* which means *wayang* (puppet). This building is usually used to hold puppet shows; male audiences sit in the *Pendopo*, female and children audiences sit in the *Dalem*.
- c. *Dalem*, is the center of the spatial arrangement in a traditional Javanese house, its main function is as a family room, the atmosphere is calm and dignified
- d. *Sentong*, are three rooms in a row. *Sentong kiwa* and *Sentong tengen* serve as bedrooms and storage for possessions, while *Sentong Tengah* serves as a place of worship for Dewi Sri so that the family will always be prosperous.
- e. *Bale Roto / Kuncung*, is a place where vehicles or trains stop to drop off passengers (guests) at the *Pendopo*.
- f. *Tratag*, is the space between the *Pendopo* and *Pringgitan* which is a place for vehicles to drop off the residents of the *Dalem*.

Meanwhile, the additional houses are located beside and behind the main house; consisting of *Gandok*, *Gadri*, *Pawon* and *Pekiwan*.

- a. *Gandok*, are buildings on the left and right sides of *Dalem*. *Gandok wetan* (east) is for boys to sleep while *Gandok kulon* (west) is for girls to sleep [5]. Between *Dalem* and *Gandok* there is a private family garden. *Gadri* is a dining room located behind *Sentong*, shaped like an open veranda, relaxed and comfortable.
- b. *Pawon and Pekiwan*, the service room is located at the back near the well.

For the rich and prominent Javanese people, there are still several other types of small buildings, such as barns for storing rice and other rice field products located on the right or left side of the *Pringgitan*. *Gedogan* (horse stables), and *Peranginan*, a resting place for people on patrol or guard, are located on the far right side of the *Pendopo*.

In ordinary family environments (mostly) there is a prohibition on imitating or using the structure of palace buildings, because in Javanese society a feudal social structure has been recognized where the king occupies the highest position which is the peak of all levels of society. According to Mintobudoyo, there are four strata of position in society [7] namely: Highest Strata: King. Strata of Palace Officials: Princes, *Patih*, *Adipati* (Dukes), and *Bupati* (Regents), Middle Strata: Nobles, *Priyayi*, rich people, Abdi dalem and Lowest Strata: Common people.

In the Javanese tradition, it is not permissible to violate social norms of society, be it manners, behavior, lifestyle, social etiquette or in building a house. Although the rules are not written explicitly, in reality they are patterned in the attitudes and views of traditional Javanese society. In building a house, it is always related to its socio-economic existence. In addition, Javanese people use *petung* (calculations) in building a house. They first calculate the location,

direction, and time of construction. The calculation also concerns the composition

of the supporting elements of the house such as the main door, yard door, house frame, and so on. Likewise, to obtain safety in building a house, Javanese people also use offerings in building a house [57].

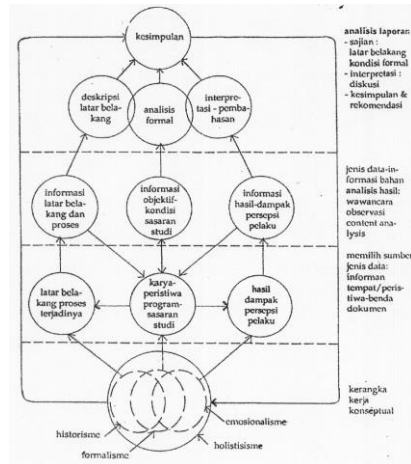
Among the several criteria for the form of a traditional Javanese house, the most commonly found is that the back house is in the form of a *limasan*, while the front house is in the form of a *joglo*. In addition to the forms that have been described above, there are still many combinations that apply open spaces between *joglo* houses, *limasan* houses, village houses, as the back house and front house. However, there are provisions imposed by the general public that it is not allowed to make a house in the form of a *joglo* or *limasan* that resembles a palace. In addition, it is not allowed to make a *limasan* house with a door under the roof. A house with a door under the roof is called "*kejen terus*" or "*sujen terus*".

5 Research Methods

The method in this study uses a qualitative research model with a Holistic structure [55], which is a research method that places three components that are considered equally important in research. The three components include: First is the background to the existence of the prince's house (historicism); Second is the physical data of the prince's house regarding spatial patterns and forms (formalism) and third is the view of observers, sources on the existence of the prince's house (emotionalism). These three components have the same important position as information in research. To reach the level of conclusions or research results, it must be done with the description stage; formal analysis stage; and interpretation stage.

In the framework, three circles of dots indicate that the three groups of streams are merged in the holistic framework which is depicted by a full circle, with arrows pointing to the three sources of value, which in the study are groups of information. Three sources of mini values must be studied completely and in a balanced manner so that there is no evaluation imbalance. This holistic framework is also one of the very basic characteristics of qualitative research [54].

In the reason section some circles describe genetic reasons (in the form of background information), objective reasons (in the form of objective information from the target being studied), and affective reasons (in the form of information about the impact, perception, or results that can be achieved). In the appearance section, there are four circles, namely the background description presents genetic information, the formal analysis presents objective information, interpretation presents affective information and conclusions or synthesis which are presentations of interpretive meaning based on input or by considering the results of the background description, formal analysis and interpretation. In the presentation that appears are: description, analysis, **interpretation**, and conclusion (research results). The four stages are presented in a series of research processes.



Qualitative Research Diagram with Holistic Structure (HB. Sutopo)

The population is based on efficiency [41] in compiling the thesis of the Symbolic Meaning of the Prince's House of the Surakarta Kasunanan Palace in the Baluwarti Complex, the population includes all the dalem (houses) of the Prince located in the Baluwarti complex of the Surakarta Kasunanan Palace, with the conditions and circumstances of the architectural artifacts that existed at the time this research was conducted.

Sampling in this study was selected by considering the representation of the characteristics of the research population, this was done to achieve the accuracy of the characteristics of the research population, this was done to achieve the accuracy of the study of the Symbolic Meaning of the Prince's House. The Prince's Houses selected as sampling are: *Dalem Sasonomulya, Dalem Suryohamijayan, Dalem Mangkubumi, Dalem Brotodiningratan, Dalem Purwodiningratan, Dalem Cokrodiningratan, Dalem Notodilagan and Dalem Suryopuran*, which are presented in the following table:

Komponen	Suryo Hamijayan	Sasono mulyo	Mangkubumi	Brotodiningrat	Purwodiningrat	Cokrodiningrat	Notodilagan	Suryopuran
Regol	●	●	●	●	●	●	●	●
Pager	●	●	●	●	●	●	●	●
Kuncungan	●	●	●	●	●	●	●	●
Trap lantai pendapa	4 trap	3 trap	3 trap	3 trap	2 trap	2 trap	●	2 trap
Pendapa	●	●	●	●	●	●	●	●
Pinggitan	●	●	●	●	●	●	●	●
Dalem Ageng	●	●	●	●	●	●	●	●
Senthong khwa	●	●	●	●	●	●	●	●
Senthong tengen	●	●	●	●	●	●	●	●
Kudungan	●	●	●	●	●	●	●	●
Gandhap	●	●	●	●	●	●	●	●
Gadri	●	●	●	●	●	●	●	●
Paviliun	●	●	●	●	●	●	●	●
Pawon	●	●	●	●	●	●	●	●
Sumur	●	●	●	●	●	●	●	●
Kamar mandi/c	●	●	●	●	●	●	●	●
Atap kuncungan	●	●	●	●	●	●	●	●
Joglo	●	●	●	●	●	●	●	●
Limas an	●	●	●	●	●	●	●	●
Kumpang	●	●	●	●	●	●	●	●
Panggung pe	●	●	●	●	●	●	●	●
Atap pendapa	●	●	●	●	●	●	●	●
Joglo	●	●	●	●	●	●	●	●
Braasan	●	●	●	●	●	●	●	●
Atap dalem ageng	●	●	●	●	●	●	●	●
Joglo	●	●	●	●	●	●	●	●
Limas an	●	●	●	●	●	●	●	●
Atap Paviliun	●	●	●	●	●	●	●	●
Limas an	●	●	●	●	●	●	●	●
kumpang	●	●	●	●	●	●	●	●
Panggung pe	●	●	●	●	●	●	●	●

Prince's House Sampling Table (Source: field survey results, April 2001)

The data in this study were taken from the literature, namely theory books related to the object of research. Informants as sources are people who are considered to understand the information related to the object of research. The Prince's House is visual data located in the Keraton Kasunanan Surakarta Complex.

Data collection and validity have been carried out since the researcher began conducting his research activities, including: In the Literature Data, the researcher collects references related to the object of research from various sources to be compared into one data source. Then in the informant data (sources): the researcher conducts interviews using randomized question materials.

While the physical data (*Pangeranan Dalem* building in the Keraton Kasunanan Surakarta Baluwarti Complex) were taken by conducting a direct observation of visual facts.

6 Discussion

The dimension of appreciation and attitude of the community outside the walls of the *Kedhaton* towards the existence of the Keraton Kasunanan Surakarta is almost the same as the attitude and views felt by the Baluwarti community and its surroundings [55]. Generally they feel a majestic impression and automatically arise an attitude of respect towards the existence of the *Pangeran* building in the complex. The site of the *Pangeran* house building tends to be arrogant with the environment, meaning that the building is made to distance itself from the environment and is given a *cepuri* (fence). This condition is reminiscent of the theory put forward by Van Peursen [10]. In this theory, the stages of culture are divided into mystical stages, ontological stages and functional stages. The layout of the *Dalem Pangeran* building tends to be more on the ontological stage; in which at this stage the architect's work tends to be arrogant with its environment. This can be revealed in the impression of dignified majesty, every time we enter the *Dalem Pangeran* yard which is generally large and equipped with *Regol*. The creation of the impressions is related to the idea of the king; in which the sons (princes) are descendants who must be distinguished from the people around them. They have their own lineage, they have strata and they have a close relationship with the king.

Baluwarti, located in the second circle after *Kedhaton* [12] is certainly inhabited by the upper class of the kingdom. However, in reality it is a community of palace society from various levels, the lowest strata of servants, the general public to the high level. The placement of the *Dalem Pangeran* building in the acculturation of the Baluwarti community, is a way for the king to form existence, as well as introduce the sons to the community outside *Kedhaton*. The capture of the symbolic meaning of the existence of the Prince who is different from most people, is reflected from the building site which is equipped with *cepuri* surrounding the yard which also separates the building from the physical reality on the right and the left. The prominence of the existence of *Dalem Pangeran*, is reinforced by the environmental conditions where most of the houses are simple, in stark contrast to the manifestation of *Dalem Pangeran*.

The charismatic strata is strongly attached to the existence of *Dalem Pangeran*, so that the nuance captured by the community towards the Palace is almost the same as what they find in the manifestation of the Prince's houses in the Baluwarti complex. The presence of *Regol* in *Dalem Pangeran* suggests the concept of palace buildings that use *Kori* in their courtyards, such as *Kori Srimanganti*, *Kori Gadhungmlati* and other *kori*.

Seeing the embodiment of the roof composition on the *Dalem Pangeran* building, the *Pendapa* building is made of *joglo*, blending with the shape of the *limasan* on *Pringgitan* and *Dalem Agengya*. The composition is very contradictory to the roofs on the additional buildings. The pavilion is only given a *Pe grill* roof which is simpler when compared to the roof of the main building.



Image. Dalem Cokrodiningrat (private collection, 2001)

Even in the *ceपुरi*, the presence of the Prince is still thick with the differentiation of strata. This is depicted by the composition of the roof used in the private room (*Dalem Ageng*) with that used for public interest (Pavilion) and other facilities. The existence of *Dalem Pangeran* which is located in the Baluwarti complex faces to the south. The direction of *Dalem Pangeran* is related to the myth of the Queen of spirits who are on the south coast of Java Island [54]. In 1782, the building was located in the *Srimanganti lor* courtyard. In addition to having a general function (to supervise), the *Sanggabuwana* room has a calmness for meditation, also as a place for astral projection (a supernatural way of releasing the spirit from the body) for the *Susuhunan* king when holding a meeting with Nyai Roro Kidul.

The direction of *Dalem Pangeran* is a symbolic expression that is mystical, based on the belief that it can bring blessing power to the residents of *Dalem*



Image. Ndalem Sasonomulyo (private collection, 2001)

This interpretation is supported by the opinion of R.M. Riya Yasadipura [60], that the Palace is guarded by forces that are in every corner of the compass, in the east, in the south, in the west and in the north. The east is guarded by Sunan Lawu Tua, Sunan Lawu Bagoes, Sunan Lawu Muda; the south is guarded by Ratu Kidul (K.R. Kencanasari), and Kyai Udonanggo or Widonanggo, neither male nor female, living in Dlepih, also K.R. Kenconowungu who lives in Guwo Kalak; the west is guarded by K.R. Sekar Kedhaton (Merapi), and Kyai Sapu Jagad and Sapu Regol; and the east is guarded by K.R. Bathari Kalayuwati living in the Krendhawahana forest. This mystical view is based on the concept of "*Sadulur Papat Lima Pancer*" a teaching from our ancestors that teaches about the four fifth *pancer* brothers who were born with humans in one day, namely when we were born from the womb through the vagina. The four fifth *pancer* brothers are tasked with maintaining our safety and well-being. The four fifth *pancer* brothers are: Mar and Marti, accompanying and maintaining life and fostering creativity; *Kawah* (water tuba), caring for the body giving birth to desires and will; *Ari-ari* (placenta), sheltering the journey or steps of life; *Darah*, shaping behavior and creating desires / ideals; *Pusat* (navel), encouraging movement and power, bringing desires. Then these five fifth *pancer* brothers were applied as the direction of the Qibla of the Palace building which was controlled by certain magical powers.

The direction of *Dalem Pangeran*, in addition to reflecting mystical obedience, which was inherited by the Keraton Kasunanan Surakarta. This direction is also an effort to place the best facing position in relation to the direction of the incoming sunlight. Generally, buildings that are considered good face south, compared to west, east or north. However, the background for determining the direction of facing which is related to geographical conditions is a recessive factor, whereas the existence of *Dalem Pangeran* is a product of royal culture with the king as the creative idea, so this direction of facing is more reasonable if it is related to palace cultural values; This means that whatever the incarnation of the Prince, his birth will be greatly influenced by the kings who rule him.

7 Conclusion

Keraton Kasunanan Surakarta has a major role in the birth process of the Prince's houses in the Baluwarti Complex. It is said that the house which was a gift from the king, its existence was patterned by the cultural nuances of its predecessors.

The analogy of the elements of the palace form in the embodiment of the Prince's houses, is the obedience to the implementation of the values, norms, and ideas of the king who was in power at that time.

The symbolic meaning of the Prince's House of Keraton Kasunanan Surakarta in the Baluwarti Complex, contains a meaning that includes mystical aspects, religion, values, customs, history, hopes and rules of life of the Palace community and its environment.

Mystical meaning, captured in the tendency of the direction of the Prince's house facing south, as a depiction of mystical obedience that has been believed; the south is the area controlled by Ratu Kidul, its historical legends are strengthened by the presence of the Songgobuwono building in the Keraton Kasunanan Surakarta Complex.

The use of *regol* is an expression of the meaning of human life expectancy in the Prince's palaces, the placement of the regal is considered with *petung* which contains certain goals so that its residents get goodness, safety in navigating life. On the fence of the prince's inner courtyard, its presence supports the development of the Prince's charisma; separating the prince's strata from the strata of the Baluwarti community environment. The symbolic meaning of the values that distinguish the strata of residents from their environment, is revealed on the building site which tends to be far from the environment, surrounded by a *cepuri* with a large yard. The authority shown is a way to distinguish between the descendants of the king and the people around him. The distinction, its symbolic meaning is also emphasized by the manifestation of the roof of the main building which contrasts with the manifestation of the roof of its supporting buildings.

Meanwhile, the chronology of the history of ancestral civilization, seems to be respected in the use of floor traps that are similar to the concept of temples in the Hindu and Buddhist eras. The use of this floor trap element is a respect and preservation of the works of the ancestors' predecessors. The historic meaning is seen in the use of western elements in the manifestation of the prince's house such as the Canopy, various ornaments attached to the supporting elements of the building. It is a depiction of a long historical process which is the result of acculturation with the culture outside the Palace.

The symbolic meaning of ethical values is clearly implied in the contradiction of the open form of the *Pendapa* and the private *Dalem Ageng*. The two spaces that have different manifestations represent the characteristics of their users; the *Pendapa* is open, similar to the nature of men, while the nature of women is more closed, placed in the *Dalem Ageng*. Such a distinction occurs when there is a shadow puppet show held in *Pringgitan* and in daily activities in the Prince's house.

The religious meaning is revealed in the use of the *Krobongan* which is identical to the worship space. Its separation from the right and left *Sentong*. to achieve a silent ceremonial perfection. In addition, when the *Krobongan* shifts (as in the Mloyokusuman house) then the level of privacy also decreases.

The meaning of the symbol that depicts the hope to achieve harmony with nature, is seen in the principles of "dualism" which are also applied to Keraton Kasunanan Surakarta. Seeing, *Sentong*; there are two right *Sentong* and left

Sentong, as well as *Dimpil*; there is a left *Dimpil* and a right *Dimpil*. The paired spatial arrangement is a desire to preserve the concept of royal dualism to achieve balance in life.

The meaning of depicting tradition is shown in the arrangement of space and the shape of the Prince's house in the Baluwarti Complex, which consists of *Pendapa*, *Pringgitan*, *Dalem Ageng* as the main building and *Pekiwani* and spaces that are complementary and referred to as additional buildings, which are usually placed on the right and left or at the back of the main building. These patterns are a traditional agreement that is a role model in building houses in traditional Javanese society.

References

1. Arya Ronald. **Manusia dan Rumah Jawa**. Jakarta: Duta Press; 1992.
2. Arya Ronald. **Ciri-ciri Budaya Dibalik Takbir Keagungan Rumah Jawa**. Yogyakarta: Universitas Atmajaya; 1992.
3. Arya Ronald. **Transformasi Nilai Mistik dan Simbolik Dalam Ekspresi Arsitektur Rumah Tradisional Jawa**. Yogyakarta: Universitas Gajah Mada; 1993.
4. Budiono Herusatoto. **Simbolisme Dalam Budaya Jawa**. Yogyakarta: Hanindita Press; 1991.
5. Budiwiyanto, Joko. **Transformasi Pola Tata Ruang Rumah Tradisional Jawa ke Dalam Pola Tata Ruang Rumah Tinggal Sederhana**. Surakarta: ISI Surakarta Press; 2011.
6. Budiwiyanto, Joko. **Rumah Tradisional Jawa Dalam Sudut Pandang Religi**. Surakarta: ISI Surakarta Press; 2011.
7. Budiwiyanto, Joko. **Gebyok Rumah Jawa Dalam Sudut Pandang Perubahan Budaya**. Surakarta: ISI Surakarta Press; 2015.
8. Broadbent. **Design in Architecture**. London: John Willy and Sons Press; 1975.
9. Brotodiningrat. **Arti Keraton Yogyakarta**. Yogyakarta: Museum Keraton; 1978.
10. C. A. Van Peursen, **Strategi Kebudayaan**, Alih Bahasa Dick Hartoko, Yogyakarta: Kanisius; 1976.
11. Cornelis Van en Ven. **Ruang Dalam Arsitektur**. Jakarta: Gramedia Press; 1995.
12. Darsiti Suratman. **Kehidupan Dunia Keraton Surakarta**. Yogyakarta: Taman Siswa; 2000.
13. De Jong. **Salah Satu Sikap Hidup Orang Jawa**. Yogyakarta: Kanisius Press; 1976.
14. Djauhari. **Kompendium Sejarah Arsitektur**. Bandung: YLPM Press; 1978.
15. Eko Budiharjo. **Percikan Masalah Arsitektur**. Yogyakarta: Gajah Mada Press; 1991.
16. Eko Budiharjo. **Jati Diri Arsitek Indonesia**. Bandung: Alumni Press; 1991.
17. Ernst Cassirer. **An Essay on Man**. New Haven: Yale University Press; 1944.
18. FDK. Ching. **Architecture Form Space and Order**. New York: Van Nostrand Reinhold Company; 1979.
19. Geertz. **The Religion of Java**. Jakarta: Phoenix Press; 1976.
20. G Mudjanto. **Konsep Kekuasaan Jawa**. Jakarta: Kanisius; 1987.
21. Gustami. **Seni Ornamen Indonesia**. Yogyakarta: STSRI Press; 1980.
22. Gunawan, Rudi dan FX Haryanto. **Pedoman Perencanaan Rumah Sehat**. Yogyakarta: Yayasan Sarana Cipta; 1982.
23. Guntur. **Ornamen**. Surakarta: STSI Press; 2004.
24. Genius Loci,... **Towards and Phenomenology Architecture**. London: Academy Edition; 1979.
25. Hamersma, Harry. **Eksistensi dan Transendensi dalam Metafisika Karl Jaspers, dalam Manusia Multi Dimensional**. (editor Sastrapratedja). Jakarta: PT Gramedia; 1982.

26. Harsoyo. **Kebudayaan Sunda dalam Manusia dan Kebudayaan di Indonesia**. Jakarta: Jambatan, 1976.
27. Heinz Frick. **Pola Struktural dan Teknik Bangunan di Indonesia**. Semarang: University Press Soegiyapranata; 1997.
28. Hamzuri, ... **Rumah Tradisional Jawa**. Jakarta: Proyek Pemukiman DKI Jakarta; 1985.
29. Harjowirago. **Adat istiadat Jawa**. Yogyakarta: Hanindita Press; 1979.
30. Heru Satoto. **Simbolisme Dalam Budaya Jawa**. Yogyakarta: Hanindita Press; 1983.
31. Lsmunandar. **Joglo Arsitektur Rumah Tradisional Jawa**. Jakarta: Dahana Press; 1986.
32. James, Spradley. **Methodode Etnografi**. Yogyakarta: Tiara Wacana; 1997.
33. Josef Priyotomo. **Petungan Sistem Ukuran Dalam Arsitektur Jawa**. Yogyakarta: Gadjah Mada University Press; 1995.
34. Kartodirjo. **Pendekatan Ilmu Sosial Dalam Methodologi Sejarah**. Jakarta: Gramedia Press; 1993.
35. Kierkegaard, Soren. **Stages on Life's Way**. Denmark: Bianco Luno Press; 1845.
36. Kuncaraningrat. **Kebudayaan Jawa**. Jakarta: Balai Pustaka Press; 1984.
37. Lombard. **Nusa Jawa Silang Budaya**, Jakarta: Gramedia Press; 1996.
38. Mangunwijaya. YB. **Teknologi dan Dampak Kebudayaan**. Jakarta: Obor Press; 1983.
39. Marbangun. **Manusia Jawa**. Jakarta: Haji Mas Agung Press; 1989.
40. Mulders. **Kepribadian Jawa dan Pembangunan Nasional**. Yogyakarta: Gajah Mada Press; 1986.
41. Noeng Muhadjir. **Methodologi Penelitian Kualitatif**. Yogyakarta: Rake Sarasin; 2000.
42. Parmono Atmadi. **Apa Yang Terjadi Pada Arsitektur Jawa**. Yogyakarta: Lembaga Javanologi; 1984.
43. Priyotomo. **Ideas And Forms of Javanese Architecture**. Yogyakarta: Gadjah Mada Press; 1992.
44. P.J. Zoetmulder. **Manunggaling Kawula Gusti**. Jakarta: Gramedia; 2000.
45. Prawiroatmojo. **Bau Sastro Java Indonesia**. Jakarta: Gunung Agung Press; 1981.
46. Rapopor. **House Form And Culture**. New York: Englewood Cliffs; 1996.
47. Rimbowati. **Studi Arsitektur Pendapa Rumah Tradisional Jawa**. Semarang: Tesis Program Paska Sarjana Undip; 1997.
48. Slamet Suparno. **Kawruh Kalang**. Surakarta: Tiga Serangkai Press; 1978.
49. Soeryosurajiyo. **Filsafat Seni**, Surakarta: UNS Press; 1986.
50. Soemodidjaja. **Kitab Primbon Belta Jemur Adamakna**. Yogyakarta: *Mahadewa* Press, 1980.
51. Suyanto. **Sejarah Berdirinya Kerajaan Surakarta Hadiningrat**. Surakarta: Tiga Serangkai Press; 1985.
52. Suyanto. **Sekitar Pandangan Hidup Jawa**. Semarang: Dahara Press; 1993.
53. Sugiarto Dakung. **Arsitektur Tradisional Daerah Istimewa Yogyakarta**. Jakarta: Departemen P dan K; 1982.
54. Sulistyono, Bambang. **Wawancara pribadi dengan RT Gitodipuro**. 2001
55. Sulistyono, Bambang. **Wawancara pribadi dengan Sheno Nagoro**. 2001
56. Sutopo, HB. **Metode Penelitian Kualitatif**. Surakarta: UNS Press, 1990.
57. Tanoyo, R. **Primbon Sabda Amerta**. Solo: Sadu-Budi; 1984.
58. Wiranto. **Pelangi Arsitektur**. Semarang: Badan Penerbit Universitas Diponegoro; 1997.
59. Yosodipuro. **Karaton Surakarta Hadiningrat**. Surakarta: Sono Pustoko Kraton; 1980.
60. Yosodipuro. **Griya Jawi**. Surakarta: Sasono Pustoko Kraton; 1986.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

