



IDEALOGY

JOURNAL



IDEALOGY JOURNAL

Volume 7, Issue 1, 2022

Published: 1 April 2022

Published by:
©UiTM Press

e-ISSN 2550-214X

**MUHAMAD ABDUL AZIZ AB GANI, ISHAK RAMLI
MOHAMMAD HAFIZ YAHAYA, NURUL SHIMA TAHARUDDIN
HASLINDA MD NAZRI, MUHAMMAD REDZA ROSMAN
NIZAR NAZRIN**

IDEALOGY JOURNAL INFORMATION

INTRODUCTION

Idealogy Journal is a biannual journal, published by UiTM Press, Universiti Teknologi MARA, MALAYSIA. IDEALOGY is a combination of the words IDEA and LOGY whereby the word IDEA refers to any activity or action that can lead to change. On the other hand, the word LOGY refers to the understanding towards a certain group or thought, that is often related to the creation of the idea itself. So, IDEALOGY is a platform for those who have ideas to share in journal form. The IDEALOGY Journal is spearheaded by the Faculty of Art & Design, Universiti Teknologi MARA (Perak), however the scope and theme applied were broadened to cover Arts & Social Science. This journal is purely academic and peer reviewed (double-blind review) platform. It caters to original articles, review paper, artwork review and appreciation, exhibition review and appreciation, and book reviews on diverse topics relating to arts, design, and social science. This journal is intended to provide an avenue for researchers and academics from all persuasions and traditions to share and discuss differing views, new ideas, theories, research outcomes, and socio-cultural and socio-political issues that impact on the philosophical growth in the contemporary events.

VISION

To elevate the standard of Academic writing, especially for ASEAN countries to be recognized in the eyes of the world

MISSION

To produce academia with world recognized writing quality
To combine with selected ASEAN countries in producing academic articles

PUBLICATION HISTORY

Published various field of arts and social sciences' studies since 2016 onwards.

PUBLICATION FREQUENCY

Biannual Frequency: Two (2) issues per year (April and September)

e-ISSN

2550-214X

COPYRIGHT NOTICE

UiTM Press (The Publisher) has agreed to publish the undersigned author's paper in Idealogy Journal. the agreement is contingent upon the fulfilment of a number of requirements listed below.

1. The undersigned author warrants that the paper entitled below is original, that it is not in any way libellous or unlawful in malaysia, that it does not infringe any copyright or other proprietary right. The undersigned hereby represents and warrants that he/she is the author of the paper, except for material that is clearly identified as to its original source, with permission notices from the copyright owners where required. The undersigned represents that he/she has the power and authority to sign and execute this agreement.
2. The undersigned author warrants that the paper entitled below has not been published elsewhere, and also it will not be submitted anywhere else for publication prior to acceptance/rejection by this journal.
3. By submitting the paper entitled below, the undersigned author agrees to transfer the rights to publish and distribute the paper in an international e-journal (entitled above) to publisher.
4. The undersigned author agrees to make a reasonable effort to conform to publisher's submission guidelines and to liaise with the editor to ensure that the requirements of these guidelines are met to a reasonable degree.
5. The corresponding author signs for and accepts responsibility for releasing this material on behalf of any and all coauthors. This agreement is to be signed by at least one of the authors who has obtained the assent of the co-author(s) where applicable. After submission of this agreement signed by the corresponding author, changes of authorship or in the order of the authors listed will not be accepted.

COMMITTEE ON PUBLICATION ETHICS

This is an Open Access article distributed under the terms of the Creative Commons Attribution – Non Commercial – No Derivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way. This journal also followed to the principles of The Committee On Publication Ethics (COPE) www.publicationethics.org

REPRINTS AND PERMISSIONS

All research articles published in Idealogy Journal are made available and publicly accessible via the internet without any restrictions or payment to be made by the user. Pdf versions of all research articles are available freely for download by any reader who intent to download it.

DISCLAIMER

The authors, editors, and publisher will not accept any legal responsibility for any errors or omissions that may have been made in this publication. The publisher makes no warranty, express or implied, with respect to the material contained herein.

EDITORIAL AND REVIEWER TEAM

EDITORIAL BOARD

JOURNAL ADVISOR

Professor Sr Dr Md Yusof Hamid *AMP*
(Rector, Universiti Teknologi MARA, Perak Branch, Malaysia)

CHIEF EDITOR

Associate Professor Dr Muhamad Abdul Aziz Ab Gani
(Universiti Teknologi MARA, Perak Branch, Malaysia)
Ishak Ramli
(Universiti Teknologi MARA, Perak Branch, Malaysia)

MANAGING EDITOR

Mohamad Hafiz Yahaya
(Universiti Teknologi MARA, Perak Branch, Malaysia)
Muhammad Redza Rosman
(Universiti Teknologi MARA, Perak Branch, Malaysia)
Nurul Shima Taharudin
(Universiti Teknologi MARA, Perak Branch, Malaysia)

SECTION EDITOR

Haslinda Md Nazri (Secretary)
(Universiti Teknologi MARA, Perak Branch, Malaysia)
Nizar Nazrin (Promotion)
(Universiti Teknologi MARA, Perak Branch, Malaysia)

PANEL EDITOR

Dr Asyiek Desa
(Universiti Sains Malaysia)
Dr Muhamad Firdaus Ramli
(Universiti Pendidikan Sultan Idris, Malaysia)
Dr Yuhannis Ibrahim
(Universiti Malaysia Kelantan, Malaysia)
Dr Saiful Akram Che Cob
(Universiti Teknologi MARA, Malaysia)
Associate Professor Dr Nur Hisham Ibrahim
(Universiti Teknologi MARA, Malaysia)

ADVISORY BOARD

Professor Ts Dr Mohamad Noorman Masrek
(Universiti Teknologi MARA, Malaysia)
Professor Dr SHahriman Zainal Abidin
(Universiti Teknologi MARA, Malaysia)
Dr Sheikh Mehedi Hasan
(Jatiya Kabi Kazi Nazrul Islam University, Bangladesh)
Professor Dr Anis Sujana
(Institut Seni Budaya, Indonesia)
Associate Professor Dr Majharul Talukder
(University of Canberra, Australia)
Professor Dr Tjep̄ep̄ Rohendi Rohidi
(Universitas Dian Nuswantoro, Semarang, Indonesia)
Professor Dr Diana Kopeva
(University of National & World Economics, Sofia, Bulgaria)

PANEL OF REVIEWERS

MALAYSIA

Associate Professor Dr Nur Hisham Ibrahim
(Universiti Teknologi MARA, Malaysia)
Associate Professor Dr Rusmadiyah Anwar
(Universiti Teknologi MARA, Malaysia)
Associate Professor Dr Azhar Jamil
(Universiti Teknologi MARA, Malaysia)
Dr Mohd Khairi Baharom
(Universiti Teknologi MARA, Malaysia)
Dr Nagib Padil
(Universiti Teknologi MARA, Malaysia)
Dr Hanafi Hj Mohd Tahir
(Universiti Teknologi MARA, Malaysia)
Dr Shahrel Nizar Baharom
(Universiti Teknologi MARA, Malaysia)
Dr Azian Tahir
(Universiti Teknologi MARA, Malaysia)
Dr Aznan Omar
(Universiti Teknologi MARA, Malaysia)
Dr Hamidi Abdul Hadi
(Universiti Teknologi MARA, Malaysia)
Dr Syed Alwi Syed Abu Bakar
(Universiti Teknologi MARA, Malaysia)
Dr Zainuddin Md Nor
(Universiti Teknologi MARA, Malaysia)
Dr Verly Veto Vermol
(Universiti Teknologi MARA, Malaysia)
Dr Zahirah Haron
(Universiti Teknologi MARA, Malaysia)
Dr Saiful Akram Che Cob
(Universiti Teknologi MARA, Malaysia)
Ishak Ramli
(Universiti Teknologi MARA, Malaysia)
Nurul Shima Taharuddin
(Universiti Teknologi MARA, Malaysia)

INDONESIA

Prof. Dr Anis Sujana
(Institut Seni Budaya Indonesia)
Dr Andang Iskandar
(Institut Seni Budaya Indonesia)
Dr Husein Hendriyana
(Institut Seni Budaya Indonesia)
Dr Supriatna
(Institut Seni Budaya Indonesia)
Dr Pandu Purwandaru
(Universitas 11 Maret, Indonesia)
Dr M. Zaini Alif
(Institut Seni Budaya Indonesia)
Drs Deden Maulana, M.Ds
(Institut Seni Budaya Indonesia)
Toufiq Panji Wisesa, S.Ds., M.Sn
(Institut Seni Budaya Indonesia)
Drs Syaiful Halim., M.I.Kom
(Institut Seni Budaya Indonesia)
Ratno Suprpto., M.Ds
(Institut Seni Budaya Indonesia)

SAUDI ARABIA

Assistant Prof. Dr. Abdul Jailil Nars Hazaea
(Effat University, Saudi Arabia)
Assistant Prof. Dr. Mueen Uddin
(Effat University, Saudi Arabia)
Assistant Prof. Dr. Shajid Khalifa
(Effat University, Saudi Arabia)

BANGLADESH

Mr Al-Monjur Elahi
(Jatiya Kabi Kazi Nazrul Islam University, Bangladesh)
Dr Sidhartha Dey
(Jatiya Kabi Kazi Nazrul Islam University, Bangladesh)
Dr Sheikh Mehedi
(Jatiya Kabi Kazi Nazrul Islam University, Bangladesh)

PAKISTAN

Associate Professor Dr Sophiya Umar
(Bahauddin Zakariya University, Multan, Pakistan)
Masood Akhtar
(Bahauddin Zakariya University, Multan, Pakistan)
Shah Zaib Raza
(Bahauddin Zakariya University, Multan, Pakistan)

JAPAN

Professor Masahiro Suda
(Nagoya University of Art, Japan)
Ko Yamada
(Nagoya University of Art, Japan)

PHILIPPINES

Jeconiah Louis Dreisbach
(De La Salle University, Philippine)

TABLE OF CONTENTS

EDITORIAL	
Idealogy Journal Information	III
Editorial And Reviewer Board	IV
Muqaddimah of Idea: The Reflection from the New Perspective	V
<i>Muhamad Abdul Aziz Ab Gani, Ishak Ramli</i>	
Idea of Arts and Social Science: An Introduction	VI
<i>Muhamad Abdul Aziz Ab Gani, Ishak Ramli, Mohammad Hafiz Yahaya, Nurul Shima Taharuddin, Haslinda Md Nazri, Muhammad Redza Rosman, Nizar Nazrin</i>	
ORIGINAL ARTICLE	
Personal Branding On Instagram: Visual Framing Analysis on the West Java Governor Candidates Online Campaign	1-7
<i>Darfi Rizkavirwan, Edo Tirtadarma</i>	
The Perception of Malaysian Youth Towards Indonesian Modest Fashion	8-14
<i>Husna Saaidin, Suriati Saidan, Wan Nadhra Ixora Wan Kamarulbaharin, Shaheela Abu Bakar</i>	
Designing Development for Rice Agricultural Community in Delanggu Subdistrict, Klaten Regency, Indonesia: Enhancements based on Regional Cultural and Natural Potentials Studies	15-24
<i>Pandu Purwandaru, Lira Anindita Utami, Deny Ardianto, Sayid Mataram</i>	
Study of Symbol for the Kasunanan Surakarta Palace through the Spradley Ethnography Approach	25-30
<i>IF Bambang Sulistyono, A. Purwasito, Wardo, TS Pitana</i>	
Muslimah Design Trends through the Role of Fashion Forecasting	31-40
<i>Suriati Saidan, Husna Saaidin, Wan Nadhra Ixora Wan Kamarulbaharin, Norzaleha Zainun, Mohd Hafnidzam Adzmi</i>	
The Development of Bacterial Cellulose Biomaterials Using the Material Design-Driven Approach for Packaging Industry	41-59
<i>Fadzli Irwan Bahrudin, Liew Yong Kian, Zati Hazira Ismail</i>	
An Investigation into Safe Printmaking Methods. With Etching Without Acid, for Art & Design for Higher Education Institutions in Pakistan	60-70
<i>Fazal Ellahi Khan & Nigel Power</i>	
Identifying the Teaching Aid Effect That Parents Use to Enhance Reading Skill of Their Children	71-79
<i>Muhammad Syazwan bin Mohamad Sharil, Supervisor: Norhayati binti Che Daud, Dr. Haszlin binti Shahrudin</i>	
A Study on Wayfinding System in National Museum Kuala Lumpur	80-84
<i>Muhammad Fikri bin Saidi Othman, Nur Fatin Athirah Binti Mohd Narawai & Muhammad Salehuddin Zakaria</i>	
A Mediamorphosis on the Book of Yaseen	85-88
<i>Zamzami Almakki</i>	
REVIEW ARTICLE	
The Aesthetics of Contemporary Arabic Calligraphy in Duaa Alashari Painting: The Story of Love	89-93
<i>Estetika Kaligrafi Arab Kontemporari dalam Lukisan Duaa Alashari: Kisah Cinta</i>	
<i>Duaa Mohammed Alashari</i>	
Unravelling Discarded Second-Hand Winter Knitwear into Reusable Recycled Material	94-99
<i>Wan Nadhra Ixora Binti Wan kamarulbaharin, Suriati Saidan, Husna Saaidin, Muhammad Hisyam Zakaria</i>	

Study of Symbol for the Kasunanan Surakarta Palace through the Spradley Ethnography Approach

*IF Bambang Sulistyono¹, A. Purwasito², Wardo³, TS Pitana⁴

¹Faculty of Arts and Design, Sebelas Maret Univesity, Surakarta, Central Java, INDONESIA

²Doctoral Programme of Cultural Studies, Sebelas Maret Univesity, Surakarta, Central Java, INDONESIA

³Faculty of Cultural Knowledge, Sebelas Maret Univesity, Surakarta, Central Java, INDONESIA

⁴Faculty of Technique, Sebelas Maret Univesity, Surakarta, Central Java, INDONESIA

Institutional e-mail: *ifbambang@staff.uns.ac.id¹, andrikpurrwasito@staff.uns.ac.id², wardo_file@yahoo.com³, titissrimuda@staff.uns.ac.id⁴

*Corresponding author

Received: 20 November 2021, Accepted: 25 March 2022, Published: 1 April 2022

ABSTRACT

Hadiningrat said that the Kasunanan Surakarta was a fraction of Islamic Mataram when the Giyanti Agreement was approved. Historically, since the transfer movement of the capital Islamic Mataram Kingdom from Kartasura to Surakarta, the name of Keraton Surakarta Hadiningrat was turn up. This incident can be used as a benchmark for the presence of the palace symbol from the running of the government. Ethnography does not only study about society, but also learns from society (Spradley, 1980: 2). In this research, the theoretical approach that used to interpret and analyze the pattern of the Kasunanan Surakarta symbol is through the six ethnographic levels of James P. Spradley.

Keywords: Symbol, Palace, Surakarta, Ethnography, Spradley.



eISSN: 2550-214X © 2022. The Authors. Published for Ideology Journal by UiTM Press. This is an Open Access article distributed under the terms of the Creative Commons Attribution-NonCommercial-NoDerivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way.

1. INTRODUCTION

In the context of the journey of Javanese culture, The city of Surakarta has a long history. As the "old city" which was founded on the day of *Rêbo Pahing*, 17 Sura, in the year *Jé* 1670 (17 February 1745) by Sultan Paku Buwana II of the Mataram Dynasty is the city of kings or the royal capital of the Surakarta Palace. At first, it was a replacement for the Kartasura Mataram Palace which was damaged by the Sunan Kuning (Sunan Mas) rebellion. The Kartasura Palace was relocated to Sala and given the name "Surakarta Hadiningrat" after Paku Buwana II successfully reclaimed his throne (Raffles, 2014: 575; Projomartono, 1984: 1; and Lombard, 1996: 46).

The Kasunanan Surakarta was called Hadiningrat as a fraction of Islamic Mataram when the Giyanti Agreement was signed on February 13, 1755 which shared its territory with the Sultanate of Yogyakarta. Surakarta was later designated as the capital of the Residency in 1755 when it was subject to the Dutch Colonial government. The Salatiga agreement in 1757 diminished the power of the Kasunanan Surakarta palace when it was forced to share land with a small kingdom called Pura Mangkunegaran. (Simuh, 1988: 14-16; Lombard, 1996-Vol.1: 63; Gustami, 2007: 278; and see Kartodirdjo, 2014: 266-275).

In the ethics of power, an area hereinafter referred to as a kingdom, empire, or state; always has the "symbol" or "the symbol of the state". It is a symbol of a region's power in relation to other areas of authority. The 'sign of power' contains the ideological meanings that are built or will be built by the

government. Likewise, the Kasunanan Surakarta Palace has its own royal sign, named as "Radya Laksana". The symbol of Radya Laksana was created by Paku Buwono X, in his words: "The fame of the nation lies in the nobility of culture) (<https://engineer.co/2010/04/27/radya-laksana>). It is definitely difficult to trace since the symbol was created and officially ratified as a symbol of the kingdom. Besides, from period to period, its reign underwent several changes in some parts of the symbol to what we see today.

Historically, since the Islamic Mataram Kingdom was relocated from Kartasura to Surakarta and given the name Keraton Surakarta Hadiningrat, the government should have had an symbol. In 1747, due to the Dutch VOC conspiracy, the palace was split into two, namely the Surakarta Hadiningrat Kasunanan Palace and the Yogyakarta Sultanate Palace in the Giyanti agreement. Since the Yogyakarta Sultanate Palace also has its own royal sign, namely *Praja Cihna*, after the separation into two kingdoms, it can be considered the starting point for the formation of the Kasunanan Surakarta royal symbol named Radya Laksana.

2. METHODOLOGY

Javanese people in the anthropological context and Javanese society in a sociological view are ethnic groups with a rich mythology and symbols. Most of its cultural artifacts have a mythological underpinning and are replete with symbols or symbols that represent diverse concepts, purposes, meanings, and values. Some of these works have been passed down as traditional works from generation to generation. As the concept of power in the form of a "royal sign" was passed down, it came with ideological descriptions brimming with meaning. In an anthropological context, it encompasses thoughts, models of perception, peer bonding, and power.

Ethnography is a discipline that not only studies but also learns from society (Spradley, 1980: 2). The theoretical approach used to interpret the "pattern of symbols" in the symbol of the Surakarta Hadiningrat Kasunanan Palace is through the six levels of ethnography from James P. Spradley (1980: 162- 165), namely:

- a) Level 1: Universal Statements (statements that are universal), to examine the most common trends about the conception of the symbol in a macro context.
- b) Level 2: Cross-Cultural Descriptive Statements (descriptive statements about cultural interactions), to explore the tendency of the conception of the symbol towards assimilative conceptions and adaptations of various understandings of immigrants from other cultural areas.
- c) Level 3: General Statements about a Society or Cultural Group (general statements about a society or cultural group), to understand the meaningful signs that are usually used as symbols, and then interpret various visual signs that are structured as symbols in the symbol.
- d) Level 4: General Statements about a Specific Cultural Scene (general statements about specific cultural behavior), to determine the pattern of interpreting a specific sign or symbol phenomenon that is formed based on normative and special behavior, resulting in a 'cultural decision' which is represented in the form of a royal symbol.
- e) Level 5: Specific Statements about a Cultural Domain (specific statements about the locus of cultural authority), to examine the specific conception contained in the symbol as a value decision that the community can understand as an ideology of power.
- f) Level 6: Specific Incident Statements (statements about special events), expressions of "meaningful concepts" that can integrate all ideologies in the form of "unique values" not found in other cultural areas.

3. DISCUSSION 1: THE SHAPE AND MEANING OF THE SYMBOL OF THE KASUNANAN SURAKARTA PALACE

The *Radya Laksana* symbol was first worn as a gold brooch or pin by the monarch, his relatives or royal family, and prominent officials of the Surakarta Hadiningrat Kasunanan. It was then used as a type of official marker of the Keraton government's power in many media, including reliefs on the gates (*kori*) of vital roadways around the palace, city boundary gates, royal chariots, and carved on the surface of the kris container (*pendhok*).

Radya Laksana comes from the Sanskrit language, namely *Radya* which means kingdom or state, while *laksana* means character, identity or symbol. When combined, it means 'royal symbol'. The basic form of the symbol is an oval circle. In detail, the pictures in the circle mean:



Figure 1: The Symbol of the Kingdom of Sri Radya Laksana Surakarta Hadiningrat Kasunanan Palace

(Source: Suropati van Babirong, 2016, <https://kratonsoloblog.wordpress.com/2016/04/30/sri-radya-laksana->)

1. The crown is based on three layers of gold, the top is red with golden borders.
 - The crown at the top of the royal symbol means that the king is in power over all.
 - The color red can signify a strong and extremely huge power; it alludes to the *bang-bingtulu* (red, white, yellow, and black) concept of color in Javanese philosophy, where red signifies the essence of anger, which means strength.
 - The golden yellow, basis of the crown, is based on the concept of *bang-bingtulu*, which states that yellow is a sign of *lauwamah* or *aluamah*, which indicates power.
 - The *triloka-tribuwana*, or three world layers: the Upper World, the Middle World, and the Human World, are symbolized by the three layers at the base of the crown (Sumardjo, 2013: 9). It represents the monarch's ability to 1) rule the human world, or *sayidin pranatagama*, 2) serve as the Gung Binathara (the great king incarnate of the Gods) (Subagya, 1981: 56-57), and 3) serve as God's representative on earth, with the title *kalifatullah*.
2. An oval circle with a golden circle border, which has a picture of:
 - The globe and the spikes stuck in the upper pole in the denotative form are nails and the earth which has a broader meaning, "*pakubuwana*," emphasized by pictures of the moon, stars and sun, all of which are golden yellow, representing the meaning of the universe or *buwana*. This is in accordance with the title that is carried by every king of the Surakarta Palace, namely Pakubuwana, and even remains to this day.
 - The golden sun with sixteen rays of light in blue and light blue stripes signifies that the king has the power to illuminate life in all directions.
3. The cotton plant, which has eight growing cotton pods, represents the king's ability to deliver prosperity to the eight directions of the wind, or to all of his people, with all of his power.

4. The clumps of rice with eight strands of rice grains mean that the king is able to give prosperity to the eight directions of the wind or to all his people.
5. A long red and white ribbon that binds the base of the cotton and rice stalks. At first glance, it can be interpreted as a red and white National flag, but the meaning is contradictory because it can be interpreted that the one who provides prosperity is the Republic of Indonesia. This is understandable after Indonesia's independence. However, in the context of royal authority, red and white do not refer to the Indonesian flag, but a symbol of power based on the white color, namely *supiah* in the context of *bang-bintulu* which means wisdom. Thus, the red and white ribbon that ties the cotton stalks and rice represents wisdom-based strength that may bring prosperity to its people.

4. DISCUSSION 2: ETHNOGRAPHIC POTENTIAL OF RADYA LAKSANA SYMBOL

According to Koentjaraningrat, the cultural value system is the most abstract level of *adat* in a particular cultural area, consisting of the conceptions that live in the minds of most of the citizens of the community, and of things that they should consider very valuable in life. The system acts as the most authoritative guideline for human behavior (Koentjaraningrat, 1994: 25). These achievements are enshrined and attempted to be passed on to the next generation in various forms of tradition, such scripts, songs, mantras, magical images, symbols of power, ritual processions, and so on. Likewise with the royal symbol of the Surakarta Hadiningrat Kasunanan Palace, its existence is important in addition to being a symbol of power from the Islamic Mataram dynasty in Surakarta, it also reflects the conceptual notion of the most basic system of governance or rulers. Where the symbol of power is positioned highest by 'undertaking' the representation of the universe (*buwana*). This is understandable because one of the strategies for getting the kingdom's people to obey it is to tell a mythological story, even if it does not always make sense. The portrayal of religious mythology is one of the links of loyalty of the Javanese to their cultural symbols, according to Benedict Anderson's book *Mythology and Tolerance of the Javanese (Mitologi dan Toleransi Orang Jawa)* (Anderson, 2008: 10).

According to Franz Magnis-Suseno, the essence of the Javanese is to seek "harmony" and that life ethics are characterized by a sense of harmony, order, and lack of conflict. He did, however, imply that ethics is wrapped in a "hierarchical order" (Magnis-Suseno, 1995: 71-74). The conception of the depiction of a crown with a three-tiered base, which is further suspected as a symbol of the *triloka-tribuwana*: an adaptation of Hindu-Buddhist philosophy (India). The Javanese people can easily adopt and adapt the newcomers' ideology to become a complementary part of Javanese philosophy itself to achieve harmony.

Javanese civilization has produced many symbols and developed many myths over its long journey, but the clearest and most direct understanding is Javanese values and the Javanese mentality, which is closely tied to the metaphysical dimension (Geertz, 1973: 129-132). The order of the formation of symbols that can be described as "visual language" is the symbolic structure of the meaningful forms that exist in *Radya Laksana*, where the image of the crown at the top position, shading the sun, stars, moon, and earth is a representation of the philosophical contained in the word "Pakubuwana". Likewise, the image of cotton on the left of the oval circle and the image of rice on the right is a hierarchical order where the meaning of "clothing" (welfare) is the first priority, and the meaning of "food" (prosperity) is the next stage.

Jean-Paul Sartre in the book *The Psychology of Imagination*, stated that:
imagination has a "surpassing and nullifying power" which enables individuals to escape being "swallowed up in the existent", frees them from given reality, and allows them to be other than what they are made (Sartre, 1972:273).

The symbol or symbol of an institution, particularly a huge empire, is a sign that serves as more than a status symbol. It is the accumulation of all ideological accumulation based on historical context,

existence, orientation, and all of their virtues. The reign of the kings of Kasunanan Surakarta, like Radya Laksana's, was not merely a sign that could be read meaningfully from period to period; the symbol was also imagined as a 'magical image' of a vast power over the 'cosmic order' on the island of Java, and even the entire universe (*buana*). More than that, the symbol has also arrived as a "sacred symbol", where its existence as an image has undergone a metamorphosis into a visual performance that is respected and even feared, especially during the heyday of the kingdom.

5. CONCLUSION

As a result of its anthropological and sociological journey, Javanese culture's world of symbols spans a wide range, from subtle satire to parables, phenomena of meaningful signs, signs as references, symbol phenomena, symbols as references, and symbols. The symbol itself is divided into numerous types, including magic symbols, banners, symbols, power symbols, and sacred symbols.

Radya Laksana is the symbol of the Surakarta Hadiningrat Kasunanan Palace's monarchy. It is a symbol for recognizing the kingdom's territorial power specifications. It has evolved into more than merely a symbol in its cultural context. Radya Laksana is the greatness of a power, the dynasty's mythology, and the belief that it can transform into self-esteem, social standing, and even the spirit of the mighty throne

ACKNOWLEDGMENT

The authors gratefully thank the Surakarta Sunanate Palace, Surakarta local government and all those who assisted with this project.

FUNDING

This research was supported by the Arts and Design Doctoral Programme, Sebelas Maret University, Surakarta, Central Java, Indonesia.

AUTHOR CONTRIBUTIONS

IF Bambang Sulistyono as writer, data collector, A. Purwasito as data analysis, Wardo as data analysis, TS Pitana as data collector.

CONFLICT OF INTEREST

There are no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

REFERENCES

- Anderson, Benedict R.O'Gorman. (2008). *Mitologi dan Toleransi Orang Jawa, atau Mythology and Tolerance of the Javanese* (1965), Terjemahan, Revianto B. Santoso. Yogyakarta: Jejak.
- Geertz, Clifford. (1973). *The Interpretations of Cultures: Selected Essays*. New York: Basic Book Inc. Publishers.
- Gustami, SP. (2007). *Butir-butir Mutiara Estetika Timur: Ide Dasar Penciptaan Seni Kriya Indonesia*. Yogyakarta: Prasista.
- Kartodirdjo, Sartono. (2014). *Pengantar Sejarah Indonesia Baru: 1500-1900 – dari Emporium sampai Imperium* (Jilid I). Yogyakarta: Ombak.
- Koentjaraningrat. (1994). *Kebudayaan Mentalitas dan Pembangunan*. Jakarta: Gramedia Pustaka Utama.

- Lombard, Denys. (1996). *Nusa Jawa: Silang Budaya: Batas-batas Pembaratan* (Vol.1 & 3) atau *Le Carrefour Javanais* (1990), Terjemahan, PT. Gramedia. Jakarta: Gramedia.
- Magnis-Suseno, Franz. (1995). *Wayang dan Panggilan Manusia*. Jakarta: Gramedia Pustaka Utama.
- Projomartono. (1984). *Penjelasan Singkat Mengenai Bangunan Keraton Surakarta*. Surakarta: Tiga Serangkai.
- Raffles, Thomas Stamford. (2014). *The History of Java*, atau *The History of Java* (1817), Terjemahan, Eko Prasetyaningrum dkk. Yogyakarta: Narasi.
- Sartre, Jean-Paul. (1972). *The Psychology of Imagination*. New York: Citadel.
- Simuh. (1988). *Mistik Islam Kejawen: Raden Ngabehi Ranggawarsita* Jakarta: Universitas Indonesia Press.
- Spradley, James P. (1980). *Participant Observation*. United States of America: Rinehart and Winston.
- Subagya, Rahmat. (1973). *Kepercayaan, Kebatinan, Kerohanian, Kejiwaan, dan Agama*, Yogyakarta: Yayasan Kanisius.
- Sumardjo, Jakob. (2013). *Arkeologi Budaya Indonesia: Pelacakan Hermeneutic-Historis terhadap Artefak-artefak Kebudayaan Indonesia*. Yogyakarta: Qalam.