



PENDIDIKAN
LINGKUNGAN
melalui
Sastra

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<http://www.smithsonianmag.tumblr.com>

Diterbitkan oleh:

Jurusan Pendidikan Bahasa dan Sastra Indonesia
Fakultas Bahasa dan Seni
Universitas Negeri Yogyakarta

bekerjasama dengan:

Himpunan Sarjana Kesusastraan Indonesia (HISKI)
Komisariat Universitas Negeri Yogyakarta

Dicetak oleh:

Percetakan Ash-Shaff Yogyakarta

Perpustakaan Nasional, Katalog Dalam Terbitan (KDT)

Pendidikan Lingkungan melalui Sastra

Cetakan 1, Oktober 2016

ISBN: 978-602-74971-1-5

Kata Pengantar

Human Deveopment Report (2007) melaporkan bahwa dampak pemanasan global pada tahun 2000-2004 telah menyebabkan sekitar 262 juta orang menjadi korban bencana iklim dan 98% di antaranya adalah masyarakat di dunia ketiga. Bencana tersebut terjadi akibat adanya peningkatan suhu antara 3-4 derajat celsius yang menyebabkan 350 juta orang di dunia kehilangan tempat tinggalnya karena banjir. Tepat satu bulan sebelum Himpunan Sarjana Kesusastraan Indonesia (HISKI) menggelar Konferensi Internasional Kesusastraan XXV di Yogyakarta dengan mengangkat tema "Dari Sastra untuk Bumi", pada akhir September 2016 Indonesia dirundung duka. Banjir bandang melanda Garut dan tanah longsor terjadi di Sumedang, Jawa Barat. Banjir bandang yang menyebabkan banyak korban tersebut disinyalir disebabkan oleh terjadinya kerusakan di hulu Sungai Cimanuk (*Kompas*, 24/9/2016). Lagi-lagi ulah tangan manusialah yang menjadi penyebabnya.

Krisis dan bencana lingkungan hidup telah menjadi masalah serius bagi kehidupan manusia. Banjir, tanah longsor, kebakaran hutan, erosi, berkurangnya debit air permukaan, pencemaran sungai, dan banyak yang lainnya selalu merupakan akibat yang menyertai tindakan manusia yang amat rakus dan eksploitatif terhadap alam. Paradigma alam sebagai sumber daya seringkali menjadi alasan utama untuk menjadikan alam sebagai objek yang harus dikeruk habis-habisan dengan mengabaikan pelestariannya. Alam akhirnya

tentang narasi besar penyelamatan lingkungan. Pengaruh yang diberikan sastra sangat kuat tetapi halus. Ia mempengaruhi tanpa meledak-ledak, seperti yang terjadi dalam orasi kampanye politik.

Sastra memiliki daya gugah untuk membangun kesadaran, bukan menjajakan trik dan kiat-kiat praktis. Bersebab inilah maka sastra dilirik sebagai sarana pendidikan lingkungan. Sastra (hijau) akhirnya berusaha untuk menawarkan narasi ekologis bahwa bumi adalah rumah besar yang wajib kita perlihora karena – meminjam istilah Suminto A. Sayuti – disanalah kita tinggal dan hidup bersama. Oleh karena itu, sastra (hijau) kadang tidak hanya menanamkan kesadaran, ia juga mengekspresikan narasi perlawanan terhadap segala bentuk eksploitasi terhadap alam.

Atas latar belakang itulah buku ini hadir. Sejumlah tulisan, baik berupa hasil riset maupun pemikiran mendalam, dihimpun dalam buku ini. Ditulis oleh sejumlah peneliti, dosen, sastrawan, dan pegiat lingkungan buku ini mendokumentasikan ide dan gagasan pendidikan lingkungan melalui sastra. Buku ini merupakan satu dari lima buah buku pemikiran dan satu antologi sastra hijau yang dilahirkan dalam “Konferensi Internasional Kesusastraan XXV di Universitas Negeri Yogyakarta” pada 13-15 Oktober 2016. Inilah buku pertama yang berbicara tentang *Pendidikan Lingkungan melalui Sastra*. Buku kedua berjudul *Menggagas Pembelajaran Sastra Hijau*. Buku ketiga mengangkat *Sastra Hijau dan Ekofeminisme*. Buku keempat mendedah *Sastra, Kekuasaan, dan Penyelamatan Lingkungan*. Sementara itu, buku terakhir bertajuk *Sastra Hijau dalam Berbagai Media*.

Usaha untuk menghimpun dan menghadirkan ide, gagasan, pemikiran, dan kajian-kajian yang berkaitan dengan sastra dan ekologi melalui buku ini merupakan langkah awal untuk terlibat dan menjadikan ekologi sastra sebagai arus utama gerakan kultural akan bahaya kerusakan ekologis di sekitar kita. Sastra mengambil peran di luar langkah-langkah struktural dan politis dalam pelestarian alam. Sastra memilih jalur kultural untuk memberikan penyadaran akan tanggungjawab manusia menjaga bumi.

Selamat membaca dan melakukan perbincangan kultural dan akademik dengan seluruh gagasan dalam buku ini. Sebagai pijakan awal tentu kehadiran buku ini hanya berperan untuk memantik kita agar terus melanjutkan ikhtiar nyata menjaga dan mencintai bumi kita. Selepas penerbitan buku ini, diharapkan akan hadir penerbitan-penerbitan lain, baik berupa kajian-kajian ilmiah maupun karya sastra berperspektif sastra hijau.

Yogyakarta, 25 September 2016
Tim Editor

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CULTURAL SYMBOLS OF OLD JAVANESE LITERATURE "MEMAYU HAYUNING BAWANA" IN JAVANESE TRADITIONAL CLOTHING MANUSCRIPTS

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Abstrak

Tujuan penulisan makalah adalah (1) mendeskripsikan perangkat busana keraton Surakarta zaman PB IV dan V yang terdapat dalam manuskrip-manuskrip busana tradisional Jawa yang tersimpan di Yogyakarta, (2) mendeskripsikan simbol kultural *Memayu Hayuning Bawana* dalam manuskrip-manuskrip tersebut.

Makalah dikembangkan dari penelitian berjudul *Busana Tradisional dalam Manuskrip-manuskrip Jawa*. Untuk mendeskripsikan kandungan isi dan simbol kultural, pendekatan filologi modern serta kualitatif naturalistik digunakan sebagai metode penelitian. Hasil dari penelitian ini dapat disimpulkan bahwa (1) Busana tradisional Jawa pada masa Paku Buwana IV dan V dibedakan atas busana untuk para luhur dan abdi dalem. (2) Perangkat busana tradisional Jawa menyimbolkan keadaan bumi tempat dihasilkannya tradisi tersebut. (3) Motif-motif alam yang tampak pada busana tradisional Jawa yang tersimpan di manuskrip menyimbolkan konsep *Memayu Hayuning Bawana*.

Kata Kunci: filologi, manuskrip, busana tradisional jawa, *Memayu Hayuning Bawana*

INTRODUCTION

Manuscript is a heritage which was written in local dialect, handwriting and using local materials in accordance with the socio-cultural background of the manuscript. Manuscripts often also referred to as a script. The manuscript is a concrete object that can be seen or held (Baried, 1994: 52). In this sense manuscript includes stationery along with materials and binding techniques, the cover, the script along with the spelling system, as well as publications, illuminations, and the ornaments of the script (Saputra: 2008: 4). While the text is the script translation using other languages or other signs according to the type of discourse (Saputra, 2008: 5). The manuscript and the text are the objects of philology. Manuscripts and texts in the context of philology are products of the past that contain different cultural context and time from the current situation. The distance of time causing some problems and misunderstanding. It required more knowledge in order to understand the text.

Philology is the discipline studying about the authentic literary works. This is associated with the definition of literature according to the Javanese. According to the Javanese, the literature is all either written or oral works which can be used as teaching materials. As a work, the old literature becomes the object of literature manuscript. *Manuskrip Busana Tradisional Kraton Surakarta* is a manuscript that discusses about the traditional clothing used by the *Kraton Surakarta* (Surakarta Palace) members, from the king up to the courtiers.

The traditional clothing is a source of cultural knowledge in the time. Today, the references about the palace traditional clothing are limited. Meanwhile, there are many academic communities and practitioners do not understand a lot about the appearance and the form of the traditional clothes.

The article is based on a study entitled *Busana Tradisional dalam Manuskrip-manuskrip Jawa* (Traditional Clothing in Javanese manuscripts). The object of the research is the traditional clothing manuscripts stored at Yogyakarta library and museum. The manuscripts are as follows.

Table1: Traditional Clothing Manuscripts

No	Manuskrip Title	Catalog	Code	Description
1.	9.Serat Palidrawa (97-109), 12. Undhang-undhang Awisan-dalem (122-129) Serat Angger-Agger Tatakrama	Katalog Induk Naskah-naskah Nusantara Jilid 1 Museum Sonobudoyo	SK 37	9. Serat Paramasesadiscusses about Patih's duty, the courtiers' hierarchy in serving the king, and clothing procedures 12. The Palace clothing and its accessories procedure. For example the use of keris with particular carvings, mendhak and pendhok: the use of particular fabric pattern or cindhe pants, belts etc.
2.	Serat Tatakrama Kedhaton	Katalog Induk Naskah-naskah Nusantara Jilid 1 Museum Sonobudoyo	PB A.258	The description of the dress code.
3.	Platenalbum Yogyakarta, No. 26-29: Kleding en Staatsie Jilid I	Katalog Induk Naskah-naskah Nusantara Jilid 1 Museum Sonobudoyo	PB E.38	Military Uniform: contains about military uniform procedure.
4.	Platenalbum Yogyakarta, No. 26-29: Kleding en Staatsie Jilid II	Katalog Induk Naskah-naskah Nusantara Jilid 1 Museum Sonobudoyo	PB E.38	Discusses about fashion levels, procedures and bridal fashion for the common people, ewah-ewahan clothing, Wiyaga, Sekaten military, penghulu, the nobles, Patihclothings in various ceremonies.
5.	Tatacara Penganggan Abdi dalem	Katalog Induk Naskah-	PB C.10	Discusses about the panewu mantra clothing level below.

No	Manuskrip Title	Catalog	Code	Description
	<i>Karaton</i>	<i>naskah Nusantara Jilid 1 Museum Sonobudoyo</i>		
6.	<i>Bab dodotan</i>	<i>Katalog Induk Naskah-naskah Nusantara Jilid 1 Museum Sonobudoyo</i>	PB C.113	Discusses about the use of <i>dodot</i>

METHOD

The text was analyzed using modern philology theory which is based on the notion that the differences or variations in the text are the creativity; the study aims to interpret the text. The steps are script inventory, text description, text comparison, the determination of the text to be edited, transliteration, and translation (Saputra, 2008: 81).

Because the ultimate goal of the research is to translate the text and describe the traditional clothing contained in traditional clothing manuscripts stored in libraries and museums in Yogyakarta, the steps are about texts inventory, text description, transliteration and translations.

Findings and Discussions

1. Kraton Surakarta Traditional Clothing

The traditional clothing investigated was Kraton Surakarta traditional clothing in Pakubuwana IV and V era. Kraton Surakarta traditional clothing contained in the manuscripts is

1. The Courtiers' traditional clothing based on the level of the position:
 - a. *Lurah*
 - b. *Panajungan*
 - c. *Mantri lebet* and the allignment
 - d. *Ketanggung* and the allignment
 - e. *Kaptin*
 - f. *Panewu mantri*

- g. *Bupati Anom*
- h. *Bupati sepuh*
- 2. Military Traditional clothing.
 - a. *Daeng Soldier*
 - b. *Gonfalonier*
 - c. *Tabuh and Suling player*
 - d. *Tanga Bearer*
 - e. *Bendhe Bearer*

Keraton Surakarta Traditional Clothing lists as follows.

Table 2: Keraton Surakarta Traditional Clothing lists

No.	Position	Traditional Clothing
1.	The courtiers as lurah prajurit	<i>Kampuhan</i> , shorts, black <i>kuluk</i> , black <i>singkepanlaken</i> (woven fabric or <i>sekelat</i>), a sword, <i>keris</i> using <i>sarung gayaman</i> .
2.	The courtiers as lurah panajungan	<i>Kampuhan</i> , shorts, black <i>kuluk</i> , <i>singkepan lurik</i> , <i>keris</i> using <i>sarung gayaman</i> , carrying <i>tebak</i> (spear)
3.	The military courtiers parallel to mantrilebet	<i>Kampuhan</i> , shorts, black <i>kuluk</i> , <i>singkepan lurik</i> without <i>maga</i> , and <i>keris</i>
4.	The military courtiers parallel to ketanggung sarta nyutra	<i>Kampuhan</i> , shorts, black <i>kuluk</i> , <i>singkepan lurik</i> , carrying <i>keris sarung gayaman</i> and <i>tembak</i>
5.	Kaptin	<i>Kampuhan</i> , <i>cindhe</i> shorts, white <i>kuluk</i> , <i>singkepan balenggen</i> , carrying <i>keris</i> using <i>sarung baranggah</i> and wooden stick (<i>teken</i>)
6.	The king	<i>Belt</i> , <i>Jarit sapit urang</i> , black <i>panji-panji velvet</i> , black socks, black shoes, two <i>keris</i> using <i>sarung branggah</i> and <i>gayaman</i> decorated with the diamonds.
7.	The princes and the princesses	Black and white <i>batik Iketan</i> , <i>songkok lekan</i> (wooven cap/ <i>sekelat</i>) black <i>velvet</i> , black cloth, <i>balenggen</i> (cloth with golden string) and <i>velvet</i> belt, <i>cindhe</i> belt (florals motif silk), <i>jarit sapit urang</i> , socks and shoes, 2 <i>keris</i> using <i>sarung branggah</i> and <i>gayaman</i> .

8.	Keprajuritan Pesisiran	<i>Keris anggar contains 2 keris (dhasar gayaman without any diamond) but lacy.</i>
9.	Keprajuritan latihan	<i>Jaritan sapit urang, Udheng-udhengan with tudung songkok dasar lacy blacklaken, singkepan balenggen dasar laken, belt, panji-panji dasar laken, socks dan black shoes, keris branggah, selarakansword.</i>
10.	Panewu Mantracourtiers	<i>Jarit sapit urang, black pants, black or blue shorts, blackbeskap, headband with cone cap, belt, keris branggah and keris gayaman.</i>
11.	Wirabraja military courtiers	<i>Black headband (udheng), lacy red cap, singkepan with red sangkelat pelisir raja, cindhebelt, boro, red sangkelat panji-panjipants, white shorts dan black shoes, 2 keris (branggah and gayaman)</i>
12.	Panji	<i>Black headband (udheng), lacy red cap, singkepan with red sangkelat palisir raja, cindhe belt, boro, red sangkelat pants panji-panji, white socks and black shoes, slarakan sword; if carrying the flag, he brings only 1 keris 1 sarung sering branggah and spear.</i>
13.	Daheng Soldieras Panji	<i>Lacy black sangkelat cap with white fur, black headband, Lacy singkepan sangkelat penak, kotang putih with two belts boro dasar cindhe, white and red laken pants, black shoes, keris branggah and gayaman, slarakan sword, whitesayak with jasmine arrangements and white gloves.</i>
14.	Gonfalonier	<i>Lacy black sangkelat cap with white fur black headband, lacy sikepan sangkelat penak, kotang putih with 2 belts boro dasar cindhe, white and red laken pants, black shoes, 1 keris branggah with jasmine arrangements.</i>
15.	Rid master, kapten, Irsle litnan and tweed litnan (III)	<i>Black singkepan (for funeral ceremony)</i>

16.	The military courtiers parallel to Penatus called rang bayaran	<i>Bebedan, udheng</i> headband with belt, black <i>beskap</i> , carrying swear, <i>keris gayaman</i> or <i>branggah</i>
17.	Mantra Agung	Black cloth (<i>mentering ageng</i>), <i>slarakansword</i>
18.	The courtiersas Seजार	Headband with <i>mori</i> cap and casual cloth
19.	Tambur dan suling player	<i>Mori</i> clothes
20.	Tanga	Black cap, avoiding red color cloth
21.	Bendhe bearer (small gong) ketipung	<i>Keris gayaman, udheng handkerchief.</i>

2. Hamemayu Hayuning Bawana Concept in Kraton Surakarta Tradisional Clothing

The basic philosophy of Mataram Kingdom government system is *Hamemayu Hayuning Bawana*. This philosophy literally means "to make the world beautiful (*ayu*)". It can be interpreted as building sustainable environment. The constructions are very concerned about nature conservation and cultural assets. While *hamemayu* can be interpreted as *memayungin* means protect from everything that be able to interfere the safety or discomfort. While as the object of protections, they are "*hayuning bawana*", *rahayuning jagad* or the safety and preservation of the world and its contents (Wagiran, 2012: 11).

The essence of life according to Javanese is a harmony of regularities in order to achieve the goals of the cosmos which are harmony, justice and the regularity as contained in the concept of *Tri Hita Karana* (three harmonious relationships that causes happiness; namely the harmony of human relationships with God, other human, and nature). In this case the effort to reach the goal of the cosmos or *Hamemayu Hayuning Bawana* (building the prosperity of human being / adorn the world) and *Hamemasuh Malaning Bumi* (purifying the Earth) is Javanese's role to *anggayuh kasampurnaning urip* or finding the perfection of life and achieve *mati mati patitis* or the perfect ending of life (DIY Cultural Council, 2004).

The use of traditional dress called *Kampuh* for the military courtiers in making a formal appearance to the king implies the presence of fashion designers to decide the image

of the *Kampuh* authority. *Kampuh* or *dodot* is a long batik cloth that is at least seven handkerchiefs calculated length and nine *mori* handkerchief width (Prawiromudjo, 1998: 80). *Dodot* according to Poerwadarminta (1939) is Javanese traditional clothing, which symbolizes the luxury and protector. It is in accordance with his duties as a soldier to give protection on the orders of the king.

The example type of *dodotis* as follows:

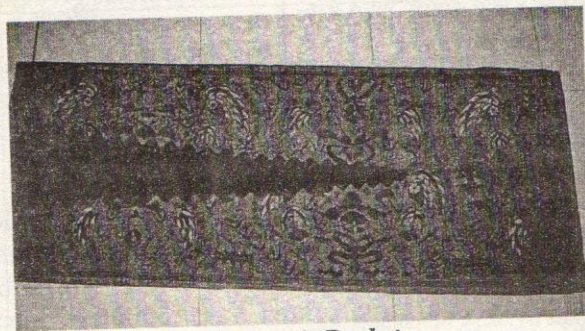


Figure 1: Dodot

a. Dodot balumbangan motif

Dodot Balumbangan or *Bango Buthak* motif is a batik motif which has black and white background, in the middle of the *dodot* does not contain any batik but white. This motif is reminiscent of the most of Javanese house which has *blumbang* or pool. This *blumbang* can be used as pond (to keep the fish) or as waterpool which is then covered with a fence. This may indicate that the motif describes a relationship between the kingdom and the common people which appears in *dodot*. *Dodot* used by the prince or bride and groom on formal occasions. It is evident from the *Manunggaling Kawula Gusti* in order to maintain the nature or *Memayu Hayuning Bawana*.

b. Dodot Bangun Tulak Pradan and Dodot Gadhug Mlati Pradan

This *dodot* has black color, describing hunting activities and its animals, such as tigers, deer, and butterflies. In the middle of *dodot* is a white cloth. This *dodot* is used by the marriage couple at the ceremony. The images containing in *dodot* has symbolic meanings of harmony with nature, including flora and fauna. In order to implement the concept of

Memayu Hayuning Bawana in life, we have to establish the harmony of the nature. This *dodot* is used together with belt, pants, rope, *kendhit*, *cendhe*, *wedhung rope*, *ukup*, *tumang*, and *kuluk*. The *sentana* and the prince who wear this *dodot* looks prestigious, protecting the natural damage and protecting the people.

c. *Sikepan*

Sikepan is colored clothes with buttons located in the middle of the neck down, but the buttons are used outside the cloth. On the inside is a white vest.

Sikepan discussed at the manuscript is *Sikepan* for *Wirabraja* military courtiers. *Sikepan* to *Panji*, *Daeng* soldier, and *Gonfalonier*. While *Sikepan* for *Kraton Surakarta* military courtiers today is the *Jayeng Astra*, *Prawira Anom*, and *Sarageni* as shown below.



(2a)



(2b)

Figure 2: *Sikepan Jayeng Astra* (Doc. Widyastuti)

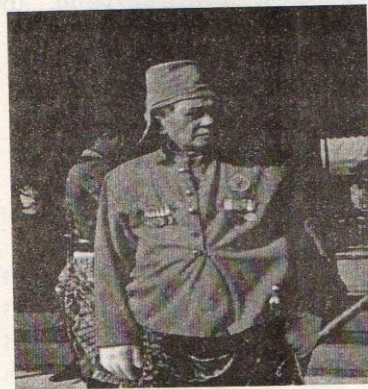


(3a)



(3b)

Figure 3. *Sikepan Prawira Anom* (Doc. Widyastuti)



(4a)



(4b)

Figure 4. *Sikepan Surageni* (Dok. Widyastuti)

Sikepan Golden Bludrian was used for the *sentana*, princes and kings. The *Golden Bluduan* has leaves (*suluran*) and flowers motif. As for the soldiers, they wear gold buttons. The ornament shows that the position of *sentana*, princes and kings are the nobility. They should take care of nature, protect the low society's interests. The figure of *suluran* (leaves) can be seen in the following figure.



Figure 5. *Suluranforsentana*
(Doc. Widyastuti)

Although some fabrics were imported from the other countries, but the traditional clothing often uses local materials and local products for example *lurik*. *Lurik* is the material used to make *sikepan*. This clothing is used by courtiers as *panajungan*, courtiers parallel to *mantra lebet*, courtiers as *ketungguang* and *nyutra*. This may imply that the clothing is worn by the military courtiers who are included in the middle social strata. These soldiers are the soldiers who served as the guards. Therefore, the garment worn also reflects the nature of the guard. *Lurik* is interpreted as a striated wood chopped into a fence. Because of that, the task and the clothes look worth it.



Figure 6. *Sikepan lurik*
(Doc. Widyastuti)

Meanwhile, *cindhe* fabric is used for pants and belts. *Cindhe* pants are used by *Kaptin* in military uniform and *Bupati Wedana* for meetings. *Cindhe* fabric is made from silk which has floral motif. Mari S. Londongan (1995: 34) writes that *cindhe* cloth distinguished on *Cindhe Gubeng* and *Cindhe Sorot* pants. *Cindhe Gubeng* pants are trousers worn by the prince to the king, while *Cindhe Sorot* pants are pants with a pointed tip like lined cones. *Cindhe Sorot* pants are used by *bupati*. This motif symbolizes the power that is harmless. Power is the basis of the kingdom leadership, but the powers are flexible. Life goes on as it is, with a variety of beauties that everyone can enjoy. This concept is in line with the concept of *Hamemayu Hayuning Bawan* that defines that the palace's power is as the commander of the soldiers.

3. The Concept of Harmony Life in the Java Traditional Clothing.

The differences among clothings worn by different classes of courtiers, *sentana*, prince and king of the different social strata which implies a fairly sharp. This is motivated by the social structure, the palace culture that has stratified levels. This can be explained from the socio-cultural background where the clothing was made. The manuscripts in Pakubuwana IV and V era are still within the scope of the socio-cultural background of Islamic Mataram era. While the Mataram dynasty is a dynasty that emerged from a family of farmers (Moedjanto, 1994: 26) to be accepted by the people, the kings of this dynasty had tried to show its superiority as *rahing kusuma*, *nembesing madu*, *wijining atapa*, *tedhaking andana warih* (Moertono, 1968: 52). Besides, the Mataram dynasty saw that power as a whole and the unity. Power is thorough in all areas. The king's power as big as *Agung Binathara* king (Moedjanto, 1994: 28).

Based on its closeness to the farm because of the origin of this dynasty, the mindset or the concept is possible to always be close to nature by promoting harmony. At that time, people used to wear linen shorts combined with black or blue rough cotton shirt hang loose below the knee. Hair tied in a handkerchief for men (Stockdale, 2010: 202). The clothes are very different from the traditional clothing that developed in

the palace. Clothing in the palace was designed considering detail philosophy. The big difference in social status that appears on the traditional clothing implies a message from the king as highest. Therefore the common people have to put their position in both other human or nature.

Besides expected to have a noble character, the Javanese also have *ngilmu titen* (the power or capability to see the past events), *ngilmu nilik* (the power or capability to see anything outside the five senses), *petung* (the power or capability in calculating cause and effect of something) and *ngilmu rasa* (the power or capability to know someone's psychology or feeling). The combinations of those capabilities can create a world that hayu (good) hayam (protected) and peace (Bayuadhy, 2015: 169). Such views underlying the manufacture of traditional clothing design has been used from generations to generations in Surakarta Palace. The pattern of the earth and the universe seemed decorated various kinds of fabrics used for certain events and by certain social strata.

Similarly, the design of traditional clothing worn by the king, the prince and sentana showed the image as the person who should be respected on the otherhand, traditional clothing for military courtiers symbolize a guard duty. Although the military courtier and the musical courtiers called *ungel-ungel* is used for the troops but the clothing also has aesthetic touch. It can be seen in the selection of the colors, and the accessories used like *keris*, sword, spear, decorations, necklace, socks and belts.

CONCLUSION

Kraton Surakarta traditional clothing covering fashion for kings, princes, *dalem sentana*, and courtiers. The courtier includes military courtier from jejer up to Bupati Sepuh. Besides, there are ungel-ungel or musical soldier as well as the flag bearer (Gonfalonier). Each soldier has their own uniform. The uniforms used matches with their duty.

Traditional clothing includes *Sikepan* and *Dodotan*. *Sikepan* symbolizes a strong figure, ready to carry out the orders. While *Dodotan* symbolized the authoritative figure, which ruled *Memayu Hayuning Bawana*. Matching clothing worn by the sublime were *Sikepan golden bluderan* and *Dodot*

which symbolize the power and the ones who cares to the interest of the common people.

The type of *dotot* like *balumbangan*, *bangau bothak*, *bango tulak*, *gadhung mlati* symbolize the concept of harmony of the universe. Humans everywhere they are they have to remember and enjoy with their job. They also need to maintain the integrity of the universe.

Cinde fabric sometimes is used for making pants and belts. *Cinde* fabric has a pattern such as a series of scales serpent. It symbolizes the environmental diversity behind the human power and human relationships among others.

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