Unveiling the Secrets of Pura Mangkunegaran's Communication Practices: A Pathway to Cultural Preservation

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Abstract. This study aims to investigate the communication practices within Pura Mangkunegaran, a palace that has been central to Javanese culture for over 260 years. The study examines how the palace has adapted to changes and constraints, and how communication practices have been used to preserve and develop Javanese culture. Using a close examination approach, the study found that communication in Javanese culture is maintained and developed through the internalization of values, the creation of respectful relationships among members, and a commitment to traditions, norms, and rituals. These findings have important implications for the preservation and continuation of Javanese culture and suggest that communication practices play a vital role in maintaining and passing on cultural traditions.

Keywords: Pura Mangkunegaran · Javanese culture · Communication practices · Cultural preservation · Tradition and adaptation

1   Introduction

Seen from a historical perspective, Pura Mangkunegara was built in 1757 cause of internal conflict among royal members of Keraton Kasunanan Surakarta, Kasultanan Yogyakarta, and Verenigde Oost Indische Company (VOC) which operated on Javanese land. It took place concerning power sharing and the influence of VOC-Dutch's company which operated in Surakarta from the eighteenth until the twentieth century and successfully made Kasunanan Surakarta's authority fragmented and conflicted with each other [1].

Raden Mas Said, a prominent figure that led the rebellion against VOC and Kasunanan Surakarta power, was given limited power and land to hold himself administrative power to manage both Karanganyar and Wonogori as well as a part of the Eastern Solo region. Later, this authority was well known as Pura Mangkunegaran.

The story that depict how heroic Raden Mas Said was against VOC is being myth now. People who live around in Solo, Sragen, Wonogiri and Karanganyar region know Raden Mas Said as Pangeran Samber Nyawa. He himself then, was crowned by under the title: Kanjeng Gusti Pangeran Aryo Adipati (KGPAA) Mangkunegara I.

Interestingly, since Pura Mangkunegara was built, it is still attractive, significantly how Pura Mangkunegaran contributes to Javanese culture and values to society. Many Javanese philosophies developed within the internal Palace, from time to time, or generation by generation, have affected society. From Batik as fashion, dances seen from an ethics and esthetic perspective, literary manuscripts, Javanese ornament music, songs, rituals, foods, beverages, architecture, norms, and ethics of Java, as well as beliefs, have formed social arrangement. Pura Mangkunegaran performed interestingly as a social entity to any symbolic actions, social relationships, culture, and economic capitals.

Two hundred and fifty years more, it has not been a short time to maintain and keep in fencing these values from any distorted impacts on industrial life and the modernity of cities. Pura Mangkunegaran Palace played an essential role in shaping the society and bringing them realizing a unity nation and the state of Indonesia, at the least supporting it around Solo, Karanganyar, Sragen, and Wonogori regions in fighting to Dutch's occupation.

Mangkunegaran also took the initiative to realize the public gathering forum by facilitating people to join at Societe Building, owned by Mangkunegara. This step was earlier from Habermas's thought about the public sphere because it was realized in 1918 when KGPAA Mangkunegara VII held power. This Palace also took the initiative to air information and news to the public via the first radio broadcasting for the Indonesia revolution to get independence [2].

To understand an inner life within the Pura Mangkunegaran palace, this is to focus on communication practices that constituted and regulated these lives and formed a pattern of life at the Palace. Communication is a critical element of our life to determine the nature of culture. However, due to capturing the nature of the culture that was living in, especially at the Mangkunegara palace, it is necessary to conceive the communication component.

First, any actors who play important roles that shape nuances in Pura Mangkunegaran are the key elements in communication practices that happen inside Pura Mangkunegaran. KGPAA Mangkunegara is the most influence person who determine atmosphere of Pura Mangkunegara. With power in hand, KGPAA Mangkunegara can control, motivate, drive and realize the vision and mission of Pura Mangkunegara. Therefore, he is the central figure for anyone who defines himself as a relative of Mangkunegara.

Besides KGPAA Mangkunegara, who controls and manages the direction of Pura Mangkunegara, many actors participate and involve within it that form Pura Mangkunegara as a social, cultural, and economic entity. Patih, Wedhana, Kemantren, and Punggawabaku, as well as Abdi Dalem, are all terms that represent the functions and roles in the household of Mangkunegara. They posited and occupied positions with different functions to orchestrate any components that prevail and give the portrait of experiences in Pura Mangkunegara. Gerry Phillipsen said that each person's ideas must be pointed out uniquely valuable in each communication event [3].

Secondly, relationship matters which must be secured as kinship entities owned by Mangkunegara royal family are the other exciting things to grasp in this research. Within Mangkunegara's life, a hierarchy can be differentiated from one another in their stratum. This status will define manners in the interaction they have. This is what we call *unggah ungguh* – a code of conduct that must be tightened in the big family within Pura Mangkunegara life. It is a kind of morality for all members [4].

Third, language that was used in actual life. The expressions, feelings, thoughts, ceremonies, rituals, and songs were usually stated in the Javanese language. Most interactions among family members at Pura Mangkunegara use the Javanese language. Language has an essential role in forming character and mental formation. They sent a message and received it from Javanese. It structured mentality and a normative standard of manner. They behave by these values that are inherently embedded in the Javanese language. Many perceived that the Javanese language is a feudal grammatical system because it differs in status from that owned by speakers. Words in Javanese consider status's speaker as a way we respect the others whether a word used is appropriate or not, especially from ethics and norm. Speech is not only speaking, but one must consider whether it violates the expectancy or not. The relationship must be understood as maintaining a sense of respect for others.

Fourth, many traditions and rituals were believed about and believed in. These can be conceived as a manifestation of beliefs and values as well as at the same time as an expression for externalization of what they believe about and what they believe in. In these contexts, it will find out any symbolization of expression. Some objects can be symbolized; others can be signified else. An interpretation of these is cultural meaning. It cannot grasp accurately without understanding it closely.

All aspects that were mentioned above are our concerns in this article. This will describe analytically and explore in more detail about how do desires, passions, and motivations drive the situation in Pura Mangkunegara? This research focus on communication and culture that both have a close relationship was interdependently. The Javanese language was our primary concern in disclosing any contextual situation that formed a communication background, as we know that the Javanese language is a unique tool that functioned as a vehicle of meaning among relatives of Mangkunegara Palace.

2   Literature Review

2.1   Speech Codes Theory

The basic foundation for this research is the speech codes theory postulated by Gerry Philipsen [3]. Many premises of this theory were fruitful and valuable to this research because it studies culture and communication. Premise number one, wherever there is a distinctive culture, there is to be found a unique speech code. Pura Mangkunegara can be perceived as a distinctive culture. It not only performed Javanese Culture for a long time but also significantly affected society. Speech codes themselves can be seen as any communication event displayed and demonstrated in Mangkunegara in daily life or incidental to rituals.

Premise number two, any communication events in Mangkunegara which was perceived as speech code actual involved a cultural loaded and, in turn, implied sociological, psychological, and rhetorical dimension. Thus, these dimensions were automatically included as a unit of analysis in this research. Communication and language were interdependent and intertwined, so it will be displayed how feeling and emotion were provided to figure out sociological, psychological, and rhetorical aspects.

According to Phillipsen, seen from a psychological sense, every speech code will "thematize" the nature of individuals in a particular way. Otherwise, if it was seen from a sociological perspective, a speech code provides a system of answers about what linkages between self and others can adequately be sought. Phillipsen also conceptualizes the discovery of truth" and "persuasive appeal" as indicating interpretation efforts. At this point, the concept of the discovery of truth and persuasive appeal were rhetorical senses. In other words, communication events as speech codes involve three dimensions: psychological, sociological, and rhetoric.

Premise number three describes that the significance of speaking depends on speech codes used by speakers and listeners. This is not a new thing as thought. Because many communication scholars have argued about it, many said that communication could prevail well if they use the significance of language [5]. In language, regulation and constitution of language construct the interaction. Therefore, it also determines their relationship as communication participants [6]. Others also argued that their context shaped the type of communication and relations. We found that context can involve four types: a) Episodes context; b) relationship context; c) self-context; and d) archetype context [7].

The fourth premise was stated that terms, rules, and premises of a speech code are inextricably woven into speaking itself. It means that conversation among them when they speak involves meanings, contexts, expectations, norms, and values that are embedded during this process. However, it cannot be separated from all dimensions around it.

The fifth premise is to predict, explain and control a form of discourse related to intelligent, prudent, and morality of communication conducts and conduits; one must participate and involve in exchanging of ideas or sharing of experiences with speech codes that can be understood.

3   Methodology

To grasp the goals of this research, ethnography was used to capture any forms of communication and any situations from communication events at Pura Mangkunegaran in Surakarta [8]. The position of researchers is clearly as interpreters who attempt to uncover and make sense of the forms of communication deployed and employed by members of Pura Mangkunegara as a cultural entity.

From May until August 2022, we have been staying closely with some informants and experiencing directly at Pura Mangkunegara. Many data can be obtained and collected, and at the same time, field notes were conducted to enrich our interpretation. It was written to provide contextualizing forms of communication events that take place in Pura Mangkunegara. Interaction with various individuals who live at Mangku Negara

Palace gave an added perspective when they talked about themselves. We also collected data from a library owned by Pura Mangkunegaran. From the library, we found fruitful information and many kinds of literature written by KGPAA, who expressed his thought, philosophy of his life, and vision while he held power.

As a team, we discussed it together, sharpened our point of view, and tried to correlate the phenomena with others. We also tried to arrange the material based on some premises that Phillipsen postulated, but finally, we decided to systematize it chronologically in line with the initial plan. We systematize it into four aspects: a) Basis philosophy as a foundation for Mangkunegara; b) How do they secure and maintain their identity as relatives of Mangkunegara between self-identity and cultural identity; c) How does the Javanese Language take an essential role in shaping their identity as members of Mangkunegaran family; and d) How can rituals and traditions be protected from any distorted values that erode these traditions.

4   Results and Discussion

4.1   Philosophy Foundation and Javanese Values

Surakarta is well known as one of the regions with Javanese culture traditions where Pura Mangkunegara was located. As the palace, Pura Mangkunegara have been 265 years old since it was built in 1757 after Raden Mas Said took against Dutch's company as a protest to Kasunanan Surakarta/Pakubuwono II and Kasultanan Yogyakarta/Hamengkubuwono I that had been afiliated with Dutch. For Raden Mas Said, Dutch available in Surakarta dan Yogyakarta just eroded the values and lessen an authority that was owned by King of Kasunanan Surakarta Hadiningrat and Kasultanan Yogyakarta [1].

Therefore, existence of Pura Mangkunegara itself can actually be perceived as compromise among Raden Mas Said, Kasunanan Surakarta/Pakubuwono II, Kasultanan Yogyakarta/Hamengkubuwono I and Dutch. Pura Mangkunegara then was given an authority that encompass two regions and a part of Solo. Later, Raden Mas Said was crowned by under title Kanjeng Gusti Pangeran Adipati Arya Mangkunegara I [9].

At an early phase, KGPAA Mangkunegara I consolidated his power and forces to integrate all elements in unity that represents Mangkunegara as a social-political entity and economic-culture forces. He then developed a market known as Pasar Legi, a mosque known as Al Wusthof, a location for a cemetery, and of course, a palace building to signify the existence of Pura Mangkunegara [9].

An internal of life within Pura Mangkunegara, Mangkunegara I unified the royal family and his loyalties during and after fighting to Dutch's occupation in Surakarta. He did not want to differ between the royal family and loyalties. He demonstrated equality and friendship principles among them so that all members of Mangkunegara could cooperate and work together as a big family. This unification can be seen from a picture on the Mangkunegaran flag that symbolizes the togetherness among Raden Mas Said, who represent the royal family, and both Kudonowarso and Rangga Panambang, who represent loyalties on riding the crescent. This is clear that togetherness is the basis for members of Pura Mangkunegaran's life.

Mangkunegara I also put philosophical foundations for those who live in the Mangkunegaran family. This functioned as guidance to behave and take responses properly in any situations that they have. These philosophies consist of three things. First, *mulat sarira hang rasa wani* -in this principle, there is an aesthetic and implicit meaning [10]. For ordinary people in Javanese society, that statement was explicated in a highly aesthetic taste. It has morality message to retrospect and look at a glass of self. Each of us must encourage to look at ourselves and then find any mistakes or shortcomings in our own life. Do not be arrogant, and do not be decisive. Each of us must have a capacity to feel-bisa manga, not feel be able to-rumangsa bisa.

Secondly, *rumangsa melu handerbeni*- indicates that each of us must have a capacity to feel belonging. A sense of belonging is a crucial factor in determining the future. Those who have a sense of belonging are individuals who have a responsibility and have concerns about what happens around them. Therefore, those who are responsible determine the future of Mangkunegara.

Third, *melu hangrukepi*-is an implication from and related to the second philosophy foundation. *Melu hangrukepi* means that each member of Mangkunegaran is responsible for securing, maintaining, and protecting the existence of Mangkunegara. If necessary, they will sacrifice their resources to protect Mangkunegara from calamities. Three tenets that were postulated by Mangkunegara I then call "Tridharma," which point out as "wisdom and truth" for the member family of Mangkunegaeran.

As philosophy found in the early phase, it is very influential for everyone who defines himself as a member of Mangkunegaran, even for Javanese society. These philosophies were accepted widely in society, especially by people who live in Karanganyar, Wonogori, and Stagen regions, and frequently recited for daily conversation among them as guidance for life.

When KGPAA Mangkunegara III held power, he also developed life tenets which documented to all members of Mangkunegaran with five commitments of Mangkunegara that consist of "*temen*" (dedicated), "*mantep*" (commit firmly), "*gelem nglakoni*" (willingness to do), "*Ojo gumunan*" (do not be easily amazed), *Ojo kagetan* (Do not be easily surprised) [11]. These tenets completed what KGPAA Mangkunegara I had sounded about Tridharma.

Manuscripts and literature also can be found at Pura Mangkunegara, which is related to the basic philosophy of Mangkunegara life. It refers to ideas of KGPAA Mangkunegara IV. He wrote "Wedhatama," which encompasses any tenets. For instance, *Serat Tripomo* contains nationalism; *Serat Woronyatnyo* contains guidance before getting married, and *Serat Dharmawasita* was written for a woman and married woman.

Every period of the power at Mangkunegaran worked to improve cohesiveness between them and them and society. For example, the king tried to articulate his ideas and motivation toward his environment. KGPAA Mangkunegara II had an initiative to remove Mosque Al Wustho close to Mangkunegara Palace, before this located at Pasar Legi, Later, KGPAA Mangkunegara VII renovated it more modern and artistic style. He also built a societet building in 1918 for people to gather to share information and experience freely. Besides that, he launched Soloche Radio Vereeniging to modernize Mangkunegaran people. It happened far from the Republic of Indonesia that was proclaimed.

In October 2022, the new KGPAA Mangkunegara X has been officially holding power after KGPAA Mangkunegara IX had passed away for a while. The situation seems to change in line with the style of Mangkunegara X, who is still young and cosmopolitan. This is a crucial moment to notice that any values and philosophy, especially Javanese culture, which has been internalized for a long time, will be challenged by new performers and new vision derived from KGPAA Mangkunegara X. The question is whether the basic philosophy within it will keep maintained, or only methods and procedures will change how Mangkunegara palace is present in the digital era.

4.2 Relatives, Kinship and Cultural Identity

Pura Mangkunegara did not occupy an environment that separated from other situations like social, economic, political, and technological development. As a social system, it has relations and affects one another. For two hundred and fifty-seven years, Pura Mangkunegara has been showing its existence in performing and contributing to significant social, political, and economic development, including cultural identity for society.

Nevertheless, for two centuries and more, how have Mangkunegara's members and family been making this relation protected and dynamic by performing their entity as relatives, kinship, and cultural identity? To understand it, it can not merely be explained by a physical appearance that intertwines with traditions and rituals within Pura Mangkunegara. There must be a thing behind which implicitly and being as fundamental norms drive the tradition, rituals, and ceremonial actions so it could survive and prevail until now.

First, seen from a sociological point of view, the existence of Pura Mangkunegara, including royal members of it and everyone who defined himself as affiliated with Pura Mangkunegara, was still perceived as a cultural entity or a figure who had a high rank in the society. People respect them cause of their stratum, historical genetic marker, and the power and influence that they have. These factors drive their consciousness to consolidate their entity as Pura Mangkunegara with a philosophical basis, developed by their KGPAA, generation by generation, and time by time.

Although they are not living in Pura Mangkunegara Palace and even diverging to any places in Indonesia and any professions, they still commit and feel like members. They proudly define themself proudly as members of Pura Mangkunegara even without publicly expressing it. They regularly meet at any time they have an occasion or just for leisure. They spent much time when they organized the event held in Pura Mangkunegara palace or discussing the destiny of Pura Mangkunegara in the future.

They also normalize sort of manners by standardizing it regularly which depend on to those who they interact with. For example, if one intends to invite KGPAA Mangkunegara, he should mention the title of it. He can mention it as Sri Paduka Mangku Negara, or Sampeyan Dalem Ingkang Jumeneng Mangkunegara and or Kanjeng Gusti Pangeran Adipati Arya.

No ritual and tradition functioned as a communication tool. They communicated their identity and ways of life through rituals, traditions, and ceremonial events. They created dances that functioned to differentiate their identity from others, like Kasunanan Surakarta or Kasultanan Yogyakarta identity. Many dances were created at Pura Mangkunegara, for instances: *Tari Bedhaya Anglir Mendhung*. It functioned to

communicate sadness period when Raden Mas Said was still fighting to Dutch occupation. *Tari Bedhaya Bedah Madiun* was created to figure out how heroic Raden Mas Said fought Madiun. *Tari Bedhaya Surya Sumirat* was performed to provide a gift and a memorize event when KGPAA Mangkunegara married. Furthermore, *Tari Bedhaya Dirodometho* was created to memorize Raden Mas Said, who fought Dutch occupation in the forest [12].

It is not only about the names, but also action and a direction of moves and actions in dances, at the final, form story and beautiful rhythm and sounds. It is performing arts that attract people or everyone who see this appearance. It is an identity matter perceived as an essential thing for Mangkunegaran Palace. In other words, it is not merely dance, but it is also communication.

Batik, designed by Pura Mangkunegara, can be identified based on the nature of Mangkunegaran taste. At the same time, it can be differentiated from the other Batik, like Batik designed by Kasunanan Surakarta or Kasultanan Yogyakarta. If we learn in more detail, we know that each motif (terms that point to a character of the design) delivers a kind of message. For those who wear Batik with a kind of motif, it indicates a meaning that depends on his situation, for instance, sadness or a favorable condition.

Many traditions that were manageable by interactions among them, generation by generation, one the hand, functioned to express the values and beliefs which were being a foundation. However, on the other hand, it was directed to unify members of Pura Mangkunegaran at this moment. They need to organize and determine a time that all can gather at one moment.

During a year, Pura Mangkunegara organizes Satu Syura-first day of Syura Month by Javanese calendar. This tradition is for cleaning all mystical objects and weapons owned by Pura Mangkunegara. The tradition of Ruwahan- a month before Ramadhan is usually the tenth day of Ruwah, is to visit a cemetery of ancestors to pray for peace. Shyamalan-Idul Fitri day's tradition signifies winning after a month of fasting. Qurban traditions were held at Pura Mangkunegara concerning Pilgrim Day by slaughtering a goat or a cow.

Besides that, there is a tradition that figures out the life cycle. It starts from pregnancy which is usually signified at seven months of pregnancy, a birth, *sepasaran* when a baby is five days old, selapanan-when a baby is 35 days old, married day until death. Each life cycle was memorized and dedicated to signify any philosophical foundation, morality, and code of conduct.

In Javanese culture, the power of messages was not only defined in the content itself but also as a way of delivery. Therefore, each message in Javanese culture has a rhetorical sensitivity that considers any situation and the kind of individuals who participate in the interaction. All traditions created in Javanese culture tried to avoid any violations toward others, either his feeling or his thought. It tends to harmonize a situation rather than mesh up togetherness among them. Consequently, many signs and symbols are dominantly displayed in various forms and structures in various traditions.

4.3 The Power of Javanese Language

The Javanese language is essential in internalizing values, norms, ethics, and aesthetics over society because it serves as a meaning vehicle. As a systematical symbol,

the Javanese language was structured via the Javanese alphabet, *aksara Jowo*. At an implementation level, this language needs a requirement to consider the context of interaction, any situations and types of persons, status, and occupation. *Basa krama inggil*, for instance, should be used for an older person or those perceived to respect individuals. On the contrary, *basa ngoko* can be implemented among us who have an equal position. Nevertheless, it is not merely about differences in positions and occupations but also involves taste and a sense of politeness.

Morality and ethics are elements that determine the Javanese language implemented by society. Someone will be perceived as impolite when he fails to select words properly by situations and to whom he speaks; each word in Javanese always refers to context, accuracy, sensitivity, attribution, and indicated meaning, either implicitly or explicitly. Shortly, speaking Javanese is not easier than speaking Indonesia. This language, in turn, constructs social cognitive and psychological schemata and a receipt for social actions as a whole.

Pura Mangkunegaran life is more interesting than outside of it when they exercise the Javanese language. Because any practices of interactions and communications among them depict a mixture between ethics and aesthetic nuances through the Javanese language while outsider tends to ignore it. By experiencing directly, these practices show attractive performance in their interaction with Javanese conversation and speech, art performances, and exhibitions.

Many terms, codes, symbols, and signs inherently reflect who they are, which commit to Javanese values and involve them deeply. They use *basa krama inggil* when speaking to an older man. While speaking to their colleagues, cause of equality, they use *basa ngoko*. They transform Javanese values, ethics, and norms into the Javanese language.

By involving them, we can differentiate ethics and aesthetic sense between *basa krama inggil* and *basa ngoko*. *Basa krama inggil* defines others in higher way than *basa ngoko*. It can be felt and sensitive toward differences between *basa krama inggil* and *basa ngoko*. Words selections and choices, as well as sentence composition, can not be separated from these norms. Status, dignity, occupation, and power are dominant elements that must be concerned with implementing the Javanese language in conversation.

In turn, it implies to meaning. It is not easy to capture the meaning of words that derive from *basa krama inggil*. For examples, *owah gingsiring kahanan iku saka karsaning Pangeran Kang Murbeng Jagad*; *samubarang kang katon iki kalebu titah kang kasat mata, dene liyane kalebu titah alus*. The two sentences mentioned above are not easy to understand for ordinary people. It is a cause of *basa krama inggil*, which delivers a message and gives philosophy and values. There is an aesthetic and ethical sense involved in those sentences. We must receive it by heart. It is insufficient receiving it by ears or eyes.

4.4   The Structure of Organization in Pura Mangkunegara

The organization's structure in Pura Mangkunegara can not be perceived as a political organization that tends to be contested in one procedure or mechanism. It performs as a family structure that must be supported by other forces affiliated with Pura Mangkunegara. Over the years, the position of KGPAA has constantly changed the cause of KGPAA passing away. Son of the former KGPAA who passes away must replace this occupation.

This has been occurring generation by generation. Until now, KGPAA has reached the tenth period since it was built in 1757.

Each Mangkunegara leadership has its organizational structure according to the needs of its time. In the leadership of Mangkunegara VIII, for example, there are four central organizational units, namely *Pepatih Dalem*, who acts as a representative for the Mangkunegaran puro. *Djawatan Hamengpradja* manages internal affairs such as administration, security, finance, and funerals. In addition, there is *Djawatan Mondropoero*, who regulates household matters such as clothing, banquets, library objects, vehicle maintenance, furniture, and archiving of ancient goods and puppeteers. Lastly, *Djawatan Kasatrijan* manages the management of the genealogy of the Mangkunegaran extended family.

Meanwhile, Mangkunegara IX has a more streamlined and modern organizational structure. KGPAA Mangkoenegoro IX, as *pengageng puro*, has three divisions that are located as representatives of *pengageng* or puro leaders. The first division, Mondropuro Regency, regulates the internal affairs of the palace, tourism or museums, and the maintenance of the palace environment. The second division, Kawedanan Satrio, manages genealogical affairs, tombs, and courtiers (*sentono*). The third division is *Reksobudoyo* which manages the affairs of the library, arts (*Langen prodjo*), and education office (*barayawiyata*). The three divisions coordinate with the Secretariat under the leadership of the puro (pengageng puro). The Secretariat manages technical and non-technical planning, finance, personnel, and public relations affairs. In addition, Penggeng Puro also has a personal secretary consisting of a personal advisor, personal secretary, and aide. Regarding strengthening kinship, relatives who are members of the Mangkunegaran Family Association (HKMN) can also coordinate with Pengageng Puro.

5   Conclusion

The results show that communication in Javanese culture was maintained and developed by internalizing values. The internalization of these values is passed down from generation to generation through verbal and non-verbal communication. Values are conveyed verbally at every opportunity, for example, the king's remarks on activities at the Mangkunegaran Temple and tourism activities. Non-verbally, these values are internalized in every daily behavior. In internalizing values, norms, and ethics, the Javanese language as a communication tool plays an important role. *Krama inggil* is used as a symbol and code to communicate to older persons or those perceived to respect individuals. On the contrary, *basa ngoko* can be implemented among us who have an equal position.

Nevertheless, it is not merely about differences in positions and occupations but also involves taste and a sense of politeness. Non-verbal communication is also shown through the preservation of cultural identity, manifested in various traditions, rituals, and ceremonial activities at the Mangkunegaran Temple, such as the Guwahati ritual, shura, Shyamalan, and etc. The communication pattern within the Mangkunegaran Temple is strengthened through structured interactions in the organization uniquely owned by each Mangkunegara leader.

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