



# ***Pranakan* as the Identity of Courtiers of the Yogyakarta Palace (Ethnolinguistic Study)**

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**Abstract.** This study aims to discuss about *pranakan*, namely the clothes or uniforms of the *abdi dalem* (courtiers) of the Yogyakarta palace as a symbol of identity in social life. *Pranakans* in their function are not just clothes for the courtiers of the Yogyakarta Palace but can act as a means of regulating behavior. To the wearer, *pranakan* is able to exert influence in the form of pressure to always maintain manner, moral and speech. Each part of the *pranakan* clothing is arranged in such a way that each part has a philosophical meaning. The meaning of *pranakan* clothing is as a depiction of a brotherhood with the king and with his fellow courtiers. *Pranakans* also describe a union between the small people and the rulers and between men and women. The name *pranakan* is used as the naming of the official dress of the courtiers because it refers to the organ of the human body, namely the uterus, therefore *pranakan* also serves as a means of reminder for the wearer about the origin and purpose of human life. The origins of humans are the same, that is, both come from the womb and have the same life goal, which is to return to the God.

**Keywords:** *Pranakan*, *Abdi Dalem* (Courtiers), Yogyakarta

## **1 Introduction**

The history of Indonesia long before achieving independence is inseparable from the royal form of government. The kingdom that is still recognised today is the Yogyakarta Sultanate Palace under the rule of King *Sultan Hamengku Bawono X* with the title *Ngarsa Dalem Sampeyan Dalem Inkgang Sinuwun Sri Sultan Hamengku Bawana Inkgang Jumeneng Kasepuluh, Suryaning Mataram, Senopati Ing Ngalaga, Langgeng Bawana Langgeng, Langgenging Tata Panatagama* or can also be referred to as *Ngarsa Dalem, Sinuwun* or *Sri Sultan*. He is currently the king and governor of the Special Region of Yogyakarta.

The social layer in the palace is in accordance with the pyramid, the social structure after the king and *sentana dalem* (relatives of the king) is the servants who are

quite large in number (Sudaryanto, 2008: 164). Susila and Abidin (2016) define *abdi dalem* as someone who is willing to devote himself to the palace sincerely without expecting material from the palace. *Abdi dalem* in charge has an important role in the smooth running of every activity that takes place in the palace.

*Abdi dalem* are basically those who live to serve culture, including maintaining and preserving Javanese culture, especially in the Special Region of Yogyakarta, the Yogyakarta Palace. Their role is not only as cultural guardians but also as a form of devotion to the Almighty by serving in the palace as an intermediary. The impact obtained in becoming a courtier in addition to being peaceful in living life is being able to control one's lust for the worldly, selfpreservation or introspection.

Understanding the worldview means understanding the mindset of a courtier in solving problems. This ability to adjust in solving life's problems is usually contained in a local wisdom. This local wisdom can be reflected in a language. Therefore, linguistic data is needed to understand the mindset, worldview, knowledge system and local wisdom related to the courtiers towards their world. The approach used in this research in order to thoroughly explore the local wisdom contained is an ethnolinguistic approach.

Sudaryanto (1996: 9) explains that the term ethnolinguistics comes from the word ethnology which means the study of certain tribes and 'linguistics' means the study of the intricacies of human daily language or also called linguistics which was born because of the merger between the approaches commonly taken by ethnologists (now cultural anthropology)".

From the above understanding, it can be seen that ethnolinguistics contains two interconnected elements, namely language and community culture. Through this study, various meanings of life can be known in accordance with the culture inherent in the region itself. The culture contains expressions and hidden meanings that symbolise something related to the meaning of life.

Yudhaningrat (2016) revealed that the courtiers of the Yogyakarta palace are structurally divided into two large parts, namely the *punokawan* courtiers and the *keprajan* courtiers. In carrying out their duties at the Yogyakarta Hadiningrat Palace, male courtiers, especially *punokawan*, are required to wear *pranakan* clothing. *Abdi dalem* (courtiers) in his position has a rank that can rise along with the length of time the courtiers serve and the expertise they have. Becoming a courtier must also go through a long process before finally being declared graduated and officially graduated as a courtier. The ranks that are passed are starting from apprentice courtiers, *jajar*, *bekel anom*, *bekel sepuh*, *lurah*, *penewu*, *wedana*, *riya bupati anom*, *bupati anom*, *bupati sepuh*, *bupati kliwon* and *bupati nayaka*.

## 2 Method

This research is descriptive, the data collected in this research is in the form of words not numbers. The data is then carefully processed in order to produce a strong and objective interpretation. The thinking strategy used in this research method is a case study, which describes the compound reality of an existing phenomenon. In qualita-

tive research, there are two kinds of data, namely primary data and secondary data. Primary data in this study is data collected by researchers directly or observation. Secondary data is data that comes from other researchers that researchers use as supporting data for research (Blaxter in Santosa, 2012: 42).

The form of data in this study is divided into two categories, namely verbal and nonverbal data. There are two kinds of data sources in this study: primary data sources come from selected informants in the form of utterances or lingual expressions from informants, and also obtained from language events and *budaya* events in the Yogyakarta palace carried out by courtiers. The secondary data sources come from written sources, such as reference books, articles, magazines, papers, important notes, newspapers, research reports related to this research.

Data acquisition is carried out with two techniques, the first is the participant observation technique, namely by direct observation of being a participant in the event being observed (Santosa, 2017: 60). Through this technique the researcher can listen, record and record all the data that appears. Second, the interview technique, which is a data collection technique by interviewing sources or informants about the social events under study with questions asking for the necessary comments (Santosa, 2017: 60). The type of interview conducted in this research is an in-depth interview.

The data obtained in this study were then analysed towards the systems and meanings behind the language and culture related to the clothing of Yogyakarta's courtiers using Spradley's ethnographic research method, especially with the ethnoscience analysis model. Through the ethnographic method, the ethnoscience analysis model includes domain, taxonomy and componential analyses (Spradley, 1997: 120, 139, 175, 229). Spradley's ethnographic method focuses its efforts on discovering how people organise their culture in their minds and then use that culture in life (Spradley, 1997).

Technically, the analysis of research data on the worldview and mindset of Yogyakarta palace courtiers reflected in language is carried out through several stages, namely (1) analysing the context of Javanese language and culture, local wisdom owned and their perceptions of folklore in the research case study location, (2) analysing the classification or categories and expressions of language and culture of the Yogyakarta palace courtiers that reflect local wisdom are classified in several forms and categories, (3) translating verbal data and nonverbal data according to the meaning literally free based on the context, (4) interpreting and analysing the view of life, the view of the world and the mindset of the courtiers in the Yogyakarta palace in accordance with its function (Abdullah, 2017. 73-76): 73-76).

The presentation of the results of data analysis in this study was carried out in two ways, namely formal and informal methods. The informal presentation method is the formulation with ordinary words, while the formal presentation method is the formulation with signs and symbols (Sudaryanto, 1993: 145).

The results of this research data analysis are in the form of verbal expressions which include words, phrases, clauses, sentences, discourses and other lingual units. Then the results of data analysis in the form of nonverbal expressions include photos, images, symbols, symbols that are summarised in the language in Javanese culture related to the courtiers of the Yogyakarta palace.

### 3 Results and Discussion

#### 3.1 Results

Pranakan fashion in its use includes several constituent parts, as for these parts, namely:

***Dhesthar.*** *Dhesthar* is a term to refer to the name of the head covering of batik cloth by manual use, namely '*pucuk ngareb ditindhes pucuk mburi njlenthar*' which means that the front end of the cloth is oppressed, the back end is free to unravel. Word terminology by summarising or shortening this word in Javanese is called *tembung garba*. *Dhesthar* is also referred to as *udheng* and *iket*, which are batik cloths arranged in a certain shape to cover the head. The development of fashion models, to facilitate the use of *dhesthar*, a blanket was made, which is an *iket* or *dhesthar* that has been arranged and sewn completely. From this *blangko* term, people then call it *blangkon*. *Blangkon* in fashion means a head covering with a hardener inside that is in the shape of a semicircle and adjusted to the size of the head then sewn and given folds with a certain model.

*Dhesthar* or *Mataram blangkon* with Ngayogyakarta *gagrag* (typical model) is composed among others by *tunjungan*, *pathetan*, *sidhangan*, *mondholan*, *cethet*, *dering* and *congkengan*. *Tunjungan* is also called *tanjungan*, which is the part of the *blangkon* just above *wiron* that forms a firm line pattern just above the forehead or in other terms called *kuncung*. *Pathetan* or *wiron* comes from the word *wiru+an* which means folds of batik cloth arranged in a pile. *Sidhangan* or *tengahan* is the middle part between the two *wiru* that runs from *tunjungan* to *mondholan*. *Mondholan* is the back of the *blangkon*, precisely the nape of the neck. *Mondholan* in each region has its own characteristic shape. The shape of the *mondholan gagrag Mataram* Yogyakarta is rounded and full. *Cethet* is also called *sinthingan*, which is a cloth that widens to resemble wings on either side of the *mondholan*. *Dering* is the edge of the *blangkon* that crosses and extends from the tip of the forehead to the ear. *Congkengan* is the skeleton layer that forms the head pattern of the *blangkon*.

***Rasukan Pranakan.*** *Rasukan pranakan kurung* is a male courtier uniform with an unbuttoned model on the front body. *Rasukan* in Javanese means clothes, while *pranakan* means baby's place (womb). The philosophy of this *pranakan* is a symbol of brotherhood and unity, that all people born in this world have equally inhabited the womb. This equation then gives birth to the meaning of brotherhood, namely that the courtiers are brotherly with the king and with their fellow courtiers. *Pranakan* unites and fraternises between the common people and the ruler, between men and women, old and young, rich and poor and the smart and the stupid. This is in line with the role of courtiers in the palace, that they are not household servants or subordinates of the king. They are united with the king to take the same steps to maintain and preserve the culture as well as being cultural actors.

*Pranakan* as a symbol of unity is in line with the philosophy of *golong gilig*, which is manifested in the form of the white *pal* monument or the young monument of Yogyakarta. The people of Yogyakarta, especially the courtiers, interpret *pranakan* and *golong gilig* as symbols of the unity between creation, taste and spirit. *Cipta* (creation), *rasa* and *karsa* contain a very deep spiritual meaning between humans and God, humans and humans and humans and nature. The philosophy of creation contains the spiritual meaning of *hablum minallah*, namely the concept of humans maintaining a relationship with God. *Abdi dalem* spiritually gets closer to the creator through the means of serving in the palace. Serving is the same as giving or giving alms sincerely with energy, time and thoughts without expecting anything in return. *Pranakan* also functions as a means of reminding the wearer of the origin and purpose of human life. The origins of humans are the same, namely from the womb or womb and have the same purpose in life, namely to return to the God.

The philosophy of *rasa* means *hablum minannas*, which is the concept of individual humans maintaining good relations with each other. Being a courtier will be accustomed to cultivating taste. Humans who are accustomed to cultivating taste in terms of attitude or behaviour in life must be *lantip pangrasa* (premonitory skills) and *lantip panggraita* (skills in understanding). They will be trained to be intelligent in their minds and sensitive or sensitive in their hearts in reading the symptoms and phenomena of both nature and behaviour among fellow human beings. The philosophy of *karsa* means that every action needs will and caution. The will should begin with good intentions and be carried out with caution so as not to hurt either oneself or others. Whoever sows will surely reap. *Abdi dalem* keraton Yogyakarta in this case is required to always be careful in acting and speaking, because they are cultural actors who should be role models for other communities.

*Pranakan* in its function is not just to cover the body or as a protector from danger but can act as a regulating tool in behaviour. *Pranakan* in this philosophy contains noble values related to customs and guidelines in the Palace. To the wearer, *pranakan* is able to influence in the form of pressure to always maintain manners, morals and speech. The blue colour of the *pranakan* dress symbolises the colour of the deep sea. The people of the Yogyakarta palace live close to the existence and potential of the South Sea. The people of the palace believe in the existence of the ruler of the southern sea as *Kanjeng Ratu Kidul*, so that every *hajad dalem jumenengan* event is always held in the tradition of *labuhan parangkusumo*. *Labuhan* comes from the word *labuh* which means to throw or wash away. The purpose of this *labuhan* tradition is as a prayer of hope to get rid of all kinds of bad traits and a manifestation of gratitude to God that through *Kanjeng Ratu Kidul* so far the water energy has not disturbed their lives, instead it has prospered the lives of the people of Yogyakarta.

The sea for the people of the Yogyakarta palace plays an important role because it is where the land of Yogyakarta becomes prosperous, the people have a livelihood as fishermen, the people get sea products to be used in their daily needs. According to the belief of the Yogyakarta courtiers, the kings in Java have a spiritual closeness to the figure of *Kanjeng Ratu Kidul*. *Kanjeng Ratu Kidul* is nothing but a reference to the sea itself. The ocean has a wide shape, the deeper the seabed, the more intense the colour of the sea water. Philosophically, the sea is like knowledge, that knowledge in

this world is infinitely vast and increasingly deep to be explored. This is then applied to the colouring of the court dress. Whether you are a king or a courtier, you must be close to knowledge, because knowledge is useful for life.

The weaving of light blue three (3) and dark blue four (4) striped *pranakan* abbreviated as *telupat* refers to the term *kewulu minangka prepat* which means being united to become brothers. *Kewulu* means feather while *prepat* is a friend or mate. *Prepat*, which means friend or partner, refers to the pores of the body or the partner of the feather as a place for hair and feathers to grow. Both are fused together which means united and sisterly. The term *telupat* also means inherent supervision, which is self-supervision, meaning there is no need to see mistakes in others. It is better to judge and see one's own mistakes.

The collar of the shirt or called *janggan* is made perpendicular to the neck and with the addition of three pairs or six buttons. The six buttons contain the philosophy of the pillars of faith, namely faith in *Allah SWT*, faith in the angels, faith in the holy book, faith in the messengers, faith in the Day of Judgement and faith in *Qada*, and *Qadar*. The sleeves of the *pranakan* dress are long sleeves with a split decoration at the end of the sleeve with five (5) buttons. The five buttons on the sleeve represent the pillars of Islam, namely shahada, prayer, zakat, Ramadan fasting and hajj for those who are able.

**Nyamping.** *Nyamping* is also called *sinjang*, *bebed*, *jarit* or *jarik*, which is a long *batik* cloth usually without a *tumpal* used as a body covering from the waist to the ankles. *Abdi dalem* when on duty must wear *nyamping* with typical Yogyakarta *sogan batik* patterns outside the prohibition motif. Typical Yogyakarta *batik* motifs are brown variants with white patterns while the prohibited motifs are motifs that cannot be used by courtiers, including the *Kawung Hageng* motif, *Parang Rusak Barang*, *Lar*, *Sawat Wetah*. These motifs are specifically used by the King and the King's relatives for just distinguishing the characteristics of clothing and distinguishing genealogical characteristics. Typical Yogyakarta motifs that can be worn by courtiers include *Semen*, *Ceplok*, *Nitik*, *Kothak*, *Sidomukti* and *Sidoluhur* motifs. *Abdi dalem* when serving are not allowed to use motifs other than typical Yogyakarta and are not allowed to use *nyamping* made from other materials such as *tenun*, *lurik* and *bang-bangan*.

Before use, *nyamping* must be wired first. *Wiru* is a folded end of *nyamping* with a certain model that is used right at the front between the legs whose function is to facilitate and widen the space for the courtiers to move when sitting. There are two models of *nyamping* for courtiers, namely *wiru engkol* and *wiru pengasih* models. *Wiru engkol* is a zigzag-shaped fold of cloth where the lowest end direction must point towards the left, while *wiru pengasih* is *wiru* on the inside of the *nyamping*.

The way to wear *nyamping* is that the cloth is wrapped around the waist from right to left then covered with a waist cover consisting of three parts and worn in sequence, namely *setagen*, *lonthong* and *timbang*. *Setagen* is a cloth wrapped around the stomach as a binder for *nyamping* so that it does not slump easily. *Lonthong* is a plain cloth that surrounds the stomach as a coating or cover for *setagen*. Finally, the *kamus* is a belt with a hookshaped end called *timbang*. The provisions for the shape of the belt

worn by the courtiers must be adjusted to the rank held. Plain *lonthong* belts with plain dictionaries are for apprentice courtiers up to the rank of Jajar. Plain silk *lonthong* belt with songketan dictionary is worn from courtiers with the rank of *Bekel Henem* up to *KPH (Kanjeng Pangeran Harya)*. Dringin *lonthong* belt with embroidered dictionary on the edge for courtiers of the rank of *Wedana* and *Riyo Bupati Anom* up to *KPH (Kanjeng Pangeran Harya)*. Belt *lonthong cindhe* with embroidered dictionary on the edge for courtiers of the rank of *Wedana* and *Riyo Bupati Anom* to *KPH (Kanjeng Pangeran Harya)*. A *lonthong cindhe* belt with a whole embroidered dictionary for courtiers of the rank of *Bupati* (Regent) up to *KPH (Kanjeng Pangeran Harya)*.

**Wangkingan.** *Wangkingan* is a sharp weapon made of iron, steel or brass that is forged to a sharp point and doubleedged. The blade of the *wangkingan* is straight and some are grooved with carved decorations. *Wangkingan* is a sheathed sharp weapon or has a special container called *wrangka*. It is called *wangkingan* because this weapon is stored in the *wangking* which is *bangkekan* in Indonesian means waist. The word *wangking* in Javanese means getting smaller or taper at the end. *Wangkingan* has other names *dhuwung* and *keris*. The name *dhuwung* comes from the Sanskrit *duwung*, while the word *keris* is an onomatopoeic naming of the sound 'kris' made by the *keris* weapon when it swipes or slices other objects.

*Keris* as an acronym or in Javanese as *kereta basa*, is short for "*mlungker-mlungker kang bisa ngiris*" which means tortuous and slicing. Another acronym for *keris* is "*sinengker barang kang awis*" *sinengker* means hidden and *awis* means expensive. The meaning of *sinengker* "hidden" refers to the place where the *keris* is worn in dress, which is at the waist (back) as if hidden behind the body. The meaning of *awis* which means expensive implies that expensive must be valuable. The Yogyakarta courtiers interpreted the *keris* not only as a weapon but also as a valuable item, so it is common among the palace that the *keris* is an heirloom category object that must be guarded. The *keris* by the Yogyakarta courtiers is a symbol of knowledge, the more forged the sharper. In line with the meaning of "*sinengker barang sing awis*", hiding valuable items means there is no need to show one's own strengths, abilities or intelligence. Education in the monastery teaches courtiers to be *sungguh*, that is, self-confident. However, it is necessary to be careful in being *sungguh*, because if one is too confident, it will make one's character become arrogant.

Javanese society, especially among the courtiers of the Yogyakarta palace, is closely related to *unen-unen* or the term *curiga manjing wrangka*, *wrangka manjing curiga*. *Curiga* means sharp weapon, *manjing* means entering, and *wrangka* means *keris* sheath. *Curiga manjing wrangka* means the kris enters the *keris* sheath, while *wrangka manjing curiga* means the kris sheath enters the kris. This *unen-unen* implies a relationship between the leader and his people. The leader must essentially be able to organise, protect and nurture the people. Vice versa, the people must be willing to serve the leader by implementing the policies set by the leader. If this harmony is achieved, a better life will be realised. The *keris* is the symbol of a leader, while the *wrangka* is the symbol of the people being led. The size between the kris and the *wrangka* should be just right. If the *keris* is too long or too big, it will be claustropho-

bic. Vice versa, there will be a void if the size of the *keris* is smaller than the *keris* sheath. Similarly, the relationship between the leader and the people will be incongruent if the expectations between the leader and the people are not in the same step.

Typical Yogyakarta *wangkingan* used specifically for courtiers are *wangkingan* with *Branggah* frame and *Gayaman* frame. On the *Branggah* frame there are parts with the names *angkup* and *godhongan*. *Angkup* is the part of the *wrangka* that curves inwards, while *godhongan* is the part of the *wrangka* that is thin and wide like a leaf. *Branggah* in Sanskrit means big or powerful. In accordance with the naming of *branggah*, the shape of this *wrangka* is large and widens like a leaf, even larger than other types of *wrangka*, giving the impression of authority to the wearer. On the *gayaman wrangka* there are parts with the names *gayam* and *gelung*. *Gayaman* is the part of the *wrangka* that is shaped like a *gayam* fruit, while *gelung* is the part of the *wrangka* that is *ukel*-shaped or curved inward. The way to use these two *wangkingan* is tucked into the *lonthong* or *amben* with the *mara seba* or *klabang pinipit* model. The *klabang pinipit* model is the use of *wangkingan* at the waist by tucking all parts of the *wrangka* from the end to stop at the base of the *wrangka*.

**Lukar cenela.** *Lukar cenela* means having to remove footwear. *Abdi dalem* of the Yogyakarta palace when entering the palace must remove footwear starting from the palace entrance gate. All courtiers when in the palace are not allowed to wear footwear in any form except when there is *Dhawuh Dalem*. *Dhawuh Dalem* is an order from *Sri Sultan* to the courtiers to carry out obligations in certain activities or jobs. But in general, almost in all activities, courtiers are more likely to choose not to use footwear.

In general, footwear functions as a protector against objects that hurt the feet or protect against heat on the streets, but the courtiers of the Yogyakarta palace consider removing footwear as a form of unity with nature. Uniting with nature is the same as uniting with the earth, which has the aim of *tadabur* with nature. *Tadabur* with nature means contemplating about nature, that nature does not essentially harm humans. In fact, it provides welfare to humans if humans can take good care of it. Removing footwear for courtiers is also a form of respect for the king and royal monkeys that they respect the place where they stand, namely in the place of their lord. The effect of removing footwear also has an impact on the behaviour of the courtiers, who become more aware of always being humble and simple.

**Samir.** *Samir* is a complementary accessory to the *Abdi Dalem* clothing of the Yogyakarta Palace. The shape of the *samir* resembles a small ribbon or sash with a tassel decoration or in Javanese called *gombyok* at both ends of the side. The basic material of *samir* is white and black *cindhe* cloth with a red base, or often called *cindhe bang-bangan*. *Cindhe* cloth, also known as *cindai* or *patola*, is the name of silk cloth made using the double *ikat* weaving technique. Based on a circular letter issued by *Kawedanan Parentah Hageng* numbered 79/PHK/1992 regarding the rules for wearing *samir* for *Abdi Dalem* of the Yogyakarta Palace, *samir* has a length of 66 cm and a width of 5.5 cm. The side of the *samir* is *plisir* and has a tassel in the form of *gombyok monte* on both sides of the end of the *samir*. A metal plate with a width of

one finger and an additional symbol of the palace *HABA* (HAMangku BAwono) is given between the cloth and the tassel.

*Samir* is also used to distinguish the rank of courtiers. This is applied in the use of the colour of the *plisir*, tassel, and metal plate on the *samir*. The white *plisir* colour with an additional white metal plate is used by courtiers with ranks such as *jajar*, *bekel enom*, *bekel sepuh*, *lurah/penewu* and *wedana*, while the yellow *plisir* and yellow metal plate are used by *riya bupati anem*. The tassel on each rank is different, white for *jajar*, light blue for *bekel enom*, dark blue for *bekel sepuh*, red for *lurah/penewu*, dark green for *wedana*, and yellow for *riya bupati anem*.

The word *samir* in the Javanese Kawi dictionary refers to the word *sampir*. In accordance with the way *samir* is used, namely by *nyampirake* or in Indonesian, by attaching it. The way to use *samir* for the courtiers is draped around the neck with both ends meeting at the chest. *Samir* is worn by courtiers when they are running *ayahan* or in Indonesian called carrying out tasks both inside and outside the palace environment. Tasks within the palace environment include carrying heirlooms, bringing food to the Sultan, making offerings, playing *gamelan*, or when teaching in official palace forums. As for the tasks carried out outside the palace environment, such as being an envoy in the *Labuan* and *Garebeg* ceremonies.

***Ubarampe busana.*** *Ubarampe* fashion in the clothes of the Yogyakarta palace courtiers include *kacu abrit*, *anggar wangkingan* and *jam gembol*. *Kacu abrit* in Indonesian is a red handkerchief. In general, courtiers are exempt from using a handkerchief, but if they want to complete the outfit with a handkerchief then it is recommended to use a red handkerchief. The red colour of the handkerchief applies to all courtiers without distinguishing the level of rank so that its use is an optional clothing item.

*Anggar wangkingan* is a special place used as a container for *wangkingan*. *Anggar wangkingan* is generally made of cowhide. In use, the *anggar wangkingan* actually serves to remove the *wangkingan* on the wall, on the belt or by slinging it on the body when the *wangkingan* is not used or not tucked in the waist. The *anggar wangkingan* is an optional *ubarampe* because the majority of courtiers choose to use it according to the standard, namely with the *mara seba* or *klabang pinipit* model. The last *ubarampe* is *jam gembol* or in Indonesian pocket watch. There is no obligation for the courtiers to use *gembol* watches considering that they are old-fashioned watches because they have been replaced by *tan-gan* watches. However, if the courtiers want to use a watch, it is preferred to use a *gembol* watch with a *jene* colour, which is yellow with brass or *sepuhan* gold (low grade gold or mixed). At the rank of *wedana*, the *gembol* clock used is white while for the rank of regent it is yellow gold. The *gembol* clock related to the courtier's clothing is stored in the pocket of the *pranakan* shirt, which is inserted through the front button into the left jut. The use of *gembol* watches is more efficient because the design of the *pranakan* shirt at the end of the wrist is made to fit according to the size of the arm. However, the majority of servants in the Yogyakarta palace choose not to wear *gembol* clocks or watches, because when they are in the palace environment there is already a time marker in the form of a bell that is struck according to the amount of time on the applicable clock.

### 3.2 Discussion

*Pranakan* clothing is composed of several parts including *dhestar*, *pranakan*, *nyamping*, *wangkingsan* and other additional *ubarampe*, each of which has a different meaning and function. The *pranakan* fashion reflects the identity of Yogyakarta's courtiers contained in each philosophy in its parts, namely containing the identity of the wearer that the courtiers are the guardians, actors and preservers of culture. The courtiers are brothers of the king who are united to revive the spirit of life in building a harmonious society.

The influence of uniforms on the mindset of courtiers is that *pranakan* clothing is able to influence in the form of pressure to be able to maintain manners, morals and speech. The previous research discusses the meaning of *pranakan* clothes in age, while this research discusses *pranakan* in more depth to the parts that make up the meaning and function. This turns out to affect the form of meaning occurrence which tends to be more productive and complete in terms of language.

## 4 Conclusion

Based on the results of the research, it can be concluded that the clothing of the courtiers of the Yogyakarta palace is not just clothing worn to protect the body, but has a philosophy that reflects self-identity. The meanings and philosophies that emerge refer more to the human life cycle process in life and about how to behave in life. The process is the depiction of humans from the beginning of their formation, the process of being in the canopy, growing up to death. The philosophy that emerges also reflects on how to establish good relationships with fellow humans and with nature.

The influence of the meanings and philosophies that emerge indicate that the influence of Islam and Javanese culture is very strong in life in the palace. Religion and culture are combined peacefully, making the cultural servants, especially the courtiers, easy to accept and digest the essence of life as reflected in the *pranakan* dress. From this outfit, it is able to reflect their identity as actors, guardians and preservers of culture and can even be realised in the world of work.

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