

# KEPELBAGAIAN BUDAYA DALAM KONSEP “HARMONI JAWA” DI KAUMAN YOGYAKARTA

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## ABSTRAK

Harmoni adalah suatu kondisi yang serasi dari perbedaan dan pluralitas yang kemudian dengan bentuk aslinya masing-masing dapat saling menyesuaikan dan menyatu dengan seimbang. Dalam Budaya Jawa disebut selaras, yaitu terciptanya kehidupan yang nyaman dan indah dalam keragaman. Salah satu wujud harmoni Jawa secara visual dapat terlihat di sebuah permukiman di Yogyakarta, yang merupakan suatu wilayah permukiman warisan budaya Jawa dari abad ke-17. Digunakan metode analisis deskriptif kualitatif yang bertujuan untuk memaparkan keterkaitan dan jalinan semua aspek pembentuk yang mencerminkan proses adaptasi sehingga terbentuk harmonisasi permukiman. Pada masa kini, permukiman ini memiliki keunikan yang khas yaitu sebuah bentuk permukiman yang merupakan perpaduan yang harmonis dari tiga budaya, yaitu budaya Jawa, Islam, dan budaya modern. Kondisi yang terbangun karena masyarakatnya taat pada tradisi budaya Jawa dalam melakukan adaptasi terhadap perubahan dan perkembangan jaman.

**Kata Kunci:** Pluralitas, Budaya, Kauman Yogyakarta, Harmoni Jawa

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# CULTURAL PLURALITY WITHIN THE CONCEPT OF JAVANESE HARMONY IN KAUMAN YOGYAKARTA

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## ABSTRACT

Harmony is a synchronous integration of differences and pluralities which in their respective original states succeed in adjusting to each other thereby forming a balanced union. In the context of Javanese culture called *selaras*, namely is the creation of a comfortable and beautiful existence within a diversity. One of the visual forms of Javanese harmony can be observed in a residential settlement in Yogyakarta, an area of Javanese cultural heritage from the 17th century. A qualitative descriptive analysis method was used aimed to describe the interrelationships and interweaving of all forming aspects reflecting the adaptation process which enabled the creation of such harmonious condition in a residential settlement. Today, this settlement possesses a unique characteristic, that takes the form of a residential settlement where three cultures, namely the Javanese, Islamic, and modern cultures, are blended in harmony. This condition developed as a result of the community's adherence to Javanese cultural traditions during their adaption to changes and developments over the course of time.

**Keywords:** Plurality, Culture, Kauman Yogyakarta, Javanese Harmony

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## 1.0 INTRODUCTION

A residential settlement can be formulated as a residential area arranged functionally in social, economic and physical units equipped with public infrastructure and social facilities thereby forming an integrated residential area that supports the survival of its inhabitants. One form of such settlement on Java is the Kauman Yogyakarta Settlement located inside the Yogyakarta Palace (Kraton) complex, behind the Gedhe Kauman Mosque and to the west of the north town-square (alun-alun). Kauman Yogyakarta grew and developed over almost 250 years into a residential settlement with a specific religious character and is a relatively closed community, in the sense that it preserved the territory as a Muslim settlement in relation to various activities that take place, where all members of the community are Muslims. Although a reform took place from the traditional Javanese concept of Islam, into a concept that is more in line with the teachings of the Qur'an by the Muhammadiyah movement, the transition did not cause conflict or negative impact on the residents of the Kauman. Differences were resolved in subtle ways so that the Muhammadiyah teachings became increasingly accepted as the community realized its truthfulness, and that the teaching was logically acceptable because of its benevolence. Apart from that, Javanese people are by nature tolerant to differences, so any frictions that may appear would not exacerbate. The Sultan as the ruler took part in resolving differences impartially and peacefully. Migrants or temporary residents (boarding, renting), and those who are settling permanently adapted to the environmental conditions of the Kauman, in the sense that they follow the rules (unwritten) of living in Kauman Yogyakarta and did not bring their culture of origin.

Today, Kauman Yogyakarta is a residential settlement that has taken the form of an urban village located in the center of the city of Yogyakarta, amidst the center of business, tourism, and education as a result of the social, cultural, economic and political developments and changes that took place over time. (Triatmodjo, 2010: 107-108) Although later stage differences developed due to plurality caused by changes in socio-cultural and religious life, particularly caused by the strong influence of Muhammadiyah teachings and modern culture, no frictions or major conflicts occurred. Based on indicators found during observations in the field and some previous studies related to the Kauman Settlement in Yogyakarta, it was implied that each individual member of the community always prioritizes common interests with the aim of being able to live safely, peacefully and in tranquility, which means being in a state of harmony.

Although over time the settlement encountered various developments causing physical and non-physical changes, to date no significant changes are found from its initial establishment; it was able to preserve its character as a Javanese traditional muslim settlement. Today, this settlement is a heritage area in the center of Yogyakarta city which is over 240 years old. In facing the rapid stream of globalization and modernization in all fields, deep awareness is required from various parties,



especially from government leaders and its residents in safeguarding its character. If the values of the Javanese cultural tradition remain firmly upheld in the daily lives of its inhabitants and able to adapt to the progress of time, it will determine whether this settlement can be maintained as a heritage of Indonesia's preserved cultural tradition.

## 1.1 KAUMAN YOGYAKARTA RESIDENTIAL SETTLEMENT

In traditional Javanese cities, Kaumans have the same typology, namely an area located behind the palace's grand mosque (mesjid Agung Kraton) and are usually the residences for the courtiers in religious affairs or related to the management of the mosque.

Historically the founding of the Yogyakarta Kauman is inseparable from the existence of the Kraton Yogyakarta (Palace of the Sultan of Yogyakarta) because it was established at the behest of Sultan Hamengku Buwono I as a housing complex for the palace's courtiers in religious affairs. Kauman Yogyakarta was integrated with and existed as part of the traditional Javanese administrative structure. Its community is part of the Javanese society, belonging to the Javanese ethnic group which is the largest ethnic group in Indonesia, and has its own language and subculture, and therefore Javanese cultural traditions are part of their daily life and formed the pattern of their lifestyle. Apart from Javanese values, Islamic norms have become the guidelines of the kauman community in conducting their daily lives, which is reflected in their behavior as a whole and in their social intercourse.

According to Ricklefs, (Triatmodjo, 2010: 96) in their historical development, Kauman settlements in traditional cities on Java, will become the dwelling of the city's religious scholars or so-called santri who are usually engaged in trading. According to Triatmodjo (2010: 90-107), it was concluded that broadly speaking, from its establishment (1775) until today, the Kauman Yogyakarta settlement passed four periods in its process of socio-cultural adaptation, namely: (1) Yogyakarta Palace Period, (2) Handle batik period at the end of the 19th century, (3) Muhammadiyah Period, and (4) the period of tourism and student city. Today's Kauman Yogyakarta settlement is the base of the Muhammadiyah organization, it is the village where the Muhammadiyah movement was first initiated by Kiai Haji Achmad Dahlan, who was a court servant at the Kraton Yogyakarta holding the title of Ketib Anom. All of its residents belong to santri communities and are very devout in carrying out the Islamic shari'a in their daily lives. The Kauman Yogyakarta is a closed area surrounded by buildings as a barrier or like a fortress, with a residential area of approximately 192,000 m<sup>2</sup> (Figure 1).



**Figure 1 :** The Location of Kauman Yogyakarta Settlement Post Independence

(Source : Field Data 2011)

In the process of growth and development, these settlements went through various changes, particularly in terms of space and function. These changes occurred because of endogenous processes that took place, namely a process of development in cultural activities by people who experience variations as they were exposed to external (exogenous) influences such as contact with other cultures, new religious teachings, the emergence of industrialization, technological developments, and modernization.

The prime source of social changes that occurred at the Kauman can be found within the scope of the community's ideology that came from religious life experiences which introduced a change of orientation from the old religious ideology (traditional Islam), which was syncretic in nature, toward a new religious ideology (Muhammadiyah teachings) which is in accordance with the Qur'an and Assunah. Besides that, the changes in the concept of the state also brought a change of orientation from the feudal royal government system to the republican government system. These are summarized in Table 1.

**Table 1:** Current Physical and Social Conditions of the Kauman Yogyakarta Community

(Source: 2014 Researcher)

	CONDITION		OF SOCIETY
	<ul style="list-style-type: none"> <li>- Rumah Jawa model kampong</li> <li>- Rumah Indhis (Kolonial)</li> <li>- Rumah Pengaruh Cina</li> <li>- Rumah modern</li> </ul>		<ul style="list-style-type: none"> <li>- Java</li> <li>- Padang</li> <li>- Malaysia</li> <li>- Sundanese</li> <li>- dll</li> </ul>
	<ul style="list-style-type: none"> <li>- Living Home</li> <li>- Praying room</li> <li>- School</li> <li>- Dormitory</li> <li>- Stalls, shop, and other business place</li> <li>- Pondokan</li> <li>- Muhammadiyah office</li> <li>- Function building</li> <li>- Balai RW</li> <li>- Child Daycare</li> <li>- Museum</li> </ul>		<ul style="list-style-type: none"> <li>- Indigenous people (descendants of abdi dalem)</li> <li>- Newcomers (pengindung)</li> <li>- Tourists</li> <li>- New occupants (married with a Kauman resident)</li> </ul>



	<ul style="list-style-type: none"> <li>- One's own</li> <li>- Lease (mengindung)</li> <li>- Owned by Kraton (magersari)</li> <li>- Public building</li> </ul>		<ul style="list-style-type: none"> <li>- Pengulu &amp; abdi dalem</li> <li>- kraton</li> <li>- Teacher</li> <li>- Lecturer</li> <li>- Entrepreneur</li> <li>- Traders</li> <li>- Government employees</li> <li>- Employers</li> <li>- Army (TNI)</li> <li>- etc.</li> </ul>
	<ul style="list-style-type: none"> <li>- Original/ancient building</li> <li>- Building Renovation (partial)</li> <li>- New Building</li> </ul>		<ul style="list-style-type: none"> <li>- Pesantren</li> <li>- General Education (SD, SMP, SMA)</li> <li>- College</li> <li>- Military (ABRI)</li> </ul>
	<ul style="list-style-type: none"> <li>- Green</li> <li>- Yellow</li> <li>- Blue</li> <li>- Brown / wood natural</li> <li>- orange</li> <li>- Light red</li> <li>- White</li> </ul>		<ul style="list-style-type: none"> <li>- Lower</li> <li>- Middle</li> <li>- Middle Upper</li> </ul>



	<ul style="list-style-type: none"> <li>- Javanese decoration</li> <li>- Calligraphy</li> <li>- Geometric</li> <li>- etc.</li> </ul>		<ul style="list-style-type: none"> <li>- Todler</li> <li>- Children</li> <li>- Teenager</li> <li>- Adult</li> <li>- Elderly</li> </ul>
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## 2.0 RESEARCH METHODS

The nature of this research is qualitative research. Qualitative research is used in presenting data, analysis and analysis results in a descriptive manner. Qualitative methods are used for research on the life of a society, history, social activities, etc., namely by conducting field observations and interviews with resources, as well as searching literature data with historical and cultural approaches. The researcher observes the owner of the culture, about the way of life, various social activities, and various cultural objects and how to interpret them. The qualitative descriptive analysis method aims to describe the interrelationships and interweaving of all elements, such as the expression of the layout and setting of buildings, orientation, spatial structure, and aspects of Javanese philosophies in the form of cultural values underlying the harmonization process in the residential settlement.

The stages of research being carried out were: (1) The first stage, collecting literature data relating to the existence of the Kauman Yogyakarta and theories supporting the scope of research; conducting initial field observations and preparing initial analyses to obtain an overview of the field conditions as a basis for setting the research assumptions. (2) The second stage is to carry out a more detailed survey of the object of research, namely by conducting interviews, observations, and documentation. Seek measurement parameters for further analysis. (3) The third stage, drawing conclusions from the analyses of the research objects using as a parameter the harmony of Javanese culture as a measuring instrument on settlement artifacts, that the conditioned harmony in the Kauman Yogyakarta settlement is based on cultural values that are still being adapted by residents.

## 3.0 IMPLEMENTATION OF THE JAVANESE HARMONY CONCEPT IN KAUMAN YOGYAKARTA SETTLEMENT.

Today, the Kauman Yogyakarta settlement is a manifestation of the cultural work of the people of Kauman Yogyakarta whose social existence is based on the principles of harmony and respect, which tend to influence collective behavior in the process of manifesting settlements. The Javanese cultural values that guide the social life of the people of Kauman Yogyakarta are implemented in the form of settlement artifacts. In the physical context, building artifacts and settlement environments in Kauman Yogyakarta are in a state of harmony because they contain harmonious and respectful





values.

### 3.1 HARMONY

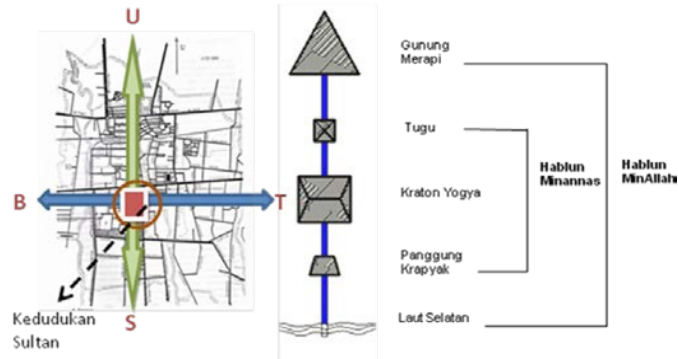
The term harmony comes from the Greek ἁρμονία (Harmonia), meaning together, agreement, and harmony. Greek harmony is a visual language related to anything visual contained in the order of harmony (composition, rhythm, order), and establishes a harmonious and balanced state as a result of the unification of various different forming elements, which can provide comfort, safety, and feeling of well-being to the persons involved. The meaning of harmony is found in the Javanese culture and referred to by the Javanese as “laras”. The term selaras in the Javanese language contains the root word: se.la.ras [n] with the basic word laras which means harmonious, appropriate or in line, commensurate. Harmony is a good relationship that can create inner and outer peace (Cama JR, 2015; 69). The requirement for the creation of harmony is because there are differences and diversities or pluralities which in their respective original forms mutually adjust to each other and come together in a balanced union.

### 3.2 JAVANESE HARMONY CONCEPT

Harmony in Javanese culture means preserving and harmonizing the relationship between Adikodrati (the Divine), nature and fellow humans.

The concept of Sangkan Paraning Dumadi - Manunggaling Kawulo Gusti (Harmony in the relationship between the human being and the Divine or Adikodrati). The orientation of the Kraton Yogyakarta site-plan as the king's residential environment is governed by mythology that developed in the community, leading toward the four directions of the wind. Kraton Yogyakarta lies in a straight line representing the ordinate line of the universe, depicting the axis of eternity. The four wind directions with the palace as the center, is known as sedulur papat lima pancer or kiblat papat lima pancer, which is believed that humans and the society who find themselves in a four-one belief will achieve a life that is peaceful, tranquil without disturbances, and at peace with themselves. Sedulur papat lima pancer has the meaning of harmony based on the order in the universe, which is oriented toward the belief that the universe represents the divine power.





**Figure 2:** Site-plan of the Kraton Yogyakarta stretching north-south. The concept of harmonization in Javanese culture between humans and the Divine (2014)

The Concept of Memayu Hayuning Bawana (Harmony in the relationship between human beings with Nature). Human beings have an existence in the order of the universe (cosmos), namely that as individual persons who are unable to stand alone, and always have close links with the surrounding natural components. Human beings take part in life to maintain a harmonious relationship between jagad gedhe (the universe) and jagadcilik (the individual) with the hope that human beings can live in harmony, without war, without hostility and hatred between one another, so that the earth as the source of life will not be destroyed by their actions.



**Figure 3:** Residential Complex Lay-out of a Javanese Gentry House

(Source : Researcher image 2014)



The Concept of Javanese Ethics (Harmony in the relationship among human beings). Harmony of life is created by individuals respecting each other and respecting differences in other individuals, they do not impose their will and do not force them to become the same, in fact, these differences can complement each other to create unity.

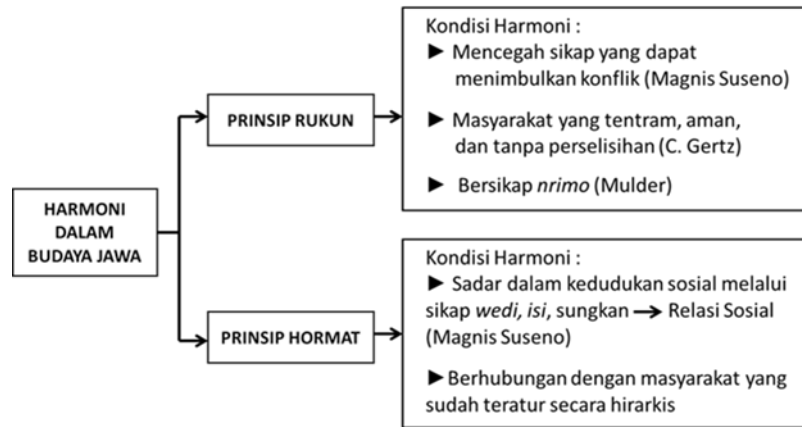
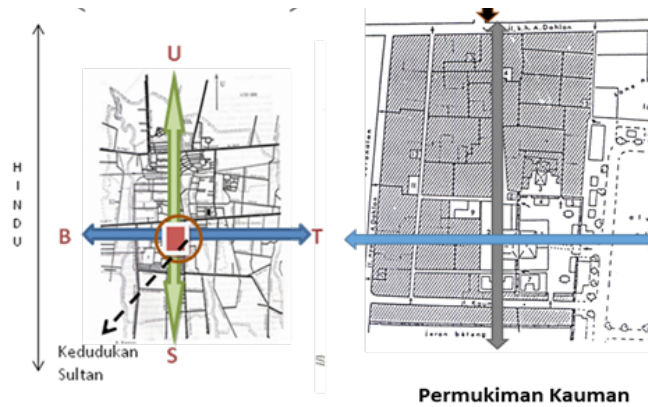


Figure 4 : Model of Javanese Ethical Concept

(Source: Magnis Suseno (1983), Mulder (1983), and researcher (2013))

The attitude of the Yogyakarta Kauman community, both natives and immigrants, reflects the values of harmonious and respectful Javanese cultural traditions. The harmonious condition in the Kauman Settlement is caused by the people who in their social life patterns still adhere to Javanese cultural values, they always prioritize common interests above personal interests so as not to disturb the social balance. The character of the Kauman community who still adhere to Javanese cultural values is implemented in the existence of the settlements. The physical form of settlements reflects the Kauman's typical Javanese cultural values, which are: settlement orientation, layout and spatial order, ornaments, and colors.

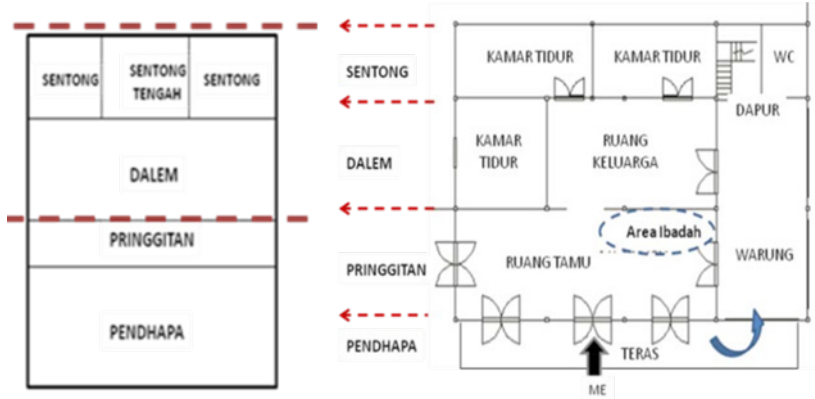
The orientation in the form of the settlement's site-plan is the same, or in line with the orientation of the Kraton Yogyakarta's site-plan. Hence, it can be said say that the orientation system in settlements imitates the kraton's orientation system.



**Figure 4:** Site-plan of the Kraton Yogyakarta and the Kauman Yogyakarta Settlement

The orientation of the two site plans is the same, north to south

(Source : 2014 image modified by the researcher)

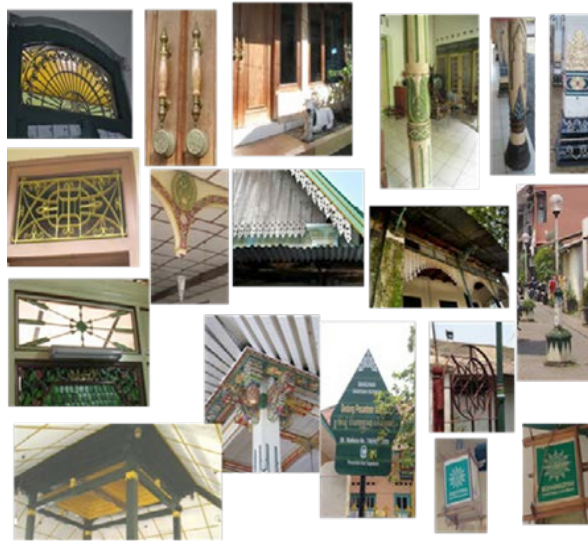


**Figure 5:** Plan and Spatial Dwelling House of traditional Javanese houses and houses in the Kauman Settlement Yogyakarta

(Source : Researcher image 2014)



In general, Javanese house plans have a three-part spatial arrangement, these are the *pendhapa*, which is the front room for guests, the *pringgitan* which is the connecting room, and the *griya ageng/dalem*, which is the back room which functions as a family room and is divided into three parts, the left inner room (*kiwa sentong*), the center inner room (*sentong tengah*), and the right inner room (*tengen sentong*), as well as several supporting buildings in accordance with the occupant's position and profession.



**Figure 6:** Javanese ornament that is still implemented on settlement artifacts

(Source : Researcher's documentation 2011-2014)

The Kauman settlement has historically been part of the Kraton Yogyakarta, therefore, the rules for buildings and houses must be in accordance with the *pranatan kraton*. The rules on the use of forms of building are distinguished by strata or social and spiritual hierarchies based on the power, position, and function of the building. Green is still the dominating color used, combined with yellow. Striking colors are used more as accents. For the people of the Kauman, green and yellow are the colors of Muhammadiyah, and green itself is the color of the palace.

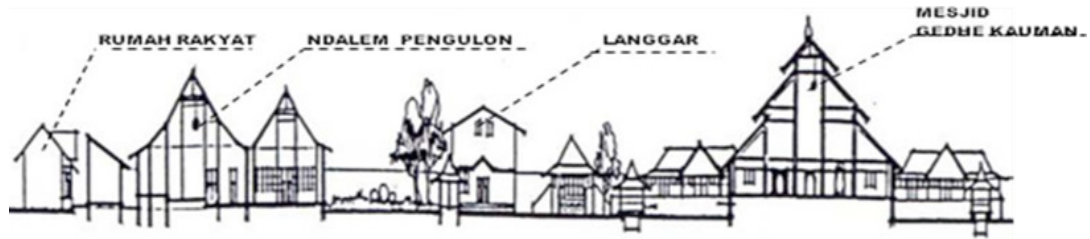


**Figure 7:** Green color is still widely used in residential houses compared to other colors

(Source : Researcher documentary 2011-2014)

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**Figure 8:** Cross section of Building Group, showing the building hierarchy based on spiritual position and administrative position.

(Source : Ahda Mulyati,199 and researcher's modification, 2013)

#### 4.0 CONCLUSION

The changes that caused a variety of differences in the physical and non-physical patterns of life of the Kauman community never gave cause to disputes or conflicts, as there is a consensus to accept each other's existing condition and, therefore all differences can be accepted peacefully. Hence, the Kauman Yogyakarta settlement grew and developed into a residential area rich in various cultural displays but appear peaceful, balanced and united. This settlement is one of the cultural assets of the city of Yogyakarta, because of its a unique and specific character as a Javanese Muslim settlement.

Harmony in Javanese aesthetics is built on:

- The value of order derived from cosmological cultural values, namely the Javanese human knowledge or view of the universe, that this universe has its sovereign ruler.
- Appropriateness value, that everything must exist or placed and positioned according to its role, function and category, meaning that if it is not appropriate, no matter how good the work may be, it will be considered bad and inappropriate or in Javanese terms ora pantes (inappropriate).
- The impression of unity and balance, which is balanced in the aesthetic perception of people who enjoy it.

Kauman Yogyakarta is capable of entering the adjustment process to changes that occur in the surrounding environment, both physical and non-physical because the members of the community are capable of adapting to various changes and developments while maintaining the traditional Javanese culture. The life pattern of the people is capable of overcoming the pressures of social,



economic, and technological growth and development, and on the other hand, does not reject, but able to accept other cultures to enter, and coexist in harmony. The preservation of values of the Javanese cultural traditions still held firmly and carried out by the Kauman community to this day is reflected in their pattern of life, way of thinking and acting in living their daily lives which are then implemented in the physical form of the settlement. This settlement has given birth to a physical cultural work that represents its era, that is a unique and distinct Javanese culture, namely Javanese culture typical of the Kauman Yogyakarta settlement.

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