CHAPTER 2
THEORETICAL FOUNDATION

2.1 History

2.1.1 Yogyakarta and Kraton Hadiningrat

Yogyakarta is the heart city of the Java Island. “it has been the main getaway to the Central Java as where it is geographically located” (Indonesia-tourism.com). As the special region in Indonesia and the sultanate’s city, Yogyakarta has been the heart of modernity and also the development of the culture and art. Based on the Yogyakarta’s profile from the Ministry of Public Work, a lot of traditional cultures of Java, such as traditional dances, gamelan, music, sculptures, paintings were developed in the palace of the Yogyakarta’s palace and also became the cultures of the society as well.

The creativity and art values that rooted in each people make Yogyakarta become the city of artsy people. Not only art, Yogyakarta is also a historical city. The aesthetic of the culture shows from the historical places with traditional architecture and have its own charm to the tourist, such as Taman Sari Water Palace, Prambanan Temple, Keraton Pakualaman, and many more. Because of the culture potential, Yogyakarta is one of the main travel destinations in Indonesia after Bali.

Based on the preliminary interview towards the city’s history, the history of modern Yogyakarta started from the Treaty of Giyanti in the year of 1755 between Mangkubumi, the first Sultan of Yogyakarta, Paku Buwono III of Solo, and Nicolaas Hartingh, the governor the North-East Provinces of Dutch East India Company, the Verenigde Oostindische Compagnie (VOC), where the Kraton Yogyakarta was built and separation of Kraton Yogyakarta and Surakarta region. Yogyakarta was a sultanate country before they joined in the year 1945, due to Indonesia’s declaration of independence. After the affiliation with Republic of Indonesia, the Indonesian government gave the reward and became the special region of Yogyakarta.
2.1.2 The soldiers of Kraton Yogyakarta Hadiningrat

As a kingdom, Kraton Yogyakarta no doubt has its own military set for defense and protect the sovereignty of the palace. From the history, Sultan Hamengku Buwono I fought with the colony with the help for the soldiers. After Mangkubumi built the Kraton Yogyakarta, as the highest authority he also formed the soldiers of Kraton Yogyakarta called Bergada with the light weapon and headquartered in Baluwangi Fort. The power and strength of the soldiers were respected by the England colony at that time. As the VOC began to invade Yogyakarta, the power of Kraton Yogyakarta was also getting weaker. The number of the soldiers was decreased significantly. The rest of the soldiers were also centered in the certain location or village same as their type and responsibility.

From the book of Prajurit Keraton Yogyakarta, on 5th of September 1945, The Empire State of Yogyakarta joined The Unitary State of Indonesia. After that, the government of Indonesia gave the reward to Yogyakarta and made the city became special region. As the declaration of independence, Kraton Yogyakarta wasn’t known as the kingdom anymore. So, the function and the responsibility of the soldiers were also become different. The function of the soldiers was not to protect and defense the kingdom, but as the protector of the culture values Kraton Yogyakarta. For the society of Yogyakarta, the existence of the soldiers is as the symbol of great history and traditional cultural philosophy. Based on their responsibilities, the soldiers of Kraton Yogyakarta is divided into ten types, which are Wirabraja, Patangpuluh, Dhaeng, Bugis, Jagakarya, Prawiratama, Ketanggung, Nyutro, Mantrijero, and Surokorso.

The name of the each soldiers have the certain meaning and philosophy that reflects the good deeds and attitude based on the traditional values. In this project the writer picked three types of soldiers to be the main inspiration of the collection. The three soldiers are:

1. **Wirabraja**

*Wirabraja* soldier is the first line of soldier in every parade (www.yogyakarta.panduanwisata.id, 2012). The name of *Wirabraja* is taken from the traditional sansekerta, *wira* means brave and *braja* means sharp. Philosophically, the meaning of *Wirabraja* Soldier is a brave soldier who is not afraid to defeat the enemy.
with sharp and sensitive senses. In the book of Prajurit Kraton Yogyakarta, Wirabraja Soldiers are described as the defenders of truth, whose never give up before the enemy can be defeated. The philosophy behind the name was given to hope that the soldiers are able interpret and apply in the daily life as well. The silhouette of the uniform’s is also inspired by VOC’s uniform. There are some details that similar. Since the VOC came to Yogyakarta in the year of 1628, the colony was also influenced the traditional heritage at that time, including the uniform for the Kraton’s soldier.

Every soldier in Kraton Yogyakarta is also has the flag/panji as their characteristic. The flag of Wirabraja is called Gula Kelapa. The flag has the white rectangle with every red centhun in the corner similar with the corner shape of chilli. There is also red rectangle in the center and white octagon inside of it. The name of Gula Kelapa comes from the words gula (sugar) and kelapa (coconut). The sugar stands for Gula Jawa, which is made from the juice of coconut tree, while coco is white means pure. In conclusion, Gula Kelapa means purity and truth defender’s soldier.

From the book of Prajurit Keraton Yogyakarta, the Wirabraja is also known as Lombok Abang soldier, because their uniform is mostly covered in red color. These are the list of Wirabraja soldier’s uniform:

- Chetung hat (shaped similar to chilli)
- Destar or head band
- White inner shirt
- Red beskap (suit)
- Lonthong or inner belt with the motive of red cinde
- Black kamus (outer belt)
- Sayak
- Panji’s midi pants
- White socks
- Black pumps shoes
Figure 2.1 The Uniform of Wirabrama Soldier and Gula Kelapa Flag

Source: http://yogyakarta.panduanwisata.id/files/2012/10/prajurit-wirobrojo.jpg

Figure 2.2 The Uniform of VOC Soldier in 1784

2. **Dhaeng**

*Dhaeng* soldier is the second line of parade after the *Wirabraja*. The name of *Dhaeng* is originally from Makassar. From the philosophy side, *Dhaeng* means brave and elite soldiers that same as the moment when Makassar’s soldiers defeated the Dutch Colony.

*Dhaeng* soldier has a flag (panji) called *Bahningsari*. The flag’s shape is rectangular with white-based color and eight-corner red stars. *Bahningsari* comes from the sansekerta. *Bahning* means fire and *sari* means beauty/core. Philosophically, it means the brave soldiers whose never give up like the spirit of the fire core.

From the preliminary research interview, the writer found that the uniform of *Dhaeng* soldiers was influenced by the VOC. Some of the details in the *Dhaeng* soldier’s uniform are similar to the VOC’s uniform.

![Figure 2.3 The Uniform of VOC Corporal](http://www.macrander.net/history_4.html)

The components of the uniform of *Dhaeng*’s soldier consist of:

- Black hat with *cundhuk* (feather)
- *Destar wulung* (worn below the hat)
- White blazer with red stripes
- White trousers with red stripes
- Black *kamus* (outer belt)
- Blue *lonthong* (inner belt)
- Black pump shoes

Figure 2.4 The Uniform of *Dhaeng* Soldier and *Bhaningsari* Flag.


### 3. Jagakarya

*Jagakarya* soldier is the fourth line in the Kraton soldier parade. *Jagakarya* came from the word *jaga* and *karya*. The word of *jaga* in sanskerta means protecting, while *karya* is from kawi (old Javanese) means task. From the philosophy side the *Jagakarya* soldier means the soldiers to protect and secure the government activity in the palace.

The flag (*panji*) for the Jagakarya is called *Papasan*. The flag is a red rectangular and green circle in the center. The word of *Papasan* is taken from the *Papasan* plant or bird. There is also a different version of *Papasan*. The word *Papasan* means destroy.
In conclusion, *Papasan* means that *Jagakarya* soldier symbolized by *Papasan* flag is the brave soldier that can destroy the enemy with unwavering spirit.

The uniform of *Jagakarya* soldier consists of:

- Black hat with shape of flipped ship
- Purple *destar* (worn below the hat)
- Lurik blazer
- Crème/gold inner vest
- Black *kamus* (outer belt)
- *Lonthong* (inner belt)
- *Sayak*
- Lurik midi pants
- Black socks and black pump shoes

![Figure 2.5 The Uniform of Jagakarya Soldier and Papasan Flag.](http://yogyakarta.panduanwisata.id/files/2012/11/prajurit-jogokaryo.jpg)
2.2 Lurik Fabric

The ancestors have legated the priceless traditional textile and woven fabrics to Indonesia’s traditional legacy. The traditional fabrics came from the principles of life, values, religions, beliefs, economic activities as well as forms of arts of the groups living in certain areas of the country (2012).

Based on the book of *Lurik: Sejarah, Fungsi dan Artinya Bagi Masyarakat* by Wahyono Martowikrito (1994), Lurik has been a tool for traditional event since the ancestor era of Indonesia. In Gilimanuk, Bali, the archeologist found the case of made from wood with a weave texture on top of it. Gilimanuk is the site of graves, so it was predicted that the weave material was used for the burial ceremony. Indonesian was also already master the weaving techniques, such as *Songket* fabric, *Ikat* fabric, and *Ikat Berganda* fabric. Beside the patterns and other findings, the archeologist was also found the tools to make the fabric, like to spin the yarn or weave the fabric.

The history of woven fabric and lurik was also found in the traditional inscription that found in certain area in the island of Java. The finding was the inscription from the Mataram Kingdom in the era of 851 – 882 BC. It is believed that there is the certain pattern in the inscription, which called *Lurik Pakan Malang* fabric. Other finding is the Erlangga inscription from East Java in the era of 1033 BC, which mentioned that the *Tuluh Watu* fabric was one of lurik fabrics. Nian Djoemina, a collector, mentioned that the findings of the archeologist in the Gilimanuk, Yogyakarta, and East Sumba shows that the weave techniques were already famous around the society in the pre-history era. The usage of shawl in the inscriptions shows the evidence of the certain patterns was already existed at that time (Martowikrito,1994).

Behind the ordinary lines and colors, hides thousands of histories and philosophies. As the heritage from the ancestor, making lurik is also become the livelihood of certain families in the village where lurik is made. In the tradition of Javanese people, the function of lurik is the tool of the traditional ceremonies. Some people believe the magic, which able to repel the bad spirit, heal the disease, and avoid the bad luck. In the ceremony for pregnant woman called *Tingkeban*, lurik fabric is used for the “proper” costume for the pregnant woman. In the *Tingkeban* ceremony in Solo, the pattern of lurik fabric that used is *Liwatan*. The philosophy behind the lurik is the
hope that the baby will be born healthy and safe. In the Javanese language, *liwat* means *lewat* (through).

Lurik fabric is worn by several soldiers in Kraton Yogyakarta, such as *Jagakarya, Ketanggung, Mantrirejo, Patangpuluh, Miji Jager* and *Langenastra*. Based on the preliminary interview towards the history, lurik is different from batik. The price of lurik fabric is not expensive as batik, because people wear it as daily clothes. The pattern of lurik has the meaning of modesty, loyalty, and honesty. The types of lurik that use for the uniform is called *Lurik Ginggang*. *Lurik Ginggang* means distant (*renggang*), because it has gap between lines and filled with other colors. This fabric has a deeper meaning, which is the loyalty for the king, and the hope for the close relationship between king and soldiers (no gap).

Based on the field research, the soldiers of Jagakarya use the lurik fabric that has a gap between lines. The meaning behind the pattern is to tell people that we should live together, not split or apart that similar like the gap between the lines in the lurik.

![Image of Lurik Ginggang Fabric's Pattern](http://femaledaily.com/blog/2010/01/28/pesona-kain-nusantara-lurik-cantik/kain-lurik-0/?from_360=yes)

Figure 2.6 Example of *Lurik Ginggang* Fabric’s Pattern.

2.3 Theory of Color

Color is one of crucial aspects in the visual elements. Pablo Picasso mentioned that colors follow the changes of emotions. Based on the book of Color Forecasting For Fashion by Kate Scully and Debra Johnson Corb, “color is a powerful selling tool that can affect our purchasing decision” (2012). For example, the “sale” sign in the stores make people tend to buy more, green as the color of nature and able to calm people, and many more.

In the Javanese especially Kraton culture, each color has its own meaning and philosophy. In the uniform of Kraton’s soldier, the colors are a symbol based on the culture and traditional culture. Each color is associated with certain attitude, goddess, flowers, and certain heritage. These are the colors that applied in the Wirabraja, Dhaeng and Jagakarya’s uniform and the philosophies:

- **Black**: this color is applied on almost every uniform and the accessories of the soldiers. The black color is associated with the color of the soil, connected with the greedy attitude. Black also means immortality and power.

- **Red**: in Dhaeng’s soldier uniform, this color is applied on the details of button’s plaque and also in the most of Wirabraja’s uniform. Red is always connoted with brave (Brotodiningrat 1978:15); therefore the Wirabraja’s soldier uniform is mostly red.

- **White**: purity and cleanliness. This color is applied in almost every shirt or Sayak of the uniform. The connection between white and purity is also pictured in Kraton Yogyakarta. There is Abdi Dalem (courtiers) called Pamethakan, which means white. The uniform of the Abdi Dalem is white and they are responsible in the religious matters in the palace.

- **Grey**: The color of grey is applied on all the lurik fabric uniform, worn by Jagakarya soldier. Grey in Javanese is called awu (abu). Grey is related to the affection and King’s blessing that cannot be burned like ash (abu).

2.4 Androgyny Concept

The word of Androgyny is originally come from Greek. *Andro* means masculine and *gyne* means feminine. Androgyny concept is a concept developed by Sandra Bem, a
psychologist from Stanford University in 1974. She invented the Bem Sex Role Inventory, where it contains the gender orientation issue, including masculinity, femininity, and differentiated.

The androgyny concept in fashion is a global phenomenon nowadays. In the book of Fashion, Desire, and Anxiety by Rebecca Arnold, “Image and Morality in the 20th Century that Androgyny is the unity of male and female, masculine and feminine in one body” (2001:122). From the theory, we can see that men are not afraid to show their femininity, same as the masculinity in women’s look nowadays. Weil stated in the same book, “androgyny is attempt to constructing identity, adopting and assimilating the current ideal through dress, makeup, and gesture” (2001:123). From the statement, to be the androgyny individual, they tend to represent the silhouette, gesture, way of dress and makeup of the opposite sex.

The masculinity and femininity are constructed based on the culture that dominates individual’s region. It also can be positive and negative as well. This theory was stated by Beasley in Gender and Sexuality that “the two categories are not merely regarded as distinct and opposed, they are also put into a hierarchy in which one is typically cast as positive and the other negative” (2005:11).

The androgyny concept history in fashion was when Coco Chanel decided to wear pants rather than the complicated dresses that women’s worn at that time. The movement was started to change since then. Katherine Hepburn also inspired the androgyny movement in fashion with her iconic men’s inspired buttoned down shirt and trousers. As the time went by, people started to think more forward and modern, as well as the way people dress.