THE CONCEPT OF THE DEVARĀJA IN LEADERSHIP AT THE ROYAL PALACE OF YOGYAKARTA

Ghilman Assilmi
Department of Archaeology, Faculty of Humanities, Universitas Indonesia, assilmi.ghilman@ui.ac.id

Follow this and additional works at: https://scholarhub.ui.ac.id/irhs

Part of the Anthropology Commons, Art and Design Commons, Creative Writing Commons, Cultural Heritage Law Commons, Education Law Commons, Film and Media Studies Commons, History Commons, Intellectual Property Law Commons, International and Area Studies Commons, Legal Writing and Research Commons, Linguistics Commons, Museum Studies Commons, Philosophy Commons, and the Urban Studies and Planning Commons

Recommended Citation
DOI: 10.7454/irhs.v9i1.1285
Available at: https://scholarhub.ui.ac.id/irhs/vol9/iss1/18

This Article is brought to you for free and open access by the Faculty of Humanities at UI Scholars Hub. It has been accepted for inclusion in International Review of Humanities Studies by an authorized editor of UI Scholars Hub.
THE CONCEPT OF THE DEVARĀJA IN LEADERSHIP AT THE ROYAL PALACE OF YOGYAKARTA

Ghilman Assilmi
Department of Archaeology, Faculty of Humanities, Universitas Indonesia
assilmi.ghilman@ui.ac.id

ABSTRACT
The Yogyakarta Palace is one of the Islamic sultanates that still exists in Indonesia. Even though the Yogyakarta Palace has an Islamic style and has been influenced by modernization which has penetrated aspects of state and society, the embodiment of the God-King concept from ancient Hindu eras remains embedded in the power of the king, state life, and the obedience of the surrounding community to the palace system. This paper has a problem regarding how to apply the concept of politics and power in the Yogyakarta Palace. A historical approach is used to reveal the meaning of the palace in the concept of kingly power and government as well as the cosmic role of the king in the state administration system at the Yogyakarta Palace. The research results show that the sultan as a government leader is also a spiritual leader, which is then depicted in a capital city that is a magical center that signifies harmony between the creator, government/spiritual leaders, and society.

KEYWORDS: devarāja, royal palace, Islam, spirit, ruler

INTRODUCTION
Southeast Asia was a peripheral region between two world powers in ancient times, China, and India, but this region was strategic because it connected trade routes between China and India. From there, the spread of the culture of the two nations' influences came in before finally the influence of Islam and the West entered.

The spread of Indian culture seems to have had a stronger influence in the Southeast Asian region than the influence of Chinese culture. However, it cannot be denied that Chinese cultural influence is also large in several parts of Southeast Asia. This can be seen from the patterns of ancient kingdoms in Southeast Asia which show more Hindu-Buddhist kingdom styles, thus showing significant Indian cultural influence. Perhaps, this influence is not only limited to religion, but this influence is also found in the political and power systems in Southeast Asia which can be seen in the political conception, form, and governance of several kingdoms in Southeast Asia.

The influence of Indian culture on Southeast Asian society is very large, especially on the concept of state and government and the position of the king. This influence was marked by the establishment of Hindu-Buddhist countries in the Southeast
Asia region. The concept of the state is largely a manifestation of Indian influence which seeks to harmonize the relationship between Kings, Gods, and the universe. The harmonization of the relationship between Kings, Gods, and the universe is manifested in the concept of macrocosm and microcosm. Of course, there are many political and power concepts in the kingdoms of Southeast Asia. However, the concept of God-King best represents the political concept and power of most kings in Southeast Asia such as the ancient kingdoms in Burma, Cambodia, Thailand, the archipelago, and so on.

The mindset regarding the position of a king who is believed to be divine depends on the beliefs he adheres to. For Hinduism, the Brahma Doctrine legitimizes the power of Kings, while the Buddhist Doctrine legitimizes the power of kings in Buddhist-style kingdoms. Theories about incarnation and incarnation are efforts or tools to legitimize power. Apart from that, it is an effort to elevate the position of a King. Sometimes, legitimacy is also a form of justification for mistakes made by the king.

Especially in Indonesia, with many kingdoms with a Hindu-Buddhist pattern, this concept of the God of the King has been demonstrated in the political system and the king's power. However, in the end the Hindu-Buddhist influence gradually faded along with the entry of Islamic and Western (European) influences later. However, this conception of power with the concept of the God of the King is still visible in Islamic kingdoms in the archipelago. Even though there are some differences, the concept remains similar. This can be seen in the Islamic Mataram Kingdom which was eventually divided into the Yogyakarta Sultanate and the Surakarta Sultanate.

The Yogyakarta Palace, which later joined Indonesia, is relatively younger than the Surakarta Palace. Even though the Yogyakarta Palace has an Islamic style and has been influenced by modernization which has penetrated aspects of state and society, the embodiment of the Dewa-Raja concept remains embedded in the power of the king, state life, and the obedience of the surrounding community to the palace system. Even though the concept of Dewa-Raja is thicker with Hindu-Buddhist nuances, this concept has a unique and interesting style and character in the concept of power in the Islamic-style Yogyakarta Palace. For this reason, this paper has a problem regarding how to apply the concept of politics and power in the Yogyakarta Palace. The purpose of this writing is to answer various problematic questions related to the meaning of the palace in the concept of royal power and government as well as the cosmic role of the king in the state administration system at the Yogyakarta Palace.

METHODS

The method used in writing this paper is the historical method. The historical method is the process of critically examining and analyzing recorded remains of the past (Gottschalk 1986, 32). As also stated by Ismaun (2005), the historical scientific method is a process for testing and studying the truth of recordings and relics of the past by critically analyzing existing evidence and data so that it becomes a reliable historical presentation and story (Ismaun 2005, 35).

Regarding the steps in writing this paper according to Sjamsuddin (2007), these include: 1) heuristics, namely the process of collecting historical sources related to this paper. In this stage, the author searches for historical sources in the form of interviews, books, documents, and articles. In realization of this stage, the author tried to visit several libraries which were considered to have sources related to the problem to be studied. Apart from that, we also tried to examine article sources from the internet that were considered relevant to this discussion; 2) Source criticism, which is the next step in the historical scientific method which is carried out when historical sources have been discovered. Source criticism is divided into two, namely External Criticism and Internal.
Criticisms. External Criticism is aimed at assessing the authenticity of historical sources. In external criticism, the material and form of the source, age, and origin of the document are questioned, when it was made, by whom, by what agency, or in whose name. In this stage, we try to assess these historical sources based on the provisions of external criticism. Internal criticism is aimed more at assessing the credibility of the source by questioning its content, production capacity, responsibility, and morals. At this stage, we compare the contents of historical sources from one book author with another book author with the aim of making the historical facts obtained more valid to support the discussion to be studied; 3) Interpretation, the process of providing interpretation of historical facts that have been criticized through source criticism. In this case, this process is carried out to give meaning to historical facts so that they can support the events being studied. In this stage, we provide an interpretation of the historical facts obtained by connecting several facts into a unified meaning that is in line with the event; and 4) Historiography, is the final stage of the historical scientific method in writing this paper. Where in this historiography, facts that have gone through various processes are then arranged into a complete historical unit so that a paper is formed (Sjamsuddin 2007).

To support the synthesis results, we use an interdisciplinary approach, namely an approach that uses one dominant scientific discipline, which is supported by other social sciences. Meanwhile, the data collection technique that we use in writing this paper is library research, namely looking for sources in the form of books, articles, and documents related to the discussion we are studying, then reviewing them to be able to analyze the subject matter we are discussing.

MACROCOSM AND MICROCOSM CONCEPTS

Macrocosm and microcosm are beliefs about parallels between the universe and two humans (Geldern 1972, 2). The concept of macrocosm and microcosm, according to this belief, humanity is always under the influence of forces originating in the cardinal directions and the stars and planets. These forces may produce prosperity and well-being or cause destruction, depending on whether the actions of individuals and groups of society, especially states, succeed in harmonizing their lives and activities with the universe. Individuals can validate such alignments by following the clues provided by astrology, knowledge of favorable and unlucky days, and many other minor rules. Harmony between the kingdom and the universe can be achieved by constructing the kingdom as a representation of the universe in small form.

According to Brahma’s doctrine, this universe consists of Jambudwipa, a circular shape, and is in the center, surrounded by seven ring-shaped oceans and seven other ring-shaped continents. Beyond the last of the seven oceans, the universe was closed off by a huge mountain range. In the middle of Jambudwipa, in fact, in the middle of the universe, stands Mount Meru, a cosmic mountain orbited by the sun, moon, and stars. At its peak lies the city of the gods which is also surrounded by the residences of the eight lokapalas or guardian gods of the universe. So, it appears to us that in this connection the teachings of Brahma and Buddha, although they contain differences in small things, are also in agreement regarding their main aspects: their shape which is a circle, and the arrangement in areas centered on a center around Mount Meru. Therefore, a brief description of this conception has the same symbolic meaning for loyal followers of both types of belief.

Cosmos (i.e., all that exists); related to the universe. Cosmic energy is everywhere in the cosmos. It is who binds galaxies, planets, people, and molecules. It is the space between everything. Cosmic energy is the bond that keeps the entire cosmos in order. He is the force of life. Cosmic energy is very important to regulate our lives and to enrich
our consciousness. Cosmic energy is the basis of all our actions and functioning. So, with the above definition, cosmic can be said to be the core of everything that exists, so we can see the application of this concept as the core of everything through the concept carried out by Pancabuwana in placing the palace as the center. Pancabuwana contains keblat papat lima pancer. This means that human life is always surrounded by four elements and the palace is the center (pancer) of life (Assilmi and Mendrofa 2018).

**CONCEPT OF THE GOD KING AND COUNTRY MANDALA**

The concept of the god-king, namely the king as a representative of a god or an incarnation of a god. Because kings are great people and are considered God's messengers to manage or regulate the earth. The king is considered a figure identified with a god (God-king cult). The king's power was considered unlimited. He cannot be controlled by worldly means, but within him, there is a power that reflects the spirit of a god or divine soul that controls his personal will. The state is considered an image of the kingdom of the gods, both in its material and spiritual aspects (Marwoto-Johan 2005). The king and his guards must have power and strength commensurate with that of the gods. The concept of God-king is also used by a king to legitimize himself as the incarnation of a god so that he can strengthen his position in holding power.

In simple terms, the word *mandala* can be understood as a cosmic configuration that describes the hierarchical position of the gods. In this view, the big universe (macrocosm) must be connected to the microcosm which meets at one point in the cosmic circle. In this perspective, a mandala, the center (center, centrum) becomes very important. The harmony of the macrocosm and microcosm depends greatly on what happens at this central point. Initially, the configuration of the mandala shape developed from a square shape representing the four cardinal directions, then developed into an octagonal, twelve, thirty-two, and so on, thus forming certain diagrams (Maulana and Assilmi 2023). Of many corner points, the middle is the most important part because it is the seat of the main statue or other symbols that replace the statue. The points on the outside in a circle and surrounding the center point are the seats of other lower gods.

Systematically and hierarchically, the structure and relationship between one God and another, both at the same level and not at the same level, both vertically and horizontally, are overall interconnected with each other. Integrally, the configuration of the gods can be used as a means for meditation and in rituals can function as a container for the gods. To differentiate between the yantra and the mandala, itself can be seen through the depiction of gods or symbols about that god. In *mandalas*, generally, the gods are depicted in very grand and complete forms down to the details. In accordance with its function above, namely as a means of meditation or as a container for the gods, a mandala can at least be differentiated into several types of forms, whether it functions temporarily or whether it functions permanently. A mandala can be made in the form of a picture or painting and can be made from plastic materials, such as sand, rice, or butter. However, it can also be realized in the form of a composition of several bronze statues and in the form of a building.

Even though the word mandala basically departs from the understanding of a map of the cosmos of the universe with all the essence of its planning, as well as its origins and endings, it also has political implications in its application, especially in the field of government. In the structure of classical countries, both in mainland Southeast Asia and islands that have been touched by Indian culture, the political units, both regional and supra-regional, are regulated and organized according to the concepts of the center and periphery model which describes the mandala. Some examples: The Kingdom of Sukothai in Thailand according to written sources is divided between core and peripheral
areas. According to the Suryavarman I Inscription (1002-1050), the Angkor Kingdom states that its territory was divided into three, namely praman, wisaya, and sruk; which means region, district, and village.

**History of The Establishment of The Yogyakarta Sultanate**

The history of the founding of the Yogyakarta Sultanate began with Prince Mangkubumi's resistance as a protest because the VOC's influence had controlled Mataram. It is said that in 1742 when Mataram was ruled by Susuhunan Paku Buwana II, whose palace was in Kartasura, there was a rebellion by the Chinese. This event is known in history as *Geger Pacinan* (Amin 2000). Before the founding of the Yogyakarta Sultanate, the Mangkunegaran Duchy, and the Pakualaman Duchy, at that time there was only the Kasunanan Surakarta Palace, a move from the Mataram Kartasura Palace. When his palace was still in Kartasura, the Chinese rebellion (*Geger Pacinan*) occurred in 1740-1743. Paku Buwono II was powerless to face this rebellion, and only with Dutch help could it be suppressed. Because the Kartasura palace was badly damaged, the capital was moved to Solo Village, which was then called Surakarta.

However, during the reign of Sunan Paku Buwono II at the Surakarta Palace (1744), there was still a rebellion led by Tumenggung Mertopuro against the Surakarta Palace because of the increasingly strong influence of the VOC. However, Prince Mangkubumi (Paku Buwono II's younger brother) Tumenggung Mertopuro was able to conquer him.

In a negotiation between Paku Buwono II, who was accompanied by Prince Mangkubumi (his trusted advisor), and the Dutch, represented by Mr. Hoogendorf, the Dutch envoy asked Paku Buwono II to hand over the entire northern coastal area of Java to the VOC. This request was a demand for Dutch services when they succeeded in quelling the Chinese rebellion in Kartasura. Prince Mangkubumi did not agree to this request, even though he knew that Paku Buwono II's position was very difficult. Starting from this problem, Prince Mangkubumi then asked for permission and blessing from Paku Buwono II, to oppose and take up arms against the Dutch Company/VOC.

After receiving blessings from Paku Buwono II, by obtaining the heirloom of Kyai Plered's spear, then on April 21, 1747, Prince Mangkubumi left the Surakarta Palace and headed into the forest with the families of his loyal troops, to guerrilla against the VOC. In carrying out his resistance, Prince Mangkubumi joined RM. Said (Prince Sambernyawa) who had already opposed Paku Buwono II and the VOC. Before Paku Buwono II died, control of all Javanese land had been handed over to the VOC (16 December 1749). Because of that, the one who crowned/appointed the kings in Java who were descendants of Paku Buwono II was the VOC. After Paku Buwono II died, the Dutch appointed RM. Suryadi (Crown Prince) as Sunan Paku Buwono III. He practically became a puppet, because according to the political contract, the king was only a borrower of VOC land.

During the reign of Paku Buwono III, Prince Mangkubumi's resistance to the Dutch became increasingly intense. In every battle, the Dutch troops were always pushed back by Prince Mangkubumi's attacks. Even when there was a fierce battle on the Bogowonto River, all the Dutch troops, including the commander, were killed. Finally, the Dutch asked Prince Mangkubumi to negotiate.

Then there was an agreement between the three parties, namely Prince Mangkubumi, Paku Buwono III, and the Dutch / VOC. The agreement was held in Giyanti Village (Salatiga), on February 13, 1755, so it was called the Giyanti Agreement. As a result of this agreement, the Mataram Kingdom was divided into two parts, namely the Surakarta Kasunanan Palace and the Yogyakarta Sultanate Palace. Furthermore, with
this new area, Prince Mangkubumi founded the Mataram Kingdom of Yogyakarta in the Beringan area, in 1755.

After one month of Palihan Negari, namely March 13, 1755, Sri Sultan Hamengku Buwono announced that the part of Nagari Mataram which had become part of him would be named Ngayogyakarta Hadiningrat. Since then, Sri Sultan Hamengku Buwono has been preparing to build a capital city and palace. While the palace building was being worked on, he and his followers were housed in the guesthouse located in Gamping, approximately 5 Km to the west of the building being worked on for the capital city.

The place chosen for the capital city of Ngayogyakatra Hadiningrat was in the Beringan forest. The choice of this place was based on various considerations, including the consideration of respecting historical places. During the time when Mataram was ruled by Sri Susuhunan Amangkurat Jawi, in Beringin there was a kind of small town and there was a guest house called Garjitawati. Then, during the reign of Sunan Paku Buwono II in Kartasura, the name Pesanggrahan was changed to 'Ngayogyya'. At that time, Ngayogyya was used as a stopping place for the bodies of nobles who would be buried in Imogiri.

RESULTS AND DISCUSSION
The Meaning of the palace in the concept of King's power and government

The leadership of Javanese society is based on the royal government. Javanese society is always guided by palace life. They made the Ngayogyakarta Hadiningrat Palace and the Surakarta Hadiningrat Palace the center of government. Even though in reality the two palaces have joined the Unitary State of the Republic of Indonesia, all the policies taken by the two palaces are always obeyed by the Javanese people, especially those who live in the Yogyakarta and Surakarta or Solo areas. They were very obedient to the king's decisions (Hadiatmaja and Endah 2009, 81).

Like the concept of macrocosm and microcosm in Southeast Asia, in the Yogyakarta Palace, there is a parallel between the universe and the world which is reflected in the harmony between the kingdom and the universe. In this discussion, this parallel can be seen from the symbols of the palace and kingdom. Even though this concept is better known in Buddhist teachings in Southeast Asia, we can analyze kingdoms in the archipelago that have an Islamic style, although the picture is somewhat blurred/faded after the influence of Islam and Europe.

Morphologically, the word "keraton" is formed from the word "ratu" by getting the prefix ka and the suffix an (queenness) which then melts into "keraton/kraton". The word 'ratu' means king. The word "keraton" means 'king's residence' (Endraswara 2018). Meanwhile, in a broader sense, it can be explained simply that the environment of all structures and buildings in the palace area contains a certain meaning related to one very essential Javanese way of life, namely Sangkiang Paraning (where humans come from and where humans end up after they die) (Marwoto 2007).

The Yogyakarta Palace was built by Sri Sultan Hamengku Buwono I in 1756 in the Beringan Forest area. The name of the forest was later immortalized as the name of the market in the city center, namely Beringharjo Market. Meanwhile, the term Yogyakarta comes from the words Yogya and Karta. Yogya means good, and Karta means prosperous. However, another understanding states that Yogyakarta or Ngayogyakarta comes from the basic words Ayu + Bagya + Karta, becoming Ngayogyakarta.

The central area of the Yogyakarta Palace covers an area of 14,000 square meters, surrounded by a wall (fort) 4 meters high and 3.5 meters wide. In every corner, there is a
guard area or bastion, to see/supervise the situation outside and inside the Palace fort. Outside the fort is surrounded by a deep moat called Jagang (now it has become a residential area).

The king and his entire family live in the palace, while the relatives and nobility along with the courtiers live in the surrounding area of the palace, outside the palace, where the name of the residence is adjusted to the character or name of the occupant (Woodward 2004).

**The Capital City of Yogyakarta is the magical center of the kingdom**

There are differences in the meaning of the existence of capital cities in Southeast Asia when compared to capital cities in Europe. In Southeast Asia, the capital is not only the political and cultural center of a nation, but it is also the magical center of a kingdom. In the past, the ceremony around the capital was a very important part of the king's coronation ceremony. With this ceremony, the king not only became the owner of the capital but also of the entire kingdom. Indeed, the cosmological structure of the entire country can only be described by the number and location of the provinces and by the functions and symbols of their governors, but the architecture of the capital city can be formed as a more real picture resembling the shape of the universe, a smaller microcosm in the macrososm, namely the kingdom earlier.

Remains from several old cities prove the cosmological ideals that haunted the entire structure of government. Fortunately, several inscriptions from several parts of indigenous chronicles can help us in providing an interpretation of these archaeological remains.

In the layout of the province, buildings in the Yogyakarta region have magical symbols. In general, the Yogyakarta Palace area extends for 5 km, from Panggung Krapyak in the south to Tugu Kraton in the north, there is a linear line of inverted dualism which can be read symbolically in a philosophical way. The Code River to the east and the Winongo River to the west, between Mount Merapi and the South Sea.

From south to north, starting from the Krapyak Stage, symbolizing the meaning of the process of human existence, starting when they were still in the realm of spirits (high places) until they were born into the world because of their mother and father. Here the Palace is the human physical body, while the King/Sultan is a symbol of the true soul that is present in the physical body (Nasution 2017).

Meanwhile, from north to south, it symbolizes the process of humanity's journey back to the presence of God Almighty, as the origin of all that exists (*dumadi*). Therefore, the term *Sangkan Paraning Dumadi* is another name for God in the Javanese way of life. The Krapyak stage is a high place, in this case, it is a symbol of the origin of humans essentially in the sight of God as a high place.

The monument building, which is the northern boundary of the Yogyakarta Palace area, is 2 km from the Palace. In ancient times, the building was shaped like a *golong-gilig*, meaning *Manunggaling Kawula Gusti* (the unity of the king and the people, as well as the unity of man and God). Furthermore, between Tugu and the Palace, there is a main road called Malioboro. There are several opinions, one of which is the ideals of Sri Sultan Hemengkubuwono I who saw this road as the embodiment of his way of life.

The Yogyakarta Palace faces north, with a front yard in the form of a field called Alun-alun Lor (North Square), which in ancient times was used as a gathering place for the people, war training for palace soldiers, and a place to hold traditional ceremonies, as well as for other purposes. Currently, the function of Lor Square is only used for the Gerebeg Ceremony and Sekaten celebrations. In the center of Lor Square, there are two banyan trees surrounded by a wall, which are called Beringin Kurung (Waringin Kurung).
The two banyan trees next to each other, each named Kyai Dewadaru (west side), the seeds come from Majapahit, and Kyai Wijayadaru (east side), the seeds come from Pajajaran. The two banyan trees are a symbol that in this world there are two different natures that conflict with each other (dualism). Meanwhile, there are 62 banyan trees surrounding Lor Square, and 2 trees in the middle are added, bringing the total number to 64 banyan trees. The number 64 shows the age of the Prophet Muhammad SAW when he died (according to Javanese calculations).

In the past, the two banyan brackets were often used for 'pepe', which is a method used by the people to ask for justice from their king by sitting cross-legged between the two banyan bracket trees while wearing white clothes.

The Cosmic Role of the King in the Yogyakarta Palace

The cosmic role of a king is a king's tool to legitimize his power. For example, in Burma, the legitimacy of the king's power is symbolized by the necessity of having four main queens and four subordinate queens who have titles based on the direction of the compass, namely "north empress of the palace", "west empress", "southern estate empress" etc. In earlier times, the empress's rooms were shaped like a circle surrounding the king's room in the middle as the center. This shows the role of the king as the center of the universe and as the representative of Indra, the king of the gods in heaven at the top of Mount Meru.

Sir James George Scott stated that the failure of King Thibaw (the last King of Burma) who was unable to fulfill existing provisions and based on this cosmic concept, gave rise to anxiety among his people. This anxiety was thought to be greater than the consequences of the imminent slaughter of the King's temple intimates. Shows how important the cosmic concept is (Geldern 1972, 12).

The cosmic in the Yogyakarta Palace is symbolized in the structure of the palace (keraton) with the rooms inside and the gates that surround it. Ward Kencana was the center of the king's rule which was integrated with Ward Prabeyaksa which was the storage place for the palace's heirloom weapons. In Prabeyaksa's ward, there is a Kyai Wiji oil lamp, which the palace servants always guard so that it does not go out. These two Wards are surrounded by the Kedhaton courtyard, so to reach the center, you must pass through a courtyard that is layered like a series of bewa (waves) on the ocean. The spatial arrangement of this palace is like the mountains and plains of Jambu Dwipa, which is seen as the central continent of the universe.

The Tugu and Bangsal Manguntur Tangkil or Bangsal Kencana (where the king's throne is), are in a straight line, this means that when the Sultan sits on his throne and looks towards the monument, he will always remember his people (manunggaling kawula gusti).

In the kingdoms of mainland Southeast Asia, state administration was based on cardinal points supplemented and mostly modified by the division of positions on "right" and "left", right and left in this case in relation to the positions provided in during ceremonies. The officials who served in the palace occupied the place on the right hand of the king. Meanwhile, officials outside the palace occupied the left side of the king (Heine-Geldern 1982, 14). In the implementation at the Yogyakarta Palace itself, the division of positions is interpreted as the division of officials outside the palace (peprintahan jawi) and within the palace (peprintahan lebet). Officials in the palace were tasked with taking care of administration within the palace, such as managing finances and taking care of soldiering. Officials outside the palace are tasked with guarding and supervising things that happen outside the palace (Poesponegoro and Notosusanto 1990, 12).
The Legitimacy of the King at the Yogyakarta Palace

When we talk about how a king strengthens his legitimacy in the Yogyakarta Palace, there are at least two concepts that must be considered. First, the title of king used by the king; Second, religious ceremonies. With these two concepts, we can find out how the kings in Yogyakarta can strengthen their legitimacy.

The king has central power within the territory of his country. The legitimacy of the king's position and power is obtained by inheritance according to tradition. If at the time the state was founded by Panembahan Senopati in 1575, the king's authority was based more on charisma and superior personal abilities, then in later times the king's authority has been institutionalized into tradition (Poesponegoro and Notosusanto 1990, 5).

The title of the Sultan of the Yogyakarta Palace is "Kanjeng Sultan Hamengkubuwana Senapati Ing Nalaga Ngabdurrahman Sayidin Panatagama Kalipatullah," in short, only the third title used as a nickname in the Yogyakarta palace is Hamengkubuwana. This title has the meaning Ngayogyakarta Adiningrat, which implies that sultan Hamengkubuwana I identified himself with Vishnu because Hamengkubuwana means "The One Who Preserves the World", so Vishnu. Ngayogyakarta Adiningrat means "Prosperous Ayodya, Beautiful in the World". Ayodya was the name of the capital of Rama's kingdom, and Rama was an incarnation of Vishnu. In chronicles, Sultan Hamengkubuwa is often said to be Vishnu who has descended to earth.

Kings in Java also used the titles Panembahan, Susuhunan (Sunan), or Sultan. Islam was appointed as the state religion. The title Sayidin Panatagama, which means someone who is an expert in the field of religion, is often used by the kings of Yogyakarta to show that they are considered religious leaders. The use of the title Khalifatullah also shows the religious element of the king's position (Poesponegoro, 1993: 6). The use of these two titles, of course, cannot be separated from the syncretism between Islam and pre-Islamic elements. This syncretism can be seen in the drawing of the genealogical line of kings in Java into two ancestral branches, first, the right branch (panengen) which ends with the prophets in Islam, and second, the left branch (pangiwo) which ends with the figures of the Hindu gods.

The king is seen as the center of the cosmos and from the king emanates power that influences nature and society. The placement of kings as descendants of prophets and gods is intended to strengthen their legitimacy as kings (Heine-Geldern 1982, 18). This assumption is associated with the magical belief in the king's revelation (pulung ratu) and the concept of the heir to the bloodline of the king (trahing kusuma rembesing madu). Among Javanese people, there is an opinion that only people who still have royal blood can become kings. So the ruling king is often considered to be a blood descendant of past kings. The way of life of the Javanese people prefers leaders not on rational grounds but on emotional grounds. Therefore, charisma is more important than the ability to lead. It is natural that charismatic leaders are preferred over rational leaders (Amin 2000, 214). In fact, to further strengthen his legitimacy, the Sultan also ordered his poets to write Javanese history with the aim of showing that the Sultan was the legitimate successor to the Majapahit rulers (Sofyan, 2004: 119-120).

Besides that, the title "Senapati Ing Nalaga", shows that he was also a warlord, who was skilled in the field of warfare. We can also see the legitimacy of this power from the genealogy of the Mataram kings which shows the superiority of the breed, because on the mother's side, Senapati, the founder of the dynasty, was a descendant of the "wali". Meanwhile, on his father's side, he is a descendant of the king of Majapahit. In this way,
people get the impression that the Mataram dynasty has the right and worth to rule the kingdom.

The above view of the people towards the king further strengthens the king's authority and in turn, allows the king to demand complete loyalty from the people. In the book *Wulang Reh*, there are teachings that emphasize that the people should serve the king wholeheartedly, the king is considered God, and ignoring the king's orders is the same as ignoring God's orders. The king as the holder of the highest power in the kingdom is reflected in the word ingsun (me) in the royal angger-angger (regulations), such as "ora ingsun lilani" (I will not allow it), "bakal ingsun patrapi paukuman" (I will impose punishment) and so on (Poesponsegoro and Notosusanto 1990, 8).

The assumption that there is a mystical relationship between the kings of Java and the Queen of South places the king not only as an ordinary human being but as a human being who has abilities and powers above nature. The assumption that there is a close relationship is strengthened by special rituals, such as the *Bedaya Ketawang* dance and the *grebeg* ceremony.

CONCLUSION

The concepts of legitimacy used in the Southeast Asian region are an attempt to elevate oneself to power, where this legitimacy, whatever its form, in principle, seeks to convince other people that only one is worthy of power to be the leader of the state as well as a spiritual leader, as in the case in the Yogyakarta area.

In the Yogyakarta area, government leaders are also spiritual leaders, who are then depicted in a capital city that is a magical center that signifies harmony between the creator, government/spiritual leaders, and the people.

REFERENCES


