

Local Wisdom in Arabic Calligraphy on The Yogyakarta's Palace Building

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Abstract: This paper is the result of research on Arabic calligraphy in the Palace of Yogyakarta building in the range of the XVIII - XX century AD, which is a unique historical phenomenon of the spread of Islamic religion and culture, because the form of calligraphy is distilled (stylized) and becomes unusual in the community in the Palace of Yogyakarta which strongly holds Javanese culture. The question is, why Arabic calligraphy was applied in the Palace of Yogyakarta building in the XVIII - XX century AD, how the various graphic visual forms, meanings, and historical relationships with the social dynamics and the struggles of religious ideas that underlying them. Through historical method, the results showed: *First*, the factor of the emergence of Arabic calligraphy, internally, because of the encouragement of Sultan HB I to rebuild the Islamic Mataram kingdom. *Second*, the variety of Arabic calligraphy includes decorations on the saka / pillars of the main building of the Palace and buildings devoted to the Sultan. The type of writing used is figural / stylistic and symbolic, a distinctive blending between local genius and Islamic khat. From the aspect of meaning there is a peculiarity of meaning combined with myth which is a shift in meaning from Javanese, Hindu and Buddhist cultural concepts to meaning in Islamic concepts and functions as a spiritual expression that contains political elements. The text contains: a) verse of Al-Qur'an, b) lafadz jalalah, c) name of the Prophet Muhammad SAW. *Third*, from the selection of verbal signs / calligraphy contents, and their style, it shows that there is a sporadic and symbolistic tendency to establish the Yogyakarta Palace as a political institution that continues the Islamic mission of the Islamic Mataram Kingdom with an Islamic style in a Javanese perspective.

Keywords: Arabic Calligraphy, local wisdom, Yogyakarta palace building.

Introduction

Among the important historical symptoms of the spread of a religion or culture in general is the appearance of calligraphy. The development of calligraphy finds a very fertile land in every community that has cultural products in the form of special characters, such as in communities in Arabia, India, Japan, China, and Java (Sijelmassi and Khatibi, 1976). This also happens in Arabic calligraphy that spreads throughout the earth along with the spread of Islam, especially because Arabic letters became a means of writing the holy book of Islam (Meri, 2006).

Calligraphy is closely related to the mind of the maker and the culture that surrounds it. As a result and aesthetic process, calligraphy is closely related to the aesthetic conditions prevailing in a society

(Zakaria, 1994). Calligraphy writing, like writing in general, is a work that is able to accommodate the ideas of the author or the official ideas of the painter. In these circumstances calligraphy functions as a vehicle for storing, preserving and re-expressing the ideas and thoughts of a particular person or community. Calligraphy has the maximum power to appear as a representative cultural phenomenon and helps to find trends that occur in a culture, as well as find links between cultural environments with each another (Amri Yahya, 2001). Calligraphy is not only a recording of the author's thinking, but also an expression of one's idea of morality, as well as scientific writing in general (Gusmian, 2003).

The existence of Arabic calligraphy in the building of the Yogyakarta Palace in the XVIII - XX

century AD needs further investigation. Because if we look closely, the people in the Yogyakarta Palace have a strong hold on Javanese culture, but why do they use Arabic writing in some of their cultural works. Most of the calligraphic expressions are also stylized in such a way, so that at first glance the ornament seems not to be Arabic calligraphy. Ignoring the fact of the emergence of Arabic calligraphy on the historical stage of the Yogyakarta Palace, quoting Damardjati Supadjar's opinion, will ignore the historical side of the development of Islamic thought that was embraced by the Yogyakarta Palace community in particular, and the surrounding Islamic community at that time, (Woodward, 2009) or even afterward. The investigation of the facts of the emergence of Arabic calligraphy in this paper is reviewed by historical method with a cultural art approach reinforced by the theory of Arabic *khatt* and semiotics by Roland Barthes.

Materials and Methods

Study area

Formally, the study of Arabic calligraphy in this study uses a historical and cultural approach as well as a semiotic approach that can be used to record the background of the emergence and development of calligraphy, including the variety and type of writing, meaning, function and role, as well as its linkage with socio-cultural history and culture. the struggle of ideas, especially religious ideas, which developed at that time. The limitation of the research location in the Yogyakarta Palace was carried out to make it easier for the author to summarize the data.

The study of history requires a sharp focus of discussion, time and place boundaries are clear. This research is spatially limited to the remains of Arabic calligraphy in the Yogyakarta Palace building.

Temporarily, this research is limited from 18th to 20th century AD. The XVIII century was chosen as the boundary because it was the beginning of the century when the Yogyakarta Palace was founded, especially when the main ward of the Yogyakarta Palace was built. On the *saka guru* or

the main supporting pillars of the *Keraton* building there is Arabic calligraphy engraved vertically. At first glance, these facts illustrate that since the XVIII century AD the palaces in Java, including Yogyakarta, have officially embraced Islam, although in a lifestyle under the influence of the more prominent Hindu-Javanese tradition. Meanwhile, the XX century AD was used as the final limit because it referred to the end of the massive development process at the Yogyakarta Palace which was carried out by Sri Sultan HB VIII (reigned 1921-1939 AD) so that the palace building became as it appears today.

Procedures

The ultimate goal of this research is to achieve the writing of history, so that historical theory is used as an effort to reconstruct the past. History in this context is not an event that happened in the past. But history is made, thought about, and materialized based on historical objects in the form of Arabic calligraphy that were found. Artworks, including Arabic calligraphy, are historical data that includes visual objects, mental objects, and social objects. As a visual object, it reveals certain facts. When read as a mental object, it reflects a variety of cultures, aesthetics, and even certain ideologies. Seen from the side as a social object, it is a social product of its time. The method used in this research is the historical method. The steps taken include topic selection, heuristics/collection of sources of information that may be needed, source criticism/verification, interpretation and historiography.

Data analysis

The disclosure of the meaning of Arabic calligraphy in this study uses the semiotic approach of Roland Barthes. Namely the science of signs of life in society. This science aims to study everything related to the sign system, regardless of its substance within its boundaries; whether in the form of images, textures, musical sounds, objects and complex associations that surround them, as well as those in the form of rituals, conventions or entertainment all work in the rules of language. Semiotics is basically the study of codes, namely any system that allows humans to view certain

entities as signs or as something meaningful (Barthes, 1988).

Results and Discussion

The Shape, Style, and Meaning of Arabic Calligraphy in Yogyakarta Palace Building

1. Arabic calligraphy on *Umpak*

On the framework of the buildings in the Yogyakarta Palace, especially on the pillar, there are three kinds of Arabic calligraphy, namely *umpak*, *sorot* and *mirong*. Starting from the bottom of the pillar called *umpak*, there is Arabic calligraphy which is a systillation of the letters *Ha'*, *Mim*, *Dal*. The calligraphy forms the padma (lotus flower) motif which Muhammad reads (Amri Yahya, 2001). In the context of Islamic influence, the padma motif ornament is believed to be from the stilization of Arabic letters, namely *mim* (م), *ha* (ح), *mim* (م) and *dal* (د) read by Muhammad, (Ismunandar, 1993) which means the teachings of the Prophet Muhammad are the foundation of life. However, some commentators state that the base on the pillar (*umpak*) with the padma (lotus flower) painting is a symbol of holiness according to Hinduism (Lombard, 2005).

The history of *umpak* in the Javanese architectural tradition has been known since the Majapahit era (Tjandrasasmita, 2009). The raw material for the *umpak* is natural stone. The maker is a natural stone carver called "*jlagra*". The Yogyakarta Palace used to have a royal servant who was in charge of carving natural stone. This is related to the view of society at that time about the existence of a 'center of the world' or 'axis'. In addition, the vertical element also functions as an intermediary (axis mundi), a symbol of the unification between the upper world and the human world (Dakung, 1998).

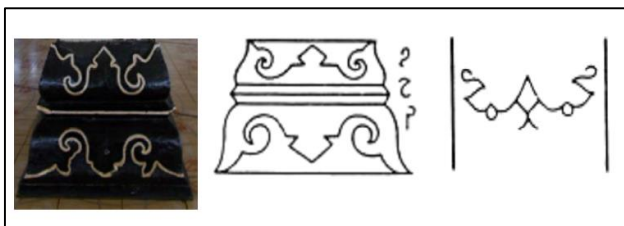


Figure 1. Stylized letters *mim* (م), *ha* (ح), *mim* (م) and *dhal* (د) on the *umpak* (support pole)

Umpak or the support of the saka/pillar under the *Mirong* calligraphy is also called a Padma ornament (lotus flower). Denotatively, the ornament appears in the form of a stylized lotus carving, side view, as well as a stylized Arabic letter that reads Muhammad made on black stone as the base / foundation of the pillar. If the *umpak* ornament is interpreted as Padma (lotus flower) it means it is a symbol of purity. When interpreted as writing the letters *mim*, *ha* and *dal* means the name of the Prophet Muhammad SAW.

In connotative, the ornament is interpreted as a symbol of the purity of the teachings of the Prophet Muhammad SAW, so that all systems of life, state and religion must be based on what was taught by the Prophet Muhammad. The calligraphic ornament is placed on the *umpak* that supports the pillar with the decoration of Princess *Mirong*, which means that in carrying out the duties assigned to it, a Sultan as a caliph must take the basis of the teachings of the holy Prophet Muhammad SAW (Soebardi, 1975).

The connotative meaning then undergoes a naturalization process and becomes the second marker. Namely that the position of the Sultan is not just a worldly power, but a gift based on the sacred mission of religion. In this case the religion of Islam. Therefore, in carrying out his sultanate duties, a sultan always bases his activities on the concepts of prayer, gratitude and charity.

At the next stage of meaning, it seems that the above meaning has become a stronghold in society so that it becomes a myth that the sultan always bases all of his commands on the teachings of the Prophet Muhammad. This myth is combined with the meaning of the *Mirong* myth above, so that the concept of '*Sabda Pandita Ratu Tan Keno Wola Wali*', which means that the words of a leader must be firm and must not be weak and capricious (*menclamencie*) strongly held by the community. This myth still applies and is believed in the community, especially in the Yogyakarta Palace. Because the Sultan is believed to have based his Word on the teachings of the Prophet Muhammad.

2. Arabic Calligraphy in Princess Mirong's Ornament

Many of the building frames of the Yogyakarta Palace are decorated with the Princess Mirong motif, an ornament which is Arabic calligraphy with scripts arranged in such a way. Mirong is a decoration made based on the meaning of the Islamic concept of the prohibition of drawing living things by displaying their original form in a realist way (Gallop, 1991). One of the smart solutions in fulfilling the needs of figurative art expression, mirong motifs are made. The leadership of the palace is carried out according to Islamic law, therefore mirong is associated with the Arabic script *Alif-lam-mim-ra*, transliterated in Javanese terms into mirong, which is given a philosophical narrative as a hidden princess.



Figure 2. (from left to right) Calligraphy of Princess Mirong in Bangsal Kencana, Bangsal Witana, Gedhong Jene & Bangsal Manis

Alif-lam-mim-ra is a phenomic sound of a script that forms mirong ornaments if rotated or reconstructed into a complete image to resemble a back portrait of a woman wearing a Javanese bun. The shape of the mirong motif is interpreted to be similar to the outer shape (silhouette) of the image / photo of the Sultan with his oversized crown. The top position of the mirong motif was never placed under or never tipped over like the position of the Sultan's photo. The new meaning that appears is mirong as a description of the Sultan figure (Sukirman, 2011).

The term mirong comes from ancient Javanese language which means the cloth used (dodot) is covered on his face (to show feelings of sadness or shame); exaggeration, intending to rebel against the authorities, abstaining from gathering with his friends; ornate pictures and name gending. The

word mirong is often combined with the word *kampus jinggo*, so that it becomes *mirong kampus jinggo* which means to rebel against the authorities. Mirong is also a decorative image such as the batik motif, which is a decoration similar to the gurdha (wing) motif seen from the side. This motif depicts a princess mungkur or a picture of a princess facing backwards which is usually called princess mirong. Mirong decoration is a form of a series of Arabic letters *Alif*, *Lam* and *Mim* or a series of Arabic letters that reads Muhammad Apostle of Allah.

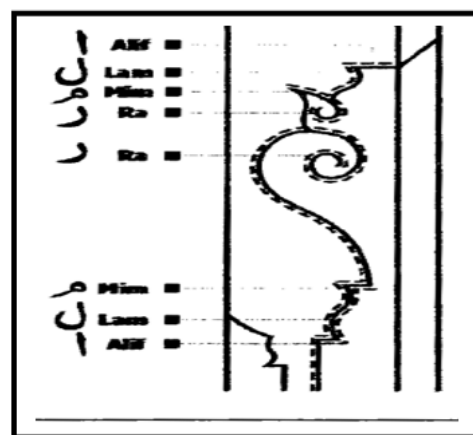


Figure 3. Princess Mirong; Stilation of Arabic letters *Alif*, *Lam*, *Mim* and *Ra*

The Princess Mirong motif contains meanings of Allah and Muhammad's calligraphy, and *Alif*, *Lam*, *Mim*, *Ra*, are symbols of divine nur (light). This symbol is a basic element of enlightenment in the Islamic concept of God and the Prophet Muhammad. It is as found in the beginning of the surahs of the Al-Qur'ān which means that the power of Allah is above all else.

The Princess Mirong motif is used in most of the central buildings of the Sultan's residence. Mirong is also used to decorate important buildings in the palace, and to decorate cupboard-shaped furniture as a storage place for sacred heirlooms in *Bangsas Prabeyaksa*. Buildings in the palace's central courtyard decorated with Mirong motifs include; *Bangsas Kencana* pillar, the balustrade fences and *Bangsas Manis* pillar, door frames and porch pillar of *Gedhong Jene*, and *Regol Manikantaya* pillar. In the North Kamandhungan courtyard, the Mirong motif is located on the pillar of the Pancaniti Ward. In North Sitihinggil, the Mirong motif is on the

Bangsas Manguntur Tangkil pillar, the *Bangsas Witana* pillar. In the courtyard of Tamanan, Mirong's motifs were painted on the pillars of *Bangsas Madukoro*. It can be interpreted that Mirong was made as an offering to the sultan, or as a special award or gift intended for the sultan. Therefore, Princess Mirong has a broad meaning that reaches *ḥabl min an-nās* and *ḥabl min Allāh* who are guided by Islamic shari'a and tariqat.

The further denotative meaning of the stylized arrangement of the mirong motifs in addition to forming the object of a princess hiding behind a pillar, also depicts the figure of the Sultan complete with his royal crown. Thus, Mirong is a symbol in the form of a special decoration intended for the sultan, because Mirong is formed from the stylization of Arabic writing which means "Allah and Muhammad", with the meaning of the sultan being *Khalīfatullah fil arḍi* which means the leader sent by Allah in the world. So, when the two meanings above are combined, Princess Mirong is interpreted as a symbol that the sultan is *Khalīfatullah fil arḍi* who applies and exemplifies the culture of shame based on the teachings of the Apostle Muhammad SAW.

Based on the denotative meaning above, either by tracing the meaning of the word Mirong from the dictionary or related to the point of view of the form that depicts the female and male figures, connotative meanings can be drawn, namely the existence of a powerful and sacred ruler. The ruler is either sitting on his throne, or facing forward, paying close attention to something. In other words, the full meaning of Princess Mirong's symbolism is that a king in giving worldly decisions always thinks about his heavenly reach, so that it is not allowed to act arbitrarily, always remembering Allah when he will determine policies so as not to harm either the king himself or his people.

The connotative meaning of Mirong's calligraphy as a princess figure becomes the second sign that is accepted naturally by community. In the next stage, the mythical meaning develops, that the figure of the princess in the Mirong carvings is a depiction of the figure of Kanjeng Ratu Kidul, a mystical figure who is the ruler of the south coast in public trust. In this myth, it is believed that

Kanjeng Ratu Kidul often comes to the Palace when the *Bedhaya Semang* dance performance is held. Her presence is hidden, disguising herself behind a stake like a princess who is shy or doesn't want her presence to be known by the public. In the context of the Islamization process, the symbolization of the shy princess implies the Yogyakarta Palace shyly shows its Islamic identity and chooses to live acculturative Islam with Javanese culture. This is an option that can be taken by the Yogyakarta Palace as the successor to the Islamic Mataram Kingdom which was born without the blessing of the coastal muslim political power. Therefore, this kingdom sought the support of the strength of the people of the interior who had firmly held onto Hindu-Buddhist traditions and Javanese mysticism.

3. Arabic Calligraphy in Sorot Ornaments

There are differences in the reading of the *Sorot* motif. The first opinion, states that the *Sorot* ornament is an ornament of stylized Arabic writing, namely *Mim, Ha, Mim, Dal* with the motif intact like a trident heirloom. The second opinion states that the *Sorot* motif is the stylization of the letters *Alif, Lam, Mim, Ra* '. The author prefers the second interpretation, namely the *Sorot* motif, which is the stylization of the letters *Alif, Lam, Mim, Ra* ', because it is more related to the Princess Mirong motif, and the composition is closer to the form of the motif, compared to the first opinion, that the *Sorot* motif is the stylization of the letters *Mim, Ha, Mim, Dal*.

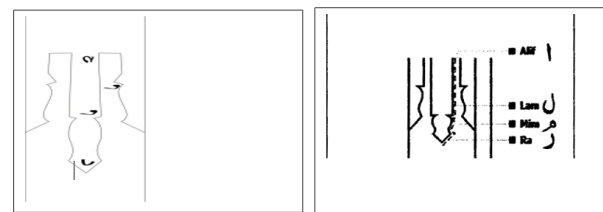


Figure 4. *Sorot* Motive Stilation (left: Ismunandar version, right: Amri Yahya version)

In terms of reading the letters, the first opinion, in one *Sorot* motif has not obtained the composition of the letters *Mim, Ha, Mim, Dal* in completely, except by taking one previous motif. While the second opinion reading, in each row of

the *Sorot* motif has been obtained a complete composition of the letters *Alif, Lam, Mim, Ra* '.

Arabic calligraphy pattern applied to padma ornament on *umpak*, and *Sorot* ornament is a symbolic calligraphic pattern, namely calligraphy pattern that impose unity through a combination of meanings. The role of a series of letters as a conveyor of messages is denied and replaced as symbols or acronyms of the intended meaning. Meanwhile, Arabic calligraphy on the Princess Mirong ornament is more in the pattern of figural calligraphy. It is a calligraphy pattern that combines figural motifs with calligraphic elements through various ways and styles. In this context, the figure symbolized are Kanjeng Ratu Kidul and Sultan. According to al-Faruqi and Sirojuddin, symbolic and figural styles are contemporary developments in Arabic calligraphy which is in the XX century AD. However, based on the findings of this study, symbolic and figural styles have been applied to the Yogyakarta Palace since the inception of Palace in the XVIII century AD (Faruqi, 1986; Sirojuddin, 1985).

The process of developing Arabic calligraphy in the Yogyakarta Palace building can be said as the adoption of the concept of ornament that have developed and is firmly rooted in society, then a new philosophy is developed based on Islamic concepts and is expressed by symbolizing Arabic letters. In this case, the standard rules in the Arabic calligraphy repertoire are not the main reference. However, the concepts and philosophies of Javanese culture are used as the dominant benchmark in achieving the form of calligraphy expression.

The denotative meaning of the word *Sorot* (Javanese), means *pepadhang sing cumlorot*, in the *Kamus Besar Bahasa Indonesia* it means light or flashlight. The denotative meaning is based on the visualization of the *Sorot / Sorotan* motif facing upwards, arranged side by side with the Princess Mirong motif, so that it appears half seen from each side of the *saka / pillar* cross section.

The connotative meaning, according to the name "*sorot*" which means flashlight, the *sorot* motif symbolizes the presence of light from below and from above. This means that in carrying out his government, the sultan always gets "the light of

guidance" from Allah through the teachings of the Prophet Muhammad. The manifestation of the *Sorot* ornament which is similar to a sharp trident means that everything that is triggered by the Sultan must hit the target, as well as in attitude and action. The right attitude and actions make the Sultan a role model like the Prophet Muhammad SAW who become role models for Muslims who emit bright lights so that their lives are directed. In the Yogyakarta Palace environment, the presence of God's light is symbolized by the *Sorot* motif.

Discussion

Genealogy of Arabic Calligraphy in Yogyakarta Palace Building

The ornamental forms of Arabic calligraphy, especially the mirong calligraphy found in the Yogyakarta Palace can be estimated to always be oriented towards the "mirong" decoration found in the Bangsal Tamanan building in the western complex of the Yogyakarta Palace. Bangsal Tamanan is a legacy from the house belonging to Kyai Ageng Paker, a gift from the king of Majapahit (Raffles, 1982). The mirong ornate carvings found in the Bangsal Tamanan are quite deep, so it shows the influence of the pillar carving techniques from the Majapahit Period. Because it is the oldest building, the shape of the building and its motives have become a source of excavation of building forms and decorations in Yogyakarta, especially the palace.

The main factor in the emergence of Arabic calligraphy in the Yogyakarta Palace began with its founder, Sri Sultan Hamengkubuwono I. Sultan HB I was known as a reliable architect, a pious and knightly man, who in 1757 AD founded the Tamanan Schools which aimed to shape the soul or character of a knight. Under the reign of Sultan HB I, accompanied by his wife, Mas Ayu Asmorowati, who holds the title Ratu Hageng, art and culture flourished in the Yogyakarta Palace. Sri Sultan HB I is an expert in architecture, literature, puppetry, dance and gamelan music. In the field of architecture, the works of Sultan HB I are not only in the form of the palace, but also *piwulang sinandi*, which is about knowledge of the perfection of native Javanese life. All the buildings made by the Sultan have a deep meaning, contain a perfect life,

as expressed in various kinds of *serat wirid*. (Sultan, 2004)

Arabic calligraphy at the Yogyakarta Palace was also driven by the desire to show the identity of the Palace as the successor to Islamic Mataram. Although since the beginning of the establishment of Yogyakarta Palace is the successor of the Islamic Mataram kingdom, but in the course of its history the efforts to Islamize the Palace get many obstacles, especially from the Dutch. The aristocratic feudal culture of Java began to reach a high level. Therefore, the sultans made efforts to assert the identity of the kingdom by making several cultural works that supported Islamization activities.

The urge to make symbolism is also a factor in the emergence of Arabic calligraphy in Yogyakarta Palace. Symbolism that then gives rise to symbolic interpretations, intended to modulate the majesty of the Palace so that it often does not attach much importance to historical weight and documentation. The presence of interpretations that lead to greatness and sacredness can be said to be an effort to legitimize the concept of 'central' that is all over.

According to D. Sirajuddin AR., it is not easy to determine how the true pattern of Indonesian calligraphy (Islam). According to him, the fertility of reproduction of Arabic calligraphy that exists cannot be considered as 'ism' or flow that is really typical of *Indonesiawiy*. The reason is because the emergence of Arabic calligraphy in Indonesia has not long lived and sometimes appears works that accentuate the colors and ornaments while calligraphy is not good and even less in accordance with the theories of arabic writing *imlaiyah*. Generally the works are individual, have not performed a form that is typical of *Indonesiawiy* and accepted collectively.

Based on the various types of letters used, calligraphy at the Yogyakarta Palace has its own style, even it seems that it is devoted to decoration on certain objects. For example, in Princess Mirong's calligraphy strokes, the type of *khat* used is a stylization of Arabic letters that forms the impression of a separate object, even similar to the calligram style (calligraphy forms an image object) even though it does not clearly show the image in

question. The form of figural writing looks like the image of the Sultan appearing in calligraphy at the Yogyakarta Palace, showing a reflection of local genius that is not found elsewhere.

The calligraphy known as Princess Mirong combines traditional Javanese ornamental patterns that depict the richness of flora with figural calligraphy forms that appear. The impression of the vine plants appears on the first observation of the Princess Mirong motif, but a comprehensive view of the motif by aligning two *Saka Guru* or two main pillars will reveal the shape of the sultan figure with his great crown.



Figure 5. The alignment of Puteri Mirong's decorated pillars which shows the image of the Sultan. (Image simulated by Nur Saidah, image of Sultan HB VII from www.google.com)

Transcendently, Princess Mirong's decoration is an attempt to avoid depicting living things. As a kingdom that carries an Islamic mission, of course the Yogyakarta Palace is trying to carry out Islamic teachings as well as possible without neglecting the historical trajectory of Hindu Buddhism that has colored before. This tendency also shows the influence of Sufism which can be seen in its iconography, symbolism and architecture that depicts the Muslim cosmos, the relationship between Sufiism and Sharia, the introspective and cosmological formulation of the mystical path, the origin of humans and the concept of *insan kamil*.

The verbal sign displayed by Arabic calligraphy at the Yogyakarta Palace, especially in the form of vertical calligraphy in *saka guru* the main building of the palace, is known as Princess Mirong, which means that humans are born from the heart, a middle point that contains tenderness, negativity, complete sensitivity. Therefore, it is symbolized by *Alif, Lam, Ra* as found in surah 18th, Surah al-Kahfi verse 19. With the Arabic calligraphy people know that The Palace of Yogyakarta still has morality and *ngugemi* teachings of Islam, the religion of the

majority of people at that time. So that the dimension of critical resistance derived from the Spirit of Islam does not appear, The Palace of Yogyakarta socializes the teachings of political Islam, understanding the theocracy framed by the Javanese cultural system in which there is still Hindu Buddhism (Ricklefs, 2006).

Conclusions

Concluding sentence should be given at after the discussion. Arabic calligraphy in the Palace building of the XVIII-XX centuries AD shows the influence of Islam sporadically in its cultural treasures which confirms local wisdom. It is said to be sporadic because it is seen from the existence of Arabic calligraphy in the Yogyakarta Palace which is uneven and erratic in nature, only a few were found from various periods. Nevertheless, the evidence from calligraphic works, especially those that use Arabic script, shows that although formally the Yogyakarta Palace is not an Islamic *da'wah* institution, it is an Islamic court, a political institution that continues the Islamic mission of the Islamic Mataram Kingdom. The meaning of Arabic calligraphy in the Yogyakarta Palace denotatively shows the meaning according to the appearance of his *dzahir* as a beautiful calligraphy. Connotatively, some calligraphy cannot be separated from certain elements of political, mystical and mythical meanings that reinforce the concept of Sultan's majesty, a concept that accommodates the previously entrenched Hindu Buddhist concept.

The understanding of Arabic calligraphy in the framework of the history of art and culture in the Yogyakarta Palace building finds its relevance in affirming an appreciative perspective and attitude towards religious patterns that are combined with elements of local culture. An understanding that needs to be developed in the swift currents of religious formalism which can lead to division.

Conflict of Interest: This study provides an overview of the history of Islamic art and culture, especially Arabic calligraphy in the Yogyakarta Yogyakarta Palace building in the XVIII-XX

century AD and its relationship with Islamic education and the dynamics of community diversity. At the next level, this research is useful in tracing the history and historiography of Islam in Indonesia, especially those related to the history of cultural arts, especially Arabic calligraphy, as well as in developing Islamic education and religious thought in general.

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