

# Meaning Of The Symbol Of Gate Of The Solo Palace Teaches Virtue

Ayub Muktiono

Department Arsitektur, Fakultas Teknik Universitas Krisnadwipayana, Jakarta, Indonesia

\*Corresponding Author:

Email : [ayubmuktiono@unkris.ac.id](mailto:ayubmuktiono@unkris.ac.id)

## **Abstract.**

*The City of Solo (Surakarta) establishes itself as the City of Culture. The City of Solo as a City of Culture cannot be separated from the existence of the Solo Palace. The Solo Palace was built in 1755 by King Sunan Pakubuwono II with the palace area which eventually developed into the City of Solo. The Solo Palace area can be seen through the signs of the existence of the gate in several places. The gate is not only a sign of the boundaries of the palace territory, but the gate has cultural messages, behavior, strata levels and in the form of the gate itself it is loaded with messages of meaning as a communication of the king's policies with his people. This research is an interpretation research with a semiological approach using Barthes' theory. Interpretation is done by cultural contextual correlation. This semiological approach with contextual correlation of community culture is termed by the author as an ethnosemiological study. The results of the interpretation of the forms at the gate of the Solo Palace show that these forms contain very wise meanings and messages and are teachings of virtue, messages of governance and leadership of power. Messages through the symbols of shapes at the gates of the Solo Palace have existed since the mid-17th century, while the development of semiology theory only occurred in the 19th century. This proves that the Solo Palace Founders had implemented semiology theory before the theory was born. The results of the interpretation of the forms at the gate of the Solo Palace show that these forms contain very wise meanings and messages and are teachings of virtue, messages of governance and leadership of power. Messages through the symbols of shapes at the gates of the Solo Palace have existed since the mid-17th century, while the development of semiology theory only occurred in the 19th century. This proves that the Solo Palace Founders had implemented semiology theory before the theory was born. The results of the interpretation of the forms at the gate of the Solo Palace show that these forms contain very wise meanings and messages and are teachings of virtue, messages of governance and leadership of power. Messages through the symbols of shapes at the gates of the Solo Palace have existed since the mid-17th century, while the development of semiology theory only occurred in the 19th century. This proves that the Solo Palace Founders had implemented semiology theory before the theory was born.*

**Keywords:** Gate, shape, sign and message-meaning.

## **I. INTRODUCTION**

The city is physically the result of the work of its people. So by paying attention to the physical condition of a city, you can see how the civilization of the people is. Pedestrian arrangement, the existence of landmarks, the atmosphere of the periphery (edge), open spaces for gathering (nodes) and an area are parts of city elements that are able to provide an image of a city (Kevin Lynch, 1969). The arrangement of the elements above is important for a city to realize the identity or identity of the city. The elements of the city, as stated by Lynch, physically do not only come from the results of development today, but many also come from the works of their predecessors. Therefore many people are very concerned about conservation. The existence of the city of Solo began at the time Sunan Pakubuwono II, King Mataram Sultanate, removes the kingship from Kartasurata Sala Village, a village not far from the edge Bengawan Solo, because the Kartasura palace was destroyed as a result of a rebel attack. Sunan Pakubuwono II bought the land from the village chief of Sala Village, namely Kyai Sala, for 10,000 ringgit (Dutch guilders) to build a palace Mataram the new one. Officially, the palace Mataram newly named Surakarta Hadiningrat Palace and start in place of the date February 17th 1745. This date was later designated as the anniversary of Surakarta City.

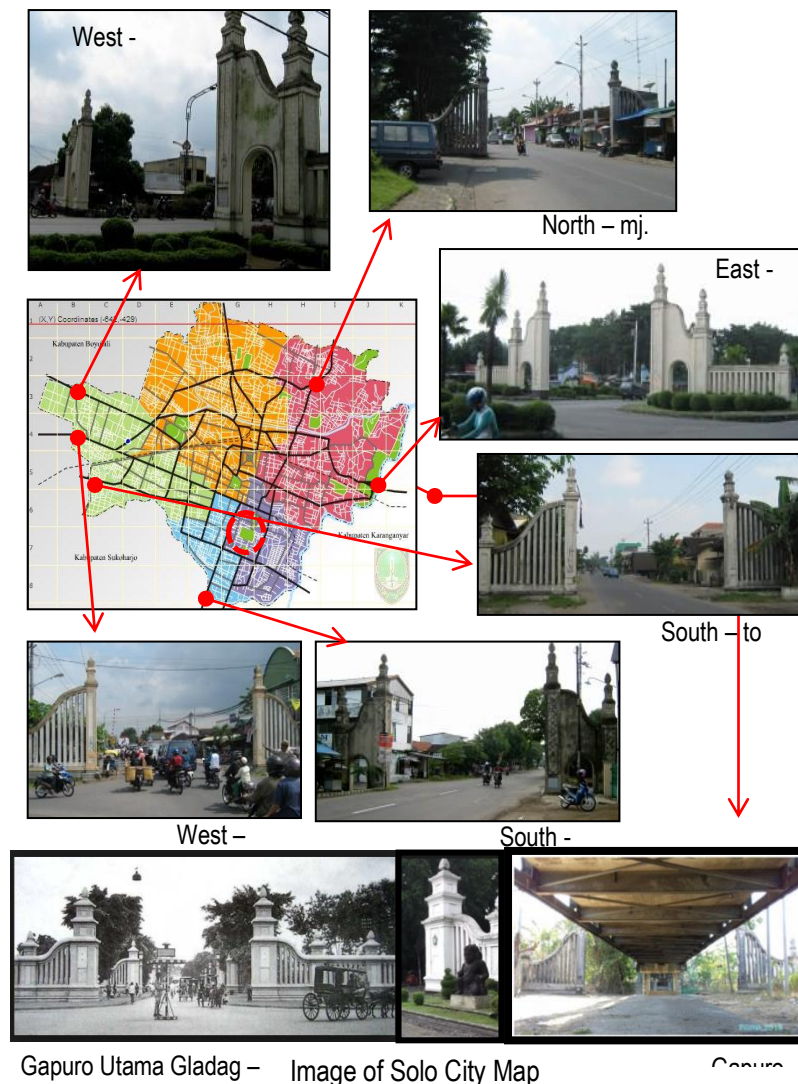
Giyanti Agreementsigned bySunan Pakubuwana III,Dutch, AndPrince MangkubumionFebruary 13th 1755divide the territoryMatarambe two ieSurakarta SunanateAndYogyakarta Sultanate. Furthermore, the Surakarta Sunanate area is decreasing, becauseSalatiga Agreementheld onMarch 17th 1757causeRaden Mas Saidrecognized as an independent prince with fiefdom statusduchy, which is called by nameMangkunegaran Praja. As the ruler of the Mangkunegaran, Raden Mas Said holds the titleDuke Mangkunegara.The palace is essentially a symbol of the position and power of the area under its authority. Likewise, the Solo palace is a symbol of the power of the Surakarta kingdom. The Surakarta Palace (called Solo) consists of the outermost gate, then the palace complex buildings, namely; Kamandungan palace, Sanggabuana tower, Smarakatha ward, Mercukundha ward, Kedhaton building, Sasana Sewaka Hall and is equipped with a north square and a south square. Besides that, there is the Great Mosque building which is located to the west of the palace which is an integral part of the Solo palace complex. Given the many buildings of the Solo palace which are landmarks of the city of Solo, the authors chose the palace gate building as a case of landmark buildings which became the object of research.

Selection of the palace gate which is the focus of research with arguments;

- The palace gate is part of the palace building complex which is the front porch of the palace that is first seen by the public.
- The palace gate is a part that is easily found by the public without having to pass through the palace's authority area and does not require permission from courtiers.
- The gate of the palace is a representation of the existence of the power and authority of the king who ruled the kingdom at that time.
- The gate of the palace as the earliest communication medium from the king to his people, society through its form.
- The king's message to his people can be easily seen by his people from the shape of the palace gate.

The gate or gate has forms as designed by the designer. The gate of the Solo palace was designed by Sultan Pakubuwono X. The Sultan, of course, in designing the gate there was a form concept that underlies the existence of the rinupa of the gate.The gate or gate is a symbol of the limit of the owner or authority of the ruler of a region. In the science of architecture it is very important to have boundaries as forming a space. In this case, it is the space of the Solo city as a continuation of the Solo palace.Solo City is bordered byKaranganyar regencyAndBoyolali Regencyin the north, Karanganyar Regency andSukoharjo Regencyin the east and west, and Sukoharjo Regency in the south.

In each city boundary there is a Gapura Kasunanan which was established around 1931–1932 during the reign of Sunan Pakubuwana X inSurakarta Sunanate. Gapura Kasunanan was built as a barrier as well as the entrance gate to the royal capital (Surakarta City) with the surrounding area. The Kasunanan gate was not only built on the connecting road, but was also erected on the bank of the Bengawan Solo river which at that time became a pier and crossing point (in Mojo/Silir). The size of the Gapura Kasunanan consists of two sizes, namely large and small. A large Kasunanan gate was erected on the main road. Large Kasunanan gates can be seen in Grogol (south), Jajar (west), and Jurug (east). Meanwhile, the small size of the Kasunanan Gate can be seen in the areaCow Stable Hospital(north), walk towards Baki in Solo Baru (south), Makamhaji (west), and in Mojo/Silir. The big Kasunanan gate also hasinscriptiongate erection time. The gate in the city of Solo can be described on the map below;



Gapuro Utama Gladag – Image of Solo City Map

(Source; processed from

Of the many gates that exist on the border of Solo City, the researchers chose a gate that is able to give meaning and has important values to become a guide for community life, especially regional leaders or heads, namely the gate of the Kori Gapit Gapura. By looking at the shape of the Kori Apit gate, it is attempted to interpret the meaning of the form and and rinupa contained in the Kori Apit Gate building.

**II. LITERATURE REVIEW.**

Stephen W Littlejohn (2009; 201), a message is also determined by the existence of symbols, signs and partly by the interpretation process used by the recipient of the message. The recipient of the message in the gate as a sign here is the community. The gate is physically a sign of the boundaries of an area. This means that if we have passed through a gate, then we have entered a different area. Judging from the science of communication, the gate here is able to convey messages through its existence. Ontologically the gates in the city of Solo explain their existence as the boundaries of the Solo Palace area which was the territory of the King of Surakarta Kasunanan at that time. Communication involves understanding how people behave in creating, exchanging and interpreting messages. And therefore research in the field of communication science uses a range of methods from scientific to humanist, Thomas B. Farrell, Beyond Science; Humanities Contribution to communication Theory, in Handbook of Communication Science, ed., Charles, R Berger and Steven H Caffee, Newbury Park, CA; Sage, 1987 ; 123-139). The gate in this case as a building has given a message to the surrounding community. The message conveyed is at least a sign of the territorial area of the Surakarta royal government which is the authority of the king. Investigation of symbols forms an important thought in communication theory. The field of communication science that studies these symbols is called

semiology or semiotics. It is undeniable that the gateway that has been presented above in terms of communication science can be researched through communication science theories, especially semiotics or semiology.

An investigation of semiotics, representing things outside the signs themselves. The investigation of signs not only provided a way of looking at communication, but has had a powerful influence on almost all perspectives now applied to communication theory. (Wendy Leeds-Hurwitz, *Semiotics and Communication; Signs, Code, Cultures*, Hillsdale, NJ, Lawrence Erlbaum, 1993 ; 53). Seeing at a glance from the shape of the gate building, there is a *rinupa* or architectural ornament which of course has meaning. In the signs and symbols contained in the gate ornaments contain meanings that are able to convey messages to the people who see them. It was also emphasized by Arthur Asa Berger in *Signs in Contemporary Culture, An Introduction to Semiotics*, (Salem WI; Sheffield, 1989; 82). A sign indicating or signifying some other condition. Meanwhile, symbols that usually signify complex signs with many meanings, including special meanings. Likewise, the gate building for the City of Solo is filled with ornamental signs and symbols that require further research in order to obtain further and deeper meanings. The research carried out certainly uses the theory of communication science related to the field of architectural science. Some experts provide a difference between symbols and signs. Signs in reality have a clear reference to something, while symbols do not. Most of the thoughts of semioticians involve the basic idea of the triad of meaning which emphasizes that meaning arises from the relationship between three things; object (aimed at); human (interpreter); and sign (meaning beyond the sign itself). Meaning depends on a person's image or thought in relation to the sign and object represented by the sign. According to Giard, in *Visual Semiotics*, Susann Vihma (2009; 9), design deals with visual elements and has a visual alphabet, such as lines, colors, textures, and others. These are signs similar to signs in written language.

Designers or planners or designers use a visual language that is less developed and poorly understood. All objects make statements. A planning product certainly sends information messages. The construction of a gate certainly goes through a design or planning process. Similar to written language, although visually it is more complicated in the use of lines, colors, shapes, shapes and textures. This visual alphabet of signs and symbols results in a type of statement made through the two- and three-dimensional qualities of the object's shape. How does the gateway operate and play a role in communication science? Chambers states that communication theory is based on four components; a). sign message; b). output, transmission, media; c). input or reception; and d). response. The gate operates in a linear manner since it was designed, built and created to directly convey the message, then the message is received by the people who see the existence of the gate. Furthermore, the message received by the people who saw it received a response to the gate building. Wendy Leeds-Hurwitz, *Semiotics and Communication; Signs, Code, Cultures*, Hillsdale, NJ, Lawrence Erlbaum, (1993; 53). The investigation of signs not only provided a way of looking at communication, but has had a powerful influence on almost all perspectives now applied to communication theory. The Solo Palace gate as a sign, in harmony with the message it conveys, is precise and clear enough to be spoken about effectively (easily and impressively) for the people who receive the message. The Solo Palace Gate is a visual communication reality as a system of fulfilling human needs in the field of visual information through visible symbols. The dynamics of visual communication today is experiencing very rapid development. Almost in all disciplines and activities.

Symbols, or visual symbols exist in the form of pictures, sign systems, corporate identities, to various product displays in shopping centers with various attractions. Signs relate to what they point to or signs must have what they represent. He also emphasized that signs never actually stand alone, they are always part of a larger sign system that is arranged in a certain way. The sign at the gate of the Solo Palace is something physical, which can be perceived by our senses, who see it. The sign refers to something outside the sign itself and depends on human recognition as a user who sees the gate, so it can be called a "sign". Meanwhile, the meaning contained in the gate of the Solo Palace is the result of "marking". The meaning at the gate of the Solo Palace is not an absolute and static concept that can be found in message packages. The meaning of the Solo Palace gate is an active process. Semioticians use verbs such as creating, generating, or negotiating to refer to the process of interpreting a sign. Then the meaning contained in the signs contained



in the gate of the Solo Palace is also the result of dynamic interaction between existing signs, interpretants and objects. Meanwhile, historically, the meaning of the Solo Palace gate's position might change over time. Then the meaning contained in the signs contained in the gate of the Solo Palace is also the result of dynamic interaction between existing signs, interpretants and objects. Meanwhile, historically, the meaning of the Solo Palace gate's position might change over time.

Then the meaning contained in the signs contained in the gate of the Solo Palace is also the result of dynamic interaction between existing signs, interpretants and objects. Meanwhile, historically, the meaning of the Solo Palace gate's position might change over time. The most important semiotic study related to signs shows how signs make a difference in human social life. This branch has had the most important influence on communication theory because signs and sign systems are seen as tools of human communication. Reinforced by Karen Tracy & Kathleen Haspel, in *Language and Social Interaction, Its Institution Identity, Intellectual Landscape and Discipline Shifting Agenda*, *Journal Communication*. The meanings and signs at the gate of the Solo Palace are very essential in the study of communication. When the gate of the Keraton Solo is viewed from the point of view of communication studies, it means that we are talking about communication and its relation to signs and meaning. Meanwhile, in the study of communication that studies signs and meanings are categorized as semiology (semiotics). Therefore seeing and searching for the meaning contained in the gate sign of the Solo Palace is included in the study of communication science from a semiotic perspective. In fact, communication - in a semiotic perspective - is the generation of meaning. Thomas Sebeok, in *The Doctrine of Sign, Frontiers in Semiotics*, Bloomington, Indiana University (1986), signs are important for a number of concerns about broad communication, but are certainly very meaningful in looking at understanding and meaning.

Generation of meaning to understand the message contained at the gate of the Solo Palace is actually through a process. The approach of generating meaning through this process, according to John Fiske, is very interested in how the Gate of the Keraton Solo as the sender of the message and the human as the recipient of the message, carry out the process of constructing the message (encoding) and translating it (decoding). The approach to the meaning of the sign at the Solo Palace Gate that goes through this process, is usually interested in things such as efficiency and accuracy. In a design that covers all areas of design, it is necessary to form a structure and pragmatic form of society (Horst Oehlke, 2009). The Gate of the Keraton Solo is actually also a form of symbol or visual language which contains visual structures such as: lines, colors, and composition. Its existence is grouped in the category of non-verbal communication language, it is distinguished from verbal language in the form of writing or speech. In graphic design, which later developed into visual communication design, many utilized the carrying capacity of images as visual symbols of messages, in order to streamline communication. Efforts to utilize visual symbols depart from the premise that visual language has characteristics that are unique and even very special to cause certain effects on the observer.

### III. RESULTS AND DISCUSSION

The location of the Kori Apit Gate of the Solo Palace is easy to find because before entering the Solo Palace, you must pass through the Kori Apit Gate. Jalan Slamet Riyadi is the main street of Solo City. To get to the Kori Apit Solo Palace gate, it is easy to reach from Jalan Slamet Riyadi. On Jalan Slamet Riyadi, as soon as you enter the Gladag Gate, you will arrive at Alun-Alun Lor, which is an open field to the north of the Solo Palace. From Alun-alun Lor Keraton Solo, if you are going to enter the Keraton Solo, you will pass through one more gate. The gate is named Kori Apit Gate. The Kori Apit Gate consists of a white building like a tall thick wall and a hole in the middle with a straight shape with various rinupa ornaments on top and decorated with several ornaments on the edges of the walls.

The Kori Apit gate consists of a pair, or 2 (two) gate buildings located on the east and west of the front yard of the Kamandungan building, namely the main building to enter the palace.



Fig. of the Kori Apit Gate of the Solo

The Kori Apit gate building is already in the palace area. The Kori Apit gate marks the boundary between a space that is still very public (public), namely the North square (Lor), and a space that is more private, although still somewhat public, the courtyard of the Kamandungan building. The area in terms of the palace is named Brajanala.

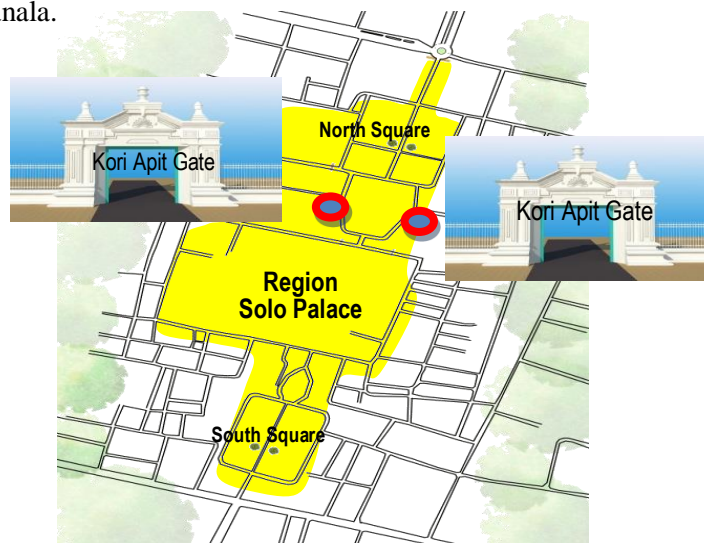


Fig. The Location of the Kori Apit Gate of the Solo Palace

The Kori Apit gate shows that it is more private, marked by the narrower width of the gate compared to the Gladak gate, which is still more public (public). If at present the Gladak gate can be passed by 4 cars, then the Kori Apit gate can only be passed by one car. The function of the gate is actually not only physical but also psychological. Physically the gate becomes a barrier between outside and inside. This separation serves as a security and surveillance effort so that guests who come to visit can be controlled and supervised. Psychologically, the gate also has a dominant protective impression so that people are reluctant to enter it if they do not have certain needs with the owner of the area or the owner of the space in it. Some of the functions of the gate associated with existence in a space are; a). as a sign, b). as a guide, c) as identity, d). as aesthetics and e). as orientation. With these existing functions, the shape of the gate has various forms.

***a. As a sign.***

Physically the gate as a territorial boundary tent of an area. The gate can also be a sign of the limits of the power or authority of a leader or government. If in modern times like now, a sign of power or a sign of ownership can be in the form of a letter or certificate, then in ancient times, the possession of the authority and governmental power of a kingdom was physically marked by the presence of a gate building. And therefore according to Thomas B. Farrell, Beyond Science; Humanities Contribution to communication Theory, in Handbook of Communication Science, ed., Charles, R Berger and Steven H Caffee, Newbury Park, CA; Sage, 1987 ; 123-139), related to the gate in this case as the building has given a signal message to the surrounding community. The ownership of the gate can be from institutional elements, institutional or government elements and can even consist of private individuals. Institutional or government gates can often be found in almost every region. Likewise, individual gates in the form of regol or gates are located when entering the courtyard of a house. The material of the gate also indicates the existence of authority from the owner. In the old classical Javanese era, gates made of cobblestone were used for the gates of kingdoms,

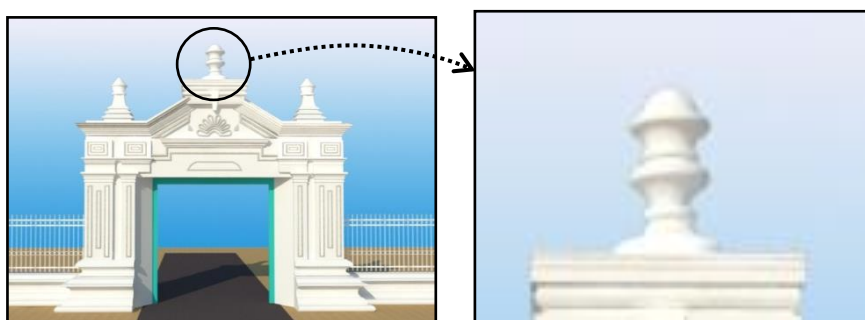
duchies or palaces/palaces. While the gate for private property/individuals main structure using wood or bamboo. Therefore there are almost no remnants of ancient times left that can be seen today. The gate of the Solo palace in this study is made of stone because it is the gate of the palace. The existing gate is a sign that someone will enter the territory of the palace. The sign given by the palace gate, each Kori Apit gate has a different sign. The difference in the sign on the gate is because the function of the gate is indeed different.

**b. As a hint.**

The gate also serves as a guide for humans or subjects who see it. The hint is meant that the gate is able to convey messages to humans as viewing subjects. Of course, the message conveyed depends on the physical form and the appearance at the gate. Stephen W Littlejohn (2009; 201), a message is also determined by the existence of symbols, signs and partly by the interpretation process used by the recipient of the message. The recipient of the message in the gate as a sign here is the community. The gate is physically a sign of the boundaries of an area. This means that if we have passed through a gate, then we have entered a different area. The Kori Apit gate physically is also able to provide other instructions besides instructions having entered an area of authority or power. These clues include identity and identity clues, attention cues, aesthetic cues and other clues that the designer or maker of the gate wants to convey.

**Virtue Messages**

The Kori Apit gate is in the front yard of Brajanala before entering the main building of the Solo Palace. There are two Kori Apit gates, namely in the east and west of the Brajanala courtyard. The Kori Apit gate flanks the East and West gates of Brajanala's yard. Brajanala in terms of the meaning of the word, braja means hard or steady and nala means heart. The area is called the Brajanala yard with the Brajanala gate meaning that those who have entered through the Brajanala gate which is flanked by the Kori Apit Gate, must have a steady heart to face the king. Seeing the shape of the Kori Apit gate is straight geometric lines, there are no curved lines. According to architectural theory, (Sukatno ; III-29) that straight lines give the impression of being firm, stable, firm without hesitation while curved lines give the impression of being soft, flexible and not static. Linked to the shape of the Kori Apit gate which has a straight shape and straight lines without curves, it gives the impression that this Kori Apit gate is firm, rigid and stable. So that the impression is in accordance with the name of the Brajanala page which has been described in this section before. Kori Apit has several important rinupa that have messages as signs. Among them are umbrella shoots, spear tips, rising sun symbols and ornamental profiles. At the top of the Kori Apit Gate there are 3 (three) main rinupa, namely one royal umbrella and two royal spears. The top of the royal umbrella is in the middle and is flanked by two royal spears.



Pig. Rinupa Pucuk Payung in Gapura Kori Apit

Umbrella shoots mean that the umbrella is a protection from the heat and rain. In particular, he gave a message that the kingdom of Jumenengan Susuhunan Pakubuwana as a king who always gives protection to all his people. Providing protection, a sense of security, protection against disturbances of crime and crime. The shape of the top of the umbrella with rinupa curved round and circle, linked to the architectural theory described above, gives a message that in providing protection and protection to the people, they must be gentle and provide a sense of security for the people of Solo. Related to providing protection and a sense of security, the king certainly made decisions in upholding the truth and punishing fairly. Therefore the position of the top of the umbrella as a symbol of providing protection is in the middle. The middle position shows that the king is in the middle position when a dispute occurs, so the king must be fair, not take sides

with those who demand justice and ask for protection or protection from the king. The king is in the middle position in deciding the case, The umbrella shoot at the Kori Apit gate is the highest or at the top of the Kori Apit gate, indicating that the protection and protection of the people of the Solo people is the most important thing to fight for and defend. As the main goal of the main task in upholding justice and realizing a prosperous society, with gentleness, shade and courtesy shown through the shape of the top of the umbrella which consists of gentle curved lines.

Top of the Spear above the Kori Apit Gate.

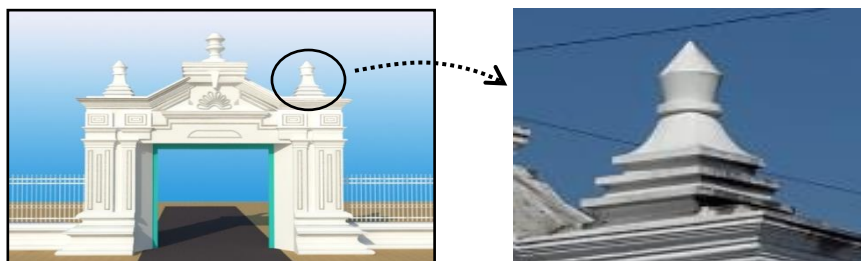


Fig. Rinupa Pucuk Tombak in Gapura Kori Apit

Besides the rinupa at the top of the royal umbrella, there is another rinupa at the top of the Kori Apit Gate, namely the tip of the royal spear. Unlike the shape of the top of the umbrella which consists of curved and circular shapes, the shape of the tip of the royal spear has a sharp sharp point at the top based on a rectangular geometric arrangement with straight and rigid lines. The sharp tip of the spear conveys the message that the king must have the courage to punish or sanction the party or anyone who is at fault in a dispute. The geometric base of the spearhead, with straight lines, means that the sanctions or punishments imposed on those who are wrong must be carried out strictly. The top of the royal spear at the Kori Apit Gate is on the left and right of the upper part of the gate flanking the top of the royal umbrella. The royal spearhead numbered 2 (two) means a pair, meaning that in protecting and protecting the people and people of Solo, there must be fairness between good and evil, evil and virtue. And the decrees that have been decided by the king must be strictly enforced or executed, which is symbolized by the royal spear rinupa.

Linked to the culture of the people of Solo, the signs stated in the rinupa of the Kori Apit Gapura are shown in cultural events at Grebeg Syawal and the Sekatenan Commemoration. During the Grebeg Syawal and Sekatenan Commemoration events, there is always a large tumpeng, royal umbrella and royal spear that are carried or paraded in the celebration. The large tumpeng symbolizes the gunung in wayang purwa which was inherited by Sunan Kalijaga and is used to celebrate Islam in Java. The royal umbrella that is included in the celebration symbolizes that the king provides protection and protection to his people so that prosperity, peace and being a human being who upholds the moral values inherited from Sunan Kalijaga are always realized. Also brought in the grebeg celebration is the royal spear.

The next rinupa found at the top of the Kori Apit gate is the rinupa of the rising sun which is in the middle of the top right on the symmetrical line of the gate.

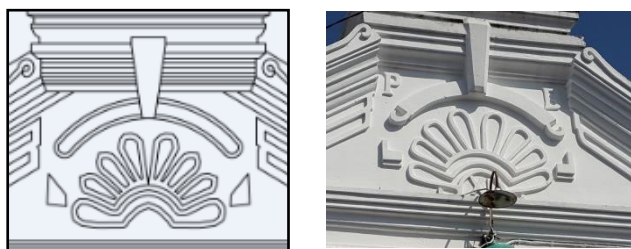


Fig. of Rinupa Sunrise on Kori Apit

Rinupa in the form of a sunrise image has a message meaning that the sunrise is in the morning. At a time like this, almost all of God's creatures begin their activities or begin to process naturally. Humans start with their work, animals start with finding food and plants start with the growth process with photosynthesis. This time is a time of high spirits. Likewise the meaning of the message conveyed in the form of a sunrise image. To realize the protection and protection of the people must be with high enthusiasm. Even though the age of the king or someone is old, the spirit or motivation must be maintained, must not be slack. Sunrise is



the first time the sun shines, the message conveyed also gives the meaning that in the morning is the time when there are still many hopes that can be achieved to realize what is desired. Likewise, to create a prosperous society, the inner condition of the king or someone must be very optimistic, there is always hope to achieve goals in life in this world and in the hereafter. This has become very real when it is correlated with the cultural relations of the people of Solo, especially the teachings of Sunan Kalijaga, in the song ilir-ilir. Which is stated as still... while padhang rembulane... kanggo sebo mengko sore.. How does this song remind every human being to prepare themselves when it is still starting to light up, to shine for our preparation to realize our ideals and to prepare for the realm of eternity. Messages conveyed through signs were formerly for the king, so for now these messages are for the whole community and are especially aimed at regional government administrators. Because the truth is all human beings are leaders.

The message conveyed through these signs is still very relevant today, becoming an everlasting message, not timeless by changes in the times and technological advances. As you can see from the Kori Apit gate, the most visible rinupa in the building is found at the head of the building. The body of the building and the foot of the building are without any significant details. This shows that the head is the focus of attention and aesthetics. Messages from many signs conveyed to the head of the building. This shows that the implementation and application of the message conveyed by rinupa in the Kori Apit building is in the human head, namely the need for thoughts and motivation to realize 'toto tentrem kerto raharjo', a prosperous society. The color of the Kori Apit gate building is the same as the color of the Gladak Gapura building, which is dominated by white, which gives a clean and holy impression. The meaning of this color conveys a message that what is the purpose of providing protection, protection and firmness determined by the king through sanctions or punishments as a noble intention and based on a sense of justice, without any strings attached or other goals other than creating prosperity for the people of Solo. The width of the Kori Apit gate which is no more than 3.7 meters means that only one vehicle can enter the Brajanala courtyard, one at a time. In ancient times it meant that what could fit in was the size of a horse-drawn carriage, it could not cross. In contrast to the Gladak gate, which can be passed by four trains at once by crossing. Such a measure shows that only people who already have a firm determination and strong will can approach the king to obtain a decree or 'dhawuhnya' Susuhunan. This means that the narrower the width of the gate indicates that there is a filter or strict supervision to be able to enter the area within the palace.

#### IV. CONCLUSION

This ethnosemiological study was conducted in the context of the Javanese cultural approach. The culture of the Javanese people is used as an approach with semiological theory as the pen of analysis. Meanwhile, the Kori Apit Keraton Solo Gate Gate building, which is a legacy of the Mataram Kingdom, is an object of study that contains a message of meaning. From the results of the studies that have been carried out, several conclusions were obtained as follows:

1. The gate or gate has a very important and strategic meaning. It is very important because it is able to act as a medium for conveying messages or "pitutur" from the leadership to the community. Very strategic because the gate or gate can be used as an identity or identity of an area (city) which is a cultural mirror of the people.
2. The shapes, ornaments and rinupa contained in the Kori Apit Gate provide advice, teachings that leaders, kings or regional heads must first provide protection to their people. Leaders must also be firm and uphold the truth. Punishment is necessary but still on the basis of protecting the people.
3. Regional leaders or heads must also have a far-reaching vision for the welfare of their people, besides having to have a spirit of enthusiasm and struggle to advance their region. Spirit as expressed in the sun symbol on the Kori Apit Gate.
4. In the aesthetics of the building, Gapura Kori Apit reflects the head, body and feet like humans. This implies that the 3 (three) parts in the division are like humans as the most perfect creatures with the concept of "santri" (san = human and tri = three). Perfection with relationships, with God, with fellow human beings and with nature.

**REFERENCES**

- [1] Mutholi'in, 2004, Paku Buwono XII (Sunan of Surakarta), "Surakarta Palace", Pawiyatan Kakulturhan Foundation Surakarta Palace.
- [2] Barker, Christ, 2000, Culture Studies ; Theory and Practice, Discourse Creation, Yogyakarta.
- [3] Barthes, Roland, 2007, Adventure Semiology, Editor Wening Udesmono, Student Library, Jakarta.
- [4] Berger, Arthur Asa, 2010, Introduction to Semiotics, Signs in Contemporary Culture, Tiara Wacana, Yogyakarta.
- [5] Budiono Herusatoto, 2000, Symbolism in Javanese Culture, Yogyakarta: Hanindita Graha Widia.
- [6] Bungin, Burhan, 2008, Qualitative Research, cv Kencana, Jakarta Indonesia.
- [7] Craig, Robert T, 2007, Theorizing communication, Reading Across Tradition, Sage Publication, London, LA.
- [8] Endraswara, Suwardi, 2015, Javanese Ethnology, Research - Comparison and Cultural Meaning, Center for Academic Service, Yogyakarta.
- [9] Frans Magnis Suseno, gave an introduction to the book translated by Hassan Basari "Science and Technology as Ideology", by Jurgen Habermas, Technik und Wissenschaft als Ideology, 1990.
- [10] Karen Tracy & Kathleen Haspel, 2004. Language and Social Interaction, Its Institution Identity, Intellectual Landscape and Discipline Shifting Agenda, *Journal Communication* 54.
- [11] Little John, Stephen W & A Foss, Karen, 2009, Communication Theory, Theories of Human Communication, 9th Edition, Salemba Humanika, Jakarta.
- [12] Mandali, Ki Sondong, 2010, Ngelmu Urip Jawa - Bawarasa Kawruh Kejawen, Sekar Jagad Foundation, Semarang.
- [13] Mangun Wijaya, JB, 2002, Wastu Citra, Introduction to the Cultural Science of Architectural Forms; Gramedia Pustaka Utama, Jakarta.
- [14] Masinambow, EKM, 2002, Theory of Culture and Cultural Sciences, Faculty of Humanities, University of Indonesia, Jakarta.
- [15] Miller, Katherine, 2005, Communication Theories, Perspectives, Process & Contexts, McGraw Hill, International, Boston USA.
- [16] Miksic, John (general ed.), et al. (2006) Surakarta Palace. A look into the court of Surakarta Hadiningrat, central Java (First published: 'By the will of His Serene Highness Paku Buwono XII). Surakarta: Pawiyatan Ka Budayaan Karaton Surakarta Foundation, 2004).
- [17] MS Hartawan, M. Maharani, E. Krisnanik, H. Saragih and AA Rahman, "Sustainability of Key Performance Indicators (KPI) Halal Eco-Tourism Information System," 2022 International Conference on Informatics, Multimedia, Cyber and Information System (ICIMCIS) , Jakarta, Indonesia, 2022, pp. 514-517, doi: 10.1109/ICIMCIS56303.2022.10017707.
- [18] MS Hartawan, I. Mantra and IW Widi Pradnyana, "Interpretative Analysis and Testing Statistics to test questions testing the Mobile Government questionnaire against the model of readiness and successful adoption," 2019 International Conference on Informatics, Multimedia, Cyber and Information System (ICIMCIS) , Jakarta, Indonesia, 2019, pp. 147-150, doi: 10.1109/ICIMCIS48181.2019.8985195.
- [19] Nancy K. Florida, 2000, Javanese literature in Surakarta manuscripts / Vol. 2 Manuscripts of the Mangkunagaran Palace, Cornell University Ithaca, NY : Southeast Asia Program (SEAP).
- [20] Nurrahmi Mulyasari, Prima - M Nursam, 2010, Cities in Java, Identity, Lifestyle and Problems, Graha Ilmu, Yogyakarta.
- [21] Permata, Endang, 2004, The Chronicle of Tanah Jawi, Sanggar Jawan Samudro, Semarang.
- [22] Poespowardojo, Soerjanto TM, & Seran, Alexander, 2015 ; Philosophy of Science, Kompas Gramedia. Jakarta.
- [23] Prijotomo, Josef, 1989, Ups and downs of Architecture in Indonesia, cv. Arjun Surabaya.
- [24] Shashangka, Dhamar, 2012, Dharmagandhul, The Story of the Destruction of Java and the Secret Teachings – Translation by KRT Tandhanagara, Surakarta, Dholpin Jakarta.
- [25] Sobur, Alex, 2003, Communication Semiotics, Rosda Karya, Bandung.
- [26] Suparlan, Parsudi, 1994, Urban Anthropology, Lecture Diktat, University of Indonesia Press, Jakarta.
- [27] Thomas Sebeok, 1986, The Doctrine of Sign, Frontiers in Semiotics, Bloomington, Indiana University Press.
- [28] Venturi, Robert & Denise Scott Brown, 2004, Architecture as Signs and Systems, for Mannerist Time, The Belknap Press of Harvard University.
- [29] Vihma, Susann & Vakeva, Seppo, 2009, Visual Semiotics and Product Semantics, Theory and Practice of Application of Semiotics in Design, Jalasutra Karya, Bandung.