













Cultural and Philosophical Meaning of Javanese Traditional Houses: A Case Study in Yogyakarta and Surakarta, Indonesia

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Abstract

This study aims to reveal the cultural and philosophical significance of buildings and spaces in traditional Javanese houses. This study was conducted by gathering as much information as possible from the Yogyakarta and Surakarta communities. People's comprehension and knowledge served as the starting point for revealing the cultural and philosophical significance of traditional Javanese homes and their role. This is a qualitative descriptive study. The data is collected from informants, manuscripts, other relevant documents, and the research site itself. The data consisted of verbal information, texts from manuscripts and documents, and special events at the site of research. Using an interactive model, observations, data collection, data reduction, and data verification are performed to analyze data. The results indicated that (1) the cultural significance of traditional Javanese houses has diminished because people's knowledge of traditional houses is diminishing due to internal and external factors, and (2) the philosophical significance of traditional Javanese houses is becoming increasingly difficult to comprehend because the concept of evaluating and focusing on the subject of traditional Javanese houses has changed significantly.

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Introduction

Traditional houses in Indonesia are of both historical and cultural significance. These Javanese traditional houses, as they are known, represent architectures of different shapes and designs, most of which are influenced by regional customs (Ismail, Yunus, & Surat, 2016). For instance, Rumah Aceh contained patterns used for house ornamentation (Dhuhri, 2018), regarded as Indonesian cultural assets. Due to the cultural ethos attached to their names, Javanese houses carry ethical and aesthetic values (Djono, Utomo, & Subiyantoro, 2012). One of these values rich in local wisdom is seen in a traditional Javanese house called the Joglo house, which was originally owned by nobles, kings and town elites (Ambrose & Vergum, 1999; Ellen, Parkes, & Bicker, 2005). These houses symbolized a pride for their owners, who were both rich and powerful.

The structure of the Javanese house building are seen in a spatial arrangement that reflects a typical building such as the pendhapa, pringgitan, dalem, Pawon, *gandhok and gadri*. The relation between these structures is a structure whose embodiment process is heavily influenced by Javanese mythology and cosmology (Suhardi, 2004). This means that the traditional Javanese house is not just a place to take shelter (practical function), but is also interpreted as a form of embodiment of his ideals and outlook on life or a symbolic function as stated by Santosa (2000).

Over time, the meaning of "house" shifted and changed according to functions and capacities of the owner to realize all of his or her desires. Due to their needs, for example, to store crops, dry rice, receive guests during celebrations, or host large family gatherings, the houses of rural communities with a medium social and economic status as rice farmers tend to be relatively large and spacious (Widodo, 2021). In fact, in some traditional Javanese houses, the family room also serves as a stable for livestock. In contrast to village life, houses in cities are typically smaller and serve a variety of purposes. Wardoyo and Sulaeman (2017) argued that the general cause of why houses in cities are small is the community's financial capacity.

This paper aims to reveal the construction of Javanese traditional houses physically and reviews them from a philosophical perspective of Javanese society. Buildings or traditional houses are not only built as residence, but is also expected to bring happiness and prosperity to its inhabitants through the merging of macrocosm and microcosm elements in the house. Thus, it is hoped that a balance of life will be achieved and bring a positive impact on its inhabitants. Exploring the philosophical elements in the Javanese traditional house opens up the possibility of the younger generation's efforts as cultural heirs in the future to maintain and preserve the legacy of their predecessor generations.

Numerous studies on traditional Javanese houses have been conducted. To date, however, little research has been conducted in relation to the cultural and philosophical significance of houses from a linguistic perspective based on Javanese local knowledge. By photographing the Javanese people's cultural values and local knowledge, this study critically examines the problem of cultural and philosophical meanings from the perspective of traditional Javanese houses over time. In order to cultivate a family, all humans require a dwelling. In Javanese culture, the shape of a house signifies the owner's social status (Suyami, 2022).

This study will focus its attention on the following two aspects of meaning. *First*, a cultural meaning that describes the specific parts of culture. Cultural meaning is not obtained from dictionaries: *words don't mean, but people mean*, that is, from the utterances of people who own culture in the Yogyakarta and Surakarta regions. *Second*, the philosophical meaning leads to how society judges itself wisely about its conditions. Philosophical meaning is related to the collective knowledge of society regarding something special. Therefore, this study also seeks to record and document people's knowledge related to traditional Javanese houses culturally and philosophically, and describe this knowledge well.

Theoretical background

- *Ethnolinguistic Theory*

Ethnolinguistics is understood as a part of anthropological linguistics (Baehaqie, 2013) which focuses on the interaction between language and the cultural behavior of its speakers. The term according to Foley (2001) can be used to study language in a social and cultural context, in particular, to reveal the meaning behind symbols, metaphors, and various other forms of the phenomenon of language use. Ethnolinguistic studies are the development of the characteristics of knowledge possessed by a society stored in the language of its speaking community (Putra, 1997). If language is seen as a carrier of culture (Rahardjo, 2020) then it is affirmed that *anthropological linguistic* studies tend to be in the branch of linguistics rather than anthropology (Duranti, 2003). Through language, everyone can see and express one's environment (Putra, 1997). Language as a form of culture can be witnessed through the lingual units and registers it uses. In this regard, this research is carried out by recording the "language" of cultural facts so that answers are obtained from the recording of events, properties, and forms of an entity (Crystal, 1992). Language is used to influence the way people perceive their environment (Putra, 1997).

- **Hermeneutic Theory**

Human actions are an effect of their interaction with nature, objects, as well as other beings (Rahardjo, 2020). Philosophers argue that language not only serves as an instrument but is rather an essential field of meaning for seeing the world as a complete. Through hermeneutics, the meaning of language as a revealer of reality, can be interpreted. Nature reveals itself to man through a continuous process of understanding and interpretation. Language is an existential embodiment of nature (Rahardjo, 2020). With regard to that description, research on the development of the term traditional Javanese home spaces utilizes the theory of hermeneutics.

Indeed, at first, there were doubts to take advantage of the theory and working concept of hermeneutics. However, in its development, this theory is very necessary to examine social realities and experiences or life events of people who own traditional Javanese houses (Rahardjo, 2020). Bleicher (2007) and Alexander and Smith (2001) explain that hermeneutics is a theory in which there is an interpretation of expressions full of meaning carried out by humans (Palmer, 1979). This meaning appears in the social phenomena encountered in human life through understanding and interpretation. Kaelan (2017) states that hermeneutic theory can be used to realize and understand objects or phenomena in which the participants are involved. The process of work in the theory of hermeneutics includes:

- (1) understanding of the inner structure in the lingual units that become the data;
- (2) focusing on symbols, languages, and texts that are objects of cultural works;
- (3) conducting an open interpretation in accordance with the context; and
- (4) looking carefully at a symbol of the possibility of a double meaning.

- **The Concept of Symbolic Interaction**

The concept of symbolic interaction considers the existence of a linguistic symbol system which is very important in the process of understanding the development of traditional Javanese home spaces. Human language is able to transform its thinking regarding certain objects in the form of symbols (Rahardjo, 2020). It is through language that man sees and expresses his environment (Putra, 1997). All events and circumstances can be realized as symbols. Departing from the existence of symbols will create various social phenomena as a context. Various components of the distillation found in the circle of traditional Javanese houses have cultural significance. On the other hand, the interaction between symbols and various social phenomena occurs can give birth to interpretations of their philosophical meanings (Wardoyo & Sulaeman, 2017). Bogdan and Biklen (1982) state that "... *Object, people, situations, and events do not possess their own meaning. Rather, meaning is conferred on them*".

Literature review

Linguistic studies, particularly those that concentrate on aspects of the development of linguistic meaning, were significantly chosen for this review. For instance, the knowledge of the names and types of traditional Javanese houses is diminishing (Prihantoro, 2015). This is because the existence of traditional houses is increasingly threatened by modern houses, which tend to prioritize function over the cost of realizing them (models, styles, and global trends). The presence of false information also contributes to the restriction of information transmission. For instance, *gadri* is described as *emper kang moncol metu; kuncungan omah* (Widodo, 2010). Nurlina et al. (2021) explained that *gadri* is "the protruding portion of the house, *emperan*; the room behind *Senthong Dalem Agung*." The explanation is less precise because the house has multiple entries. *Gadri*, meanwhile, refers to the gates that may be located on the right or left side of the house, given that traditional Javanese houses are typically oriented to the north or south. There are also those who define *gadri* as "a protruding portico; house" (Widodo, 2021). This explanation is difficult to accept because the meaning of *gadri* has nothing to do with house construction. According to Nurlina et al. (2021), the word *kuncung* also refers to "a small house in front of the *pendapa*." In this light, Widodo also offers an identical explanation (2010). All definitions of *kuncung* or *kuncungan* that include the phrase "the small house in front of the *pendapa*" are incorrect. The term *kuncung* or *kuncungan* has the meaning that the building attached to the front is related to the beauty (of the house). These terms are used to describe the relationship between the front building and the beauty of the house. In addition, the term *dhimpil* was introduced and defined as a room. Both explanations contain a hypercorrect or a lack of completeness. This fact indicates the existence of erroneous knowledge transmission.

It is important to investigate the origins of the term traditional Javanese house. Wardoyo and Sulaeman (2017) conducted research on the naming system of palace buildings, and focuses on buildings and rooms in the Yogyakarta Palace that are wide-ranging in terms of the names of wards *bangsal*, *bale*, *gedhongs*, and *panti*, as well as other building names in the Yogyakarta Palace environment without a clear philosophical and cultural study, almost all of his discussions focused on architectural studies of *Bangsal Manis*, *Gedhong Patehan*, and *Panti Pareden*.

In the same vein, Albiladiyah (1999) conducted comparable research on the Mangkunegaran Palace. Albiladiyah's research explains well about *pendapa ageng*, *bangsal tosan*, *paretan*, *pringgitan dalem ageng*, *pamedan*, and *pintu gerbang*. The conclusion is quite intriguing because it concerns the position of the duke or *adipati* who has the right to the building and its rooms. Furthermore, Albiladiyah's research includes references to the terms *pendapa*, *pringgitan*, *dalem*, *gandhok*, *pawon*, and *patehan*. It appears that cultural and philosophical studies, particularly in terms of the simplification of terms and meanings, continue to lack discussion and emphasis.

Soeratman (1989) conducted another research which described the palace walls, and building complexes in *Baluwarti*, *paseban*, and *alun-alun* in detail. Darsiti conducted a comprehensive review of the *Sri Manganti* courtyard and its buildings, namely *Bangsai Marakata* and *Bangsai Mercukhundha*. In the center of the courtyard of *Magangan* there are the *pendapa*, *Sasana Sewaka*, *dalem ageng*, and *keputren*. Intriguingly, there are kitchen, market, and *Rebosan* office buildings in the *Keputren* complex. The buildings for princes and princesses or *dalem kapangeranan* were given sufficient consideration. All of these buildings are located within the Surakarta Palace, where the king and his family reside. As a center of cultural values, Keraton serves as a model for the general public. In contrast to Soeratman (1989), Suyami's research (2022) selected Javanese Houses on *Serat Centini* as its subject. Suyami's research uncovered distinctive linguistic terms pertaining to the existence of *joglo*, *limasan roof*, *village roof*, and the shape of the mosque. All information was extracted from the *Serat Centini's* report (1814).

Djono, Utomo, and Subiyantoro (2012) conducted research and focused on the history, construction, and significance of Javanese houses, particularly the *joglo* model. It also mentioned the *pendapa*, *pringgitan*, and *dalem* as three important components of the building. The study of the function and philosophy of traditional Javanese architecture is fascinating, particularly the aesthetic component known as *mala*, also known as *panuwun*. *Mala* was replaced with *molo* to avoid confusion, which means longitudinal wood at the top as a buffer for wuwung (Poerwadarminta, 1939). Despite being descriptive, this research is extremely intriguing and useful.

Departing from the results of the studies above, there is a great opportunity to research traditional Javanese houses from an ethnolinguistic perspective to show the development of the term Javanese traditional house spaces over time (diachronic), especially their cultural and philosophical meanings. Nonetheless, the studies above can be the basic position in this study. In addition, the results of previous research can be used as material for the development of *lema* in constructing a *Javanese dictionary*. In other words, this research utilizes the semantic and ethnolinguistic theories of the Nusantara languages, especially Javanese in the form of an in-depth description of the name of a set of lexemes that declare a traditional house in Javanese based on its form and urgency and philosophical meaning.

Research methods

- **Research design**

This research used a descriptive, qualitative research design with a case-based approach (Strauss, 2007; Yin, 2022). With descriptive qualitative research, it is hoped that it will be able to reveal the existing meanings in terms of ideas and linguistic forms of traditional Javanese home spaces. The research strategy chosen is a single-focused case study (Miles & Huberman, 1994) so that the delivery of various linguistic phenomena can be more open and natural. The method used to collect data was the analytical descriptive model.

- **Data Sources**

The data for this research was related to three components; *first*, the cultural and philosophical meaning of the form of the name of traditional home spaces in Yogyakarta and Surakarta City, Central Java; *second*, the expression of the community of owners (informants), in this context are the people of Yogyakarta and Surakarta, especially those who have good knowledge related to research problems; and *third*, documents related to research problems. Based on these data sources, this research data was in the form of (1) information obtained from selected informants, (2) information from written data sources (Ancient Javanese documents and manuscripts), and (3) events in the field related to the cultural and philosophical meaning of traditional Javanese home spaces. To avoid biases, the informants we chose have a specific criterion: a good knowledge in Javanese culture, native inhabitants and homeowners, aged between 30–60 years old. The informants should be good at Javanese culture because the topic of the study is pertaining to cultural aspects and cultural phenomenon of the Javanese traditional houses. They should also be a native community of Javanese and homeowners, either in Yogyakarta or Surakarta.

- **Data Collection Techniques**

Data collection in this study was carried out in three ways for triangulation, namely (1) interviews with selected informants (homeowners, culturalists, traditional architect experts, and from other parties directly or indirectly related to culture and tourism offices in Jogjakarta and Surakarta; (2) content analysis carried out by examining data from manuscript sources and written data related to the disclosure of cultural meanings and philosophical meanings of traditional Javanese house spaces and buildings; (3) field surveys conducted by visiting house buildings, meeting and experiencing firsthand their lives.

- **Data Analysis Techniques**

The data analysis technique in this study uses an interactive analysis model (Miles & Huberman, 1994) which includes three stages, namely (1) data reduction includes the process of sharpening the data and organizing the data; (2) presentation of data based on the study problem; and (3) drawing conclusions. The data analysis schema was presented below.

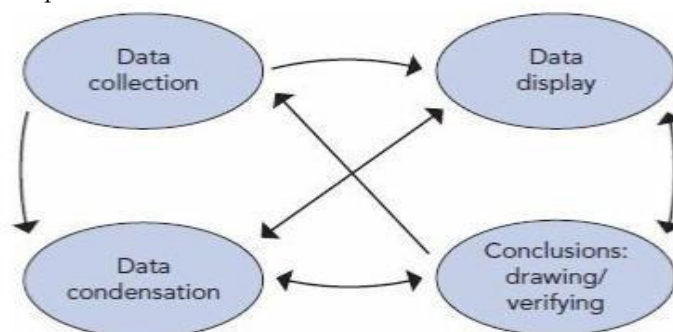


Figure 1. Interactive Model Analysis adopted from Miles and Huberman (1994)

Results

The Javanese term for a house is *omah* [omah] and *dalem* [ðaləm] according to the level (*undha-usuk*) of language usage. The word *omah* [omah] is used in the realm of variety *Ngoko Javanese* (lowest level and informal), while *dalem* is a form of variety of *krama*. The word *omah*, which refers to traditional Javanese houses for Javanese people in Yogyakarta and Surakarta, means 'buildings that are walled, roofed, and have a door as human habitation'. From the data collected in the field, the results were obtained that *omah* can be grouped into main houses and additional houses. The main house can be in the form of a *joglo*, *limasan* (*sinom*), or *kampung*. Additional houses are commonly called *gandhok*, *pringgitan*, *pendhapa*, *kuncungan*, *patehan*, *pawon*, and *pakiwan*.

- **The Main Parts of Javanese House and Its Spaces**

The main house is usually built the first time by the owner. This main house is commonly called *dalem wingking* (for *priyayi* or nobles) or *omah mburi* 'back house' (for the general public). The mention of *mburi* on *omah mburi* or *wingking* on *dalem wingking* is based on its position. The main house is always at the back of the *pendapa* and *paringgitan*. The term *dalem* is classified as Javanese *krama* which developed among the nobility. The term *omah mburi* is classified as Javanese *ngoko*, while *dalem wingking* is classified as intermediate Javanese which is used by the general public. The main house can be modeled after a *joglo*, *limasan/sinom*, and *kampung*. This main house is quite sacred because it is often used for core activities and seems ritual to the owner. In addition, the main house is used to store heirloom treasures and to stop by the nuclear family. Therefore, it is not surprising that there is a term *Wong wedok iku dadi kanca wingking* 'the woman is a friend (*partner*) to her husband in the main house' to talk about core and spiritual effects. This main house is also used to receive guests when they have celebrations, such as weddings and child birth festivities. The main house consists of rooms: *kajogan*, *senhong*, *dhimpil*, and *gadri*. These spaces are outlined in the following sections.

— **Kajogan [kajogan]**

The name *kajogan* comes from the words *ka-* and *jogan* which means 'the floor of the (main) house that is correlated'. In *guthekan* [guʔəkan] this 'space' is usually used to organize various family activities that are core or sacred. This core space is in front of the *senhong* 'space to rest' and between the *senhong* (*-an*) and *kajogan* there is a barrier commonly called *patang aring* or also called *senheng /kentheng* 'barrier'.

— *Senthong* [səntɔŋ]

Senthong is a room or rooms attached to the back of the main house. The main house has always a *senthong*. The word *senthong* comes from the word *senheng* [səntɔŋ] which means 'a rope drawn as a boundary'. The word *senheng* is close to the word *kentheng* [kəntɔŋ] which means 'a rope that is pulled hard as a sign of border' with the middle room. *Senthong* is divided into three parts based on its direction namely *senthong kulon*, *senthong tengah*, and *senthong wetan*.

- i. *Senthong kulon* [səntɔŋ kulɔn] 'western space' is small and elongated. Usually, *the senthong* is partitioned into three spaces: right, center, and left. This division follows the prevalence that traditional houses face north and south. In the area of Klaten and Boyolali Regencies, there is a custom of building houses from front to back sorted by the degree of chastity (sacred function). It is strongly suspected that this phenomenon is Hindhu's legacy (Restu, interview, 21/10/2022).
- ii. *Senthong tengah* [səntɔŋ tətəh] 'middle space' is also called *krobongan* or *patanen* in classical Javanese. It is called *krobongan* because there are binted halls along with mattresses, pillows, and bolsters as if bedding. The word *krobongan* comes from the basic form of *krobong* [krɔbɔŋ] or *krodhong* [krɔdɔŋ] 'mosquito net' and the suffix *-an* which states 'wear'. The word *patanen* [patanən] is formed from the basis of *peasants* and *pa-/an* affixes that state 'place'. For the major house, the fabrics used are patterned in the cinde patterned *krobongan*. On the ceiling are installed coconut buds, a bunch of rice, and a lighter. Both *krobongan* and *patanen* mean philosophical 'prosperity'. In front of *the krobongan* it is common to install statues as symbols of gods, named Sri Sadana and Dewi Sri. In addition, it is accompanied by offerings with *kendhi* 'jug' (splattered drinking water which is made of clay) and *klemuk*. In Javanese society, it is common for social phenomena to occur 'kenduri' in a stretch of yellow rice ahead of being harvested'. At that time, a bunch of rice was plucked, the straw of which was woven as a symbol of Dewi Sri, a symbol of prosperity. After the celebrations were over, Dewi Sri was carried and brought home, when she got home, she was put to sleep in *senthong tengah*. Besides, *senthong tengah* is often used for praying, placing offerings, and lulling newlyweds. Therefore, in *senthong tengah*, there is a philosophical meaning of 'sacredness' and 'prosperity'.
- iii. *Senthong wetan* [səntɔŋ wətən] 'eastern space' is close to the *gandhok*. In this room, the Javanese people use it as a social phenomenon to put newlyweds to sleep, as a center for basic needs when they have worked, and as a food barn when harvesting. It clarifies that symbols and social phenomena can be interpreted as the initial stages of a human being for success. For example, a prosperous family starts with a concerning event. Achieving prosperity should begin with hard work.

— *Gadri* [gɑdri]

The term *gadri* is the 'room attached to the side of the main house' that connects it to *gandok*. It is also often referred to as *emper metu*. The word *gadri* comes from the word *harga diri* 'self-esteem' which means myself or ourselves. That is, the place is used for family activities. Lexicon interactions of *gadri* as symbols and social phenomena can be interpreted as togetherness and harmony.

— *Dhimpil* [dɪmpil]

The term *dhimpil* refers to 'touch space' which is on the porch (house). This room is called *dhimpil* because of its presence attached to the edge of the main house. In the word *dhimpil*, there is a sound /il/ which has the meaning of 'small' which is in line with the meaning of *upil*, *nyempil*, and *nempil*. Therefore, *dhimpil* for Javanese is a small part of the building as a whole. Inside *dhimpil*, someone can use it for praying and dressing. For several events, this space is also used for holiday celebrations, wedding ceremonies, and family events. Table 1 summarizes all these types of houses.

Table 1. The Cultural and Philosophical Meaning of Space in the Main House

No	Room Name	Cultural Meaning	Philosophical Meaning
1	<i>Kajogan</i> [kɑjɔgɑn]	Good and bad teachings embodied in <i>ilat</i> 'word', <i>ulat</i> 'attitude', <i>glagat</i> 'deed', and <i>kemat</i> 'inner attitude'	Javanese people always prioritize morals to achieve a peaceful life.
2	<i>Senthong kulon</i> [səntɔŋkuloŋ]	Related to the four corner directions and a point in the middle as an operator	Hope there is a request for strength and happiness
3	<i>Senthong tengah</i> [səntɔŋtətəh]	The center of the vortex depicts Javanese idealism based on past, present, and future values	Java's center of power, space for requests to create prosperity
4	<i>Senthong wetan</i> [səntɔŋwətən]	An organized life and a bright and brilliant future.	Javanese people always obey the norms in order to create success and happiness.
5	<i>Gadri</i> [gɑdri]	A meeting room for several interests as a reflection of togetherness and harmony	Javanese people always prioritize togetherness and harmony in life.
6	<i>Dhimpil</i> [dɪmpil]	A description of the determination and enthusiasm for life of the Javanese.	Togetherness and passion for life towards perfection

- **The Additional Houses**

Besides having the main house, they also have another house called extra house. The additional building is named *gandhok* 'gandok', *pendapha* 'pendopo', *pringgitan* 'peringgitan', *pawon* 'dapur', *patehan* 'pathehan' and *kuncungan* 'jambul'. Additional houses that are usually attached to the main house are *gandok*, *pendopo*, and/or *pringgitan*. For the Javanese, the teachings of character are often mediated by wayang. The figure of Semar plays a very important role because he is the protector of the Pandawa. By the same token, Javanese people's house buildings are supposed to be Semar. *Kuncungan* is regarded as jambul Semar, *pendopo* represents the head of Semar, *pringgitan* is symbolized as the neck of Semar, the main house is represented by the chest and stomach of Semar, *gandok* is regarded as Semar's bottom.

- ***Gandok* [gandɔʔ]**

Gandok is an additional house attached to the left or right of the main house or main house' (Yogyakarta Language Center, 2021: 207). The *gandok* is multipurpose. it can be used for all activities by the owner. For example, receiving guests, talking with close family, eating together, storing crops, and so on. The word *gandok* in Javanese is identical to 'pair' in Indonesian. It is called *gandhok* because its existence with the main house has become one pair. The word *segandhok* is often used in the realm of buying and selling clothes. This will appear in the sentence *Yen segandok, regane pira?* 'How much does a pair cost?' By buying something in a pair, the price of goods will be cheaper. Moreover, *Gandok* is regarded as Semar's bottom. However, in *Gandok* the household economy is planned, organized, implemented, and managed. Accordingly, the dining room is usually placed in the *gandok*. This *gandok* is very important because it can be used to coordinate all household affairs. It is like symbols and social phenomena that occur and can be interpreted as the union of the divine nature with the people to create togetherness.

- ***Pendapa* [pəndɔpɔ]**

The word *pendapa* is Javanese *krama ngoko* which is often changed to *pendapi* in Javanese *krama*. The *pendapa* building is positioned in front of the main house or *big house* or is in front of the so-called building *pringgitan*. The term *pendapa* or *pendapi* means 'the additional house at the front which is private for the public interest'. *Pendapa* is used for certain events that involve a lot of people. Most of the *pendapa* is in the shape of a limas or sinom, but there are also in the shape of *kampung*. Some *pendapa* are in the form of *joglo* for those with high financial income. In the past, *pendapa* had no walls, mainly in the palace. However, to date, there are *pendopo* with walls to maintain cleanliness. *Pendapa* is used as a place to receive guests, to hold traditional ceremonies, or to hold *tirakatan*. If the owner of the *pendapa* has a gamelan instrument, the gamelan instrument is also placed in *pendapa*. The word *pendapa* comes from the word 'andhap' which means low. *Pendapa* symbolizes the 'humble' or humble human character. A social phenomenon that happens, usually *pendapa* is used to discuss a matter or as a place to make decisions by way of deliberation. In its embodiment, *pendapa* must reflect humility. The interaction of the word *pendapa* is a symbol and phenomenon that occur and can be interpreted as a philosophical meaning: the union of the divine nature with the people to create togetherness.

- ***Pringgitan* [pringgitan]**

Pringgitan is a house that is located between the *big house* 'main house' and *pendapa*. However, over time there is a society that builds *pringgitan* 'peringgitan' between the main house and *gandok*. It is called *pringgitan* because it is used to stage shadow puppet shows. The word *pringgitan* is formed from the base word *ringgit* 'wayang' and affixes *pa-/-an* which means 'place'. Thus, the word *pringgitan* means a house that is positioned between *pendapa* and the *main house*, which used to stage wayang performances. *Pringgitan* is regarded as a neck of Semar which means that everything is swallowed up. That is, all the teachings contained in wayang kulit performances should be taken as educational value, if something is not good, it must be discarded. In this regard, the word interaction of *pringgitan* can be interpreted as 'humans must stand up'. There are some people who have buildings called *lintreng*. It is a pringgitan-like building attached (in front of) the main house or pavilion. It is called *lintreng* because of its small and elongated shape according to the length of the building's main house. Its function is similar to *pringgitan* 'fingerprint'.

- ***Pawon* [pawɔn]**

The building of *pawon* is usually positioned behind the main house or *gandhok*. The word *pawon* comes from the base word *awu* 'ashes' and suffixes *pa- + -an* which means 'place'. Therefore, *pawon* means 'place of ashes' or 'a space used for cooking'. When cooking everyone uses fire with wood. Burning wood produces 'ashes'. In general, all activities related to consumption are processed in *pawon* 'kitchen' for example the cooking process, the cleanliness of all cutlery, and the placement of cooking utensils. *Pawon* is 'a house attached to the back of a *gandok* or main house for cooking'. The word interaction of *pawon* as a symbol and social phenomenon can be interpreted as a philosophical meaning 'in life people should seek perfection'.

— **Patehan [patehan]**

Rural communities that are categorized as middle and above generally have *patehan*, namely the house that is stuck in *gandok* and usually used to make tea at events (hajatan). The word *patehan* comes from the base word *teh* 'tea' and affixes *pa-* / *-an* which denotes 'place'. *Patehan* means 'a place to make tea. Along with time, *patehan* is also used to arrange dishes that will be served to guests, the gathering of the event committee (hajatan), and the like. However, on an ordinary day *patehan* is used to accommodate agricultural products and agricultural tools. Usually, the bulding of *patehan* follows the model of *gandok* which is usually in the form of a village. Word interaction of *patehan* as symbols and social phenomena can be interpreted as a philosophical meaning that 'in life we need service'.

— **Pakiwan [pakiwan]**

The word *pakiwan* is formed from the base word *kiwa* 'left' and affixes *pa-* + *-an* which means 'hidden place'. Thus, *pakiwan* refers to the room at the very back (not directly seen by guests). *Pakiwan* is a place to carry out cleaning activities that use water, for example, washing clothes, washing dishes, and washing vegetables for cooking purposes. In the *pakiwan building*, we can find a *toilet*, which is a place for defecation that is usually built at the very back so that outsiders cannot see this activity. This place of defecation is commonly called *paturasan*, which is formed from the base word *turas* 'pee' and affix *pa-*+*-an* which expresses 'place'. Thus, *paturasan* means 'a place to urinate' or 'latrine'. This space is quite small. The interaction word of *pakiwan* as a symbol and a social phenomenon can be interpreted as a philosophical meaning that in life one needs 'self-improvement'; 'purification of the heart'

— **Kuncungan [kuncungan]**

Just like the name, *kuncungan* is a building that is attached to the front between the pavilion and *patehan*. The position is straight with *longkangan* 'empty space' between *pavilion* and *patehan*. *Kuncungan* has an artistic function. The word *kuncungan* is formed from the base word *kuncung* 'crest' and suffix *-an* which means 'resembling'. In this case, a social phenomenon is found to find wind and relaxation. Literally, *kuncung* means 'the hair left behind when trimmed for style/beauty'. For Javanese, it acts as if to pay respects to the people who come. An interesting old phenomenon in Javanese culture is the phenomenon of respecting guests by serving *panembrama* 'opening ceremony', namely singing a song together that is presented to the guests to open an event. This song is presented as a symbol of respect for the guests. Word interaction *kuncungan* 'crest' as a symbol and social phenomenon can be interpreted as a philosophical meaning that 'in life one needs tolerance'. For Javanese people, this is reinforced by expressions *ngunduh uwoh ing panggawe* which means 'everyone will get reward and punishment for what they have done'.

The explanation of the meaning of the additional house and the spaces inside has been tabulated in [Table 2](#).

Table 2. The Cultural and Philosophical Meaning of Space in Additional Houses

No	Room or Space	Cultural Meaning	Philosophical Meaning
1	<i>Gandok</i> [gandɔʔ]	The importance of working together in life to solve various problems for the sake of unity	Javanese people unite the divine nature with the people to create togetherness.
2	<i>Pendapa</i> [pɛndɔpɔ]	Description of the character of the Javanese to appreciate guests.	Javanese society is in between the divine, the cosmos, the real world, and the spirit world. All is reflected in the attitude of welcoming guests.
3	<i>Pringgitan</i> [prɪŋgitan]	The open attitude of the Javanese in accepting the teachings of the goodness of life.	Javanese people are usually firm on their stance, careful in their actions, and 'calm down'.
4	<i>Pawon</i> [pawɔn]	The attitude of the Javanese who always pay attention to the basic needs of life.	Javanese society is a figure who has a goal of perfection by implementing <i>dharma</i> 'obligation' to live well.
5	<i>Patehan</i> [patehan]	A description of the attitude of life of Javanese people who are willing to sacrifice for others.	Javanese people are people who appreciate, respect and make other people happy.
6	<i>Pakiwan</i> [pakiwan]	The description of the attitude of the Javanese in purifying oneself to achieve perfection in life.	For the Javanese people want purity to obtain peace of mind.
7	<i>Kuncungan</i> [kuncungan]	Javanese attitude to welcome guests with respect and consideration.	Javanese people develop an attitude of tolerance, and respect, and want to understand others.

Discussion and Conclusion

This study has illustrated that Javanese people in the Special Region of Yogyakarta and Surakarta City, especially the younger generation, do not know much about the cultural and philosophical meanings of the diversity of models and names of traditional Javanese houses. It is in line with the findings of [Djono, Utomo, and Subiyantoro \(2012\)](#). While describing the details of the parts of the building inside and outside the traditional house, a lack of public language literacy regarding traditional Javanese house building was noticed. It is important that people, especially the younger generation, should have the knowledge and understanding of traditional house models and their parts. The low linguistic literacy about traditional Javanese houses and the parts inside is caused by internal and external factors. The internal constraints are vocabulary and terms or naming of traditional houses. External factors include the difficulties in finding a complete traditional Javanese house in this modern era. As a result, knowledge is no longer part of the memory system of past life in modern Javanese society.

The cultural meaning and philosophical meaning of the traditional Javanese house and the parts inside are actually very subjective and attached to mastery of language (words, phrases or discourse). The absence of linguistic memory related to traditional houses is caused by the subject's less awareness of the importance, meaning, and position of traditional houses in life. On the other hand, the decline of memory also has an impact on people's knowledge in general. This lack of awareness, low memory, and lack of knowledge becomes the starting point for low community literacy regarding traditional houses and the parts inside.

As a result of changes in today's society, old traditions tend to be abandoned. This happens due to changes in mindset that are supported by social changes and the community environment. Likewise with traditional houses which are increasingly rare. In urban areas in general, people are more comfortable building houses with modern concepts or living in housing and apartments. Not only in cities, rural communities are also starting to change their homes into modern buildings. These changes are of course adapted to current needs. Thus, it is not surprising that the younger generation of Javanese ethnicity themselves do not know in depth about Javanese traditional houses. Besides being difficult to find the house in the neighborhood where they live, there are very few sources of information that they can get. Many buildings of historical value with Javanese and other ethnic architectures were not maintained or even demolished because they could no longer function and were replaced with modern buildings.

Moreover, the cultural meaning of traditional Javanese houses from a linguistic perspective tends to decrease because they are increasingly not part of the Javanese cultural system. Cultural meanings are not found in dictionaries, but are created by the people who use them in their daily life. Names and terms such as *dhimpil*, *gadri*, *senhong*, *panggangpe* atau *gedang selirang*, *kajang*, *welit* atau *bleketepe*, *patehan*, and *kuncungan* are hard to find in the memory of Javanese society, especially the younger generation. The philosophical meaning of traditional Javanese houses from a linguistic perspective is increasingly difficult to understand because the concept of thinking in assessing and paying attention to the subject of traditional Javanese houses has changed significantly. This change is caused by the decreasing function, ability, and urgency. The two conclusions above are an early warning (*early warning*) for us. Therefore, there is a need for further research on Javanese traditional houses, especially from the linguistic aspect so that they can produce a dictionary of Javanese culture to preserve our local wisdom.

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- **Authors' contribution**

All authors stated that they have contributed equally as the main contributors. They have drafted and participated in contributing to text and the manuscripts together, discussed all parts of this paper, edited and revised the earlier version and approved final version of the paper to be published.

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