

Cultural Politics of Indis in Yogyakarta Palace in a Photography Study

¹Prayanto Widyo Harsanto, ²Rudy Farid Sagir

Abstract---This study discusses the role of photography as a work of documentation that records events and situations in Yogyakarta Palace during the Dutch colonial era in Indonesia. Because at Keraton Yogyakarta has a role in the development of Indis culture, both social and cultural traditions/customs, which causes the meeting of two strengths, namely colonial and traditional powers. This study aims to visually read Indis ' cultural phenomena as well as uncover the meaning behind the image of the photograph. The visual approach was used as a method in this study through Walter Benjamin's concept of ' Photography is politic ', while the way Gillian Rose and Weber made ' visual bassed Approach ' The author's footing to read And analyzing photographic works in the Dutch East Indies era. Through visual documentation can be revealed and explained that for the people of Indis, photography is not merely a technology and art product, but it is full of human-created symbols and used to interpret his life. In this case photography is made possible as a political medium to reveal ideas and is one of the efforts to influence the thinking and behaviour of one person, society, and institution/ruler. This photography study depicts ' Victorian Orientalis ' through photo images (particularly portraits/human subjects) with a rigid pose appearance, tense face, and serious to illustrate dignity, politeness, success, and show status Person's social. Similarly, the theme of two nations, the Netherlands and Java/Yogyakarta, can form the historical construction of Western culture and eastern culture.

Keyword: Photography, Political culture, and Indis colonialism

I. INTRODUCTION

The arrival of the Dutch in Indonesia as a ruler led to the two distinct cultures, namely Dutch (European) culture and Eastern (Indonesia) culture, each of which is supported by different ethnic and has a social structure that differ as well. Due to the confluence of the two cultures, Javanese culture has been enriched by Dutch culture, and gradually affects various areas and cultural elements. Indonesia's attitude towards the inclusion of foreign cultures carries the values of cultural synthesis means that there is adaptable alignment but also the ability to open up new things that come in. Nevertheless, this Indonesian culture became paralyzed when it met the style of war and aggressive style of Western culture brought by the Dutch colonial people. Consequently not the transformation of the culture that occurred but colonial political engineering imposed, so emerged and developed priyayi culture, officers, and bureaucracy engineering, which is the rule of being a culture of "Indis" (Sutrisno in Kayam, 2005 : 384).

In Indonesia it is influential in the cultural and political side, on the one hand is a concept of the new culture, and on the other hand the process of cultural transformation is still on the level of Dutch colonial political concept. Seeing the problem is understandable that with the presence of Dutch in Indonesia who become a ruler and tend to be dominant tend to affect lifestyle, architecture, interior completeness of equipment home appliances Stairs. This can be seen in the daily social system, education, job relationship, arts, and trade. Foreign influences in these elements will certainly not be the same for every individual involved, because of differences in the needs and social status of the people.

¹Institut Seni Indonesia Yogyakarta
prayantowh@gmail.com

²Universitas Widyatama
rudy.farid@widyatama.ac.id

Discussing Indis ' culture with all the aspects left in it cannot be separated from the form of documentation that records the current event of photography. Photography has been in Indonesia almost simultaneously where photography was found, right on the official date announced by French scientist Louis Jacques Mande Daguerre on 19 August 1839. Photography was in Indonesia to document the situation in Indonesia only two years after the photography was declared its discovery by Daguerre. At the request of the Dutch colonial government in 1841, Dr. Jurrrian Munich came to Indonesia to make pictures/footage about the situation in Indonesia. (Media photo, February 1995).

The entry of photography in Indonesia is also used to record or document life in the palace environment of Yogyakarta. In general the recorded objects are the life of the people in the palace, such as the photo of Raja and his family; Photos of the Abdi Dalem, and photo art traditions/dances. The existence of these photographic works is very interesting to be examined from the perspective of aesthetics, meaning, social, cultural, and political functions that are behind the image. Through photographic works It is possible that Keraton Yogyakarta has a role in the development of Indis culture, where there are two powers that are colonial and traditional powers that meet in it. Furthermore, the Palace played a role in the socio-cultural context because the palace is the center of culture where the value and culture flows from here.

To discuss photography in Indonesia, especially in Yogyakarta Palace, as the locus and focus of visual studies are conducted, the name Kassian Chepas can not be left alone. Because the figure of Kassian Chepas was the first indigenous photographer in Indonesia (during the Dutch East Indies) and he was a photographer at the Keraton Yogyakarta. Many family photo works and the Sultan of Yogyakarta were created by Chepas. Chepas was born in Yogyakarta on 15 January 1845, the first indigenous photographer. Chepas obituary in 1912 says that, "at a very young age, while working at Keraton, at the request of Sultan Hamengkubuwono VI, Mr. Chepas who had a natural talent for the world of photography, trained by Camerik, a photographer who served in The palace. ' Simon Willem Camerik was a second lieutenant to a civil militia in Yogyakarta. Camerik's presence in Yogyakarta introduced himself as a painter of the palace and a photographer who served the Sultan of Yogyakarta. This fact implies that Kassian Chepas was trained as a photographer between 1861 and 1871.

Another very important person for Kassian's career was ISAAC Groneman, a physician who settled in Yogyakarta in 1869. Groneman became the doctor of the Palace formally appointed Sultan physician. Four years later, he left Yogyakarta and was automatically his duty as the palace physician ceased. In essence, Groneman has been very interested in Javanese history and culture. In 1885, he was one of the founders of the Unity for Archaeology, geography, language and ethnography of Yogyakarta. Kassian Chepas was a member of this union and acted as a photographer for many research activities of the society as well as the research of Groneman. In addition, Kassian Chepas also opened a photo studio at his home in Lodji Ketjil Wetan, which is currently Jln. Major Suryotomo (around Gondomanan) Yogyakarta. Chepas photo Studio has been a place for photographing many people and families. Includes portraits of the Mataram royal family, including Sultan HAMENGKUVII. Also partly portraits of the sultan in a special place inside the palace. (Knaap, 1999:5-11).

Thus, to study photography about the political culture of Indis in Yogyakarta Palace can not be separated from the development and technological existence. The development of photographic technology speaks much of the medium development of visual representation, both from theme, how to reveal, and its aesthetic innovations. Also interesting to see the process of delivering the message, whether the picture in the colonial era Indis bring about cultural character. Examine the visual text to look for what it means and how it is communicated, peeling out the "hidden" meaning especially when looking at the work made in the past. In another perspective, are the images in photography at the time of the Indis raising the national identity/local wisdom? It is questionable considering that at the time there were two forms of identity, namely from the outside (the Netherlands) and from the local values (Java).

II. LITERATURE REVIEW

Speaking cultural politics in this regard is speaking in the context of power. Because the substance of politics is nothing but to influence, master, and instill ideologies. In Aristotle's view, politics is the inevitable reality of human life. In fact, it can be seen in various human, own or group activities, with various resources trying to influence the person and the other or other institutions. Culture becomes a political means of struggle for various purposes. The most important thing to know from culture is that culture is not a final value, but much is influenced by social, economic, and political changes. Cultural political relations are a tool for expressing aspirations and community thinking. Culture became a political means in various struggles for change. There are three cultural forms according to J.J. Honigman in Sukiman (2000:40-41) consisting of a). Ideas, a cultural system consisting of ideas, thoughts,

concepts, values, norms, views, laws, and so on is abstract. b). Activities, various activities such as behavioral patterns, observable ceremonies or public systems that are tangible "behaviour", and C). Artifacts, which are objects, both human works and behaviours that are objects called material culture. Three forms of culture have been embodied by the Association of two different cultures, namely the Dutch (west) and Indonesia (east) become a new culture of "Indis culture". Indis culture that has existed, grows, and develops in Indonesia, especially in Java island, also added to the culture that has existed before. Quite a lot of products are produced and interesting from the culture of this indis, either language, arts, social systems, equipment, livelihoods, science, and religion. The physical results can still be seen as office buildings, residential houses, factories, bridges, and other relics in some cities in Java, some still maintained and others have begun to break down. Other cultural relics of Indis are monographs, literature, travel stories, paintings, photographs, sketches, art buildings, and other artefacts. The Indis culture system is still the dominant element as the national culture of Indonesia, such as education system, government system, and legislation system.

With regards to photography, Benjamin mentions "photography is politic" (Jameson, 1977:86 and Morss, 1989:132). That is, photography is part of a popular culture and its presence is always in touch with political feelings; Photography as an intellectual interaction can form an agitation in visual form. Benjamin continues to associate photographic relations with politics, as he says that photography is capable of agitation and photography is a form of intellectual reaction "in a political sense is agitational". The concept that Benjamin built intends to assert that the medium of photography is possible to be a mass political (mass politic) in which the region of social life of the society has been cooped by the image media.

In the postmodern era, photographs are no longer merely as a medium to record reality, but as a cultural medium that carries ideological loads that are often so subtle and manipulative. The focus theory on photography is no longer on the technical elements that make up the image, but rather the meaning and role of the photograph as a cultural vehicle. Roland Barthes, a French philosopher, gives an understanding of photography not from the technical elements that form it, but from an observer's perspective. In a sense, photography is understandable in relation to its meaning or role for life. While the discourse of photographic studies from the perspective of cultural contexts, research through historical aspects can be one method.

According to Tagg, the role of photography is understood as a apparatus or machine in the framework of a power discourse, i.e. a tool to record, supervise, or normalize or self-correct. Photography is seen in a more productive perspective as a medium for producing meanings. Photography applications in the culture of photography play an important role in culture. On the one hand, photography is used to showcase the face of civilization: the development of personal life, technological advancement, economic growth, political situation, and so on. On the other hand photography becomes a description of civilization. Through photography also gives the civilization itself: creating new behaviors, transforming the way of human related, shaping ways of thinking, disassembling and updating beliefs, reorganizing systems and values, and Etc. In short, photography is not just a cultural product, but also produces culture. The photograph reveals what is hidden behind the human experience, while giving it its top shape. Photos are a product of human experience. When a person looks at a photo, it doesn't just look at the image, but rather sees the event, representing an event in such a way that it's as if the observer took part in it. When observing photos, one can imagine or be nostalgic about what he or she is experiencing. Photos do not give an explanation for the experience, but rather reveal the deepest essence in the experience.

Photographic documentation as in this study can be associated as something that results in the recording action or capturing an event occurring. In this case, the documentation can be understood a process of changing events that occurred into an information. For that photo can be said a document, and photography is always related to the documentation. Photos as documents lie in belief because photos are a visual recording medium of real and objective objects or events.

III. METHOD

A. Research Method

Melalui pendekatan estetika visual diharapkan dapat menjawab dan menjelaskan fenomena visual tentang politik kebudayaan Indis di Keraton Yogyakarta. Metode penelitian yang digunakan adalah dengan berdasarkan objek berbasis pendekatan sebagaimana diuraikan dalam buku ' metodologi visual Gillian Rose (2001). Artinya metode visual digunakan dalam kajian ini dengan berdasarkan gambar foto untuk Mauri dan membaca bagaimana implikasi foto dalam politik kebudayaan yang kaitannya dengan kebudayaan, estetis, serta makna yang Bundo di baliknya. Kajian visual ini dapat berfungsi sebagai metodologi dan mengarahkan seluruh desain penelitian, atau dapat bertindak

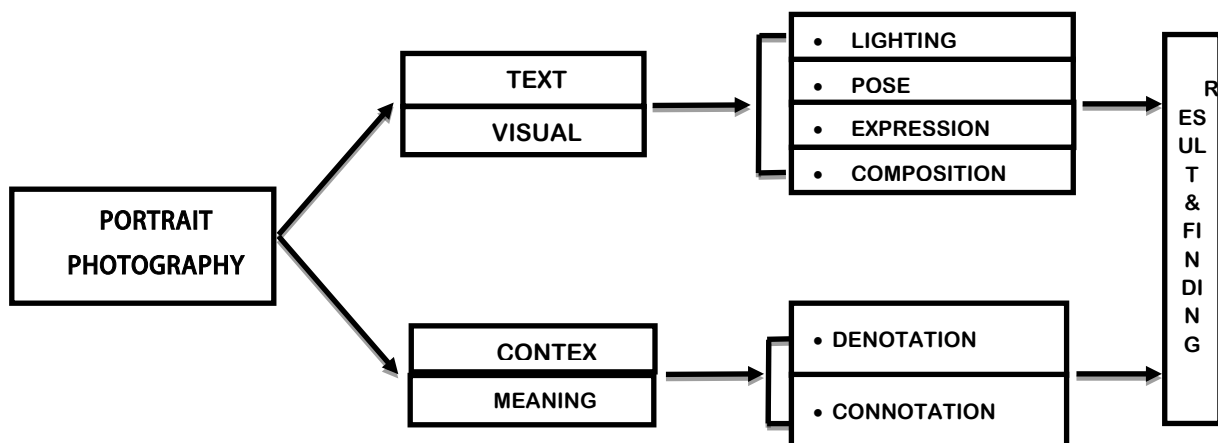
sebagai salah satu teknik pengumpulan data. The form/existence in the study is a variety of words as explanations, data in visual form that can complement the invention is equally effective in conveying findings. According to Weber (2008), images/photographs can prove valuable in research, as there are 10 reasons among others:

1. Images can be used to capture indescribable words, which are difficult to pronounce.
2. Images can make attention pay for new roads.
3. Images tend to be memorable.
4. Images can be used to communicate more holistically, incorporate multiple layers, and awaken stories or questions.
5. Images can improve empathy and genetics comprehension.
6. Through metaphors and symbols, artistic images can be carried out theories with elegance and eloquence.
7. Images encourage knowledge contained.
8. Images can be more accessible than most forms of academic discourse.
9. Images can facilitate reflexivity in the design of research.
10. The image provokes action for social justice.

A. Research Focus

In order for this research to be focused, more directed, and effective, the authors group them based on several criteria by considering Criterion-based selection (based on the selection of certain criteria) and time constraints. The object of this study focuses on portrait photo types (Potraitur photography). Photo objects that record the Sultan/king and family of Yogyakarta Palace and the events in his ward. The collection of data collected by 23 photos obtained from various sources, taken 2 photographs to be sampled in research and discussion. The substance of this research puts photography as a research domain that has the potential to be developed and examined as an aesthetic object, in which it contains political, social, and cultural aspects. The timing of the study was selected on the photo object recorded in 1877-1937. That year was the point of the events underlying the Naik-turunnya political and socio-cultural dynamics of the Dutch Colonial mastery. That year also prompted the modernization and the birth of new professions in the industry, education, including the world of photography.

C. Research Scheme



IV. FINDINGS AND DISCUSSION

A. Visual Style of The Indis Era Photography

Photography is both technology and art, therefore the photographic theory in this paradigm is very concerned with the formal visual elements that make up the image. Aesthetic photography is assessed by visual elements, such as: lines, shapes, compositions, and colors. The view of photographic imagery in the Dutch East Indies/Indis ERA in the author's view has opened a gap to perpetuate the aesthetic discourse about characters, visual traits. In aesthetic contexts, photography is able to reflect the style (visual characteristic) of its time, and can even express the style of its

photography. Predefined variables bring out a significant visual feature symptom pattern for further analysis. Through his ideas, techniques and presentation, it is known that a photographic work can reveal a visual style.

In connection with this study of the theory of Robin Gilander (2009) in his book titled 'Portraiture Photography' which mentions that for human shoots should essentially pay attention to lighting problems, poses, expressions, and compositions. Lighting is based on light source (available, artificial, mixed light), pose (direction of body, direction of view), expression (smiling, laughing, and silent), and field of view (Close-up, 1/2 body, 3/4 body, and whole body). Meanwhile, the composition is interpreted as how to organize the elements in the image. The most prominent aspect of composition is to produce a visual impact. With the composition of a work of art looks more interesting and nice to be seen by arranging the layout and comparison of supporting objects in a work. The composition of the artwork can build "mood" and balance the overall photo object. Composition to compose the idea becomes a good picture preparation so that a unity in the work.

Visually, the Indis era photograph as the portrait at the Keraton of Yogyakarta, which in this study recorded around the 19th century, is technologically still using the analog/Convensionsex camera. That is, the process is done from shooting to the process to bring up and become a mold through chemical process. The features of analog photography are the recording media using sheet metal plate, glass/film. Unlike today's photography (digital photography). Digital photography Media recorders using CCD/CMos and subsequent images stored in the memory card.

Lighting or lighting sources used in the shooting of Sultan Hamengkubuwono VII, VIII, as well as for the royal family are expected to utilize a light source that is available light. That is, using available light/natural light and is very well managed by photographers to shoot. The use of natural light is very possible, as artificial light/new Flash was discovered by German scientists in 1887 (Knapp, 1999). That is, artificial light using new magnesium was found two years after the photograph of Sultan HB VII was made (1885). While by observing the photo HB VII (Fig. 1 and 2) The direction of light comes from the right side of the model and generates a shadow/Shadow part body model on the left. Thus forming a three-dimensional impression and able to reveal details on the face, draperi clothes, and accessories worn by the Sultan.

The Pose by the Sultan is to sit in a chair with a face and body face/tends to lead forward. Furthermore, the expression shown in both photographs, both the official dressed as the king or the Sultan who dressed in the Dutch military, showed an expression on the face with eyes staring sharply into the camera, serious face, and the mouth of the valve. It means the expression shown to impress cold, stiff, serious. The photograph of Sultan HB VII Yogyakarta was created in 1877, very likely affected by the Victorian era (1837-1901) in progress. Photography becomes something new and expensive. In addition, in general, one who is photographed shows a cold, rigid, and without a smile. In this era, people strongly uphold ethics. In this Victorian Era, a big smile could be considered disrespectful and not classy. So photographers use guidelines when shooting human beings it is also necessary to maintain the ethics that happened in the 18th century. For those photographs the smiling man is not a habit, and is considered disrespectful. In addition, to produce photos takes a relatively long time so it also becomes one of the factors why people do not smile. At the beginning of photographic development in the mid-19th century, one shot had to wait a few seconds for exposure on the camera. So, the expression and attitude of pose reflected in the 19th century photographic works could be because photographic technology is still an early stage of development. Where the shutter speed level for recording images is still relatively low (count still seconds, not a fraction of a second), so that if the model does a bit of body movement, then the recorded image can not be sharp/blurry. It is very influential about image quality.

For the preparation of visual elements (composition) in the photograph of Sultan Hamengkubuwono VII, visual elements such as the main object, in this case the figure of the Sultan is inclined in the center/central so it is very prominent seen visually. While other elements are supporting objects such as a Bokor, a Kinang place, a small table is inclined in addition to the model, even somewhat to the rear side (Fig. 1). Similarly, in portrait photographs and Sultan Hamengkubuwono VIII, the main object/Two human figures are placed in the central position making it more prominent and get balanced. (see fig. 3). The arrangement and positioning/composition of visual elements in such a harmonious composition form. Such compositions can be said to be a formal balance composition. This arrangement is good to see, attract, and comfortable in the eyes.

Reading a photo of this aesthetic approach can be concluded that the photographer (Kassian Chepas) has excellent visual arts and photographic skills, so that they can produce portraits that meet good aesthetic qualities. It can be examined from lighting selection, pose arrangement, composing major visual elements and harmonious supporters.

Chepas' photo work resulted in albumen print (Albuminedruk) print with albumen paper. Photos printed in this way resulted in a monochromatic brown color/sepia as the photograph of Sultan Hamengkubuwono VII (pictured 1 and 2). While the portrait photo of Sultan Hamengkubuwono VIII seems to be using the paper silver gelatin chloride (Daylicht gelatin zilverdruk) resulting in black-and-white image (Fig. 3).

Portrait photos of Sultan Hamengkubuwono VII and Sultan Hamengkubuwono VIII can be visually influenced by Victorian style. Victorian style is an art style that emerged from the Middle Ages to the late 19th century. The name Victorian refers to the reign of Queen Victoria (<https://id.wikipedia.org>). In that era, a person's photograph was shown with rigid poses and a tense or serious face to illustrate dignity, courtesy, success, luxury and accentuating the social status of a person. It was also reflected in the photograph of Sultan Hamengkubuwono VII as king in Yogyakarta describing the character of an authoritative individual, imbuing a figure worthy of respect because of his social status. While in the Indis era the photos of individuals and families are also a central theme in the creation of culture/culture documentation in order to express one's status.



Figure 1 & 2: Sri Sultan Hamengkubuwono VII, sitting position with the official greatness of the palace. (Left), and Sri Sultan Hamengkubuwono wore the Dutch military outfit complete with the rank and weapons in the position of the seat (right).

B. The symbolic significance of Indis culture in Yogyakarta Palace

The view of photographic imagery in the Dutch East Indies/Indis era is not only in textual (visual) phenomenon, but also contains contextual meanings. It is a very interesting example to explore the linkages between the construction of photographic media and the social, economic, cultural and political transitions in Indonesia. In this context, that is to examine the meaning behind photographic imagery of indis' cultural politics in Yogyakarta Palace, the theory of photography is no longer on the technical elements that make up the image, but rather the meaning and role of the photo as a vehicle Cultural. Roland Barthes (1984), a French philosopher, provides an understanding that photography is not only of the technical elements that form it, but from an observer's perspective. In this sense, photography is understandable in relation to its meaning or role for human life.

It is said by Walter Benjamin (1999) that seeing the visual work sees not only the visible ones, but needs to understand what is behind the work. Then the text should be understood and interpreted from the underlying social conditions and environment. The point of attention of this analysis is to describe the text and context jointly in a communication process and required a specific description of the socio-cultural surroundings. Furthermore Benjamin also says "photography is politic", which is meant Benjamin is not another is how the image of a photo is capable and has the power to agitation/strong influence on society. As the photo was modeled on propaganda in the German revolution under Hittler's leadership.

The concept that Benjamin built intends to assert that the medium of photography is possible to be a mass political (mass politic) in which the region of social life of the society has been cooped by the image media. To explain the

concept above can be examined and read over the implied meaning of the photograph of Sri Sultan Hamengkubowono VII and Sri Sultan Hamengkubowono VIII (see picture 1, 2, and 3). This analysis is a matter of observation and an objective procedure to account for visual representation. Through analysis it is known that a photograph can reveal its message through symbols used such as figures (models), costumes, poses, expressions, camera techniques, lighting, and composition.

Visually, the photo of Sri Sultan Hamengkubowono VII is sitting on a seat/royal throne (into Kencana) wearing formal attire of Keraton Yogyakarta Palace. On the worn clothes, on the left chest comes with a badge of service mark from the Dutch government. On one of the badges is the letter ' W ' which is the initials of Wilhelmina, the queen of the Dutch. The badge placed on the Sultan's chest indicates a symbolic entity of Dutch rule over the king of Yogyakarta Palace. Sultan HB VII as the highest representation of Yogyakarta Palace representing its society. This badge is a symbolic element embedded in the Sultan as a king/ruler of Yogyakarta that suggests important meanings related to the influence of European/Dutch culture in Javanese life. In the sense of the power of Javanese tradition converge with Dutch culture (see figure. 1).

Meanwhile, the lower garment used by the Sultan using machetes patterned batik cloth damaged. Batik Parang motif has a diagonal line shape and usually has a motif arrangement that makes up like the letter S. The intertwine motif is not interrupted symbolizing continuity. This Batik Parang has the meaning of spirit never give up, as the sea waves never stop moving. Batik Parang Motif is broken in time showing the sacredness and social status of the wearer. Because the damaged batik parang motif can only be used by a king, while the general public is not allowed or prohibited to wear it.

Next to the right of the Sultan there is a spit (Spittoon) that serves to remove the saliva/liquid Kinang. The tradition of a flattened or indifferent (eating areca nut) is sometimes also done by a king, and this tradition is a cultural heritage or a tradition that is done by chewing the materials to be flattened such as areca nut, betel, gambir, tobacco, lime, and cengkih. While on the right is a little back placed a small table on which there is the completeness of the container/place of materials for the (brass made).

Next picture 2, showing the photograph of Sri Sultan Hamengkubowono VII in the sitting front facing (pose en face) as Figure 1. The difference is that this time he wore a Dutch military uniform. The right hand position is laid on the table, while the left hand holds the sword. The clothes that are worn are complete, accompanied by the rank and badge that the letter ' W ' is the initials of Wilhelmina as the Queen of the Netherlands. The official military greatness is placed only on the table, which should be worn on the head as the official uniform as the Dutch military costume. However, the Sultan still wore the Blangkon head cover as a Javanese identity. It seems that the Sultan still holds the principle of "foreign/Western, but the head remains east/Javanese". The concept of Javanese is to consider the head, face, and hair is a crown or honorable part of the human being to be guarded and cared for. Javanese people think that the head of a man has an important meaning and is very preferred, so that the ancient Javanese people use Blangkon as daily clothes and can be said to be obligatory clothes. Therefore, in that respect the Sultan remained the principle of Eastern culture despite the Dutch colony's power.

In the cultural context described by Raymond Williams (Horizon, 2003:733), that for him culture encompasses art, values, norms, and symbolic objects in daily life, which is part of the totality of social relations. Furthermore, it is said that, "there are three levels of culture, namely: Cultures that live at a certain time and place (lived culture) that can only be enjoyed in full by those who live at the time and place anyway. There are cultures that are recorded in all its forms, ranging from artwork to everyday facts: this is called culture of the period. There are also factors that relate cultures that live at a certain time and culture in a period, this is called culture of the selective tradition. Thus, the photographs of Sultan Hamengkubowono VII and Sultan Hamengkubowono VIII in the Indis era are part of a culture that pays much attention to the role of social, political, ideological photography in culture. Photographic work characterized by cultural emphasis is seen not only as a medium to record reality, but as a cultural medium that carries ideological loads that are often so subtle and manipulative.

Similarly, the content of the political-ideological was also shown by Sri Sultan Hamengkubowono VIII which was walking alongside a Dutch government official and the hand of Sultan took the hands of his guest. (see Figure 3). The photo of this documentation was a visit event by Dutch officials to Keraton Yogyakarta in 1937. Sri Sultan HB VIII walked on the right side of his guest by wearing formal clothing of greatness that showed as a king of Yogyakarta Palace. Another symbol of greatness was shown with a large umbrella brought by the servant of Dalem (Keraton staff) to protect two important people namely Raja Yogyakarta and Dutch officials while walking together. The

umbrella is literally as an object that one uses to protect the poor weather such as rain and heat, but behind the literal meaning of "umbrella" has a philosophical meaning to show protection and symbol of strength/ The greatness of who was underneath. In addition, it also shows the image and strata of the person under the umbrella. Similarly, clothes worn by Sultan Hamengkubuwono VIII are equipped with various badges given from the Kingdom of the Netherlands. As the badge which was used by Sultan HB to VII was the badge of the initials ' W ' as a symbol of awarding of Queen Wilhelmina who was enthroned in the Netherlands. In this photograph implies a close relationship between Sultan Hamengkubuwono VIII and the Dutch as ruler over Yogyakarta Palace. This is shown by walking side by hand, besides as a protecting attitude can also show attention to each other. See how to take as Sultan Hamengkubuwono VIII does, according to psychology of personality, mentioned as an expression of a feeling of a strong need to get protection or to feel insecure in their relationship (<https://www.suara.com>). It should be recognized in the relationship of rulers of the Netherlands over Yogyakarta Palace of the Sultan – Sultan previously until the Sultan of HB VIII experienced the dynamics of heaving and traction in the social, political, economic, and cultural era Colonialism. In this case the Dutch tend to be dominant in many ways. Mentioned, Sultan Hamengkubowono to VIII reigned since 1921-1939, replacing Sri Sultan Hamengku Buwono VII who died on December 30, 1921 is not popular as a figure from the other Mataram dynasty, the name Sri Sultan Hamengkubuwono VIII lacks echoes in Bumi Nusantara, nor is it even popular for people living in Yogya itself. (<https://www.kratonjogja.id>). The popularity of Sultan HB VIII is unlike Panembahan Senapati, Sultan Agung, Prince Mangkubumi (Sultan Hamengkubuwono I), Prince Diponegoro and Sultan Hamengkubuwono IX. It is possible that Sultan HB VIII was very close, familiar with the Dutch, so that the antagonistic role that was run as King of Yogyakarta did not appear, unlike the Kings of Yogyakarta before. In the 19th century it was the culmination of the development of Indis culture in Yogyakarta. As an example of the Dutch presence in Yogyakarta was affected by the Javanese war in 1825-1830 that was embraced by the Prince of Diponegoro, because the people of the Dutch too entered the palace life. Because Keraton Yogyakarta is the symbol of the position of Sultan Hamengku Buwono as the leader and ruler of the Sultanate of Yogyakarta Hadiningrat to be guarded its honour.



Figure 3: *The two distinct cultures of the West (the Netherlands) and the East (Java: Yogyakarta), Sultan Hamengkubuwono VIII hand with a Dutch government official who visited Kraton Yogyakarta in 1937. (Repro: Jogja on My Mind).*

Related to portrait photos of Sri Sultan Hamengkubuwono VII and VIII are in the era of Indis culture which has a content of Orientalis concept. It is reflected in individual character, self-achievement, possession, or preference to certain tastes under the shadows of the Dutch. Setiawan Savanna in Burhan ed. (2006:260-261) said Asia was seen, understood, and constructed according to western perspective and was made a secular, rational, and universal. Asia (Indonesia) is regarded as west as another alluring, exotic, mysterious and barbarian world that needs to be managed and enlightened. Orientalism sees an unequal degree between Eastern (Yogyakarta) and Western (Dutch) cultures. Western cultures are considered superior, compared to the inferior Eastern cultures. Orientalism is a political and

historical construction of Eastern culture seen as a beautiful and exotic object. Orientalism is understood as a discourse that shows the distinction between Western culture and eastern culture. Orientalism and colonialism paid attention to the question of the subjectivity and authenticity of the social, political and cultural elements of the discourse of power, in this case no other Dutch against the palace of Yogyakarta. This orientalism is historically embedded in the social process and Western political practices to dominate over eastern cultures. The two cultures spawned an Indis culture.

Photography is a symbol for the people of Indis. It is in this process that humans create and use a variety of symbols. By Cassirer (1987:41-43) Humans are said to be animal symbolicum. Thus, it can demonstrate a distinctive characteristic and can penetrate the new path to understand the culture that leads to civilization. Subsequent symbols function is not limited to certain cases, but it is a universally applicable principle and covers all human thought. The presence of symbols imposed by Sultan HB. VII has meaning and shows a combination of Javanese concept and the European/Dutch concept. In other meanings, according to Sumarsam and Strasler (2003) The presence of Javanese/Yogyakarta and Dutch symbols is a relationship that requires the aristocrats of Java to conduct various cultural adjustments as an attempt to honour Ruler of the Netherlands. In this context, the photograph of Sultan HB VII is a representation of the conquered ruler. The reign of the king of Yogyakarta during the Dutch rule was in pseudo-absolutism. European-style attributes show a position of helplessness that is wrapped in the rule of a traditional king namely Keraton Yogyakarta.

V. CONCLUSION

Photography in the Dutch East Indies/Indis Era showed characteristics and characters that occurred during the Dutch East Indies. Photographic imagery in the era has opened a gap to capture the aesthetic discourse about characters, visual traits. The phenomenon occurs not only in textual phenomena (visual) only, but also contextually. The photo depicting the activity of Sultan HB VII is a symbol that can describe the identity of an individual in life as King in Yogyakarta in the Indis era. It is very good to explore the linkages between the construction of photographic and political media in Indis culture. The results of the two Javanese and Dutch cultures spawned a new culture called "Indis culture". The name Indis derived from the term *Nederlandsch Indie* or Dutch East Indies is a colony of the Dutch government in the Far East. The presence of Dutch people for three centuries in the Dutch East Indies (Indonesia) has influenced all aspects of life. Indis ' culture as a result of the development of Dutch and indigenous cultures demonstrates the historical process. The Indis force arose and expanded in response to historical, political, social, economic, and cultural art conditions.

The conclusion of the photography study of Indis ' cultural politics in Yogyakarta Palace is the manifestation of photography depicting the ' Victorian Orientalis '. Where in this era, photographs (especially portraits/human subjects) are displayed with rigid poses and tense or serious faces to illustrate dignity, politeness, success, and demonstrate a person's social status. The meeting of two types of Dutch and Eastern cultures (Java/Yogyakarta) forms the historical construction of Eastern society and Culture as a beautiful and exotic object. To that, Dutch colonial politics sought to dominate the eastern culture in this context of Keraton Yogyakarta.

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