

ONOMASTICS IN THE NAMING OF GAMELAN IN THE YOGYAKARTA PALACE

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Abstract. Language is inseparable from its speakers, including its use in the naming of objects. The act of naming objects follows a particular system. This system is specifically discussed within a branch of sociolinguistics known as onomastics. Onomastics is the study of names, including personal names, objects, places, and regions (Suhartatik, 2023). The object of this research is the names of gamelan ensembles in the Yogyakarta Palace. The reason for this is that the gamelan in the Yogyakarta Palace are given distinctive names, similar to human names, thus becoming a hallmark of the palace tradition. Moreover, some gamelan in the Yogyakarta Palace are also bestowed with honorary titles such as *kiai*. This unique naming system is a highly interesting subject of study. Specifically, this research discusses onomastics as classified by Suhartatik (2023). The objectives of this research are: (1) to identify the linguistic units used in the names of gamelan in the Yogyakarta Palace; (2) to examine the meanings and prayers embodied in the naming of gamelan; and (3) to identify the social factors influencing the naming of gamelan in the Yogyakarta Palace. Data collection is divided into two sources: (1) primary data, obtained through interviews with a court servant (*abdi dalem*) of the Yogyakarta Palace, and (2) secondary data, obtained from relevant literature. The data were analyzed using a qualitative descriptive method, following the three stages of Miles and Huberman (1992): (1) data reduction, to classify the linguistic forms of gamelan names in the Yogyakarta Palace; (2) data display, by analyzing the processes of formation and meanings of the names; and (3) conclusion drawing, to reveal the sociocultural reflections embedded in the naming of gamelan. The results of this study show that the linguistic units used in the names of gamelan in the Yogyakarta Palace are diverse. The distinctive naming system demonstrates that gamelan are treated in a manner similar to humans, as reflected in the use of proper names and even honorary titles such as *kiai*.

Keywords: *onomastics, gamelan, Yogyakarta Palace*

INTRODUCTION

Gamelan is not just a musical instrument but also a symbol of identity and presence (Wijayanto & Fidyastuti, 2025). Each gamelan has its own unique value, including those in the Yogyakarta Palace. The names also reflect the social, cultural, and spiritual values of the Javanese people. Gamelan is treated as a living entity that is respected and personified through titles like Kangjeng Kyahi or Nyai. These names not only indicate the musical function but also convey prayers, hopes, and symbolic legitimacy for leadership and cultural heritage (Reni et al., 2024).

This phenomenon shows that naming gamelan is a complex social practice. Each name carries aesthetic, moral, and spiritual aspects, making gamelan not only a musical artifact but also a medium for conveying cultural values. The naming process reflects the relationship between humans, nature, and authority within the Yogyakarta Palace. Social, historical, and ritual factors that influence the naming process have also rarely been analyzed in depth (Handayani, 2025). Each name carries meanings that can represent courage, affection, prosperity, or peace.

In many social contexts, naming often reflects values, identity, and power relations (Endrizal et al., 2018). Onomastics shows that a name is more than just a label, it is also a way to communicate cultural and social meanings (Khrisnantara, 2024). In this sense, a name connects the object to broader social, historical, and symbolic significance. This perspective is useful for understanding the naming of gamelan in the Yogyakarta Palace, where each name not only shows its musical role but also expresses prayers, hopes, and cultural importance.

According to Suhartatik (2023), onomastics, or the study of naming, is not only about the form and meaning of names but also the social context in which they are used. Suhartatik divides names into three types: anthroponymy, krematonymy, and toponymy. This approach allows researchers to understand how the naming of gamelan serves not just as an identifier of the musical instrument, but also as a way to express the social, moral, spiritual, and cultural values of the Yogyakarta Palace community.

First, anthroponymy, which refers to naming related to individuals or figures. This type emphasizes the relationship between humans and the named object and is often used to express respect, authority, or social connections. Second, krematonymy, which refers to naming based on objects, natural phenomena, animals, or symbolic concepts. This type reflects the cosmological and spiritual views of the community, where each name carries moral, aesthetic, or religious meaning. Third, toponymy, which refers to naming related to places or regions, often indicating geographical influence, history, or cultural exchange across areas.

This approach allows researchers to interpret names as complex social texts. In the context of gamelan in the Yogyakarta Palace, this theory helps analyze how each name functions not only as the identity of a musical instrument but also as a medium to express social, cultural, moral, and spiritual values. In other words, naming gamelan becomes a way to connect people, culture, and history through language.

Studies on onomastics in Indonesia have developed widely, covering various cultural and social objects. The research by Diana (2022) explores the names of characters and places in local folklore as reflections of moral values and belief systems, showing that naming serves as a marker of cultural identity. The study by Kristi & Hendrokumoro (2023) expands this focus by examining the link between language and sound in the naming of gamelan instruments, revealing that phonetic and musical elements carry symbolic meaning. Meanwhile, two studies from Deni & Tri (2024) and Hariyanto & Yusuf (2024) investigate naming in digital and commercial contexts. Both highlight how names function as tools of identity, persuasion, and branding that reflect modern cultural and ideological values.

The most recent research by Halimatus' diah et al. (2025) though centered on mathematical and musical structures, also reveals the philosophical and cultural order behind traditional gamelan instruments. Collectively, these studies show that onomastic research in Indonesia has grown into a multidisciplinary field involving linguistics, culture, economics, and technology. However, few studies have explored the naming system of gamelan within the royal palace as a cultural text containing historical, spiritual, and social meanings. Therefore, this study aims to fill that gap by applying a socio-onomastic approach to understand the meanings behind gamelan naming in the Yogyakarta Palace as a representation of identity, power, and the continuity of Javanese cultural tradition.

This study focuses on exploring how the naming system of sacred gamelan instruments in the Yogyakarta Palace works and what it means in the social and cultural life of Javanese society. It focuses on the forms and types of gamelan names and the language features that give each instrument its identity. The study also looks at the social, cultural, and symbolic meanings behind these names, which reflect the palace community's worldview and spiritual values. In addition, it examines the social, historical, and religious factors that shape how these names are created, and how the naming system shows the connection between language, power, and cultural identity in the palace. Overall, the questions go beyond just the language itself and aim to understand how naming helps preserve and pass on Javanese cultural traditions.

This study aims to uncover the system and meaning behind the naming of gamelan instruments in the Yogyakarta Palace using a socio-onomastic approach. Specifically, it seeks to identify the forms and patterns of gamelan names, interpret the social and cultural values reflected in them, and explain how social and spiritual factors influence the naming process. In doing so, the study intends to show how the naming of gamelan functions as a symbolic practice that helps maintain the cultural values and legitimacy of the palace. The main novelty of this study lies in applying a socio-onomastic perspective to sacred cultural objects, namely the royal gamelan instruments of Yogyakarta. Unlike previous research, which mostly focuses on linguistic aspects such as phonetics, semantics, or

onomatopoeia, this study links language to social structure, history, and spirituality. It offers a new way of seeing names not only as labels but as expressions of ideology, authority, and cultural meaning.

By examining the naming of gamelan in this way, the study contributes to the field of cultural linguistics in Indonesia and beyond. It shows that names can function as more than identifiers, they are tools for preserving social and spiritual values, reinforcing power structures, and ensuring the continuity of cultural traditions. This research helps deepen our understanding of how language operates as a social and symbolic resource in sustaining Javanese cultural identity over time.

RESEARCH METHOD

This study uses a socio-onomastic approach with a qualitative descriptive design, which focuses on describing linguistic and cultural phenomena as they naturally occur. According to Creswell (2014), qualitative research aims to explore and understand the meanings that people or groups attach to social or cultural phenomena. In this study, the approach helps the researcher reveal how the names of gamelan in the Yogyakarta Palace reflect language, tradition, and belief systems without manipulating any variables. The object of this study is the names of gamelan ensembles found in the Yogyakarta Palace. These names are chosen because they represent a unique linguistic feature in Javanese culture, where musical instruments are given names similar to those of humans, even with honorary titles like *kiai*. As noted by Sudaryanto (2015), linguistic data such as names carry both structural and cultural meanings, allowing researchers to uncover the connection between language and social identity.

The research relies on two kinds of data sources: primary and secondary data. Primary data were obtained through interviews with a court servant (*abdi dalem*) of the Yogyakarta Palace, who provided firsthand explanations about the background and meanings behind the gamelan names. Meanwhile, secondary data were gathered from books, journal articles, and other studies related to linguistics, onomastics, and Javanese culture. Sugiyono (2019) emphasizes that combining multiple sources allows for better data triangulation and increases the credibility of the findings. To collect the data, the researcher used documentation and interview techniques. The documentation process involved listing the names of gamelan and recording relevant information from palace archives and previous studies. Semi-structured interviews were then conducted to gain deeper insights into the meanings and cultural values attached to the names. As Moleong (2018) explains, interviews in qualitative research serve as a way to understand participants' perspectives and experiences related to the topic being studied.

The collected data were analyzed, including three steps there are data reduction, data display, and conclusion drawing (Miles et al., 2014). During data reduction, the researcher sorted and categorized the linguistic elements found in the gamelan names. In the data display stage, the linguistic structures and meanings were described and interpreted. Finally, in the conclusion drawing, the researcher identified the sociocultural values reflected through the naming process. This step-by-step model allowed for continuous reflection and verification throughout the analysis process.

RESULT AND ANALYSIS

1.1 Linguistic Forms

To gain a deeper understanding of the linguistic structure underlying the naming of the *gamelan pusaka* of the Yogyakarta Palace (*Keraton Yogyakarta*), a morphological analysis was conducted on the core lexical elements of the names (excluding the honorific titles *Kangjeng Kyahi/Nyai*), based on lexeme theory. Lexemes are classified into two categories: Primary Lexemes (pure base words) and Secondary Lexemes (derived words formed through processes of affixation, compounding, or semantic function shift).

The classification results reveal the dominance of Secondary Lexemes as a naming strategy, indicating that the *Keraton* deliberately constructs morphemes imbued with layered meanings and social status. The detailed classification of lexemes from sixteen *gamelan* names is presented below.

Table 1. Primary Lexemes (Pure Base Words)

No.	Name of Gamelan	Core Name	Lexeme Category	Morphological Process
7	<i>Kangjeng Kyahi Surak</i>	<i>Surak</i>	Primary Lexeme	A single free morpheme.
11	<i>Kangjeng Kyahi Panji</i>	<i>Panji</i>	Primary Lexeme	A single free morpheme.

Table 2. Secondary Lexemes (Polymorphemic Words)

No.	Name of Gamelan	Core Name	Lexeme Category	Morphological Process
1	<i>Kangjeng Kyahi Guntur Laut</i>	<i>Guntur Laut</i>	Secondary Lexeme	Pure composition (combination of two base words).
2	<i>Kangjeng Kyahi Kebo Ganggang</i>	<i>Kebo Ganggang</i>	Secondary Lexeme	Pure composition (combination of two base words).
3	<i>Gangsa Carabalen</i>	<i>Carabalen</i>	Secondary Lexeme	Acronym/formation (simplification of a phrase).
4	<i>Kangjeng Kyahi Gunturmadu</i>	<i>Gunturmadu</i>	Secondary Lexeme	Pure composition (combination of two base words).
5	<i>Kangjeng Kyahi Nagawilaga</i>	<i>Nagawilaga</i>	Secondary Lexeme	Pure composition (combination of two base words).
6	<i>Kangjeng Kyahi Guntursari</i>	<i>Guntursari</i>	Secondary Lexeme	Pure composition (combination of two base words).
8	<i>Kangjeng Kyahi Kancilbelik</i>	<i>Kancilbelik</i>	Secondary Lexeme	Pure composition (combination of two base words).
9	<i>Kangjeng Kyahi (Nyai) Marikangen</i>	<i>Marikangen</i>	Secondary Lexeme	Pure composition (combination of two base words).
10	<i>Kangjeng Kyahi Pusparana</i>	<i>Pusparana</i>	Secondary Lexeme	Pure composition (combination of two base words).
12	<i>Kangjeng Kyahi Harjanegara lan Harjamulya</i>	<i>Harjanegara</i>	Secondary Lexeme	Pure composition (combination of two base words).
		<i>Harjamulya</i>	Secondary Lexeme	Pure composition (combination of two base words).
13	<i>Kangjeng Kyahi Medharsih lan Mikatsih</i>	<i>Medharsih</i>	Secondary Lexeme	Affixation (base + -sih).
		<i>Mikatsih</i>	Secondary Lexeme	Affixation (base + -sih).
14	<i>Kangjeng Kyahi Madukintir lan Siratmadu</i>	<i>Madukintir</i>	Secondary Lexeme	Pure composition (combination of two base words).
		<i>Siratmadu</i>	Secondary Lexeme	Pure composition (combination of two base words).
15	<i>Kangjeng Kyahi Madumurti lan Madukusuma</i>	<i>Madumurti</i>	Secondary Lexeme	Pure composition (combination of two base words).
		<i>Madukusuma</i>	Secondary Lexeme	Pure composition (combination of two base words).
16	<i>Kangjeng Kyahi Sangumukti lan Sangumulya</i>	<i>Sangumukti</i>	Secondary Lexeme	Pure composition (combination of two base words).
		<i>Sangumulya</i>	Secondary Lexeme	Pure composition (combination of two base words).

1.3 Morphological Analysis and Linguistic Findings

Based on the table above, the morphological analysis of the core lexemes in the *gamelan pusaka* names of the Yogyakarta Palace (*Keraton Yogyakarta*) reveals two principal linguistic findings: the dominance of Secondary Lexemes and the intentional process of meaning construction.

1.3.1 The Dominance of Secondary Lexemes as an Onomastic Strategy

The classification results indicate that the majority of *gamelan* names (14 out of 16 core names) belong to the category of Secondary Lexemes (derived or polymorphemic words). This finding carries significant linguistic implications:

1.3.1.1 Enhanced Lexical Density:

Secondary Lexemes those formed through compounding, affixation, or other morphological processes intrinsically possess richer and more complex semantic weight compared to Primary Lexemes. This strategy allows each *gamelan* name to encapsulate layers of symbolic meaning, prayerful expression, and historical narrative within a single lexical unit, an essential feature for sacred heirlooms (*pusaka*) of the *Keraton*.

1.3.1.2 Standardization Effect:

The recurrent use of compounding structures reflects a deliberate pattern of standardized naming conventions. Such standardization functions as a linguistic mechanism to embed specific philosophical values such as beauty (*kaendahan*) and peace (*kadamaian*) into distinct *gamelan* sets, reinforcing both aesthetic and spiritual unity within the palace's cultural system.

1.3.2 The Function of Derived Morphological Processes

The formation of Secondary Lexemes can be categorized according to their functional purposes:

1.3.2.1 Pure Composition (Compounding):

This is the most frequently employed process, functioning to synthesize two opposing or complementary concepts into a unified meaning. For instance, *Naga* (symbolizing greatness or strength) combined with *Wilaga* (battle) produces the compound *Nagawilaga*, which conveys the concept of eternal superiority or victory (No. 5).

1.3.2.2 Affixation:

This process is strategically utilized to transform the base word's grammatical or semantic status typically into verbs or adjectives with aspirational or devotional connotations. For example, *Medharsih* ("to express affection") and *Marikangen* ("to long for one another") impart emotional and hopeful nuances to the *gamelan* (No. 9, 13).

1.3.2.3 Acronym/Formation:

The name *Carabalen* (No. 3), a condensed form derived from a longer phrase, illustrates a pragmatic linguistic influence in the naming system. It reflects an adaptation of language to suit the functional and auditory characteristics of the *gamelan*.

1.3.3 The Limitation of Primary Lexemes

Only two names *Surak* and *Panji* are categorized as Primary Lexemes. However, within a socio-onomastic framework, both words have undergone a functional-semantic shift. Their literal meanings *surak* (shout or cheer) and *panji* (banner) have been elevated to the status of proper names for royal heirlooms (*pusaka*). Thus, although morphologically they remain Primary Lexemes, functionally they operate as Secondary Lexemes, having acquired new symbolic meanings associated with historical triumph and resolute character. Accordingly, it can be concluded that the linguistic structure underlying the naming of *gamelan pusaka* represents a deliberate practice of onomastic morphology, wherein Secondary Lexemes serve as the principal instrument through which the *Keraton* encodes layers of identity, history, and aspiration within each sacred object.

1.4 Semantic Classificatio

From a Socio-Onomastic perspective, as proposed by Suhartatik (2023), onomastic classification can be divided according to the type of object being named, namely:

1.4.1 Onomastics of Personal Naming (Anthroponymy)

1.4.2 Onomastics of Object or Place Naming (Toponymy and Crematonymy)

In the context of *gamelan* naming within the Yogyakarta Palace (*Keraton Yogyakarta*), these two categories provide a useful framework for interpreting the social, cultural, and symbolic meanings embedded in each *gamelan* name. Each designation functions not merely as an identifier of a musical artifact but also as a linguistic representation of Javanese values cultural, historical, and spiritual.

1.5 Anthroponymy (Naming Based on Individuals or Human Figures)

This category encompasses naming patterns that follow human naming conventions, primarily through the use of honorific titles such as *Kangjeng Kyahi* or *Nyai*, which personify the *gamelan* as revered and animate beings. Such naming reflects the personification of *gamelan* as integral to the spiritual and social life of the *Keraton*.

Examples:

[4] *Kangjeng Kyahi Gunturmadu* – The name signifies “a thunderous sound that brings sweetness,” symbolizing the balance of strength and gentleness. It was used as a medium of Islamic propagation, representing the harmony between spirituality and musicality.

[5] *Kangjeng Kyahi Nagawilaga* – Named to commemorate Sultan Hamengkubuwana I’s ascension to the throne, symbolizing eternal victory and direct association with the ruler’s historical triumph.

[6] *Kangjeng Kyahi Guntursari* – The term *mutrani* (“to emulate”) indicates that this *gamelan* was modeled after the *Sekaten* ensemble of the Surakarta Palace, demonstrating genealogical continuity of cultural tradition following the 1755 Giyanti Treaty.

[7] *Kangjeng Kyahi Surak* – The word *Surak* (cheer or shout) symbolizes the victory of Prince Mangkubumi (Hamengkubuwana I) after his long struggle against the VOC. The *gamelan* thus stands as a symbol of heroism and political pride.

[9] *Kangjeng Kyahi (Nyai) Marikangen* – This *gamelan* was reserved for the princesses of *Langenkusuma*, reflecting feminine imagery and emotional values such as affection, longing, and tenderness expressed through music.

[11] *Kangjeng Kyahi Panji* – The term *Panji* refers to a legendary Javanese knight figure, symbolizing bravery and decisiveness. This reinforces the anthropomorphic concept of *gamelan* as an emblem of valor and chivalry.

[13] *Kangjeng Kyahi Medharsih lan Mikatsih* – The names originate from inter-palatial marriage alliances (between Hamengkubuwana VI–VII and the Surakarta court). They represent kinship and affection, revealing the human and social dimensions of *gamelan* naming.

[16] *Kyahi Sangumukti lan Sangumulya* – These names embody prayers and hopes for Sultan Hamengkubuwana X’s reign to bring peace, prosperity, and happiness, reflecting the moral and spiritual dimensions of human aspiration.

1.6 Anthroponymic Meaning

The anthroponymic meanings of these names demonstrate how *gamelan* instruments are positioned as living social entities, parallel to human beings. They embody the ideals of leadership, love, spirituality, and ancestral reverence, functioning not only as musical instruments but also as cultural symbols that perpetuate the moral and historical consciousness of the *Keraton*.

1.7 Crematonymy (Naming Based on Objects, Concepts, or Non-Human Entities)

This category includes names inspired by objects, natural phenomena, animals, or particular symbolic concepts. Such naming reflects the Javanese cosmological worldview, in which the natural world is understood and interpreted through symbols and metaphors.

Examples:

[1] *Kangjeng Kyahi Guntur Laut* – Derived from the overwhelming resonance of its sound, reminiscent of thunder over the sea; symbolizes natural power and mystical energy.

[2] *Kangjeng Kyahi Kebo Ganggang* – *Kebo* (buffalo) represents agrarian fertility and prosperity, emphasizing the sacred interconnection between humans, nature, and divine forces.

[8] *Kangjeng Kyahi Kancilbelik* – Drawn from a Javanese legend involving the *kancil* (mouse deer) and a sacred spring (*belik*), symbolizing mystical origins and healing powers.

[10] *Kangjeng Kyahi Pusparana* – Composed of *puspa* (flower) and *rana* (beauty), the name conveys both aesthetic and spiritual values an expression of beauty and harmony in life.

[12] *Kangjeng Kyahi Harjanegara lan Harjamulya* – Denotes an era of prosperity and economic stability in Yogyakarta, functioning as a conceptual *crematonym* that reflects social and historical conditions.

[14] *Kangjeng Kyahi Madukintir lan Siratmadu* – The morpheme *madu* (sweetness) conveys peace and happiness, encapsulating emotional and spiritual serenity.

[15] *Kangjeng Kyahi Madumurti lan Madukusuma* – Similarly, the use of *madu* symbolizes harmony and well-being, reinforcing the spiritual and philosophical depth embedded in the *gamelan* naming tradition.

1.8 Crematonymic Meaning:

This type of naming reveals the intrinsic connection between humans and nature within a spiritualistic worldview, where natural elements, animals, and aesthetic concepts function as moral and philosophical mirrors.

1.9 Toponymy (Naming Based on Places or Regions)

Although this category includes fewer examples, it plays a crucial role in illustrating geographical and intercultural influences.

[3] *Gangsa Carabalen* – The term *Carabalen* literally means “in the manner of Balinese *gamelan*,” indicating external musical and aesthetic influences from Bali. This cultural toponym demonstrates the process of interregional acculturation within the Nusantara (Indonesian archipelago) musical landscape.

From the above classification, it can be concluded that the *gamelan* naming system in the Yogyakarta Palace (*Keraton Yogyakarta*) extends beyond mere identification it serves as a medium for articulating social, religious, and aesthetic values within the Javanese courtly tradition. The anthroponymic category reflects how *gamelan* instruments are treated as living, honored entities. The use of honorific titles such as *Kangjeng Kyahi* or *Nyai* signifies the personification of *gamelan* as spiritual beings endowed with character and symbolic roles within the palace’s cultural system. This reveals that naming is not arbitrary but operates within a structured value system connecting humanity, ancestral legacy, and royal authority. In this sense, naming functions as a form of symbolic and spiritual legitimation for the *Keraton*’s cultural existence.

Meanwhile, the crematonymic pattern emphasizes that naming based on objects, nature, or symbolic concepts is not merely an act of linguistic aestheticization, but a reflection of the Javanese cosmological philosophy a worldview that situates the balance between humans and nature as the essence of harmony in life. Names such as *Kebo Ganggang*, *Guntur Laut*, and *Pusparana* embody moral and spiritual values such as fertility, beauty, and well-being, demonstrating how *gamelan* serves as a linguistic and musical manifestation of cosmological ideals.

The toponymic category, though less frequent, reveals the dynamic exchange of cultural meanings across regions. The name *Gangsa Carabalen* reflects the adaptive nature of Yogyakarta’s palace culture open to external influences yet steadfast in preserving its local identity. It illustrates the *Keraton*’s role as a cultural nexus where hybridization and symbolic expansion occur.

Taken together, through the lens of Socio-Onomastics (Suhartatik, 2023), the *gamelan* naming system of the Yogyakarta Palace can be read as a complex, multivocal cultural text, wherein language, history, power, and spirituality intersect. Naming thus functions not merely as a linguistic practice, but as a cultural strategy for sustaining legitimacy, identity, and continuity within Javanese tradition amidst the tides of historical transformation.

1.10 Social Factors in the Formation of Gamelan Names

The naming of *gamelan pusaka* in the Yogyakarta Palace (*Keraton Yogyakarta*) transcends purely linguistic and semantic processes; it constitutes a socio-onomastic act that preserves the *Keraton's* cultural, political, and spiritual values. Empirical data reveal that *gamelan* naming reflects four principal social factors: political sovereignty, ritual function, cultural aspiration, and heirloom status.

2.1 Manifestation of Political Sovereignty and Historical Commemoration

The function of naming as a marker of sovereignty and historical memory represents the most prominent social factor. *Gamelan* names are frequently linked to major political or historical events in the *Keraton's* history.

2.1.1 Commemoration of Victory and Dynastic Foundation

Several *gamelan* names serve as monuments to the victory of Prince Mangkubumi (Hamengkubuwana I), the founder of the Yogyakarta Sultanate. For example, *Kangjeng Kyahi Nagawilaga* (“The Battle Dragon”) was named to commemorate his triumph and the establishment of the royal throne symbolizing eternal glory. Likewise, *Kangjeng Kyahi Surak* explicitly represents the victory of Hamengkubuwana I’s army over the VOC after nine years of struggle, with *Surak* meaning the jubilant cheer of triumph.

2.1.2 Tracing Origins and Political Transition

The case of *Kangjeng Kyahi Guntursari* illustrates how naming reflects political transitions following the 1755 Giyanti Treaty. The *gamelan* was named *mutrani* (“to emulate”) after the *Sekaten* ensemble of Surakarta, signaling its genealogical connection to the divided heritage of the Islamic Mataram Kingdom and its reidentification as a symbol of Yogyakarta’s new political identity.

2.1.3 Inter-Palatial Kinship Relations

Kangjeng Kyahi Medharsih lan Mikatsih exemplifies how *gamelan* names commemorate familial and political alliances with the Surakarta court. The names, which connote affection and marriage, underscore the *gamelan's* role as a diplomatic gift, dowry, or emblem of inter-palatial alliances.

3.1 Ritual Function and Cultural Classification

Socially, *gamelan* names also classify each ensemble’s function within the palace, distinguishing them according to users, occasions, and ritual purposes.

3.1.1 Religious Instrument and Islamic Propagation

Kangjeng Kyahi Gunturmadu (“Thunder of Sweetness”) derives its meaning from its function as a medium of Islamic *dakwah* (propagation). This naming reflects both theological intent and ritual function in supporting religious dissemination through music.

3.1.2 User-Specific Classification

Kangjeng Kyahi (Nyai) Marikangen was designated for the princesses and female courtiers of *Langenkusuma*. The feminine honorific *Nyai* signifies the recognition of gendered artistic spaces within the *Keraton*, classifying this *gamelan* as belonging to the women’s cultural domain.

3.1.3 Reflection of Sound Characteristics

Gangsa Carabalen, meaning “in the style of Balinese *gamelan*,” represents a descriptive naming practice based on sonic typology. The name differentiates this *gamelan* socially and musically from the larger *Gamelan Ageng* of the Mataram tradition.

4.1 Naming as Prayer, Hope, and Cultural Aspiration

Many *gamelan* names function as prayers or cultural aspirations, expressing the *Keraton*'s desire for ideal conditions social, political, and spiritual.

4.1.1 Aspiration for National Prosperity

Kangjeng Kyahi Harjanegara lan Harjamulya (*harja* = prosperity) reflects the growing socio-economic stability of Yogyakarta during its time of naming. It serves both as an affirmation and a prayer for continued well-being and prosperity.

4.1.2 Hope for Leadership and Benevolence

The *gamelan* names from the reign of Sri Sultan Hamengkubuwana X, such as *Kyahi Sangumukti lan Sangumulya*, explicitly embody prayers for a reign characterized by peace, happiness, and prosperity.

4.1.3 Symbolism of Peace and Harmony

The recurrent use of the morpheme *madu* (honey) in names such as *Gunturmadu*, *Madukintir*, *Siratmadu*, *Madumurti*, and *Madukusuma* demonstrates a consistent symbolic framework. *Madu* represents beauty, serenity, and happiness serving as the *Keraton*'s socio-psychological ideal of harmony and balance.

5.1 Affirmation of Heirloom Status (Crematonymy)

The most fundamental social factor is the affirmation of *gamelan* as *pusaka* sacred cultural heirlooms endowed with spiritual and historical legitimacy.

5.1.1 Use of Honorific Titles *Kyahi/Nyai*

The titles *Kyahi* (male or superior) and *Nyai* (female or venerable) serve as linguistic instruments of reverence. Their use elevates the *gamelan* from a mere musical instrument to a cultural artifact with spiritual identity and legitimized historical significance.

5.1.2 Mythic Legitimization of Discovery

The story of *Kangjeng Kyahi Kancilbelik* transforms the *gamelan* from an ordinary object into a sacred heirloom discovered through a miraculous event (a *kancil* healed in a sacred spring). Such narratives confer mystical legitimacy to the object's *pusaka* status.

In conclusion, the social factors underlying the naming of *gamelan* in the Yogyakarta Palace form a complex web of interrelated meanings that link personal identity (e.g., HB I, HB X), state history (wars, treaties), cultural function (ritual, religious propagation), and spiritual aspiration (prayers for welfare and peace). The *gamelan* naming tradition represents the culmination of a socio-onomastic process designed to legitimize, immortalize, and classify each heirloom's role within the *Keraton*'s sociocultural system. Through language, these names embody not only the sound of music but also the resonance of history, faith, and authority serving as enduring symbols of Javanese cultural identity and royal legacy.

CONCLUSION

The naming of *gamelan* instruments in the Yogyakarta Palace is not a random linguistic act but a deeply cultural and symbolic practice. Through a socio-onomastic perspective, each name reflects layers of historical memory, political legitimacy, spiritual belief, and social identity. Antroponymic names show how *gamelan* is regarded as a living and honorable entity, often linked to royal figures and moral values such as leadership, love, and devotion. The use of titles like *Kangjeng Kyahi* or *Nyai* represents the Javanese belief that artistic and sacred objects possess spirit and dignity. Meanwhile, crematonymic names reveal the close relationship between humans and nature, expressing harmony, fertility, and peace as core elements of Javanese cosmology. Although less common, toponymic names such as *Gangsa Carabalen* illustrate cultural interaction and adaptation,

showing that the Yogyakarta Palace remains open to outside artistic influences while preserving its identity. Overall, the naming of gamelan serves not only as a linguistic marker but also as a media for preserving and legitimizing cultural heritage. These names record the palace's historical victories, alliances, and aspirations, functioning as both cultural texts and spiritual expressions. Through socio-onomastics, it becomes evident that the act of naming in the Yogyakarta Palace integrates language, power, spirituality, and aesthetics. In this way, naming is not merely a form of identification but a vital strategy for sustaining the values and identity of Javanese civilization across generations.

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