

INTERNATIONAL JOURNAL of
Psychosocial
REHABILITATION

*Proudly Serving our Web Based,
International Readers Since 1995*



**A WEB BASED PEER REVIEWED PUBLICATION FOR MENTAL HEALTH
PRACTITIONERS, CONSUMERS & APPLIED RESEARCH**

Chief Editor : Dr. A.J. Anderson

EBSCO

Contact us :
editor@psychosocial.com
Hampstead Psychological Associates,
Suite B19, 110 Gloucester Road,
London, NW1 8JA,
United Kingdom

www.psychosocial.com

Copyright ©2019 ;
Hampstead Psychological Associates
Suite B19, 110 Gloucester Road,
London, NW1 8JA.



Naga Liman Pencana Kencana Train Caruban Nagari's Multicultural Symbols: Inculturalization Of Nusantara Art in Cultural Arts Education

¹²³Wayan Suardana , Indah Fikriyyati , Deden Maulana A

1Universitas Negeri Yogyakarta wayan_suardana@uny.ac.id 2Universitas Negeri Yogyakarta Indahfikriyyati@yahoo.com 3Widyatama University Deden.maulana@widyatama.ac.id

Abstract---*Cirebon is referred to as a multicultural area, so the term Cirebon comes from Caruban which means mixture. Since the mid-15th century there have been a number of censuses of statistical data from each culture, such as Javanese, Sundanese, Chinese, Persians, Majapahit and others. Therefore Paksi Naga Liman is a form or symbol of the multicultural life of the nation and state itself. Naga Liman Kencana Train is Sultan Kanoman's great train, in Naga Liman Paksi Train there is the teaching 'Hablu Minal Alam' the union of three animal elements that live in three different realms namely air, sea and land. But so far in Cirebon itself has not fully implemented or incorporated the existing Art forms in the Naga Liman Paksi Train in the world of Education, especially in schools, so that not a few elementary, junior high or even high school students understand and understand that it is on the Pencana Kencana Train Naga Liman has multicultural values that represent Cirebon as being born from a variety of cultures, races, religions and ethnicities. This research uses a qualitative method, which is written descriptively. Methods of data collection were carried out through field studies in the form of: interviews, observations, visiting the Kanoman palace museum, examining each symbol in the chariot train, and library study. **Keywords---**Multicultural, The Liman Dragon Pack, Cirebon*

I. INTRODUCTION

Growing old in life is a sure thing, but growing old without knowing the culture and arts in one's own birthplace is futility. A wise man besari said: "Live with the Work, then when no one else - people can remember you through the work". The author believes the wise words of besari, because in reality life in the world is mortal. This kind of thinking was applied long before the New Order era by our elders and ancestors. They made, created a work of art with tools and materials that were possible when it was still very simple, but from that simplicity was born a variety of works of art that can still be enjoyed and even still very good in terms of form and philosophy that are still relevant to life at this time, but what is his destiny now in the world of Education especially Cultural Arts Education in Schools?

On this occasion, the writer chose one of the 4 kratons from Cirebon, namely Kanoman Palace. There are also 3 other palace which is Kasepuhan Palace, Kaprabonan and Kacirebonan. The specific reason is because the writer is interested in raising about the Naga Liman Kencana Train, which indeed the train is in the palace of Kanoman. Originally departing from the curiosity of life in the palace and all its bureaucracy, the idea arose to examine one of

the riches of art in the palace, with great hopes that this research could continue to become a silaturahmi field between Cirebon residents, the writer and his family as well palace activists, especially the Kanoman palace. In addition to the various reasons that have been described above, the author previously read from various articles that the Naga Liman Pencana Kencana Train was created from various cultures or multiculturalism in the world. With the technology installed on the train very very modern when viewed from the time when it was still very traditional, the masters were able to make extraordinary use of technology that competed with Europeans and reaped the wonder of the people. In the next section the author will try to examine the results of observations and interviews directly to the speakers who really understand the history and aesthetics of the Naga Liman Pencana Train in the palace of Kanoman, as well as a little review of how it plays a role in the world of Education, especially the Cultural Arts Education. It is hoped that the writer hopes that this research will benefit readers, errors and inaccurate writing can be corrected and input for better and for our mutual learning.

II. DISCUSSION

A Glimpse of the History of the Naga Liman Pencana Train Before talking further about the Naga Liman Kencana Train, a researcher must look for sources of data search for the Naga Liman Kencana Train, while the sources include the first primary, secondary, and current community search results, both from researchers and data not only taken from archeologists and philologists. The time of making Naga Liman Paksi is known as the metal and wood era, where at that time the people of Cirebon area were already familiar with advanced technology. "Speaking Paksi Naga Liman then talking history, speaking Paksi Naga Liman then talking Archeology, speaking Paksi Naga Liman then talking Art, especially fine arts, talking Paksi Naga Liman then talking about technology of the past, speaking Paksi Naga Liman then speaking Passwords, symbols- symbol, the icons. "Decidedly Kang Ifful Azka when interviewed (29/12) in the palace of Queen Ratu Arimbi Kanoman Palace.

(Personal documentation, Naga Liman Original Pencana Kencana Train at the Kanoman Keraton Heritage Heritage Museum)

Naga Liman Pencana Kencana Train is Sultan Kanoman's great train. Naga Liman Paksi Kencana Train is a war vehicle of Bhatara Indra (god of war). It is said that in 1400 Pangeran Cakra Buana attacked Palimanan using the Naga Liman Paksi Train, some even said that it was older than that that Bhatara Sri Pertiwi or in his time the Sri Jaya Regent had put on the Naga Liman Paksi Train in 1030-1040 AD Then in the years 1040 - 1042 there began friction on how the Galuh Kingdom and the Kingdom of Singapore were separated, first it was Galuh and Singapore was one kingdom but then there was a struggle for the throne by the sons of Sri Jaya Regent and Sri Jaya Regent not only married to one but married to 3, then sons of the king asked to ascend to the throne and then from this division two kingdoms of Galuh and Singapore were born.

Speaking of history, so also spoke of the master craftsman of the Naga Liman Paksi Train. The making of the Naga Liman Train itself was carried out in 1428, but with regard to who made it so far, no exact data has been found. If you look at the still awake and maintained Naga Liman Train until now, then it is not free from various kinds of repairs or renovations. According to data obtained by the Kanoman Palace that renovations were carried out by Prince Losari who lived in the late 15th century to the mid 16th century and contemporaneous with Sunan Gunung Jati, around 1400 end to 1500 mid. Then Pangeran Losari modified the Naga Liman Train, about which parts were modified or renovated so far the palace had no specific data. However, it was circulating in the community that the creator of the Naga Liman Pencana Train was Prince Losari, where he was the great-grandson of Sunan Gunung Jati.

However, this matter needs to be reviewed in more depth, where at that time the Naga Liman Pencana Kencana Train was used as a vehicle for war. The logic is how a great-grandson can make a war vehicle used by his great-grandfather, Sunan Gunung Jati, whose age is clearly far from the time of making the golden chariot which is said to be said of Prince Losari as its maker. Is it possible that Prince Losari renovated a train that had previously been made by the previous one, which until now has not been known with certainty who the owner is, but from interviews it is

said that so far that has circulated in the existing literature that Prince Losari was the master of the Pencana Kencana Train Naga Liman, neither justified nor blamed. The Kanoman Palace asserted that to date there has not yet been found out exactly who made the Naga Liman Kencana Kencana Train. B. Characteristics of the shape and symbol of the Naga liman Paksi

The concept of motifs from Paksi Naga Liman itself aside from the concept of motifs containing elements of art, there is also the concept of divinity and or teachings between man and his God, so that by Prince Cakra Buana at that time from the sect before Islam to the Islamic sect, from what was originally very thick the value of longing turns into the value of Islamic-Islamic. Here, what is meant by divine values such as the Bird or Paksi motif as a symbol of Lord Vishnu or the Vishnu Sect which is united with the Shiva Sect symbolizing the Elephant or Liman which is known as Ganesha and is a child of Shiva and Parvati, the teachings of the 2 sects of the flow that are integrated with the Shiva Sect which symbolizes Elephant or Liman which is known as Ganesha and is a child of Shiva and Parvati, the teachings between the two sects of the flow. merged into an cultural one between paksi and liman.

(Personal Documentation, Ornamental Motive in Paksi Naga Liman)

(Personal Documentation, Ornamental Motive in Paksi Naga Liman)

(Personal Documentation, back of Naga Liman Train)

Seeing that there are various kinds of ornaments that decorate the section of the Naga Liman Train, the decorations consist of flora or plant ornaments. On the neck of the train there is a Cendrasengkala which marks the year based on the month of manufacture. In the Naga Liman Train, there is actually the teaching 'Hablu Minal Alam' the union of three animal elements that live in three different realms, namely air, sea and land. If in the Majapahit Kingdom it is known by the concept of Benawa Sekar which means Benawa is a sea ship and Sekar means flower, which if inferred means building marine civilization. But it is different from the concept owned by Naga Liman Train, which is to build a civilization of the sea, sky and air. Then in the trunk of the Naga Liman trunk there is a trident as a representation of the chariot, where the trident is used as a weapon of war symbolizing a high degree. According to information obtained from Elang Ayi (Kasepuhan Family), the tongue and wing parts of the Naga Liman Train could be moved, and last used or functioned in 1933 in the era of Sultan Dzulkarnain where he was the 8th sultan of the Kanoman Palace, then the era after the Kanoman Palace Sultan Dzulkarnain Pura Naga Liman Train is no longer used and placed in the Museum and no longer function.

Naughty Interpretation of Naga Liman Paksi

Mischievous interpretations namely interpretations born from the modern era, such as for example in the past (the time of making the Taxi Train) that said military technology already existed, say Elephant on a chariot was symbolized as an Army, a Dragon as a Navy, and Birds as an Air Force .

It is also symbolized that birds are symbolized as knowledge that can reach wide space, then Naga is symbolized as an economic route, and Liman or elephants as a path of power.

C. Multicultural Values contained therein

(Personal documentation, front view of the Kanoman Palace)

(Personal documentation, Kanoman Palace area complex area)

Seeing Cirebon as a multicultural area, the term Cirebon comes from Caruban which means mixture. Since the mid- 15th century there have been a number of censuses of statistical data from each culture, such as Javanese, Sundanese, Chinese, Persians, Majapahit and others. Because in Cirebon there are multi-ethnic groups, Paksi Naga Liman is a form or symbol of multicultural life of the nation and state itself. Since the Singapore era before the Cirebon kingdom, people have been busy visiting and visiting the port of estuary djati, so that a ruler named Ki Gedhe Muara Djati who is commonly called Ki Gedeng Jumanjang Djati accepts various religions that were not yet Islamic and then applied the values of multicultural from various ethnicities, cultures and religions, then Paksi Naga Liman is interpreted at a later stage in the Islamic era by Prince Cakra Buana and Sunan Gunung Jati as a form of cultural assimilation, religious assimilation, ethnic assimilation both in China, Gujarat and India.

(Personal documentation, plates attached to the walls of the palace. The influence of the entry of Chinese culture in Cirebon)

(Personal documentation, plates attached to the walls of the palace. The influence of the entry of Chinese culture in Cirebon)

The reason why China, the Middle East and India are taken as multicultural symbols in the Pura Naga Liman, is because all the architectures in the palace and even the Javanese palace are not far from the Chinese, Indian and Middle Eastern elements. So these three cultures are the three basic elements of architectural assimilation of the archipelago palace and also include representations that exist in the Kerata Paksi Naga Liman.

(Personal Documentation, Kencana Jempana Train)

In addition to the Naga Liman Train, Kanoman Palace has one more train, the Jempana Train which is said to have functioned to bring the empress in her day, but there are also those who say that the Jempana Train was once used to lift the body. The characteristics of the Jempana Train are carved ornaments almost on the entire body of the train, which also has mega-cloud ornaments. Inside the mega-cloud ornamentation there are teachings and education, more or less the teachings are like this: "As great as the waves crashing, we must be like a rock. As superior as we are on the clouds, then we must continue to rain. Showers come and immediately rain in the form of water, where water is the source of life. "This is the philosophy of Mega Mendung which contains the teachings of natural balance. Not only Mega Mendung, but in the Jempana Train there are also flora, fauna and hexagon motifs, where the hexagon here has its own meaning: 6 here means ahlul bait (Rasulullah, Siti Fatimah, Sayyidina Ali, Sayyidina Hasan, Sayyidina Husen, and Angel Jibril) the source is taken from the Hadith Qudsi regarding Ahlul Bait. There are also those who interpret 'Jinem pangrawit' (Jinem: siji iku nenem, Pangra: Wit descendants: beginning) then it is concluded that this is the initial descendant of life, namely "Nuur Muhammad" which is contained in the Hadith of Acts. In terms of Javanese song about the hexagon, it is sung "blimbing kuwi" in which the majority of the star fruit

has a pentagon, but actually there is star fruit which has a hexagon side. "Cah angon cah angon, penekno blimbing kuwi, shackles penekno kanggo wash dodot iro" why take star fruit in these song poems? Because in the past star fruit was used by the saints to wash / wash clothes, because star fruit contained a soda that can cleanse.

D. Implementation in the Educational Realm

As far as I know until now and sourced from several interviews with a variety of expert sources on the implementation of the Naga Liman Paksi Train in the world of Education, especially Arts and Culture Education in Schools, it seems that so far in Cirebon itself has not applied or included the aroma of Fine Arts exist in the Naga Liman Pencana Train in the world of Education, especially in schools, so that not a few elementary, junior high or even high school students understand and understand that in the Naga Liman Pencana Train there are multicultural values that represent Cirebon as being born from a variety of cultures, races, religion and ethnicity, which makes it a 'Caruban Nagari' which is a Mixed Country.

How important the local culture such as the Naga Liman Kencana Train is implemented in school learning, if indeed the new curriculum incorporates the respective regional culture in each of the Culture and Arts lessons, so far it has not yet reached the Naga Liman Pencana Train and all its philosophies are known by the students. Given the importance of Aesthetic Education obtained by students, as written by Drs. Hajar Pamadhi, MA (Hons) in his book entitled "Art Education" that Aesthetic Education is included in the learning of Art Education with the task of training aesthetic sense sensitivity through practical learning. There are also benefits of Aesthetic Education for children or students is to develop mental functions, such as: sensation (sensitivity of taste) through training to feel beautiful things. It is true, the curriculum implemented in schools will not be entirely achievable, or inaccurate; some experts suggest that an educational curriculum can be added to develop a well-developed formula, the hidden curriculum.

Some education experts in various countries propose the preparation of educational curriculum units departing from basic needs; These basic needs are related to history, culture, and the environment which is the governance of life. Curriculum design does not only depart from the needs of the moment, but must be longitudinal term, because it involves the existence of the nation.

Art education in Indonesia actually has a vision, because foreign nations have seen the potential and competitive advantage and are comparative to quality content. For example, Indonesian art as a legacy from the ancestors of the nation already has character, style and principles and is essential in life. Alan, but after being reduced by colonialism and foreign influences, Indonesian art began to experience quality degradation.

III. CONCLUSION

Cirebon with the terms Cai (water) and Rebon (shrimp), this term is already understood. But according to other literature Cirebon Cirebon originated from Sundanese; Cere-ibuan (mother land cere), which means that Cirebon is mother land. Then the question arose whose mother? This context refers to Bhatara Sri Pertiwi that was raised in Sitiinggil (a high-rise building in one of the Kanoman Palace complexes). If it is said that there is inheritance from your mother's land, then there is also your father's inheritance, starting in 1042 there was a division of Galuh and Singapore. Galuh got Cere-rama'i (Father's land cere) which is now Ciremai.

Cirebon is formed from various ethnic, cultural and class groups. Many influences from other countries, so that until now in Cirebon is inhabited by many different tribes, even unique and different languages, it is said Sundanese region is not Javanese region nor is it. Cultural acculturation at the time of the spread of Islam carried out by Sunan Gunung Jati brought history and relics to the present. The influence of the Indian, Arab and Chinese states was evident in Cirebon. as applied to a masterpiece of the Naga Liman Paksi Train in the Kanoman Palace, this train is estimated to have existed since the year 1428 made by a master craftsman who until now has not been known. Much literature says that Prince Losari was the one who made it, but from the results of searches conducted by the author it turns out that Prince Losari is not the creator of the Naga Liman Pencana Train.

The multicultural values contained in the Naga Liman Pencana Kencana Train contain a very deep philosophy, where between the Elephant, the Dragon and the birds represent the situation or culture of Cirebon at that time and is still considered very relevant to the current situation, even these values could be implemented in the world education. So that students today are not blind to history, especially history of cultural wisdom, works of art owned by the region. Hopefully in the future it will be the government's attention, so that it can be synergized in the latest curriculum in schools.

REFERENCES

- [1] Ayatrohaedi, Atja. 1986. NAGARAKRETABHUMI 1.5. Bandung: *Ministry of Education and Culture*.
- [2] Danasasmita, Saleh. 2015. *Tracking the History of Pakaja Pajajaran and Prabu Siliwangi*. Bandung: PT. Qibla Main Book.
- [3] Hasan, Fuad. 1990. *Cultural Reflections*. Jakarta: Balai Pustaka.
- [4] Irianto, Bambang, and Sutarahardja Tarka. 2013. *Cirebon History of Kacirebonan Palace Text*. Yogyakarta: Deepublish.
- [5] Jenks, Chris. 2017. *CULTURE Cultural Studies*. Yogyakarta: Student Library.
- [6] Kanoman Sultanate of Cirebon. 2011. *History of the Establishment of the Sultanate of Kanoman Cirebon*.
- [7] Kanoman Sultanate of Cirebon. 2017. *Chronicle of Kanoman*. Wangsakerta Library Team. Cirebon
- [8] Kayam, Umar. 1981. *Art, Tradition, Society*. Jakarta: Sinar Harapan.
- [9] Koentjaraningrat. 1981. *Culture of Mentality and Development*. Jakarta: PT. Gramedia.
- [10] Pamadhi, Hajar. 2012. *Art Education*. Yogyakarta: UNY Press
- [11] Rosidi, Ajip. 2016. *The Future of Regional Culture*. Bandung: PT. Pustaka Jaya World.
- [12] Suarso, and Retnoningsih Ana. 2012. *Large Indonesian Dictionary*. Semarang: Widya Karya.
- [13] Sulendraningrat, PS. 1985. *History of Cirebon*. Jakarta: Balai Pustaka
- [14] Soltanifar, A., Kamrani, M., Soltanifar, A., Erfanian, N. The effectiveness of emotion regulation on quality of life and social adjustment of the deaf (2018) *International Journal of Pharmaceutical Research*, 10 (4), pp. 84-89. <https://www.scopus.com/inward/record.uri?eid=2-s2.0-85057194043&doi=10.31838%2fijpr%2f2018.10.04.014&partnerID=40&md5=404d19f195af97529487667936552690>
- [15] Kathirvel poonkodi (2016) chemical composition of essential oil of *ocimum basilicum*l. (basil) and its biological activities—an overview. *Journal of Critical Reviews*, 3 (3), 56-62.
- [16] Kenali, Norzaiti Mohd, Naimah Hasanah Mohd Fathil, Norbasyirah Bohari, Ahmad Faisal Ismail, and Roszaman Ramli. "Dental Development between Assisted Reproductive Therapy (Art) and Natural Conceived Children: A Comparative Pilot Study." *Systematic Reviews in Pharmacy* 11.1 (2020), 01-06. Print. doi:10.5530/srp.2020.1.01