

Narrative Representation of Prince Wangsakerta's Manuscript on Visual Artefacts of Cirebon History

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Abstract

The term Cirebon is originally derived from Caruban, then Carbon, "Cerbon" and finally Cirebon. Caruban means mixed, because the place is inhabited by residents of various nationalities, religions, and languages, as well as their occupations. Cirebon can apply tolerance not only in social life, but also in cultural, literary, architectural, fine art, and design artifacts. In addition, the strength of the historical value of Cirebon City also adds to the wealth of other noble values, one of which is the Manuscript, the manuscript is a source that priceless for Indonesian human culture, which is the Prince Wangsakerta's manuscript. The research methodology will be conducted using qualitative methods. By using text semiotic analysis. Which specifically examines text as a "type of a speech" in the form of a combination of signs. The results of the study are expected to be able to conclude the narration of the Prince Wangsakerta Manuscript on the historical visual artifacts, in this case, the narrative relation of the Prince Wangsakerta's Manuscript with "nawa gapura marga raja", which means lawang sanga, a building with 9 gates, which supposedly builds implies a myth of something that is saved, exalted, because of the background and behavior of the surrounding community which integrates with the building.

Keywords: *Nawa Gapura Marga Raja, Prince Wangsakerta's Manuscript, Qualitative Methods, Semiotic.*

1 Introduction

The origin or history of the city of Cirebon, will not be separated from the story of the history of two major kingdoms, namely Pakuan Padjadjaran, and Galuh, that's what was recorded in the Purwaka Caruban Nagari manuscript compiled by Prince Arya Cirebon, in 1720 AD, the term Cirebon, originally from Caruban, then Carbon, Carbon and Finally Cirebon. Cirebon residents are called "Nagari Gede", which is gradually pronounced by most people "Garage", and subsequently "Grage" The Cirebon term is derived from folk etymology originated from Cirebon. Ci Sundanese, meaning water and a kind of small shrimp rebon, which is an ingredient for making shrimp paste. This is connected with the fact that Cirebon from the past to the present is a producer of shrimp and shrimp paste that is abundant and of good quality for export. There was an old man who stated that the word Grage was said to originate from Glagi, namely the name of dried shrimp as a shrimp paste ingredient. The Carbon trustees are called the "Puser Jagat", a country located in the middle of the island of Java.

Cirebon can apply tolerance not only in social life but also in the field of fine arts and design,

Cirebon can be said as part of a pilot city in Indonesia, Asia and even in the World that is able to implement tolerance in life. Geographically the city of Cirebon is divided randomly from settlements of various tribes and races, there is a Panjunan area, located in the middle of the city of Cirebon, which is a settlement of Arab descent, there is a Chinatown, located in a portion of the central and suburban areas of Cirebon, which is a settlement of Chinese and the rest are areas inhabited by Javanese, Sundanese, Muslim, Hindu, and Buddhist.

In addition to the strength of historical values, Cirebon City also has a wealth of other noble values, one of which is the Manuscript. These manuscripts are important for the knowledge of regional culture which as a whole can provide an overview of national culture. In other words, the manuscript is an invaluable source for Indonesian human culture which is essentially sourced from regional cultures. According to Tedi Permadi, the manuscripts are usually written by the authors containing the things that become his experience and imagination in his daily life. As a literary work, manuscripts are also mostly literary works influenced by literary life at that time.

Prince Wangsakerta's text is precisely, a master book, on the history of kingdoms in the archipelago, titled "Pustaka Rajya rajya i Bhumi Nusantara" compiled in Cirebon, with Prince Wangsakerta as Chair in the drafting workshop. He is the 3rd Child of Raden Putera - Official Raden or Panembahan Adi Kusumah or Panembahan Girilaya, younger brother of P. Samsudin Mertawijaya or Panembahan Sepuh or Sultan Sepuh and P. Badridin Kertawijaya or Panembahan Anom or Sultan Anom . In the Rajya Rajya i Bhumi Nusantara Library text, a visual statement in the form of prose language is implied which, if represented, refers to a building in the form of a gate.

One of the results of cultural artwork in Indonesia in general and Cirebon in particular is the gate. The gate is derived from Sanskrit, which is "Gopura" which means the gate (Singgih, 2013). The gate is a building that was during the Hindu-Buddhist part of the temple complex. The difference between the temple and gate building is in the room. The temple has a closed room, while the gate is a hallway that serves as a way in and out. Diversity of the embodiment of the gate in Java until now can still be witnessed. Cirebon is one area that has many gates/gates with unique and interesting characteristics

The temple is a basic knowledge of the art of building gates, that is, buildings that are on the way into or out of a place, land, or region according to the Book of Manasara (Perpusnas.go.id). The gate itself can serve as a guide to the boundary area or as an entrance and exit located on the boundary wall of a particular building complex. The gate functions as a boundary area or exit and entrance located on the boundary wall of a building complex. The gate has an important function in a building complex, so the gate also reflects the greatness of the building it borders on. The difference between the two buildings lies in the room. The temple has a closed room, while the room in the gate is a hallway that serves as a way in and out. In terms of function and architecture, in Bali there are known as the temple called Bentar, Paduraksa, and Bebetelan (widyosiswoyo, 2007: 191).

2 Method

This research is a qualitative study using the semiotic text analysis method, namely the semiotics branch, which specifically studies texts in various forms and levels. He is distinguished from general semiotics (general semiotic), which examines signs in general and more broadly. Called semiotics text, because the smallest unit of analysis is "text" itself. Text analysis (textual analysis) is a branch of textual semiotics, which specifically examines text as a 'product of language use' in the

form of a collection or combination of signs, especially those concerning sign systems (syntactic/paradigmatic), the level of signs (denotation/connotation), the relation between signs (metaphor/metonym), the content of the myth and ideology behind it. According to Zaini (in Aminuddin, 1990: 16) qualitative research is always descriptive in nature, meaning that the data analyzed and the results of the analysis are in the form of phenomena descriptions, not numbers or coefficients about the relationships between variables.

The way the combination of signs and the underlying rules allows for the production of certain meanings of a text. Because the relationship between a signifier and a signified is not naturally formed but is an arbiter, that is a relationship formed by convention, then a signifier basically opens up a variety of signs and meanings. By Roland Barthes, a sign whose markers have a high level of convention or agreement and vice versa a low level of openness of meaning is called denotation, which is a sign that produces explicit meanings, while a sign whose markers have an open sign that is able to produce a second-tier meaning which is implicit, hidden or connotative meaning.

Barthes also sees another aspect of labeling, the “myth” that marks a society. “Myth” according to Barthes lies at the second level of signification, so after the sign-signifier-signified system is formed, the sign will become a new marker which then has a second sign and forms a new sign. So, when a sign that has a connotation meaning then develops into a denotation meaning, then the meaning of the denotation will become a myth. Roland Barthes looks further at deeper levels of meaning, but is more conventional, meaning related to myth. Myth, in understanding Barthes’s semiotics is the coding of social meanings and values (which are actually arbitrators /connotative) as something that is considered natural (Barthes: 1967). The following are the models and principles of Thwaites text analysis, as follows:

Sign → connotation and code → denotation → myth

Figure 1. Text analysis model (Piliang, Amir. Yasraf. *Semiotika teks, Sebuah pendekatan analisis teks*, Mediator, Vol. 5, No. 10, Bandung. 2019).

3 Results and Discussion

3.1. Description of The Prince’s Wanagsakerta Manuscript; *Pustaka Rajya raja in Bhumi Nusantara*

The PRRiBN manuscript, consisting entirely of 5 “parwa” (parts), each “parwa”, consists of 5 “sargah” (chapter), so the total number is 25 manuscripts. Because of the fifth “parwa”, the 5th “sargah” was found in 2 manuscripts, then the number was 26. All of them could gradually be collected, and now it is a collection of the West Java State Museum in Bandung. Regarding the PRRiBN manuscript I. the size is 27½ x 35½ cm, the part written on the first page is 18 x 32 cm, pages 2 to 223 are 22½ x 32½ cm, page 224 as the last page is 19 x 33 cm. The material used for this text is “daluang”, which is of high quality, we suspect this “daluang” originated from China. The manuscript was covered with cardboard, still new with a calico cloth wrapper. It can be predicted, that the original was damaged. Except for the cover, this manuscript seems to be very well preserved. In the PRRiBN I.1 text on the first page we have been told, that this manuscript

was compiled by seven people under the leadership of Prince Wangsakerta, entitled Abdulkamil Mohammad Nasaruddin as Panembahan Agung Gusti or Panembahan Tohpati. In PRRiBN I.1 pages / 2 / ran 7-12, the names of the seven adhyaksa are mentioned, namely Ki Raksanagara, Ki Anggadiraksa, Ki Anggadiprana, Ki Singanagara, Ki Purbanagara, Ki Anggadiraksa, and Ki Nayapati¹.

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As a result of temporary observations, the authors suspected that the form of writing in PRRiBN I.1 originated from the Javanese form of Pasisir West Java from Cirebon. Regarding the language is Old Javanese and is not a form of language that is made to look “ancient”. PRRiBN I.1 is written in prose. There are only 3 kinds of signs in it, according to the term Roorda (1874): “adegadeg”, in the form (//); “lingsa” shaped (\), and lungis shaped (\\). 1. Adegs are used to state the title, the beginning prayer, and the beginning of the description: pages / 1 / array 1, 2, and 10; page / 2 / array 1 and 2; pages / 18 / arrays 8 and 9; pages / 224 / arrays 1 and 2. 2. “Lingsa” in PRRiBN I.1 text cannot be replaced simply by comma (,); 3. Lungis, like “lingsa”, also cannot be simply replaced by a dot (.). we must be careful in translate, because sometimes “lingsa” and lungis are only a place to pause in reading them without paying attention to the unity of sentence structure. As is well known, manuscripts are usually read aloud in front of the crowd who are listening, and not just to read themselves quietly. In Bali such habits are called “mabasan”. In Sundanese society, even though it is almost extinguished, it is called “mamaca”, “mamaos” and it is also said as outs.

3.2. Summary of the Manuscript

The framework for the contents of the PRRiBN 1.1 text can be divided into three broad groups, namely introduction, description, and closing. The discussion for each group is as follows: Introduction introducing “sargah” number (book), “parwa” number (part), the title of the essay, the composition of essays (8 people), composition of writing procedures, deliberation which discusses various things expressed in the essay, division of tasks between the composition of the essay and at the same time the organizing committee of deliberations, the problems faced in the process of meeting and drafting the essay and solving those problems. This manuscript is the first “sargah” of the first “parwa” with the title essay History of the Kingdoms in the Archipelago. The composition of the essay consists of eight people, namely Prince Wangsakerta whose title is Abdulkamil Mohammad Nasaruddin or Panembahan Tohpati as chairman, and the person in charge with members: Ki Raksanagara, Ki Anggadiraksa, Ki Purbanagara, Ki Singhanagara, Ki Anggadiprana, Ki Anggaraksa, and Ki Nayapati. The 7 members are called “adyaksa” seven (sapta adyaksa), each of whom has an independent duty. The introduction begins with the prototype. The word “purwwaka” is generally noted by Zoetmulder (1982: II, 1459 purwwaka) meaning: beginning; that which is previous (goes before); first, formerly, in former times; etc. The person in charge then describes the process of drafting the manuscript. This section begins with the words: “purwwawakpatu // awighnam astu / swastyastun”. The person in charge explained that the manuscript was compiled after the deliberation was held first, which was held in Cirebon. The

1 Tim Peneliti Manassa. (2008): Naskah Pangeran Wangsakerta, Pustaka Rajya Rajya i Bhumi Nusantara 1.1, Treanslasi teks dan terjemahan, Disbudpar Provinsi Jawa Barat, Balai Pengelola Museum Sri Baduga, Bandung. P. 1-18

meeting was attended by participants who were expert participants and ambassadors from various countries invited (RRB I.1, 7-8).

Their arrival in Cirebon was based on invitation. In Cirebon they were received by a deliberation committee, consisting of 7 adhyaksa people. Each superhero co-chaired the sub-committee. The participants arranged their services as well as possible, various facilities were provided. Deliberation experiences twisting conversations, because each participant is free to express his opinion, even differences are not uncommon. The sharp difference between the parties concerned can always be overcome by taking a middle way, which can be accepted by all parties. Deliberation ends with the compilation of the manuscript. In the draft RRBN I.1, 17: 8-16, which is a description of the process of preparation, the person responsible wrote: “// iti libaka sphaltika ning sakwehnya kathastra / yatanyan kangken pituhun hutama sakeng kabeh ni katha // against mami graduate angowahi saka ri krama sayuktinya /”. The next section begins with: “prathama katha // awighnam astu / swasti” suggests that this text is compiled as bhrehatkatha, as written by the author: “// maturyan wenang ta mami lumekas kagawayan sumerat ith bhrehatkatha” (therefore we can immediately work on compiling bhrehatkatha).

3.3. Text Analysis

Determine the text associated with artifacts in any form, then the text of the manuscript is translated in Latin letters, making it easier for researchers to determine the sign chart of the text to find its connotative meaning.

Sign		
224 th verse of the manuscript	Translation	Text
<i>awighnam astu / Swasti /</i>	Hopefully nothing gets in the way. Good luck	
<i>Telas sinusun mwanng sinerat sayampratar tan hentil/ de ning pirang sang manurat sinerat ri sasakala / nawa gapura marga raja/ Eka suklapaksa /</i>	It has been compiled and written day and night incessantly	
<i>Srawana masa // * nihan ta / mangdadyakna dirga yusawastisanira sang manurat sang amaca / Sang anggeugeuh mwanng sang angupakareksa pustaka /</i>	1st half-bright Nawa gapura marga raja (1599 saka/1677 AD) 1 paro terang - srawana (July 2)	Nawa Gapura Marga Raja
<i>tasmat yudian hana kaluputan athawa kasar ing serat sastreki / waraksamakna ta // mapan tan hana nusekang luput sakeng salah mwanng kepwan pun</i>	Thus may the length of his life for those who write who read who save and who maintain this manuscript. So if there are errors or errors of this literary writing. I'm sorry (opan Safari 2019)	

Figure 2. Determining the sign (Fadhy 2020)

After finding a sign in the text, then the analysis stage is carried out into determining its connotative meaning or searching for the code implied in the text, then developing it into its denotative meaning.

Sign	Conotative/code	Denotative
Nawa gapura marga raja	- Lawang Sanga	Nawa = nine / sanga.
	- The nine doors symbolize the nine holes in the human body	Gate = door / mace.
	- Nine is a perfect number	Marga = road
	- Symbolizes the number of 9 trustees	Raja = King / King's envoy.
	- Is the Syahbandar where tributes or gifts from other kingdoms are collected before being handed over directly to the king.	So the "Nawa archway of the king's clan" is the manga place where the king's messenger is.
	- This building is also believed to be a place of negotiation of the Wali Sanga.	In the past 1677 Lawang Sanga was made specifically to welcome the emissaries of the king from abroad. A building located on the edge of the river/"Kali" Kriyang, which has 9 gates, (8 gates in one building, and 1 separate gate, as an exit), this building is the entrance for representatives of kingdoms from the archipelago invited by Prince Wangsakerta, to attend the Workshop / Gotrasawala compilation of the history of the kingdoms in Nusantara, and invitations from China, Persia, Arabia, and others.
- The secret door to foreign countries, for the King and his family in case of riots, and enemy attacks.		

Figure 3. Determine connotative and denotative meanings (Fadhy. 2020)

The next stage is determining the mythical meaning of the sign that has been determined, then the connotative and denotative meanings contained in the text of the text that has been determined or used as a sign.



Figure 4. Lawang Sangan siteplan (Personal Documentation, Fadhy 2019).

Denotative	Myth
Nawa = nine / sanga.	<p>Based on the analysis linked to the day-to-day context, based on interviews with elders, “lurah” and “kuncen” (watchman) from lawang sanga:</p> <p>Lawang Sanga building has a high philosophical meaning. “The nine doors symbolize the nine holes in the human body. Among these, two nostrils, mouth, two ears, two eyes, rectum, and genitals, the holes are meaningful about human life. Also, nine is often touted as a perfect number. Lawang Sanga is no longer functioning. But in certain months many people come for pilgrimage, especially in the month of “Sura” and “Mulud”.</p>
Gate = door / mace.	
Marga = road	
Raja = King / King’s envoy.	
<p>So the “Nawa archway of the king’s clan” is the manga place where the king’s messenger is. In the past 1677 Lawang Sanga was made specifically to welcome the emissaries of the king from abroad. A building located on the edge of the river/”Kali” Kriyang, which has 9 gates, (8 gates in one building, and 1 separate gate, as an exit), this building is the entrance for representatives of kingdoms from the archipelago invited by Prince Wangsakerta, to attend the Workshop / Go-trasawala compilation of the history of the kingdoms in Nusantara, and invitations from China, Persia, Arabia, and others.</p>	

Figure 6. The meaning of the myth.

4 Conclusion

Based on the textual semiotic analysis stage carried out on the Pustaka Rajya Rajya i Bhumi Nusantara Literature Manuscript, 1. 1, by Prince Wangsakerta, a sentence was written, at verse 224, which reads “*wignam astu/Swasti/ Telas sinusun mwang sinerat sayampratar tan henu dening pirang sang manurat sinerat ri sasakala Nawa gapura marga raja/ Eja suklapaksa/ arewana masal nihanta/mangdadiyakna dirga yusawastisanira sang manurat sang amaca/Sang anggogah mwang sang angupakareka pustaka/Sang tasmata yudiana hana kaluputa athawa kasasar ing serat sastreki waraksamakna tal’*”, implied a sentence that became a sign and related to an avisual artifact, namely Nawa Gapura Marga Raja, which means lawang sanga, a building with 9 gates, which supposedly built implies a myth of something that was saved because it was understood by the community as a secret door for the King and his family arrived in a foreign country in case of riots, and enemy attacks.

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