

Visual Analysis of Ornament *Kereta Paksi Naga Liman Cirebon*

Martiyadi Nurhidayat¹, Yanuar Herlambang²

¹Product Design, Faculty of Creative Industries, Telkom University, Indonesia

²Product Design, Faculty of Creative Industries, Telkom University, Indonesia

martiyadi@telkomuniversity.ac.id (Martiyadi Nurhidayat), yanuarh@telkomuniversity.ac.id (Yanuar Herlambang)

Abstract *Kereta Paksi Naga Liman* has an aesthetic element. The element is applied into the *Kereta Paksi Naga Liman* in the form of symbolic carvings that support the aesthetics. The symbol in the form of *liman*/ elephant is applied by God of Ganesha symbolizing the Gods in Hinduism, God of wisdom, God of rejection/disaster, God of protector who has generous attitude; form of dragon symbolizing the ruler of water on the surface of the Earth, a *garuda* and eagle which symbolizes a Garuda bird of the *trimurti* or the manifestations of the form of God in Hinduism, ornament *Kalamakara* which symbolizes the purification to the Almighty, ornament of the lotus flower symbolizing body, mind and soul, the ornament of *mega mendung* symbolizes freshness to the environment, the ornament of *wedasan* which symbolizes the power that keep nature, and the trident that symbolizes the knowledge or maturity. So, from the ornament of the dragon, it has ethnic element representing the element of nature which has sacred value of Hindu and Confucian belief but the Sultan who rode the carriage has the belief system of Islam, the train that has acculturation of culture in the form of ornament and used since the demise of Cirebon Islam interpretation as a manifestation of religious tolerance

Keywords: ornament, Ethnic, *Kereta Paksi Naga Liman*

1. Introduction

Indonesian society is a multicultural society in which has a lot of tribes. It is the kind of a treasure that cannot be measured materially. This wealth is a legacy of the ancestors who must be maintained because it has a moral value that changes the thinking of human character. Each tribe has a relic that representing a history in an area. The relics can be works of paintings, sculptures, crafts and products. The work has an aesthetic experience for the lovers and homocreators.

The thought of the process of creativity of the community was a creative process that was always associated with making works with religion or belief system. So, the product used often had an important role in the royal era. It will have an impact on ritual and profane functions.

Cirebon royal heritage consists of various tribes and cultures that enter the region such as Javanese, Sundanese, Chinese, Arabian, and Indian, because at that time, there were three largest ports utilized as a part of the economic system.

The ethnicity brings their own ideology of belief to the people of Cirebon, so that most of the cultural products were heavily influenced by the ideology of the tribal beliefs of the migrants. As with the *Kereta Paksi Naga Liman*, the train is different, seen from both visual and functional aspect. Because of its rich ornament and imaginative shape, the researcher intends to examine more

deeply the visual aspect of the cultural product of *Kereta Paksi Naga Liman* in *Kanuman* Cirebon palace.

2. Library Studies

The cultural acculturation of the Cirebon community is due to the proximity of the Cirebon region with three large ports and it was the only one in West Java since the Cirebon kingdom. Its location next to the sea of Cirebon had become the most important port city in West Java and a meeting place of various ethnicities and nations. Cultural products that were rediscovered become the identities of the community, such as the *Kereta Kencana* (golden chariot), Glass Paintings, Batik, and others. many of which were applied to Batik motifs, official logos. This shows an identity embedded in a particular society in assessing cultural products.

After the collapse of the Islamic Kingdom due to the death of Sunan Gunung Jati plus VOC that brought a conflict which caused the split so as to produce three palaces in one area of the *Kanoman* palace, *Kasepuhan* palace, and *Kacirebonan* palace. The conflict occurred between these palaces due to the government system that had not been clearly made at that time. The conflict was ultimately mediated by the VOC. Agreement between the three princes by involving the *Kompeni* (VOC) as the mediator (Sobana, 2011: 105). The VOC was a powerful body overseeing Dutch trade (Dennys 1996: 61).



Figure 1. *Kereta Paksi Naga Liman*
(Source: <http://media-kitlv.nl> January 2, 2016)

Cirebon has *Kereta Paksi Naga Liman*, the wagon applied to the motif of batik cloth worn by royalty. In its cultural products, the dragon wagon can only be ridden by a King/Sultan who is also Muslim (*personal communication*, June 26, 2016); this train was drawn by eight white horses. Each train has its own function and usage such as the *Kereta Paksi Naga Liman*, *Barong* dragon train intended by Sultan/King of palace, *Jempana* train used for daughter of Ong Tien, wife of Sunan Gunung Jati, *pedati gede* used for transportation means (*personal communication* June 26, 2016).

The scope of visual analysis of the *Kereta Paksi Naga Liman* only deals with visual reviews seen from the aspect of the Presentative symbol (the train's aesthetic component) encompasses the elements and the visual principles and perceptual psychologists of the cultural product.

3. Research Methods

Explained by Lexy (2007: 6) that qualitative research is a study that produces analytical procedures that do not use statistics or other means of quantification. The researcher uses this research method in order to get good results, so that this research included in this research will be using qualitative methods.

3.1 Approach

Observation Approach is an observation of daily activities and does not require a deep observation but must obtain data in a systematic and structured. In this study, based on observation approach which is a systematic description of the events, behavior, objects or work produced and the equipment used (Tjetjep.2011: 181).

3.2 Research Objects

The object of this research is in the palace of *Kanoman* Cirebon that is located in Winaon Street, *Kanoman* Village, *Lemah Wungkuk* Village, *Lemah Wungkuk* sub-district, West Java as the object of research.

4. Design Aspect Analysis

The concept of visual art elements in the form of *Kereta Paksi Naga Liman* Cirebon is the first element if it will show aesthetically or not.

4.1. Presentative Symbols

4.1.1. Color elements

On *Kereta Paksi Naga Liman*, there is a color additive (red light color, green, blue), subtractive (pigmented color). Subtractive color is the color purple/violet mixed with orange color to produce red chocolate which of course the color is on the basis of chemical changes in sapodilla wood. The transfer of train photos into the computer system produces a color R: 100 (red), G: (green): 29, B (blue): 18 to produce a brown red color. Sadjiman (2010: 26) explained that red chocolate is also called burnt *siena*, red tertiary, burnt *siena*, or red brown, the mixture of orange and purple.

Train colors have a cool color that is colored analogue to red brown. This is caused by the type of *Sawo* wood that has a tight fiber. "Red chocolate has the assumption of land, the color of the soil, the natural color, which has a polite character, wise and honorable" (Sadjiman, 2010: 51).

4.1.2. Shape Structure

The shape structure allows researcher to perform more detailed analysis on the *Kereta Paksi Naga Liman*, ornaments on the carriage at the top of which consists of mythological creatures to believe (Hindu and Confucian).

4.1.2.1. Prototype

In the upper structure there are three mythological creatures: *Paksi* (bird), *Dragon*, and *Liman* (elephant) combined with certain parts. Part of the passage is a symbol of living things that contain many meanings.

Table 1 Classification of mythological creatures on *Kereta Paksi Naga Liman*
(Source: Martiyadi Nurhidayat April 12, 2016)

Front	Central	Back
Liman Trunk	Wings of Paksi	Tail of Paksi
Dragon Head	Liman Agency	Liman Agency
Trident	Dragon's front claw	Claw behind the Dragon

- **Paksi**

Paksi which means bird is a belief animal of Hindu-Buddhist who blend with Cirebon culture. Garuda is applied to objects such as artifacts, *Kereta Paksi Naga Liman*, *Kereta Singa Barong*, *Keris Paksi Naga Liman*, *Batik Singa Barong*, *Batik Buroq*, etc. Train applies the mythology animal in the form of *Paksi* (garuda) which when the Cirebon royal period has a bond with the kingdom of *Padjajaran* that has a belief of Hindu-Sundanese, then it got the acculturation of culture in the

area of Cirebon. This train is applied to the eagle component on the wing and tail.

- **Naga (Dragon)**

The Chinese dragon is called *Liong* in the Mandarin language, and *Liong* in Hokian became known since about 3,000 years ago (Hartono, 2011: 48) The State of China is a country that respects mythological beings who become symbols that have a sacred trust. It is applied to clothing, buildings, household properties, ceramics, etc. The imperial dragon with only five claws, the enlargement beneath the emperor should only be decorated with claws, the three-pronged Dragon is the owner of a lowly person (Hartono, 2011: 48). Naga has the characteristic features such as the head of a horse or a camel and a mustache, pointy tooth, horned stag, rabbit eyes, the ears like bull, long body covered in scales 117 scales like fish scales gold, three claws, four or five (*personal communication*. June 26th 2016). Claw is a pointer of social structure this is because the Dragon Claw is a symbol of the Chinese emperor. The dragon shows the structure of the human level

- **Liman**

Liman or Elephant is an animal that is always manifested with a large and strong body size. The identical elephant with Ganesha is one of the Hindu gods who is much praised by Hindus, with titles as Gods of knowledge and intelligence, God of wisdom, God of rejects of reinforcement, God of protection who has a benevolent attitude. According to Ratnaesin (1997: 104) that the depiction of the probing direction of the trunk, when the trajectory goes towards the left is called *itampiriata idamburi*. On the other hand, when stretching to the right is called *walampiri* or *walamburi*. The trunk that stuck in the middle is not given a name, because it is considered something normal. Elephant trunk has a lot of benefits other than to breathe as a main function, elephant trunk becomes useful as hand (grasp, embrace, etc.)

- **Trident**

Trident is a three-pointed spear. These weapons are usually called trident. The eye of the three-pointed spear is placed on a wooden handle. This tool is like a god Siva (Ratnaesih, 1997: 40). Trident is the weapon of God Siva who once beheaded Vighnesuara (Ganesha), many stories about god Siva decapitate Vighnesuara.

4.1.2.2. Ornaments

On the *Kereta Paksi Naga Liman* ornaments, ornaments are located in the mythical animals. Placement of ornaments can be seen in the following figure

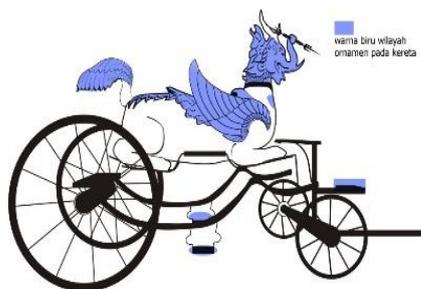


Figure 2 The ornament area on the *Kereta Paksi Naga Liman*

(Source: Martiyadi Nurhidayat, April 12, 2016)

Table 2. the detail on ornament of *Kereta Paksi Naga Liman*

(Source: Martiyadi Nurhidayat, April 12, 2016)

No	Layout of the Ornament	Types of the Ornament	Picture
1	Head and claw	Flower motif <i>mega mendung</i> motif <i>wedasan</i> motif claw motif	
2	Wing and tail	Terraces	
3	Front / chest	Kalamakara	
4	Up / back	Lotus	
5	Up / back	Flora	
6	Front / the driver's seat	Flora	

- **Ornaments on the head and claws of *Kereta Paksi Naga liman***

In the ornament on the head, there is a motive of *mega mendung*, *wedasan*, and the flora, these three motifs are interconnected with each other so it looks as an ornament that meets the crown part of *Kereta Paksi Naga Liman*.

The ornaments consist of organic ornaments (floral motifs) and inorganic ornaments (*mega mendung* and *wedasan* motifs) which means that the power will preserve nature. The batik motif of *wedasan* based on a rock (*wedas*) which has a meaning of strength like a rock, *mega mendung* (clouds at the time of the rain) has a meaning of coolness to the environment, and floral motifs have represented everything living in the form of plants (*personal communication*.16 July 2016).

Dragon Claws show the degree to which the Dragon claw represents a symbol of the Chinese emperor. The imperial dragon has only five claws, the enlargement beneath the emperor should only be decorated with four claws, the three-pronged Dragon is the owner of a lowly person (Hartono, 2011: 48).

- **Wings and tails of Kereta Paksi Naga Liman**

Garuda has wings, beak, claws and tail which symbolizes strength in development as a guide to achieve goals (*personal communication*, 5 June 5, 2016). Garuda is mythological creatures of Hindu which was a vehicle of God Vishnu or commonly called the *Garuda Wisnu Kencana* which has a sacred power because the eagle is a vehicle magic god Vishnu, eagle is adopted as a symbol of the state of Indonesia, the symbol explains the Pancasila as part of the basis of this country.

Tail has a function as a counterweight when performing the process of flying starting from the preparation of flying, flying and landing. It can be interpreted the wings and tail of the train have a sense of power as a leader in leadership.

- **Kalamakara Motif**

The kalamakara ornaments have a profound meaning of holiness to the Supreme Being, in which represents time from birth, sickness, old age and death by purifying oneself and subduing the ego in every determination, pitch, and utterance.

- **Mega Mendung motif**

Mega Mendung motif has the meaning of every human being must be able to reduce anger/ emotion in any situation and condition, the human heart is expected to remain peaceful even in a state of anger, such as clouds that appear during cloudy weather that can cool the atmosphere around (*personal communication*, June 28, 2016). *Mega Mendung* motif has a color that is the symbol of the leader and the blue cloud as the nature of a leader who protects the entire community he leads. There is a gradation of the original color of this *mega mendung* motif which is seven gradations of color with meaning taken from the layers of the sky which has 7 layers, as well as the earth is composed of 7 layers of soil, and the number of days of the week as many as 7 day (*personal communication*, June 28, 2016).

- **Wedasan Motif**

The motive of *Wedasan* which is a term to refer to the coral motif, the embodiment resembles a *mega mendung* that rotates vertically so that it looks like a rock (*wedas*) as interpreted as a term that is a *gunungan/a* mountain (*personal communication*, June 28, 2016).

- **The Back of Kereta Paksi Naga Liman**

There are different spiral motifs between the left and the right, the left spiral is opposite the clock and the right spiral is clockwise. Each has 8 spiral motifs if the motif is between right and left then has 16 pieces of spiral motif.

On the outside, there are various foliage motifs with tight fibers.

- **Sultan's seat, Dragon Liman Taxi Train**

Ornaments on the upper body that surrounds the Sultan's seat is an organic ornament that resembles the overlapping foliage. This ornament is a sacred ornament because of this ornament surrounding the Sultan's seat.

- **Coachman's Seat**

Jepara carving has been known since long ago, Jepara is in the East Java region which was a Majapahit power that has a cooperation in government so that there is acculturation of culture.

5. CONCLUSION.

Kereta Paksi Naga Liman was analyzed from color elements, shape structures, and ornaments. So, there are two ethnic attached to this train that is Hindu (India) and Confucianism (China). The ethnic group is located on the symbol on the train of Hindu (India) in the form of Liman with the embodiment of Dewa Ganesha, and the Paksi (Garuda bird) with the embodiment of Vishnu's vehicle as a guardian of the universe, and Confucian (China) as a vehicle of the Emperor of China which is now a symbol that bonds the main pillar of Vihara.

Train ornaments are filled with natural symbols (floral, figurative, *kalamakara*, *mega mendung*, and *wedasan*) motifs with brown-red analogous colors with wooden sands of gravels of static train gestures. The art element represents a natural element that has a sacred value of Hindu and Confucian beliefs. The existence of the train is in the palace of *Kanoman* based on the Islamic kingdom, it is that the existence of Kereta Paksi Naga Liman is a manifestation of religious tolerance in its time.

BIBLIOGRAPHY

- [1] Ebdi, Sanyoto Sadjiman. 2010. Nirmana Elemen-Elemen Seni dan Desain. Jalasutra. Yogyakarta.
- [2] Hardjasapura, A.Sobana. 2011.Cirebon dalam Lima Zaman (Abad ke-15 hingga Pertengahan Abad ke-20). Dinas Pariwisata dan Kebudayaan Provinsi Jawa barat: Bandung.
- [3] Lombard Dennys. 1996. Nusa Jawa: Silang Budaya. PT Gramedia Pustaka Utama. Jakarta.
- [4] Meleong, Lexy. 2004. Metode Penelitian Kualitatif Edisi Revisi. Rosda. Bandung.
- [5] Rohendi Rohidin, Tjetjep. 2011.Metode Penelitian Seni. Cipta Prima Nusantara. Semarang.
- [6] Sumarsono, Hartono. 2011. Batik Pesisir Pusaka Indonesia.KPG (kepuustakaan Populer Gramedia. Jakarta.
- [7] *Personal communication* with Katura, 28 June 2016 and 26 July 2016, in Sanggar Batik Katura Cirebon.
- [8] *Personal communication* with Rendi Rohendi, 5 June 2016 in Universitas Kuningan.
- [9] *Personal communication* with Alexander (Te Yok Bun), 26 June 2016 in Vihara Pamancar Kasalamatan (Boen San Tong) Cirebon.
- [10] *Personal communication* with Robi waluyo (Abdi Dalem Keraton Kanoman), 26 June 2016 in Kanoman Cirebon Palace.