

The Local Wisdom Values in the Building Structure and Ornaments of the Witana Ward of Kanoman Palace Cirebon

Mahmud, Agus Wirabhakti

Universitas Swadaya Gunung Jati, Indonesia

Email : mahmud@ugj.ac.id, agus.wirabhakti@ugj.ac.id

KEYWORDS	ABSTRACT
witana ward; local wisdom; kanoman pallace; cirebon	The popularity of the Witana Ward, Kanoman Palace, Cirebon, is still less popular than other buildings, even though the Witana ward is the forerunner of Cirebon civilization. The purpose of the study to describe the Witana ward by exploring the values of the local wisdom contained in the building. Explorative approach is employed to obtain premier data such as literature review, observation and interviews. From this exploratory study resulted a description of the values of local wisdom in the Witana Ward namely (1) Candra Sengkala Figure, (2) Bird Logo, (3) Four Pillars, (4) Sun Symbol, (5) Symbol Of Kamangmang Dragon, (6) Dewandaru Tree, (7) Witana Well, (8) Lotus and Flowers Wijayakusuma, (9) A Gate, and (10) Wadasan and Megamendung. The local wisdom values are in the form of philosophy of life, ethics and morals, literature and culture, and religious advices. The symbolic meaning of wadasan teaches that humans must be as strong as a reef, sturdy even in the storm. While the megamendung symbol symbolizes a shady soul giving coolness. The wisdom that we can understand from the megamendung wadasan is an ethical and moral message.

Attribution-ShareAlike 4.0 International (CC BY-SA 4.0)



1. Introduction

Indonesia as an archipelago-based country is a gift in itself that must be grateful. Thousands of regional languages, hundreds of traditions and dozens of ethnicities color the diversity of the archipelago. The kingdom of the archipelago kingdom was the forerunner of the formation of the Unitary State of the Republic of Indonesia (NKRI). Reported by Indeksberita.com said that the archipelago once had approximately 112 sultanates and kingdoms that once existed in Indonesia. Hindu Buddhist kingdoms such as Kutai Kingdom, Sribangun Kingdom, Wijayapura Kingdom were once part of the history of this nation, as well as Islamic kingdoms such as; Ocean Sultanate Pasai Kingdom Jeumpa Sultanate Peureulak Sultanate, Mataram Sultanate, Ngayogyakarta Hadiningrat Sultanate and others.

One of the remnants of the cultural heritage of the archipelago is Cirebon, the Sultanate of Cirebon is one of the Islamic kingdoms that has been established since the 15th century. Cirebon is anthropologically a multi-ethnic region and has cultural diversity. sociologically, the beginning of

Cirebon was formed as an area was the meeting of people from various regions such as Sunda, Java, Sumatra, outside Java such as India, China, Persia, Iraq, Arabia, and the Levant (Syria) who came with the aim of trading (Rusydi, 2014). This multi-ethnic intercultural meeting is what shapes the people of Cirebon. We can see this in various building architectures both palaces, places of worship or residences of the people of Cirebon who have Chinese, Islamic and Indian patterns. Because Cirebon is located on the north coast of Java, the development of maritime culture dominates. Cirebon in its development became a merchant port both from the archipelago and abroad. Since the 16th century, according to (Hendro, 2014), Cirebon has been known as a trading city, especially for rice commodities and crops exported to Malacca. Even further, according to (Humaedi, 2013), history introduces us to how Cirebon became one of the central cities that played a major role in advancing Java's development. The role was obtained from the strategic point that this city has which is on the northern coastline.

Cirebon itself was originally a well-known Islamic kingdom located in West Java. The Sultanate of Cirebon was established in the 15th and 16th centuries AD. The Sultanate of Cirebon was also an important base connecting trade routes between islands. Cirebon is geographically a unique area both from cultural and linguistic aspects. Cirebon is located on the north coast of Java island which is the border between Central Java and West Java, this is what makes Cirebon the estuary of meeting Javanese and Sundanese cultures. The word Cirebon in several literature explains including; Sulendraningrat in (Juwono, Aryanti, & Maria, 2017) comes from the word "caruban" meaning mixed. Sulendraningrat also gave another opinion that the word Cirebon also comes from the words cai and rebon, which means water, and rebon (small shrimp). The mention of the word Caruban refers to the origin of the name Cirebon, also referred to in Carita Purwaka Caruban Nagari written by Prince Aria Cirebon in 1720 which comes from the root word Sarumban then changed to Caruban then became Cerbon or Cheribon. The word sarumban itself means "mixed" or in Javanese more popular with "Carub" which means to blend. The name caruban was then more widely agreed upon as toponymy because geographically there is truth because it represents the culture and wisdom of the people of Cirebon.

According to (Mutohari & Kadarisman, 2016), Cirebon has and strong history and culture. Cirebon's cultural heritage is still stored and can be accessed easily. As a city that has a historical background that is closely related to religion and ethnic mutlti culture that is quite old in the archipelago, Cirebon has a variety of cultural traditions that are of noble value in the form of ritual traditions such as muludan, syawalan, nadran and others. Likewise, in the aspect of art and culture, Cirebon is the center of various works of art in the pantura area of West Java. Mask dance, sintren dance, and megamendung Batik, Tarling are some of the characteristics of the arts and culture of the people of Cirebon including indramayu, Kuningan, Majalengka. In addition, Cirebon also has a culinary cultural heritage that is quite popular to date such as lengko rice, jamblang rice, empal gentong, tahu gejrot and others. Thus, we can conclude that Cirebon is an area that has had modern civilization since a long time.

Territorially Cirebon is located on the edge of the north coast of Java (Pantura), directly adjacent to Indramayu, Majalengka, and Kuningan and Brebes (Central Java). With an area of 37,358 km², Cirebon is famous for various nicknames, including: Mayor City, Shrimp City, Port City, Commercial City, Transit City, Cultural City, Tourism City, Clean City, Adipura City, Parasamya City, and Handicraft Industry City (Toto Sucipto, 2010). Cirebon is surrounded by rivers that have a crucial role as transportation routes to the interior located around the port of Cirebon, among others; Cimanuk, Pekik, Kesunean and Losari Rivers. Such natural conditions make Cirebon very potential to become the center of civilization development, because with its strategic existence it is able to until now Cirebon has developed significantly both economically and culturally.

The existence of Cirebon cannot be separated from the existence of the sultanate palace, which was the initial foundation for the establishment of the Cirebon region as a region of power. Since

Sunan Gunung Jati or Shekh Syarif Hidayatullah, in 1479 developed the Pakungwati Palace which is a legacy of Mbah Kuwu Sangkan, the development of Islam is very rapid, this is what made Cirebon decide to separate from the kingdom of Pajajaran which still adheres to Hinduism (Juwono et al., 2017). In its development, Cirebon then became a large and influential sultanate on the island of Java. Until now, the palace left by Sunan Gunung Jati along with the teachings and remaining cultural literature of Cirebon is still intact preserved by his descendants. Among others; Kasepuhan Palace, Kanoman Palace, Kasepuhan Mosque, Panjunan Mosque, Sunyaragi Park, to Gunung Jati Cemetery.

All the relics of the Cirebon sultanate, both in the form of art and culture or architecture until now still exist and become the basis of the wisdom culture of the Cirebon people. The tradition of pilgrimage kubuh to the pemakan gunung jati where sunan gunung jati is buried is still crowded every day, the title of muludan, long talisman, bedug syawal is also still maintained, among many artists of the Cirebon community who still preserve mask dance, sintren, to tarlingan. The existence of Cirebon culinary such as lengko, jamblang rice, gejrot tofu is still popular amid the competition for food modernization. The people of Cirebon are very proud of all the traditions and cultures they have and make them cultural symbols and hold noble values.

But as far as the author observes, there is one sultanate relic that has received less attention from the people of Cirebon itself where it is a building called Witana. If asked about kasepuhan, kanomam, sunyaragi, the people of Cirebon will be very easy to answer, but if asked about Witana, not all Cirebon people know. In fact, Witana is said to be the oldest symbol of cirebonan, and is the first building to stand in the area. Witana in the eyes of the people of Cirebon is not as popular as other sultans' relics. Maybe because the role of its function is now rarely known, or the location of the building inside the palace that makes Watana's popularity dim amid the heritage of other palaces. There is not too much news about Witana in the media. Compared to other Cirebon sultanate sites, Witana is arguably inferior in prestige. This is what motivated the author to raise Witana as a topic of discussion.

Witana itself is said to be the oldest building in Cirebon. The architecture of the Witana building is built on the basis of the value of wisdom, so that every angle, shape, and ornament owned by Witana contains a moral message. Unfortunately, very few people understand how Witana was built, and what value it has in Witana architecture. Through conservation approaches, and interviews, the author intends to reveal more about Witana hall and how the content of local wisdom values is owned.

Local wisdom or in other terms local wisdom is often defined as good values owned by certain communities. Etymologically, the phrase local wisdom consists of two syllables, namely wise and local. The word arif comes from Arabic which is formed from the syllable urf, which means a policy that is recognized by a certain group of people and does not violate religion. In Arabic morphology, the person who holds or recognizes the policy is called arif. The word local itself comes from local English, which means area, region, or place. Thus local wisdom can be interpreted as a policy adopted by a group of people in a certain daerah or place.

(Anoegrajekti et al., 2021) defines local wisdom as cultural property that contains life policies, views of life that apply to certain groups of people A symbolic order that is believed, glorified, and together exists in the context of their respective local cultures. Meanwhile, I Ketut Gobyah (2018) defines local kerifan as a combination of the sacred values of God's word and various existing values. Meanwhile, according to (Chaiphah, Sakolnakorn, & Naipinit, 2013) local wisdom is a life order inherited from one generation to another in the form of religion, culture, or general money customs in the social system of society (Chaiphah et al., 2013). Thus, it can be concluded that local wisdom is a policy value that is always related to social groups, religions, cultures, customs, social systems, which are formed into a symbolic order and glorified together. With local earifan is a local idea that is wise, full of wisdom, good value, which is embedded and followed by community members.

The formation of local wisdom according to (Umbara, 2015) is influenced by the culture of each region, so that cultural diversity will potentially produce different local wisdom. This cultural

diversity is the wealth of the Indonesian nation, including consisting of local cultural systems that live and develop in every ethnic group in Indonesia. Then further processed how knowledge is generated, stored and applied, managed and inherited Alwasilah (Puspitasari, 2017). The same thing was also said by (Meliono, 2011) that local wisdom contained local cultural wisdom. Directly or indirectly, culture exerts an influence on the formation of local wisdom.

According to (Misnasanti, Utami, & Suwanto, 2017) Local wisdom has functions that can be learned, understood, or applied as; (1) Conservation and preservation of natural resources, (2) Development of human resources, (3) Development of culture and science, (4) Admonition, beliefs, literature, and taboos, (5) Social meaning such as kin integration ceremony, (6) Social meaning for example in agricultural cycle ceremonies, (7) Ethical and moral meaning, (8) Political meaning, such as languishing ngangkuk ceremony and patron client power. Hindersah et.al. (2019) added that local wisdom functions as an instrument of knowledge or experience of a community from previous generations related to the environment and society to overcome difficulties, whether it has a coercive law or not. From this understanding, local wisdom consists of several aspects: (1) knowledge/experience aspects possessed by certain communities, (2) knowledge/experience gained from the past, (3) aspects of knowledge/experience that can provide life solutions, (4) aspects of knowledge/experience possessed; power/punishment/conviction and value.

In the Indonesian context, local wisdom is a form of expression of tribes in Indonesia, where they carry out their activities and then behave according to ideas. Local wisdom in the cultural system in Indonesia is reflected in religious diversity, ethnic diversity, linguistic diversity. The majority of religions adopted by Indonesian people are Islam. There are more than 250 ethnic groups, with the majority of the population being Javanese. According to PODES 2014, it can be seen that as many as 71.8 percent of villages in Indonesia have a composition of residents from several tribes/ethnicities. Antariksa in (Teng, 2017) said that in Indonesia, nationally various scientific experts have been carried out to explore, explore and rediscover the value of local wisdom from ancestors to nature. The archipelago that stretches from Sabang to Merauke has a wealth of local wisdom values which are a diversity. Indonesia as a place in a long cultural landscape then called Nusantara is a Locality.

Local wisdom is one of the things that must be considered in environmental protection and management activities. It is listed

in Law No. 32 of 2009 that environmental protection and management includes planning, utilization, control, maintenance, supervision, and law enforcement where all activities related to environmental protection and management must pay attention to several things including: (1) diversity of ecological characters and functions; (2) population distribution; (3) distribution of potential natural resources; (4) local wisdom; (5) community aspirations; and (6) climate change.

From some of the guidelines about local wisdom above, it can be concluded that local wisdom is an idea that comes from the community from all daily activities carried out to develop its environment, namely realizing all knowledge, norms, provisions, customs, values, culture, and religion that are followed, obeyed, and applied. Local wisdom is a link from generation to generation, which will always be the foundation of life in the community and an important part in reducing the loss of national culture.

Cirebon and Sunan Gunung Jati - "Ingkang Sinuhun Kangjeng Susuhunan Jati Purba Panetep Penata Agama Awaliya Allah Kutubid Zaman Kholipatur Rosulullah S.A.W." is a nickname for Sunan Gunung Jati which is pinned by traditional circles. As a tribute and obedience to the role of Sunan Gunung Jati both as the leader of the sultanate at that time as well as a propagator of Islam "waliyillah. Sunan Gunung Jati or Sultan Syarif Hidayatullah Al-Azmatkhan Al-Husaini Al-Cirbuni Shahib Jabal Jati bin Sultan Syarif Malik Abdullah Umdatuddin Al-Azmatkhan Al-Husaini Sharif Hidayah Allāh or Sayyid Al-Kamil was born in 1448 AD to Syarif Abdullah Umdatuddin bin Ali Nurul Alam and Nyai Rara Santang, Princess Sri Baduga Maharaja Prabu Siliwangi of Padjajaran Kingdom (who after converting to Islam changed his name to Syarifah Mudaim (Wikipedia Indonesian).

In the book *Babad Cirebon* by (Sulendraningrat, 1984) it is explained that approximately one year, after Sunan Gunung Jati settled in Cirebon, precisely in 1479 AD, Prince Cakrabuana as the ruler of Cirebon handed over the reins of leadership to Sunan Gunung Jati, his nephew and at the same time as his son-in-law. The coronation of Sunan Gunung Jati was supported by the Wali Allah in Java led by Sunan Ampel. Sunan Gunung Jati by the saints was awarded the title as a penetep/panata of Islam in the land of Sunda and as Tumenggung Cirebon. Since then many other Islamic figures have handed over their followers to Sunan Gunung Jati. The Islamic figures in question include Sheikh Datuk Khafi, Sheikh Macorn, Sheikh Siti Jenar, Sheikh Magribi, Prince Kejaksan, and the Ki Gedeng.

With the rule of Syarif Hidayatullah or better known as Sunan Gunung Jati in Cirebon in 1479 AD, Cirebon became the Sultanate of Cirebon. He ruled from the Pakungwati Palace. The status of the sultanate reflects that the process of Islamization has been going on for a long time in Cirebon. This is understandable because a country cannot become a sultanate if its ruler (king and his ranks) and his people have not embraced Islam.

During the reign of Sunan Gunung Jati (1479 – 1568) the Sultanate of Cirebon experienced a very rapid development. At that time, the religious, political, and commercial fields were very advanced. During the time of Sunan Gunung Jati, Islamization efforts were greatly intensified. The spread of Islam to various regions was continuously carried out. For example, in 1525-1526, Islam was spread to Banten by placing Sunan Gunung Jati's son named Maulana Hasanuddin. Banten was successfully controlled after Maulana Hasanuddin succeeded in overthrowing the government of the General Peak located in Banten Girang as the ruler of the Duchy of the Sunda Pajajaran Kingdom. Then, Maulana Hasanuddin immediately formed a government based in Surosowan near Muara Cibanten (Erwantoro, 2012).

Cirebon is the only area that has a long civilizational background, unlike areas in general in West Java, Cirebon is a region that historically has three palaces, namely Kasepuhan Palace, Kanoman Palace, and Kacirebonan Palace.

The three palaces have the same cultural roots, which are heavily influenced by the development of Hinduism and Islam. In addition, the thick color of the building was also influenced by Chinese culture, which at that time (when the palace still had a function as the center of government) had good bilateral relations with the three palaces.

Keraton Kasepuhan (pakungwati), Keraton Kasepuhan is a palace located in Kesepuhan sub-district, Lemahwungkuk, Cirebon. The meaning in every corner of the palace architecture is also famous for its most history. This palace was built by Prince Cakrabuana in 1425 and the Pakungwati palace complex was founded by Prince Mas Zainul Arifin in 1529 A.D. Prince Cakrabuana resides in Dalem Agung Pakungwati, Cirebon. The name Pakungwati comes from the name of Ratu Dewi Pakungwati bint Pangeran Cakrabuana who married Sunan Gunung Jati. He died in 1549 in the Great Mosque of Sang Cipta Rasa at a very old age. His name was immortalized and glorified by nasab Sunan Gunung Jati as the name of the Keraton, namely the Pakungwati Palace which is now called the Kasepuhan Palace. Another name of this palace is also known as Nagara Agung Pakungwati Cirebon or in Cirebon language called Nagara Gheng Pakungwati Cirebon.

Keraton Kanoman, this palace is the first milestone of Cirebon civilization, which is the first home of prince Cakrabuana. This palace was then divided into three, namely Kasepuhan, Kanoman and Kacirebonan. The separation itself began since After the reign of Panembahan Ratoe II then the kingdom was divided into two, namely, Kesepuhan Palace and Kanoman Palace. Pangeran Kertawidjaja (Pangeran Badrudi/Komarudin) became the first Sultan of Anom/Kanoman to occupy the second palace. The separation of the palace was reported by Kompas.com occurred due to internal conflicts in the Sultanate of Cirebon due to differences of opinion about the sultanate successor. Sultan Ageng Tirtayasa then divided the Sultanate of Cirebon into three, namely the Sultanate of Kanoman, the Sultanate of Kasepuhan, and Panembahan Cirebon as a solution to solve the problem. Kanoman Sultanate was given to Prince Muhammad Badrudin Kertawijaya, Kasepuhan Sultanate was given to

Prince Martawijaya, and Prince Wangsakerta became panembahan in Cirebon. Prince Muhamad Badrudin Kertawijaya was then officially appointed as the first sultan of the Kanoman Palace with the title Sultan Anom I in 1678 (Ningsih & Noviari, 2021).

Kacirebonan Palace. This palace emerged as the third split of the Cirebon sultanate in the 17-18 centuries. The banning of the third palace was not free from the political influence of division and trade hegemony carried out by the VOC. At that time the sultans, panembahan and princes seemed helpless in the face of pressure and massive infiltration of the VOC. On the contrary, they were increasingly dependent on the "kindness and assistance" of the VOC which actually concentrated more on ensuring the security of their economic interests as a foreign trading company. The highest office holder of this palace is Pangeran Raja Kanoman who was given the title Sultan Kacirebonan I Sultan Cerbon Kacirebonan Amirul Mukminin. The purpose of the study to describe the Witana ward by exploring the values of the local wisdom contained in the building.

2. Materials and Methods

This research is a qualitative descriptive research with an exploratory approach. The purpose of this study is to explore in depth a value contained in a phenomenon to then be described comprehensively. This research was conducted in the Cirebon area, precisely in the canoman palace. The object of this research is the Witana Ward building which is the first building in the Cirebon area. An explorative approach is carried out to explore the value of local wisdom in construction and symbol symbols in the Bangsal Witana building.

Data collection from primary sources is carried out by conducting, field observations and interviews and literature review. Observations were made to obtain an objective picture of data about Bangsal Witana in the form of pictures or other visualizations. In this step, the author visited the kanoman palace then observed in detail Bangsala Witana, then took pictures / photos that were considered important as supporting data. The literature review was conducted as a reference source for authentic information about the history of Bangsal Witana. In the literature review, the author refers to the historical source book of the Book of Babad Tanah Sunda Babad Cirebon

The work of P.S.Sulendraningrat as the main library source was then supported by several other library sources. While the interview was conducted to obtain descriptive information about the important parts of Bangsal Witana that have the value of local wisdom. In this step, the author conducted interviews with members of the kanoman palace family to find out about the values contained in Bangsal Witana. The data obtained through the above method is then discussed by conducting a synthesis analysis of the theory of local wisdom.

3. Result and Discussion

Bangsala Witana is a pendopo-shaped building located in the kanoman palace of Cirebon. The square-shaped building was the first building to be built on Cirebon land and became the forerunner of the formation of the Cirebon palace (Astarini & SH, 2021). Bangsala Witana was built by Ki Gedeng Alang-alang (Ki Danusela) when he first opened Tegal Alang-alang on the coast of Cirebon in the 14th century AD, precisely in 1362 Saka / 1440 AD. The location of Tegal Alang-alang is what currently stands on the Witana ward building. Literally, the word Witana comes from the word Awit meaning beginning, and Ana: meaning existing. So kaya Witana means the beginning of existence. This refers to the building because according to Ratu Mawar who is the younger brother of the sultan of Cirebon danb as well as the spokesperson of the palace (interview), Witana is the first building in the land of Cirebon, while the word Bangsal has another meaning which means always decorated and nice. The joglo building serves as a temporary resting place. It measures only about 2 meters in height and length, and one meter wide.

Witana ward is located in the west of Kebon Jimat area or south of Mande Mastaka. In front of it is a pond and next to it is a well and a tree. The atmosphere of Bangsal Witana at this time feels very

sacred, cool, surrounded by lush old trees so it is very comfortable to visit, plus the architecture with royal motifs makes visitors feel like they are in the past. There are many philosophical symbols in the wood carvings of Bangsal Witana. The carvings on this building are so beautifully decorated with magnificent gold colors. Currently, its condition is still maintained behind the palace complex of the Kanoman Sultanate. According to Ratu Mawar, Bangsal Witana was renovated due to developments and to adjust to the current situation. The change can be seen at the top of the ceiling and Candra Sengkala. "The Candra Sengkala reads 'Munggaling Tatahan Pranataning Ratu' which shows the number 1561 Saka or 1639 AD. The figure shows the year of renovation of Bangsal Witana in the era of Pangeran Mas Zainul Arifin Panembahan Ratu II.

According to Queen Mawar after Dukuh Caruban was established with the help of Prince Wadirectlysang or Prince Cakrabuana, over time the population continued to grow until it became pakuwuan and transformed into Kaprabonan Caruban. Along the way, Prince Cakrabuana continued the position to Ki Gedeng Alang-Alang as Mbah Kuwu Cirebon. From another source Patih Keraton Kanoman, M Qodiran, as covered by Ahmad Imam Baehaqi in the West Java Tribune (Friday, September 14, 2018) said that Witana Ward was the zero kilometer point of Cirebon at that time. At that time, Prince Cakrabuana along with 52 other people cleared the forest in Kebon Pesisir which is south of Mount Amparan Jati. The clearing of the forest was carried out on the orders of the teacher, Sheikh Dzatuk Kahfi. Every 1 Muharam, Keraton Kanoman Cirebon holds a reading activity of Babad Cirebon. The event was held in Witana Ward.

Discussion

From the observations, the author describes several important parts and figures that cannot be separated from the making of Witana Ward. The author concludes that there are two main figures behind the construction of Bangsal Witana, namely Ki Gedeng Alang-Alang and Pangeran Mas Zainul Arifin (Panembahan Ratu).

Ki Gede Alang-Alang - His original name was Bramacari Siramarna, nicknamed Ki Gede Alang-Alang because it was the baliu who first made the seaside plain in the form of a cluster of thatch grass into a stopover and developed into a hamlet which is now known as Caruban / Cirebon. From Ki Gede Alang-Alang is another name for Ki Danusela is the son of Lantera Wala/Lentera Wulan and the younger brother of Ki Danuarsih, the ruler of Cirebon Girang (Script Carita Purwaka Caruban Nagari). Ki Gede Alang-Alang had a daughter, Kencana Larang or Nyi Mangusari who was later married to Prince Wadirectlysang. After Wadirectlysang became his son-in-law, Ki Gede Alang-Alang finally embraced Islam because he was fascinated by the morals and honesty of Wadirectlysang - Pangeran Mas Zainul Arifin (Panembahan Ratu). After the death of Sunan Gunung Jati, the throne of the sultanate was inherited by Sunan Gunung Jati's great-grandson, Prince Pangeran Mas Zainul Arifin, the eldest son of Prince Dipati Carbon or grandson of Sunan Gunung Jati. The Golden Prince was later titled Panembahan Ratu I. (rodovid.org).

In addition, the author also elaborated the architecture and ornaments of the Witana Ward, namely; (1) Candra sengkala numbers, (2) Birds above the sun, (3) Four poles, (4) Sun symbols, (5) Kambarang dragon symbols, (6) Dewandaru trees, (7) Witana Wells, (8) Lotus and wijayakusuma flowers, (9) There are gates, and (10) Wadangan and megamendung.

Angka Candra Sengkala

On the sky of Bangsal Witana we can find carved wood showing the number Candra Sengkala which shows the year of renovation of the complex in 1561 Saka year or around 1639 AD. Raden Bratakesawa and T.W.K Haisoeptrapta (1980) explained the meaning of the word candra, which means moon, later changed to Candra-Year Candrasangkala). Dr. Hazeu, in Raden Bratakesawa and T.W.K Haisoeptrapta (1980) said that the word sangkala or sengkala comes from the word Sangskrit which is also still used in Javanese Kuna, which means the calculation of seasons according to Caka where the calculation of years or number of years, whose writing usually uses numbers and the arrangement of words that have the meaning or meaning of calculating years or year numbers. This

Candra Sengkala lettering shows the year of renovation of the Witana complex in the era of Pangeran Mas A Arifin, Panembahan Ratu II. The purpose of writing the year of renovation of Candrasengkala itself is to remind the public of the history of Witana's development, where there is renovation on the way. This means that there is a message of historical information that must be known by the community.

Representation of Local Wisdom- Candra Sengkala is one of the traditions of counting the period of months and years in Javanese culture. What Prince Mas A Arifin, Panembahan Ratu II did, was a message that represented local wisdom in the form of culture. In this way, people should understand that in Javanese culture there is a distinctive model of counting months and years called Candra Sengkala.



Number Candra Sengkala (Data Observasi)

Bird Emblem

There is a fire symbol on top of the bird has a deep philosophy. Birds symbolize creatures that fly and see nature at large. This teaches humans that in staring at life do not be narrow, it must be as wide as the bird's view. Birds also teach that no matter how high flying is, it will definitely go down too. This symbolizes that humans should not be confused when they are at the top and must remember that one day it will go down too.

Representation of Local Wisdom - A symbol is an identity that has a meaning of either an individual or a group. The use of symbols can represent the values and messages contained in them. As a symbol of the bird in Bangsal Witana. The symbol represents a cultural value of thinking and looking at this world objectively, broadly and from various aspects. The representation of local wisdom is reflected in the symbol of the bird in the form of ethical and moral wisdom. Functionally, of course, this wisdom has benefits as a development of human resources.

Four Poles

The pole is identical to every building, because it is a support from the roof for shelter. The four pillars located in the Witana Ward building have meanings that symbolize the empat khalifaturroshidien or the four caliphs after Rosulullah SAW, namely Abu Bakr, Umar Bin Khattab, Uthman bin Affan. and Ali ibn Abi Tholib. The four caliphs are figures who inspired Sunan Gunung Jati and the Cirebon sultanate where the function of the sultan was not me as a regional leader but also as a preacher and propagator of Islam.

Representation of Wisdom - Although the pole empat in Bangsal Witana is a major part of the architecture of the building, the determination of the specified number turns out to have a certain wisdom purpose. The pole in this hai in addition to supporting the building also functions as a symbol that has meaning. The meaning on the four pillars as a symbol of the four caliphsturrosyidin is a message of religious wisdom conveyed by Ki kedeng Alang Alang.



Four Poles (Observation Data)

Sun emblem

Right in the middle of the roof of Witana there is a symbol of the sun. The sun as the center of the brightest light in the universe is used as a symbol displayed by Bangsal Witana. This symbol indicates that Islam is a light like the people of Cirebon who illuminate their way of life after leaving the Hindu period,

Representation of Local Wisdom- The symbol of the sun is a representation of religious local wisdom. Prince Mas A Arifin, Panembahan Ratu II seems to have deliberately installed the symbol to continue to remind the community, especially Cirebon, to always be grateful for the gift of Islam that they embrace. This means the symbol of the sun as a cultural wisdom and literary symbol that has a religious message



Sun Symbol (Observation Data)

Lambang Naga Kamangmang

On the pillar supporting Bangsal Witana, there is a symbol of naga kamangmang, or kamangmang berkula api. The emblem is attached in the form of carvings that form the image of a dragon and fire. Dragons are symbolized as persistent creatures, while fire, is considered to symbolize the message that humans must be serious in going through every step, with a blazing spirit.

Representation of Local Wisdom - Kamangmang berkula api is wisdom in the form of art literature that serves as a moral message or advice. With this symbol teaches about living energetically and persistently.



Sun Symbol (Observation Data)

Dewandaru Tree

Dewandaru is one of the mystical trees in Indonesia, this tree is believed by some people as a sacred tree carrying wangsit, giving blessings. In certain community beliefs, it is said that if a person meditates under the dewandaru tree for three days, he will get wealth (Rizky Kusumo, 2021). The council tree was deliberately preserved to depict the Hindu period when people still enjoyed asceticism, seeking inspiration from gods.

Representation of Local Wisdom - The dewandaru tree represents an experience in the past. The wisdom contained behind the preservation of the dewandaru tree is a reminder of the experience that the people of Cirebon before Islam were Hindus. Dewandaru is a symbol of asceticism, which is a ritual commonly performed by the Hindu community.



Dewandaru Tree (Observation Data)

Sumur Witana

On the left side of the building there is a well which is also named Witana well or Sumur Pengasih. The well, which is located in Kebon Jimat Keraton Kanoman, was built during the sultanate era in front of Bangsal Witana. The function of the well is to meet the needs in the Witana building. Witana well has a depth of approximately 1.5 M. the well does not taste salty even though geographically the canoman is very close to the sea coast.

Representation of Local Wisdom - Although currently the kanoman palace partly uses PDAM water to meet daily needs, the existence of well wells within the palace is still preserved and utilized as it should. This is because the well has ecocritical wisdom that teaches that water is the source of life. In addition, it also teaches that in the past the well had historical value as a place of holiness and ablution by the royal family.



Witana Well (Observation Data)

Lotus Flower and Wijayakusuma

Wijayakusumah flower is a flower full of myths, this flower is a symbol of the kingdom because almost all kings in Java like the flower. Traditional people today also believe that the flower wijaya kusuma has a high mystical value that the flower wijaya kusuma brings good luck. In another belief it is said that people who see kembnag wijaya kusuma blooming will get a gift.

Representation of Local Wisdom - Kembang wijaya kususma in Bangsal Witana actually has the opposite moral message, unlike the beliefs of traditional communities in general. In fact, kembnag wijaya kusuma is defined as independence of life, meaning not to rely on others, must be independent, and only surrender to God Almighty, because God is Most Loving and Most Merciful. This is a very good message of religious wisdom. As if the sultan taught that people do not believe in mystical things, all the provisions of degrees, rizki, and mulyaan all from Allah, not from flowers.



Lotus Flower and Wijaya Kusuma (Observation Data)

Gate

Right in front of the ward, there is a pair of sturdy archways. Shaped like a towering coral mound. At first glance, those who do not understand consider it not an archway because of its asymmetrical shape. However, Prince Cakrabuana deliberately made the gate with the intention of advising tawhid as which is the Witana Ward building which was used by Prince Cakrabuana for worship, tafakkur, dah kholwat.

Representation of Local Wisdom - The archway symbolizes two sentences of shahada. A phrase that every Muslim must hold. Two gates teach that Muslims must believe that there is no god but Allah, and also believe that Muhammad is the last rosul Allah. Thus it can be understood that the gate is a symbol of religious advice.



Archway (Observation Data)

Wadasan and megamendung

Megamendung and wadasan decorations are often found in Cirebon batik patterns. The wadasan motif was discovered by Prince Cakrabuana, while the megamendung motif (☾) was discovered by Sunan Gunung Jati. Wadasan comes from the word wadas which means coral which is a representation of coral. While Megamendung comes from the word mega which means clouds and cloudy (black), megamendung means black clouds as a sign of rain. (Yayasan Mitra Budaya Indonesia in Lasmiyati, 2013). The symbol of wadasan megamendung is a sacred symbol for the Cirebon palace.

Representation of Local Wisdom - Wadasan is a representation of the rock. The symbolic meaning of wadasan is to suggest that humans in the face of trials must be as strong as a rock, strong despite the storm. While the megamendung symbol (☾) which symbolizes as a human symbolizes a shady soul giving coolness. The wisdom that we can understand from wadasan megamendung is an ethical and moral message. (Lasmiyati, 2013)



Wadasan Megamendung (Observation Data)

4. Conclusion

Bangsals Witana is a pendopo-shaped building located in the first Kanoman palace environment when built on Cirebon land and became the forerunner of the formation of the Cirebon palace by Ki Gedeng Alang-alang in the 14th century AD, Bangsals Witana. Literally, the word Witana comes from the word Awit meaning beginning, and Ana: meaning existing. So kaya Witana means the beginning of existence. Witana ward is located in the west of Kebon Jimat area or south of Mande Mastaka. Witana ward was renovated due to developments and to adjust to the current situation in the era of Pengeran Mas Zainul Arifin Panembahan Ratu II.

There were two influential figures in the shape of the Witana ward building, namely Ki Gedeng Alang-alang as the founder, and Pengeran Mas Zainul Arifin Panembahan Ratu II. Doing renovations.

There is one symbol that has a series of images that mean the message of local wisdom, namely the symbol of the sun, bungan wijaya kusuma, and the letters candrasengkala. Candrasengkala as a symbol of renovation, the sun as a symbol of religious light, and the wijaya kusuma flower as a symbol of sincerity, all symbols contained in the sun as a cultural wisdom and literary symbol that has a religious message.

In addition, there is another emblem found in Bangsals Witana, namely the image of a bird that represents a cultural value of thinking and looking at this world objectively, broadly and from various aspects, kamangmang berkula api represents wisdom in the form of art literature that functions as a moral message or advice that teaches about living energetically and persistently.

On the main construction of the building there are four pillars that have the meaning of the message of religious wisdom as a symbol of the four caliphsturrosyidin. The dewandaru tree represents an experience in the past. The wisdom contained is a reminder of the experience that the people of Cirebon before Islam were Hindus. Witana well has ecocritical wisdom that teaches that water is the source of life. In addition, it also teaches that in the past the well had historical value as a place of holiness and ablution by the royal family. The gate symbolizes the two sentences of the shahada and teaches that as Muslims must believe that there is no god but Allah, and also believe that Muhammad is the last rosul Allah.

The symbolic meaning of wadasan teaches that humans must be as strong as a reef, sturdy even in the storm. While the megamendung symbol symbolizes a shady soul giving coolness. The wisdom that we can understand from the megamendung wadasan is an ethical and moral message.

5. References

- Anoegrajekti, Novi, Macaryus, Sudartomo, Zamroni, Muhammad, Bustomi, A. Latif, Izzah, Latifatul, Wirawan, Rendra, & Asrumi, Asrumi. (2021). *Ritual Sebagai Ekosistem Budaya: Inovasi Pertunjukan Berbasis Ekonomi Kreatif*.
- Astarini, Dwi Rezki Sri, & Sh, M. H. (2021). *Mediasi Pengadilan*. Penerbit Alumni.
- Chaiphar, Weerakul, Sakolnakorn, Thongphon Promsaka Na, & Naipinit, Aree. (2013). Local Wisdom In The Environmental Management Of A Community: Analysis Of Local Knowledge In Tha Pong Village, Thailand. *Journal Of Sustainable Development*, 6(8), 16.
- Erwantoro, Heru. (2012). Sejarah Singkat Kerajaan Cirebon. *Patanjala: Journal Of Historical And Cultural Research*, 4(1), 166–179.
- Hendro, Eko Punto. (2014). Perkembangan Morfologi Kota Cirebon Dari Masa Kerajaan Hingga Akhir Masa Kolonial. *Paramita: Historical Studies Journal*, 24(1).
- Humaedi, Ali. (2013). Budaya Hibrida Masyarakat Cirebon. *Humaniora*, 25(3), 281–295.
- Juwono, Sudarmawan, Aryanti, Dwi, & Maria, Kiki. (2017). Caruban Sebagai Asal Nama “Cirebon” Eksplorasi Spirit Arsitektur. *Prosiding Seminar Heritage Iplbi*, 100, 69.
- Lasmiyati, Lasmiyati. (2013). Keraton Kanoman Di Cirebon (Sejarah Dan Perkembangannya). *Patanjala*, 5(1), 128–143.
- Meliono, Irmayanti. (2011). Understanding The Nusantara Thought And Local Wisdom As An Aspect Of The Indonesian Education. *Tawarikh*, 2(2).
- Misnasanti, Misnasanti, Utami, Ratna Widiyanti, & Suwanto, Fevi Rahmawati. (2017). Problem Based Learning To Improve Proportional Reasoning Of Students In Mathematics Learning. *Aip Conference Proceedings*, 1868(1). Aip Publishing.
- Mutohari, A. Sobi, & Kadarisman, Asep. (2016). Perancangan Identitas Visual Wisata Sejarah Kota Cirebon. *Eproceedings Of Art & Design*, 3(3).
- Ningsih, Iamw, & Noviari, Naniek. (2021). Financial Distress, Sales Growth, Profitabilitas Dan Penghindaran Pajak. *E-Jurnal Akuntansi*, 32, 229–244.
- Puspitasari, Ratna. (2017). Analisa Pendidikan Kritis Terhadap Kearifan Lokal Pada Pembelajaran Ips Melalui Penanaman Karakter Berbagi Dalam Tradisi Curak. *On Indonesian Islam, Education And Science (Iciies) 2017*, 529.
- Rusydi, Ibnu. (2014). Pendidikan Berbasis Budaya Cirebon. *Intizar*, 20(2), 327–348.
- Sulendraningrat, Sulaiman. (1984). Babad Tanah Sunda/Babad Cirebon. (*No Title*).
- Teng, Ichsan. (2017). Bobeto Sebuah Nilai Kearifan Lokal Pembentuk Ruang Ritual Antara Manusia Dengan Alam Di Kalaodi-Tidore. *Local Wisdom*, 9(1), 12–22.
- Umbara, Uba. (2015). Integrasi Nilai-Nilai Kearifan Lokal Budaya Masyarakat Dalam Pembelajaran Matematika Realistik. *Kumpulan Makalah Seminar Acer-N Universitas Pasundan*, 1.