

Meanings and Symbols of Dalima Relief in Keraton Kasepuhan Cirebon

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ABSTRACT

Dalima relief is the Keraton Cirebon's artifacts in periods of Sultan Sepuh I and II (1678-1723). Dalima's relief is rich of symbolic values with aesthetic expression of its typical culture. There are so many interpretations about Dalima Relief and yet has not been clearly undefined up to these days. This research is using qualitative research with ethnography approach aiming to constructive knowledge and aesthetic interpretation construct. This aesthetic phenomenon has a connection with the events in the past, which will be studied as synchronic or diachronic ways. Diachronic analysis aims to discover a comprehension about culture transformations of Cirebon society from the era of Hindu up to Islamic, while the aesthetic concepts will trace based on value, function and meaning through synchronic analysis with consideration of three culture phenomenon: *ideas-activity-artifact*, corresponding with the local attributes. Thus 'Dalima' is a metaphoric depiction of Q.S Al-Ikhlâs (a verse in Holy Qur'an), with etymology of letter compounding 'dal' and number five; 'lima'. These symbols formed by the visual elements of flowers and fruit of *Delima* (pomegranate), and a pair of white crows. This inspirational object, *Dalima* is formed as the structure of cosmological acculturative culture (Hindu, Chinese and Islam) with metaphorical representations. Activities and contextual events on this relief made it as *Catatan Suluk* or lessons to Cirebon's Mursyid. Norms and theorems which shape as a culture convention on that era, becomes a power of collective traditions which tint the principal and conceptual of Cirebon culture.

Keywords: Meanings, Symbols, Dalima Relief, Keraton Kasepuhan Cirebon

INTRODUCTION

Dalima artifact can be found in Kasepuhan Palace relief, precisely located on Perbayaksa's ward wall. This building was built by Sultan Sepuh I on 1682 while the relief was made by Sultan Sepuh II's brother, P. Arya Carbon Karangen on 1710. Dalima artifact becomes one of the piecemaster of Cirebon Palace arts which well preserved until now.

Dalima artifact is a symbol of statehood. The artifact dalima itself raises many diverse interpretation in some circles such as; religionist and humanist, and so on the artifact itself yet has not been undefined, especially related with aesthetic phenomenon. Some findings about diversity in interpretations on Dalima artifact are:

- Some society gives the name of the artifact with "*Kembang Kanigaran*" which means Sri Sultan hold states should be compassion to its people; the others call "*Dandang*"

wulung manuk keduwong kembang kanigaran" which means "lamon dadi wong (a leader) aja ngadang-ngadang ulungane (ngarep pamrihing) wong liyan, tapi kudu ikhlas". Another version transcribes 'be a man that follow and obey into the order' (*waatingulloh, waatingurosul, waulilamriminkum*).

- Some society mention integrity symbol, with symbolizing through mangosteen fruit. If mangosteen hilt petals has four petals, then it has fruit in it which consists of four parts.
- Some interpretations relate to heritage influences the values of Chinese culture, Islam, Hindu-Buddhist.
- Some groups of people who interpret, that the artifact is a legacy of values teachings of Sufism or Islamic mysticism symbolized as a record of the trip mysticism thorekh in Cirebon.
- Some manuscript sources in Cirebon explains, these artifacts is an influence product from Mataram.

MATERIALS AND METHODS

Based on the reasons above, this research is using a qualitative research with ethnography approaching that aims to constructive knowledge identification and interpretative to aesthetic phenomenon embodiment of cultural artifacts. The aesthetic phenomenon will be explored by the text and context attributes in accordance with the accompanying locality. Relief dalima artwork as a visual text, the context associated with the creators and actors of the past culture of Cirebon palace, as well as the value and symbolic meaning. This study is part of a sub-topic of the dissertation research by Husen Hendriyana with cultural transformation of Cirebon palace in liman decorative motifs and dalima. In this sub-topic of this study aims to provide clarity of the concept of aesthetic relief or reliefs of Dalima kembang kanigaran son a mass scale in order to provide knowledge that can be justified scientifically, as well as the benefits of reconstruction and revitalization in extracting entities of local cultural values as the foundation of the nation's strength of character.

DISCUSSION

In today's era of culture, can be seen lots of melting on multicultural dimension into a new tradition that is no longer stands to traditional values, 'original' explicitly and homogeny (no longer in the cultural tradition of its own). The logical consequence of cultural amalgamation has positive and negative impacts, such as that disclosed spaces of social behavior that allows for social interaction increasingly narrow and communal togetherness becomes obstructed, the tendency of the social life of the community leading to democracy and individualism, claiming the shared values and the erosion of the spirit of the culture, which is based on his own cultural roots. (Irwan Abdullah, 2012: 4) cited Hendriyana (2013: 82).

Refinement of physical space, and social space as referred to above, also occurs in the interpretation of artifacts Dalima as mentioned above. Thought space narrowing occurs as the development of science in the modern era, the thought compartmentalized space through different perspectives view of knowledge.

Understanding the symbolic expression of a particular culture is a process of cultural work in the object itself, as confirmed that these objects are used or produced, which is symbolic forms that cannot be separated from the concepts of beauty that became the basis for works of art (Edi Sedyawati, 2006: 126).

Similarly, on the topic of this paper, the tradition of cultural artifacts and the palace of Cirebon expressed or manifested, because of the religious forces and the ratio of the integrated flavors in one form of construction of works of art and culture (Hendriyana, 2009: 76-81).

In ideoplastis, *Delima* has a philosophical meaning between the lines, which means five (*lima*). Further in the context of cultural-religious and Java-Cirebon dialect, pronounced Pomegranate become Dalima (*dal* and *lima*) depicted on the QS. Al Ikhlas (a verse in a Holy Qur'an) that five (*lima*)-letter dal (د) which is in the final syllable in the QS Al Ikhlas which reads: *Qulhuwallohu ahad, Allohushomad, lamyalid walam yulad, walam yakulahu qufuwan ahad* (Hendriyana, 2013:90,91). QS: Al-Ikhlas contains the faith/beliefs, as well as the implementation of an act of worship for Muslims. Sincerity is stored in the heart and if sincerity were not properly stored and concealed in the heart, there is envy grows in the heart.

In fisioplastis, imagination of Dalima abstraction as described above, visualized from inspiration of fruit *Delima*. The word "*Delima*" experiencing melting utterance of the local dialect into "*Dalima*" (Hendriyana, 2013:90). *Delima* is a fruit that holds the name of the mystery with a lot of meanings. *Delima* has a six-petals flower. By the teachers and pupils in Pekikiran Giri Nur Sapta Rengga, number six adopted from *Rukun Iman* (Faith Pillars in Islam) which holds from six matters. *Dal-lima*, the word *dal* letters of five at the end of the sentence in Q.S. Al Ikhlas as the guide that created the essential of one-ness. *Rukun Iman* holds six cases that must be believed by all Muslims. In view of the theory of emanation and form a concretion of a substance, *Delima* is a fruit that voice number '*lima*' (five) and hide the number '*six*' (hide a fact that the petals has six petals flower) (Interviewed of Bambang Irianto, in Jl. Gerilyawan No.4 Cirebon, on Saturday, May 29 2012).

Contextually, the power of the values of the people living at the mayor time of Cirebon, directly or underlying the symbolic form of expression that is intangible as the concept. Strength characteristics of the principle implicit in the concept of work is a reflection of symbolic expression which makes it a cultural ideology. The power of moral values supporting community life, based on the strength of conviction and belief in the transcendent. Teachings of mysticism at the time stated in the form of symbols in relief *kembangkanigaran* or so-called relief Dalima. Relief serves as a mysticism record for the Murshid Patarekan in Cirebon with contains information: two concept of sufism; *wujudiyah* and *suhudiyah*.

Rationally, power of Sultanate who plays as a cultural center, the center of the spiritual teachings of Islam, as well as the central government, it is very logical as the holder of the cultural patterns of the various cultures that exist to achieve peak performance which also represent the typical culture of Cirebon society.

Principles, behaviors and attitudes of society Cirebon palace are very typical in facing and examining a different issue. This also underlies the design of both the level of the concept of culture (cultural paradigm) and a form of cultural work itself. Thus distinctiveness principles, attitudes and behaviors appropriate cultural values which are believed to have colored the expression of society works in Cirebon as meaningful perennial objects.

Based on the structural and visual forms of decorative elements contained in the above-mentioned artifacts, the visual symbol description of these artifacts can be mapped into six sub-themes: (a) kembang kanigaran, (b) two white crows, (c) eight *delima* flowers, (d) four *delima*, (e) three elements *wadasan* motives, (f) two groups of *delima*, mangosteen fruit and cannonball fruit (see Fig. 2). On this occasion only one that could be representative of the overall decorative elements such those artifacts.

The structure of the elemental composition of this motif is broken down and applied to other symbolic form, such as that contained in *Pataka* Kesultanan Kacirebonan flag, Kepatihan street and in Maulana Magribi grave's which located in Kepatihan street, also in *Gunungan wayang* motive Kacirebonan as seen in Fig. 3.

This symbol until now becomes Cirebon motif; with motifs of the three elements of the head of the fish, three fish composition that focuses on one central point. The symbol is then developed and adopted the emblem and symbol in *Patarekan* which growing in Cirebon. Based on local cultural convention, the symbols contain meanings: *Essence*, *nature* and *afngal* (deeds, actions). Essence of all God beings both within *jagat ageng* (macrocosm) even in *jagat alit* (microcosms).

CONCLUSION

Within the process of cultural work, it has an aesthetic phenomenon interrelation relationship between the guide elements. Alloying elements are mapped into two aspects, namely the elements contained in inter-aesthetic aspects and extra- esthetic, interaestheticspect related to tangible elements, and extra aesthetic aspects related to intangible elements. The elements of the tangible inherent into characteristic form of work that textual material, while the intangible elements that are inherent in the material characteristics which are contextual.

In the realm of ideoplastis, 'Dalima' is a metaphorical depiction of Q.S Al-Ikhlās, with the etymology of incorporation letter 'dal' and the number 'lima'. Dalima visual artifacts such narrate a parable '*Dandang wulung manuk keduwong kembang kanigaran*' which means selflessly sincere in carrying out state functions, as well as religious orders. The teachings of mysticism at the time stated in the form of symbols in relief flower kanigaran or so-called relief Dalima which serves as a record for the Murshid Suluk Patarekan in Cirebon with contains information: *wujudiyah and suhudiyyah*. Meanwhile, in the realm of visioplastis, visualized with fruit-shaped decorative element *Dalima* (Sundanese language) or pomegranate fruit, kembang kanigaran and a pair of white crows.

Learn the symbolic values at the symbol on the relief structure, can be affirmed that the relief kembang kanigaran is a *suluk* record for the growing congregation *shalik* in Cirebon Keraton at that time. Records mysticism presented in the form of wall reliefs *baluwati* in Palace, before there was a culture through the papers. Forms and media on such Baluwarti relief seen as shape and material selection of the most appropriate and can last for a long time.

Observing from the reality of the phenomenon of visual artwork of this culture, it is certain that the role of art was not only as an element of beauty in sensual gratification course but also the art has the role and another function such as: 1) art as a medium of the spiritual expression; 2) Symbol art as a medium of social control, as the principle enforcement; 3) Social-culture adaptation; 4) Art as a language; 5) Art as a visual power; 6) Art as a presence (existence, emotion and creativity) of its creator. 7) Power and authority legitimation which also as a unifier society in Cirebon at the time of Sultan Sepuh I-II related to Dutch colonial government.

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Note:

Suluk is an action of *Sufism* expert (*shalik*, pious people), he is out of his disgraceful and go to the praiseworthy manners.

Respondents:

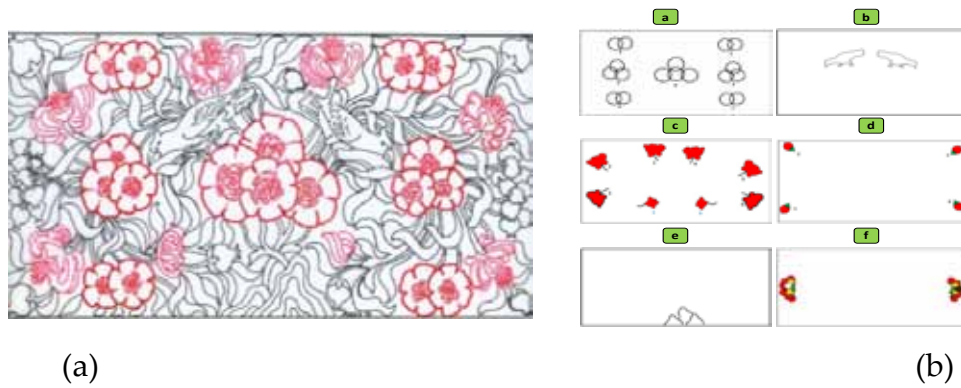
Bambang Irianto (17 Februari 1958), lives in Jln. Gerilyawan No.4 Cirebon, as a leader of Cirebon convention center and classical text utilization; vice president of Sunyaragi waterpark, Keraton Kasepuhan: Culture administrator Keraton Kacirebonan, Leader of Majelis Dzikir Lam Alif.

Kartani (74), Speaker of Cirebon humanist/Culture consultant of Keraton Cirebon, lives in Kapetakan, Cirebon.

Ridwan (Ustad Iwan), Congregation Satariyyah-Naqsybandiyyah Instructor, Leader of Majelis Dzikir Al-Fatih.



Figure 1. Dalima Relief (Kembang Kanigaran) in Prabayeksa Wall, Keraton Kasepuhan Cirebon.



(a)

(b)

Figure 2. Structure and Elements Motif of Kembang Kanigaran's compositions.

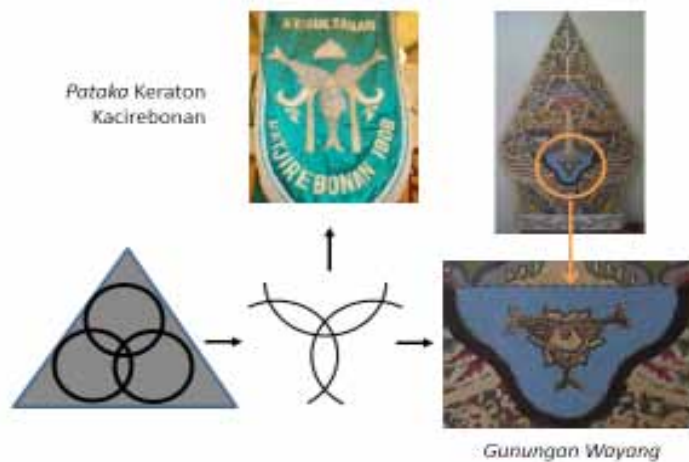
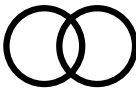
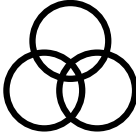
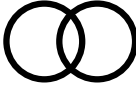
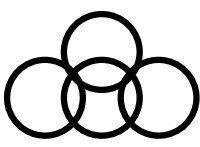


Figure 3. Visual expression of philosophic symbol, the trinity pattern.

Table 1: Meanings in the structure of (figure 2b) kembang kanigaran

Dinamisme Kosmologis	Dinamisme Forma Aksidental	Dinamisme Epistemologi	Dinamisme Forma Substansial	Dinamisme Integral
	Symbols of unification; The confluence of two flower into one	One: form (<i>ADA</i>)	A form: The first nature of 20 properties for Allah. The duality of the paradoxical nature form	Two cases could not be gathered both, but cannot exist both. ↓
	Three Flowers	Three types of the form: (1) A form <i>idhafi</i>	The form of a child occur because of its parent	→ <i>Asbab/Syareat</i> ↓
		(2) Form <i>aridi</i>	Its form has been preceded by something that does not exist. Example: heaven, hell, <i>Qalam, luhmahfud, arsyi, kursy, ruh.</i>	→ Travel / methods / congregation ↓
		(3) dzati form or nature	The reality of God by His own Essence.	→ substance ↓
	Two Flowers	All manifestation can be found / known by two case	The paradox of nature form can be described in two cases: 1. Found by hisyi (<i>pancadriya lima</i>). 2. Found by Aqlibut can not be found by hisy (example: science, stupid-smart, hard-easy)	→ <i>makrifat</i> (opening the veil of both <i>Hissi</i> and <i>aqli</i>) ↓
	Four Flowers	There are 4 impossibility <i>ADA-Nya</i> Allah: <i>Laamaujudailalloh</i>	Nothing except the manifestation of God	<i>Kasampurnan</i> (The essence of the fourth paragraph of the <i>UmulKitab</i> who confirmed the five-letter dal at the end of the sentence / paragraph of <i>UmulKitab</i> : Q.S <i>Al-Ikhlash</i>) ↓
		<i>Laama'buudailalloh</i>	Nothing shall be worshiped except Allah (<i>ubudiyah</i>)	
		<i>Laamaksudailalloh</i>	Nothing is searchable unless (grace) of God	
		<i>Laamathlubailalloh</i>	Nothing is intended / meant except (pleasure) of Allah	

DALIMA

Description of the analysis of the structure motifs (b-f) is an explanation and elaboration of the structural motif (a) kembang kanigaran.

(Source: Interviewed of Bambang Iryanto, and Ustad Iwan 2013; (1) Kitab Jauharut Tauhid (MutiaratTauhid) Writer: SyehIbrohim Al-Bajuri, (2) Kitab Assanusiah (Hisnu Sunnah/ Benteng Ahli Sunah walJamaah), Writer: Syeh Ibrohim Al-Bajuri, (3) Kitab Marjan: Tijandarori (MahkotaMutiaratTauhid) Writer: Syeh Ibrohim Al-Bajuri.