

# Pre-Islamic Symbol on Pedati Gede Pekalangan, Cirebon, Indonesia

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## Abstract

Pedati Gede Pekalangan is one of the important relics of Islamic archeology in Cirebon, Indonesia. This cart was made by Prince Cakrabuana around 1449 AD. Pedati Gede Pekalangan has an important role in spreading Islam in Java, especially in the Cirebon area. Even though it was made during the Islamic era, the cart contains symbols of Pre-Islamic culture. This study discussed the symbolic meaning of Pre-Islamic culture in the Pedati Gede Pekalangan architecture. This research was conducted using historical archeology methods. The data were collected through observations at the Pedati Gede Pekalangan site, literature studies, and interviews with Pedati Gede Pekalangan caretakers and Cirebon historians. In his effort to spread this new teaching, Prince Cakrabuana incorporated elements of Hindu-Buddhist culture, which the majority of the people embraced at that time. Cultural acculturation at the time of the entry of Islam in Cirebon by incorporating elements of Hindu and Buddhist culture can be seen from the art and architecture of Pedati Gede Pekalangan. *Kilin* and starling ornaments are not Islamic cultural heritage but the pre-Islamic culture that influenced the architecture of Pedati Gede Pekalangan. Meanwhile, the eight wheels of Pedati Gede Pekalangan in this main series have the meaning of eight feelings that are naturally owned by every human being in Hindu belief, namely: love, laughter, sadness, anger, enthusiasm, fear, disgust, and admiration. While the twelve spokes on each wheel represent the support of life, which should always be filled with goodness, it can also be correlated with the Full Moon and *Tilem* holidays, which occur twelve times a year. Another symbolic thing is to describe the number of months in the Saka year that revolves around a wheel circle.

**Keywords:** Pedati Gede Pekalangan, Cirebon, Indonesia, Pre-Islamic Symbols

## Introduction

The history of a civilization is often traced and unified through its material remains. According to Michon (2008), the search for historical relics is a way of working in archeology in which archaeologists' interest is aroused by the meanings contained in these historical relics. The search for meaning in a historical heritage is carried out by studying symbolic meanings related to religious elements (Ghasemzadeh et al., 2013). From the beginning of human history to the present day, religion has proved itself a turning point in the subsequent demonstration of human civilization. Various art forms such as music, sculpture, painting, calligraphy, architecture, and poetry are strongly motivated by a strong religious consciousness (Saeed 2011).

Islamic culture is sparkling with symbols that contain historical, religious, and mystical elements. Symbol after symbol echoes throughout Islamic culture, from art and literature to popular culture. These symbols are closely related to social-economic development and changes in the flow of community culture (Mankus 2014). So, it would be reasonable to say that an understanding of Islamic culture is incomplete without appreciating the wealth of symbols associated with ancient history and traditions to modern culture and society that have embraced Islam. These Islamic symbols are the symbols related to the life and mission of

the Prophet Muhammad and include symbols that are inherited from ancient sources dating back to before the advent of Islam (Rodrigues 2008).

Cirebon is one of the regions in Indonesia that has an important meaning in the spread of Islamic teachings in the archipelago, especially on the island of Java. It cannot be separated from Muslim traders, scholars, and indigenous figures such as Prince Cakrabuana in Cirebon. Together, they struggled to create a *nagari* with an Islamic style and aimed to liberate themselves from the Sunda-Galuh kingdom in power at that time. After the Cirebon *nagari* was formed, foreign traders began to arrive through international trade crossings (Zulfah 2018).

Cirebon has many historical relics that are closely related to spreading Islam on the island of Java. One of the historical relics that is quite phenomenal in Cirebon is Pedati Gede Pekalangan. Yani (2011) revealed that the big cart is a giant means to transport goods from one place to another. Carts are usually made of wood and have a roof to protect the passengers/goods being carried from the weather. The cart's roof is woven, which can be made of bamboo or other materials (Surrany 2016). Pedati Gede is a kind of wheeled cart without any engine and it is drawn by horses and other animals, ranging from *ebro*, wagon, horse-drawn carriage, *kretek*, balloon force, bendy, buggy, and others (Nansha 2021).



Figure 1. The current condition of Pedati Gede Pekalangan at the Pedati Gede Pekalangan site, Cirebon, Indonesia

Pedati Gede Pekalangan is a relic of Islamic culture made by Prince Cakrabuana around 1449 AD (Nansha 2021). Prince Cakrabuana was an important figure in founding the Cirebon Palace and the first person to spread Islam in Cirebon (Zulfah 2018). According to Taryi, this cart is a means of transportation for Prince Cakrabuana in spreading Islam to remote areas along the island of Java. Then later in 1480, this cart was also used by Sunan Gunung Jati to transport building materials during the construction of the Sang Cipta Rasa Great Mosque in the Kasepuhan Palace.

Pedati Gede Pekalangan is a relic of Islamic art and architecture that contains historical elements and religious symbols. Islamic architecture is an art that uses unique decorative techniques to produce magnificent structures (Ghasemzadeh, Fathebaghalli, and Tarvirdinassab 2013). Currently, the term Islamic art describes all art produced in countries where Islam is the dominant religion or the religion of those who rule (Osim 2021). Traditional Islamic art conveys the spirituality and essence of Islam through a timeless language, which precisely because of its immutability and direct symbolism, is more effective and less problematic than most theological explanations of Islam (Nasr 1987).

The early development of Islamic art and architecture in Indonesia was an integral part of the Islamization of the region, which was a period when Islamic art in the older Muslim world had developed in a sophisticated way (Fina 2018). Islam entered Java, where the inhabitants of the country embraced the traditions and beliefs in the power of certain objects (dynamism), the power of the spirits of the dead (animism), and the belief in the power of animals (totemism). This tradition has been passed down from generation to generation, believed and practiced in everyday life. So when Islam came, the beliefs dissolved in Islamic culture (Prawiro 2014).

The acculturation between Islam and the pre-existing culture certainly influenced the heritage of art and architecture. Mankus (2014) revealed that symbolism reflects the function of architecture and emphasizes the context and form of cultural identity. The works of art and architecture will of course contain symbols that represent the culture that existed before Islam entered Cirebon. It also applies to Pedati Gede Pekalangan, which contains many cultural symbols before Islam was present in Cirebon.

This study uses historical archeology as a methodology by conducting field observations to the Pedati Gede Pekalangan site, interviews, studying literature related to Pedati Gede Pekalangan, and relating to the symbols in Hindu-Buddhist culture as the religion adopted by the majority of the community before the entry of Islam (Zulfah 2018). Historical archeology is a method that combines history, archeology, geography, and ethnography and focuses more on the study of archaeological remains with written records relating to the history of these relics (Marzuki 2020). Due to the difficulty of finding literature on this cart, the oral history method through in-depth interviews with Cirebon caretakers and historians became the main method supported by the documentation method and literature study of symbols in Islamic and pre-Islamic art and architecture.

This study aims to examine the expression of the symbolic component in Pedati Gede Pekalangan, which is intended to strengthen artistic expression and increase its suggestibility in architecture influenced by the culture before the entry of Islam. The symbolic aspect of historical heritage, such as Pedati Gede Pekalangan, is quite interesting to study, so the researchers are interested in doing this research. Mankus (2014) revealed that architectural expressions as objects of scientific research have been analyzed in different aspects and with different theoretical approaches such as morphology, socio-culture, economics, and politics, but symbolic aspects are rarely identified as objects of analysis.

### **Pedati Gede Pekalangan**

It is not easy to find literature on the history of Pedati Gede Pekalangan. Likewise, with the alleged maker of Pedati Gede, which until now is not known for certain. People call him Ki Gede Pekalangan. If Ki Gede Pekalangan is a designer/architect, it is doubtful since no other design works were found. There is a temporary strong suspicion that Ki Gede Pekalangan was a royal person taking care of the carts for royal transportation (Salam 2000).

Etymologically, 'pekalangan' comes from the word 'among.' The word circle has two meanings:

- a. Group: is a special space created for a particular purpose.
- b. Group: protocol officers (in contemporary terms).

From the above understanding, Ki Gede Pekalangan can be concluded as a structural official of the kingdom at that time that was tasked with taking care of the facilities and infrastructure, including the means of transportation in it. Furthermore, one of the important means of transportation at that time was Pedati Gede. Like the royal tradition, Ki Gede Pekalangan is also a hereditary position. So it is possible that Ki Gede Pekalangan is not just one person (Salam 2000).

Folklore that developed in Cirebon society states that Prince Cakrabuana made the Pedati Gede Pekalangan in 1449 AD or 1371 to calculate the Saka year. This statement is in line with the story of Prince Cakrabuana, who just started clearing the forest for settlement in 1445 AD (Research Team of the Department of History, Faculty of Literature, UNPAD 1991). It is said that the idea arose when Prince Cakrabuana was teaching

his students to read the Koran. These Quranic letters became the basic design idea, which was then assembled and became the beginning of the discovery of the Pedati Gede chassis.<sup>1</sup>

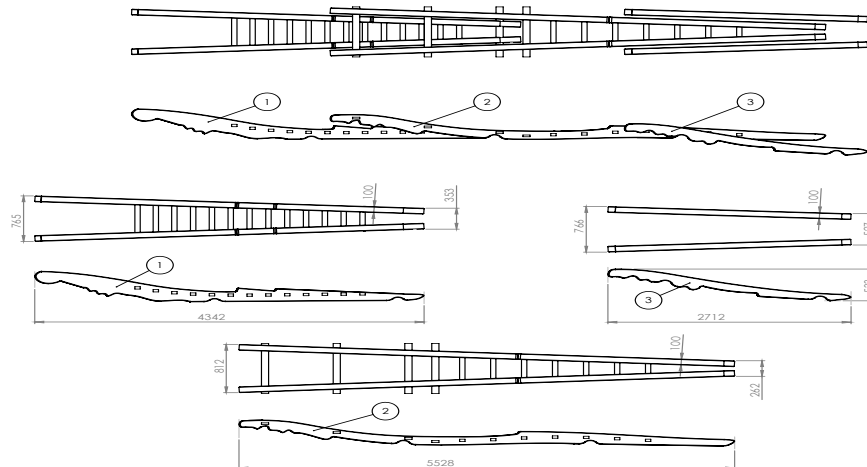


Figure 2. Sketch of the Pedati Gede Pekalangan chassis circuit drawn according to the original conditions at the Pedati Gede Pekalangan site.

According to Taryi, this cart is a means of transportation for Prince Cakrabuana in spreading Islam to remote areas along the island of Java. Then later in 1480, this cart was also used by Sunan Gunung Jati to transport building materials during the construction of the Sang Cipta Rasa Great Mosque in the Kasepuhan Palace. However, no source states that someone has ever seen Pedati Gede Pekalangan being operated, according to Taryi, based on a hereditary story that Pedati Gede Pekalangan moved without touching the ground (flying) and was pulled by a Caucasian buffalo. This cart does not use cow power since Hindus purify this animal.<sup>2</sup>

According to Opan Safari, the cart and the white buffalo are a magical vehicle that cannot be seen when moving, except for a magical child who could see Pedati Gede Pekalangan and Prince Cakrabuana while carrying the white buffalo in a meadow. Prince Cakrabuana was surprised and greeted the child, who turned out to have no parents, no name, and never even ate and drank because he was so poor. Furthermore, the child was adopted by Prince Cakrabuana and was given the name Pecilon, which comes from the word *pecil*, which means child, and *lon*, which means group/adoption. The area where this child came from was eventually known as Pecilon.<sup>3</sup>

Cirebon historian, Made Casta, assumed that Pedati Gede Pekalangan was only made for installation. The purpose of this unusual cart visual is to depict the power of its time. So, according to Made Casta Pedati Gede, this may not work and be used as it should, but only a monumental work used for certain rituals.<sup>4</sup>

Apart from several different opinions, from the results of observations in the field, technical evidence was obtained showing that these carts had operated like carts in general. It is evidenced by the construction of the front and rear chassis that are not rigid to get comfort through the swing arm. The axle construction can also rotate and is assisted by resin as a lubricant, while the edges of the wheels are also tilted to lock the spokes and to prevent water from pooling on it. Also, some of the holes and pegs that describe this cart can

<sup>1</sup> Taryi, the watchman of Pedati Gede Pekalangan site, in an interview on December 1 2019.

<sup>2</sup> Taryi, the watchman of Pedati Gede Pekalangan site, in an interview on December 1 2019.

<sup>3</sup> R. Achmad Opan Safari Hasyim, Cirebon Philologist, in an interview on September 27, 2020.

<sup>4</sup> Made Casta, Cirebon culturalist, in an interview on September 27, 2020.



be knocked down as needed. The construction on this cart also looks very serious, and its strength is calculated. The existing Pedati Gede is 8.6 m long, 2.6 m wide, and 2.6 m high. So after the observations were made, it was concluded that Pedati Gede Pekalangan had ever operated like other carts.



Figure 3. Pedati Gede Pekalangan size photo which looks so big compared to the human body. This photo is the researcher's documentation during observations at the Pedati Gede Pekalangan site in Cirebon, Indonesia

Logically, Pedati Gede Pekalangan cannot run, especially by relying on the power of one buffalo. Nevertheless, according to Opan Safari, the buffalo used was the *dungkul* buffalo, which was very large, larger than the *pelen* buffalo, the largest buffalo in Cirebon in the 70s and 80s.<sup>5</sup> So do not imagine that the *dungkul* buffalo is in the same size with the current buffaloes. This *dungkul* buffalo is also a white buffalo whose horns grow downwards. This buffalo is clearly considered sacred, as is the case with Kyai Slamet's white buffalo at the Surakarta Palace, which until now most of the Javanese Javanese people still think that it can bring blessings and is also able to refuse logs (Rudianto 2020).

Opan Safari also revealed that Pedati Gede was operating, of course, with the help of many followers of Prince Cakrabuana.<sup>6</sup> This statement is also in line with the successfully obtained photos below.

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<sup>5</sup> R. Achmad Opan Safari Hasyim, Cirebon Philologist, in an interview on September 27, 2020.

<sup>6</sup> R. Achmad Opan Safari Hasyim, Cirebon Philologist, in an interview on September 27, 2020.



Figure 4. Pedati Gede's duplicate being carried around during an event in Cirebon.

If it is illustrated, it will be like the image below.

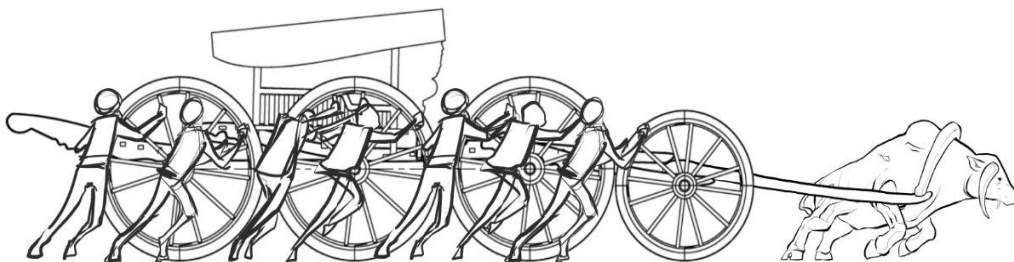


Figure 5. Illustration of Pedati Gede Pekalangan being pulled by a buffalo and pushed by a number of people.

The current Pedati Gede Pekalangan is the result of the reconstruction of Herman De Vost. Herman De Vost's research also stated that Pedati Gede was originally 15 m long, 2.5 m wide, and 3 m high (Salam 2000). So, we can imagine how much Pedati Gede Pekalangan's carrying capacity is with its very large size. In general, carts have a carrying capacity to weigh up to 500-620 kg (Sufyan 2017).

This cart uses wooden wheels with a diameter of approximately 2 m and 1.5 m (Salam 2000). Because it is not made by sophisticated machines, the diameter of this wagon wheel is not exactly 2 m and 1.5 m, but close to that size. Each of these cart wheels has twelve spokes. It is easier for the cart to pass through thickets and potholes (Salam 2000). The large wheels of Pedati Gede Pekalangan were taken or perhaps inspired by the common wagon/cartwheels that existed at that time. While the small wheel in the front was taken or maybe inspired by the Portuguese cannon wheel (Triawan 2017).

Herman De Vost's research also showed that at first Pedati Gede Pekalangan had twelve wheels. The wheels with a large number and tight also aim to withstand the load of transportation and maintain the chassis construction, which was made of wood to remain strong and not easily broken. This concept can also be seen in traditional means of transportation in later centuries.<sup>7</sup>

In 1907, Pedati Gede Pekalangan experienced a fire accident. Only eight wheels could be saved from the supposed twelve when repaired by Herman De Vost. These eight wheels were reassembled, and we can see

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<sup>7</sup> R. Achmad Opan Safari Hasyim, Cirebon Philologist, in an interview on September 27, 2020.

them until now at the Pedati Gede Pekalangan site. Four Wheels that could not be saved and assembled were still stored beside the cart.<sup>8</sup>

Some argue that this debris is a series of chassis and four Pedati Gede wheels, all of which have a diameter of 2 m, and all of them are wheels mounted on the rear. If it is depicted, it perhaps will look like this visually:

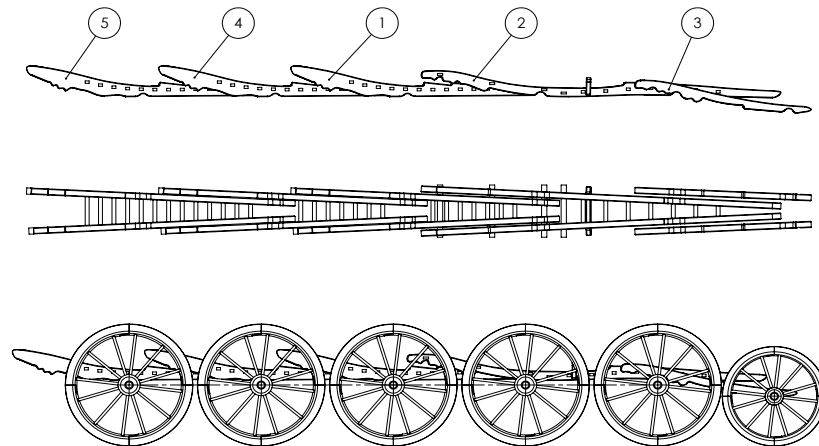


Figure 6. Pedati Gede with the addition of four 2 m diameter wheels on the back

Contrary to popular opinion, Taryi revealed that the stored wheels consisted of a pair of wheels with a diameter of 2 m to be attached to the rear and a pair of wheels with a diameter of 1.6 m to be attached to the front.<sup>9</sup> If it is depicted, it will look like this visually:

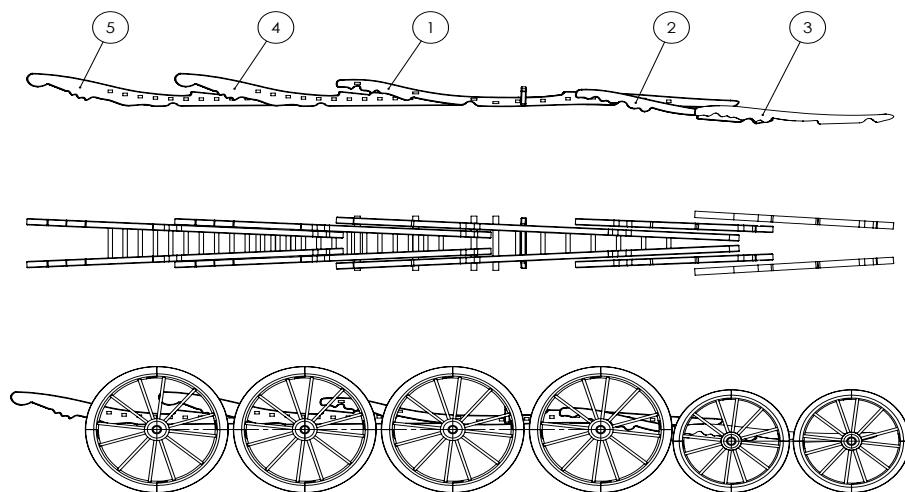


Figure 7. Pedati Gede with the addition of two wheels with a diameter of 2 m at the rear and two wheels with a diameter of 1.6 m at the front.

<sup>8</sup> Taryi, the watchman of Pedati Gede Pekalangan site, in an interview on December 1 2019.

<sup>9</sup> Taryi, the watchman of Pedati Gede Pekalangan site, in an interview on December 1 2019.

Despite the discrepancy in the information about the diameter of the wheels that are not installed, it can be concluded that the Pedati Gede Pekalangan wheels should be twelve in number. Then it can also be seen in the two pictures above that chassis number 2 is estimated to be the main chassis with the longest size, and there are also two pairs of wheels attached to the chassis, unlike the other chassis series, which can be disassembled according to the need.

According to Opan Safari, since it applied a knockdown system, this set of twelve wheels would be installed when Pedati Gede was needed to transport large and long materials. Then, *Mande Mangu* (cart house) was also released first from the Pedati Gede series to transport goods freely. This is in line with the story of transporting materials during the construction of the Sang Cipta Rasa Great Mosque, including transporting the pillars of the mosque, which reached 14 m in length in 1480. It means that the other four wheels were only installed when needed, in other words Pedati Gede Pekalangan has the main wheels with a total of eight.<sup>10</sup>

Opan Safari stated that the public believes the Pedati Gede Pekalangan to be a historic work made by Prince Cakrabuana in 1371 Saka or 1449 AD. With this cart, Prince Cakrabuana endeavored to spread Islam to remote areas. Islam then developed more and more after the nephew of Prince Cakrabuana named Syarif Hidayatullah came to Cirebon in 1470 and settled in Bukit Amparan Jati.<sup>11</sup> Then in 1479, Prince Cakrabuana delegated his power over Caruban to his nephew and son-in-law, Syarif Hidayatullah who was also known as Sunan Gunung Jati (Fauziyah 2015). In 1480 AD, Sunan Gunung Jati built the Sang Cipta Rasa Great Mosque. Pedati Gede Pekalangan was used to transport building materials for the work. The leadership period of Sunan Gunung Jati (1479-1568) was later referred to as the golden age of Islamic development in Cirebon (El-Mawa 2012). During major Islamic holidays such as Maulid Nadi and the first night of Suro, Pedati Gede is bathed in a ritual ceremony. Many people are scrambling to take the water used for the ritual because it is believed to get blessings from the Almighty.

### **-Islamic Symbolism in Pedati Gede Pekalangan**

A symbol can be defined as a sign that conveys certain ideas, and symbolism, respectively; it is the art of thinking in pictures (Cirlot 2001). Akkach (2005) revealed that symbolism is the most appropriate approach to understanding the inner meaning of traditional art and architecture and can penetrate deep into the world of spirituality and metaphysics. Symbolism is presented as a religious “language” that “speaks” with divinity, using allegory and parables (Akkach 2005).

The development of Islam on the island of Java was strongly influenced by the Islamization efforts carried out by Wali Songo. Islam entered Indonesia through assimilation and synthesis by transforming the existing cultural heritage in accordance with Islam. The guardians can communicate Islam in the form of the beliefs held by the community (Lapidus 2012). It is inseparable from the character and strategy of Walisongo's da'wah, which puts forward a cultural approach and values of tolerance for local traditions. From the cultural approach, it is possible to develop the contribution of local wisdom originating from the teachings of Islam and local culture (Juwono, Ariyani, and Wardiningsih 2015). Yani (2011) revealed that the encounter of Islam with culture and communities in the Cirebon region had given birth to a distinctive aspect of religiosity, namely the creation of a harmonious life and religious rites derived from Islamic essence with existing traditions.

Art and architecture that developed in the early days of the development of Islam in Indonesia marked a shift from pre-Islamic art to Javanese Islamic art, which in turn influenced the development of Islamic art in the Southeast Asian region (Fina 2018). Regarding the acculturation of Islam in Java, Javanese culture is divided into two eras. The first is Javanese culture in the pre-Islamic acculturation era, and the second is Javanese culture in the Islamic era (Agustin 2019). Therefore, art and architecture during the Islamic period

<sup>10</sup> R. Achmad Opan Safari Hasyim, Cirebon Philologist, in an interview on September 27, 2020.

<sup>11</sup> R. Achmad Opan Safari Hasyim, Cirebon Philologist, in an interview on September 27, 2020.



were strongly influenced by pre-Islamic cultural factors, which were very thick with Hindu and Buddhist cultures.

The symbolism of pre-Islamic culture on Pedati Gede Pekalongan represents the process of cultural acculturation along with the entry of Islam to Java. Prince Cakrabuana is known for his efforts to spread Islam simply through the cultural approach of the Cirebon people so that the community easily accepts the new things that Prince Cakrabuana brings. Prince Cakrabuana made various adjustments to Pedati Gede Pekalongan, which he used to spread Islamic teachings to remote areas. How this cart as a means of transportation also depicted Hindu-Buddhist symbols so that the community could accept them.<sup>12</sup>

### Hindu-Buddhist Symbolism on Pedati Gede Pekalongan Ornament

Islam came to Java, not in a cultural vacuum. Local cultures that developed in Javanese society included Hindu culture, Buddhist culture, and Animism-Dynamism culture (Agustin 2019; Kuiper 2010). Pre-Islamic culture, especially Hinduism, influenced the architecture of the Pedati Gede Pekalongan, which can be seen from the ornaments of the big cart. There are several ornaments in Pedati Gede Pekalongan, which have pre-Islamic culture, including *kilin*, and *starling* ornaments.



Figure 8. Kilin and Starling Ornaments on Pedati Gede Pekalongan which are symbols influenced by Pre-Islamic Culture

The decorative motifs found on Pedati Gede Ki Gede Pekalongan are of the dragon or *kilin* type, *garuda* motif, and starling motif (Triawan 2017; Nansha 2021). These motifs are figural motifs that are not derived from Islamic culture. According to Yusof, Mat Zin, and Abdul Hamid (2014), figural motifs have their roots in Hinduism and Buddhism before the arrival of Islam. Considering that Islam does not develop figural motifs, the sculptor uses the principles of prayer calligraphy, birds, and aquatic animals with certain deep religious lessons (Yusof, Mat Zin, and Abdul Hamid 2014).

*Kilin* ornaments were placed at the left and right of *Mande Mangu*. Prince Cakrabuana used *Mande Mangu* itself to preach to the villagers he visited. *Mande Mangu* later became the inspiration for making minbars in ancient mosques in Cirebon. It was rectangular and made of teak wood. On the right and left were wooden sticks arranged to form a fence. The floor was also made of teak (Nansha 2021).

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<sup>12</sup> R. Achmad Opan Safari Hasyim, Cirebon Philologist, in an interview on September 27, 2020.

The *kilin* ornament was a mixed Chinese and Persian mythological creature depicted with a dragon's head, the body of a deer, and a tail resembling a tiger (Nansha 2021). *Kilin* is a guardian figure known as the Chinese unicorn, which was a composite creature with hooves, horns on its head, and a scaly body that symbolizes fertility, goodness, and purity (Dennis-Bryan, Hodgson, and Lockley 2008). Furthermore, according to Nansha (2021), the *kilin* ornament on Pedati Gede Pekalangan symbolized the value of flexible leadership education that could be accepted by both upper and lower class, while other meanings represented good luck, a big heart, long life, and wisdom.

The *garuda* motif on Pedati Gede Pekalangan based on Hindu mythology refers to a mixture of humans and eagles that become the mounts (*Vahana*) of Lord Vishnu (Dennis-Bryan, Hodgson, and Lockley 2008). *Garuda*, which is described as a sunbird in Hindu mythology, also refers to a dragon or snake slayer (Cirlot 2001). *Garuda* is depicted with the head, wings, claws, beak of an eagle, and the body and limbs of a man. His body was golden, and his face was pure white. When he was born, his radiance was so brilliant that he was mistaken for Agni, the Hindu God of fire, and He was worshiped, even though He was not born a God. *Garuda* flew constantly, it was said, to correct the wrongs in the world and attack the destructive dragons that threatened the world order. (Eason 2008).

The symbolism of Pre-Islamic culture can also be seen from the ornament of starlings on Pedati Gede Pekalangan. This starling ornament is a symbol influenced by Hindu culture. The starling ornament was placed on the back of the cart, which resembled a starling wearing a crown on its head. According to Nansha (2021), the starling ornament on Pedati Gede Pekalangan was a picture of Prince Cakrabuana's followers, Tapak Jalak, who came from Banten.

### **Pedati Gede Pekalangan Wheels**

The wheel on Pedati Gede Pekalangan depicts the sun symbol, which has a meaning as the center or source of life in Hindu and Buddhist cultures (Dennis-Bryan, Hodgson, and Lockley 2008). Therefore the sun/solar is often used to symbolize the kingdom in the archipelago. One that can still be identified is the symbol of the Majapahit kingdom known as Surya Majapahit, which can be found at Penataran Temple, Bangkal Temple, Sawentar Temple, and tombstones from the Majapahit era in the Trowulan area (Adisukma 2019).

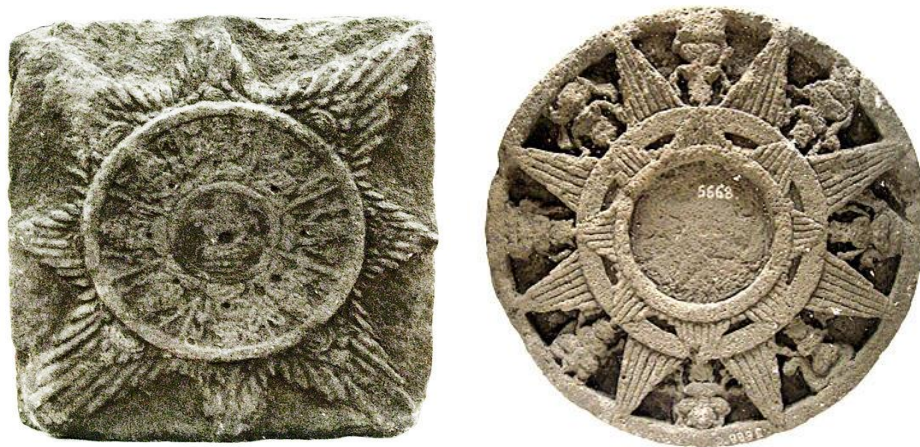


Figure 9. The Surya Majapahit symbol during the Tri Bhuana Tunggaladewi, Hayam Wuruk and Ratu Suhita era (East Java Cultural Heritage Preservation Center, 2014)

This sun continues to experience changes from its initial square, rounded shape and is currently used in symbols in Islamic organizations. At Pedati Gede Pekalangan, eight wheels depicting life were applied to the main circuit, and the twelve spokes depict life support.<sup>13</sup>

In Hindu belief, it is believed that there are *bhava* or emotions, feelings, and attitudes that are attached to a person. Every human being has *bhava*, which is permanent and accumulatively a part of his personality. If there is no *bhava* in oneself, then there can be no desire to share feelings/thoughts or interact with others. In other words, the strongest impetus for the communication process to occur is because there is *bhava* in human beings. In short, it can be said that as long as you have *bhava* then communication will continue. More specifically, the *bhava* that exists in humans permanently is called *sthayi-bhava*, and is divided into eight categories of communication (Suamba 2017).

Table 1. Table of the relationship between sense and *sthayi-bhava* based on Suamba's research (2017) with the title "Sadharanikarana, A Hindu Communication Model: Its Aspects and Philosophy"

| No. | Sense                          | Sthayi-Bhava                |
|-----|--------------------------------|-----------------------------|
| 1.  | <i>Srngara</i> (erotic)        | <i>Rati</i> (love)          |
| 2.  | <i>Hasya</i> (comic)           | <i>Hasya</i> (laughter)     |
| 3.  | <i>Karuna</i> (pathetic)       | <i>Soka</i> (sadness)       |
| 4.  | <i>Raudra</i> (angry, rampage) | <i>Krodha</i> (anger)       |
| 5.  | <i>Vira</i> (heroic)           | <i>Utsaha</i> (enthusiasm)  |
| 6.  | <i>Bhavanaka</i> (terrible)    | <i>Bhaya</i> (fear)         |
| 7.  | <i>Bibhatsa</i> (hate)         | <i>Jugupsa</i> (disgust)    |
| 8.  | <i>Adbhuta</i> (amazed)        | <i>Vismaya</i> (admiration) |

The number eight on the Pedati Gede Pekalangan wheel is Prince Cakrabuana's attempt to communicate through feelings naturally present in every human being. While the spokes fingers, according to Taryi may be a description of the number of months on the Javanese Islamic calendar, which is an adjustment between the Saka and the Hijri calendar.<sup>14</sup> The Javanese Islamic calendar system is also known as the Javanese Candrasangkala calendar or the calendar calculation based on the rotation of the moon around the sun (Rosalina 2013). On the other hand, considering that Hindu-Buddhist culture had a very large influence at that time, it is reasonable to suspect that the number twelve represented the number of months in the Saka year. In the full-year cycle, a symmetry connected one season to another (Maulana 2008).

Table 2. Table of month names in Saka Year, the calendar system in Hinduism

| No. | Month Names | Estimation        |
|-----|-------------|-------------------|
| 1.  | Caitra      | March-April       |
| 2.  | Waicakna    | April-May         |
| 3.  | Jyestha     | May-June          |
| 4.  | Asadna      | June-July         |
| 5.  | Crawana     | July-August       |
| 6.  | Bhadrawada  | August-September  |
| 7.  | Asuji       | September-October |
| 8.  | Karttika    | October-November  |
| 9.  | Marggasira  | November-December |

<sup>13</sup> Made Casta, Cirebon culturalist, in an interview on September 27, 2020.

<sup>14</sup> Taryi, the watchman of Pedati Gede Pekalangan site, in an interview on December 1 2019.



| No. | Month Names | Estimation       |
|-----|-------------|------------------|
| 10. | Fosya       | December-January |
| 11. | Magha       | January-February |
| 12. | Phalguna    | February-March   |

Although it is difficult to find artifacts of traditional means of transportation in the same era, we can compare them with the reliefs of the transportation in the Majapahit kingdom era, especially during the golden age of the reign of King Hayam Wuruk (1350-1389). At that time, the Majapahit kingdom also had various types of transportation, one of which was a cart. This means of transportation, which generally had wheels and was drawn by animal power, was depicted on the main walls of Panataran Temple, one of the temples built during the Majapahit kingdom. The cart depicted has two wheels and was pulled by two horses. Four pillars supported a roof, and four horses also pulled a two-wheeled cart on another wall. There is a similarity between the cart in the relief of this temple and the Pedati Gede Pekalangan, namely that the wheels both had 12 spokes (Development Team 2014).

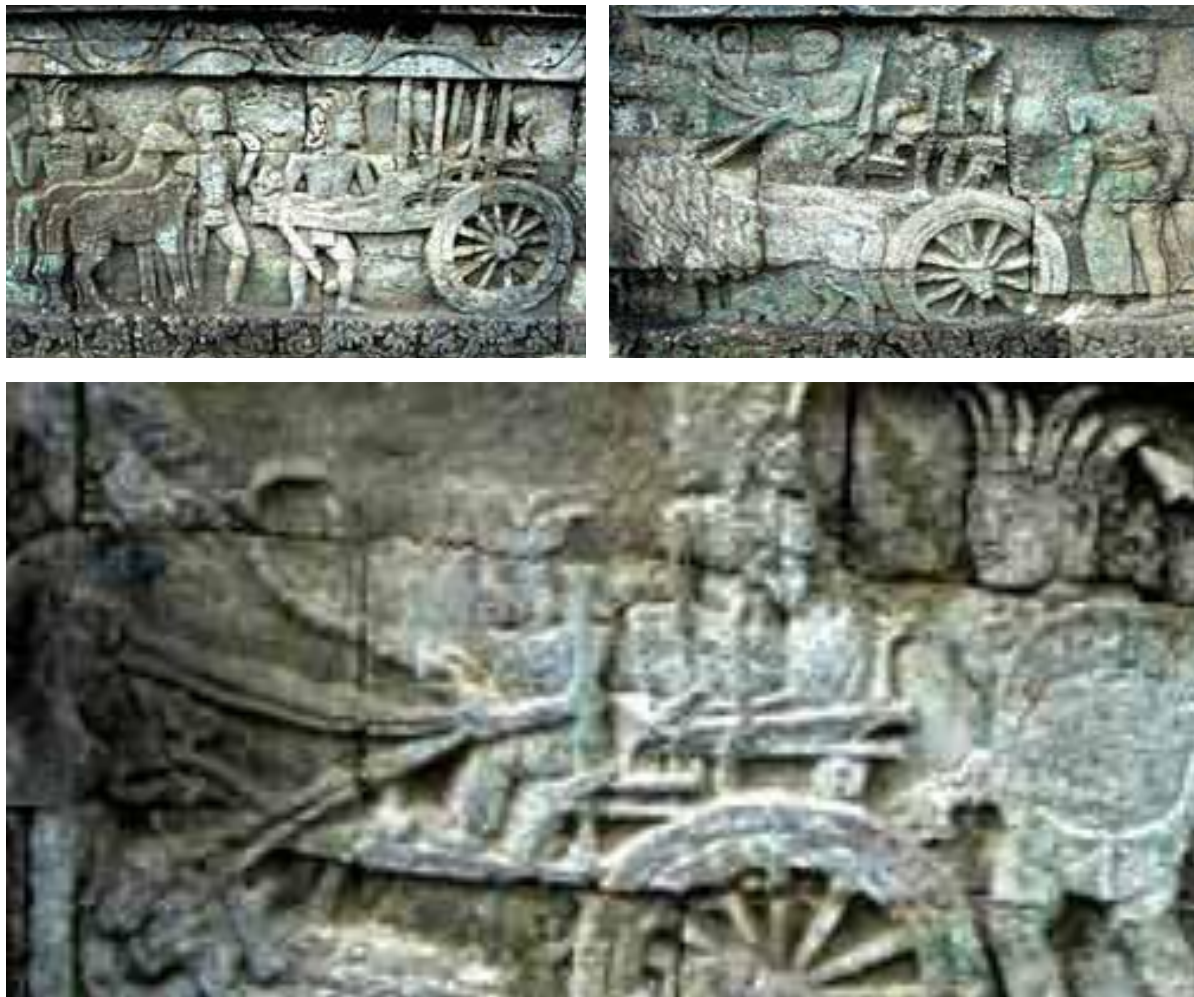


Figure 10. Relief of the cart on the walls of the Panataran temple

Symbolically, the cart is a picture of a country that also functions to carry from one state to another (Yani 2011). While the wheel based on Buddhist mythology symbolizes the rotation of the Wheel of the Buddha's



Law in his first sermon. The Dharma Wheel symbolizes the Buddha's teachings and the sections signify different aspects of its practice. The edges signify concentration, the wisdom of the spokes, and the discipline of the center. The spokes of the Dharma Wheel also symbolize the Noble Eightfold Path to Nirvana, right understanding, right thought, right speech, right action, right livelihood, right effort, right mindfulness, and right concentration (Dennis-Bryan, Hodgson, and Lockley 2008).

The description of the symbolism on the ornaments and cartwheels shows the influence of pre-Islamic culture on the architecture of Pedati Gede Pekalangan. The influence of Pre-Islamic culture was in line with the Islamization efforts carried out on the island of Java, especially those carried out by Prince Cakrabuana. He spread it while maintaining the aspects of pre-existing culture, especially Hindu culture, which at that time dominated life on the island of Java. Cultural acculturation occurs because of Islamization, which incorporates elements of pre-Islamic culture. As a result, Islamic architecture at that time also symbolized the process of cultural acculturation.

The symbolism of Hindu and Buddhist culture in Islamic artistic heritage, such as that of Pedati Gede Pekalangan, illustrates that Islam prioritizes diversity in unity or Bhineka Tunggal Ika and indirectly proves that Islam is not a synthesis created by humans (Burckhardt 2009). Islam's acceptance of pre-Islamic culture, which is shown in cultural symbols in its works of art, shows how the perspective of Islamic spirituality concerning the Islamic revelation principle can accept other cultures as long as it does not conflict with the revelation principle itself (Nasr 1987).

## Conclusion

Pedati Gede Pekalangan was a vehicle made by Prince Cakrabuana in 1371 Saka or 1449 AD. The purpose of making this cart was a means of transportation for Prince Cakrabuana, who was considered a holy person by his followers in spreading Islam in remote areas along the island of Java. Although later in 1980, it was also used to transport materials during the construction of the Sang Cipta Rasa Great Mosque. This cart had eight wheels in the main series, and an additional four wheels could be added if needed.

In his efforts to spread this new teaching, Prince Cakrabuana was good at winning the hearts of the people of Cirebon and other villages. One of them was by incorporating elements of Hindu-Buddhist culture, which the majority of the people embraced at that time. With such methods, it was easy for the people to accept Prince Cakrabuana and the teachings of Islam that he brings.

Cultural acculturation at the time of the entry of Islam in Cirebon by incorporating elements of Hindu and Buddhist culture can be seen from the art and architecture of Pedati Gede Pekalangan. *Kilin* and starling ornaments are not Islamic cultural heritage but for the pre-Islamic culture that influenced the architecture of Pedati Gede Pekalangan. Meanwhile, the eight wheels of Pedati Gede Pekalangan in this main series have the meaning of eight feelings that are naturally owned by every human being in Hindu belief, namely: love, laughter, sadness, anger, enthusiasm, fear, disgust, and admiration. While the twelve spokes on each wheel represent the support of life, which should always be filled with goodness, it can also be correlated with the Full Moon and *Tilem* holidays, which occur twelve times a year. Another symbolic thing is to describe the number of months in the Saka year that revolves around a wheel circle.

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