

The Nawa Gapura Marga Raja Gate as a Representation of the Cirebon Islamic Monarchy in Indonesia during the 17th Century

Tata Kartasudjana¹, Fadhly Abdillah²

^{1,2} Visual Communication Design Study Program, Faculty of Arts and Literature
Setiabudhi 193 Bandung West Java Indonesia

tatakartasudjana@gmail.com fadhly.abdillah@unpas.ac.id

Abstract

Cirebon's early manuscripts, specifically Prince Wangsakerta's Pustaka Rajyarajya I Bhumi Nusantara, the Kingdom of Cirebon begins to expand its realm as Islam starts to flourish in Cirebon. It was reported that the Kings occupied a structure in the shape of a gate. In Cirebon, the kings were to take part in "Gotrasawala" events that the Cirebon Kingdom was hosting. This is an article demonstrates that, in addition to serving as a gateway and fortress, this structure It also served as a stronghold, with a design that symbolizes the mixture of Islamic, Hindu, Buddhist, and Chinese civilizations. It is based on legends, oral histories, and information from Cirebon's culture and historian. In contrast to the history presented in the The families and descendants of the kings or leaders of the Cirebon Sultanate have provided more detailed supporting narratives to keepers, cultural heritage organizations, as well as culturalists. The continuity learned from interviews with the Cirebon area's source population, and Kasepuhan Palace in particular, was attempted by a detailed investigation using the Caretakers' oral history approaches The Kasepuhan Elders Palace family, historians, and culturalists. This page also coversthe type of Nawa Gapura Marga Raja, a historic gate that has influenced the growth of the Cirebon Kingdom in West Java's northern monitoring area since the 17th century.

Keywords: *Nawa Gapura Marga Raja, Manuscript, Indonesia, Kingdom of Cirebon, Ancient Gate*

1. Introduction

That was the case explained regarding the immigrants that came to the archipelago. They originated in the states of Syangka, Yawana, Campa, Gaudi, and Saimwang on the east side of South India, to the east and west of Ujung Mendini. They boarded giant wooden rafts, getek boats, enormous betung's boats, and

boats constructed of forest wood. A was on the raft house with a grass roof. Due to the desolation, earthquakes, and protracted droughts that ravaged the homeland, there was a significant amount of displacement (Manassa, 2008). A new period in Southeast Asia's cultural history, and specifically Indonesia's, began with the expansion of Hinduism and Buddhism because

of the wealth of new knowledge it brought to the region, including the ability to weave. The text of an old manuscript contained the sentence. Ancient manuscript manuscripts from the Archipelago are essentially written records that capture a variety of concepts or thoughts held by the populace at the time, including lessons on religion, morality, literature, language, and other facets of life. Manuscripts are remnants of a culture in the form of writing. For previous cultural researchers, manuscripts are the most intriguing national records since they have the benefit to be capable of providing more details. The textual content of several manuscripts depicts many features of a human life and activity these are unique to the group in each area, such as the mind's nature, beliefs, and hereditary systems of values.

Cirebon, which was formerly a sultanate region, quickly expanded into a strategically important regency city and played

a significant role in aiding the development of other regions nearby, particularly by acting as a hub for transit between West Java and Central Java. Another well-known kingdom in West Java that was influenced by Islam is Cirebon. At the conclusion of the 15th century, the Kingdom of Cirebon was founded. Another crucial hub for connecting trade routes amongst the archipelago's islands is the Sultanate of Cirebon. This elevates the Sultanate of Cirebon a heavily frequented a "bridge" between two major merging cultures and a port, namely Javanese and Sundanese. Cirebon is located on Java's northern coast, on the border between Central and West Java. It turns out that Cirebon, Cirebon, one of the coastal cities rich in artistic, spiritual, and cultural aspects, is also well-known for the region formed by large rivers, which became mute witnesses to the city's development. In the Tjarita Purwaka tjaruban Nagari text, the two important kingdoms Pakuan

Padjadjaran and Galuh are described together with their respective histories, cannot be separated from the founding or history of Cirebon City. Cirebon was descended from Caruban, then from Carbon, Cerbon, and ultimately Cirebon, In accordance with the Tjarita Purwaka Tjaruban Nagari, which was written by Prince Arya Cirebon in 1720 AD. "Nagari Gede" is Cirebon's given name among the locals; through time, "Garage" and then "Grage" have become more commonly pronounced by the majority of people. After converting the Tegal Alang-Alang District into Kebon Pesisir and creating the Caruban State, Ki Samadullah led the way in the formation of the Caruban State on 1 Sura in 1358/1445 AD.

The Cirebon community, also known as the acculturation society, is a group of imaginative people who inherit honorable principles from Islamic holy figures in Java (Humaedi, 2013). In the midst of the diversity of

society and culture all around us, acculturation is something that is unavoidable (Humaedi, 2013). The value of the city of Cirebon rises as a result. Due to the development of its own cultural network, Cirebon frequently experiences social upheaval and a variety of cultural phenomena that are distinct from those seen in Javanese or Sundanese mainstream cultural hubs (Humaedi, 2013). As a result, it is known as a little archipelago. West Java's Cirebon is a well-known monarchy with Islamic principles.

Cirebon City has a plethora of other noble treasures in addition to its strong historical value, one of which is its Manuscripts. These manuscripts are crucial for understanding regional culture because they collectively can give an overview of country culture. In other words, as Indonesian human culture is mostly derived from regional culture, the book is a priceless resource. The Manuscript of Prince Wangsakerta is one among the

numerous historic manuscripts about the archipelago kingdoms that are kept in Cirebon. According to Wawan Setiawan, there are hundreds or possibly thousands of books made from lontar leaves and written in the cacarakan language, particularly the Prince Wangsakerta manuscript, which was initially uncovered by Atja, he was a philologist who formerly worked at a Jakarta museum and rose to become the head of the West Java Museum, Sribaduga in Bandung. While still in high school, he had taught Ajip R, a prominent character in Sundanese history. Ajip R claimed that Atja was interested in using the Prince Wangsakerta Manuscript as source material for a dissertation when he discovered the manuscript (Setiawan, W. (2020, December 11), Personal Interview [in-person interview]).

The "Pustaka Rajyarajya I Bhumi Nusantara" manuscript, written by Prince Wangsakerta, is a masterwork that chronicles the

history of the kingdoms that once ruled the archipelago. It was assembled in Cirebon, and Prince Wangsakerta served as the workshop's chairman. During the trial, the prosecutor of Pepitu achieved a distribution of obligations that must be carried out preparation of the manuscript in a very clear manner. Only one of the pepitu prosecutors, Singhanagara, was not named as a signature on the document listing on January 7, 1681, the titles of individuals who participated in the Cirebon authorities' and Kumpeni's agreement signing (Ayatrohaedi, 2017). The Cirebon History book from the seventeenth century (1991:180-182) (Tim Peneiti Jurusan Sejarah Fakultas Sastra Unpad, 1991) states. In 1625 AD, Prince Wangsakerta, also known as Abdul Hamid, was born in the Cirebon neighborhood's Pakungwati palace. He is the younger brother of the imperial princess Sunan Tegalwangi, Mataram's princes Samsudin Mertawijaya (Sultan Sepuh 1) and

Badridin Kertawijaya (Sultan Anom 1) (P.S. Sulendraningrat, 1985). His parents are Raden Putera, Raden Resmi, Panembahan Adi Kusumah, and Panembahan Girilaya.

Prince Wangsakerta, also known as Panembahan Agung Gusti or Panembahan Tohpati, was the subject of the book "Sejarah Cirebon Abad Ketujuh Belas" published in 1991. (Tim Peneiti Jurusan Sejarah Fakultas Sastra Unpad). According to Tim Peneiti Jurusan Sejarah Fakultas Sastra Unpad (1991), The first mention may be related to his personal life qualities, which are highly regarded by those in the Cirebon Palace, while the second mention may be related to his leadership in resolving political issues and his attitudes and actions that were regarded as tough and brave (Tim Peneiti Jurusan Sejarah Fakultas Sastra Unpad, 1991).

Nawa Gapura Marga Raja, also known as Lawang Sanga, is a solidly constructed structure that

stands by the Kriyan river and is one of the Prince Wangsakerta's heritage structures that is still visible today. Right behind the current Kasepuhan Palace stood a large, red brick-paved edifice with strong walls, some of which had been damaged. According to historical evidence (manuscripts, archives, old maps, and pictures), there was a Before the Cirebon monarchy, there was Karatuan Singhapura, a seaside kingdom. The rust was an outgrowth of the Galuh Kingdom and it was this kingdom that paved the way for the Cirebon kingdom's expansion. Prabu Siliwangi became Pakungwat Palace after marrying the king's daughter from Singhapura rust. Specifically in the Kasepuhan District Lemahwungkuk Kampung Mandalangan Village of Cirebon City. A historical structure has had a significant impact on the Cirebon Kingdom's development and expansion. A name, Nawa Gapura Marga Raja, was given to the building.



Fig. 1 The Nawa Gapura Marga Raja Building

The Pustaka Rajya Rajya I Bhumi Nusantara manuscript, according to Opan Safari Hasyim's account of it (Opan, A. R. (2020, January 4), Personal Interview [in-person interview]), is a comprehensive collection of all the manuscripts that the Pipitu Prosecutor, the head of Prince Wangsakerta, has collected gathered during the gotrasawala events in Pakungwati Palace in Cirebon, in 1677, over the course of around 12 years. The history of the archipelago's Kingdoms is detailed in this text. In order to relate to the outcomes of the work that was published, Prince Wangsakerta's manuscript Pustaka Rajya Rajya i Bhumi Nusantara, which was translated by Atja and Edi S.Ekadjati in 1987,

was transliterated and copied once again. Only Parwa I and Sargah I are available in the digital RRBN Library's manuscript.

Nawa Gateau Marga Raja at the time was one of the old gates that evolved into an image of Cirebon and met the aforementioned characteristics. Suwari (personal interview, 25 September 2020): "At first, One would anticipate that the pilgrimage would have started at the Sanga Door and only then moved on to other locations, but that no longer occurs." This structure was constructed in 1677 AD. Due to the fact that Nawa Gapura Marga Raja is one of the historical markers of development, its existence was currently beginning to be ignored, marginalized, and even forgotten. However, some cultural and historical activists in Cirebon started to take action of the Sultanate and the expansion of Cirebon City. (Opan, A. R. (2020, January 4), Personal Interview [in-person interview]) Opan

Safarai claims. The Cirebon Kasepuhan Palace complex includes this edifice, which formerly served as the palace's entrance as well. As the palace complex has grown, however, the entrance has moved to the north, just at the entrance of the palace square.

Cirebon has served as an international port since the Sunan Gunung Jati period linking West Asia and East Asia with the Middle East, where commerce ships frequently call. Cirebon previously served as a hub for trade, religious development, and cultural development. The City of

Cirebon served as a trading hub along the Silk Road, a historic trade route. Casta claims that throughout the period of its formation, the Nawa Gapura Marga Raja or Lawang Sanga language was affected by a very strong Hinduism, Buddhism, European, and Chinese philosophy mixed with a firm understanding of Islam. This is related to the concept of Wali

Sanga, which was the period during which Islamic Syiar flourished in Java, particularly West Java.

2. Method

Researchers employed the Oral History - Lynn Abrams approach, which involves to answer the questions in this study, researchers recorded conversations amongst individuals, which is fascinating to say, and then assessed their recollections of the past. However, theoretical considerations are still required (along with secondary evidence, books, manuscripts, and other people's speech). (Abrams, 2010). These questions are being attempted to be answered by providing the necessary facts. In this study, both primary and secondary data were utilised. Both The availability of old papers that chronicle Nawa Gapura Marga Raja's focus is on Cirebon's history, and Suwari, who looks after him and is both a philologist and a historian, are more strongly

underlined as primary data. R. A. Open Safari, a Cirebon culturalist; Made Casta, a Cirebon historian; Husen H, a Cirebon cultural actor; the Kasepuhan Palace family; Elang Ayi, a tour guide; and Hasanudin, a Mertasinga Village Kuwu representative. Secondary data from books and journals utilized in literature studies provides credibility to the existence of this primary data. Table 1: Methodology.

3. Research and Discussion

Nawa Gapura Marga Raja

The items manufactured in Cirebon are extremely significantly influenced by the social community as well as the geographic state, commerce, politics, and governing structures. This is also seen in the founding of the Raden Putera, Raden Resmi, Panembahan Adi Kusumah, or Panembahan Girilaya, who controlled the 5th Cirebon Islamic Kingdom (Kasepuhan Palace), between 1650 and 1662 AD. His three sons are Prince Samsudin

Mertawijaya, Prince Badridin Kertawijaya, and Prince Wangsakerta, also known as Abdul Hamid. These three children would later continue to reign the Cirebon Kingdom. Panembahan Cirebon, also known as Panembahan Agung Gusti or Panembahan Tohpati, was anointed as Prince Wangsakerta's third son. The first son, Sultan Sepuh, was crowned and assumed leadership of Kasepuhan Palace. The status of Sultan Anom, who resided in Kanoman Palace, was bestowed to the second son.

Conflicts were frequent at the time, and when his two older brothers were captured by Mataram, Prince Wangsakerta took over as ruler of Cirebon in lieu of his brothers and made valiant efforts to set his brothers free. The efforts made were finally successful thanks to Sultan Banten Prince Wangsakerta formed using the approval of his father Prince Girilaya, his two brothers, and Sultan Banten, historians from the kingdoms of the archipelago attended a

seminar activity organized by the Wangsakerta committee called gotrasawala. The group acted as an advisor to the archipelago's religious officials, the seminar's Wangsakerta committee for the gotrasawala event with seven officials from the Cirebon Sultanate and Prince Wangsakerta serving as the activities head.

For the invited guests who were present, Wangsakerta Prince constructed a gate or portal that was placed right on the edge of the Kriyan river. The envoys utilized medium and small boats to access the small river, according to Elang Hilman. (Hilman. M, (2021, Juni 19), When they leant their large boat on the shore, specifically in the Cangkol region (Personal Interview [in-person interview]). The structure was originally called as Nawa Gapura Marga Raja; nevertheless, It is currently referred to as Lawang Sanga by the locals. The Prince Wangsakerta Pustaka Rajya Rajya I Bhumi Nusantara

parwa 1 sarga manuscript mentions Nawa Gapura Marga Raja. In the 224th stanza, there is a statement that reads,

“awighnam astu / Swasti /
Telas sinusun mwan
sinerat sayampratar tan
henti/ de ning pirang sang
manurat sinerat ri sasakala
/ nawa gapura marga raja/
Eka suklapaksa / Srawana
masa // * nihan ta /
mangdadyakna dirga
yusawastisanira sang
manurat sang amaca / Sang
anggeugeuh mwan sang
angupakareksa pustaka
/tasmat yudian hana
kaluputan athawa kasasar
ing serat sastreki /
waraksamakna ta // mapan
tan hana nusekang luput
sakeng salah mwan
kepwan pun”.

Which essentially means:
Let's hope nothing goes
wrong. I hope everyone
stays safe. Many authors
have worked tirelessly to
gather and publish it Nawa
Gapura Marga Raja (1599
saka/1677 AD). On the first
day of the month of Srawana
(2 July), the brightest
month, So may those who
write, read, save, and
protect this manuscript live
long lives. If there is a typo

or mistake in this literary work, that is the case.

Indicated at the time was a phrase that was turned into a symbol and connected to a physical object, the Nawa Gapura Marga Raja, also known as Lawang Sanga, a structure with nine gates. It is believed to have implied a myth that was considered sacred because it was thought to be a way for the King and his family to flee the country in the event of riots and enemy attacks. The name "Chandra sengkala" of the Nawa gapura clan, which means "nine / sanga," "gapura," "door," "gate," "road," and "king" or "messenger of the king," denotes the clan's leader and dates from the first half of the bright moon in "srawara" in 1677 AD.

Thus, the nine gates known as "nawa gapura marga raja" are where the king's envoy travels.

Opan Safarai, a Cirebon philologist and culturalist according to (Opan, A. R. (2020, January 4), Personal Interview

[in-person interview]), Building Nawa Gapura Marga Raja has a distinctive architectural design because it combines elements from Islam, Hinduism/Buddhism, Europe, and China. Despite being built like a tajug roof, the building's roof is not supported by the construction of the horses. The front and back porches are supported by two sledges that resemble Chinese building sledges and are built on a strongly curved mountain (sopi-sopi) with a cleaver-like shape above it. With a roof covering, the roof is made of wood, and a large wooden door is set on the wall; the floor is made of tile.



Fig. 2. Nawa Gapura Marga Raja's floor plan

The building's exterior is a brick wall with semicircle-shaped perforations around the

circumference. This section is referred to as the gate or door. The nine total doors consist of here is three doors with arch construction behind the building, one solid mercury gate on the right side, two on the right and rear left, two paduraksa gates on the left and right of the building. The Nawa Gapura Marga Raja building has two different types of gates: one inside the structure and one outside it. Inside the building, the gate is split into two sections : Teak wood doors that close the main gate, while the secondary gate is open. The two gates to the left and right of the building are the same size, but the gate in the back is smaller. The gate in front of the structure is the same shape. Suwari claimed that the most of the structures built by the Nawa Gapura Marga Raja are still mainly standing, down to the central teak wood door leaf. Nawa Gapura Marga Raja is no longer operational at this time. However, many people travel to undertake pilgrimages during specific months. "Most months, a sizable

number of pilgrims travel to Sura and Mulud. In 1999, the Nawa Gapura Marga Raja building's top underwent renovation," he said.

This structure is the entrance to the Kasepuhan Palace, which opened in 1677 (it was earlier known as Pakungwati Palace and was built in 1479), the river is facing the Java Sea. Prince Wangsakerta, the younger brother of Sultan Sepuh 1 (Prince Syamsudin Mertawijaya) and Sultan Anom 1 (Prince Badridin Kertawijaya), started this edifice in response to a significant action ordered by his father. With the help of the Pipitu Prosecutor, Prince Wangsakerta led this effort. Approximately 77 kingdom representatives from across the archipelago took part in this initiative. which lasted for 21 years (1677 AD – 1698 AD).

Nawa Gapura Marga Raja, according to Suwari, the caretaker, refers to nine gates (Suwari, 2020, September 25), Personal Interview [in-person interview]. There were nine gates

in total, including six inside the main building, two outside the main structure, and one independent gate at the rear of the main building. Boat anchors from other kingdoms in the archipelago and outside are kept in Lawang Sanga as a storage facility.

Before visiting Pakungwati Palace, guests must first pass via the gate of Nawa Gapura Marga Raja. The construction of Nawa Gapura Marga Raja followed a carefully thought-out strategy, one of which was the placement of nine gates within a single building area. Originally, this structure served as Pakungwati Palace's principal entrance from the Java Sea, precisely cut off by the Kriyan river at a distance of roughly 1 km. The disclaimer by historian Made Casta of Cirebon (Casta, M. 2020, (September 27), This building served as an entryway, a shahbandar, or place of supervision, and the entrance for Islamic religious broadcasters of the time (Personal Interview

[in-person interview]). Cirebon has been a commercial stopover for ships connecting the Middle East, West Asia, and East Asia ever since the Sunan Gunung Jati era (Hidayat et al., 2020). Cirebon previously served as a hub for trade, religious development, and cultural development. The City of Cirebon served as a trading hub along the Silk Road, a historic trade route. Made Casta, Cirebon's historian, Nawa Gapura Marga Raja, or Lawang Sanga, spoke Nawa Gapura Marga Raja. During his advancement, He was influenced by the principles of a devout Islamic philosophy, which was blended with Hindu, Buddhist, and other faiths. Chinese and European notions. According to Casta, M. (2020, September 27), Personal Interview [in-person interview], This is related to the concept of the Wali Sanga, which was the period of time during which the Islamic broadcast of magnificence on Java, particularly West Java, was being developed. The residents of Cirebon, who live in a

coastal civilization that is heavily reliant on downsizing, not only welcome and are influenced by outside culture, but also have a strong belief in Islamic transcendence. Husen Hendriyana stated that the value of making artifacts is intimately tied to the heart of mysticism (tasawuf), which depicts Allah's emission that generates transcendent qualities, such as 1) repentance (tobat), 2) patience (sabar), 3) poverty (kefakiran), 4) abstention (zuhud), and 5) piety (taqwa). 6) acceptance (tawaqal), and 7) affectiveness. According to Hendriyana (2020, October 25), The nine gate structure on Sunan Gunung Jati's grave in Sembung Mountain is regarded in this way: Personal Interview (interview conducted in person). There were nine gates totaling six within the main structure, two more gates next to the main building's outside, and one separate gate at the back of the main building, according to Suwari, the caretaker, who said that Nawa Gapura Marga Raja was referring

to gate nine. (Suwari, (2020, September 25), Personal Interview [in-person interview]). According to him, Nawa Gapura Marga Raja is a destination for boat anchors from neighboring kingdoms in the archipelago and beyond.

The architectural concept of this building, which features a Hindu-Buddha-style joglo building and roof, high walls with European architectural style (Portuguese), horses and supporting visual components in Chinese style, and the number of nine gates that are closely tied to the notion of Islam, has been screened by philologists as well as Cirebon culturalist, R. A. Opan Safari Hasyim. The Cirebon community has a tradition known as "Shafaran - Rebo Wekasan" on the last Wednesday of the month of Safar. Safar is considered to be this is a month when chaos is common, thus we are encouraged to participate in prayers and other activities to repel havoc. This structure is usually utilized

to host the event, which begins with praying and finishes with ngirab (boat trip). Cultural tradition refers to the entirety of a culture that is still practiced, passed down, and will remain so until there is a dramatic shift in the present (Yana et al., 2020).

THE 17TH CENTURY ISLAMIC KINGDOM OF CIREBON INDONESIA

Cirebon was referred to as "Caruban Larang" in 1302 Java/1389 AD. Caruban Beach (Coastal) and Caruban-Girang are both parts of Caruban-Larang. Pesambangan is the name of the city (now known as the Astana Gunung-Jati complex), and Muhara Jati is the name of the port (formerly known as Konda east of Gunung Jati). The city is known as the Wanagiri (Wanasaba today), whereas Caruban-Girang is just moderately populated. The Pajajaran Kingdom, which the Prince Galuh Kingdom ruled in the western part of Cirebon, had Caruban-Larang and Caruban-

Girang as subjects. It is presently a sub-district city and can be reached by road from Kangraksana via Sumber. Cirebon is located approximately 28 km away (Atja, 1986).

Before the Cirebon Kingdom was established, the Purwaka Caruban Nagari Manuscript claims that a minor kingdom known as Karatuan Singhapura—which means "kingdom that was in front"—appeared around 1373. Prince Surawijaya Sakti, an envoy from the Kingdom of Galuh, established this Karatuan. The royal family believed that his grandson, Prince Cakrabuana, would succeed him when he passed away in 1445. He declined, preferring the inheritance of wealth as a means to fund the construction of the Palace Pakungwati and the employment of his army's might (Atja, 1986).

The spiritual head of the Mataram rulers and other Javanese rulers is known as Panembahan Ratu. He is the ruler of Pandita and the son of Sunan

Gunajati, a well-known person in the Wali Sanga. Panembahan Yusuf of Banten, on the other hand, preferred to elevate the third-generation Sunan Gunajati lineage over the fifth-generation Panembahan Ratu. Panembahan Yusuf's decision to remove Prince Bagus Angke from his position as Duke of Jayakarta and replace him with Prince Wijayakrama without first seeking Panembahan Cirebon's approval implied this mentality. Maulana Yusuf encouraged his Cirebon-based family to join him in capturing Pajajaran as a "old brother" as well. Panembahan Cirebon was unable to decline and sent a contingent of soldiers under the command of Ki Wiratanu. Ki Wiratanu eventually founded the Cianjur village upstream of Ci Tarum when the conquest was complete.

Instead of being an absolute Javanese politician, Panembahan Ratu is more well-known as a religious and Sufi king who places importance on the growth of

Islamic symbols inside his domain. The Menjangan Wulung catastrophe caused the Ciptarasa Mosque to burn down; it has since been rebuilt. The Astana Sembung Mountain Graveyard was constructed during his rule and has nine tiers of fortifications. The Kuta Kosod palace's walls were constructed by Mataram-based architects. When Panembahan Ratu passed away in 1649, his grandson Prince Karim, also known as Panembahan Ratu II and Panembahan Girilaya (1649-1667), took over as ruler. Which Mataram was forced to carry, while the Dutch (VOC) in Batavia had the chance to surreptitiously set up rival powers against each other in order to further their interests in conducting trade on the island of Java (Atja, 1986).

Sunan Amangkurat I invited To the Mataram Palace at Kartasura, Panembahan Ratu II sometime around 1666. When Panembahan Cirebon's group arrived in The Prince Sampang

detention home from Madura was impacted by a similar action, thus Kartasura's royal guards quickly moved the other sons to a detention facility in the Kartasura Palace area. The two sons, Princes Martawijaya and Kartawijaya, traveled to Mataram in response to the summons. While Cirebon sentanas were forbidden from joining forces with Banten to oppose the ruler of Mataram, Tumnangung Martadipa's soldiers from Mataram were tasked with occupying Cirebon Palace.

Prince Martawijaya and Prince Kartawijaya, the sons of Panembahan Cirebon who traveled with their father, were held captive in Kartasura palace until Trunajaya rebels, who were occupying Kartasura castle, freed them. At the request of Sultan Ageng Tirtayasa, the sons of Cirebon were brought to Banten, and Trunajaya's supporters accompanied them there to confront him. As the Cirebon Kingdom steadily

increased the size of its domain by annexing In the 17th century, its magnificence became increasingly evident in Kuningan, Banten, Sunda Kelapa, Indramayu, Rajagaluh, Talaga, and the southern portion of Java Island. (Atja, 1986).

OBJECTIVE OF NAWA GAPURA MARGA RAJA AS THE 17TH-CENTURY ENTRANCE OF THE CIREBON ISLAMIC KINGDOM IN INDONESIA

Cirebon's location in Java, notably West Java, made the kingdom vulnerable to attacks by colonial powers and other kingdoms seeking to use Cirebon as a stepping stone to govern the plains of West Java. The first layer of Cirebon's royal territory is the layer closest to the seat of government and is in the Palace circle.

According to Opan Safari, the Jagabayan Mosque and Lawanggada both have entrances to the first stratum. The Jagabayan Mosque is currently

situated on the Karangetas Road. (Opan, A. R. (2020, January 4), Personal Interview (interview conducted in person). According to Elang Hilman, the Sukalila River marks the next layer's boundary. "If we dig and search there, we might discover the gate's ruins". Prince Wangsakerta and Prosecutor Pipitu came up with a protocol idea during the gotrasawala activity to make sure everything went as planned. The idea of activities also pertains in addition to establishing the event schedule, the flow of the invited delegates' arrival and departure. One of these entails constructing a gate structure that will serve as the gateway for envoys invited by the archipelago's kingdoms. In addition to acting as a marker for someone entering a certain area, this gateway or gate also serves as a land fortress. (Wardhana et al., 2017) serves as a fortification on land as well. The fort is typically built in a strategically important site that is related to its intended use, such as a port, a major

commerce route, or the seat of government (Marzuki, 2020).

This structure served as the primary entrance to the Kasepuhan Palace when it was first constructed, allowing access from the Java Sea. According to Elang Hilman's report, the Nawa Gapura Marga Raja could have been built beside the Pajagrahan mosque, or floating mosque, near the Pakungwati Palace region as early as the 15th century. (Hilman. M, (2021, Juni 19), However, during the past, it served as a bull protection, as evidenced by its location directly in front of a mound that resembles a hill and on the river's edge (Personal Interview [in-person interview]). A soldier acting as the Kingdom's supervisor can use this land mound as a platform to stand on. This building was situated exact proximity to the Kriyan river, about one kilometer from the high seas, and served as the entrance for the harbormaster at the time, as well as Islamic broadcasters. It

also served as a gateway for royal guests arriving by water. According to the findings of an interview with a Cirebon culturalist, Mr. Casta (Casta, M. (2020, September 27), Personal Interview [in-person interview]), he asserted that the construction of Nawa Gapura Marga Raja, also known as Lawang Sanga, was influenced by the tenets of a deeply held Islamic philosophy connected to the idea of Wali Sanga, which is when Islamic symbols on the island of Java actually started to emerge.

3. Conclusion

The structure serves as evidence of the Islamic religion's tremendous development and the power of religion to inspire people. Islam is a thorough and detailed instruction for its followers, serving as a moral philosophy, philosophical system, or spiritual commandment for Muslims. (Husaini, 2019).

Nawa Gapura Marga Raja was one of the cultural concept consequences that arose in

Cirebon as a result of the time's hybrid cultural acculturation. The structure now known as Nawa Gapura Marga Raja served as the main entrance to the Kasepuhan Palace from the Java Sea when it was a Kasepuhan palace in Cirebon. The Nawa Gapura Marga Raja may have been built alongside the Pajagrahan mosque, or floating mosque, according to Elang Hilman's report, it was located near the Pakungwati Palace region as early as the 15th century. (Hilman. M, (2021, Juni 19), Personal Interview [in-person interview]); It did, however, serve as a defense bull in the past, as demonstrated by its location directly on the river's edge, in front of a mound that resembles a hill. A soldier acting as the Kingdom's supervisor can use this land mound as a platform to stand on.

This structure, which was built precisely adjacent to the Kriyan River and roughly 1 kilometer from the high seas, not only functioned as the entryway for royal guests arriving by sea,

but it also served as the entryway at the time for the harbormaster and Islamic radio and television broadcasters. Findings from a conversation with a Cirebon culturalist indicate that Mr. Casta (Casta, M. (2020, September 27), Personal Interview [in-person interview]), he said that the construction of Nawa Gapura Marga Raja or Lawang Sanga was influenced by the ideas of a very strong Islamic worldview. This is associated to the concept of Wali Sanga, which is linked to the period of growth of Islamic symbols on the island of Java, specifically Wes.

The name of the structure is Nawa Gapura Marga Raja, which means "messengers of kings" or "nine gates for the way of the kings." Prince Wangsakerta and Prosecutor Pipitu began building a building or gate to receive the invited envoys of the kingdoms as part of carrying out his father's great purpose. In addition to acting as the gateway to the Kasepuhan Palace, Nawa Gapura Marga Raja also takes on the role

of a stronghold. Strategic location at the sea's entrance and in line with the organization's goals. because the Kasepuhan Palace served as the Cirebon government's administrative hub at the time. The gate is typically constructed at a key site for the economic path, such as a river estuary, a beach, or the path of the primary traffic flow, in order to advance the goals of the colonial economy. (Marzuki, 2020).

Suwari further claims that vessels from many kingdoms in the archipelago and overseas can land at Nawa Gapura Marga Raja. The guests will first enter the gate before entering the Kasepuhan Palace. It is stated that this is a location where the saints' association meets to discuss how to propagate Islam in Java through da'wah. This is said to be directly tied to the history of the saints. If the palace is attacked, the royal family can escape by this structure. A manifestation of Islamic influence on Cirebon's physical cultural landscape is

Nawa Gapura Marga Raja. The intervention in the Cirebon region was conducted primarily to aid in the growth and dissemination of Islam (Rosmalia & Prasetya, 2017).

Due to its position at the front of the palace at the time, this structure also served as a stronghold for the palace and the Cirebon State as a whole. The fort is typically built in a strategically important site that is related to its intended use, such as a port, a major commerce route, or the seat of government (Marzuki, 2020).

According to Hadisiswaya, the Keraton's The palace, which is owned by the local government, is not just the seat of government, but also a venue for cultural events, and it has a rich architectural history. The land inside the fort that envelops Baluwarti as well as the yard around the square are included in the king's yard as well. (Lasmiyati, 2013).

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First Author Tata Kartasudjana, Was born in Bandung, Juli 25, 1970, earned a Bachelor's Degree (S.Sn.) in the Visual Communication Design Study Program, Pasundan University in 2003 and a Masters Degree (M.Ds) in the Design Study Program, Bandung Institute of Technology in 2007. I work as a Lecturer in the Visual Communication Design Study Program, Pasundan University and as a teacher. Active as a member as a general secretary in AIDIA (Asosiasi Profesional Desain Komunikasi Visual Indonesia).

Second Author Fadhly Abdillah, born in Bandung, June 23, 1977, earned a Bachelor's Degree (S.Sn.) in the Visual Communication Design Study Program, Pasundan University in 2001 and a Masters Degree (M.Ds) in the Design Study Program, Bandung Institute of Technology in 2008. Currently pursuing further studies at the doctoral program of the Faculty of Fine Arts and Design, ITB. I work as a Lecturer in the Visual Communication Design Study Program, Pasundan University and as a teacher. Active as a member as a general secretary in AIDIA (Asosiasi Profesional Desain Komunikasi Visual Indonesia.)