

Local Wisdom of Cirebon Ethnic Megamendung Batik Motifs in the Context of Ethnopedagogy

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Abstract

Local wisdom in the form of Cirebon ethnic megamendung batik has great potential to be integrated into learning in elementary schools, but currently its application is still limited. This research aims to analyze the symbolic meaning and values contained in megamendung batik and identify the material content that can be conveyed in science and science learning. Qualitative methods with a micro ethnographic approach were used in this research, with data collection techniques in the form of observation, documentation studies and in-depth interviews. The results of this research are that megamendung has symbolic meaning and values contained in the batik. The symbolic meaning contained is that we as humans, when we are at the top, must always protect our fellow citizens. The values contained in the Megamendung batik motif are Islamic values, moral values and artistic values. From the results of this research, it can be concluded that megamendung can be used as a learning resource. Through megamendung batik, several material contents can be conveyed, including history, values such as moral values, Islam, which can be seen from the motifs, colors and structures of the batik. Then the next material content can be delivered through a project, namely drawing and coloring Megamendung batik motifs

Keywords: *Local Wisdom, Megamendung, Ethnopedagogy.*

INTRODUCTION

The use of local wisdom is still rarely used in the learning curriculum, especially in elementary schools. One of them is the condition of students at Karyamulya 1 Elementary School which teaches its students fine arts in the form of megamendung batik which is only used in arts and culture subjects, whereas in science and science subjects they can use megamendung batik as a learning medium that teaches moral values, character education and upholding high values. local wisdom that is easy for students to understand. In fact, local cultural approaches to learning or ethnopedagogy have a very important role as a source of learning in schools. Studies show that the integration of local wisdom, such as traditional arts and cultural values, in the education curriculum can increase students' understanding and appreciation of local culture. This not only makes the learning process more interesting and relevant but also strengthens students' character with the values of integrity, nationalism and cultural preservation, (Rosanti, 2023; Oktaviani & Ratnasari, 2018; Nursima, 2020). However, currently the use of the ethnopedagogical approach is still rarely used in elementary school learning.

Local cultural approaches to learning or ethnopedagogy have an important role as a source of character learning in schools. It is very important to include local wisdom in the education process, this is because local wisdom is slowly starting to be neglected. This can be seen from people's behavior in everyday life which does not contain local wisdom values and locality is starting to be merged with a lifestyle that contains pragmatic capitalist values, (Sularso, 2016). According to Tilaar (2015) in (Oktaviani & Ratnasari, 2018) explains that local wisdom has pedagogical value which aims to regulate behavior that is beneficial to the common interests of society. Local culture-based learning, culture is integrated as a tool for

the learning process to motivate students to apply itknowledge,(Fatmi & Fauzan, 2022)Ethnopedagogy has a role in shaping the character and identity of a nation so that it becomes a nation that is not separated from its cultural roots. This is because ethnopedagogy turns the values contained in local wisdom into a source of learning, this can raise awareness of the importance of preserving the culture that is the identity of a region,(Nursima, 2020).Use of local culture in learningEthnopedagogy will provide students with contextual learning experiences and apperception materials to understand learning concepts in their local culture. This will help in the process of growing student character,(Yulia et al., 2023). The application of ethnopedagogy can be a solution in resolving generational character problems which are currently a worrying problem.

The use of an ethnopedagogical approach is still rarely used in learning at elementary school. This is because the implementation of the ethnopedagogical approach in Indonesia has not been carried out optimally even though it has been implemented in thematic learning due to the lack of support for the facilities and infrastructure needed to support local wisdom-based learning in the field.(Sugara, 2022;Oktaviani & Ratnasari, 2018).Therefore, educatorsIt is hoped that local wisdom can be used as a means of learning media so that local wisdom can continue to be preserved. However, in reality, many learning activities only focus on educators. Educators do not use local wisdom as a learning medium. Even though knowing it is very important to implement local wisdom into learning activities.

Local wisdom is a set of knowledge and practices acquired from generation to generation as well as various experiences related to the environment of a community and other communities in the local environment, (T. Thompson & P. Jordan-Smith, 2016;Abdul et al., 2019). Local wisdom is an evolution and type of non-formal knowledge that continues to develop resulting from various ongoing processes and experiments. Through oral history, myths, songs and legends, local wisdom can be passed down from one generation to the next, (Z et al., 2018).Local wisdom, can also be called local wisdom, local knowledge, or local genius, (Franciska et al., 2023). Local wisdom can be said to be knowledge discovered by local people through various experiences and understanding of the culture and natural conditions of a particular place, (Husna et al., 2022). Local wisdom has developed into a part of people's lives that functions to solve various problems they face. Through local wisdom, communities can survive and continue to develop, (Njatriani, 2018).

One effort to preserve local wisdom is to incorporate local wisdom into education.Ethnopedagogy is an educational approach based on local wisdom, which means using local wisdom as a source of creative knowledge and skills that can be utilized to help society by including wisdom about how knowledge is created, used, managed and passed on from generation to next generation, (Susilaningtiyas & Falaq, 2021). Another definition states that ethnopedagogy is a science based on the use of culture which aims to educate the next generation, (Latyshina & Khayrullin, 2014). Ethnopedagogy aims to pass on cultural values that still exist and can interpret ancestral heritage as an educational value apart from being a historical heritage, (Widiastuti, 2015).

Several studies have been conducted regarding intangible local wisdom.Study (Kartika et al., 2020)explained that Pasiran batik contains noble meanings and values as an expression of community experience which produces cultural unity and life in social life. Study (Saraswati & Putri, 2019) explained that the motifs found in Banyumas batik have meaning, namely a depiction of the Banyumas people who always maintain relationships with fellow humans, the environment, and also God the Creator. Study(Miranti & Surya, 2021)explained that batik motifs in each region that have a historical philosophy can be used as character development for students.

Several studies on ethnopedagogy in elementary schools have also been carried out by several researchers. Study (Rahayu et al., 2021) explained that several teachers had understood the concept of ethnopedagogical learning. Some teachers are of the view that ethnopedagogy in elementary schools needs to be implemented into learning. Study (Kurniawati & Gunansyah, 2019) explained that the traditional food Semanggi Suroboyo could be used as a source ethnopedagogy-based learning in elementary schools. This was found in the material content in several subjects. Study (Oktaviani & Ratnasari, 2018) explained that when using local wisdom, students better understand the content of the material presented. Through learning Today, one of the students wants to become a batik maker. This shows that students feel proud of the local wisdom that exists in their area. Study (Rahmawati & Gunansyah, 2021) explains that the use of art as a teaching resource can be developed into several learning models. Study (Pambudi et al., 2023) explained that local wisdom to be studied in ethnopedagogy must meet various criteria. These criteria include, among others, based on experience that has been proven after being used for centuries, can be adapted to today's culture, is integrated into people's daily practices, is dynamic, is commonly used by society, and is related to belief systems. Study (Lestari et al., 2021) explained that ethnopedagogy can be implemented perfectly in learning in elementary schools if the implementation is carried out through innovative learning activities such as media based on local wisdom. Study (Rahayu et al., 2021) explained that educational practices with a local wisdom-based approach can be called ethnopedagogy and are considered easier to understand, absorb and apply values in everyday life.

Based on the results of the analysis of previous studies, it can be seen that there has been no implementation of intangible local wisdom, especially in batik motifs. Megamendung in learning activities. Therefore, the aim of this research is to analyze the intangible local wisdom of the Cirebon ethnic Megamendung batik and analyze what material content can be conveyed through the local wisdom of Megamendung batik in learning by looking at the learning achievements of the science subject content in phase B which is related to space. scope of local wisdom so that teachers can use local wisdom as a learning medium.

RESEARCH METHODS

This research uses a qualitative method, a micro ethnographic approach. Qualitative research is a type of research that focuses on natural phenomena, where the researcher is the main tool (Sugiyono, 2018). This research uses a micro ethnographic approach. The ethnographic approach is qualitative research originating from the field of anthropology (J. Moleong, 2017). That matter because they want to explore the batik culture of the Cirebonese ethnic group in an educational or ethnopedagogical context. The research object taken is local wisdom, therefore a micro ethnographic approach is considered the right approach for this research. The scope of this research is that the researcher focuses on studying the culture that exists in society with the object of research being the decorative variety of Cirebon ethnic Megamendung batik. The research sites are ethnic Cirebonites, historical heritage objects from Cirebon as well as batik studios. Meanwhile, the participants are batik cultural figures, Cirebon figures and classical batik figures, which will be held from April 28 to May 31 2024.

The data collection techniques used were observation, documentation studies and in-depth interviews (in-depth interviews). Observation is a data collection method where researchers see something with observation tools (either directly or indirectly) and record it (Ahsanulhaq, 2019) The aim of this observation is to explore variations in megamendung decoration and historical heritage. Interview is a research method whose data sources are collected through conversations between the interviewer and the subject either directly or

indirectly (face to face) or through certain media (Ahsanul Khaq, 2019) The aim of the in-depth interview was to explore elements of batik culture and ethnopedagogy. Documentation is data that can be obtained through books, newspapers, minutes, agendas, etc. (Sanjaya & Fauzi, 2021, Ahsanul Khaq, 2019) The aim of the documentation study is to explore previous research. while the aim of the in-depth interview is to explore elements of batik culture and ethnopedagogy. Observations explore the variety of megamendung decorations and historical relics.

The data analysis technique used is an interpretative descriptive approach semiotic techniques. Semiotic Engineering is a field of science that analyzes or studies signs (Fitrah, 2023). The purpose of this analysis is to describe research results from various sources of information by analyzing the symbols contained in the research object. The data validation technique used is triangulation with sources. The aim is to test the validity of the data obtained using various data sources.

RESULT AND DISCUSSION

The word Cirebon, based on kiratabasa, comes from the Sundanese *ci* which means river and *rebon* which means rebon shrimp, (Segara, 2017). Administratively, Cirebon is an area in the region West Java. The total ethnic population of Cirebon based on the 2000 BPS census was 1.856 million with a percentage of 0.9%, (Ihsanuddin, 2017). In general, they are spread across the Cirebon City area, Cirebon Regency, as well as some live in the Indramayu, Majalengka and Kuningan areas. Thus it can be concluded that the Cirebon ethnic group is widely spread in various surrounding cities which are often called the three regions or Ciayumajakuning (Cirebon, Indramayu, Majalengka, and Kuningan).

Several manuscripts such as the book *Carita Purwaka Caruban Nagari*, chronicle of Cirebon, *History of the Cirebon sultanate*, *Babad Walalusang*, etc., Cirebon comes from the word *Sarumban*, then the pronunciation changed to *Caruban*. This word underwent a process of change again and became *Carbon*, then *Cerbon*, and finally became *Cirebon*, (Rachman & Kamarga, 2021). Cirebon, which at that time was called *Caruban Larang* and *Caruban Girang*, was under the *Padjadjaran Kingdom* area. At that time, these two areas were included in the territory of the *Galuh Kingdom*. In 1452, *Walalusang* built the *Cirebon Palace* for his daughter, *Nyi Pakungwati*. In 1479, he handed over power to *Syarif Hidayatullah*, bringing Cirebon to the peak of glory. During the time of *Panembahan Ratu II*, political conflict arose due to *Amangkurat I's* ambitions. The conflict began when *Amangkurat I* asked *Panembahan Ratu II* to persuade the *Sultan of Banten* to be friendly with *Mataram*, but the *Sultan of Banten* instead invited Cirebon to join *Banten*. This made *Amangkurat I* disappointed and accused *Panembahan Ratu II* of allying with *Banten*. *Panembahan Ratu II* and his son were detained by *Mataram*, so that the government was held by *Prince Wangsakerta*, who was supervised by *Mataram*, indicating that Cirebon was under *Mataram*. In 1677, the *Kingdom of Kediri* attacked and defeated *Mataram*, freeing the prince of Cirebon. *Banten* approved *Prince Martawidjaja* and *Prince Kartawidjaja* as *Sultan Sepuh* and *Sultan Anom*, which sparked internal conflict. This conflict made the *Sultans* ask for help from the *VOC*, which controlled Cirebon through an agreement. In 1805, *Governor General Herman Willem Daendels* abolished the power of the *Sultans*, marking the decline of the *Cirebon Sultanate*, (Wawan, 2023) From this description, it can be concluded that Cirebon culture is an acculturation of the culture of the Hindu-Buddhist period, namely before Islam entered the Islamic kingdom period, and the colonial period.

One of the prominent characteristics of the Cirebon ethnic group is the Cirebon language. Cirebon language is different from Javanese. The Cirebon language is a combination of Sundanese and Javanese. However, several areas in Cirebon use Sundanese as a means of communication, some of which are the Lemah Abang, Sedong, Sindang Laut, etc. Apart from language, another prominent cultural characteristic is cultures that speak Islamic languages, which is a process of acculturation between Islamic culture and European culture. This makes Cirebon have diverse cultural colors so that it influences the culture in Cirebon, one of which is the culture of batik..

Batik is a form of expression of society's ongoing creative artistic ideas develop over time. In Javanese, Batik comes from the words *amba* which means writing and *nitik* which means point, (Judge, 2019; A'yun et al., 2020). Cirebon is one of the batik centers in Indonesia. Cirebon batik has a very close relationship with the cultural exchange process in Cirebon. This happened when Sunan Gunung Jati spread Islam in Cirebon in the 16th century. The history of Cirebon batik began when Muara Jati Harbor became a stopover place for foreign traders such as Chinese, Arabs, Persians and Indians in the 16th century, (Kusnadi, 2019). From this event, a process of cultural assimilation gave birth to each other impact on each other, (Susilantini, 2016).

The history of Megamendung batik is basically a combination or adoption of decorative motifs originating from China. The mega mendung decorative motifs circulating in Cirebon are not solely the creation of our ancestors but originate from Chinese culture. This matter related to the marriage of Syech Syarif Hidayatullah and Princess Oeng Tien who came from the Chinese empire. At that time, Princess Oeng Tien brought various gifts such as plates and cloth with cloud motifs. Motifs originating from China are then processed by batik craftsmen by including various ornaments with Islamic nuances. This gave birth to various decorative motifs, such as Paksi Naga Liman, Wadanan, Banji, Patran Keris, Singa Payung, Singa Barong, Banjar Balong, Ayam taro, and Megamendung. Currently, Cirebon Batik is divided into two, namely palace batik and coastal batik, (n¹; n⁴).

However, basically Chinese cultural remains existed long before this event. One of them is the Talang Temple which was founded in 1415 AD. At that time, a foreign immigrant named Admiral Cheng-ho arrived. Admiral Cheng-ho founded the Talang Temple. Inside the temple, various ornaments were found, one of which had a megamendung motif. Apart from that, various evidence can be seen in various places such as at the Kasepuhan Palace museum, at the Kacirebonan Palace museum, hanging plates and jars with Chinese nuances at the Sunan Gunung Jati Tomb, (n¹).



(a) (b)



(c) (d)

Caption: image (a) of the offering table with a megamendung motif in the Talang Temple, image (b) of classic megamendung batik from the Kacirebonan Palace collection, image (c) of the large urn left by Princess Ong Tien in the Astana Gunung Sembung complex with a megamendung motif located in Sunan Gunung Teak, picture (d) Kutagara Gate in the Kesepuhan Palace, (Personal Documentation).

This historical evidence shows that the megamendung batik motif was discovered when the Chinese arrived. Apart from that, megamendung is used as one of the decorations in Kasepuhan Palace, Kanoman Palace and Kacirebonan Palace.

Based on its characteristics, the megamendung motif is included in palace batik because it has a symbolic meaning related to nature, its origins in Cirebon, batik is not only just an aesthetic visual expression but it conveys the values believed by the palace community in Cirebon. Megamendung comes from the words mega which means cloud and mendung which means cool. Discussing various ornaments, they can simply be grouped into two, namely geometric ornaments and organic ornaments. Judging from its ornaments, Megamendung batik is classified as an organic ornament because it depicts nature. (Rukiah, 2014). Megamendung has a cloud-shaped motif in a horizontal blue direction with white edges, wind and gradations. In terms of color, megamendung is generally synonymous with blue, red and yellow. Of these colors, blue represents the sky, red represents fire, and yellow represents wind. The colors contained in megamendung batik only represent colors from the lightest to the darkest. The number of megamendung gradation layers symbolizes Islamic values such as the five gradation symbolizes the pillars of Islam, the seven gradations symbolize the seven heavens in the universe, and the nine gradations symbolize the nine saints who were sent to spread the religion of Islam who can also be called wali songo. The cloud motif in Megamendung batik is considered to be the majesty of God Almighty. Clouds are considered a depiction of calm and tranquility as well as a symbol of strength and power, (n₁, n₂; n₃; n₅)

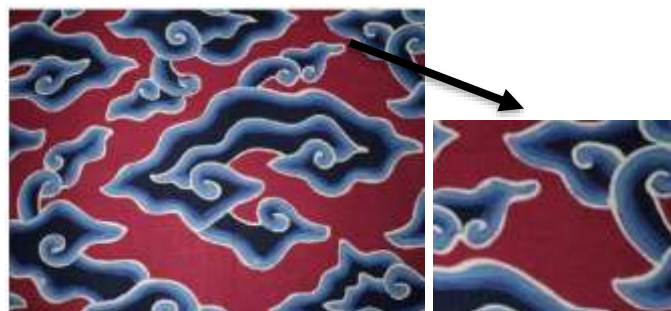


Figure 5. Megamendung batik color gradation
(Source: Basiran et al., 2023)

Structurally, megamendung was born from various forms arranged based on visual values. These shapes are produced from curved lines that are arranged regularly and meet each other and are not interrupted from each other. The megamendung motif has a structure like a snail shell and is connected to each motif. The Megamendung batik motif is very popular with the public,

and has even become an icon of the city of Cirebon. This is because the Megamendung batik motif has a simple motif but is rich in meaning contained in the batik, (n₄;Triastutik & Kurnia, 2019).

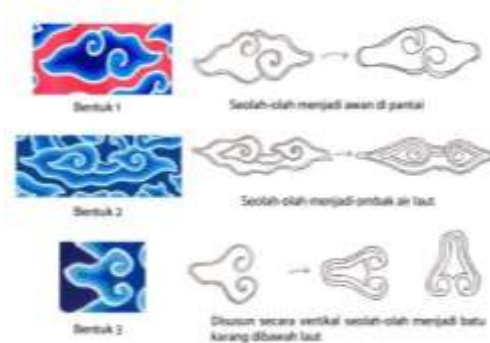


Figure 5. Megamendung batik structure
(Source:Yandarmadi & Dwiyanto, 2021)

Basically, batik that comes from the Palace contains symbolic values. The megamendung motif has a symbolic meaning contained in the batik motif. Megamendung is always in the upper position, this shows the position of the clouds which are always above. Megamendung is always paired with wadasan. Wadasan is always in the lower position because it depicts wadas or coral. The motifs in megamendung are related to the philosophy of human life and are one of the efforts in broadcasting Islamic religion. The philosophy of Megadung is that human character when at the top must always protect fellow citizens. This philosophy contains values in the form of moral education values which can be seen from the command to always protect fellow citizens and from this it contains good values. Apart from having symbolic meaning, the Megamendung batik motif has artistic values. These artistic values emerge from the motif itself. Megamendung has motifs that are continuous and unbroken. Apart from that, the value of art can be seen from the coloring, (n₁).

Based on oral tradition, artifact evidence shows the decorative variety of megamendung such as the Singa Barong carriage, Cirebon gamelan, Ganesha wood carvings, classic megamendung batik from the Kacirebonan palace collection, the Kacirebonan palace carriage, and the megamendung motif.is the ancestral heritage of the Cirebon people, this is because the megamendung motif has existed since ancient times and continues to survive today from generation to generation.

Megamendung decorations are cultural products that need to be preserved and maintained authenticity so that it does not experience extinction as a result of the globalization process. Batik culture is basically very important when viewed from an ethnopedagogical perspective. As has been explained, ethnopedagogy is a learning based on local wisdom. Batik culture can actually provide various knowledge about batik and foster interest in students, especially elementary school students. Through batik culture, students can learn about the history, batik process, batik motifs, and the meaning contained in batik itself. In the world of education, megamendung batik needs to be included in the learning curriculum. This is due to introducing local wisdom to students as early as possible. Apart from that, megamendung can be included in the P5 program which is included in the Independent Curriculum.

An ethnopedagogical approach is very important to apply in the era of globalization. Ethnopedagogy views local wisdom as information that actively contributes to multicultural education. Ethnopedagogy is able to reduce the negative impact of globalization which has flattened the identity and character of the Indonesian nation through values such as justice, social solidarity, honesty, equality and simplicity.(Muzakkir, 2021).Ethnopedagogy aims to encourage students to develop cultural intelligence, and is expected to achieve learning goals

by understanding local values in their area so that this makes ethnopedagogical-based learning very important in life.(Firmansyah et al., 2021);(Sirtufillailay & Tahir, 2024)The application of ethnopedagogy in elementary schools needs to be carried out using interesting and innovative media or learning strategies so that it can make students interested and make students understand, apply and practice local wisdom values, (Suprayitno, 2020). Megamendung batik can be used as a learning resource in schools. This aims to instill a sense of love for culture, especially batik culture. By using Megamendung batik as a learning resource, students can have an understanding of batik culture. This is because using culture-based teaching materials as a support can introduce and expand students' knowledge about cultural diversity in the environment, (Wiguna & Imron, 2023). The use of culture-based learning can show the great awareness of the preservation of culture which is the identity of each region, (Sari & Gunawansyah, 2018) By utilizing local culture as a learning resource, it is hoped that local culture will become richer and local culture will continue to develop.

In the context of phase B science subjects, the application of an ethnopedagogical approach becomes relevant because it integrates local wisdom as an integral part of learning. Science Phase B emphasizes the use of learning materials related to local culture to enrich students' understanding of natural science contextually. One applicable example is using megamendung batik as a learning resource. This is in line with the learning achievements of phase B science subjects which consist of students getting to know cultural diversity, local wisdom, history (both figures and periodization) in the province where they live and connecting it with the current context of life. In learning to use local wisdom such as megamendung batik, there are various material contents that can be conveyed to students. Among them, the first is history, discussing the origins of megamendung batik, then the second, regarding the wisdom of megamendung which can be conveyed through values such as Islamic values, moral values and artistic values. Islamic values can be seen from the number of layers of gradations that symbolize Islamic values, such as five gradations symbolizing the pillars of Islam, seven gradations symbolizing the seven heavens in the universe, and nine gradations symbolizing the nine saints who were sent to spread the Islamic religion. Moral values can be seen from the philosophical meaning of megamendung, namely that when humans are at the top they must always protect their fellow citizens. Then the artistic values can be seen from the batik motif itself. Megamendung has batik that is continuous and unbroken. Then thirdly, the next material content can be conveyed through a project, namely drawing and coloring megamendung batik, paying attention to motifs, structure and color gradations.

CONCLUSION

Based on the objectives and results of the research, it can be concluded that megamendung batik is a form of artexpression of society's creative artistic ideas that continue to develop over time. In Indonesia, there are many areas that are batik centers, one of which is Cirebon. Cirebon has two types of batik, namely palace batik and coastal batik. This is because Cirebon is located in a coastal area and an area that has a palace system. Cirebon has a lot of batik such as paksi naga liman, kangkungan, sawat bridal, taman telaga lotus, patran keris, and megamendung. Megamendung was born from various Chinese cultures which acculturated with local culture in Cirebon and the birth of a new culture as a result of the new acculturation. Megamendung batik has a cloud motif that has continuous, unbroken lines. Megamendung has values contained in the batik, namely artistic value, Islamic value and visual value. Megamendung batik can be put into an ethnopedagogical context. Through megamendung batik, There are various material contents that can be delivered to students. Among them, the first

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