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*by* Artikel Ahmad Zainuri

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REVIEW

CHARACTERISTIC OF IDEOLOGY DEVELOPED BY KI AGENG MANGIR



<sup>1</sup>WIJAYA <sup>2\*</sup>YUNITA

<sup>3\*</sup>AHMAD ZAINURI

<sup>1</sup>University of Islam Raden Fatah Palembang

Email: [wijaya\\_uin@radenfatah.ac.id](mailto:wijaya_uin@radenfatah.ac.id), [yunitahani\\_uin@radenfatah.ac.id](mailto:yunitahani_uin@radenfatah.ac.id),

[ahmadzainuri\\_uin@radenfatah.ac.id](mailto:ahmadzainuri_uin@radenfatah.ac.id)

**Abstract**

Ideology is a guide for political action. Ideology gives us ideals to believe in, goals to strive for, and reasons to strive for. Thus, ideology gives meaning to a certain individual identity and purpose in those who believe in it. In particular, ideology is usually defined as a set of views and attitudes and values about humans and society. Ideology does not only belong to individuals but can belong to a society, nation and state as long as the ideology has become a mutual agreement. As we know, the land of Java is still vacillating

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with their own royal order and position, which makes the people always follow their rulers to follow their movements, every time they change their ruler. In the Javanese era at that time, it was Ki Ageng Mangir who opened the understanding and development of ideological characteristics in Java at that time. This research was conducted orally and in writing; interview and look for the meaning of Ki Ageng Mangir in a book that will be described by a careful researcher.

**Introduction**

The Mataram kingdom was a Javanese monarchy which was the continuation of the Majapahit, Demak and Pajang dynasties. Majapahit power was continued by the Demak NCO. As the first Islamic kingdom in Java, its king was named Raden Fatah. From the Sultanate of Demak Bintara, power shifted to Pajang with its king, Sultan Hadiwijaya. The power of Java was then held by the Mataram Kingdom, with its first king being Panembahan Senopati.

At the beginning of the founding of the Mataram Palace, Panembahan Senopati had a rival named Ki Ageng Mangir. In the Babad Mangir it is stated that Ki Ageng Mangir also has genealogical legitimacy. From here then emerged the ideological movement that led to political opposition. Ki Ageng Mangir's tension with

Panembahan Senopati created social tension. With various tactics and strategies Panembahan Senopati engineered to conquer Ki Ageng Mangir. There are symbols of legitimacy regarding the two figures Senopati and Ki Ageng Mangir.

Both Babad Tanah Jawi and Babad Mangir need to provide symbols of legitimacy in the form of genealogy or kinship, revelation or pulung, prophecy, magic, heirloom or magical and mythical powers. The magical power of the Javanese Kraton is a manifestation of the concept of Dewa Raja. The symbols of legitimacy depicted by the two types of Babad in certain ways illustrate the relationship between the two figures. In terms of genealogy, the two writers of Babad above want to describe these two figures

as having the same origin, namely the Majapahit dynasty. It is a general tendency in traditional historiography to draw the lineage of the main characters told to prominent historical centers in the past.

The aim is nothing but to explain that the characters depicted are not ordinary people. Senopati is actually a descendant of Brawijaya V, the last king of Majapahit. The Majapahit kingdom was generally used as genealogical legitimacy for Javanese rulers. King Brawijaya V has a son from his relationship with Wandan's daughter, Bondan Kejawan, also known as Lembu Peteng alias Ki Ageng Tarub. Bondan Kejawan or Lembu Peteng has a son named Ki Getas Pandawa, and the latter also has a son, Ki Ageng Sela, who lives in the Grobogan area. Ki Ageng Sela then successively lowered Ki Ageng Ngenis, Ki Ageng Archery and Senopati Ingalaga. The Mataram ancestor is still respected today.

The thought of Ki Ageng Mangir is a manifestation of Javanese Islam. As, finally emerged the terms *abangan*, *santri*, *priyayi* in Javanese society. This analysis is quite popular among researchers. There there is acculturation between Hinduism, Buddhism, Islam and Java. Babad Mangir also tells that Ki Ageng Mangir also has the same ancestor as Senopati, namely Brawijaya V from Majapahit. Successively, this king had a son named Lembu Amisani, and Ox Amisani gave birth to a son named Ki Ageng Wonoboyo. (II) and Ki Ageng Mangir (III). During the reign of Ki Ageng Mangir III, there was resistance to Mataram.

The historical journey of the kingdoms in Central Java in the past was always colored by disputes. The dispute occurred as a result of competition between the princes in the struggle for power. According to Djoko Suryo, Senopati's legitimacy as the legitimate ruler in Mataram Babad Tanah Jawi also shows with the symbols of revelation or palace *pulung* and his predictions.

Relations with Ratu Kidul serve the same purpose. According to the Chronicle of Tanah Jawi, Pulung palace had fallen to Senopati's place while meditating on a Lipura rock. As for the predictions about him, quite a lot of things were put forward by Sunan Kalijaga and Sunan Giri. The magic and heirlooms of the palace which helped validate the position as king of Mataram.

The position of the next king still uses cultural magical religious legitimacy.

Javanese power is magical. If the *pulung* and prophecy are described by the Babad Tanah Jawi containing the strengthening of Senopati, he will become king. So that their offspring will become noble people in the future. Jaka Wonoboyo or later became Ki Ageng Wonoboyo, when he meditated in Parangtritis on the south coast, and received a supernatural order to open the Mangir land near Kali Progo. These areas have a fairly strong tradition of opposition.

Babad's fibers mention that Ki Ageng Mangir is not talented as a ruler of the kingdom. Ki Ageng Wonoboyo will not be king. His descendants will have a prominent position in the village he built and will have a powerful or sacred heirloom. The heirloom of Kyai Baruklinthing was passed on to Ki Ageng Mangir. After Ki Ageng Mangir (III) died, the heirloom of Mangir's spear fell into Senopati's hands. The spear is the embodiment of a large snake's tongue which was cut by Ki Ageng when the snake was trying to reach its tail to be able to circle Merbabu Mountain. The order was to prove whether the Baru Klinting snake in Rawa Pening was Ki Ageng Wonoboyo's son with a girl from the village.

The girl became pregnant and later gave birth to a snake because she accidentally occupied Ki Ageng Wonoboyo's knife. The story of Ki Ageng Wonoboyo is famous among traditional cultural arts activists. Javanese theater often performs the play Baruklinthing which is set in Mount Merbabu. In the view of his followers, Ki Ageng Mangir is considered a human who has advantages. The skills needed as a requirement to be able to realize a useful and meaningful life, namely the ability to lead oneself, the ability to grow and develop with others in diversity.

According to Djoko Suryo, it can be said that the legitimacy that is depicted symbolically like that is basically shown to strengthen Senopati's position as the ruling party and the victor, as well as to explain the position of Ki Ageng Mangir as a party who is inferior and must submit to the king. There is a tendency that the writing of Babad Mangir tries to invent how to explain Ki Ageng Mangir's defeat to Senopati.

An ideological movement is a planned action carried out by a community group accompanied by a planned program and aimed at a change or as a resistance movement to preserve certain community patterns and institutions (Allen & Unwin Australia, 1990). An ideological movement is a conscious action to carry out a mission, program, or activity for the process of internalizing, externalizing and objectifying a certain belief system (Alison Le Cornu 2009). Therefore ideology covers all aspects of life, based on certain values which are seen as the essence of life itself. Thus, it is necessary to describe the various ideologies in a movement to instill various ideologies of life, and the following will describe views on ideology, ideological contours, ideology, truth and power.

Ki Ageng Mangir's ideological movement needs to be explained, in order to get an integral and comprehensive systematic understanding. For this reason, things that are academically troubling in the context of this research are: first, sociologically, the ideology that is believed to be a belief for Ki Ageng

#### **Methods**

Data collection is related to Ki Ageng Mangir's ideological research with several stages. The data used in this study came from two sources, namely from oral sources and from written sources. Data derived from oral sources were obtained from two sources, namely from "Kraton officials and the general public." The data obtained from the author is "reflective-introspective". Such data, of course, should not be treated as "the only data" (Harimurti Kridalaksana 1988). Written sources are obtained from museums and libraries that contain the story of Ki Ageng Mangir.

The research data collected is processed according to academic scientific steps. The provision of data is carried out by carefully listening to the utterances or readings in the data sources that have been determined as mentioned above. The data that has been obtained is then recorded in the data card. Recording the data is also accompanied by recording the context. The recorded data is then classified. The classification is done based on the criteria of form and meaning.

The meaning criteria are used to classify the data based on the content or symbolic

Mangir is well understood by his descendants and his followers, but until now the spread of this ideology has not seemed to spread widely among the Javanese people. Second, religiously, Ki Ageng Mangir is a Javanese figure who is a follower of the teachings of Sunan Kalijaga and Sheikh Siti Jenar at the same time, but there is no adequate information about the dialectic of the teachings of the two teachers in Ki Ageng Mangir's ideological thought in the context of Javanese society. Third, politically, Ki Ageng Mangir is a respected political figure and a rival to the power of the King of Mataram, but there has not been an adequate explanation of his political alliances and dialectic with contemporary figures outside the rulers of the Mataram sultanate. Fourth, there has never been an explanation regarding the influence of the values of Ki Ageng Mangir's teachings in the context of contemporary society, especially Javanese society, whereas in fact the hegemony of the Mataram sultanate over Javanese society has tended to fade.

meaning and moral values contained in the Babad Mangir. The results of the data classification are then analyzed, so that a deeper understanding is obtained. The process of collecting data also involved devotees, caretakers, court officials, researchers, historians, and experts on oral traditions, museum managers and practitioners of cultural arts. Classification, description and interpretation of data are really a means to deepen the study of the ideological movement of Ki Ageng Mangir in the Mataram Palace.

The analytical approach used in this dissertation is "Weberian semiotics". In this context, Babad Mangir is seen as a sign system whose meaning is sought by describing the socio-cultural background when the text "Babad Mangir" was written. The first way is to look for the meaning of books that contain the ideology of Ki Ageng Mangir. This first step is taken considering that there are several books that contain socio-cultural meanings. The second way is to ask informants by way of interviews" (Marcia B. Baxter Magolda and Patricia M. King 2007). Researchers conducted interviews with "qualified or competent informants in the field of

Javanese history in general” (Sarah Elsie Baker, Rosalind Edwards, and Mark Doidge 2012).

### Results and Discussions

Ki Ageng Mangir is one of Sunan Kalijaga's students; one of the most famous Javanese guardians is Sunan Kalijaga. This wali's fame is because he is a powerful and intelligent scholar. He is also a politician who "nurturing" the kings of several Islamic kingdoms. In addition, Sunan Kalijaga is also known as a polite humanist and a great wayang artist.

Among the members of the Guardian Council, Sunan Kalijaga is the most popular wali in the eyes of the Javanese. Even Ki Ageng Mangir considers him a great and holy teacher in Java. Sunan Kalijaga's first name is Raden Sahid. Exactly when Sunan Kalijaga was born is also a mystery. He is thought to have been born in the 1430s, calculated from the year of Kalijaga's marriage to Sunan Ampel's daughter. At that time Sunan Kalijaga was estimated to be in his 20s. Sunan Ampel, who is believed to have been born in 1401, when he married his daughter to Sunan Kalijaga, is in his 50s. Raden Sahid is the son of Tumenggung Wilwatikta, Duke of Tuban. Tumenggung Wilwatikta is a descendant of Ranggalawe who has converted to Islam and has changed his name to Raden Sahur, and his mother is Dewi Nawangrum.

There are at least two versions of the story of Raden Sahid's youth. The first version is that basically, although Raden Said likes to steal and rob, not for his own enjoyment, but for distribution to the common people. While the second version is the one that really sees that in his youth Raden Sahid was really an evil robber and murderer. According to the first full version it is so. When he was little, Raden Sahid was told to study Islam by his father in Tuban. However, because he saw environmental conditions that contradicted the teachings of that religion, Raden Sahid's soul rebelled.

He saw the common people whose lives were miserable, while the nobles of Tuban were spending their lives. Duchy officials arbitrarily paid tribute to the poor, while the duchy soldiers rebuked the poor people arbitrarily. Therefore, Raden Sahid was very restless. Little Raden Sahid already has high solidarity with his friends. He did not even hesitate to enter and associate

with the common people. It was then that he could no longer bear to see the suffering of the rural poor. So at night, he often took food sources from the duchy warehouses and gave them to the poor. Gradually Raden Sahid's actions were known by his father. So he received a severe punishment, namely being expelled from the palace. He ended up wandering without a definite destination. He then settled in the Jatiwangi forest. In the forest he continued his work as a thug. He robbed the rich who were stingy to the little people. He gave the loot to the poor.

The second version sees that Raden Sahid was really a naughty since childhood and later developed into a sadistic criminal. He likes to rob and kill without hesitation. He gambled everywhere. Every time he finished his botoh he robbed the people. In addition, Raden Sahid is described as a very powerful person. Because of his magic he got the nickname Lokajaya thug. This Sunan way of life is listed in various ancient manuscripts. It is easy to understand that the load is different. So is the case with the origins of Sunan Kalijaga. Some say that it comes from the words watch and times. This version is based on Lokajaya's three-year wait for Sunan Bonang's arrival by the river. There are also those who write that the word comes from the name of a village in Cirebon, where Sunan Kalijaga once preached.

Handoko said that Sunan Kalijaga is described as living in four decades of government; namely the Majapahit period (before 1478), the Demak Sultanate (1481-1546), the Pajang Sultanate (1546-1568), and the beginning of the Mataram government (1580s). That is what the Babad Tanah Jawi narrates, which describes the arrival of Sunan Kalijaga to Panembahan Senapati's residence in Mataram.

Not long after that, Sunan Kalijaga died. If the story is true, Sunan Kalijaga lived for about 150 years. However, despite the various versions, the story of Sunan Kalijaga has never been extinguished among the people of the northern coast of Central Java, to Cirebon. Especially the way of preaching, which is considered different from the methods of other saints? He boldly



combines da'wah with cultural arts that are rooted in society. For example through wayang, gamelan, song, carving, and batik, which were very popular at that time? The chronicle and fiber record Sunan Kalijaga as the composer of several songs, including Dhandhanggula Semarang, a blend of Arabic and Javanese melodies. Sunan Kalijaga was a Sufi whose teachings were followed by the rulers of that time. Among the teachings of Sunan Kalijaga for Ki Ageng Mangir are:

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"Aja seneng yen lagi darbe panguwasa,  
serik yen lagi ora darbe panguwasa,  
jalaran kuwi bakal ana bebendune  
dhewe-dhewe."

"Aja mung kepengin menang dhewe  
kang bisa marakake crahing negara lan  
bangsa, kudu seneng rerembagan njaga  
katentreman lahir-batin."

Translation:

"Don't just be happy when you have  
power, hurt when you don't have power,  
because it will have its own  
consequences."

"Don't just want to win alone which can  
cause the division of the state and nation,  
but must be happy to have deliberation in  
order to maintain inner and outer  
peace."

The Chronicle of Demak mentions that the Great Mosque of Demak was founded in 1477 AD, based on Candra Sengkala Lawang and Gunaning Janma which means the number 1399 Saka years. Sunan Kalijaga taught Ki Ageng Mangir the attitude of narima ing pandum which he described into five attitudes, namely willingness, narima, friend, patience and nobility:

People who have a willing nature do not expect benefits from their work. He also does not complain and feel difficult. Against all trials such as suffering, grief, slander, loss of property and so on he considers it normal. People who are complacent have no desire for respect and praise, let alone envy. Clean people do not have attachments to things that are temporary, but that does not mean leaving the obligations of life.

People who have the nature of narima do not expect other people's property rights and do not envy other people's pleasures. Narima has a lot of influence on peace of mind and does not mean lazy. What is already held is grateful for

and not too worried about what has not been obtained. The narima person is lucky in his life; he wins in the changing times because he has a strong inner grip.

A friend means being loyal to his words and fighting for his ideals in earnest. People who do not keep their words and ideals are the same as lying to themselves. While the heart that has been spoken means a lie witnessed by others.

All religions teach patience. God loves people who are patient. Patience means scoundrel, strong in faith, broad in knowledge and not short-sighted. He is immediately wasesa, which means broad-minded like the vast ocean. Patience can be likened to a very bitter herbal medicine that is only strong to drink by a strong person. However, if he is strong enough to drink herbal medicine, it will make him stronger and healthier.

A virtuous human being is an ideal human being. Nobility is related to the behavior and qualities possessed by God such as merciful, forgiving and generous. These commendable traits are expected to have a positive impact on social interaction. The five traits actually come from the teachings of Islam, namely: willingness from pleasure or sincerity, narima from qanaah, friend from trustworthiness, patience from the word shabar, and nobility is morality. Regarding nobility, the word "mind" comes from Sanskrit and means "ability", or "intelligence faculty".

One of the main characteristics of a warrior is alus ing budi. Likewise, noble character is a requirement to be said to be a good human being. People, who are noble ing pambudi, are wise people. Meanwhile, people who are asor bebudene are not only stupid, but also dangerous. Budi has a broad meaning that includes the entire human person, which describes his individuality, which animates all his activities, thus making him a virtuous person or not virtuous Petruk Dadi Ratu.

The Kalimasada amulet is nothing but a symbol of the creed. The play Amulet Kalimasada is the one he performs most often. With this play, Sunan Kalijaga invites Javanese people in rural and urban areas to say the shahada, in other words, to convert to Islam. Dewa Ruci is interpreted as the story of the Prophet Khidr. Even the custom of kenduri became a means of syiarnya. Sunan Kalijaga replaced the praises in

the offerings with prayers and readings from the holy book Al-Quran. At the beginning of his message, Kalijaga always went around the village. According to Husein Jayadiningrat's records, Kalijaga preached to Palembang, South Sumatra, after being sworn in as a disciple of Sunan Bonang.

In Palembang, he had studied with Seh Sutabari. However, the existence of Sunan Kalijaga in "Bumi Sriwijaya" did not leave a written record. By Seh Maulana Magribi, Kalijaga was ordered to return to Java. In the Chronicle of Cirebon, Sunan Kalijaga arrived in the Cirebon area after preaching from Palembang. It is said that Kalijaga wanted to follow Sunan Bonang, who went to Mecca. Sunan Kalijaga is one of the Wali Sanga. This guardian in carrying out the Islamization of Java uses art, especially wayang art. According to folk etymology, the name Kalijaga comes from the Javanese language *kali* or river, and *guard* or *guard*, because this guardian likes to meditate in the river.

This definition is generally referred to in chronicles, for example: Babad Banten (Djajadiningrat, 1983), Babad Tanah Jawi (Olthof, 1941), Babad Tanah Djawi, volume II (Balai Pustaka, 1939), and Babad Demak (Admodarminto, 1955). In the context of stories about kentrung, for example in the story of Jaka Sahid told by Dalang Seni and Markam, or in the story of Jaka Tarub told by Dalang Rajikan, Sunan Kalijaga's history is closer to the chronicle story. This is parallel to the kethoprak stories, for example in the cassette tape of the play Seh Siti Jenar Gugur played by Kethoprak Trisna Budaya from Pati led by Kecik Juarto.

In rural communities there are many oral stories related to Sunan Kalijaga. For example, regarding: Sunan Kalijaga made the pillars of the Demak Mosque from slate (small pieces of wood); Sunan Kalijaga brings together the top of the Demak Mosque with the Kaaba; Sunan Kalijaga creates *ilir-ilir* songs, Sunan Kalijaga creates batik art with bird motifs; Sunan Kalijaga composed the *macapat metrum* song *Dhandhanggula*; Sunan Kalijaga created *Gong Sekatèn*; Sunan Kalijaga makes *wayang* for propaganda purposes; Sunan Kalijaga is the mastermind; and Sunan Kalijaga revived the carcass of a farmer's fish. According to Dalang

Sutrisno, kentrung was also created by Sunan Kalijaga. This kind of popularity cannot be denied, because many Javanese mantras mention Sunan Kalijaga's name.

Based on legends collected from rural communities, based on kentrung stories told by the *dalang kentrung*, and based on local chronicles, for example the Babad Demak Pesisir (Hutomo, 1984), Babad Tuban (anonymous manuscript) and Suluk Seh Malaya (Marsono, 1996), Suripan (2001) compiled a popular biography of Sunan Kalijaga, the meaning of which is accepted by the villagers as follows: Raden Sahid, son of the Regent of Tuban Wilwatikta, is very naughty and likes to gamble.

The Regent of Tuban Wilwatikta did not like his son's actions. To reduce his son's delinquency, he has a plan to find a mate for Raden Sahid. However, Raden Sahid refused and even then fled from Tuban. His sister, Dewi Rasawulan, followed her brother, but did not find her brother. She even got pregnant magically. His son was named Jaka Tarub, or Kidang Telangkas. Raden Sahid, under the pseudonym Lokajaya, robs in the forest. When he robbed Sunan Bonang, he fell to his knees, because Sunan Bonang was very powerful. He then studied with Sunan Bonang. After receiving a little knowledge from Sunan Bonang, he returned to Tuban, but his father refused his presence.

By Sunan Bonang he was told to meditate. After being imprisoned, he was given a religious lesson by Sunan Bonang in the middle of the sea in a white boat. The boat was a gift from the Prophet Khidr. After graduating, Sunan Bonang gave a lesson to Raden Sahid, and then gave the title Sunan Kalijaga. Since then, the title of Sunan Kalijaga has remained with Raden Sahid. At the time the guardians built the Demak Mosque, Sunan Kalijaga made a scraping pole, and after the Demak Mosque was established, the top of the Demak Mosque was brought together with the Kaaba.

Sunan Kalijaga broadcasts Islam to villages around Demak and elsewhere by performing puppet shows, including being a kentrung maker. In addition to being a puppeteer and kentrung maker, he helps many poor farmers. He was highly respected and respected by the villagers, the peasants, because he was not hostile to them, so this gave birth to the phrase *tabek-*

tabek Sunan Kali in the coastal Javanese language. After Sunan Kalijaga died, he was buried in Kadilangu, Demak.

Several episodes of Sunan Kalijaga's biography when compared with several episodes of the story of Kentrung Rasawulan or Sarahwulan, there are some similarities. The equation is as follows: The painting of Juwarsah's delinquency as a gambler in the Rasawulan story is exactly the same as the painting of Raden Sahid's mischief. Both Juwarsah and Raden Sahid imprisoned in the water. Both Juwarsah and Raden Sahid were helped by Nabi Khidir.

With these similarities, the words "gambler", "Nabi Khidir", and "Antakusuma" are strong evidence that the story of Rasawulan serves to remind people of Sunan Kalijaga. The character of Juwarsah in the fantasy of the poet of the Kentrung story is identical to the character of Sunan Kalijaga. Likewise with the listeners of this story. Their reception was guided by the legends of Sunan Kalijaga they had heard of. So in this case there is something to do with the so-called hypogram (Culler, 1981) and intertextuality.

The four manifestations of the hypogram that have been mentioned, apparently, the hypogram contained in the story of Sarahwulan (which comes from the legend of Sunan Kalijaga) is the fourth kind of hypogram, namely ekserp. The essence of the elements taken by the poet who created the kentrung story are: first, the mischief of Raden Sahid (Sunan Kalijaga) when he was young; second, Raden Sahid (Sunan Kalijaga) meditating in water; third, Raden Sahid (Sunan Kalijaga) was helped by Prophet Khidir; and fourth, Raden Sahid (Sunan Kalijaga) received an Antakusuma shirt as a prize.

So, the story of Rasawulan is a cover story (mantel-verbaal), meaning a story that covers the real story. In Old Javanese literature there is an interesting example of this. Berg (1938) said that Empu Kanwa's kakawin Arjunawiwaha is a depiction of the biography of King Erlangga (Airlangga), because Arjuna's history in the story is very similar to that of King Erlangga. Berg's opinion is supported by Zoetmulder, by saying that Berg's opinion is correct.

The essence of Kekawin Arjunawiwaha or Begawan Ciptowening's story is as follows:

The Arjuna went to the forest in search of magical weapons. After experiencing various temptations, both from angels and giants, Arjuna obtained the weapons he wanted. Then, Arjuna was asked for help by the gods to kill the giant king named Niwatakawaca, after knowing the secret of his death by Arjuna, was defeated by Arjuna. As a reward, Arjuna was given the opportunity by the gods to live in heaven and marry several nymphs. However, after a long stay in heaven, Arjuna thought of his brothers who lived on earth. To release his longing, Arjuna was then sent back to earth to reunite with his brothers.

Judging from this, the story of Rasawulan, like kakawin Arjunawiwaha, can also be referred to as "puja literature", meaning literature used to worship and respect a character. In the story of Rasawulan, the character worshiped by the poet of the Kentrung story is the character of Sunan Kalijaga. And the worship is not only limited to the body of the story, but is also enshrined in the spell at the end of the story. Among other things, the mantra reads: "**Tunane Kalijaga/sing njaga bale pomahe**", which means "**Sunan Kalijaga, the guardian of our household**". The word tunane here is mispronounced, while sunane is correct. The mention is also found in the Dewi Pertimah story told by Dalang Markam. When the dalang describes the household appliances and their philosophical meanings, it is stated that "ringane jenenge waluh kenth, the remains of Ki Ageng Sunan Kali", which means "a place for storing rice called waluh kenth (pumpkin shaped like a jug made of clay), inherited from Sunan Kalijaga". It is said to be a legacy because according to a legend circulating in the village community, Sunan Kalijaga once distributed agricultural and household tools to farmers.

If the story of Rasawulan is seen as "puja literature", then the poet of the story of Rasawulan is the heir and successor to the teachings of Sunan Kalijaga. This, perhaps, has given rise to the tomb of the dalang kentrung which is sacred to the villagers. For example, the sacred tomb of Mbah Endang in Bungus village, Kanor district, Bojonegoro regency. He is considered holy because his teachings are like the teachings of Sunan Kalijaga.

In the historical relationship of Islamic da'wah in Indonesia and Malaysia, especially on



the island of Java, Arnold (1930) reminded that "the people of Central Java have long adhered to pagan beliefs, and progress towards the south has been going on for several centuries". One of the people who was instrumental in penetrating the south in a peaceful manner was Sunan Kalijaga. The proof is that in the south, there is a local belief that the creator of the sekaten gamelan is Sunan Kalijaga.

According to Suripan (2001) the story of Rasawulan itself actually contains da'wah material. In this story there are four levels as people call it in the mystical world of Islam. It is clear: The meeting between Juwarsah and Rasawulan in the first stage in Wandhansili Village, symbolizes the shari'a level; The meeting between Juwarsah and Rasawulan in the second stage in Laraskandha State, symbolizes the tarekat level; The meeting between Juwarsah and Rasawulan on the third stage at the top of the mountain, namely after Juwarsah came back to life from her death, symbolizes the level of nature.

Judging from this, the elements of the form and content of the Rasawulan story are very harmonious. If that is the case, the story of Rasawulan in the kentrung literary environment is a "sacred story" or "sacred literature". So, the absence of this story in the treasury of dalang kentrung dalangs elsewhere, this means that this story is only allowed to be told by certain dalang, or it may be a new treasury of stories that has not had time to expand.

The people of Tuban as the owner of the Sunan Kalijaga figure, presumably, have an obligation to remember the services and continue the tradition created by this figure. Therefore, the phrase rich history of Sunan Kalijaga *dhek sengen*, which means, "like the life history of Sunan Kalijaga long ago", is often heard among the villagers, especially the teak thieves after repentance, and later became devout followers of Islam. They are called *nyantri*, which means to be a *santri* group. The Rasawulan story is one of the stories to teach the village people in the Tuban area who live around teak forests, especially in Bate Village, Bangilan District and its surroundings.

Suripan (2001) views the story of Rasawulan as a story that contains propaganda material, or as material for moral teachings, as

stated above. For Javanese authors, not only the whole story contains *pasemons*, but the names of the actors in the stories sometimes contain *pasemons*. *Pasemon* or presuppositions like that are also found on the island of Sumatra.

According to Soebardi (1975), Hamzah Fansuri made two assumptions about the level of Shari'a, tarekat, essence, and makrifat in two of his books. The first is likened to a boat, and the second is likened to a coconut. In the book of *Sharab al Asyikin*, said Soebardi, Hamzah Fansuri presupposes that the Shari'a is like the keel of a boat, the tarekat is like a deck, the essence is like the cargo of a boat, and makrifat is like profit in trading. In *Asrar al Arifin*, said Soebardi next, Hamzah Fansuri presupposes that sharia is like coconut fiber, tarekat is like coconut shell, essence is like coconut meat, and makrifat is like coconut oil. If Hamzah Fansuri's assumption is applied to the Javanese way of thinking, then the Rasawulan story can be thought of as a "coconut fruit", which is something that is round in its elements forming a unity.

Juwarsah's first, second, third, and fourth meetings with Rasawulan occurred sequentially and alternately. This kind of storyline is a traditional storyline that the storyteller must obey. Violation of this rule will be considered an error or deviation. So, to get coconut oil (*makrifat*), one must first remove the fibers, the shell and process the coconut meat. That is, people should not go directly to the level of *makrifat* before going through the levels of sharia, *tarekat* and essence.

The divine philosophy in Sunan Kalijaga is similar to the teachings of Ibn Arabi's Sufism. Ibn Arabi gave an example that the light belongs only to the sun, but the light was lent to the creatures of the earth. The relationship between God and nature is like light and darkness. Because existence belongs to God alone, nature (nothingness) belongs to nature.

The essence of God in *Serat Walisanga* is called *Hyang Suksma* or the spiritual universal soul. *Hyang Suksma* is a form of divinity that is formless, invisible, and only found by people who are pure and alert. *Hyang Suksma* is the highest form of all that exists. *Pramana* as the appearance of *Hyang Suksma* resides in the human body. *Pramana* in reality is a self-revelation of the essence of God. *Pramana* is a

manifestation of Hyang Suksma who exists because of his own Essence in his entity. Its form is impossible from nothing. Hyang Suksma embodies everything. He is the absolute being or al-Manifest al-Absolute or the Supreme Being.

If people go straight to the makrifat level, it is clear that this teaching is not the teachings of Sunan Kalijaga, but the mystical teachings of Seh Siti Jenar which are considered wrong by the nine guardians. Sunan Kalijaga did not approve of this teaching, because he was one of the nine guardians. The disapproval of Sunan Kalijaga, as well as other guardians, at the end of the story Seh Siti Jenar is symbolized by Seh Siti Jenar being beheaded by Sunan Kalijaga. Or, symbolized like the fate of Sunan Panggung who died in fire.

The story circulates in rural communities. However, the story of Sunan Kalijaga beheading Seh Siti Jenar does not affect the good image of rural people towards Sunan Kalijaga's character, because Seh Siti Jenar is not a real human, but a worm that turns into a human. In the wayang world, stories like Rasawulan can be called pasemon plays. The so-called pasemon play is a story that describes an event that actually happened in Javanese society. According to Sajid, the puppet stories that contain the pasemon are the plays Swargabandhang, Rajamala, Mustakaweni, Petruk Dadi Ratu, Gilingwesi, Wijanarka, Suryaputra Maling, and Kresna Kembang.

The plays, in fact, not only contain depictions or depictions of events, but also contain satire. Judging from this importance, nowadays, these stories are less functional, except as wayang stories that are performed for entertainment, or perhaps, given a new function. This is different from the story of Rasawulan. The character of Sunan Kalijaga, played by Juwarsah, in the legends, this character is still known by the rural people.

Ki Siswoharsoyo in Fiber for Religious Ways said that Sunan Kalijaga, in relation to Buddhism and Islam, had put forward a proposal at a meeting of the guardians. The contents of the proposal include the following: Efforts to change the strong stance of the people, who still have a strong belief in Buddhism, so that they want to embrace Islam, must be endeavored in such a way that their hearts remain happy and open. The good ways of business that are liked by the people must

be in line with the procedures of the people, which are related to their old religious beliefs (Buddha).

Islamic teachings that are conveyed to the people must be started little by little. So that they feel easy and light to practice Islam. Practicing the five Pillars of Islam, it (the creed, prayer, fasting, zakat, and hajj) even though the name is new, but for people who have just heard it is already felt heavy. If you are forced to practice it entirely, it will even cause you to be reluctant to convert to Islam. Therefore, it should be started by reading the shahada first, as long as you want to say it, and accompanied by a sincere heart, it can be called converting to Islam.

Trust in his caliph; submit to his rules which lead to the prosperity of the country. Even though the purpose of Islam is to make them want to carry out the Shari'a, tarekat, essence to makrifat, but it is enough to be carried out later, there is no need for preachers to try to do it right. If the ummah is already in love with the nature of religion, of course it will try to find a preacher or teacher who is pious. Sunan Kalijaga's meeting with Prophet Khidr was a discovery of his own identity. The result is cosmic consciousness, inner and outer unity, the beginning of the end. It describes the process of meeting existence and essence. Sunan Kalijaga is very sensitive to the feeling that he does not live alone in this world, that in addition to what is visible (seen with the five senses), there is still a vast world that comes to the visible (unseen), namely the subtle world in the vast universe. Stretches beyond this limit, as well as in the human universe, alone, and even around the place where he stands.

Javanese society gives a very respectable place to people who teach knowledge to them. They were, in ancient times called priests, Brahmins, ajar, rishis, wiku, and dwija, later called teachers, namely science teachers, not school teachers. Teachers are also considered non-formal leaders. The bigger the college, the greater the influence a teacher has on society. The teacher must be respected, even worshiped, because it is the teacher who shows a perfect life until the end of life, who gives instructions about goodness and it is he who can give advice when people are in trouble. Disobedience to the teacher is the greatest sin, so do good, beg day and night for his love and don't let his love decrease.

Although there is a mandate that people should respect teachers, people are also ordered to be smart in choosing their teachers. Given a mandate about "choosing a teacher" as well as showing the nature of a good teacher, and other than that <sup>1</sup> a teacher who is flawed and despicable. Sri Paku Buwana IV said in the *Serat Wulungreh* as follows:

*"Nanging yen sira nggeguru kaki, amiliha manungsa kang nyata, ingkang becik martabate, sarta kang wruh ing kukum, kang ngibadah lan kang wirangi, sokur oleh wong tapa, ingkang wus amungkul, tan mikir pawewehing liyan, iku pantes sira guronana kaki, sartane kawruhana."*

Translation:

"But when you are going to study, choose a man who is right, who is in good standing, and who knows the law, who worships and believes in God's truth, thanksgiving for being an ascetic, who is diligent, who does not expect gifts from people, that's what you deserve to learn from him and know it."

Sunan Kalijaga teaches that the path of seeking knowledge to the perfection of life must be sought in order to achieve peace and tranquility. Therefore, Sunan Kalijaga teaches that humans should be able to control their passions, namely: a. Lust of anger b. Sufi's lust c. Lawwamah lust d. Mutmainah lust.

The Walisanga fiber depicts the lust of anger in red, the lust of lawamah in black, the lust of su-fiah in yellow and the lust of mutmainah in white. That mutmainah lust can lead humans to the perfection of life. According to Sunan Kalijaga, when a person is able to get rid of the three passions of anger, Sufiah and Lawamah, then he will arrive at mutmainah. It is at this time that people will reach the degree of wali, where all his wishes become the will of Allah; all his wishes are granted by Allah SWT.

Such an image is very popular in Java, namely that which is described as a human without flaws, that is, the creation and the taste have melted into one. As caliphs on earth, humans should not just sit idly by without doing anything. Because this is closely related to the survival of this earth. On the other hand, bad treatment will also create an imbalance in life

which will automatically accelerate the process of destroying the earth.

The qualities mentioned need further explanations, for example about <sup>3</sup> the nature of patience. Nowadays, patience is understood by many people only to lead to passive patience, in the sense of not doing anything when faced with problems. In fact, if you try to relate it to Islamic teachings which recommend doing something for the survival of life, patience can mean being strong, standing firm, or not giving up when facing obstacles, instead you must keep trying to the maximum. This means that the verses of the Qur'an cannot be seen individually and are trapped in their explicit meanings, but need to be seen more thoroughly and interpreted contextually. This is where there needs to be an in-depth and continuous study. The Qur'an also defines the bad qualities of humans and reminds them to avoid these traits, to become a perfect human being who has balance.

Among these traits are: weak in Surah An-Nisa: 28, complaining in Surah Al Maarij: 19, ungrateful and unjust in Surah Ibrahim: 18-19, treacherous, miserly, angry, isolates himself from society, envious, excessive love of the world, lying, arrogant, belittling others, arrogant, cowardly and disobedient. *Insan Kamil* is a man who has balance (mental), who can combine his personal life as an individual and his social life as a citizen. Humans like this, as the results of the study of the Qur'an, are humans who have the awareness that their presence on this earth is not alone. He is with fellow humans; he is with other creatures and things that are also created by God.

A popular and controversial Javanese mystical figure to this day is Seh Siti <sup>10</sup> Jenar. The other names of Seh Siti Jenar are Seh Lemah Bang, Siti Abrit Siti Brit, and Siti Rekta. Seh Siti Jenar once received advice from Prophet Khidir, Sunan Kalijaga, and Sunan Bonang. Usually Seh Siti Jenar is only remembered from the echo of his teachings: *manunggaling kawula gusti*. In Siti Jenar's view, God resides in her. Because "kawula" and "gusti" have merged, one does not need to pray anymore. Siti Jenar did not want to pray because of her own will. According to Siti Jenar, when a person prays, his mind can steal.

When he is doing dhikr, it could be his mind to let go of his heart, and put his heart to someone, sometimes even thinking and hoping

for the world. This is what, according to Siti Jenar, makes her different. He has become the Most Holy, unthinkable and unimaginable. Siti Jenar considers her mind to be of the same soul as God. That's why, when the shahada, prayer, fasting, zakat, and hajj are not wanted, then they don't need to be done. If Siti Jenar's teachings are true as stated above, can Siti Jenar be called an

### Conclusions

From the data analysis that has been carried out carefully, it can be concluded: the characteristics of Ki Ageng Mangir's leadership ideology based on Sufistic ethics and social-harmony-oriented Javanese-centries. This means that the ideology developed by Ki Ageng Mangir is based on Javanese Sufi understanding obtained from the teachings of Sunan Kalijaga and Sheikh Siti Jenar, which further emphasizes ethical

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atheist? In the atheist concept, one does not acknowledge the existence of God. In Seh Siti Jenar, the existence of God is still necessary, as is his unity with the subjects. Since that union, my existence has become one with God's existence, which then determines the pattern of behavior and rituals.

values and harmonizes life typical of Javanese culture.

And also the researcher has suggestions from the results of this study, namely Based on the findings above, this research is expected to be a contribution to the development of Islamic studies, especially the Malay Islam of the archipelago (Javanese Islam) as developed by Ki Ageng Mangir in Yogyakarta.

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