

MOSLEM IN THE JAVANESE CULTURE PLURALISM AND THE PALACE ART PERFORMANCE

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ABSTRAK

Pluralisme budaya Jawa yang terjadi karena interaksi dengan budaya lain menjadikan budaya Jawa kaya makna. Perpaduan dua unsur budaya yang berlainan mampu membentuk nilai baru dalam format yang harmonis. Konsep kawalian, jalan mistik, dan konsep kesempurnaan hidup di dalam Islam bahkan diterapkan dalam formulasi kultus kraton yang menjadi model konsepsi Jawa mengenai berbagai aturan, baik sosial maupun ritual, sehingga terjalin saling ketergantungan antara ajaran Islam dan masyarakat yang masih terikat tradisi dan norma adat. Ajaran Islam itu dipahami dan dikembangkan dengan kaca mata Jawa, diolah menjadi bentuk budaya Kejawen yang berbeda dengan aslinya, dan yang mudah diterima masyarakat. Dunia seni pertunjukan pun dapat dinyatakan telah terpengaruh oleh subkultur budaya Islam-Jawa. Paling tidak, kesan seperti itu dapat dilihat di dalam pergelaran wayang, beberapa tarian ritual, ataupun Tari Golek Menak yang ada di Kraton Yogyakarta.

Kata Kunci : Islam, kontak budaya, falsafah Jawa, seni pertunjukan

INTRODUCTION

Far before the arrival of Moslem, Indonesia or the Javanese people had already believed in the spirit of the ancestors, the spirit of plants, animals, things, or even in the human body itself. Things, plants or animals were considered having a mystical power or possessing a spirit, whether bad or good one. Therefore, a good relationship between human, animal and plants occurred.

All of those beliefs influenced human behavior especially on how human solves their life problems. Disasters, epidemic diseases always are related with the anger of the spirit or the unbalanced power in the nature. The unbalance power of nature will end if human tries to get closer to the spirits or those various powers by giving an offering (*sesaji*) or holding a ceremony. Some of the ceremony, which is held to gain the mystical power, is held with music and dances. At that time, the dancers

and the music players were unaware about arts.

When the Hinduism was spreading through out the Indonesian archipelago, the pre-Hinduism belief did not find any problems because there were many similarities between them, for example Hinduism also had various ceremonies for prosperity. If pre-Hinduism believes in the spirit of ancestors and mystical power. Hinduism also believes that if they get themselves closer to the Gods they will achieve cosmos harmony. Hinduism also knows some fertilities ritual, believes in the eternal spirit of the ancestor (through the understanding of *moksa*), in the circle of suffering (*samsara*), and in the law of karma.

In conjunction with that, in Buddhism, it is believed that there are four *kasunyatan* (truths). The four truths are *dukha* (suffering), *samudata* (the cause of suffering), *nirodha* (the elimination

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of the passion), and *marga* or the way to go to Nirvana (Jamil, 2000:122). It means, in several aspects, Hindu and Buddha's thoughts are growing along with the genuine of the Indonesian's original religious inheritance, so the process of the cultural acculturation between pre-Hinduism, Hindu and Buddha culture occurred in an easier way. In the development of Islam, the belief of Hindu, Buddha, or animism and dynamism were interacted with the Islamic belief.

There are two major problems which have to be remembered when dealing with the arrival process of Islamic influences in Java. Firstly, the existence of the Hindu and Buddha religions and the old beliefs, which had already deeply rooted and developed earlier, before the arrival of Islam. When Hindu and Buddha were starting to develop, Javanese culture was not drawn out into the Hinduism and Buddhism. But these two cultures could be adapted into Javanese culture so the name of Hindu-Javanese culture appeared. This happened because Hindu and Buddha value which is a mystical religious is in accordance with the pre-Hindu's culture which was animistic and dynamistic. If Hindus and Buddhists sided with the elite of the Court, then the original belief animism was more acceptable in the Javanese (common) society. Although the three of them had different understanding, they were concentrated in one purpose. All of them were deeply related with mystical atmosphere, tried to find *sangkan paraning dumadi* (the source beginning), and also hoped for *manunggaling kawula gusti* (united with God).

Secondly, the exact time of the arrival of Islam in Java is still a contradictory issue. However, the intensification of the process of Islamization in a large scale occurred between XV and XVI century with the mark of the falling of the empire of Majapahit (1478), which was Hindu-Java, and the emergence of the Demak kingdom as the first Javanese Islamic empire. Islam which reached the Java Island at that time was the mystical Islam.

The similar understanding of the Javanese belief about mystic had lightened the task of the *mubalig* who were called *Walisongo* in spreading

Islam in the society, so the society were easier to accept it. *Walisongo* were tolerant, open-minded *manut ilining banyu* in facing a different point of view related to the tradition and local culture. They keep the Javanese culture alive, but by giving Islamic atmosphere like the changing of *sesaji* ceremony (to worship the spirit and soul or the Gods) into *kenduri* or *slametan*. By giving the *kenduri* to neighbors, good relationship will be created which is appropriate with Islamic teaching. In the past time, Sunan Kalijaga suggested changing the *sesaji* into the *slametan* followed by the *kalimah thoyibah*. Sunan Kalijaga was very famous in using methods that were not against the existing culture. In fact, he colored it with Islamic teaching.

Walisongo also did the religious proselytizing through the art and cultural approach. Sunan Giri (Raden Paku) created *tembang* Asmaradana and Pocung. He also taught religion to children through games. Sunan Kalijaga created *tembang* Dandanggula, some characters in *wayang* with Islamic breath, and also some leather puppet equipments such as *kelir* (as the symbol of the universe), *debog* (the symbol of the earth), *blencong* (the symbol of the sun), and *dalang* as the puppeteer (the creature).

In the mean time, Sunan Bonang (the son of Sunan Ampel) also created *tembang* called Durma. Sunan Kudus created the *tembang* Maskumambang and Mijil and also created the Islamic folktales. Sunan Drajad had a social awareness. He helped the orphanage and sick people and created the *tembang* called Pangkur. While, Sunan Muria created *tembang* Sinom, Kinanti, and tried to keep the existence of *gamelan* as the people's enjoying entertainment, and also presented the Javanese gamelan orchestra which contained the Islamic teaching. Sunan Gunungjati (Syarif Hidayatullah) or Fatahilah or Faletahan, was meritorious in giving Islamic breath in praises, *dzikir*, and prayer (Partokusmo, 1995:291-294). *Walisongo* also changed some stories in *wayang* which contained Islamic messages such as *Dewa Ruci*, *Jimat kalimasada*, *Jaya Pusaka*, *Begawan Ciptoning*, *Petruk dadi Ratu*, *Pandu Pragolo*, *Semar Mbarang*

Jantur, Bale Sigolo-golo, Wahyu Widayat and Kresna Gugah (Ririn, et. al, 2000:157-158).

In the economic field, Sunan Kalijaga donated his work in agriculture through the philosophy of the plow and the hoe. In the scripture of *Cupu Manik Astagina*, the plow and the hoe consist of many parts. The *pegangan* part means that to reach the goal, a person must have a guide. *Pancatan*, after the person has a guide then he must do it without delay it. *Tanding*, means before doing, it is necessary to compare, or to observe which one is better to do. *Singkal (metu saka ing akal)* means after thinking and observing, the idea or the strategy will appear to reach the success. *Kejen (kasawijen)*, the unity between power and thought. *Olang-aling*, after a person reaches the unity of the power and thought, no obstacle would appear. *Racuk (ngarah in cucuk)*, the desire that we want to reach will be in our hands if we do it appropriately with the guidance of the religion. This philosophy had become the media of the religious proselytizing and the education about philosophy of life in the society.

The system of the *Pondok Pesantren* which is the transplantation of the pre-Islamic culture was held by adopting the education in the convent which is taught by the monk and the priest. This *pesantren* is the modification of the Institute of the Hindu Education, Mandala. Many technical related to the Hindu and Buddha rituals, are still used, like the term *sembahyang* which is used to say *Shalat*. For the house of worship, the word *langgar* is used which is almost similar with the term *sanggar*, the place of worship. The students are called *Santri*, from the word *shastri*. In the Indian language, *shastri* means people who learn holy books.

The spreading of Islam in Java was penetrated through the *Cultural Javanese Islamization* and *Islam Javanization* in the other side. *Cultural Islamization* is an effort to make the Javanese culture looks Islamic whether formal or substantial, by the using of the Islamic terms and names, taking the Islamic characters to the old stories, and also the practice of the Islamic law and norms in all of aspects of life.

The *Islam Javanization* means the internalization of the Islamic value into the Javanese culture. The symbols of Islam was entered into the Javanese culture, although the name and the Javanese terms were still be used. However, the value was the Islamic values. The acculturation and the sinkritisasi were occurred between the tradition and the local belief by the teaching and the Moslem culture. Therefore, many Javanese rituals that had been Islamize were appeared, such as the ceremony of *Surtanah, nelung ndina, mitung ndina, matang puluh dina, nyatus, mendhak, nyewu*, and etc. Here, we see that there was some effort to accommodate the Moslem values with the local culture. Islam which entered Indonesia is Islam which had been united with the mystic of Persia and India. The mystical world and the Javanese philosophy is a red thread which makes the entering of the Islamic culture into the Javanese people life day easier. The Javanese historiography assumed that all events have mystical and religious caused. Therefore, religion is the basis of the political power and the legitimating of *kraton* (the Royal Palace).

FROM THE POWER TO THE KEJAWEN CULTURE VALUE

The arrival of Islam to the Java hinterland had made the Javanese palace culture, which oriented in the political value, must faced the Islamic culture, which focused on the *syari'at*. Because of that difference, the strained situation which can caused an open conflict, might appear in any time. This case can be seen in the Mataram hinterland era that was governed by Panembahan Senopati. Mataram was the representation of the Javanese hinterland society which had an agricultural culture root. In the cultural context, agriculture societies are relatively static and consider power as the central theme in their life. In the political dimension, all aspects outside politic seemed become a tool of power. The same with the acculturation process between Java-Hindu-Budha with Islam. The different concept of Mataram and the Islam society in the costal

area, who are relatively dynamic, had caused the conflict in the coastal area.

Sultan Agung, Panembahan Senopati successor realized that this condition would weaken the Mataram Empire. Therefore he tried to create a cultural strategy in order to maintain the power and tried to adopt the Coastal Islamic culture to be synthesized with the hinterland Javanese society culture.

Many coastal Islamic cultural symbols and idioms had been synthesized with the hinterland Hindu-Budha Javanese culture to bridge the differences between them. When Hindu religion entered the land of Java and was accepted by the Javanese, the Hindu-Javanese culture was born because of the acculturation of the two cultures. The mixture of Javanese and Islam culture was also born after the power of Islam in the coastal area, which was represented by The Giri's area, was beaten by the Mataram Empire. This culture is called the *Islamic-Kejawen culture*.

In that transformation process, the cultural strategy which was done by the ruler of the empire in relation with Islam could only be understood from the authority mythation method (von Heine-Geldern, 1956:14-18). It can be seen by the use of the Arabic words "*kalifatullah sayidin panatagama*" as the title of the Mataram Empire ruler. This title legalized a king to have worldly power and also have position as the religion leader. It means the ruler must have responsibility feeling to protect and worship religion.

There is a similarity concept between the Hindu-Budha and Islamic era. In the era of Hindu-Budha, the legitimation of the king was legalized by the understanding that the King was as *titisan* (incarnation) of God through the God-King point of view. In the Islamic era, the ruler (the King), tried to seek the legality which had the same position as the King-God, by installing himself as *kalifatullah* (the representation of God). The King of Jogja was titled Sultan which means '*Ngarsodalem Sampeyandalem Ingkang Sinuwun Kanjeng Sultan Hamengku Buwana, Senopati Ing Ngalaga Ngadurachman*

Sayidin Panatagama Kalifatullah Ingkang Jumeneng kaping...'. The title of Sultan is a great act; he acts as *ngarsodalem*, or stand in front, from *sampeyandalem* (your feet). These two words mean that in life, a person has to step forward. *Ingkang sinuwun* or the one who is expected is *kanjeng Sultan* (a will to enforce justice), *Hamengku Buwana* means the one who protects the world (*syahadat/syahid*) for all mankind so the unity between *kawula* and God achieved.

The Javanese teaching *manunggaling kawula-Gusti* is the *tasawuf* (mystical) Islamic Kejawen teaching that had developed in the XVII and XVIII century, and become the politic system of the Mataram Islam Empire. *Manunggaling-kawula-Gusti* has a sure meaning in the form of *manunggalnya* citizen with their king. On the other side, the King and the citizen get the idealization from *jumbuhing kawula* (citizen) and *gustinya* (king). The core of the teaching is the understanding about unity and also the understanding of balance. The balance of the external and internal faith, dedication, knowledge, morals, capability and performance. This balance can be achieved by self awareness way (*mawas diri*). By this concept, the King as the representation of God in the world is the chosen one who is born to rule the world. This is where, the descendant factor become very important, so the understanding of *wahyu* and *ramalan* is often to be a way out to strengthen the legality of the king. In the genealogic element it is considered unconvinced.

The term *wahyu* is adopted from the Arabic *wahy*, which is symbolized as the bright light from an angel who carries the God's Commandment to point someone as His representation. The receiver is believed to be the one who can bring the prosperity to the world, because he is form of *kalifatullah*. *Wahyu* is also has the relation with *takdir* (destiny) because it cannot be achieved without the God's will.

Sultan Agung was known as an obedient Moslem, so in *Babad Raja Pinandita*, he was written as an *Amirulmukminin, kalifah suci* (holy person). However, he preferred to be called a

Javanese person who had Javanese personality and culture. To support his desire he created a Javanese Calendar by synchro-nizing the calculation of the year of *Hijriyah* with *Kejawen*. He changed the year of Saka, which based on the sun rotation, into the year of the Javanese *Sultan Agungan*, which is appropriate with the year of Hijriyah based on the moon rotation. This Javanese calendar has its own calculation which consists of: days, *pasaran*, *mangsa*, *wuku*, *paringkelan*, years, and *windu*.

The Javanese Islam or *Kejawen* is truly a unique phenomenon. It not only can maintain the pre-Islamic cultural aspect and religion, but also because applying the concepts of guardianship, mystical way, and the perfection human way concept that planted in the cult of the *kraton*. The cult of the Court is the effort to unite many of the variant Islamic traditions that different each other and by planting dependence between the teaching, rituals, and social. Therefore the Javanese Islam is not merely a rejoinder of the Middle-east Islam or Southern Asia Islam, but it is the illustration of intellectual and spiritual tradition from the world of Moslem which is dynamic and creative. We can say that the Javanese Islam is the Islamic teaching which is understood and developed in the Javanese tradition framework.

THE INFLUENCE OF ISLAM ON THE COURT ART PERFORMANCES

According to Soemarsaid Moertono, the theory of Javanese kingdom is based on “cult of glory” that leads to the similarity of kingdom theory with the status of guardian and sufi doctrine about mystical unation. Officially, the Javanese kingdoms embrace Islam, although the influence of Hindu-Java tradition emerges more in the daily life. King has great mystical power so he could marry to Ratu Kidul, the mystical spirit ruler of South Ocean that has important figure in Java religion. Ratu Kidul becomes the focus of Java kingdom ritual to keep the cosmos balance; because the unbalance between the cosmos will bring destruction to the country.

The architecture arrangement of the Royal Palace (Kraton Yogyakarta) built by Sultan Hamengku Buwana I is a miniature model of Java variant from Sufi theory on the description of cosmos structure, about human character, their relationship with God, the history of existence, and the final destiny. Here, the symbolism and the royal palace architecture represent the structure of Islamic cosmos, the relationship among Sufism and syari’ah, the introspective formulation and cosmology of mystical way. All the theories are explained through the symbolism of human body that reflects on the philosophy of Krapyak building existences locates in south side of royal palace, until Tugu, on north side.

If it is read from south to north, the royal palace (Kraton Yogyakarta) has the meaning which represents the human journey since they were in the *barzah* (period between death and judgment), where the soul lies down, then form into sperm, embryo, and become adult, along with the worldly obstacles that must be faced to attain the happiness. If it is read from north to south, the royal palace represents the symbolism of human journey to the end (death) to attain the eternal life that is to unite with God, in Javanese culture known as *manunggaling kawula lan Gusti*. The royal palace is the center of the kingdom administration on that focuses on loyalty and obligation concept, has the same meaning with act of devotion to God. The yard and the center area of the royal palace symbolize the steps to heaven and reach the God totality.

The concept of *manunggaling kawula Gusti* is clarified by the presence of *Tugu Golong-Giling* located in north of the royal palace, which the top that has round shape, similar with *nasi golong*, supported by cone building that has cylinder shape (*giling*). There are two meanings in these comprehensions, *kawula* has a meaning of people and *Gusti* as a king, on the other hand, *kawula* can be interpreted as a king and *Gusti* as God. The balance between human relationship, king (leader), and God becomes the ideal of Javanese life.

In the religious concept and Javanese kingdom philosophy, palace is a micro cosmos of the universe. The balance between macro cosmos (*jagat gedhe*) and micro cosmos (*jagat cilik*) depends on the human success in creating life harmony, by following the existence symbols. In this concept, the main duty of a king is to maintain harmony preservation between kingdom and universe. Therefore the structure of pattern building of Kraton arranged based on the concept of harmony similar to political theory of South East Asia kingdom in general. The building is built using *macapat* concept that has center pattern, which is flanked two in front, back, or right, left according to the wind direction, appropriated with Islamic values.

The royal palace also becomes the center of Classic Java culture, the dances, leather puppet show, gamelan, and various religious rituals in Islamic celebration days. The prince of Mangkubumi (HB I) as the founder of Kraton Yogyakarta was *mumpuni* (skillful) person in every aspect. In art performances, Sultan Hamengku Buwana I created various dances such as *Beksan Lawung*, *Beksan Guntur Segara*, *Beksan Sekar Medura*, *Wayang Wong*, *Beksan Tameng*, *Beksan Beksa Bedhaya*, and *Srimpi*.

Bedhaya for the palace society in both Surakarta and Yogyakarta is one of ritual dances that usually performed on sacred ceremonies, such as the coronation day, the celebration of the coronation, or the celebration of the court establishment. The concept of life was planted by HB I to his people through the *Bedhaya* dance philosophy and Joget Mataram philosophy that he had created. In Kraton Yogyakarta, *Bedhaya* dance performance was conducted first in *Bangsas Kencana* that was near to the King's throne. It shows that the dancing, which is danced by 9 women, is a sacred dance that have great position. In the Javanese kingdom political concept, a king is admitted for being a leader who has a basic as reincarnation/incarnate of gods (king-gods). In this concept, *Bedhaya* becomes the symbol

of *Syiwa's sakti*, so it existences could not be separated with the king.

As we know that the concept of gods-king (*dewa-raja*) comes from Hindu era and still admitted at the Islamic era in the understanding of *kalifatullah* or Allah representative. In *Serat Wulangreh* is stated that *Ratu kinarya wakil Hyang Agung* (Allah representative). But one thing must be remembered that the understanding of the king's position and authority (leader) will be useful for the people and bring prosperity if it is completed by the awareness that a leader has to *ambeg adil paramarta*, *berbudi bawa laksana*, and *wicaksana*, the meaning is that an authority need to be based by justness, wisdom, and kindness. This comprehension of leadership concept is usually forgotten this day, so the authority that used is an unlimited authority.

Bedhaya dance, which is performed in front of Sultan becomes the symbol of human relationship with God, in the same manner of the Javanese people life purpose to attain the ideal of *manunggaling kawula-Gusti*, as it is explained above. The ideal of the unity between *ke-aku-an* (human) with the God. Through that unity, people (Javanese) are able to attain *kawruh "sangkan paraning dumadi"*, *kawruh* (knowledge) about the origin (*sangkan*) of their existence, and their purpose in build the balance of life. The balance between speech, hearing, sight, with mind and feeling to build balances between passion and intelligent to defeat the bad things and gain happiness in the earth and heaven. The changes of position in *Bedhaya* dance, which is done often by the dancers, reflect description of inappropriation between wishes and logic that often happen. The contradiction is described in dynamic movement but seen harmoniously, controlled in constant tempo (*ajeg*), as it have message that not all life problems must be solved by violence.

The concept of Javanese can be found in the concept of inspiration of Joget Mataram that consists of *sawiji* (concentration), *greget* (spirit), *sungguh* (confidence), and *ora mingkuh*

(firm). This concept can be explained with the concentration on something that we done, base with spirit and self confidence, and firm to the right things according to *the teaching of God*. Therefore, this concept is able to be applied everywhere, not only in dancing world but also in another field, because all the comprehensions lead to the teaching of life perfect ness (*kasampurnaning urip*) that covers devotion for our fellow. According to Ir. Yuwono Sri Suwito, MM, it seems that people (in Yogyakarta), with the *sipating satria tama* become the expectation of Hamengku Buwana I to his people.

Except the dances in the royal palace, puppet for Javanese becomes the culture product that has esthetic, ethic, philosophy, and pedagogy values. That is way puppet does not function only as a performance but also as a guide of life, education media, and religious media. In short, puppet is the essence of Javanese culture. The puppet show (the player is not human) covers leather puppet, gedhog (performs rarely), and golek puppet. Puppet and Javanese culture is two things that cannot be separated. It can be seen from the Javanese traditional house that consists of *emper, pendapa, pringgitan, omah mburi, sentong, longkangan, and pawon*. *Pringgitan* is a special place to perform the leather puppet show, for life circle ritual, thanks giving day, warding off misfortune, and etc.

Puppet is the heritage of Hindu culture that still being conserve until now. According to Claire Holt's "*Art in Indonesia Continuities and Change*" cited by Soedarsono, the puppet shows (in Central Java) has been existed since 907 M, written in an epigraphy made by Balitung king from the ancient Mataram. A Bali epigraphy also mentions that puppet comes from 10th century, and the theme of the first performance was Bima bungkus (the story of the birth of Bima).

After Majapahit kingdom which was Hindu-Java, collapsed in the beginning of 16th Century, the political power of Javanese culture lead by Islamic king started to emerge in Central Java

(1524 – 1581). Started from Demak kingdom, then Pajang kingdom, and Mataram. However, the Javanese kings who believed in Islam-Java and the *wali's* keeps the tradition of puppet show that was interpreted with Islamic lesson. The *wali's* used puppet, gamelan, and also mask puppet to gather people, then after the performance the *wali's* started to preach and gave the Islamic lesson for the people.

The term of puppet came from ancient Javanese language (Kawi), the meaning is shadow. The story that performed through the puppet was shadow or the picture description of people life along with the problems, from young until old. The puppet world has moral values and Javanese view of life about attitude and the policies must be taken when they faced an obstacle. This way; people always faced with the good or bad chooses. Here, the moral role becomes very important, and in this stage the Islamic moral values is really needed to be put into the puppet show.

In Javanese Islamic literature, the life of human being is portrayed as leather puppets that are played by the puppetry (read: God). The god and bad of human's life journey are related to the destiny that is given by God to each person. However, the efforts that are based on doing the *tapa* and sacrifice for others, at least can fix the way of the destiny.

The source of the story that become the orientation of the puppetries mostly are taken from Yosodipuro's *Serat Mahabarata*, *Serat Baratayuda*, Ranggawarsita's *Serat Pustaka Raja*, or *Serat Kandha* that contains about the relation of genealogy of the prophets and the puppet's figures. To handle the gap between the tradition and Islamic lessons, the transformation is done through the genealogical construction that connects the Hindu goddess and the genealogy of the prophets. Through some myths, the puppet's figures are claimed as the descendant of Adam and Eve, which later will generate all human. *Jamus Kalimasada*, which comes from the word *kali maha usada* (Hindu), was claimed as the origin of Arabic language *syahada* (to witness / to swear), which is the

beginning sentence of Islamic confession. Meaning to say, the confession of *syahada* is the minimum criteria to be a Moslem.

The show begins from the sun sets and ends when the sun rises. The midnight time is pictured as the very important moment in human's life, time where chaos and the shaking of cosmos happen, that latter on the balance and the peace can be realized during the early dawn. In this way, the puppetry as the controller of the puppet's world, divides three cycles of life that are interpreted through many variations of performance's styles and different gamelan's rhythms (Woodward, 1999: 287-289, Sudarto, 1999:171).

At the *pathet nem* rhythm, the characters of the story are pictured have not succeeded yet in defeating their enemies. This part portrays the struggle between the faith and the pation that mostly happens to all people, from children to adults. The second step is *pathet sanga* rhythm, which shows the mature world. This part includes *goro-goro*, which is a scene that preceded by the chaos until *punakawan* Semar, Gareng, Petruk, and Bagong, come out. Their roles as the spiritual counselors can be seen through their jokes.

There are no *punakawan* characters both in Hindu epics Ramayana or Mahabharata. The *punakawan* is the creation of the *wali* to show the disposition's function that becomes their duty. The names Semar, Nala Gareng, Petruk, and Bagong come from Arabic. Semar comes from the word *Ismar* (nail). He is the nail or the strength safety of the world, as the Islamic teachings that spread by the *wali*. Semar is the aspiration of human's struggle in both physical and spiritual. Physically, Semar represents the soul spirit that will not be faded forever. Spiritually, means he is as the strength of the faith. In Javanese perspective, Semar, who is rough, is always associated as a farmer or a lower class people who represents modesty. On the other hand, he is also become the manifestation of Muhammad prophet who always serves to humanity and becomes the guidance to the faith of God.

Nala Gareng is from the word *Naala Qoriin* that means having many friends. Every *wali's* religious proselytes have to assemble many friends, to bring them back into the way of God wisely together. Petruk comes from the word *Fatruk*, is the abbreviation of the tasawuf advice "*Fatruk kulla maa siwallahi*" that means "leaving all behind except Allah" (Anderson, 1966; Keeler W., 1987).

Bagong comes from the word *Baghaa* that means to revolt (against evil). Bagong also refers to *baqa'* that means eternal. The point is that all creatures will have eternal life in heaven. Bagong probably can also refer to *bahar* that means spices. As the spices of the play, through his jokes he becomes the picture of a critical person, *blaka suta*, or giving critics honestly. Therefore, the function of the existence of *punakawan* is a visualization form of Javanese people's idea about the importance of *pamomong* or the closest person in human's life that can guide them to God's way or the truth.

The third step is *pathet manyura*. In this part, the knights finally can defeat their desire which is their spiritual enemy. When everything ends up, the wooden golek puppet comes up. It purposes to make the audience *nggoleki* (to find) the meaning of the show. The end of the show can also sign by *gunungan* (*kayon*) embedded into the middle of the banana's stem. It symbolizes the condition of silence, no movement, or everything is over. Based on the explanation above, the leather puppet clearly becomes the media to teach how people should give their faith to Allah and avoid all the secular desire that will force them fall into hell. In other words, the leather puppet creates the essence of truth, ethics, and philosophy to become the real Javanese people.

During the development of leather puppet, the show of gedhog puppet and mask puppet also developed. Gedhog puppet was the new development of leather puppet that born in East Java at the end of Majapahit era, when Islam started to influence there in around XV century. The theme of the story is taken from the Panji epic. The gedhog puppet later on will inspire

the existence of wooden puppet, and wooden puppet will inspire the existence of Beksan Golek Menak in Kraton Yogyakarta.

Same with leather puppet, the mask puppet is also used as the media of religious proselytizing by the *wali*, even in the first show of mask puppet in XVI century. Sunan Kalijaga made nine masks that were oriented toward the leather puppet and gedhog puppet. The nine masks represented the character Panji, Candrakirana, Gunungsari, Andaga, Raton (king), Klana, Danawa (giant), Renco (Tembem or Doyok), and Turas (Penthul or Bancak). In Mataram era, besides as the palace's show, puppet was also spread in coastal area and area outside the palace (other country). When the Mataram kingdom was divided into two, Kasunanan Surakarta and Kasultanan Yogyakarta in 1755, the mask puppet's show was still existed in Kraton Surakarta, while Sultan Hamengku Buwana I did not continue the tradition of mask puppet. Yet he created one new form of dance play, which was "wayang Wong" (human puppet) that performed the story of Mahabharata or Ramayana.

Human puppet at Kraton Yogyakarta does not only become a performance or an entertainment, but according to Soedarsono, it also becomes a formal ritual performance. To Kasultanan Yogyakarta, human puppet is used as the media of education since its show contains the religious teachings, moral teachings, ethics, philosophy of life, guidance of life, and government's constitution. The characters of puppet's figures become the example that must be followed but if they are bad characters then they should be avoided.

Other kind of living puppet that exists inside the palace is Menak golek puppet. The story is taken from *Serat Menak* that was based on Persian Arabic story, which came to Java soil through Malay language, in the form of Amir Hamzah's tale. In Persian tradition, the Amir Hamzah's tale was a heroic biography literature of Hamza Ibn'Abdul Muttalib (Amir Hamzah) which was added with many elements of Persian soul, and contained the history of

Islam's development from Arab to Persia. Inside the text of Menak Persi, Amir Hamzah was told that he go to the battlefield to implant the values of Islam to people by reading Al Qur'an and doing sholat. The type in which literature is developed by adding the local elements that have palace atmosfer is similar to the way Indonesian people in writing books.

Serat Menak was written in several versions, which were *Menak Kartasura*, *Menak Surakarta*, and *Menak-pang* (it only consisted of parts from the whole Menak's story). From those literary texts, *Serat Menak* then composed in a wooden puppet play performance or *wayang thengul*, and then changed into various free dances in the form of golek Menak dance created by Sultan Hamengku Buwana IX. All princes, the families, and court official must be able to dance in order to deepen their knowledge of life, how to live, and strengthen their beliefs to God.

The penetration of puppet both as religious media and as the strength and the preservation of the tradition (Javanese) are not easy to do. This problem also becomes the problem of all Javanese Kraton in build a strong Islamic foundation toward the Hindu mythology tradition that has been deep applied in Javanese culture. Puppet becomes the cultural media that portrays the version of life in royal palace, which has been idealized by Javanese people, including lower class people or the villagers.

By understanding the meaning of many Javanese traditions, it is obvious that the problem of the coming of Islam in Java is not in how to put Islamic elements into the Javanese tradition, but in how to reinterpret the Hindu-Buddha's symbols by using the Islamic concept. It will be more proper if the concept or philosophy of life of our ancestors is not only memorized or even framed in "feudal" concept, because actually their principal of life is everlasting. The unity of the leader and the lead one (people) is the basic assets of prosperity. If we fulfill their hopes, it is easy to have peacefulness, since everyone will be humans who always remember on the God's teaching,

to keep the balance of life together, and to know how to place our self in the middle of the society with full of tolerance.

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