

The Narrative Of Javanese Mithology In The *Babad Demak*

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Abstract The inner life of Javanese people is summarized in the concept of Javanese cosmology which believes in a God. In addition, there is also a belief in other forces in natural elements, both physical and non-physical. Matters relating to the physical are the visible, while the nonphysical is usually associated with the unseen or invisible but can be felt its existence. *Babad Demak* is one of the Javanese texts containing mythological narratives, especially those related to the role of Sunan Kalijaga and the entry of Islam in the land of Java. The combination of mythology and Islamic breath in the *Babad Demak* feels very strong and contains various symbolic meanings. So this research is important to be done to describe the mythological narrative and the symbolic elements contained in it. The data of this research are the text of the *Babad Demak*. Data collection uses the library method. Data analysis techniques using content analysis. The results of the research obtained a description of mythology about: (1) Determination of the direction of the qibla of the Demak Mosque; (2) Determination of the main pillars of the mosque which are made of lumber; (3) Kyai Kopek's Keris; (4) Syeh Malaya meet Maulana Magribi; (5) the history of Syeh Siti Jenar; and (6) Sunan Kalijaga's supernatural powers test.

Keywords: Javanese Mythology, *Babad Demak*, Islam, and Sunan Kalijaga.

1. Introduction

Javanese manuscripts are literary works which are one of the cultural heritages and store treasures of cultural values. Javanese culture is the result of valuable human culture. Koentjaraningrat [1] states that culture is a complex of ideas, norms, values, rules, complex activities, and patterned actions of humans in society and objects created by humans. Manuscripts are valuable cultural media because there are many elements of culture in them. However, now its existence is starting to worry because remembering manuscript material from paper or palm leaves cannot last for a very long time [2]. Research on the contents of the manuscript needs to be done to describe the contents and reveal the meaning and value contained therein [3]. In this research, the manuscript studied was the *Babad Demak*. There are several *Babad Demak* that are stored in the palace library and in the museum, but the *Babad Demak* used in this study are texts stored at the University of Indonesia. This *Babad Demak* contains the spiritual story of the establishment of the Great Mosque of Demak with

all its ins and outs spearheaded by Sunan Kalijaga. In the text written various spiritual things or which are now considered myths, for example about the belief in the existence of *sakaguru* or the main pillar used to build the mosque.

In addition, the traditions that develop around the Great Mosque of Demak are tangible proof of the concept which is now culturally there are still those based on the worldview, personal and environment or society [4]. The Javanese-mythic and cosmo-magical view of Javanese (including the people around the Great Mosque of Demak) considers that nature has power and influences the material and spiritual life of its people [5] and also depends on the individual personal nature [6]. These beliefs and spiritual stories are interesting to study using a mythological perspective. Mythology in society develops in myth. Its existence is very important to see the context of myth that is formed into a traditional belief [7].

The mythological narrative contained in the *Babad Demak* is a depiction of past lives written in literary works. The aspects of life displayed by old literary works (in the form of manuscripts) are so complex, that if examined they will get something very useful. Old literature can be used as a measurement to assess the way of thinking of our ancestors, because it has a close relationship with the development of the society that produced it [8]. Regional culture is one of the building blocks of national culture, so it is very important to do research on manuscripts to find out the conditions and activities of regional culture through existing manuscripts [9]. Thus, the existence of this study describes the mythological narrative in the *Babad Demak*. In general, this research aims to save the contents of the manuscript from extinction and preserve it and specifically is to describe the mythological narrative.

2. Research Method

This research is a qualitative descriptive study. This descriptive qualitative approach holds that everything in the form of a sign system is nothing to be underestimated, everything is important and all have influence and are related to each other [10]. Data collection methods use the library method and field method. The field method was carried out using observation and in-depth interview techniques. Field method is data collection carried out in the field, at the research location. Interviews were conducted with the distribution of surveyors, namely students and alumni. The data used is the contents of the *Babad Demak* and the data source is the *Babad Demak*. To obtain the maximum results, interview data with selected sample of informants from the entire Javanese population are also needed. Determination of selected informants with a model purposive sampling. Selected informants are people who understand about the Demak Mosque, Javanese culture, and the community around the Great Demak mosque. Data analysis is interactive in the form of cycles. The results of the interview are then analyzed by paying attention to all the available signs. To get the validity of the data in addition to source criticism, also using models triangulation (sources, methods, theories, researchers). This study uses qualitative data analysis by reducing data, presenting data, drawing conclusions/ verification [11]. The results are presented in a narrative-text with interactive analysis through a form process cycle continuous (continuous). Previous research studies about mythology that have been carried out include research by Wuri Handoko entitled *The Origins of Maluku Community, Culture, and Its Distribution: Archeological and Mythological Studies*. In this research, mythological and archeological approaches are used to prove the arrival of the first humans in Maluku through the myth of . Another research by Supatmo that explained the symbolic meaning of the doors of Demak mosque with an approach ornamental iconography [12].

3. Results And Discussion

Babad Demak used in this research has 120 pages and written on folio size paper. Each page consists of 20 lines, with 23 *pupuh* of *macapat* 'New Javanese poetry'. As for issues relating to the story of the establishment of the Great Mosque of Demak, there are *pupuh* XI to XVII. *Pupuh* XI *Pangkur*, consisting of 39 stanzas; *Pupuh* XII *Dhandhanggula*, consisting of 30 stanzas; *Pupuh* XIII *Pocung* consists of 39 stanzas; *Pupuh* XIV *Maskumambang* consists of 48 stanzas; *Pupuh* XV *Sinom* consists of 25 stanzas; *Pupuh* XVI *Dhandhanggula* consists of 37 stanzas; and *Pupuh* XVII *Asmaradana* consists of 52 stanzas.

The establishment of the Great Mosque of Demak is a historical monument during the founding of the first Islamic kingdom in Java, precisely in the era of the Sultanate of Demak. Demak mosque also a sign of Demak's position as a center for spread Islam in Java [13]. According to Th. Pigeaud and HJ De Graaf the Great Mosque of Demak is the center of *Walisanga*, and occupies the most important place in Javanese tradition. Respect for the Great Mosque of Demak for those who believe it has been felt since the 16th century until now [14]. Historically, the Great Mosque of Demak was founded by Raden Patah and *Walisanga*. *Babad Demak Pupuh XV Sinom* stanzas 9 through 12 reads as follows.

/9/ Wali wolu samya salat/ wusnya bakda antuk wangsit/ saking Jeng Nabi Muhammad/ mung srana swara dumeling/ ing Jawa mangke kenging/ yasa mesjid ingkang bagus/ nimbangi mring Bitolah/ pra wali sadaya amin/ sarta malih pinaringan serat Kudbah //10// Samya sukur suka ring tyas/ bakda Jumungah Wali/ kondur marang tanah Jawi/ jujuk ing Demak negari/ panggya Raden Dipatya/ Natapraja paring weruh/ heh jabang sang dipatya/ wruhanta mangke wus kenging/ para wali nimbangi mesjid ing Mekah// 11 // Sunan Giri angandika/ marang Raden Adipati/ heh ta jebeng Natapraja/ sira katempuh nulungi/ ngupaya kayu jati/ blandar pangeret reng usuk/ wuwung taali lan sirap/ dene sagung para wali/ kebutuhan saka guru mapat-mapat // 12 // Para mukmin saka rawa/ sandika Radyan Dipati/ saman sampun parentah/ pra punggawa nara kardi/ ngupaya kayu jati/ pra wali ssadaya srujuk/ biyantu juga karsa/ gya bubarang angupadi/ marang wana ngupa bubuhaning saka// (Babad Demak, page 69-70).

From the above quotation, it can be concluded that when *Walisanga* prayed in Mecca, they got a vision from the Prophet Muhammad who stated that in Java the land had been allowed to establish a mosque that was in balance with the mosque in Mecca. When the saints arrived back in the land of Java, they then negotiated with Adipati Natapraja or Raden Patah. After a mutual agreement emerged, the division of tasks was then chaired by Sunan Giri. Adipati Natapraja got the task to collect teak, *blandar*, *usuk*, rafters, ropes, *bubungan* and *sirap*. The *Walisanga* were tasked with preparing four *sakaguru*, while the kiai were assigned to collect *sakarawa*.

In the establishment of the Great Mosque of Demak conducted by Raden Patah, *Walisanga* and muslims in Java, Sunan Kalijaga played an important role, for example regarding determining the direction of the mosque's qibla. This can be seen in the following *Babad Demak Pupuh XVII* as follows.

/8/ Dadining mesjid linuwih/ sing ngabarkahi oliha/ warnanen pra wali kabeh/ wus awas leresing kiblat/ lan Arab mesjid Mekah/ sulaya geseh panemu/ wali sanga beda-beda// 9 // Wonten sawiji mastani/ kirang ngaler sawetara/ saweneh bener wawase/ ana kang kirang mangetan/ sawetara malih ana/ kang mastani kirang ngidul/ leresnya kalawan kakkah// 10 // Daredah denya pradondi/ darbe leres piyambak-piyambak/ kendel para ngangkat gawe/ wrin sulayaning mamriksa/ nulya Jeng Kalijaga/ bregegah madhep mangidul/ mahyaken guna dikara// 11 // Asta kiri nyandhak mesjid/ kang kanan nyandhak Bitolah/ samya tumelung karone/

gathuking mustaka nulya/ Seh Mlaya pasrangkara/ heh nedha paduka dulu/ gathuknya kalih mustaka// (Babad Demak , Consists of Pupuh XVII stanzas 8-11).

When the *Wali* established the Demak mosque, they found difficulty in determining the direction of the mosque's qibla. Because after the construction of the mosque is complete, the qibla is not right. Then the *Wali* assigned to Sunan Kalijaga to determine it correctly. At the discretion of Sunan Kalijaga and the grace of God, Sunan Kalijaga then stood facing south and his right hand held the end of the Mecca mosque, while his left hand held the end of the Demak mosque. Then the two ends of the mosque are reunited. In this way Sunan Kalijaga succeeded in determining the exact direction of the mosque of Demak.

The mythological narrative about determining the direction of the Demak mosque actually contains symbolic meaning. Qibla is a figure of faith, while the top of the mosque is the figure of leaders. This symbolic actually means that the leaders in carrying out their duties and obligations always hold on to faith. It is also said that the Ka'ba is located on the Arab earth, the birthplace of Islam. Demak Mosque is located on Java, which is the birthplace of Islam or the first Islamic kingdom in Java. Thus, it can be interpreted, so that in an effort to spread the religion of Islam it should be harmonized with the life order and customs of the Javanese people. But it must also always be guided by the true teachings of Islam.

The mythological narrative of the success of Sunan Kalijaga in determining the direction of the qibla of the mosque of Demak precisely indicates the symbolic meaning that only Sunan Kalijaga truly mastered the method of preaching, namely not simultaneously carrying out Islamic teachings radically, but by adjusting the situation and conditions of the Javanese, who at that time still held fast to old beliefs.

Another advantage of Sunan Kalijaga, is the making of one of the mosque's *sakaguru* which is made of tiles. Among the *sakaguru* found in the Demak mosque are *saka tatal*, the work of Sunan Kalijaga. This is what attracts the most attention. Because the *sakaguru* is not made of ordinary wooden blocks, but is made from pieces of wood or *tatal*. Because of the peculiarities and wonders *saka tatal* of Kalijaga's works, the *sakaguru* or main pillar of the mosque is considered sacred. The following quote from the *Babad Demak*, pages 76-77 as follows.

/1 / Lampahira Kanjeng Sunan Kali/ prapteng Demak para Wali pepak/ mukmin oliyaning kono/ samya kumpul lan rembug/ denirarsa iyasa mesjid/ Dipati Natapraja/ wus sudhiya kayu/ jati pira-pira cacah/ wus anglumpuk aneng panggonan sawiji/ dinuga datan kurang// 2 // Para Wali sami nyudhiyani/ bubuhane saka mapat-mapat/ Jeng Sunan Kali ladene/ saweg angsal saka telu/ mawa tiwikrama linuwih/ memuja kabullolah/ kodhok ingkang ngusung/ sagung para Wali kebat/ samya nonton kodhok ngusung kayu jati/ tandha kabuling sedya// 3 // Para Wali ikut undhageni/ methel masah sami rinamplasan/ sakaguru lawan goco/ cacahira kagunggung/ wolung dasa kirang satunggil/ heh Sunan Kalijaga/ ladene mung telu/ Jeng Maulana ngandika/ "Paranbaya sira Jebeng Sunan Kali/ kurang laden mulana// 4 // Mangka mesjid ngadeg benjing enjing/ Seh Malaya umatur sandika/ mangke dalu madosake/ jangkepnya saka catur/ dupyantara wengi Jeng Kali/ nglembur upaya Tatal / gya tinata mujur/ ageng panjang sawetara/ tinatahan bolong purusnya linanji/ nyamleng datan sulaya// (Babad Demak , page 76-77)

By the next day Demak Mosque was established, all of *Wali* and Raden Patah had returned from their duties to search for mosque building materials. Both Raden Patah and the other *Wali* have fulfilled their respective duties, but Sunan Kalijaga has not yet succeeded in obtaining a *sakaguru*. Because the mosque had to be built tomorrow, Maulana Magribi urged Sunan Kalijaga to fulfill his duties that day. In the evening, Sunan Kalijaga went over and got *tatal*, and after many *tatal* collected, they were arranged and bound together. Because of the magic of Sunan Kalijaga and the gifts given by Allah SWT, the arrangement of the *tatal* has

become a very strong and powerful *sakaguru*. The superiority and success of Sunan Kalijaga in preaching at the time of the spread of Islam in Java, the effect is always imprinted in the conscience of the people. Even between Sunan Kalijaga and the Javanese kings since the time of the Sultanate of Demak to date there is a close relationship. In fact, the relics of Sunan Kalijaga are still glorified, both by the kings of Java and the heirs of Kadilangu.

The mythology narrative above actually has symbolic meaning. *Sakaguru* which is made of *tatal* actually symbolizes as a unifying element or kinship. In other words, if the Islamic community in Java lived harmoniously and united, one day a solid and strong unity would be achieved like the *sakaguru* made from the plate.

Sunan Kalijaga left a *keris* named Kyai Kopek. This *keris* is still one of the relics of Sunan Kalijaga, which according to local beliefs is a symbol of the prestige of the Javanese kingdom. It is said that it is said that the *keris* heirloom used to belong to Prabu Darmakusuma (Yudhistira), the king of Amarta which was later given to Sunan Kalijaga. Furthermore, the inheritance was given to the kings in the land of Java. *Babad Demak*, page 70 as follows.

...Wruhanta sun tilas ratu/ kalane jaman purwa/ ing Ngamarta praja mami/ asmaningsun ya Prabu Darmakusuma// 1 // Trahing Pandhu Dewanata/ dene garwaningsun iki/ Dewi Drupadi panengran/ purwengsun malaya bumi/ mring wana-wana ardi/ sadulurku samya murud/ mring Kahyangan kaendran/ mung kita loro tan mati/ marmaningsun mangkene darbe pusaka// 2 // Pusaka ran Kalimasada/ panyethane Hyang Pramesthi/ sun iki tan wignya seda/ kalamun durung pinanggih/ lawan Wali linuwih/ Seh Melaya wastanipun/ lan maneh dhawuhing Hyang/ iki pusakaku tulis/ tembe ingkang narbuka amung Seh Mlaya// (Babad Demak , page 70).

The above quotation implies that when Sunan Kalijaga was looking for teak in the forest for building materials for the Demak mosque, he met an old man and woman (grandfather and grandmother). Sunan Kalijaga was surprised to see the two of them, then approached and asked the origin of the two of them. The man answered that he was Prabu Darmakusuma or Yudhistira, who used to be the king of Amarta. The old woman is his wife, named Drupadi. Prabu Darmakusuma then explained that according to his teacher, the two of them would not be able to die if they had not met Seh Malaya. That said, he said only he could help them to die by revealing the secret of the meaning of the Amarta kingdom heirloom named *Kalimasada*, which was brought by Prabu Darmakusuma. Hearing this explanation, Sunan Kalijaga - who was none other than Seh Malaya - then requested the *Kalimasada* heirloom. When the heirloom was opened, it appeared in it contained the words "Sahadat Sentences". Sunan Kalijaga then explained the meaning contained in the writing. Finally, they both felt happy and reassured after hearing the description of Sunan Kalijaga, then were given a gift of an heirloom kris named Kyai Kopek. In addition, they also stated to Sunan Kalijaga to convert to Islam. Finally, Sunan Kalijaga whispered "Kalimat Sahadat" to both of them. They also stated to Sunan Kalijaga to convert to Islam. Sunan Kalijaga then read the Sahadat sentence to Drupadi's ears, but both of them died. Both bodies were buried by Islamic Sunan Kalijaga.

This mythological narrative has a symbolic meaning that the meeting between Sunan Kalijaga and Prabu Darmakusuma and Drupadi who were figures in the world of wayang were symbolized as Javanese who at that time were Hindus and Buddhists, while death here was symbolized as an old religion and the disappearance was due to the arrival of *Kalimasada*. that is the sentence of the *sahadat* which becomes the basic guideline in Islam.

In the *Babad Demak pupuh 12 Dhandanggula* stanzas 20-27 is said that when Syeh Malaya would follow his teacher named Sunan Bonang to Mecca, on the way to meet Maulana Magribi who forbade him to go to Mecca. Maulana Magribi explained to Syeh Malaya that Mecca was actually a stone-made building by Ibrahim and when it was worshiped

it was included in idolatry because it was not where God was and in essence God was in human beings who were always with human.

The mythological narrative has the meaning that Javanese people who convert to Islam are prohibited from orienting themselves to Arabic because between Islam and Arabic are not identical. The story of the meeting between Syeh Malaya and Maulana Magribi can be equated with the Bima Suci, where Bima jumps into the sea and meets Dewaruci.

Next in Babad Demak *pupuh* 14 *Maskumambang* stanzas 1-46 talks about Syeh Siti Jenar. It is said that one day Sunan Bonang was assigned by Maulana Magribi to teach his knowledge to Sunan Kalijaga. Go to Sunan Bonang and Sunan Kalijaga by boat to the river. Not long after the boat leaked and Sunan Kalijaga quickly patched it using red mud. In the middle of the night, Sunan Bonang began to teach his knowledge to Sunan Kalijaga. Sunan Bonang was satisfied with Sunan Kalijaga's intelligence because everything he taught could be accepted and understood easily. Because they feel that they are alone in the middle of the waters, the main guardian (Sunan Kalijaga) said that whoever listens to God, if he is an animal, he will immediately turn into a human. Incidentally when there was a worm attached to the red mud which was used to patch the boat leak, the worm changed into a human being, which was subsequently given the nickname Syeh Siti Jenar by Sunan Bonang.

The mythological narrative above is symbolic that Syeh Siti Jenar comes from the lowest ranks in society. That is why in the old literature, he is called the sudra (the lowest caste in society, according to Hindu social views). But in reality Syeh Siti Jenar was able to master the level of knowledge of the saints. This proves that even those who despise if they have intelligence and a great personality will inevitably become equal with the dignity of a saint or preacher. So it is clear that actually, Syeh Siti Jenar is a natural human being and not a human being originating from a worm. It is very likely Syeh Siti Jenar is an ordinary fisherman who lives in a swampy area in Tuban. Apparently at the time Sunan Bonang was giving knowledge to Sunan Kalijaga on a boat that sailed in the middle of the swamp, it was at that time that Syeh Siti Jenar listened to him and was able to master the knowledge of the *Wali*.

In *pupuh* 13 Pocung stanzas 20-28 talks about the supernatural power of Sunan Kalijaga. It is said that one day Sunan Bonang tested the power of Sunan Kalijaga by removing all the fruits in Sunan Kalijaga's garden. However, due to the magic of Sunan Kalijaga, trees whose fruits have been shed can be restored to normal. This story is similar to the story of Kyai Ageng Pandanarang (Regent of Semarang) who was tested by Sunan Kalijaga regarding his loyalty. The mythology narrative above means that things will get better in time [15]. That is not accelerated for the fulfillment of lust. Like a good fruit for humans to eat is a fruit that is really ripe in order to provide benefits to the human body.

4. Conclusion

Mythology In the *Babad Demak* are conveyed in the form of narratives that have symbolic meanings. Based on the results of the study obtained a description of mythology about: (1) determining the direction of the qibla of the Mosque of Demak; (2) determination of sakaguru or the main pillar of the mosque made of tiles; (3) the relics of the kyai Kopek keris; (4) Syeh Malaya's meeting with Maulana Magribi; (5) the origins of Syeh Siti Jenar; and (6) Sunan Kalijaga's supernatural power test.

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