

INTERPRETATION AJIMAT KALIMASADA IN SERAT CENETHINI AS CULTURE ACCULTURATION

Yudi Pratama

Sekolah Tinggi Agama Islam Raudhatul Ulum

Email : pratamayudi993@gmail.com

Abstract Ajimat Kalimasada (A story in Serat Centhini) classifying historical periods and process of islamization in Java. Prior-assumption on Ajimat Kalimasada indicated the acculturation between Hindhuism, Budhaism and Islamic cultures in the process of the islamization done by Sunan Kalijaga lied before the analysis contained in this paper. As for the approach, this study used Hermeneutical approach as one of a way to interpret the values contained in the story of Ajimat Kalimasada from historical perspective. The analitical result of Ajimat Kalimasada obviously depicted the methods used by Sunan Kalijaga in spreading the teaching of Islam in Java. The ability of Sunan Kalijaga in spreading Islam is manifested in the story of Ajimat Kalimasada where there is a scene of a meeting between Sunan Kalijaga and Prabu Yudhistira and his moksa by saying syahadat.

Keywords: *Serat Centhini, Ajimat Kalimasada, Wayang, Sunan Kalijaga.*

Abstrak Ajimat Kalimasada (Cerita dalam Serat Centhini) mengklasifikasikan periode sejarah dan proses Islamisasi di Jawa. Asumsi awal terhadap Ajimat Kalimasada menunjukkan adanya akulturasi antara kebudayaan Hindu, Budha dan Islam dalam proses islamisasi yang dilakukan Sunan Kalijaga adalah kebohongan sebelum analisa yang dimuat dalam tulisan ini. Adapun pendekatannya, penelitian ini menggunakan pendekatan Hermeneutika sebagai salah satu cara untuk menafsirkan nilai-nilai yang terkandung dalam cerita Ajimat Kalimasada dari sudut pandang sejarah. Hasil analisis Ajimat Kalimasada jelas menggambarkan cara-cara yang digunakan Sunan Kalijaga dalam menyebarkan ajaran Islam di Jawa. Kemampuan Sunan Kalijaga dalam menyebarkan agama Islam diwujudkan dalam kisah Ajimat Kalimasada dimana terdapat adegan pertemuan antara Sunan Kalijaga dengan Prabu Yudhistira beserta moksanya dengan mengucapkan syahadat..

Kata Kunci: *Serat Centhini, Ajimat Kalimasada, Wayang, Sunan Kalijaga.*

INTRODUCTION

Serat Centhini is a Javanese literary text that depicts various aspects of human life and reflects the characteristics of the Javanese people in general and

like other symbols that have meaning in life in a society (Kappalumakkel Thomas Baby, 2022). *Serat Centhini* is a complete manuscript containing more content than any other fiber known to man. It includes history, education, geography, architecture, philosophy, religion, Sufism, occult, divination, art to matters related to sexuality. As mentioned in his initial introduction, this manuscript is titled *Suluk Tambangraras*. *Centhini* is simply the name of a servant from Nyi Tambangraras, daughter of Kyai Bayi Panurto and wife of Seh Amongrogo, where *Cethi* means servant in Javanese (Santoso, 2006).

Serat Centhini was composed between January 1814 and January 1823. Writing this manuscript came from Adipati Anom Amangkunegara III, the Crown Prince of the Surakarta kingdom. He would ascend the throne and be titled Sunan Pakubuwana V. Additionally, Pakubuwana V directed Raden Ngabehi Rangasutrasna, Raden Ngabehi Yasadipura II, and Raden Ngabehi Sastradipura to visit various regions, including Banyuwangi, Anyer, and Mecca. This trip aims to see what they meet during the trip and then record what they think is essential, then these notes are put together, and finally, *Serat Centhini* is created (Wahyudi, 2015).

As previously stated, *Serat Centhini* contains a wealth of information about various aspects of life. Several of them are manifestations of Javanese culture's religiosity and acculturation (Wibawa, 2013). A story about the play *Ajimat Kalimasada*, which recounts the meeting of Sunan Kaijaga and Yudhisthira, is one example of religiosity and cultural acculturation (one of the characters from the Epic *Mahabharata* and made into a frame story). Naturally, this is a process of cultural acculturation between Islamic and Hindu cultures. Besides that, *Ajimat Kalimasada* is an attempt by Sunan Kalijaga da'wah to incorporate wayang characters into Islamic narratives (Idham, 2021).

The role of Walisongo, particularly Sunan Kalijaga, is to spread Islam in Java through peaceful means (Mulyana, 2017). Sunan Kalijaga did not simply eradicate indigenous Javanese culture; he also incorporated it into Islamic teachings (Malik, M. S., & Maslahah, 2021). We can see the role of Sunan Kalijaga from the results of (Fatkan .M., 2003) research, which states that the delivery of the values of monotheism to the ordinary people through da'wah by using wayang stories. Sunan Kalijaga wrote *Dewa Ruci*, *Ajimat Kalimasada*, and other works. Sunan Kalijaga's Islamic da'wah broadcast via Wayang clarifies that acculturation of Islamic culture and Hindu-Buddhist-Javanese culture can occur in a balanced manner without eradicating existing indigenous cultural elements (Fatkan .M., 2003).

Despite the spread of Islam, Javanese culture retained a place in people's hearts (Van den Boogert, 2017). However, when European imperialists and colonialists arrived in Nusantara, they introduced western culture, highlighting the importance of indigenous culture. Indigenous peoples began to forget their indigenous culture after being exposed to westernization. Over time, people's

thinking patterns have shifted toward practical thinking. The community is slowly leaving traditional values and popular local arts.

The deterioration of indigenous culture accelerates due to globalization and the advancement of science and technology. Wayang shows that incorporating multiple noble values inherited from their forefathers has lost relevance in society, particularly young people (Wijayanti, K. D., & Sulaksono, 2019). Wayang, which was once extremely popular, is now largely unknown, much less appealing to the younger generation (Cohen, 2002). Similarly, *serat*, *suluk*, and chronicle literature from the classical era (Habsy, 2017). It is necessary to re-encourage the introduction of indigenous culture to survive the turbulence of the times and re-emphasize the critical nature of preserving indigenous culture.

RESEARCH METHODS

The writing of this article is in the form of a qualitative descriptive using a Hermeneutic approach that refers to the theory of Hans George Gadamer to dissect this text of *Serat Centhini*. According to the Gadamerian school, an interpreter seeks and reconstructs meaning after interpreting the interpreter's context because the text's pattern and meaning are not standardized and vary according to how, when, and who the reader is (Rahardjo, 2007). *Serat Centhini*'s definition is also checked against several sources of criticism in relevant books and journals to ensure that the definition does not appear subjective. Additionally, cultural historians conducted several reviews of the sources' validity to evaluate the interpretation used in the writing of this scientific paper. Expert criticisms and suggestions serve as a guide for improving the article's writing and content.

DISCUSSION

The content of the *Ajimat Kalimasada* in *Serat Centhini*

Serat Centhini is one of the most extensive series of Fibers ever made. *Serat Centhini* consists of twelve intertwined series, thus forming a chronicle. The writing of this article focuses on *Ajimat Kalimasada*, which is in the second series in the form of a Latin Javanese text, which is then interpreted based on analysis and with the help of relevant sources that it does not seem subjective in the meaning process. The following is an excerpt from *Serat Centhini*, taken from the second series, consisting of Javanese characters alluding to the *Ajimat Kalimasada* in section 133 *Pangkur*;

1. *Praptèng tēpi Glagahganda |*
Sunan Lèpèn uluk salamira glis |
assalamu ngalaekum |
sanalika wus sirna |
pêpêdhut kang angawêngi ing wana gung

2. *Ngidèri sajroning wana |*
dupi rawuh madyaning wana wingit |
uning janma agèng luhur |
manthêr sunaring teja |
lawan janma samangke gèng luhuripun |

| satêmah katingal padhang |
(n)jêng Sunan nulya umanjing ||

3. Rema gimbal wulu panjang |
lênggah munggèn sangandhaping
waringin | sela gilang tlèmèkipun |
patrape dènnya lênggah |
suku têngên jegang kang kiwa saluku |
sarira sêndhên mandira |
astanira ingkang kering ||

5. Nanging datan winangsulan |
Yudhisthira mandêng kewala aming |
Sunan Kali kèndèl (n)jêtung |
ngunandikèng wardaya |
datan dangu tumuwuh osiking kalbu |
kinira-kirèng wardaya |
baya wong Buda puniki ||

7. Punapa ingkang sinêdya |
dene lênggah nèng wana tanpa kanthi |
miwah ing pasêmonipun |
kadi nandhang sungkawwa |
kang tinanya mangêrtos lajêng umatur |
ugi cara basa Budha |
makatên Jawinirèki ||

9. Jêng Sunan Kali duk myarsa | langkung
ngungun nulya tatanya malih | kisanak
kala rumuhun |
mlampah damêl punapa |
walèh-walèh punapa kala tumuhun |
sayêtosipun kawula |
jumênêng sri narapati ||

11. Andangu nami kawula | Sunan
Kalijaga kalêbêt Wali | saking tlatah
Majalangu |
ing Girigajapura |
dhatêng kula saèstune dipunutus | Sunan
Giri lurah amba |
pêrlu kinèn mariksani ||

kintên-kintên tikêl tiga |
dhiwut-dhiwut wulunèki ||

4. Tumumpang ing pundhak kanan | asta
kanan (ng)gêgêm sarta pinundhi | wontên
ing sanginggilipun |
pilingan ingkang kanan |
Sunan Lèpèn tandya amrêpêki gupuh |
manêmbrama manuara |
urmat asung salamnèki ||

6. Jêng Sunan sampun widagda | têngbung
Buda dènnya asung pambagi | mênggah
mangke têngbungipun |
dhuh sang nêmbè kapanggya | kula
nilakrami ing sanak satuhu | sintên
jujuluk sampeyan |
tuwin kawijilan pundi ||

8. O ênggèh kiyai sanak | jêngandika
satuhu wus udani | lêpasing tyas kang
kalimput | kula Ki Yudhisthira |
kawijilan saking Ngamarta rumuhum |
duk ing nguni jaman Buda |
maksih Brahma kang agami

10. Kadhaton nagri Ngamarta |
Yudhisthira inggih jujuluk mami | balik
sampeyan sang luhung |
ing wingking kang pinangka |
lan ing ngajêng lajêr sêdyanirèng kalbu |
miwah sintên kang sinambat |
dhuh Yudhisthira sang aji ||

12. Kawontênane kang wana |
dene têka wontên ingkang (n)dahwèni |
damêl wilalat satuhu |
maring kang sami babat |
sampun kula salasak ing wana kêmput |
samya tan na kara-kara |
muhung andika pribadi ||

13. Mangsuli Sri Yudhisthira |
mangke-mangke ta mangke Sunan Kali |
wangune arsa abêndu |
andakwa raganingwang | andahwèni
damêl wilalat tan sarju | babo botên pisan-
pisan |
mênggah (ng)gèn kula nèng riki ||

15. Pasthi antuk kang sinêdya |
ingkang sagêd (n)jalari pêjahmami | sabab
ing satuhunipun |
kula sêdya ngupaya |
ing margine sagêd dhumatêng ing lampus
| duk miyarsa (n)jêng Susunan |
katingal pasêmon manis ||

17. Kala ulun winisudha |
madêg nata lajêng dipunparingi | jajimat
dening Dewagung | nama Kalimasada |
ingkang ugi anami Pustaka-jamus |
dumugi ing sapunika |
taksih kula pundhi-pundhi ||

19. Mênggah ungêling sêratan | ing
jijimat punika kadospundi | kalawan
suraosipun |
dhuh Sunan Kalijaga |
kula matur inggih ing sayêktosipun |
sampun ngantos kang sumêrap | ambikak
kewala ajrih ||

21. Dhuh Sinuhun Yudhisthira |
mênggah wontên tiyang ingkang kadugi |
ngungêlkên jijimat wau |
punapi pinarêngna |
angsal malih nanging darbe jangji ulun |
mugi dipun-mangêrtosna |
suraose kanang tulis ||

23. Ngulungakên asta mênggar |
jimat sampun tinampèn Sunan Kali |

14. botên sawêg sapunika |
sampun lami nglampahi pitêdahing |
sasmita nalika ulun |
tapa dhasar samodra |
laminira ngantos ênêm atus taun | ujar ing
wasitatama |
kinèn tapa wontên ngriki ||

16. Sumèh wijiling wicara |
nulya tanya têngbung amêrakati |
dhuh mitraningsun sinuhun | sabab
saking punapa |
sariranta tan sagêd tumêkèng lampus |
mèsêm risang Yudhisthira |
lah makatên Sunan Kali ||

18. Pratistha ing asta kanan |
malah-malah sampun saklangkung lami |
asta tan sagêd tumêlung |
miwah tan sagêd mênggar |
Sunan Kali kataman aturing prabu |
sangsaya pangungunira |
wasana tatanya malih ||

20. Jalaran dhawuhing dewa |
namung kinèn ngangge jijimat pripih |
mila kula jrih kalangkung |
bilih nguninganana |
Sunan Kali mèsêm ngandika jro kalbu | ika
wong bodho balaka |
nadyan ngrêti nanging wêdi ||

22. Saha sagêd angêgarna |
tanganulun kang wus lami kumancing |
Sunan Kali ngandika rum |
suwawi cinobia |
ngulungakên jajimat Pustaka-jamus |
nahan sami sanalika |
waluya kadi ing uni ||

24. Sampeyan mugi sumrêpa | milanipun
jimat dipun wastani | inggih kang

*binuka suraosipun |
sinuksma ing wardaya |
tamat pamaose kang Pustaka-jamus |
(n)Jêng Sunan Kali ngandika |
e Yudhisthira narpati ||*

*Pustaka-jamus | têngesipun punika |
layang irêng tulisipun rupa pingul | mila
ran Kalimasada |
kalimah Sahadat yêkti ||*

*25. Kalimah Sahadat mangkya |
wus kalampah dènagêm dèn ugêmi |
dening tiyang ingkang sampun | manjing
agami Islam |
mitwah dipun wastani agama Rasul |
sarengat punika mangka |
baboning ngèlmu sajati ||*

*26. Angsal saking Nabiyolah |
Gusti Kangjêng Nabi Rasulollahi |
kêkasihira Hyang Agung |
tuhu ingkang kinarya |
dutaning Hyang panutup Nabiyollahu |
ugêr tyang agama Islam |
saha sampun putus maring ||*

*27. Ngèlmu tamtu kang winawas | suraose
Kalimah Sahadati | dumadi êning
tyasipun |
sagêd sampurnèng pêjah |
mantuk maring asaling kamulanipun | ing
riku Sri Yudhisthira |
langkung trustha ing panggalih
(Kamajaya, 1986).*

The story about the *Ajimat Kalimasada* in *Serat Centhini* written by Pakubuwana tells about Sunan Kalijaga and Prabu Yudhistira. Sunan Kalijaga gave the greeting usually said by Muslims, namely "Assalamualaikum." The greeting is for the inhabitants of the Glagah forest, who are none other than Prabu Yudhistira. The depiction of Yudhishtira's form in this story is not as usual. Yudhishtira in the Glagah forest has dreadlocks full of long hair on his body. He sat cross-legged next to a banyan tree, giving a scary impression.

As a king who still worships Lord Brahma, Yudhistira cannot answer Sunan Kalijaga's greeting because he does not understand the greeting sentence. Finally, Sunan Kalijaga changed his greeting to a Buddhist language. Only then could Yudhistira answer the greeting. Furthermore, the conversation between Yudhistira and Sunan Kalijaga took place peacefully. They introduced themselves to each other.

Sunan Kalijaga asked why Yudhistira had a gloomy face and was in the forest alone. Yudhishtira told his story that he was a king from the land of Ngamarta. He says his brothers have died and attained moksha. When Yudhishtira wanted to go up to moksha, God stopped him. He was forbidden to enter moksha because he was still carrying his body. God also gave him an amulet named Kalimasada. If Yudhishtira wants to die and attain moksha like

his brothers, he must understand and read the talisman manuscript. Then, Yudhishtira still could not understand the *Ajimat Kalimasada* despite living for six hundred years. According to the Gods' instructions, he settled in the forest to meet someone who could help him recite the contents of the *Ajimat Kalimasada*. After that, it was Sunan Kalijaga's turn to explain who he was.

Sunan Kalijaga is a *waliyulloh*. He comes from the Majalgu Girigajahpura area. Sunan Giri sent him to the forest to find out the condition of the forest on the complaints of rishidents. After learning about Yudhishtira's problem, Sunan Kalijaga tried to help open the *Ajimat Kalimasada*, which Yudhistira held in his right hand, which was very difficult to open because Yudhishtira had been holding it for too long.

After *Ajimat Kalimasada* was successfully retrieved, Sunan Kalijaga explained the meaning and contents of the amulet. Kalimasada means the creed. The creed must be said and practiced by Muslims. An Apostle/messenger who teaches the Shahada is Nabiullah Muhammad SAW. The Great Prophet, beloved of Allah, and the prophet of the end times. At the end of the story, Yudhishtira can understand the contents of the *Ajimat Kalimasada* to die peacefully and follow his brothers to moksha.

The *Ajimat Kalimasada* Acculturation as a Form of Cultural: A Historical Perspective

In general, many versions discuss the meaning or significance of the *Ajimat Kalimasada* with various perspectives and points of view. Of course, all of these interpretations have a reasonably strong basis for interpreting the meaning of the *Ajimat Kalimasada*. One of them is a version which tells about the experience of Rishi Abiyasha, who was the grandfather of Pandhawa and Kurawa, in a manuscript *Rekapustaka Mangkunegaran* entitled *Babad Ila-Ila'*. *Babad Ila-Ila'* tells the story of a paralyzed little kid named Ilya who can beat Rishi Abhiyasa in a race. The experience of the Abhiyasa Rishi is written in the Serat Jatipsara, which later became known as the Serat Kalimasada. Finally, the combination of the two became the Serat Dewa Ruci. Ruci means small, which aims to remember Ilya, a disabled child who has defeated Rishi Abhiyasa.

Based on a story from the Yogyakarta palace environment, it is said that the *Rajah of Kalachakra* is in the palm of Rishi Abhiyasa. This story is in the "*Layang Kalimasada*" story in the play "The Birth of Sakutrem." The rajah can turn anything it holds into a weapon. When Sakutrem fought against King Kalimantan, who was raging in the sky, he showed his strength by changing the two angels, namely Dewi Sadatwati and Dewi Kencanawulan, who was pushed and collided with King Kalimantan and turned into *Layang Kalimasada*. In this context,

mythological and legendary shifts occur, which are pretty interesting. Sadatwati is associated with the Syahadat, and even Sadatwati is associated with Sedet or aromatic ginger flower, the drug contained in King Puntadewa's Jamus

Kalimasada weapon. In the Wayang version in Yogyakarta, King Yudhistira's Jamus Kalimasada, decorated with gold (kencana) and Candrakanta (moon), caused the death of King Salya in the Baratayuda War (Susetya, 2016).

Another version says that in *Serat Centhini*, which comes from the Surakarta palace, it also describes the *Ajimat Kalimasada* differently. Interpreting the meaning of the *Ajimat Kalimasada* is not easy because it has many versions. However, in this article, the author believes that the importance of the *Ajimat Kalimasada* version of *Serat Centhini* is closer to the truth when compared to other arrangements if we look at it from a historical perspective or context related to the process of Islamization in Java.

In summary, the story of Yudhistira is the depiction of the *Ajimat Kalimasada* version of *Serat Centhini* as described previously. It describes Yudhishtira as a Hindu king figure who converted to Islam after meeting Sunan Kalijaga and managed to read the contents of *Ajimat Kalimasada*, which uses Arabic. Kalimasada, which symbolizes the syahadat, is closely related to Yudhishtira as a Pandawa descended from the kingdom of Hastinapura.

According to Epos *Mahabharata*, the Hindu version of the Yudhishtira was the first child of Pandu (son of King Wicitrawirya) and Dewi Kunti. Pandu had two wives, namely Dewi Kunti and Dewi Madri, who gave birth to five sons and were known as the five Pandavas, namely Yudhishtira, Bima, Arjuna, Nakula, and Sadewa. The rishi raised the five Pandavas, and in a short time, the five Pandavas were able to master the Holy book Vedas, the Holy book Vedanta, and various arts that needed to be learned by the knights (Rajagopalacari, 2013).

The depiction of Yudhishtira's figure has a patient character, so that he is said to have white blood because he is never angry. His nature kept him out of harm's way. Yudhishtira is famous for having an heirloom named Kalimasada, which can keep enemies away and save himself and others. On the other hand, it can be dangerous for anyone who intends maliciously against the *Ajimat Kalimasada*. Yudhishtira is a character who is very careful when he speaks and behaves. He never hurt or hit anyone. Yudhishtira always gave the requests that were asked of him. According to the circulating story, anyone with the *Ajimat Kalimasada* will become successful (Dwiyanto, 2009).

The five Pandavas are often associated with the pillars of Islam, namely the syahadat, prayer, fasting, zakat, and pilgrimage (Dwiyanto, 2009). Research from (Supriyanto, 2009), which discusses the syncretism of Walisongo's da'wah, is very relevant to this statement. His research examines the symbolism of the Pandavas as the pillars of Islam. The Pandava figures became a symbol to call for the da'wah of the pillars of Islam.

Yudhistira as the first child, has the *Ajimat Kalimasada* in the form of a syahadat because it is the syshadat according to the order of the first pillars of Islam. The play *Ajimat Kalimasada* simultaneously introduces to the general public the first pillars of Islam by combining well-known figures in Hindu wayang, which was converted to Islam by Sunan Kalijaga through the Syahadat

sentence. The goal is to educate people who are still Hindu or Buddhist to know Islam. The requirement to enter Islam is to read the creed so that Yudhisthira's character becomes a character who plays the main pillars of Islam.

Yudhishthira's change from a Hindu king who converted to Islam was a form of acculturation made to introduce a new culture and combine it with the existing old culture (Kartodirjo, 2015). states that the course of the change process itself can highlight unique events, the role of influential historical actors, the start of innovation in a minority group that creates a kind of *counter-culture*, and its growth into a dominant culture.

A memorable incident occurred in a meeting in the Glagah forest between Sunan Kalijaga and Prabu Yudhistira. The role of influential historical actors is evident from the selection of Yudhishthira's play as an exalted king and a very influential and legendary character in Wayang. Many people admire Yudhishthira because he is one of the five Pandavas who symbolize goodness. This innovation from Sunan Kalijaga makes the syncretism of characters and wayang stories from Hinduism to Islam which then becomes a role model and a way of preaching Islam.

As previously noted, there are still many contradictions regarding the meaning of the *Ajimat Kalimasada*. This contradiction can be said to be very complex and cannot be seen from one side, but also the reality that there are things that are interrelated with one another, between Islamic culture and the character of the Javanese. Talking about Islam in Java indeed cannot be separated from the word syncretism, which reflects the life of the people. We can see it in one of Clifford Geertz's works, namely the book *Agama Jawa, Abangan, Santri, Priyayi dalam kebudayaan Jawa*. Although there are many criticisms of the classification of Javanese society, we cannot deny that there are things that smell like syncretism in the life of Javanese people.

If we look back, we can analyze more deeply why this can happen and at the same time analyze the cause from a historical perspective. This influence cannot be avoided from the influence of the Islamization method in Java (Habibi, 2016). In general, we can see that the figure who played a significant role in the Islamization of Java was Walisongo (Malik, M. S., & Maslahah, 2021). Regardless, it was a transition period from the Hindu-Buddhist Influence and into the Islamization Process in Java. According to Sofwan (Sofwan, 2004) states that the estimated life of three reigns, namely at the end of the Majapahit, the Demak Sultanate, and the Pajang Sultanate, and according to estimates that Sunan Kalijaga lived more than 100 years, from the early-mid 15th century to the end of the 15th century. 16th. Seeing that one of the methods used to broadcast Islam was to use Wayang as used by Sunan Kalijaga.

According to Partokus (Supriyanto, 2009), before the arrival of Hindu culture, Javanese people already had their own culture and later acculturated into a Hindu-Javanese culture (Lutfillah, 2019). After Islam came to Java, Islam

also acculturated with the pre-existing culture so that finally there was a syncretization between Islam and local culture (Idham, 2021). This era can also be a transitional period where the influence of Islam began to develop among old cultures such as Hinduism and Buddhism (Arps, 2019).

As one of the propagators of Islam in Java, Walisongo certainly has his method in dealing with this. It is no secret that the art of Wayang is part of the life of the Javanese people, in which there are many stories of the epic legend *Mahabharata* or from local plays such as stories about Petruk and Semar. According to Rinkes (Fatkan .M., 2003), Sunan Kalijaga composes new puppet plays and organizes wayang performances, while as a reward for being a dalang (puppeteer) is the audience in the form of the Syahadat sentence. This "reward " is a condition if they want to invite or see a Wayang show from Sunan Kalijaga (Dahyat, T., Budimansyah, D., & Dahliyana, 2019).

Wayang is used to introduce a new culture, namely Islamic teachings because the stories in Wayang contain philosophy that is closely related to science. (Solichin, 2016) made a statement in his writings about the classification of wayang science, which contains three main things: the Science of Puppeting, Philosophy, and Mysticism or Sufism (Prawitasari, J. E., Garey, E., & Hood, 2019). The science in the play *Ajimat Kalimasada* teaches people to ask someone who is an expert in the field a new knowledge that they do not understand. A teacher usually does knowledge transfer to his students. Yudhistira, in the story of the play *Kalimasada*, also studied and studied with Sunan Kalijaga, who was already qualified about Islamic teachings. Like a layman, Yudhistira, as a student, listened to the explanations and directions of his teacher.

Walisongo uses Wayang with various symbols of life to the fullest (Cohen, 2021). The narration of wayang stories influences the people who watch wayang shows, especially when the dalang (puppeteer) can attract people's hearts. The new teaching combines Islamic culture and Javanese culture, is beautifully framed in wayang performances as cultural acculturation (Budiman, 2021).

In the opinion of (Geertz, 2014) he classifies art in the life of the Javanese people into three parts, and the first is mild art which consists of Wayang, gamelan or band, play, tembang, and batik. The following classification is rough art: Ludrug, kledek, and jaranan. Moreover, the third is a national art, including orchestra, songs, and literature. Geertz also stated that mild art is the most deeply rooted and widespread among Javanese people and capable of philosophical and religious elaboration of the three art families.

Based on this statement, it is not surprising if we look at *Serat Centhini*, which tells about the *Ajimat Kalimasada*, which tells us about the meeting between Sunan Kalijaga and Prabu Yudhistira, which is one of the impacts of the cultural acculturation that exists between Hindu-Islamic cultures. This blend of cultures cannot be separated from Sunan Kalijaga's ingenuity in delivering his Da'wah (Marsaid, 2016).

According to Supriyanto (Supriyanto, 2009) from Geertz's typology, who sees that Wayang is one of the most popular forms of mild art culture, we can see that the adjustment in the use of wayang media is with the needs of its time (Laki, 2021). Islam also does not teach violence in spreading or introducing its faith, so Wayang is the suitable media to carry out da'wah during the cultural transition period in Java (Setiawan, 2020).

In addition to seeing the current situation, it was not easy to realize if Islamization was not combined with elements of local culture (Hall, 2019), seeing the reality that the Javanese people always adhered to tradition, so that in order to enter into the elements of life they had to unite the elements of Islamic teachings and traditions—combined with local culture.

This acculturation can also be seen from the interpretation of the meaning of the *Ajimat Kalimasada* in Serat Centhini, which contains elements of acculturation from Hindu-Islamic culture, where this acculturation is used as a description of the process of Islamization in Java brought by Sunan Kalijaga. Apart from all the good meanings of other Fibers who also interpret the *Ajimat Kalimasada*.

From a historical perspective, it proves that the depiction of the *Ajimat Kalimasada* in Serat Centhini is purely a method of preaching Sunan Kalijaga by combining Hindu and Islamic culture elements and elaborating it in the form of wayang plays (Nasif, H., & Wilujeng, 2018). The purpose is to attract the attention of the Javanese community, and it can also be said as a method of Islamization without using elements of violence or militarism. Of course, this interpretation itself does not state that the previous attempt to interpret the meaning of the *Ajimat Kalimasada* is wrong or inaccurate, but this paper wants to provide a different perspective by using a historical approach.

Conclusion

While the exact nature of the association between Kalimasada and Islamic culture is not entirely clear, there are references that suggest a connection between the two. In the context of Javanese culture, Kalimasada is mentioned as a jimat or talisman associated with Prabu Puntadewa, the king of Amarta, in the Serat Centhini, a Javanese literary work. The term "Kalimasada" itself is derived from the Arabic phrase "kalimah syahadah," which refers to the Islamic declaration of faith. Furthermore, there are mentions of Kalimasada being connected to Islamic teachings and culture in the context of wayang plays, which are traditional Javanese shadow puppet performances. Wayang plays are adapted according to Javanese culture and incorporate elements of Islamic teachings. Additionally, the use of the term "Jimat Kalimasada" is

associated with Islamic culture in the Javanese accent, as it is derived from the Arabic word. It is important to note that the information provided is based on the search results and may not encompass the complete understanding of Kalimasada in the context of Islamic culture. Further research or consultation with experts in Javanese literature or Islamic culture may provide more comprehensive insights.

When exploring and translating traditional texts, it's essential to approach the process with sensitivity, respect for cultural nuances, and a willingness to engage with diverse perspectives. Collaborating with scholars, native speakers, and cultural experts can enrich the translation process and ensure its accuracy and authenticity. Exploring and translating excerpts from "Serat Centhini" can be a fascinating journey into Javanese culture and literature. Begin by conducting research on "Serat Centhini" to understand its historical context, significance, and themes. Familiarize yourself with Javanese cultural and literary traditions to better appreciate the text. "Serat Centhini" is a vast work comprising multiple volumes, so it may be helpful to select specific excerpts or chapters to explore initially. Choose passages that resonate with your interests or relate to themes you wish to delve deeper into. Gain insights into the cultural and historical context surrounding the excerpts you're translating. Consider how societal norms, religious beliefs, and historical events influence the themes and narratives presented in "Serat Centhini." Seek feedback from Javanese scholars, cultural experts, or native speakers to ensure the accuracy and authenticity of translations. Collaborating with individuals who have a deep understanding of Javanese culture can enrich exploration of "Serat Centhini." Reflect on the meanings, symbolism, and messages conveyed in the translated excerpts. Consider how these insights contribute to your understanding of Javanese culture, spirituality, and philosophy. Reference Arps, B. (2019). The power of the heart that blazes in the world: An Islamic theory of religions in early modern Java. *Indonesia and the Malay World*, 47(139), 308–334.

Budiman, T. F. (2021). Konsep Ajaran Sunan Kalijaga (Raden Syahid) Walisanga dalam Menyebarkan Agama Islam Melalui Kesenian. *Tsaqofah Dan Tarikh: Jurnal Kebudayaan Dan Sejarah Islam*, 5(2).

Cohen, M. I. (2002). Reading "Suluk wayang": Javanese shadow puppets, "Nala"-vision, private self, bodily self. *Journal of the Royal Asiatic Society*, 12(2), 167.

Cohen, M. I. (2021). Wayang in jaman now: Reflexive traditionalization and local,

- national and global networks of javanese shadow puppet theatre. *Theatre Research International*, 44(1).
- Dahyat, T., Budimansyah, D., & Dahliyana, A. (2019). The Power of Wayang Golek (Puppet Show) in Character Education in School. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 17(4), 1268–1280.
- Dwiyanto, D. (2009). *Kraton Yogyakarta: Sejarah, Nasionalisme, dan Teladan Perjuangan*. Yogyakarta: Paradigma Indonesia.
- Fatkan .M. (2003). Dakwah Budaya Walisongo: Aplikasi Metode Dakwah Walisongo di Era Multikultural. *Jurnal Aplikasia*, 4(2).
- Geertz, C. (2014). *Agama Jawa : Abangan, Santri, Priyayi dalam kebudayaan Jawa*. Depok: Komunitas Bambu.
- Habibi, H. (2016). Peran Ki Dalang Basari (1950-2003) dalam Perkembangan Islam di Gegesik Cirebon. *Jurnal Tamaddun: Jurnal Sejarah Dan Kebudayaan Islam*, 1(2).
- Habsy, B. A. (2017). Semar puppet counseling model. COUNS-EDU. *The International Journal of Counseling and Education*, 2(1).
- Hall, K. R. (2019). Regional identities, maritime networking and Islamic conversions in fifteenth-century Java. *Indian Ocean Histories Routledge India*, 1(1).
- Idham, N. C. (2021). Javanese islamic architecture: Adoption and adaptation of javanese and hindu-buddhist cultures in indonesia. *Journal of Architecture and Urbanism*, 45(1).
- Kamajaya. (1986). *Serat Centhini Latin 2 (Suluk Tambanraras)*. Yogyakarta: Yayasan Centhini Yogyakarta.
- Kappalumakkel Thomas Baby. (2022). The Skylark: A Symbol of Poetic Inspiration for Generations with Special Reference to Shelley and Hughes. *Pertanika Journal of Social Science and Humanities*, 30(2).
- Kartodirjo. (2015). *Pendekatan Ilmu Sosial dalam Metodologi Sejarah*. Yogyakarta: ombak.
- Laki, á. b. (2021). Peran Sunan Kalijaga Terhadap Bentuk Wayang Kulit Jawa1. *Jurnal Kajian Seni*, 7(2).
- Lutfillah, N. Q. (2019). Da'wah Management of Wali Songo in the Age of Majapahit Kingdom. *International Journal of Religious and Cultural Studies*, 1(1).

- Malik, M. S., & Maslahah, M. (2021). THE INTERRELATIONSHIP OF JAVANESE AND ISLAMIC VALUES ON EDUCATIONAL ASPECTS AND ECONOMIC ASPECTS. *Journal of Islamic Studies and Humanities*, 6(2).
- Marsaid, M. (2016). Islam Dan Kebudayaan: Wayang Sebagai Media Pendidikan Islam Di Nusantara. *Kontemplasi: Jurnal Ilmu-Ilmu Ushuluddin*, 4(1).
- Mulyana, A. (2017). Sekaten tradition: The ritual ceremony in Yogyakarta as acculturation reality of Javanese culture in Indonesia. *International Journal of Humanities and Social Science Studies*, 4(2).
- Nasif, H., & Wilujeng, M. P. (2018). Wayang as Da'wah Medium of Islam according to Sunan Kalijaga. *Kalimah: Jurnal Studi Agama Dan Pemikiran Islam*, 16(2).
- Prawitasari, J. E., Garey, E., & Hood, R. W. (2019). Introduction to Social Scientific Study of Religion in Indonesia. In *In Research in the Social Scientific Study of Religion* (Vol. 30, p. 48).
- Rahardjo, S. (2007). *Pemukiman Lingkungan dan Masyarakat*. Jakarta: Ikatan ahli Arkeologi Indonesia.
- Rajagopalacari, C. (2013). *Kitab Epos Mahabarata*. Yogyakarta: IRCiSoD.
- Santoso, S. (2006). *The Centhini : The Javanese Journey of life Story*. Jakarta: PT. Harner.
- Setiawan, E. (2020). Makna Nilai Filosofi Wayang Kulit Sebagai Media Dakwah. *Jurnal Al-Hikmah*, 18(1).
- Sofwan, W. (2004). *Islamisasi di Jawa*. Yogyakarta: Pustaka Pelajar.
- Solichin. (2016). Wayang Memasuki Dunia Ilmu Pengetahuan. *Majalah Adiluhung*, 19.
- Supriyanto. (2009). Dakwah Sinkretis Sunan Kalijaga. *KOMUNIKA: Jurnal Dakwah Dan Komunikasi*, 3(1).
- Susetya, W. (2016). *Pemikiran Masa kini & Budaya Jawa : Menghidupkan Kembali Nilai-nilai Kepribadian dan Kepemimpinan dalam Perspektif Jawa*. Jakarta: PT. Elex Media Kompetindo.
- Van den Boogert, J. (2017). The role of slametan in the discourse on Javanese Islam. *Indonesia and the Malay World*, (45).
- Wahyudi, A. (2015). *Serat Centhini 1: Kisah Pelarian Putra-Putra Sunan Giri Menjelajah Nusa Jawa*. Yogyakarta: Cakrawala.

Wibawa, S. (2013). Moral philosophy in serat centhini: Its contribution for character education in Indonesia. *ASIAN JOURNAL OF SOCIAL SCIENCES & HUMANITIES*, 4(2), 4.

Wijayanti, K. D., & Sulaksono, D. (2019). Character Building for Early Childhood Learners Through the Shadow Puppet-Based Javanese Language Manners. *Third International Conference of Arts, Language and Culture (ICALC 2018)* Atlantis Press., 353.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license This work is licensed under a Creative Commons Attribution 4.0 International License