

THE SEARCH FOR ISLAM BY WALANGSUNGSANG (STUDY OF HISTORICAL MANUSCRIPT ANALYSIS)

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Abstract

This research focuses on a philological study aimed at unraveling and understanding the process of Walangsungsang's search for Islam, the main character in the manuscript "Lampahing Para Wali Kabeh." This manuscript holds significant historical and religious value in Javanese culture. The objective of this study is to analyze and interpret the philological context surrounding Walangsungsang's journey in comprehending Islam. The research methodology involves a critical analysis of the text of "Lampahing Para Wali Kabeh" and related historical sources. A philological approach is applied to comprehend Walangsungsang's role within the social, cultural, and religious context of the past. Textual and linguistic analyses are used to gain profound insights into the Islamic teachings presented in this manuscript. The findings reveal that Walangsungsang is a character on a quest for meaning and truth within Islam. His spiritual journey is reflected through the events he experiences and dialogues with the "Wali Kabeh" (The Enlightened Ones). The manuscript also portrays how Islamic teachings were conveyed within Javanese culture during that period. This philological study contributes to a deeper understanding of the process of Islam's adaptation and assimilation in Javanese society in the past. Additionally, this research provides insights into the role of literature in conveying religious messages and spiritual values to the present generation.

Keywords: Islam, Walangsungsang, Lampahing Para Wali Kabeh.

1. INTRODUCTION

Manuscript is a form of previous information, where there is located a writing. Not only information, but in it contains thoughts, history, customs, ethics as well as patterns of community behavior. The script actually holds a very broad meaning and dimension because it is the product of a long tradition involving various cultural attitudes of the people in a certain period. (Baried, 1994:2)

Every country or every particular tribe must have manuscript archives, of course, the manuscripts are different. Collections of Nusantara manuscripts may also be in archives of other countries. Islamic manuscripts are one type of Nusantara manuscript category which is very relatively large. Not too surprising, because the arrival of Islam to Indonesia with all the cultures from Malay-Indonesia, especially the culture of writing, is relatively well established. (Ikram, 1997: 139)

The number of religious texts in Indonesia, this convinces that Indonesian culture is a process of acculturation of Indonesian citizens with Islamic civilization. It is known that in the 13th century, the Indonesian nation was visited by Sufi scholars who in the process of spreading Islam also produced many writings, which were stored in manuscript form, regarding the teachings of Sufism that they conveyed to the local community. (Azra, 1994:32)

Classical texts need to be studied philologically. Where the Indonesian nation is rich in literacy culture in the past, so this has become a classic script in Indonesia. This manuscript must be studied more deeply or philologically, because we will know the authenticity of the manuscript, the length of the manuscript, and the content of the manuscript to find out the information that was part of Indonesian history. Because classical texts are also interesting in a past where our ancestors could have lived in what circumstances, also in terms of economics, social, politics and could be problems and also answers to these problems.

This is a relic of a result of national culture and values that must be known by the Indonesian nation itself. Because those who know the development and continuation of Indonesia are the nation itself, and that is us. However, some manuscripts have survived for a long time and some have sunk, because hundreds of years ago. This is the need for maintenance and authenticity of the manuscript, so that it is not quickly damaged (Supriadi, 2011: 4). Therefore, it is necessary to research the relics of this archipelago manuscript, and in the object of the author's research this time is the Lampahing Manuscript of the Guardians of All where in the manuscript there is a story of Walangsungsang who sought Islam which was written using Arabic Pengon.

2. IMPLEMENTATION METHOD

In this study, the author refers to library research (Surakhmat, 1994: 251-263), which is a study that uses books or the like as a source of data. (Hadi, 1990: 9). The method carried out is also the historical method, namely what happened in the past and then analyzed carefully and critically so as to get a result (Gottschalk, 1985: 32). This method will be the knife of analysis in this research, and the events that occur will also be analyzed so as to produce a point of view.

3. RESULTS AND DISCUSSION

3.1 Lampahing Manuscript of All Guardians

According to Rizqi Lazuardi as a researcher of the manuscript Lampahing Para Wali Kabeh in his thesis research said that the manuscripts found were as follows;

1. Heading
 - a. In-text title : lampahing the guardians of all
 - b. Outside Title Text : -
 - c. General title : -
2. Name of Author/Author:
3. Language : Arabic, Sundanese and Javanese
4. Aksra/Letter : Arabic and Pegon
5. Essay Form : Pupuh

6. Collection Code : -
7. Preparation Date : ?
8. Place of preparation : ?
9. Drafting Initiator : ?
10. Copy Date : ?
11. Copy Holder : ?
12. Copy Name : ?
13. Copy Initiator : ?
14. Volume : 1 from 1
15. Size
 a. Cover : 15,5 x 20 cm
 b. Page : 15,5 x 20,4 cm
 c. Writing Room : 14,5 x 19 cm
16. Manuscript Material : Paper
17. Paper Type Paper Type : Local Paper in the country
18. Paper Stamp : -
19. Manuscript Thickness : 202 Page
 a. Blank page : 2
 b. Page written : 200
 c. Illustrated pages : -
20. Script Series : ?
21. Page Numbering : added numbering
22. Physical Condition : The manuscript is in the form of domestic paper brownish-white. Striped, inscribed with Pegon script and Sundanese written in black ink
23. Origin of the manuscript : Disbudpora, Ciamis Regency
24. Manuscript Owner : Disbudpora
25. General Description :

The text contains about; The son of Prabu Siliwangi is a Walangsungsang who dreams of seeking religion. Text of the beginning.

Aing téh, saha nu muji Rasul, éta tangtu dihukum pati, hatur Patih sumangga, dawuhan sang Perbu, ngundangkeun ka wadyabala, sadayana ulah muji ka Nabi, éta satruning raja. Kocap anu di jero puri, putra raja, Radén Walangsungsang, langkung kasmaran kaimpén, tepang jeung Nabi Rasul, unggal-unggal kulem sok ngimpi, pisahurna Nabi mun manéh rék luhur, mudu ka gunung Amparan, nya éta guru agamaning Nabi, agamana anu mulya, anu ngaran Pandita Syéh Jati, nu keur tapa di gunung Amparan, Syéh ti Mekah asalana téh, manéh kudu guru ilmu, jaga manéh téh jadi wali, koréjat radén gugah, ngupingkeun pisahur, tuluy nangis Walangsungsang, sarta tuluy ngadeuheus ka Rama Gusti, ngajug-jug ka paséban.

3.2 LP Manuscript Text Summary

jenengan deui, ngawangsulun radén putra, ngaran nu kasebut, simkuring pun Walang Sungsang, asal Pajajaran putra Prabu Siliwangi, syéh Ora enggeus uninga ,

yén putrana Prabu Siliwangi, bakal jadi bibiting aoliya, ngabuka syaréat kabéh, syéh Ora nu dicatur, hanteu kersa miwejang ilmu, tacan ijin guruna, tuluy baé nyaur, éh radén

lamun kitu mah, jug-jug baé ka gunung Amparan misti, didinya tangtu aya. Pandita jenengan syéh Nurjati, saenyana éta guru bapa, perenahna ti dieu téh, ngétén cepet geus tangtu, Walang Sungsang tidinya amit, serta geus kawidian, radén angkat laju seja ka gunung Amparan, enya éta néangan syéh Gunung Jati, enggeus lepas angkatna. Nyorang ka gunung-gunung lega pasir, tara kulem sumawon tuang, gancangna dongkap baé, ka gunung Marapi tuluy, ngadeuheusan ka pandita Leuwit, éta pandita Buda.

Initial Section

PUPUH DANGDANGGULA BISMI ALLAHI ARRAHMANIARRAHIIM

Dangdanggula bubukaning tulis, Nu dianggit carita –, Lampahing para wali kabéh, Asalna nu diturun, Ba-, Diganti basa sunda, Amrih nu ngadangu, Isteri - , Tambah hartos mandar manpaat ka diri, Purwado - .

Central Section

naga, nu keur ngajaga jimat, pusaka Buda karuhun, ngaran umbul-umbul téa. Jeung batur na kopéah waring, nyaéta anu nungguan, tapi ngan nungguan baé hanteu wenang ngabogaan, sabab lain milikna, mun jaga aya nu rawuh, putra raja Pajajaran. Nyaéta nu boga milik, atawana ngabogaan, mudu di pasrahkeunbaé, éta bibiting aoliya, sang Naga ngéstukeun¹ pisan, karang siting déwaGawung di gunung Kumbing tapana. Hanteu lilajebul sumping, éta radén WalangSungasang.

Final Part

unggal nu ngaliwat tangtu, dibéré kadaharan, atawa maparin cai, langkung manis nu tapa syéh Bayanulloh. (((pupuh dangdanggula))) enggeus mashur anu tapa lali, gunung Gajah pangéran Pajarakan, gentos anu dicarios, kocapkeun anu di laut, Somadulloh kalangkung barangti, maring baé damelna, nyorong- nyorong parahu, beurang peuting di sagara, nu dipamrih éta alah kulem teuing.

3.3 Text Edition and Translation in General

It can be seen from the script that this LP script is a Single script. A translation style that is too literal sometimes results in a translated text that is not easily digested by the reader, but on the other hand, a translation style that is too free also often results in the loss of certain parts of the source text (Fathurahman, 2016: 96). Therefore, the author chose the "half-free translation model" so that the equated message can be understood smoothly without damaging the message of the original text. The translated text is also presented side by side with the source text, so that readers can also measure the accuracy of the translation.

The literary work that served as the basis for writing for the work was later referred

to as the hypogram. The term hypogram, perhaps can be translated into a background, that is, the basis, although it may not appear explicitly, for the writing of other works the form of hypogram may be the continuation of convention, something that has existed, the deviation and rebellion of convention, the distortion of the essence and message of the previous text (Teeuw, 1983:65).

In other terms, the passing on of tradition can also be referred to as the myth of confirmation, while the rejection of tradition as the myth of rebellion. Both of these can be said to be something that must be present in the writing of literary texts, in accordance with the nature of literature which is always in tension between convention and invention, the myth of confirmation and the myth of rebellion.

A literary text produced by such work can be viewed as a new work for the author with the power of imagination, aesthetic insight, and horizon of hope that he himself has cultivated and transformed other works into his own work. However, certain elements of these other works, which may be conventions, certain formal forms, ideas, are certainly still recognizable. (Pradopo, 1987: 228)

The existence of intertextuality relationships can be attributed to the theory of reception. Basically, it is the reader who determines whether or not there is a connection between one text and another, the elements of the hypogram, based on his perception, understanding, knowledge, and experience reading other texts before

3.4 Contents of the Lampahing Manuscript of the Guardians of All

In the LP script there are two characters who are later referred to by Lazuardi as the main characters. The mention of these two main characters is based on the story in the script that revolves around two people, namely Walangsungang / Somadullah / Cakrabuana and Syarif Hidayat / Hidayatullah (Lazuardi, 2020: 256).

Both appear in different segments. And it can be said to be in two different seasons. But they have more or less the same inner conflict, namely the search for identity based on the dreams / whispers of the heart that occur in the psyche of both of them. Uniquely, Walangsungang who is the opening character in this story does not appear again after performing various tasks from his teacher. Even though Sheikh Nur Bayan or Sheikh from Mount Jati / Amparan as well as Rarasantang is still mentioned on the sidelines of Syarif Hidayat's adventure.

As if the presence of Syarif Hidayat is the 'reincarnation' (association) of Walangsungang. It can be seen in the same pattern that makes it easier to find the nature of their associations in Lacanian psychoanalysis, especially Borromean knots, then can be seen in the table below. Walangsungang is when Prabu Siliwangi gave a royal edict that the 'state' did not accept the teachings of Islam, even the Prabu was said to hate Muhammad *ممنس و هيلع لالا يلس*, whoever was found embracing the religion must be killed. After that, not long after, his own son dreamed of meeting the Prophet, even determined to learn the religion from his descendants, namely Sheikh Nur Bayan / Nur Jati / Gunung Jati who had been ascetic for approximately 200 years in Mount Amparan.

With a heavy heart Walangsungsang plucked up the courage to express the contents of the dream to the father – including the mother. Walangsungsang loudly said: "Come Kanjeng Rama, let's embrace the holy religion, let's go to Mount Amparan, the heir of the famous Prophet, whoever disobeys, to religion will definitely be tortured, go to hell, if you follow Islam of course, will get paradise." Until finally Walangsungsang escaped from the kingdom to go to the place he was going to.

As for Syarif Hidayat at that time he was fourteen years old, he was puberty, the book of the Quran had been studied, obedient to the religion of Muhammad. It was fitting to hold the power of Egypt, he was named Sukma, the successor of the famous preaching of the Prophet, in the land of Egypt at that time. Because he was very devout in worship, Syarif Hidayat was told, in the mosque alone. It was at night, reviewing his books, about lafadz and the meaning of the finished everything, understood all the books, nothing was missed, when it was Sharifullah, reopened one book. Lafadz reads "esri". The script radiates in gold, the book contains among others, lafadz about the Shari'a, tarikat, essence, and ma'rifat. The science of marifat is to be clear, it must be recognized. "If you want to understand more deeply, you have to look for the prophet Muhammad, if you have found, you become noble, it is certain that the consideration, the miracle is for the Messenger or the prophets." So according to the writing.

Sheikh Syarif believed the writing, muttering to himself, no matter how the person who had died, the search would not be found, when Syarif Hidayat then slept. So radiating the light of Muhammad, said the Apostle, "Hey you Sharif Hidayat, understand seriously, if you want to complain, seek the Prophet Muhammad. Let it be found, and surely the will of Allah, that you be the successor of the prophet Muhammad." Feeling surprised by Syarif Hidayat because there was a sound heard, just wake up quickly. Muttering to himself, this is Allah's command, then Sharif went back to sleep, not long after there was a voice, "Sharif believe me, my words must be obeyed, look for the Prophet Muhammad." The rays of light were still there, then cried Sharifullah.

Kasmaran saw the light, tears shed, so heart. Having no father of mine, no one advises, about all knowledge, only to this extent the situation, which has no father, Syarif Hidayat wants to come down immediately, complain to his mother. The most obvious difference between Walangsungsang and Syarif Hidayat in this imaginary problem is the status of both of them when receiving the ilapat (revelation). Walang-sungsang accepted it before converting to Islam, while Syarif Hidayat already had Islamic religious knowledge – although he had not yet reached the stage of 'perfection'. Then the motives of the two can be distinguished between 'searching' and 'climbing' the truth.

Walangsungsang became the successor to the royal throne. Considering that other sons had already performed 'tapabhrata' (a ritual in Hinduism/Buddhism to isolate themselves from worldly matters – including becoming king). However, Walang-sungsang still upheld his principles and chose to escape from kedaton. Although he didn't know the exact direction, he still followed the bottom of his heart. Arriving at Walangsungsang on the north coast (pantura), precisely in the Karawang area, he met Sheikh Ora who was famous for his intelligence. As mentioned before the meeting between the two of them, Sheikh Ora had met Sheikh Darugem and his two disciples (Ki Toat and Ki Hurmat) who had just

returned from Arabia with books that filled the entire boat.

The two also discussed religion, and Sheikh Ora was able to answer all the arguments of Sheikh Darugem until the book changed books. But when he met Walangsungsang, Sheikh Ora was reluctant to convey his knowledge because he knew that those who came to him were the successors of the saints who would spread all the Shari'a. He also did not dare to convey knowledge to Walangsungsang before asking permission from his teacher, Sheikh (Pandita) Nurjati. Then he also told Walangsungsang to meet Sheikh Nurjati directly on Mount Amparan.

Walangsungsang continued his journey, climbing the mountain through the valley, until he reached Merapi. There he met a Buddhist priest named Danuwarsi. After telling him the origin of Walangsungsang and also his desire to learn Islamic Shari'a, Pandita Danuwarsi was amazed. He felt that he did not know what Islam was. But he had already heard that Buddhism would be replaced with Islam by the intermediary of the king's son who came from Padjadjaran. Then he wanted to teach Walangsungsang about Buddhism entirely. Amazingly, with a relatively short time, which is nine months, Walangsungsang managed to master all Buddhist knowledge about the nature of life. After that, Walangsungsang met his younger brother, Rarasantang. Then Danuwarsi gave the heirloom a ring and his daughter, Indang Geulis, to marry Walangsungsang. Not only that, Danuwarsi also gave Walangsungsang a new name; Somadullah.

After saying goodbye to Danuwarsi, Walangsungsang and his entourage met with Sang-hyang Nenggo. The same thing Walangsungsang said to him. Nenggo's attitude was not much different from Danuwarsi's, only he ensured that in the Buddhist scriptures themselves Islam would come through the intermediary of this young man. Then Nenggo gave a magic cleaver and pennants to Walangsungsang. When it was close to Mount Amparan, Walangsungsang passed a crane that was none other than the incarnation of a king and his soldiers. Because he managed to defeat them, the bango then served him.

Arrive Walangsungsang or Somadullah with Sheikh Nurjati from Mount Amparan. There Walangsungsang was taught Islamic religious knowledge as promised in his dream. After that Walangsungsang was called Cakrabumi/Cakrabuana by his teacher and was given the task of managing a country near the coast, which was none other than Cirebon (Caruban).

Unlike the symbolic problem faced by Syarif Hidayat. Where is his status as the crown prince of the king of Egypt, who has the lineage of the Prophet ﷺ as well as Rarasantang's son, Nyai Éling, who has embraced Islam and learned from Sheikh Nurjati. Syarif Hidayat's 'imaginary' quest is more of an 'ascent'. That is, the truth no longer needs to be 'sought', but 'climbed'. However, the climb was not easy because the destination was the Prophet Muhammad ﷺ.

This symbolic opposition first came from his own family, which was none other than his own mother (considering that his father died long ago when he was four months in the womb). However, Syarif Hidayat still insisted on fulfilling his love. Even though he had to die on the way, as long as he remained in his stance, Syarif Hidayat was willing.

From other texts about Walangsungsang, according to the manuscript Carios Walangsungsang 4 on the basis of the Walangsungsang family background who came from a Hindu-Sundanese kingdom. Walangsungsang preferred to spread Islam rather than become the heir to the throne in the Padjajaran kingdom. Therefore, Walangsungsang's role in the development of Islam in Cirebon is an interesting thing to write about his historical journey. Walangsungsang not only opened land or the area of Cirebon (formerly Caruban) but built an Islamic civilization that developed rapidly until the 16th century AD, namely during the time of Syarif Hidayatullah (Sunan Gunung Jati).

In addition, Walangsungsang made the port that originally functioned as a link between regional officials (Caruban) and the Galuh kingdom. Walangsungsang made the port increasingly crowded from various countries (Arabia, Gujarat, China, Persia) who stopped at the port, they were not only to meet staples during trade but brought new influences (Islam) brought by them. The success of the spread of Islam in Cirebon cannot be separated from Walangsungsang's work, the establishment of Pakungwati Palace then developed into the Sultanate of Cirebon which was a symbol of Islamic glory in the 15th and 16th centuries AD. The role of ulama as propagators of Islam became the starting point of Islamization in Cirebon.

3.5 Analysis of the Lampahing Manuscript of All Guardians

In the LP script there are two characters who are then referred to as the main characters. The mention of these two main characters is based on the story in the script that revolves around two people, namely Walangsungsang / Somadullah / Cakrabuana and Syarif Hidayat / Hidayatullah. Both appear in different segments. And it can be said to be in two different seasons. But they have more or less the same inner conflict, namely the search for identity based on the dreams / whispers of the heart that occur in the psyche of both of them. Uniquely, Walangsungsang who is the opening character in this story does not appear again. After performing various tasks from his teacher. Even though Sheikh Nur Bayan or Sheikh from Mount Jati / Amparan as well as Rarasantang is still mentioned on the sidelines of Syarif Hidayat's adventure. As if the presence of Syarif Hidayat is the 'reincarnation' (association) of Walangsungsang.

The real problems received by both are very different as if to mark a paradigm shift regarding God's guardian. This is shown by the absence of Somadullah's play exploring the Meccan region all. Until news spread that in Aceh there was a very virulent outbreak (epidemic). Then Walangsungsang quickly went there and healed the inhabitants there, including the King. The King then gave his daughter to be brought by Walangsungsang who then settled in Mount Amparan along with his wife and child there, Walangsungsang lived a simple life by farming and preaching.

As for Syarif Hidayat, he did not expect to meet his mother again. After meeting his mother, Syarif Hidayat then continued his da'wah to heal the people he passed and teach monotheism, to recognize Allah Almighty. So it arrived in China when the King complained that his wife had not given birth after twelve months. And ask about the gender of the baby to be born. Syarif Hidayat answered the woman. But it wasn't long

before the King of China caught him and threw him into the ocean. That is the end of the story of Syarif Hidayat and Walangsungsang, both of whom are God's guardians on earth who devote themselves to the benefit of many people.

The search for truth is a human nature that God has bestowed through his intellect. The story of Prophet Ibrahim 'alaih s-Salam can be a hypogram of the whole search for the ultimate truth (of God). The ascent of truth as understood by Muslims reminds us of Isra' Mi'raj a noble servant, Prophet Muhammad (peace be upon him). The only servant who attained the highest degree to meet God the Creator, Allah Almighty. Abdul al-Quddus Ganggoh, as quoted by Mohamed Iqbal, said, "Muhammad of Arabia ascended the highest Heaven and returned. I swear by God that if I had reached that point, I should never have returned". (Iqbal, *The Reconstruction of Religious Thought in Islam*, 2013: 99)

This great event was later hypogramatically adopted in LP. However, this does not mean that what Sharif Hidayat experienced was the same Mi'raj as the Prophet (saw). Precedent of this can be found in the hadith which tells the phase of death of a servant who both experienced ascension (mi'raj). Where Syarif Hidayat experienced an increase due to the separation of the soul from the body (coma) in a while.

In addition to the search and ascent of truth, Islamic archetypal symbols can be found in many places in the LP story. It can be seen from the names that are closely related to the Islamic mind (worldview). Like the mention of Walangsungsang himself who is a praying mantis, shows that he is a person who diligently prays (prays). Then Somadullah, a title given by Danuwarsi (Buddhist priest) to Walangsungsang.

Although lexically Arabic is not quite right, but he means Abdul Somad, the servant of Allah. In Babad Cirebon and Cariyos Walangsungsang there are similarities in the names of characters and also some of the events behind them. However, the difference is clearly visible in the storyline as well as the words chosen in the script. This shows that there are modifications that make it different from Babad Cirebon and Cariyos Walangsungsang.

4. CONCLUSION

From the various discussions discussed above, it can be concluded that Walangsungsang in the search for Islam in the Lampahing Text of the Wali Kabeh is that Walangsungsang with his persistence in seeking the truth of Islam and also spreading it by himself, while he is from the Hindu-Sundanese kingdom who is thick but can come out of it to seek truth in religion. So that his success in exploring Islam developed into the Sultanate of Cirebon which became a symbol of Islamic Glory in the 15th-16th centuries AD.

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