

Conference Paper

Acculturation of the Hindu Muslim Identity in the Figure Puppet Krucil

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Abstract

The history of the puppet Krucil in East Java cannot be separated from the attack of the Demak on the Majapahit palace in the 15th century when Girindrawardhana ruled as the last king of Majapahit, in the Dhaha (Kediri) region. The fall of Dhaha is the starting point of the Hindu kingdom's move into the hands of Islamic rulers, also marking the broader transition from Hindu culture to Muslim culture in the area of Majapahit. This included the Sunan Kudus policy that prohibits cow slaughter, which is widely perceived as the stimulus for the shift from cowhide puppets into wood. The spirit of acculturation between Hindu and Muslim is embodied by the puppet figure Krucil. This article considers how Puppet Krucil become the acculturative Hindu Muslim representative, and discusses various elements including the figures, performances, narrative, and religious undertones and inflections.

Keywords: Acculturation, hindu, muslim, puppet krucil

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1. Introduction

Islamic and Hindu religious gathering in the archipelago thought to have been going on since the 11th century. Some of the oldest Islamic inscriptions found around the north coast of Java in that era. Tombs with typical Islamic ornamentation found in Gresik, as one of the important port since the 8th century Medang Kingdom, as early Hindu kingdoms in the north of East Java makes Gresik as the main port, in addition to the port of Tuban. Gresik and Tuban existence into an open area until the era of the Majapahit kingdom in the 12th century became Region Gresik and Tuban in East Java early region under the influence of the Muslim traders. Islamic meeting with initial trust generates patterns unique spiritual in each region.

The existence of Islamic cemetery in the northern region of Java indicating Muslim traders acculturation process, which is likely to come from the Arabian Peninsula, with the local community. Acculturation traders with the Java community in the era then generate patterns of collaborative communities along the northern coast of the island of Java. Islam that developed in the northern coastal region has different characteristics

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with people in the rural areas of Java. Islam spread to the interior of Java is more acculturative in interacting with previous conviction. Islamic acculturation with local beliefs Islam generates Java code, as a representation of the meeting of Islamic beliefs with Hinduism.

Islamic inscription in the northern region of East Java found in Leran Gresik. The existence of the oldest Islamic inscription found in Leran Gresik to the year 1082 (Callus, 2008). The tomb belonged to a Muslim merchant's daughter, who died in Java. The origin of the tomb technically remains controversial to this day, but the look of the inscription is written indicating the presence of the tomb of the era before the Majapahit. Local legend says that, the tomb of Princess Suwari Leran is eaten, the wife of King Brawijaya. King Brawijaya is the ruler of the kingdom of Majapahit Hindu. Encounter Islam and Hinduism in its development produces cultural products acculturative in Java. Some belief in Hinduism adjusted to the belief in Islam.

The encounter Hinduism and Islam on several occasions to produce products that contain art integration of Hindu and Muslim beliefs, or new Convictions that stem from these teachings. Puppet Krucil is a cultural product that was born during the early arrival of Islam in the archipelago. Puppet Krucil evolve with the changes in the spiritual orientation of the Java community in the 16th century until the 17th, so that this puppet grown in culture that tends to acculturative. Distribution puppet Krucil in the province of East Java possibility stems from the area south of Java and spread to other regions in the north of Java.

2. Methodology

2.1. Muslim Hindu Roots in Java

Islam entered the archipelago, has multiple paths. The main pathway through Gujarat (India), prior to the north coast of Java and also use the lanes later Hadramaut era. Islam spread of Gujarat path or the Indian subcontinent, many Western historians among Pijbappel and Snouck Horgronje (Azra, 2018: 2). This theory looks fact tombstone inscriptions in Pasai and Leran (Gresik) resembling tombstones in the Gujarat region, as well as the use of Shafi'i madhhab for most Muslims in the same archipelago in the Indian subcontinent. The role of the Gujarat region as a starting point the spread of Islam in the archipelago, is also shown by the birth of the concept of Sufi Islam in the early movements in the archipelago. The books were written early Islam in the archipelago also contains the teachings of Sufi mystic who is a product synthesis (Riklefs, 2013: 30).

The process of Islamisation of the archipelago in addition to influences from India, also under the influence of the Persian caravan before from Arab merchants. Arab traders suspected of committing trading activity in the archipelago since the seventh century and the start Islamic culture to the kings in the archipelago (Iqbal, 2006: 13). The caravan Persian who came to the archipelago to bring the influence of Shyiah and Sufism concepts that tend to be inclusive. The teachings of Sufism was first proposed by Abu Hashim Al Kufy the third century Hijri (Sukur, 1999: 6). Sufism later became the core teachings of the Sufis. This doctrine developed in the early arrival of Islam in the archipelago, resulting in patterns of syncretic Islam. Principal teachings of Sufi include suggestions for worship, well-behaved, implement TAHAJJUD and also fast. The influence of Sufism in Islam in the archipelago between contained in the book *Hikayat Raja-raja Pasai* and the history of the Malay (Iqbal, 2006: 33). Some traditions Muharaman (Suro) is also one sign of the influence of Persian culture in the archipelago.

Sufism in its development embodied in Islamic spirituality in the archipelago. Concepts in Sufism can interact with the pre-Islamci beliefs (Hinduism). In the next phase of the concepts in Sufism met with *kebathinan* concept is heavily influenced Hinduism. Practical mysticism has become a meeting point between Hindus and Muslims.

Mystical approach, has become one of the substance of the religions that flourished in India, and a place in Islamic studies in the era of Al Biruni (Zaehner, 1994: 3). Mystical approach is able to unite some spirituality in the archipelago. Practice Sufism essentially seeks understand Islam and mysticism, which is summed up in a few tarekat (Simuh, 1995: 12). The measures often opposition from the defenders of Islamic orthodoxy, which requires purification of Islam. The movements of Sufism in Islam that became an early pioneer missionary movement compromise in Java. Compromise missionary movement is Islamic missionary movement that compromise with the local culture, either through acculturative and collaborative models.

This compromise missionary movement characterizes the beginning of the Islamic movement in Java, which pioneered the trustees. The guardian of the early generations, cultivate a culture of Sufism Sunnah Sunni with mutasyaddidah. Sufism *Sunnah mutasyaddidah* shown to synergize with thy *tadillah Ahlul Bait* group or groups of Shiite Persian (Drewes, 2002: 17). The missionary movement a spiritual guardian Sunni but culturally patterned heavily influenced by Sufism and the teachings of Ahlul Bait, so that the pre-Islamic cultural activity still maintained.

The history of spiritual development Nusantara noted the existence of Hindu mysticism incarnated in *kebathinan* movement. In Hindu mysticism aims to achieve moksha is achieved with 5 actions that sacrifice, Upanisadic, yogi, Buddhistic and Bhakti. Moksha

is a condition of the liberation of humanity, space, time and causality. God in the Hindu view is within the transcendent (Zaehner, 1994: 8). At a certain level the concept of this mysticism produce the phenomenon of pantheism as in Sufism.

Islamic Sufism guided by the principles of piety normative or forward the implementation of Sharia in the whole system of worship. Normative piety term used by Woodward (1999) to describe the practice of Islamic law practice behavior based on the Prophet (Muhammad). Sufi practices lead to the act of transformation of the soul, with the freeing of all the passions and desires of the world as an element of the barrier to meet with God. The practice of Sufism is based on three main actions, that struggle with poverty, selfless, abstain or stop *hawa hafsu* ((Zaehner, 1994: 6).

Sufime and mysticism in Hindu boils down to the same point, namely freeing yourself from worldly desires and experiences a phase of union with God. Phase union with God into the mouth of the movement of Sufism and *kebathinan* in Java. Some conception *kebathinan* movement departing from the teachings of Hinduism, Islam and acculturation of both (Hadiwijono, 1983). The phenomenon could explain the meeting point of the concept of Hindu and Muslim. Mysticism became the point of tangency between Hindu and Muslim beliefs.

Mystics have tolerant nature, the see the truth in all religions. Mysticism as the point of tangency Muslim Hindu contained in three types, namely 1) is pantheistic, where the existence of human connected to the universe, 2) realization of unity that cannot be distinguished, so it requires interpretation, and 3) the dialogue of love with God that results in conceptual transformative concept (Zaehner, 1994: 24). The third kind of mysticism concept, the concept of pantheism in some cultural products more than the concept of mysticism others.

2.2. Muslim Hindu Meeting in Art

Acculturation in culture is a common event in the history in Nusantara. Since the beginning of the original religions archipelago religions interact with newcomers. Acculturation in the spiritual realm lasted from the Hindu / Buddhist until the Islamic period. The concept of Shiva Buddha until *Kejawen*, is one expression of belief acculturative happened archipelago. Convictions long meeting with new confidence acculturative generate cultural expressions which traces can be seen in sound art, visual art to performance art. Puppet art, is one that brings the performing arts acculturative Hindu and Islamic spirituality.

Puppet with Hindu spirituality background, experience adjustments on the Islamic period. Mahabharata synchronize with Islam and pre-Islamic beliefs, on a visual level abstraction and stylized figures-puppets, to the use of prayers or mantras tend syncretic. The arrival of Islam does not much affect the appearance of the visual arts, because some visual art skills held in pre-Islamic era began to be abandoned. Islamic teachings prohibit the use of images or forms of living creatures, so the skills of visual representations of reality began to decrease in the Islamic period. Islam also forbids visual iconostases.

Islam teaches the art of decorative geometrical concept replaces the tendrils that have grown during the Hindu. Geometrical ornament is a significant Muslim artistic expression invite. Islamic aesthetic is reflected in the actions of Sufism, which emphasizes spirituality, compromising the material, esoteric and prioritize winning than worldly asceticism (Leaman, 2005: 34). Muslim art concept was met with concept art that includes aspects symbolisms Hindu divinity. Hinduism arts highlight aspects of divinity in the form of spirituality which tends realist, whereas Muslim art expression of divinity embodied in the form of more abstract.

The combination of the Muslim Hindu art in the archipelago, especially Java, gave birth to artistic expression acculturative transitional forms. Spring Dhuwur tomb mosque in Lamongan is one art form transitional in Java. One character of the transitional art from Hinduism to Islam, characterized by the use of the old forms patterned Hindu but, using a symbol system-oriented concepts in Islam. The same phenomenon is found in the art of puppet Krucil that developed in the early arrival of Islam in Java. Puppet Krucil is a type of third generation, which is a further development of the puppet, by incorporating collaborative elements of Muslim and Hindu mysticism acculturative.

Puppet Krucil thrive in the era of Sunan Kudus. Sunan Kudus using art media to do propaganda. The method is also used by Sunan Kalijaga and Sunan Bonang (Sunyoto, 2016). Art is used as a collaborative medium that can bridge the Hindu and Islamic beliefs. Sunan Kudus is one guardian assigned Dhaha invade Majapahit kingdom in the 15th century In the era of Sunan Kudus was warlord forces Demak and Demak mosque imam to 3 (Sunyoto, 2016). Strip Demak assault troops to the East Java region later became the base areas Krucil development of puppet art and other arts-based acculturative. Sunan Kudus on stage next era on Islamic moral values through the use of ornaments as part of the system sign.

2.3. Puppet Acculturative Expression in Krucil

Krucil puppet figures can be distinguished by the pattern sumpingannya or position on the right and left positions on performance. The position of the right and left indicate the position of figure as the protagonist or antagonist. Figures puppeteer protagonist located on the right, while the figure antagonist located on the left mastermind. The protagonist and the antagonist in wayang Krucil have placed differently in order sumpingangan, but have similar functions in the performance.

Figures in different Krucil puppet with a puppet. Figure in the puppet Krucil based stories presented. Krucil stories take three types of main story, the story Majapahitan, Panji and Menak story. Majapahitan story is a story with the background of the Majapahit kingdom. Panji stories, tells the journey of Raden Panji to find her lover, the Goddess Sekartaji. Menak story, presenting the Supreme Wong trip Menak to several countries. In addition to the story is also growing grabahan story, or the story branches of these stories, for example, the origin story *Grabahan* Thok Thok Kerot, Babad Ponorogo (true faith) or on Sheikh Subakir.

The figures in the puppet Krucil physically similar to a puppet, but have different details. Krucil puppets made of flat wood, with the hands of the skin. The use of wood as a substitute for leather puppets is possibly related to the development of rural and remote Krucil of court wayang aesthetic archetype. The transition from the skin to the wood on the puppet, taking place at the beginning of the arrival of Islam in Java, which is associated with markers of change in spiritual orientation Javanese society in that era. Wayang kulit uses material from cowhide, while the cow is one of the Hindu holy animal. The use of wood allegedly associated with *qoyun* concept in Islam

One method of preaching compromise the trustees are cultural aconites use as a medium of propaganda. Puppet become one of the guardians of media propaganda. Puppet believed to undergo transformation in the form of the Islamic era with adjustments to some parts. Puppet Krucil a further development of the puppet prototype.

Transformation on Krucil puppet, as a puppet of third generation, associated with the Java community cultural transition era of Hindu era to the Islamic era. The era of cultural transition had an impact on the arts acculturative patterns in Java. Hindu and Islamic acculturative process is reflected in several forms of art, including the art of puppet Krucil.

The influence of the cultural transition from Hindu to Muslim mysticism is reflected in the third concept in traditional art. Patheisme appears in almost all displays of art in the era of the transition. In the art of puppet Krucil patheisme concept can be seen from the

loss of notable figures of gods as the leather puppet story. The figures of gods were replaced by a human figure who has supernatural power.

Pantheism understand there is also a use of color in the holes, so that the audience can see and interact with the puppeteer directly. This principle is contrary to the principles of color the puppets. Curtain or veil barrier between puppeteer and puppet show the skin becomes a symbol of the boundary between the One God and man. The bulkhead between the One God and man eliminated in a puppet show Krucil. This principle became a symbol of the union between God and man. The essence of the One God can be felt directly by the audience.

The second principle is the realization of the units are interconnected and require interpretation. This principle is evident in the way the story is staged in puppet Krucil. Krucil puppet story in a series of several stories. One particular story related to the story in the book Hindu Mahabharata background or related to the story fiber background Ambiya Islam. Islam Hindu and Islamic meeting wayang Krucil indicate efforts undertaken acculturative poets in the early days of birth Krucil puppet. This story can be found in the story of the birth of King Jayabaya, which is associated with the presence of Syang Hyang Wenang mixed with the conception of Hinduism. The story of Dewi Sri related to the conception of the teachings of Islam.

The third conception related to the dialogue with God. Dialogue with God in embodied Krucil puppet performances in the mantras or prayers spoken on before staging puppet puppeteer and towards the end of the gig. Mantras uttered spiritualitas mastermind is a blend of Islamic and Hindu. Integrating these two convictions appear in prayer *Tolak Tuju, Puji Keslametan, Qulhu sungsang*. Muslim Hindu belief this meeting to be one of the main characteristics in Krucil puppet performance, which contrasts with the staging of the show.

3. Conclusion

Muslim Hindu meeting in the spiritual realm starts when the use of a similar approach involves the concept of mysticism. The closeness of the concept of mysticism expressed in movement in Hindu mysticism and become Sufism in Islamic nuance. Muslim Hindu encounter these affect artistic expression in Java. One of the artistic expression under the influence of Hindu Muslim acculturation is the art of Wayang Krucil.

Puppet Krucil evolved in the early arrival of Islam in Java, in the era of cultural transition from Hinduism to Islam. In that era, some of the products of art, including the art of puppet Krucil to adjust to a new culture emerging. Figures and structure performance

adjust to a new culture emerging. This phenomenon is related to the fall of Majapahit era under the rule of the Sultanate of Demak in the era of Sunan Kudus.

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