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Sheikh Amongraga's Demands Regarding Islamic Values in His Marriage with Tambangraras in *Serat Centhini*

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Abstract: In his marriage with Tambangraras, Sheikh Amongraga made several demands based on Islamic teachings. The demands were written in *Serat Centhini* chapter 6 which involved the demands for holding the marriage in an ordinary way (inviting a small number of guests to avoid being arrogant (takabbur), eliminating occult practices (klenik) which led to the sin of idolatry (shirk), getting rid of the loro blonyo statue, allowing Tambangraras to bring a lawsuit if Sheikh Amongraga did not fulfil his responsibility within a certain period, teaching the Quran which was used as a dowry as it was considered as a debt, and allowing Niken Tambangraras to get married when Sheikh Amongraga died during his odyssey. The data of this study was derived from *Serat Centhini* 6 and *Serat Centhini* 7. The data was analyzed by using an analytical descriptive method based on textual objective data (an objective literary study). The conclusion drawn from this study is that the demands made by Sheikh Amongraga to his future parents-in-law and Niken Tambangraras in their marriage were based on Islamic values that he held.

Keywords: *islamic values; demands; lawsuit*

A. INTRODUCTION

The *Serat Centhini* is a work of observation on the life of Javanese society which was able to record a number of Javanese knowledge known as the encyclopedia of Javanese culture. *Serat Centhini* is regarded as a monumental work comprising diverse contents known as the encyclopedia of Javanese culture (Suratno, 2020: 161). Because of its comprehensive contents regarding the life of Javanese society, *Serat Centhini* is broadly known as a masterpiece, a monumental work, an extraordinary work, and *baboning pangawikan Jawa* (overarching Javanese knowledge) (Wibawa, 2013; Nurnaningsih,

2015 and 2016; Muslifah, 2013; Suratno, 2016 and 2020; Haryono, 1998; Junanah, 2008 and 2010; Purwadi, 2012). Before *Serat Centhini* was written, *Serat Jatiswara* had already existed (Behrend, 1995 and Poerbatjaraka, 1957). Old literary works in Indonesia were widely used to pass on philosophical teachings and Sufism (Harimansyah, 2020: 31) such as *Serat Centhini*, *Serat Hidayatjati*, etc.

The contents of *Serat Centhini* embrace Islamic values as the ones taught by Sheikh Amongraga to Ki Bayi Panurta, Niken Tambangraras, and Nyi Malarsih. Besides, the values were expressed by Sheikh Amongraga through demands in his

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marriage. As Sheikh Amongraga was a prominent Islamic cleric (ulema), it was necessary to take Islamic values into account so that his marriage with Niken Tambangraras restricted things deviating from Islamic teachings. The demands made by Sheikh Amongraga were presented in *Serat Centhini 6* and *Serat Centhini 7*. The demands were that the marriage must be held in an ordinary way without occult practices leading to the sin of idolatry (*shrik*); the statue of *loro blonyo* in the aisle must be removed as it led to the sin of idolatry; Niken Tambangraras could bring a lawsuit if Sheikh Amongraga did not fulfil his responsibility in a certain period; Sheikh Amongraga was willing to teach the Qur'an to Niken Tambangraras as it was used as a dowry which was regarded as a debt; and Sheikh Amongraga allowed Niken Tambangraras to get married if he was away for a long time without any information, or if he died.

B. MATERIALS AND METHODS

This study employed an objective literary theory, which was an analysis objectively based on textual reality. Abrams (1953) in Teeuw (1993) points out the importance of understanding literary works as an autonomous structure with coherence and internal objective. It can be stated objectively that understanding literary works focuses on the works themselves (Teeuw, 1984: 50). Therefore, understanding the demands made by Sheikh Amongraga regarding Islamic values on *Serat Centhini* was applied to *Serat Centhini* itself. This approach is known as an objective literary approach in addition to the others such as expressive, mimetic, and pragmatic approach (Teeuw, 1984: 50). The data of this study was obtained from *Serat Centhini 6* and *Serat Centhini 7* published by Yayasan Centhini Yogyakarta in 1991. The analysis was carried out in an analytical descriptive method with a deductive framework. The data was derived

from excerpts from the text which was further analysed to draw conclusions comprehensively. More specifically, the data consisted of several parts as follows.

1. The marriage between Sheikh Amongraga and Tambangraras was held in an ordinary way, which is written in *Serat Centhini 6* on page 2 verse 18 to 23.
2. The marriage between Sheikh Amongraga and Niken Tambangraras was held without occult practices, which is written in *Serat Centhini 6* on page 3 verse 23 to 24.
3. In his marriage, Sheikh Amongraga demanded that *loro blonyo* statue be removed because it was likely to lead to the sin of idolatry, which is written in *Serat Centhini 6* on page 64 verse 69 to 71.
4. Sheikh Amongraga demanded that Niken Tambangraras could bring a lawsuit if he did not fulfil his responsibility in a certain period, which is written in *Serat Centhini 6* on page 34 verse 343 to 344.
5. Sheikh Amongraga promised to teach the Qur'an to Niken Tambangraras because it was used as a dowry which was regarded as a debt, which is written in *Serat Centhini 6* on page 33 verse 339 to 341.
6. Sheikh Amongraga left a message that if he was away for a long time and died, Niken Tambangraras was allowed to get married, which is written in *Serat Centhini 7* on page 138 verse 77 to 83.

C. RESULT AND DISCUSSION

This Sheikh Amongraga made an appeal to his mother-in-law to banish occult practices (*klenak-klenik*) in his marriage including a number system for calculating lucky days (*petungan*) and various offerings, which led to the sin of idolatr. This is stated in *Serat Centhini 6* verse 23 on page 3 as follows.

*Matur mring ibunira aririh ,
kawula sayektos, paminipun
cinara panganten, ing
ngadesa kang limrah
nglimprahi, mawi kelnak-
klenik kula boten sukur.*

If the occult practices remained to be carried out, Sheikh Amongraga preferred to break up the marriage (in Javanese term *mopo*). This represented Sheikh Amongraga's uncompromising stance that refused to carry out occult practices. Such practices were secret (in Javanese term *gugon tuhan*) which made no sense (Poerwadarminta, 1939: 229). Besides, they were based on a number system that was handed down from one generation to the next and superstitious. The way the marriage could be broken up is stated in the following excerpt.

*Dados ribet rubeda ing budi,
badan kula mopo, ktujuanipun
ing kang reh, kaleresan
mboten mwi-mawi yen
mawiya pesthi , tan wande
mbeguguk (verse 24, page 3).*

In addition, Sheikh Amongraga gave the Qur'an to Tambangraras as a dowry. At that time, Sheikh Amongraga felt that he had a responsibility for teaching the Qur'an to his wife, and it was regarded as a debt. It indicated that Sheikh Amongraga had a responsibility for teaching the contents of the Qur'an to his wife. More importantly, it meant that the dowry was not just a formality, but it laid a responsibility for a husband to teach the contents of the Qur'an to his wife. Otherwise, it became an eternal debt. Therefore, after marrying Niken Tambangraras, Sheikh Amongraga continuously taught the Qur'an and Hadith to his wife for 40 days. This aimed to fulfil his responsibility for teaching the Qur'an, which was used as the dowry in his marriage. This section is stated in *Serat Centhini 6* on page 33 verse 339 to 341 as follows.

*Binta pulanin mintabimahri,
kadapan mangkono, ingsun
nikahaken maring Niken,
Tambangraras lan ki
Amongragi, kalawan mas
kawin,, Kur'an ingkang agung*

*Pekenira ngicap angabuli,
Mongraga miraos, anrima kul
ing paningkahe, Niken
Tambangraras lawan mami,
mas kawin Kur'ani, nagliam
ingkang agung.*

*Sarta amuruk ing awal akhir,
ahline katempoh, dadosa
utang kawula mangke, ing
dalem Donya rawuh ing akhi,
pengulu nulya ngling, wa
barakallahu.*

In signing the marriage contract, Sheikh Amongraga promised that if he denied his responsibility to his wife within three years at sea and seven months on land, his wife could bring a lawsuit without a mutual divorce (*talaq*), and Amongraga approved this term. Specifically, this part is written in *Serat Centhini 6* on page 34 verse 343 to 344 as follows.

*Gya seksi Talabodin jangjeni, sarwi
nyepeng jempol., ndika tamapi jangji dalem
dene, samangsane pakenira mangken,
aninggal mring rabi tri taun ing laut*

*Pitung sasi ing dharatan benjening, liye
karyeng katong, tan trimane rabinira
mangke, pesthi pegat tanpa talak sarwi,
tinanggih sri kawin, Mongraga wus saguh.*

This part shows Sheikh Amongraga's firm intention in his marriage with Niken Tambangraras. He promised that if he denied his responsibility as a husband within a certain period, his wife was allowed to bring a lawsuit.

There was a statue of a couple of bride and groom (*loro blonyo* statue) in the aisle.,

and Sheikh Amongraga wanted to get rid of it as it potentially led to the sin of idolatry. Thus, Sheikh Amongraga requested politely to Nyi Bayi Panurta or Nyi Malarsih to get rid of the statue. This part is written in *Serat Centhini 6* on page 54 verse 69 to 71 as follows.

*Wus sumaos leladen, dhahar
neng nagyun, seh Mongraga
matur aris, yen pareng punika
ibu, prayogi dipunbucali, loro
blonyo boten ilok.*

*Pan brahala puniku cegahing
ngelmu, Malarsih mesem esmu
jrih, inggih anak sang abagus,
saking piker kirang ngilmi,
mung ilok-ilok kemawon.*

*Sigra kinen ambucali sedaya
wus, nulya nging
angancarani, suwawi wanting
sanga bagus, sigra
Tambangraras aglis, anuruhi
mring raka lon.*

At that time, Sheikh Amongraga said that it was inappropriate (in Javanese term *mboten ilok*) to put the *loro blonyo* statue in the aisle. The term '*mboten ilok*' (inappropriate) implied prohibition. It was prohibited because it potentially led to the sin of idolatry. On the contrary, Nyi Malarsih put the statue as *gugon tuhon* (conformity), and this is indicated by the words '*mung ilok-ilok kemawon*' in the text which mean a behaviour that follows the usual standards expected by a group of society. This behaviour is common to the Javanese society in a marriage ceremony in which it follows the previous tradition without considering whether it is right or wrong based on Islamic values. In this case, Amongraga, with his profound knowledge, asked that the statue be removed from the aisle.

The next point is concerned with the way Sheikh Amongraga interacted with women. Islamic teachings strictly determine

boundaries between men and women in interacting with each other. It was stated by Sheikh Amongraga that he did not really like to interact with women. This was intended to conform to the ethics because he was an ulema who understood the norms of interaction between men and women. Moreover, this point was conveyed when he had a meal with the women who were still related to his family. In *Serat Centhini 6* on page 151 verse 74, it was stated that Sheikh Amongraga did not really like to have a meal with women despite their status as family members, as shown in the following excerpt.

*Tan den preduli ing kathah,
agedrah pating jalerit,
akapyukan sekul ulam,
galuprut ki Santri Luci, lunga
sarwi misuhi, keneng tulah
edan taun, ginuyu santri
kathah, yen salah gawe si
Luci, dheweke ya anglakoni
dadi bocah.*

In verse 73, it is stated that they had a meal while joking and throwing food to each other which made a mess. They played with food like children. It was stated that Santri Luci was in a mess because of the food thrown to herself so that she left while *misuh-misuh* (swearing like a madman). The other santri laughed at her as she acted like a child. In verse 74 it was stated how Sheikh Amongraga showed dislike during the dinner. He stated that he did not like *yen celaka lan estri tan pati rena*, which means if he got close to women, he felt unpleasant. This is stated in *Serat Centhini 6* verse 74 as follows.

*Ing pendhapa wis luwaran,
ing wisma kang lagya bukti,
Mongraga lank ingkang
garwa, Turida lan Larasati,
kembul sareng abukti, myang
pra wadonan sedarum, samya
anadah eca, Mongraga
tanpantuk bukti, yen celakan
lan estri tan pati rena.*

In the following verse, it is stated that Amongraga felt unpleasant (in Javanese terms *pakewuh* or *rikuh*) if he had a meal with women while joking, which was regarded as ungrateful to Allah. Amongraga just tried to make the others happy (*ngecani*), but in fact he did not really like it. The criticism given by Sheikh Amongraga concerning the ungrateful act and his dislike towards the way the others had a meal while joking is stated in *Serat Centhini* 6 verse 17 on page 154 as follows.

*Luwaran sadaya wus, ing jro
dalem sira sang lunuhung,
ingaturan teturah mring
Rarasati, kapat samya
nadhah kembul sadaya nulya
wewisoh.*

*Dan lekas bukti wau,
sakathahe pawestri sadarum,
pan pakantuk denira sami
bukti, Amongraga tan
pakantuk, tyasira tansah
rikoh*

*Cecelakan pra arum, sajroning
galih lan mawi sukur, yen ta
sampaun kepel atobe
Ndrewili, daya gedheya kang
puluk, kepele sajaha tepos.*

The verse above shows how Sheikh Amongraga felt unpleasant (*rikoh*) when he had a meal with women. What made him unpleasant was actually being together with women. Because there was an ethic which restricted men to freely interact with women, it was reasonable if Sheikh Amongraga felt unpleasant. In this case, the term '*rikoh*' means feeling unpleasant or uncomfortable (Poerwadarminta, 1939: 530).

The last discussion deals with Amongraga's attitude when he was about to leave Niken Tambangraras for seeking his sisters, Jayengsari and Niken Rancangkapti. At that time, Sheikh Amongraga said goodbye to his wife and said that Niken Tambangraras could get

married again if he was away and did not come back in a long time. This message made Niken Tambangraras heartbroken, and she burst into tears. This part is written in *Serat Centhini* 7 verse 77 to 83 as follows.

At that time, Sheikh Amongraga said goodbye to Niken Tambangraras as he needed to take direction to seek his sisters, Jayengsari and Niken Rancangkapti. In verse 78 it was stated that he left to seek (referring to *nglanglangi*, following his intention to look for his both sisters). Afterwards, in verse 79, it was stated that if he died once he left, Niken Tambangraras was allowed to get married again (referring to manawa *Hyang Suksma karsane, pinundhut ingsun ajal dina kir, sirengsun lilani, kramaa sireku*, meaning that if my life came to an end, you were allowed to get married again).

He also asked Niken Tambangraras to marry a good, handsome, and young man who understood literature – not to take someone carelessly as marriage or learning required a good figure, and this is stated in *Serat Centhini* 7 verse 80 as follows.

*Ngulatana kakung kang
prayogi, ingkang bagus anom,
kang uatameng ing sastra ta
reke, nora kena ginagampil,
iya wong akrami, tuwin wong
ngguguru.*

This message also emphasized that the one chosen had to be a teacher and a husband. This showed Sheikh Amongraga's intention in treating his wife with care. Thus, if he died during the journey, Niken Tambangraras was allowed to get married again with a noble man. This message also represented a certainty in their marriage because if he did not come back or died, it would be pointless for Niken Tambangraras to wait for his husband. The following verse shows the requirements needed to take a

man as a future husband for Niken Tambangraras.

*Ya mulane ngguguru yayi,
kang wenang ginuron, guru
laki tan ana bedane, tiwasing
guru badan tan kari, sanggone
kang cangking, den
dhadhunga katut.*

Hearing the message from Sheikh Amongraga, Niken Tambangraras was so heartbroken that she even fainted and was powerless. This message corresponds to the Islamic law which allows a woman to get married again if her husband was away without any information. This is stated in *Serat Centhini* 7 verse 83 as follows.

*Sareng myarsa dyah
sabdaning laki, semapat kang
panon, lir kajuweng sela
pranjane, dadya bawur
paningalireki, angler denlolesi,
sang dyah tulangipun.*

Eventually, Niken Tambangraras did not want to leave behind while Sheikh Amongraga felt heartbroken as he was about to leave his wife. However, the intention to seek his sisters was unbreakable. As a result, after writing three letters addressed to Niken Tambangraras, Jayengraga (his brother-in-law), and Ki Bayi Panurta (his father-in-law), he left Niken Tambangraras without saying goodbye.

D. CONCLUSION

Based on the discussion above, some conclusions can be drawn. First, Sheikh Amongraga made demands and conveyed messages regarding his marriage with Niken Tambangraras. Second, the demands were (1) Sheikh Amongraga wanted the marriage to be held in an ordinary way, (2) the marriage was held without occult practices as it led to the sin of idolatry, (3) Sheikh Amongraga requested that the statue of *loro blonyo* be removed as it also led to the sin of idolatry, (4) Sheikh

Amongraga owed a debt to teach the Qur'an to his wife as he gave the Qur'an as a dowry, (5) Sheikh Amongraga allowed Niken Tambangraras to bring a lawsuit if he denied his responsibility in a certain period, (6) Sheikh Amongraga said goodbye to seek his sisters, so he allowed Niken Tambangraras to get married again with a good man as her future husband, and Niken Tambangraras did not need to wait for Sheikh Amongraga who possibly died during his journey. These six demands were considered reasonable because Sheikh Amongraga was a prominent Islamic cleric; thus, he always wanted to preserve Islamic values or teachings in his family life.

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