

# ROLE OF WALI, ANCIENT MOSQUE AND SACRED TOMB IN ISLAM SPREADING DYNAMICS IN CIKAKAK

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**Abstract:** This qualitative research was conducted in an Islamic community that conducts all activities based on *Aboge* calendar calculations, in the village of Cikakak, Wangon, District of Banyumas. Data were collected through interview, observation, and documentation. This study found that there is an interconnection between the role of the Wali, the ancient mosque and shrine in the spread of Islam in Cikakak village. *Jaro Rajab* ritual or grave pilgrimage or *nyadran*, held every 26th of Rajab, is a symbol of respect to Kiai Mustolih, who spread Islam in the 17th century. Kiai Mustolih built Saka Tunggal Mosque in 1288 AD. Social practices of mutual assistance and cooperation are reflected in *Jaro Rajab* ritual, performed in the tomb and mosque surrounding. *Jaro Rajab* ritual functions as a unity element for communities and faiths.

**Abstrak:** Penelitian kualitatif ini dilakukan di komunitas masyarakat Islam yang mendasarkan segala aktivitasnya pada perhitungan kalender *Aboge* di Desa Cikakak Kecamatan Wangon Kabupaten Banyumas. Pengumpulan data dilakukan dengan teknik wawancara, pengamatan, dan dokumentasi. Penelitian ini menemukan adanya keterkaitan antara peran Wali, masjid kuno, dan makam keramat di dalam penyebaran Islam di Desa Cikakak. Ritual *Jaro Rajab* atau ziarah kubur atau *nyadran* yang dilaksanakan setiap tanggal 26 Rajab sebagai simbol penghormatan kepada Kiai Mustolih yang menyebarkan agama Islam pada abad ke-17 Masehi. Kiai Mustolih membangun Masjid Saka Tunggal pada tahun 1288 Masehi. Praktik sosial gotong-royong dan kerjasama tercermin pada ritual *Jaro Rajab* yang dilakukan di kompleks makam dan masjid. Ritual *Jaro Rajab* mampu berfungsi sebagai elemen perekat lintas warga dan lintas agama.

**Kata Kunci:** wali, Masjid Saka Tunggal, makam keramat, Islam, *Aboge*.

## A. INTRODUCTION

Banyumas has many cultural sites, one of which is the Saka Tunggal Mosque in Cikakak village of Wangon district that hundreds of year old, but its existence is still preserved until the present time. In this village, there are also Islamic community *Aboge* that is an Islamic society that still use and practice the Javanese calendar. *Aboge* stands *Alif ReboWage*, that is a calucation that is used by *Aboge* adherents to determine the date, month, and year as the Hijriah Calendar or the Gregorian calendar. Islam *Aboge* using *Aboge* calculation are not the same with the Hijriah Calendar, then when there is activity determination of Idul Fitri and Idul Adha never coincide with the Moslems in general, whether using *rukyyat* or *hisab*. The basis for determining the calendar *Aboge* believed by the community with the count *Windu* (eight years) with the mention of the term *alif*, *ha'*, *jim awal*, *za*, *dal*, *ba*, *wawu*, and *jim akhir*. This calculation is an amalgamation of calculations in a *windu* with the number of days and number of *pasaran* days based on the calculation of Java, namely *pon*, *wage*, *kliwon*, *legi*, and *pahing*.

Islam *Aboge* communities in existing culture is called *Java-abangan-syncretic*, i.e culture system that describes a mixture of Islamic culture with local culture. A blend of Javanese culture with elements of animistic magical and monotheistic Islamic culture has given birth of Java Syncretic. Magical religious cultural values help provide direction formation of cultural system, social system, and the results of physical culture that have pattern of Javanese Islam (Amin, 2002: 279-281).

Syncretic Islamic culture is a picture of a religious genre that far from its pure nature. This group is very permissive towards local cultural elements. Therefore, the dynamic nature of culture, the syncretic culture is also dynamic. They embraced Islamic *Kejawen (Mysticism)* that has syncretic pattern, in the sense there is a fusion between two or more cultures, namely animist, Hindu, Buddhist, and indigenous elements (Sutiyono, 2010: 42). *Kejawen* derived from the Javanese word in Indonesian means that everything related to the customs and beliefs of Java (Yana, 2010: 109). The syncretism of Javanese Islam of Cikakak communities provable around the Saka Tunggal mosque in which there is a *menhir* stone which is a place for ritual activity of "ancient religion" and a stream that passes to the south of the site, as a place of purification before entering the place of worship.

The propagator of Islam *Aboge* in the Cikakak village is believed named *Kiai Mustolih* or also called *Eyang Hangweng Dewaji*. *Aboge* Islamic commu-

nity in the village of the District Cikakak Wangon have the cultural characteristics of the students so that the Islamic community *Aboge* is also known as the Islamic Students have practiced as pillars of Islam but still powerful preserving Javanese tradition and local traditions Banyumasan with a view to ensuring the existence of *Aboge* society that still exist. There are several strategies the Islamic community in the village *Aboge* Cikakak to survive the globalization of culture, namely maintaining solidarity and cohesion among citizens *Aboge* and religiously follow the advice of parents and elder from the beginning until now. The rules that grow and thrive in the Islamic community in the village *Aboge* Cikakak hereditary in the community, has a role to preserve the order of life, glue of relationships between individuals and groups in society.

*Aboge* Islamic community as followers of Islam Kejawen have confidence ritual performed every year which is *Jaro Rajab* ritual. Local knowledge possessed by the people of Islam *Aboge* has a value of its own interest to be studied in particular to know the history of the early spread of Islam in Cikakak and ritual descent of Hangweng Dewaji. This study aims to explore the local culture phenomenon of Java Islamic nuances so this paper explains and describes the figures that were first spread Islam to build a mosque as a center of preaching in the village Cikakak and to know the social practices in ritual of *Jaro Rajab* as one of trust preserved by the descendants of Hangweng Dewaji.

## **B. THEORY FRAMEWORK**

Biddle and Thomas, argued about the role phenomenon that is the classification that refers to what is called a phenomenal referent. For example, the term “individual”, has reference to the phenomenal form of “person”, “norm” has a phenomenal references a behavior, position has a phenomenal form of the reference and the actor (Suhandono, 1994: 9-10). When associated with the phenomenon of roles in aspects of culture, then Koentjaraningrat give meaning to culture is a system of ideas, actions, and results of the work produced in the context of human life and property of human beings made through the learning process (Koentjaraningrat, 1989: 180). Through thoughts, they take action or activity, and through a combination of both, they produce objects of physical culture. Physical cultural objects including the settlements and traditional buildings (Koentjaraningrat, 1982: 7).

Pilgrimage is a part of the journey of a Muslim tradition (Eickelman and Piscatory, 1990: xii). Grave pilgrimage is one of the few living traditions and develop in the Java community (Fahmi, 2012: 132). Grave pilgrimage culture or nyadran in Saka Tunggal Mosque known as *Jaro Rajab* namely the grave

pilgrimage marked by the replacement of the fence surrounding the cemetery. One of the goals is to obtain the blessing, which each differ in interpreting (Jamhari, 2001: 211). A *Berkah* or *Berkat* is a Javanese term derived from the word *baraka*, which means literally means happiness (Ma'luf, 1987: 35). According Jamhari (2001) *berkah* means the success or worldly blessing (mundane qualities) and a blessing in the form of contentment with the provision of reward from Allah (transcendental qualities).

*Nyadran* for the Java community has a meaning as a tradition to clean the graves of the ancestors, sowing flowers and read prayers while burning incense (Koenjaraningrat, 1979: 364). The word is derived from the Sanskrit *Shraddha*, means visiting ancestral graves to clean the tombs and sowing flower (Guillot, 2010: 242). *Nyadran* word also means salvation or offerings (Suyono, 2012: 160-161). Salvation ceremony is sacred with vibration fervently emotional and solemn expect safety and happiness, and in spite of the hazards/disaster undesirable (Iskandar, 2004: 170). Main ritual or ceremony in Kejawenis, *Slametan* or *Kenduri* (Yana, 2010: 118). *Slametan* can be ceremonial or ritual beliefs. *Slametan* word comes from the Javanese, namely *slamet* which means *safe* or avoid the dangers and catastrophes that happened. *Slametan* also treat gives meaning to a religious ceremony which symbolizes the unity of the mystical and social, in which there are friends, neighbors, coworkers, and relatives, they sit together and walking around somewhere (Geertz, 1983: 13). *Slametan* is an important element of the rites and ceremonies in the Javanese religious system. *Slametan* held with a view to maintaining a sense of solidarity among the participants of a religious ritual at once in order to maintain a good relationship with the ancestral spirits (Geertz, 2013: 112). For the Javanese, *slametan* not only as a form of religious ritual, but also to glue concord and harmony, to realize peace, and the strength of mutual assistance (Widagdho in Amin, 2000: 74). Mutual assistance in Javanese culture known as *sambat-sinambat* namely mutual help between fellow citizens at the time have urination (Akkeren, 1970: 22). Cooperation according to Varshney (2003) is the existence of a bond in the form of associations (associational forms engagement) and the activities of daily living (everyday forms engagement).

### C. THE SPREAD OF ISLAM IN THE VILLAGE OF CIKAKAK, DISTRICT OF WANGON

The first Muslim missionaries was *Kiai* Mustolih, also called *Eyang Hangweng Dewaji*, which have meaning only God can be worshiped. The name was chosen by the ancestor Cikakak to mention *Kiai* Mustolih so that residents

do not idolatry to worship the tomb of *Kiai Mustolih*. *Eyang Hangweng Dewaji* also called *Syekh Paku Jati* as a propagator of Islam that came to the Cikakak region in the 17th century. The origins of *Kiai Mustolih* or *Syekh Paku Jati* or *Eyang Hangweng Dewaji* or *Kiai Cikakak*, there is narrated derived from Banyuwangi and there is also a mention from Cirebon.

*Kiai Mustolih* life history contained in the book of *Peninggalan Kepurbakalaan, Sejarah, dan Nilai Tradisi* (Montana, in Edy Soewanto, 2009: 23) that *Kiai Mustolih* or *Syekh Paku Jati* or *Eyang Hangweng Dewaji* or *Kiai Cikakak* came from Demak. *Kiai Mustolih* is descendant of Sunan Penggung in Demak. Sunan Penggung was a student of Syekh Siti Jenar, and he died during the reign of Sultan Trenggono in Demak on 1546-1548 AD. *Kiai Mustolih* descendant of Sunan Panggung who had a child named Pengeran Halas. That has a son named Tumenggung Perampilan which has a son named *Kiai Cikakak* who have children named *Kiai Resayuda* which has a son named Ngabehi Handaraka who has a daughter named Mas Ayu Tejawati, who later became the wife of Kanjeng Amangkurat IV, who later gave birth to a son as successor to the throne named Hamengkubuwana, who later became King of Ngayogyakarta. *Kiai Cikakak* which is the third descendant of Sunan Panggung is unknown of his real name. *Cikakak* name is actually the name of a village that has a mosque known as the Mosque of Saka Tunggal because only one main pole (*saka tunggal*) are still preserved up to now said to be relics of *Kiai Cikakak* while preaching in the village *Cikakak*.

Other version mentioned that *Kiai Mustolih* or *Syekh Paku Jati* or *Eyang Hangweng Dewaji* or *Kiai Cikakak* comes from the Kingdom Pasirluhur, the name of an independent kingdom in the middle between the kingdom Pejajaran and the kingdom Majapahit. Pasirluhur Kingdom is also called Galuh Purba Kingdom, the kingdom is in the center of Galuh-Kawali / Garut-Kawali. In the legend, the emergence of the three kingdoms in Java (Pejajaran, Majapahit, and Pasirluhur) starts from the story of the three sons of King Pamekas Harjakusuma dispute, one of the king in Galuh-Kawali (Sejarah Kabupaten Banyumas, 2009: 18-19).

Another legend says that *Kiai Mustolih* is the uncle of one of the trustees propagator of Islam in Java, namely Sunan Gunung Jati, known as *Syekh Maulana Ngabdul Kahfi Zamzani*. He is the son of King Siliwangi of Padjajaran which in his youth had several names, among others Raden Kian Santang, Raden Sungsang, Gagak Lumayung and Pangeran Cakrabuana. He has incredible power, even the well-known name Raden Kian Santang up in the

Kingdom Bonokeling when the reign of King Ciung Wanara or *Kiai* Lambak. In the Kingdom Bonokeling, Raden Kian Santang famous as a thief who distributed to poor families. Hence, the name *Kiai* Mustolih, interpreted by the public as a kind thief from Kingdom of Bonokeling. The famous name of *Kiai* Mustolih finally arrived at the Kingdom Bonokeling, then *Kiai* Mustolih sent by King Bonokeling to kill King Brawijaya in the kingdom of Majapahit (Chatit, 2011: 12).

*Kiai* Mustolih began spreading Islam around Mount Sembung who became freedom land. He was known as *Syekh* Paku Jati in Mount Sembung. Dissemination of *Syekh* Paku Jati up to another place that is in Cikakak. He built a mosque in the village of Cikakak, who later named and known as the Masjid Saka Tunggal or symbols that have meaning as a place of meditation with *Sang Hyang Tunggal* which is Allah. According to SakaTunggal interpreter named *Kiai* Sulam, *Kiai* Mustolih disappear and not known where to go, while none of his pupil who managed to find *Kiai* Mustolih. *Kiai* Sulam stated that the exact grave was not known, the grave of *Kiai* Mustolih in Cikakak it just as *petilasan* because *Kiai* Mustolih actually have gone (*moksha*). He came to Cikakak only to spread Islam and eventually built the mosque known as Saka Tunggal (interview with *Kiai* Sulam dated March 13, 2014). *Petilasan* viewed from the perspective of language, has a general meaning legacy of historic objects like castles and cemeteries. *Petilasan* viewed from estimology aspects derived from *tilas* means trail of something in the past in the form of buildings

**Figure 1:** Grave of *Kiai* Mustolih at Cikakak Village



Source: Researcher Document, 2014

or other objects (Ministry of National Education, 2008: 1462). In the Cikakak village there are three caretakers called *kasepuhan*. The three caretakers are upper caretaker, middle caretaker and lower caretaker, which has the task to accompany the guests to the grave of *Kiai Mustolih*. The three caretakers have a kinship. Caretaker today are descendants of the 8th, while the post of caretaker is 12th. Gate keeper function is accompany the pilgrims to the tomb of Mbah Toleh. The caretaker resides in the *bale kongsen*, which is located with *Kiai Mustolih* grave and Saka Tunggal Mosque (interview with *Kiai Sulam* dated March 13, 2014).

Teaching of *Kiai Mustolih* believed by the *Aboge* Islamic community in Cikakak such as *Tarekat Syatḥariyyah*, is implied in dzikir or ratiban reading read by adherents before and after the Friday Prayers, read with a distinctive tone of Javanese songs. *Tarekat Syatḥariyyah* was born in India in the 15th century from the teaching of Sufism of 'Abdullah al-Syatḥ. The spread of the *Tarekat Syatḥariyyah* from India to the islands of Java and Sumatra were conducted by the Sufis (Bruinessen, 1996: 16). Possibilities when it had reached the island of Java, the teaching of Syatḥariyyah up in the village of Cikakak brought by *Kiai Mustolih*. *Tarekat Syatḥariyyah* is feared could be lost in the future if not preserved by *Kiai Mustolih* descendants because of the public's understanding turns out there is a difference of opinions about the teaching of *Tarekat Syatḥariyyah*.

**Figure 2:** Inscription of Saka Tunggal Mosque year of 1288



Source: Researcher Document, 2014

#### D. DESCRIPTION OF SAKA TUNGGAL MOSQUE BUILDING

In the reign of the Kingdom Singasari, *Kiai* Mustolih build Saka Tunggal in 1288, as stated in the inscription carved on wooden pillars of the mosque which has evidence of the value of history of the birth of Islam in Banyumas taught by *Kiai* Mustolih (interview with *Kiai* Sulam dated March 13, 2014).

History of Saka Tunggal Mosque always associated with Islam spreaders figure in Cikakak named *Kiai* Mustolih which makes Cikakak as a center of teaching with the construction of the mosque marked with a single pole. Saka Tunggal Mosque is a house of worship historic heritage in Cikakak communities that preserve traditional values, customs, the way of life, as well as the daily religious practice of the Javanese. At this time Saka Tunggal Mosque is Heritage Objects with number 11-02/Bas/51/TB/04 and reserved by Indonesian Rule No. 5 year of 1992 and PP 10 year of 1993. This mosque is unique because it is supported by a pole (*saka tunggal*) in the middle of the main building for prayer. There are historical objects in Saka Tunggal Mosque, namely *mihrab*, *kentongan*, and *bedug*.

Saka Tunggal Mosque is still maintaining a unique tradition not to use loudspeaker. Therefore, if the prayer time arrives, *azhan* will be sung simultaneously by four muezzins. They dressed the same as the *imam*, using a long-sleeved white, and wearing batik *udeng* (headband). Another unique tradition

**Figure 3:** Saka Tunggal Mosque



Source: Researcher Document, 2014



is called *ura-ura*, the mosque *dhikr* and *sholawat* together in a tone like chanting song of Java with a mixture of Arabic Language and Java. However, this tradition is only held on Friday while waiting and after carrying out the Friday Prayers. *Dhikr* reading were read as *dzikiran* in *Tarekat Syathariyah* (5 words), namely “*La ilahailla Allah, hu Allah hu Allah, Allah hu, Allah hu, hu...*”. This *Zikir Syathariyah* named because it comes from the *Tarekat Syathariyah*. *Kiai* Mustolih descendants also practice *Zikir Samman* (8 words), namely “*lailahailla Allah, illallah, illallah, Allah hu Allah hu, hu Allah hu Allah, hu...*”. *Dhikr Samman* derived from the *Tarekat Sammaniyyah*. Reading *dhikr* repeatedly with humility ‘and shades of trance seen among pilgrims who *dhikr*. Pilgrims chanted *zikir* reaches count 25 times, 100 times, even more with distinctive tone or the Javanese song called *ura-ura* (interview with *Kiai* Sulam dated March 13, 2014).

Saka Tunggal Mosque has a building area measuring 12 x 18 meters and has only one pillar (*saka tunggal*) situated in the center of the main building (interview with *Kiai* Sulam dated March 13, 2014). Saka Tunggal implies that people should be straight. In the vicinity of the mosque there is a *menhir* stone which is a place for ritual activity of “*ancient religion*” and a stream that passes to the south of the place, as a place of purification before entering the place of worship. Another peculiarity is the roof of the coconut palm in black color. The roof of the building is reminiscent of the days of the Majapahit Kingdom temple or place of worship of Hindus in Bali.

**Figure 4:** One Buffer Pillar



Source: Researcher Document, 2014

Authenticity that still preserved in the mosque is ornament in the main room, especially in the pulpit and the priesthood. There are two pictorial carvings in wood burning sun mandala-like plate. Images like this are found in ancient buildings era Singasari Kingdom and the Kingdom of Majapahit (interview with *Kiai* Sulam dated March 13, 2014).

The caretaker described that in the middle there are four strands wings in the pole that resemble totem. Four wings are attached to the pillars that symbolize the “*papat kiblat lima pancar*”, or the four winds and the center which means that human life must be balanced. *Papat kiblat lima pancar* means humans as centre surrounded by four winds that symbolizes fire, wind, water, and earth. *This papat kiblat lima pancar* equals four existing lust in man (interview with *Kiai* Sulam dated March 13, 2014).

Side of religiosity that have become embedded and customs as the patrimony of doctrine *Kiai* Mustolih an embodiment of Javanese culture acculturated with Islamic values that play a role in packaging the contents of religious rituals Java. Therefore, when *Kiai* Mustolih descendants meet and mingle with village communities in the mosque will be visible platform to stay in touch, loving one another with the feel of a full peace and harmony.

#### E. SOCIAL PRACTICES IN JARO RAJAB RITUAL IN ANCIENT MOSQUE AND SACRED GRAVE

Cikakak village is one of the villages in the district Wangonof Banyumas, Central Java Province. In the east, the Cikakak village bordering with Wlahar

**Figure 5:** Symbols of Sunshine (*Mandala* Symbol)



Source: Researcher Document, 2014

village; on the south by Djambu; on the west by Cirahab and in the north bordering the Windunegara village. Cikakak Village area comprises an area of 595,400 ha consists of Windunegara, Cikakak, Baron, Gandarusan, and Planjan with a population of 4,721 people, consisting of men and women as many as 2,336 and 2,385 respectively. Villagers of Cikakak that as many as 4,716 people are Muslim and Christian population as much as 5 people.

For Cikakak society, pilgrimage is homage to the ancestral tomb. Respect for ancestors as well as to obtain the blessing of God, then for the descendants of *Kiai* Mustolih breed and descendant relatives Keraton Surakarta Sultanate together with the villagers of Cikakak held *Jaro Rajab* every 26th of Rajab. The event was attended by community leaders, government officials Cikakak village and sub-district government officials Wangon, as well as related agencies in Banyumas.

*Jaro Rajab* ritual become hereditary tradition that annually held by *Kiai* Mustolih descendants as a form of gratitude and as a tribute to *Kiai* Mustolih reflection that has established the village as well as commemorating *Kiai* Mustolih as founder of Saka Tunggal Mosque and the same birthday celebration of Saka Tunggal. *Jaro Rajab* ritual also as adhesive element cross residents and inter-faith/beliefs wrapped with local wisdom of Cikakak community.

*Jaro Rajab* comes from the word *jaroh*, which means pilgrimage. *Jaro Rajab* or grave pilgrimage is not held in *Ruwah* Month or Month of *Syakban*, but every 26th of *Rajab*. *Jaro Rajab* ritual held at Saka Tunggal Mosque, located in the village of Cikakak, Wangon District of Banyumas. *Jaro Rajab* which means pilgrimage grave marked by a ceremony replacement *Jaro* (fence) that surrounds the tomb complex of ruins or *Kiai* Cikakak and Saka Tunggal Mosque to be conducted every month of Rajab on a Tuesday or Friday on *pasaran* day "Pon". In the ritual, they also pray to Almighty God to grant safety, health, and sustenance in abundance. *Jaro Rajab* ritual followed by a procession of *slametan/kenduren* and then closed with a recitation. For the Java community, tradition of *slametan* a simple supper by inviting all the neighbors in the village so as to create harmony among the neighbors with nature (Geertz, 2013: 111). In the procession of the local culture that is still upheld and carried out in *Jaro Rajab* ritual that is the social practice of mutual assistance and cooperation can be described in the following activities.

### **1. Replacement and Installation of Fences (*Jaro*)**

At the time of the *Jaro Rajab* ritual, residents of villages in the district Wangon namely Cirahab, Windunegara, Jambu, Jurangbahas, and Wlahar came

to Cikakak to follow the pilgrimage ritual to the grave and replace the fence (*jaro*). After dawn the men came to the mosque by foot. They brought bamboo sticks used to make fences. They brought thousands of bamboo then cut to make a fence around the tomb and mosque complex. When the time showed at 6 a.m., residents have crowded Saka Tunggal Mosque. After starting with the opening ceremony presented by clan elders of *Kiai* Mustolih named Mistaji 93-year-old, then at 9 a.m. job replacement and installation of fence/*Jaro* initiated and led by Caretaker. *Jaro Rajab* ritual carried out in work together and cooperate both men and women. During the ritual, citizens should not be wearing footwear and forbidden to speak with a loud voice. The process of replacement and installation of *jaro* in the cemetery and the mosque, which was only the sound of a bamboo fence that cut and split by the citizens. With no sounds or laugh, citizens cooperate and mutual assistance to each other in silence. *Jaro* replacement and installation process completed before arriving *Zuhur* prayer. When men have joined together to replace and install a fence (*jaro*) in residence of *kasepuhan* and the tomb of *Kiai* Mustolih, the women in cooperation cook food to serve at a time diving event.

The men conduct mutual cooperation to share the task to do the replacement and installation of *jaro* that surrounds the cemetery and mosque. Residents there are cut bamboo, bamboo splitting with the size of one meter, there are wash in the river that lies in front of the entrance of the tomb so clean and free from dirt or unclean, and some are replacing the old bamboo and install the new bamboo location of the tomb and the mosque. Sincerity citizens in the ritual without expecting personal gain or revenge. Men are willing to collect the bamboo and took him to the mosque by foot. The bamboo is installed as a fence surrounding the cemetery and the mosque. *Jaro Rajab* ritual has a value of harmony that seemed to look their attitudes and behavior of people who mutually help one to do the replacement job bamboo fence cooperate together. *Jaro Rajab* ritual into social glue that communities come together without any insulation in social class and social status, without distinction of religion and belief or class. They gave *jaro* of bamboo at the tomb and mosque complex to symbolize that there is unity among the tombs, mosques, and former ancient religious complex.

After the implementation of the replacement and installation of fencing (*jaro*) is finished, the man cleanses himself with cleaning bodies in the water that flows in the river are located at the entrance of the cemetery complex *Kiai* Mustolih procession followed by a pilgrimage to the tomb of *Kiai* Mustolih.

Pilgrimage to the tomb is divided into three waves, namely the implementation of the first wave was led by caretaker number 3 (*lebak*); the implementation of the second wave led by caretaker number 2 (*middle*); and the implementation of the third wave is led by caretaker number 1 (*primary*). Pilgrims must relinquish his shoes before entering the tomb area, then make offerings to deliver to worship *sungkem* hand position to the ancestors. After reading the prayer as reflection pilgrimage tomb offerings to ancestors at the ancestral spirits to pray that peace and forgiveness of God, pilgrims lay a wreath at the tomb of the ancestors as a form of homage to the ancestors. After that, the entire of *Kiai Mustolih* descendants, pilgrims, and local communities hold salvation in front of the tomb complex. At this time they ate together with cuisine provided by the *Jaro Rajab* ritual committee.

## **2. Kenduren (*Slametan*)**

After residents and descendants of *Kiai Mustolih* perform pilgrimage at the tomb of *Kiai Mustolih*, residents subsequently held *kenduren* or *slametan* in the form of ceremonial meal together. In the Java community, *slametan* activities can be regarded as a symbol of togetherness and social integration. *Slametan* is a kind of container with the community, which bring together the various aspects of social life and personal experience, in a way which minimizes uncertainty, tension, and conflict (Geertz, 1983: 13).

**Figure 7:** Replacement and Installation of *Jaro*



Source: Researcher Document, 2014

Women who did not participate in the procession of replacement and installation of fences, they do a cooperation to cook and provide food for the event or *slametan* held at Saka Tunggal Mosque compound and the house of caretaker. The food enjoyed together as the embodiment of the togetherness. *Slametan* as solidarity harmony filled with Islamic studies, reading *tahlil*, *yasinan*, and prayer. Offerings of food crops, agricultural, and livestock that have been cooked and then eaten together as a manifestation of thanksgiving to God.

The men also cooperate shouldered cone (*tumpeng*) that carried on a stretcher at the *kenduren/slametan* event. The cone is donation from the Prakoso Foundation of Solo Palace as a form of support for the preservation of cultural customs of Cikakak. *Gunungan* composed of two cone half a meter, chicken, snacks, fruits, sticky rice, compote, *apem*, and vegetables. *Tumpeng* given to prayer by the caretaker and elder descendant of *Kiai* Mustolih. The procession carried from the residence of caretaker towards the Tomb of *Kiai* Mustolih then paraded around the mosque complex and then taken to the courtyard of the mosque. In the courtyard of the mosque, residents hope to get blessing to fight the contents of the *tumpeng*. These foods became seizure pilgrims because it is believed to have the blessing of health, safety, peace, and economic sufficiency for the people who have the fields and for their own consumption. The partially eaten food and some were taken back to their respective homes. Symbols of Javanese tradition as incense as a means of solicitation during prayer and fragrance of flowers symbolizing the prayers that pray heartfelt meaning of offerings as the foundation of the prayer for the community Cikakak.

## F. CONCLUSION

Cikakak community embraced Islam *Above* who has respect for *Kiai* Mustolih as a propagator of Islam in the 17th century. In the reign of the Kingdom Singasari, *Kiai* Mustolih build Saka Tunggal Mosque on year of 1288. The linkage between the role of the mayor, the ancient mosque and shrine in the spread of Islam in Cikakak realized by *Kiai* Mustolih descendants and their communities by organizing *Jaro Rajab* ritual held every 26th of Rajab, namely grave pilgrimage marked by the turn of the fence (*jaro*) in the cemetery and Saka Tunggal Mosque. After the turn of the fence (*jaro*) is completed, then made a pilgrimage to the grave and continued by *kenduren* or *slametan* and ends with the recitation *tahlilan*, *yasinan*, and prayed for the souls of ancestors. Social practices of mutual assistance and cooperation undertaken with the community

decendants of *Kiai* Mustolih appears reflected in the ritual of *Jaro Rajab*. The men conduct mutual cooperation to share the task to do the replacement and installation of Jaro that surrounds the cemetery and mosque. Women who did not participate in the procession replacement and installation of Jaro, they do a cooperation to cook and provide food for the event or *slametan*.

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