

Walisongo Da'wah Strategy: Analysis of the Symbolism of *Amar Ma'ruf Nahi Munkar* in Semar and Togog Characters

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Article Info

Article history:

Received 15 Mei 2021

Accepted 15 Juni 2021

Published 31 Juli 2021

Keywords:

Puppet

Togog

Semar

Amar ma'ruf nahi munkar

Abstract

The Spreaders of Islam in the early period -Walisongo- used wayang (puppet), which is very thick with symbolic values as a media of da'wah, and two of those are in the character of Semar and Togog. Both Semar and Togog have a crucial position in Javanese Wayang's story, which are used as a strategy to make Islamic teachings reachable in society. By using a qualitative descriptive method, this study explores how the symbolic representation of *amar ma'ruf nahi munkar* in the construction of Semar and Togog characters. The result of this study that Semar as a guardian of protagonist character, such as Pandawa is a representation of *amar ma'ruf*. On the other side, Togog, the guardian of giants and other antagonist characters, is represented symbolically as *nahi munkar*. Nevertheless, the Togog's position, which is in the part of antagonist does not make him automatically become an antagonist itself. He even has a more challenging and more glorious role than Semar because he must be in the dark circle without being a part of that dark itself.

Abstrak

Para penyebar agama Islam di masa awal –Walisongo- memanfaatkan wayang yang sangat kental dengan muatan simbolik sebagai media dakwah, salah satunya terdapat dalam gubahan karakter Semar dan Togog. Posisi keduanya yang sangat krusial dalam cerita wayang Jawa, kemudian dijadikan strategi dalam membumikan ajaran Islam di masyarakat. Dengan menggunakan metode penelitian kualitatif deskriptif, artikel ini mencoba menggali tentang bagaimana representasi simbolis *amar ma'ruf nahi munkar* dalam konstruksi karakter Semar dan Togog. Adapun hasil dari artikel ini adalah karakter Semar sebagai guardian tokoh protagonis, salah satunya Pandawa, merupakan representasi dari *amar ma'ruf*. Sementara di sisi lain, Togog yang menempati posisi sebagai guardian para raksasa dan antagonis lainnya direpresentasikan secara simbolis sebagai *nahi munkar*. Kendati demikian posisi Togog yang berada di kubu antagonis, tidak lantas membuat dia secara otomatis menjadi antagonis itu sendiri. Ia bahkan memiliki peran yang lebih berat dan mulia dari Semar karena harus berada di dalam lingkungan gelap tanpa harus menjadi bagian dari kegelapan itu sendiri.

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Introduction

Javanese society is known as a society that is very close to symbolism. It can be seen in various things, ranging from language, objects, colors, sounds to the various daily actions they

show. It is also reflected in the various rules of life they have (Idrus, 2007). Awareness of the very symbolic tendency of the Javanese people made Walisongo try to make use of it. It is natural as the Javanese people who already hold their values firmly, whether in the form of religious teachings (Hinduism and Buddhism) or beliefs (animism and dynamism) will certainly not be easily changed. It takes persuasive, even infiltrative efforts to spread Islamic values in Java. Puppets (*wayang*) in this context later became one of the media that the Walisongo relied on as a propaganda strategy in spreading Islamic teachings.

Wayang as an adoptive-innovative art from the Mahabharata-Baratayudha script is easily accepted by the Javanese people because it is in accordance with the values they previously held, Hinduism. Then viewed from a further period in the past, *wayang* has also occupied their spiritual dimension because, functionally, it has become a tool of 'devotions and rituals'. Therefore, it is not surprising that when the *wayang* was chosen as a propaganda medium, Walisongo had different opinions. One party agrees on the pretext of media effectiveness. The other side refuses because of the background of *wayang* media and Islamic jurisprudence on *wayang*, which is physically considered like a statue/idol. Finally, a compromise path was taken and resulted in the form of a shadow puppet (*wayang kulit*) with Sunan Kalijaga as the front-line actor who used this media as a propaganda strategy (Vina & Hidayatullah, 2019).

Furthermore, Sunan Kalijaga is very creative-adaptive-innovative in composing stories, characters, and *wayang* philosophy to its details, making the effort to infiltrate Islamic values in Javanese society very successful. Semar and Togog are real proofs of their brilliance in presenting an interesting, entertaining, and persuasive da'wah. Both are manifestations of Trimurti in such a deconstructed form. The axis of the core teachings of Hinduism on Lord Brahma-Vishnu-Shiva was then shifted to Batara Ismaya (Semar)- Manikmaya (Batara Guru)- Antaga (Togog). On the other hand, he rejuvenates these characters and conducts explorations because he knows very well that in Javanese mythology, all three are the ancestors of the Javanese (Darmoko, 2015).

Semar and Togog eventually occupy one of the most vital characters in *wayang*, with their existence throughout the "*wayang* world" era. Being in opposite positions – on the protagonist and antagonist side – both of them are beautifully displayed by Walisongo in balancing the *wayang* plays. Then, symbolically, it becomes a strategic medium in embodying the noble message about the importance of balance that Muslims must present throughout the ages, namely *amar ma'ruf nahi munkar*. Without the spirit of *amar ma'ruf nahi munkar*, the substance of Islamic teachings is also questioned. It is something that every Muslim wants to instill in

their minds without having to carry out indoctrination frontally with the risk of actually getting resistance not only by non-Muslims at that time but also by Muslims themselves.

The result of such da'wah strategy is truly amazing. In only a relatively short time, which is about one century, Islam has spread to almost all of Java. The results are very maximal compared to the predecessors who had always failed to conquer the Land of Java in the past eight centuries. It was certainly not an easy task, considering that Java was already controlled by two major religions, Hinduism and Buddhism, which were rooted in various aspects of people's lives and even became the official religion of the ruling kingdoms. Indeed, it is not entirely a factor in the success of the da'wah strategy through *wayang kulit* as the medium used. However, it sufficiently reflects Walisongo's da'wah's inclusiveness with the glorious history of Islamization that is invincible -at least until now - in the archipelago (Nusantara). It is not an exaggeration because it would be impossible today for this country to become the country with the largest Muslim population with a record of Muslims reaching the range of 229 million people or 87.2% of the total population of 263 million without their role (bps.go.id, 2019). In fact, if viewed from a geographical perspective, Indonesia is located so far from the source of the emergence of Islam which is Mecca-Middle East.

It will be interesting to know how internalizing Islamic values was carried out to bring such brilliant results throughout the history of Muslims in Indonesia. Therefore, it is tried to be explored using descriptive qualitative methods to analyze Walisongo's da'wah strategy through the symbolism of *amar ma'ruf nahi munkar* contained in the characters of Semar and Togog. The goal is to know it is able to strengthen the orientation of the more persuasive-humanist practice of *amar ma'ruf nahi munkar* as taught by the creators of Javanese *wayang*-Walisongo. Hence, the implementation of misinterpreted *amar ma'ruf nahi munkar* by some Muslims can be reduced or even returned to the correct path.

Results and Discussion

Amar Ma'ruf Nahi Munkar

Results and discussion contain the results of research findings and discussion. They contain the findings obtained from the research results that have been carried out and must be supported by adequate data. Research results and findings must be able to answer the problems studied as stated in the introduction.

The term of *amar ma'ruf nahi munkar* is found 9 times in the Qur'an, while specifically, the term "ma'ruf" is found 39 times and is located in different surahs. Several scholars have given their opinions regarding this discussion, such as Ibn Kathir, who interprets the word

ma'ruf with good and *munkar* with evil. Meanwhile, al-Thabrāsyi understands the word *ma'ruf* with obedience or submission while the word *al-munkar* is understood as disobedience. Similarly, Mustafa al-Maraghi interprets the word *alma'rūf* with good things while *al-munkar* means all the bad things. According to al-Thabsrasyi, the word *ma'ruf* is interpreted with submission and obedience while the word *munkar* is interpreted as a disobedience. Slightly different from M. Quraish Shihab, he gives an interpretation of the word *ma'ruf* as a "good/positive thing" that applies in society, while the term *munkar* is interpreted with something that is considered negative in the perspective of society, and it clashes with God's rules (Zulkarnaen, 2017).

Everything described above, both ideologically and technically -approaches, strategies, methods- in the implementation of *amar ma'ruf nahi munkar* must be considered comprehensively by da'wah agents. Thus, there are some particular criteria for them so that there are no misinterpretation and implementation of *amar ma'ruf nahi munkar*. The following are the criteria that amar ma'ruf nahi munkar activists must meet (Syeikh, 2018):

First, it is adequate religious knowledge capacity. This aspect is essential because without adequate mastery of religious knowledge, one will not be able to decipher which actions are ma'ruf and which are munkar. Do not let the intention of amar ma'ruf nahi munkar lead to new munkar because there is no complete understanding of this concept. This failed understanding is the result of shallow religious knowledge, and instead of being the way for the realization of Islam rahmatan lil'ālamīn, this effort is dangerous to result in madhorot for humankind. Second, wara' is embedded in oneself. The wara' is a mandatory character that the activists of amar ma'ruf nahi munkar should possess. It is a character in which Muslim must protect themselves from various sinful and immoral behaviors. Their lives must be filled with obedience in carrying out all of Allah's commands, and stay away from all His prohibitions. Third, be gentle. This gentle character is needed because this effort is part of da'wah activities that aims to change the behavior of others. Thus, it must be able to win the sympathy of others in its implementation. It means that one may even have to be firm when prohibiting munkar without forgetting the human aspect. Humanity in this context must be approached gently and lovingly. Because without compassion, amar ma'ruf nahi munkar only becomes an ambition to build kindness, but not using a nice way. A term often raised by some moderate Islamic figures today is the term amar ma'ruf nahi munkar bil ma'ruf. Fourth, be patient. Patience is a foundation in carrying out da'wah's mission as a big umbrella for amar ma'ruf nahi munkar. Allah SWT has also shown this patience through the example of the prophets in spreading Islam to the universe. Patience, if seeing what is exemplified by the anbiya 'sholihin, does not mean surrender to face trials and tests. Patience must be accompanied by strong determination, tenacity, firm in stance. Fifth, be willing to sacrifice. An activist for amar ma'ruf nahi munkar must be ready to sacrifice both materially and immaterially as without sacrifice, it is impossible to get the intended results - ghoyat ad-da'wah (the purpose of da'wah)-.

In line with the opinion above, Al-Nawawi (Su'aidi, 2006) also explained that in the implementation of *amar ma'ruf nahi munkar*, one must first have a perfect personality. Perfect

in this context is to make his piety perfect – carry out His orders and stay away from all His prohibitions. So if someone is not perfect, then his obligations become double. It must be embedded in himself that the main effort is to remind himself, then others. In addition, in carrying out this effort, the criteria for *amar ma'ruf nahi munkar* is one thing that has been agreed upon by the majority of scholars, it is not disputed by the scholars.

Semar and Togog in Wayang

Semar

Sang Hyang Ismaya is the second son of Sang Hyang Tunggal Queen Dewi Wirandi. Ismaya means purity that shines. At birth, he was born with a handsome face; but it then changed when there was a fight with his brother, Antaga or Tejamaya (Sudibyoprono, *et.al*, 1991). It is said that Ismaya fought his brother to determine who had the most right to the Tribuana throne. Since they were both powerful, neither of them won the battle, instead their form turned ugly (Yasasusastra, 2011).

Sang Hyang Tunggal then intervened and told them about their origin which came from an egg. Antaga was the embodiment of the skin, Ismaya was the egg white, while Manikmaya was the yolk. Hence, Antaga is the oldest, and Manikmaya is the youngest (Sudibyono, 1991). As a result of the dispute, both of them were brought down to earth by Sang Hyang Tunggal. Antaga was sent to Arcapada to give guidance and had a new name, Togog (R. Sujarwo, 2010).

As for Ismaya, he was assigned to nurture the descendants of Witaradya/the main knight in Jawadwipa. Ismaya agreed as long as he was given a friend. Then Sang Hyang Tunggal granted it by making Ismaya's shadow his friend. It became Bagong (Sudibyono, 1991). Previously Antaga or Togog also made friends from the manifestation of his own power known as Bilung (R. Christiano, 2003). Ismaya later came to the Paremana hermitage and incarnated to his own grandson, Janggan Smara or Semar, the son of Batara Wungkuam (R. Sujarwo, 2010). Semar as Ismaya's incarnation served for the first time to Resi Manumanasa, who later bequeathed the Pandavas and the Kauravas (Kapayale, 2010). When the two of them came to the world, their younger brother Manikmaya (Batara Guru) was in charge of being the power controller in Heaven Suralaya (R. Christiano, 2003).

If the opinion of most wayang experts states that Semar or Ismaya is the son of Sang Hyang Tunggal, it is not the case with Serat Kanda. Serat Kanda states that Semar was the one called Sang Hyang Tunggal (R. Christiano, 2003) - the same opinion was also called by Fang (2013)-, son of Sang Hyang Nurrasa, and had a brother Sang Hyang Wenang. Sang Hyang Wenang

later had a son, Batara Guru. Batara Guru is characterized by Serat as an antagonist called Ijajil; A devil who claims to be God (Ridin Sofwan, et.al, 2004).

The effort to find and explore about Semar is very interesting because he is considered as an original character of Nusantara with all the noble concepts contained in it. Semar is not a character who was born from the inspiration of Hindu teachings - as some people think- because he is a purely Javanese creation (Choy, 1999). If someone says that Semar is the result of Hindu teachings, it cannot be justified because the Javanese people had known him long before Indian religions came, let alone Islam (Levenda, 2011). However, even though he did not come from the original Islamic culture, Semar was able to be used nicely by the Walisongo to build a new concept of *wayang* art full of da'wah's meaning.

Semar itself comes from the Old Javanese language 'samar' which means 'not clear' (Levenda, 2011). It is because the figure of Semar is described as a creature whose identity is not clear, as the following opinion (Ridin Sofwan, et.al, 2004):

It is said that this man is often called Rama or Kakang, but has a stature like a woman. He is said to be old; his hair was tied up like a child's; his face was like crying, but also like laughing, so it was difficult to distinguish between crying and laughing. Towards the one he took care of, the rawas (bendhara), he is humble as a servant, speaks with gentle words to the Gods of higher status. He greeted without mentioning his honorary title in Javanese *ngoko* without feeling inferior to his superiority.

Meanwhile, in terms of desacralization, Semar has a fairly strategic position in this portion. The character of Semar is so strong in relation to being used as a medium to reduce the sacredness of the Hindu Gods. Batara Guru, who in Hinduism himself is known as one of the Trimurti, is positioned in *wayang* as a character who can never defeat Semar, even though his elder brother is only a human being who lives on Earth, while he becomes the highest God and governs the universe through Heaven Suralaya. There are several *wayang* plays that put Batara Guru defeated by Semar (Sri Mulyono, 1982):

First, Kilat Buana In this play, Batara Guru became a priest in Astina named Kilat Buana. He canceled the Baratayuda war and wanted to kill Kyai Lurah Semar Badranaya as a "Boga Sampir". This wish was not carried out, and Batara Guru was defeated by Semar, who had the title Cahya Buana (Light of the Earth and Sky). *Second*, Gatutkaca Sungging. This play tells Batara Guru becoming a giant priest with the name Begawan Nilayaksa. He would kill Gatutkaca, who was holding war exercises at the Pandawa Mandala Yudha. He also wanted to kill Semar so that in the Baratayuda war, the Kauravas would win. However, the will of Nilayaksa, who wants to help the Kauravas was not carried out because his intention can be canceled and defeated by Semar. *Third*, Makuta Rama. This play tells that Batara Guru wanted to kill Arjuna, because he wanted to prevent Arjuna from receiving the revelation of Makuta Rama from Begawan Kesawasidi. Batara Guru's bad intentions were later discovered by Semar, so he beat Batara Guru until he lost.

The fragments of the play above show how, even though he is in a human position, the highest God in the class of Batara Guru does not move. In this process, it is clear that Lord Shiva, who is described as Batara Guru, is being completely reduced to his sacredness. The desacralization is getting sharper because Shiva is defeated by the character in his form, not in his 'divinity' but human form. That is, Semar as a mythological figure who existed before the entry of Islam, was adapted by Walisongo and became an effective medium in composing new plays, and it was proven to reduce the roles of popular gods such as Shiva, Vishnu in the form of Krishna, and other gods, his son -Surya is one of them-.

In addition, in the Walisongo era, he was positioned as 'Dewa Ngawulo kang Ngawulo Dewa', meaning that God served people who believed. Semar's manifestation in the *wayang* philosophy system reminds us of Islamic teachings about the revelation of Allah to the Prophet Muhammad, to devote themselves to humanity and guide people towards faith in God Almighty (Ridin Sofwan, *et.al*, 2004). Whatever Semar is, the debate - regarding who created it - has shown its role as a powerful character and then full of Islamic values.

Semar's personality is simple, humble, honest, and loyal, radiated by Nur Ilahi, which seems to be a supernatural force that guides, demands, and follows the path of life full of temptations and disasters to the truth. Semar is also called Badranaya, Badra means happiness, Naya means wisdom (politics). So, the politics of wisdom leads to happiness, which is by leading the people to worship. The country will be stable if Semar takes the form of a knight and resides in the hermitage of the turtle cage, which means worship is to submit to the presence of Allah SWT (Ridin Sofwan, *et.al*, 2004).

Togog

Togog or Batara Antaga is the sibling of Batara Ismaya and Batara Guru as discussed in the previous sub-discussion. After descending to the world because of his mistake in fighting with Ismaya, Antaga descended as Togog, who was then accompanied by Bilung - as a manifestation of his own power -. He served as a guardian for the antagonist characters of wayang. He also continued to guide and supervise them. That is why the task of Togog in the perspective of the late. Sigit Sukasman (the creator of the *wayang ukir* from Yogyakarta) is much heavier than his brother Semar. In addition to being a civil servant, he and Bilung must always try to make their master aware. The task can always fail, but Togog should not give up (Sudjarwo, *et.al*, 2010).

Unlike his father Sang Hyang Wenang, Sang Hyang Tunggal, in this process, is played as a milestone in the birth of all Gods (especially Hindus) through the lineage of his three sons,

namely Batara Antaga, Batara Ismaya, and Batara Manikmaya (Guru/Shiva). The wayang world says that the creation of these three gods is to protect the Heavens and the Earth. Manikmaya who later settled in Suralaya Heaven guarded the sky, while Antaga and Ismaya were revealed to the world in the form of Togog and Semar. The two shared roles, Semar protected the protagonist knights, while Togog became the guardian of the negative (antagonist) characters in the wayang world.

Sri Mulyono also shared a similar opinion, especially regarding the origins of Semar who was the guardian of the knights, and Togog as the civil servant of hostility. In detail will be described as follows (Sri Mulyono, 1982):

Togog was born from the incarnation of the eggshell as a symbol of a life that is truly like a shell without contents. It means that humans whose life is only concerned with the container, its contents are empty. In short, more concerned with worldly problems, or stomach and mouth only. Because of that, Togog became the guardian of a giant and a vicious being. **Semar** who was born from the incarnation of egg white is a reflection of a holy life, which is more concerned with the contents than the container. It always contains and sided with truth and justice and straightened out all forms of abuse. He is truly a holy priest, honest and simple. Meanwhile, **Manikmaya** who came from the incarnation of the egg yolk reflects power because he is set to become king in Junggring Salaka or Kahyangan with the title Sang Hyang Jagad Girinata or Betara Guru.

Furthermore, according to Sri Mulyono Semar is positioned as an intermediary - which is created as egg white - as a protector of the egg yolk (Manikmaya) from the touch of the eggshell (Togog) (Sri Mulyono, 1982). The existence of Semar on the protagonist's side and Togog on the antagonist side of the wayang is also referred to as the concept of the balance of Yin and Yang in the Chinese tradition philosophy.

In addition, the events of the three of them through a broken egg are at least similar to the birth of Trimurti. As if the picture above gives the meaning that Trimurti has been replaced by Antaga, Ismaya and Manikmaya, all three of whom were born from the lineage of Prophet Adam. In other words, the change is an affirmation to slowly eliminate Trimurti theology as the main teaching of Hinduism as at this point, the lineage pattern between one God and another becomes more complicated and creates hierarchies between them.

Analysis of Amar Ma'ruf Nahi Munkar's Symbolism in Semar and Togog

Semar and Togog as characters who have a uniqueness in the Javanese wayang world, as described earlier, are not contained in the original sources of the two great epics -Ramayana-Mahabharata- Hindu style, a great story that has been rooted in and enjoyed by pre-Islamic Javanese society. It was not an easy task for Walisongo to play new narratives that sometimes even deconstructed the original story. Just look at some of the story structures and characterizations in the Javanese wayang – the new form – so striking and even 180 degrees

different from the original plot. How the changes in the hierarchy of the Gods to the presence of new figures present and were so easily accepted by the Javanese people at that time. At this stage, it was undeniable how brilliant Walisongo was in infiltrating all these changes without causing uneasiness in the minds of the Javanese people. Once again, Semar and Togog became one of the keys in composing the great story of Javanese *wayang* at that time, with a noble philosophical foundation and full of Islamic values.

Broadly speaking, the famous story as the foundation of Semar and Togog characters is the positioning of the two, which seem to be contradictory to each other. Semar-Protagonist and Togog-Antagonist. In fact, if we listen comprehensively to *wayang* stories, it is not that simple, such as black and white, Togog is evil, Semar is good. Togog, on the side of the *wayang* antagonist, does not support evil. His presence is precise as a guardian who never stops issuing advice to them to stop their evil deeds. It can be seen from one of the physical characteristics of Togog which has "dower" lips. Some sources say that it was a result of his failure to swallow the Jamurdipa Mountain. However, another version says that it is a *sanepa* about how he does not stop and never gives up on advising the antagonist characters in *wayang* without even having his words heard. It is different from his brother (Semar), who during the Ramayana era became the guardian of Hanuman, a follower of Rama, and in the Mahabharata era he became the guardian of the Pandavas, where all his advice is an "heirloom" that the *wayang* protagonists must hold. The presence of Semar as a manifestation of "Earthly God" in this context is undeniable.

It is what then led to misunderstandings, especially in Togog's position. It is natural because sometimes the review used is on which side these two characters are on. Moreover, in another depiction, Semar is portrayed as born from the incarnation of an egg white, which reflects a holy life and is more concerned with the contents than the container. He always contains and takes sides with justice and truth and straightens out everything that is considered deviant. He is a simple, honest, and holy guardian. Furthermore, Semar contains elements of mythology as the ancestor of the Javanese, so the more even the glorification of the Semar character tract in the *wayang*. Let alone faced with Togog who is clearly positioned in the giants' stronghold and other antagonists, with Batara Guru who is the God with the highest hierarchy in *wayang* alone, Semar is depicted several times showing his superiority.

If we want to take a different point of view, we look at Semar and Togog not in the concept of head-to-head competition between good and evil, black and white, but both in the *wayang* concept are embodiments of the substance of balance. Both share tasks on different sides of the world to keep the world alive. Both of them are also manifestations of Islamic values that are

deliberately infiltrated in the most famous artworks of the people of their time. Two things that must always be there, and done by Muslims and stated in the holy text of the Qur'an 9 times, namely *amar ma'ruf nahi munkar*. Looking back at Semar and Togog as symbolic representations of *amar ma'ruf nahi munkar* also gives birth to a practical reorientation of two important things that some Muslims sometimes misunderstand. Thus, the *amar ma'ruf nahi munkar* which should be done to produce harmony in human life, turned the direction of tarnishing the Muslims themselves. Yet again, it only comes from individuals, not representations of Muslims as a whole.

Therefore, it is an obligation for every Muslim to return to the foundation of religion in carrying out *amar ma'ruf nahi munkar* so that the implementation is not haphazard and actually harms the Muslims themselves. What has become the criteria for *amar ma'ruf nahi munkar* has also been implied symbolically from the depiction of the characters of Semar and Togog, including the following:

1) Have Religious Knowledge

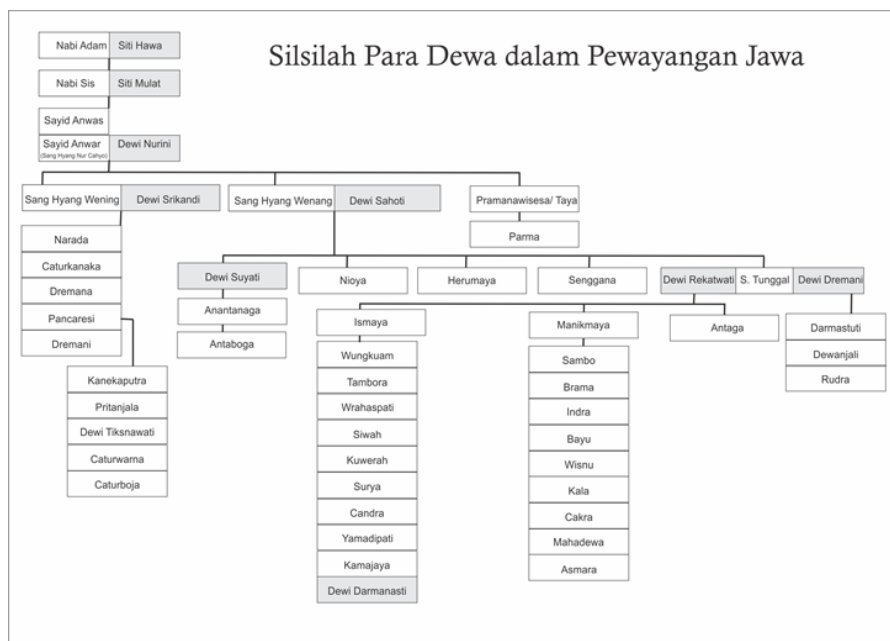
As stated in the previous chapter, the first requirement of *amar ma'ruf nahi munkar* is the capacity of religious knowledge. Because with the presence of adequate religious knowledge, one can distinguish what is *ma'ruf* and what is *munkar*. The footing used is scientific, not by ego. This criterion can clearly be seen in the figures of Semar and Togog. The embodiment of the capacity of both religious knowledge can be found in their depiction as the character of "Gods who incarnate in humans".

Semar -who in his God form is called Batara Ismaya- and Togog -whose God form is called Batara Antaga- are the sons of Sang Hyang Tunggal with one more brother, Batara Guru (Batara Manikmaya) (Padmosoekotjo, 1979). The depiction of the two as descendants of the Gods was an attempt by the Walisongo to put the glory of their position in the minds of the Javanese people at that time. On the other hand, Walisongo also reduced the concept of the Gods (polytheism) by changing the concept of Trimurti as a manifest Brahman, into the Trimurti of Javanese wayang (Ismaya-Antaga-Manikmaya) under the lineage of Prophet Adam (as humans) as picture 1 (Sudjarwo, *et.al*, 2010).

As descendants of Gods, even the highest Gods, Semar and Togog certainly have superiority in the *wayang* world. Symbolically, this represents that their position as guardians in the world of *wayang* (Semar for the Knights, Togog for the Reksasa) is not without capacity. This capacity is proven by the knowledge they have, which in the concept of *wayang* is often presented in the form of supernatural powers and such. Therefore, if it is associated with *amar ma'ruf nahi munkar*, the activists must be present with adequate

religious scientific capacity. Because if the capacity of religious knowledge does not accompany it, it will deconstruct the meaning of *amar ma'ruf nahi munkar* itself. Hence, it does not produce good things but damage and even misguidance.

Picture 1. The lineage of the Gods in Javanese wayang



2) Possessing Wara'

The nature of wara', which is always guarding oneself from disobedience and sinful acts, is something that activists of *amar ma'ruf nahi munkar* must own. The same thing is also present in the character development of Semar and Togog in *wayang*. Both are known as Gods who incarnate as humans, which means that the attributes of the divinity remain attached to them. Both of them are even depicted in *wayang* almost flawless, except at the time of the story phase of their birth, which is still in different versions. After that, although Semar and Togog were presented as servant characters, *penderek* (helpers in the current context) were still glorified because they were considered incarnations of Gods, or even Gods themselves. In several plays, both are also never mentioned as having shortcomings in the form of evil, cunning, arrogance, and so on.

Instead, it is other Gods who are narrated to have bad qualities in some plays. Starting from Batara Surya who has an illegitimate son, Adipati Karna, from an illicit relationship with Kunti; Arjuna – as the incarnation of Batara Indra who took Palgunadi's wife unjustly; Batara Brama who threw away his own grandson, Bambang Wisanggeni, to the Candradimuka Crater on Jamurdipa Mountain; even to the point of Batara Guru (Manikmaya) who cursed his wife -Dewi Uma- to become Batari Durga just because she did not want to have sex, which later gave birth to the terrible giant Batara Kala (a great

symbol of evil), and many more negative narratives of the Gods were discovered in the *wayang* world. However, for these two characters –Semar and Togog- it will be difficult to find episodes that label them negatively through *wayang* narratives. Contextually, it is not excessive when this symbolizes the character of wara', which must be owned by the activists of *amar ma'ruf nahi munkar*.

3) Has a Gentle Nature

The third criterion is *Amar ma'ruf nahi munkar* must be done by those who have noble characters which are shown in their gentleness and compassion. Although *nahi munkar* requires firmness, it still must be based on humanity. It means that in doing *amar ma'ruf nahi munkar*, a Muslim does not need to be angry if he gets insulted and does not feel inferior when he gets an insult. The same profile is also represented by Walisongo in Semar and Togog characters. Semar with his three companions in Punakawan –Gareng, Petruk, and Bagong-, while Togog with Bilung as his companion is always depicted in such a witty manner that they often laugh at each other with various jokes.

The depiction of these two axis is similar to the depiction of commoners even though both are Gods in human form. They become compassionate but firm guardians in their respective worlds. Even so, in the *wayang*, Semar only farted in the direction of Heaven where the Gods resided, not the Earth. This is a testament to justice, courage, and even firmness even though Semar was still polite under normal circumstances – with the use of polite language – to the Gods and the knights he guided. It also applies to Togog; in advising the giants, he was also very gentle and loving, even though he was aware that they had never listen to his advice. As a result, this is what should be applied by the activists of *amar ma'ruf nahi munkar*, sticking to morality and humanity even though *nahi munkar* requires firmness. It is firmness, not violence.

4) Have Patience

Patience is an important thing in spreading Allah's religion on Earth. The value of patience is always shown in all stories of the spread of religion by the Prophets, especially the Prophet Muhammad SAW. Patience itself does not mean passive. It includes conscientious traits, strong determination, not pessimism and despair, a firm stance, and always maintaining a balance between reason and emotion. In the world of *wayang*, this patience is symbolized by Semar and Togog throughout the ages and plays. Both were always present from the Ramayana era to the Mahabharata, even to the Parikesit era (Arjuna's grandson). It is evidence of the symbol of their patience in guarding the good and bad sides of humans. Moreover, Togog as a manifestation of *nahi munkar*, is depicted with

patience, persistence, and unyielding in giving advice to those who are on the dark side of the *wayang* world. Until in one version, his lips became "dower" because he conveyed these advice too often. Once again, even though he knew his words had never been heard by those he guarded.

5) Willing to sacrifice

Willing to sacrifice is the last criterion that must be met by the activists of *amar ma'ruf nahi munkar*. Sacrifice is important, whether in time, thought and material, or even all three, because without sacrifice, it is impossible to carry out *amar ma'ruf nahi munkar*. Sacrifice is also manifested in the characters of Semar and Togog. According to Sri Mulyono (1982) in *wayang*, if Semar appears, it can be said that his appearance is always at midnight. Kyai Lurah Semar is actually a God who transformed into a human, Semar is Hyang Ismaya, also Hyang Asmarasanta, a God in human form. Semar looks ugly but actually exceeds the gods. Semar is indeed a guardian, protecting the universe and its contents, protecting the knights, who uphold truth, justice, honesty, and is full of sacrifice. The sacrifice was manifested by his presence throughout the ages in human form to maintain the universe's harmony. He could continue to be a God; if he did so, Batara Guru, who was known as the supreme God, would lose to him.

Togog's names are Batara Antaga and Sang Hyang Puguh. The name has the meaning of steadfastness, strong opinion, and does not change. He was brought down to Earth and became the guardian of the giants. His presence is full of great sacrifices with completely disproportionate results. He always gives advice tirelessly, even though the giants do not even listen to it. If we look closely, Bilung – as his companion – physically has small sad eyes, showing that he cries non-stop seeing Togog in this misery. In one version, Bilung himself is a character created from the shadow of Togog, just like Bagong was created from the shadow of Semar (Suyatin: 2006). Therefore, he always shows extraordinary empathy because he and Togog are very close. However, in a languish situation that continues in guarding the dark side of the *wayang* world, Togog and Bilung always appear cheerful and witty as if they are carefree.

Conclusion

Wayang, as part of Javanese culture born from Walisongo's innovations as a da'wah strategy to internalize Islamic values in Java certainly has a symbolic meaning for each character, storyline, and philosophy. The characters of Semar and Togog are no exception. They have a vital role in the composition of the new *wayang* story (Walisongo's version) where both

of them are present throughout the ages of the *wayang* world. Both were present from the era of Ramayana, Mahabharata, to Parikesit (grandson of Arjuna). This shows how important this character is in *wayang* as a propaganda medium chosen by Walisongo. The presence of the two as Gods in the humans form, Semar as a human guardian of the knights, while Togog as a human guardian of the giants, marks the two as balancers in the *wayang* world. Furthermore, this is also a symbolic manifestation of *amar ma'ruf nahi munkar* that should be carried out by Muslims everywhere, especially activists of *amar ma'ruf nahi munkar*. However, its implementation does not need to be haphazard. There need to be signs that are symbolically embedded in the characters of Semar and Togog; first, have religious knowledge; second, having wara' character; third, have a gentle character; fourth, have a patient character; and fifth, willing to sacrifice. These five qualities are also presented in every implementation of *amar ma'ruf nahi munkar*, because otherwise, it will only cause unrest, even damage to fellow humans, both fellow Muslims and others.

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