

# Text Editing and Analysis of “Cultural Transformation” in Naskah *Nur Muhammad*

Mahmudah Susilowati<sup>1</sup> & Munawar Holil<sup>2</sup>

<sup>1</sup>Universitas Indonesia, Depok 16424, Indonesia  
Telp: +62 21 786 7222, Fax: +62 21 78849060  
E-mail: mahmudah.susilowati11@gmail.com

<sup>2</sup>Universitas Indonesia, Depok 16424, Indonesia  
Telp: +62 21 786 7222, Fax: +62 21 78849060  
E-mail: munawarholil@gmail.com

**Abstract:** This article discussed the text entitled "Nur Muhammad". This text was one of the Islamic-Javanese literary texts that gained Syiah influence, one of the most famous teachings in Persia. This story was very popular, especially among Muslims. The popularity could be seen from the number of manuscripts that appear and narrate the Prophet Muhammad's life and interpreted in various languages. In this text there was a transformation of Javanese-Islamic culture that contains values and teachings. In order for the text contained in this codex to be learned by the society, it is necessary to have study of the manuscript and present it in a text edition. This paper presents the transliteration of Nur Muhammad's manuscript originated from Java and stored in the National Library of Indonesia. For this purpose, the method of philological research is used.

**Keywords:** Nur Muhammad, Cultural Transformation, Philology

## 1. Introduction

The works of Javanese literature are rich with the fruits of human thought embodied in the form of writing in the form of manuscripts. According to Baried et al (1994: 55) manuscript is a handwritten one of which contains the expression of mind and feelings of ancestors of cultural heritage of the nation of the past. The writings are packed in the manuscript, the content of the content is very diverse. According to Mulyadi (1994: 1), the diversity contained in the text, among other things looked at the contents that vary, like, stories solace, beliefs, stories, as breathe history and religion, the teachings of Islam, knowledge About medicine, and old science (eg magic), and many other fields. The contents of this diverse manuscript is a field of cultivation of philology.

Philology is a knowledge of literature in a broad sense that includes the field of language, literature, and culture (Baried, 1985: 1). In etymology, philology derived from the Greek *philos* which means 'word' and *logos* meaning 'love' or 'science', which literally means 'love on' (Karsono, 2008: 78-79). Based on this, it can be said that philology is the study of the physical condition of the manuscript and how the contents of the manuscript. So the object of philology is text and manuscript. Philological research in Indonesia has actually done a lot, especially by European scholars, especially scholars from the Netherlands around the 19th century. Of course the script studied is the script Nusantara, such as Malay manuscripts, Aceh, Java, Sundanese, Bali, and others. The following are examples of research conducted by philologist stranger about the script of Java in Indonesia (Baried, 1985: 72), for example manuscript Brata-Joeda conducted by Cohen Stuart in 1860, Manuscript Ramayana kakawin by Kern in 1900, Manuscript Nagarakrtagama By Brandes in 1902. These studies use the principles of philological work and philological approaches. Basically philology research in Indonesia is to know the mindset of Indonesian people that can be seen in the script. The manuscripts in the archipelago have very rich contents. Wealth can be demonstrated through the aspects of life put forward, for example social



problems, politics, culture, religion, economics, language and literature. The text is seen as a literary creation because the text contained in the manuscript is a whole and expresses the message.

In general, the Javanese manuscripts that are religious and ethical, it varied, among other stories, legends, stories breath of history and religion, the teachings of Islam, knowledge about drugs and old science (magic), saga, Primbon, language, astronomy, genealogy and puppets. In this study the script under study titled Nur Muhammad. Nur Muhammad's script is one of the pesisiran script of the National Library of Indonesia collection, which has the code of KBG 214 script with the number of pages 76 pages and Java beraksara. Nur Muhammad's script is a literary work using Islamic cultural background. The manuscript begins with pupil Asmaradana which contains the opening or muqadimah. At the opening of the manuscript in the form of praise to Hyang Sukma. According Hutomo (1974) says that the tradition of literary writing coast began when Islam came to Java and cause it contains elements of Islamic literature in the 14th century (Karsono H. Saputra, Amyrna Leandra Saleh, Yudhi Irawan, 2010: 24). Furthermore, according to Poerbatjaraka and Tardjan Hardidjaja (1957: 122) says that, "When Islam arrived in Java, the stories will obey what Islam is entered anyway, mostly with the first stop on the Malay language. Nevertheless, many coastal manuscripts have no Islamic element. The researcher chose this manuscript because the text is religious and historical. The content in this text is about religious and very impressed with life. Nur Muhammad's text is so popular that it is interpreted in different languages. In addition, the manuscript of Nur Muhammad proves that there was a cultural exchange in antiquity. The teachings were brought by Muslim traders from Gujarat and Persia, they brought Islam. First to the east coast of Aceh then to Malacca and then to the port cities on the north coast of Java Island. From the traders there was interaction between traders from Java and Gujarat and Persia which eventually happened cultural exchange, literature including religion. Islam entered through the coast of Java.

## **2. Research Methods**

The methodology of philological research is a way of treating a text or the same text that will be examined, which of this method will affect in terms of text comparison, textual criticism and literacy (Karsono, 2008: 104). Based on existing editions, according to Baried (1985: 67) there are several methods that can be applied in researching a manuscript, namely: intuitive method, objective method, composite motive, grounding method, and single edition edition method consisting of two editions, Diplomatic edition and standard edition. In this study the author considers the script of Nur Muhammad as a single script. This is because the contents of the script of Nur Muhammad with the number KBG 214 this story is different from other scripts. In addition, the uniqueness contained in the manuscript makes this manuscript Nur Muhammad became the only manuscript that has a different story with other manuscripts. Therefore, the method used in this study is the Single Manuscript Edition method with the use of the Standard Edition.

## **3. Results**

The results of this study consists of two parts, text edits and story presentation. Text edits consist of responsibilities for transliteration. The presentation of the story is presented in the form of a summary of the story. In doing the text edits there are several steps of work, which are as follows:

## **4. Literacy Responsibility**

Nur Muhammad's text consists of 18 types of poems constructed by 374 lines. In this paper the edits of the text shown are only examples, ie, the first line of the first line of text as well as the story opener, the stanza IX in the middle of the text, and the sixth XVIII stanza that ends the text and the story cover. The text editing process is supplemented by accountability of alphabets related to reading improvements, namely:

- 1) Establish signs of improvement of reading, among others in the form:
  - The // 0 // ... // 0 // mark is used as the marker of the title of the poem.
  - The // ... sign is used to write the beginning and end of the line.
  - Alerts (/) are used as pauses for each line.
  - The # ... # sign is used as a bookmark of page numbers.
  - Marks (\*) are used to mark words that have a final vowel (song rhyme) incompatible with a macapat benchmark, but the word is not replaced as it may alter the meaning.
  - Alerts (...) are used to mark unreadable words or letters either because they are unclear or because they are torn.
  - Marks <...> to add a line break (/) marker.
  - Marks (+1), (+ 2), (+ 3), and so on are used to indicate that the line is excess of 1, 2, 3, and so on syllables.
  - Marks (-1), (- 2), (- 3), and so on are used to indicate that the array lacks 1, 2, 3 and so on syllables.
  - Figures 1, 2, 3 ... in each pupil in the text edits are used as a temple marker.
  - Determination of pupil name is seen based on voice verse, number of syllables and number of lines. In addition, it can also be seen from the last line of the previous poem.
- 2) Use of the murda script.
- 3) Explanation of swara script.
- 4) Explanation of double consonants.
- 5) The explanation of literature.
- 6) Determination of macapat metrum.
- 7) An explanation of the improvement of page and line numbers.

Here is an example of text edition Naskah *Nur Muhammad* KBG 214:

Pupuh I. Asmaradana

Pada 1. #1#// Kang sepuh sampun akrami/ kang wasta Radén Abdullah/ Dewi Aminah wstané/ kang garwa Radén Abdullah/ élik genira karma/ Radén Abdullah akakuwu<sup>(+1)</sup>/ kulina wonten ngujana//

Pupuh IX. Pangkur

Pada 1. // Warnanen Amad anéng Mekah<sup>(+1)</sup>/ wus salenggah wonten ing Mekah suk nyi/ amuni Amad sampun<sup>(-1)</sup>/ ing sang nata Séh Abu réréh<sup>\*(+2)</sup> / sampun éslam mring Amad pan sampun magut/ wusing ngadeg manjing Mekah/ jenenganen ing barsigih//

Pupuh XVIII. Sinom

Pada 6. // Kawarnaa ta mangkana<sup>(+2)</sup>/ ing sang banus santri Ngali/ wus pinanggihaken lawan/ sang putri Pratimah sami/ apan wus sami asih/ dénya among alulut<sup>(-1)</sup>/ saklangkung pangabektinya<sup>(+1)</sup>/ sang Pratimah putri<sup>(-3)</sup>/ pangoléka sajagat ana namémba//. Tamat.

To give a complete picture of Nur Muhammad's text, the following is a summary of his story displayed on the basis of the temple.

*Pupuh I: "Kang sepuh sampun akrami/ kang wasta Radén Abdullah...." (60 pada)*

Told, Abdullah is married to Dewi Aminah. Abdullah son of Abdul Muntalib regent in Medina. In the land of Sayidina there is a young and very beautiful princess named Fatimah. He is very obedient to religion, never forget to worship. When Fatimah was doing dawn prayer and was prostrate, Fatimah heard a very clear voice like a divine voice. Fatima saw the light that came down to earth precisely in the earth of Medina, the light of Nur Muhammad. The light radiated from the son of the regent of Medina, Abdullah. The next day Fatima along with servants and soldiers of the State of Sayidina headed to the Land of Medina to propose to Abdullah by bringing a lot of wealth. While in the middle of the journey, which is in the sea many ships are visible, the ship belongs to the merchant. Various types of ships, Mina's flagship ships, Chinese silk-screened boats, ships with small dice sails belonging to the Mekasar people, ships whose sails are small siblings belonging to the Sembuja, and ships whose sails are like siyem godhan belonging People of Ambon. The merchants saw the ship of the daughter of Hadrat and were astonished at the vastness of the ship and the weapons. Arriving at Medina the princess met the regent of Medina, Abdul Muntalib Abdullah's father. The princess was about to apply, but the bupati informed her that her son had just married and was now in the village. The daughter of Sayidina sent her pelyan to pick up Abdullah. When he reached the village of Abdullah, the servant informed and presented the Princess. Abdullah saw and fell in love.

*Pupuh II: "Mituhu Radén Ngabdulah/ malebet ing dalem puri/ warnanen Dewi Aminah..." (16 pada)*

Raden Abdullah met his father to tell about Princess Sayidina who proposed to her and her feelings that liked the princess. The father gave advice to ask permission to Dewi Aminah. Then Raden Abdullah entered the palace. Apparently Dewi Aminah is in the palace, then shake hands. Abdullah casts a picture of the Princess in his mind, Abdullah continues to think the princess of Sayidina. When light descended into the forehead, Aminah was struck with the glowing light approaching. Aminah saw her husband as helpless, like losing her soul. Aminah approaches and asks, Abdullah tells that Princess Sayidina was about to propose to her and Abdullah liked her. Amina gave permission. Then Raden Abdullah met the princess of Sayidina and his entourage.

*Pupuh III: "Langkung déné ngarsa-arsa/ putri Sayidina Pratimah sami..." (20 pada)*

Abdullah and the Princess sat down, Abdullah stared at the princess. The Princess Fatima saw Abdullah and saw that Abdullah's light was gone. The Princess grieves and cries because the light of Abdullah is gone, no longer exists. Raden Abdullah knows and says that light is just a fake. Princess Fatima was very sad because she felt like a monkey who wanted to seize the light and wanted to have it. Princess Fatima cried in prayer. Then the Princess Fatimah returned to her Country of Negri Sayidina. Raden Abdullah said that he was very sad to leave the Princess, his heart was destroyed as being struck by a white crow.

*Pupuh IV: "Radén Ngabdullah pinupus kang galih, arsa kundur lumebéng pura..." (15 pada)*

Raden Abdullah despair, then entered the palace in the palace there is the Goddess Aminah, who like emitting a glow nur buwat (pregnant). A beautiful glow of light on a full moon, will light the light. Dark becomes bright when at night. When in the daytime will be very bright.

Dewi Aminah is pregnant with a two month period, called "ngalakah" which means to divide the excess. The cravings of three months, called "nur lapah" which means the flesh and blood but not yet lifeless. Nyidam four months, called "kaswah" which means it has formed the head and two arms. Nyidam

five months, called "salamah" which means the survival is complete to be human. The next six months, called "nenggih" which means Muhammad got blessings. Then seven months pregnant, called "Rosulallah" which means to be Rosul. Pregnant eight months, called "Insan Kammil" which means real man, there is man because there is God. Then nine months pregnant, called "strength" which means to escape from her mother, dissect the mother's stomach, close both eyes, and close the ear and out the baby by calling on the name of Allah the Most Holy and confirmed by Lailahaillah reading.

After giving birth to Dewi Aminah died. The baby was bathed with water and pied. Dewi Aminah was bathed by Abdullah. Abdullah grieved and cried almost fainted. Abdullah felt lonely because he could not see the baby, and the baby was left by his mother they both could not see. Abdullah was very sad and did not think about anything. All he thought was his wife and son who did not meet each other, his heart felt empty. Abdullah cried for up to three days. Abdullah regretted and blamed himself, then decided to go to a dangerous forest. Along with the birth of Muhammad, the citizens of the State of Madinah, Mecca also gave birth to his son. There are 40 babies born together with Muhammad. Muhammad was born on Monday the 12th of the fifth year, equal to 40 babies. Abdul Muntalib the regent of Medina was very sad, because his son Abdullah disappeared. Abdul Muntalib does not eat and sleep thinking about his son and grandchild. Abdullah's mother cried and said "oh my god my son where? If you will, just take my life do not my son. My child still has a future, while I am old. No mother wants her son to die. I really love my son "

*Pupuh V: "Sira Arya Dul Muntalip adipati ing Madinah agunem lawan putra Abuntalip namanira..." (20 pupuh)*

Abdul Muntalib and Dul Mutalib discussed the baby of Muhammad or son of Abdullah. They agreed if the son of Abdullah was exiled in the forest of Pharaoh. After Muhammad's baby was dumped in the forest of Pharaoh the forest shone brightly, Pharaoh's citizens found him and brought him to the king of Pharaoh.

*Pupuh VI: "Enengna genti kacinarita Abdullah ingkang winarni kang késah néng wana anusup mana pringga..." (21 pada)*

Turning the story to Abdullah, Abdullah goes to the forest to look for his son Abdullah. Entering the dangerous forests and climbing the mountain is taken by him, then they meet. Abdullah already knew if his son was thrown into the forest, heard from the news circulating. Abdullah sadly then approached his father and mecium to his father's two feet. They went back to Medina. Abdullah cried for his son and worried about whether he was alive or dead. Abuntalib feels guilty for throwing away his sister's son and then says that the son of Abdullah is alive, now living with the Pharaohs. Abdullah was angry and Abuntalib promised to take it. Buntalib and the soldiers and clerics went to Medina to take Muhammad son of Abdullah. Buntalib enters alone, his troops left behind. Then Buntalib managed to find Muhammad because of the bright light. Buntali managed to bring out, but Pharaoh's army knew if the baby was taking because there was no bright light anymore. Pursued by Buntalib's army and they fought, Buntalip troops won the armies of many Pharaohs who were killed.

*Pupuh VII: "Sesampuning menangé nya jurit Abuntalip kundur sakbala marang Madinah..." (17 pada)*

After victory, Abuntalib and his army returned to Medina. And give the baby to his father. The baby was disuapin and cared for was brought to the palace by Abuntalib. The light is still shining, the baby sucking his fingers. Not feeding and eating, sleep is also a miracle of God. The baby can lie face down and then straddle at an unnatural age. Muhammad got a blessing from God so that he was more than a normal baby, Muhammad could sit, stand up, be able to call God's asthma, bowing, and be solat before his time. Forty children of Muhammad's age served Muhammad. Two sons of Buntalib also served Ambyah

Ali. Muhammad was shepherding with his 40 friends and then disappeared. His friends thought that Muhammad was kidnapped but there were no signs.

*Pupuh IX: "Warnanen Amad anéng Mekah amuni Amad sampun ing sang nata Séh Abu réréh/sampun éslam mring Amad pan sampun magut..." (22 pada)*

Narrated Muhammad in Mecca is already Islam by Sheikh Abu. Abdul Muntalib and his family follow Muhammad masuk Islam. And utter two sentences to Muhammad. Then prostrate. The Pharaohs received the news that Muhammad was in Medina. Muhammad traded in Madinah along with his forty children's friends. In Medina many of Pharaoh's forces were all kafir leaders named Abu Jahil. Abu Jahil has a whopping as many as four hundred people all rich. Abu Jahil and troops headed for the market to meet the newly arrived Muhammad. Abu Jahil saw his son Buntalip, and said the son of the poor and converted to Islam. Abu Jahil and his troops beat Muhammad, Ambiyah and his forty children against the forces of Abu Jahil. They fight, many of Abu Jahil's troops are dead. The armies of Abu Jahil lost, Abu Jahil cried and shouted because many of his troops died.

*Pupuh XIV: "Amad sampun jumeneng nabi Rasulallah panutup wus tapa wus jumeneng ing nabiné..." (13 pada)*

Muhammad was already a prophet, the last rosule. Rosulallah the beloved prophet. All happy. And his forty friends and four dear friends, which include Abu Bakr and Usman, Umar, Ali. The mukimins included Ambiya and the great santri maulana. Merdeka and already converted to Islam. Rosul increasingly luminous, light that resembles the nature of a good, loving rosul.

*Pupuh XVIII: "Sampunira ing mangkana/ kawarnaa santri Ngali/ arsa ngaji Kuran/ para ngulama nyampahi..." (6 pada)*

Rasul Muhammad told his people to read the Koran to graduate. Ali married Fatimah.

## 5. Conclusions

The research on Nur Muhammad's text is aimed at presenting the text in order to be understood by researchers from other fields interested in Nur Muhammad's script. Nur Muhammad's text is translated in the form of text edits. Editing is done by translating from Javanese script to Latin script using a single script method with standard edition. In the text of Nur Muhammad this proves that there is a cultural transformasi in ancient times through the text of this manuscript in the form of stories. Nur Muhammad's text is one example of Islamic literature that tells the story of Muhammad's life. But in this manuscript is not told the life story of the Prophet Muhammad as in other Nur Muhammad's manuscript in general. This text only tells the life of the Prophet Muhammad especially in spreading the religion of Islam and the miracles given by God. Although this manuscript has many versions, but each version is different story. For the Java-language version, no one has examined the new research.

## 6. References

- [1] Baried, Siti Baroroh. *Pengantar Teori Filologi*. Jakarta: Pusat pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan, 1985.
- [2] Behrend, T. E. dan Titik Pudjiastuti. *Katalog Induk Naskah-Naskah Nusantara 3-B: Fakultas Sastra Universitas Indonesia*. Jakarta: Yayasan Obor Indonesia, 1997.
- [3] Budiono. *Kamus Lengkap Bahasa Indonesia*. Surabaya: Karya Agung, 2005.
- [4] Darusuprpto, dkk. *Pedoman Penulisan Aksara Jawa*. Yogyakarta: Yayasan Pustaka Nusatama, 2002.
- [5] Edi Sedyawati, dkk. *Sastra Jawa Suatu Tinjauan Umum*. Jakarta: Balai Pustaka, 2001.

- [6] Florida, Nancy K. *Katalog Naskah-Naskah Perpustakaan Pura Pakualaman*. Jakarta: Yayasan Obor Indonesia, 1993.
- [7] Karsono H. Saputra. *Pengantar Filologi Jawa*. Jakarta: Wedhatama Widya Sastra, 2008.
- [8] Karsono H.. *Sekar Macapat*. Jakarta: Wedatama Widya Sastra, 2010.
- [9] Karsono H Saputra, Amyrna Leandra Saleh, Yudi Irawan. *Naskah-Naskah Pesisiran*. Jakarta: Perpustakaan Nasional RI, 2010.
- [10] Moenawar Chalil. *Kelengkapan Tarikh Nabi Muhammad SAW*. Cetakan ke-1. Jakarta: Bulan Bintang, 1993.
- [11] Poerwadarminta, W.J.S. Baoesastra Djawa. Batavia: J.B Wolters Uitgevers. Maatschappij N. V. Groningen, 1939.
- [12] Robson, S.O. *Prinsip-Prinsip Filologi Indonesia*. Jakarta: RUL, 1994.
- [13] Tim Penyusun Kamus Pusat Pembinaan dan Pengembangan Bahasa. *Kamus Besar Bahasa Indonesia*. Jakarta: Balai Pustaka, 1989.
- [14] Tim Penyusun Kamus Pusat Pembinaan dan Pengembangan Bahasa. *Kamus Besar Bahasa Indonesia*. Jakarta: Balai Pustaka, 1990.
- [15] Titik Pudjiastuti. *Naskah dan Studi Naskah*. Bogor: Akademia, 2006.
- [16] Wedhawati, dkk. *Pedoman Umum Ejaan Bahasa Jawa Huruf Latin Yang Disempurnakan*. Yogyakarta: Balai Bahasa Yogyakarta Kementerian Pendidikan Nasional, 2011.
- [17] Widada, dkk. *Kamus Bahasa Jawa (Bausastra Jawa)*. Yogyakarta: Kanisius, 2011.