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INTRODUCTION FROM THE EDITORIAL BOARDS

Analisa Journal of Social Science and Religion published a new edition vol.2.no.02.2017. This is the fourth volume issued in English since its beginning in 2016. This English edition is a part of preparation to be an International journal and as an effort from the editorial board to make this journal widely accessed and read by more people around the world. Analisa Journal has also consistently published both versions; the online edition through the Analisa website and the printed version. Many people have contributed in the process of this publication, so that this journal is successfully released as scheduled.

There are eight articles in this volume in which some of them discussed about religion and peace in various parts of Indonesia, while several of them talk about education and the rest are discussing about gender and *dakwah* (Islamic dissemination). The authors of those papers are also divers coming from different institutions and different countries.

The first article written by three authors namely Said Achmad Kabiru Rafiie, Amir Husni and Said Atah is entitled "Acehnese Wars and Learning from 12 Years of Peace in Aceh". This paper examined the history of Acehnese wars and the peace development after the signing of the Memorandum of Understanding between the Aceh Freedom Movement, or Gerakan Aceh Merdeka (GAM), and the Republic of Indonesia in Helsinki on August 15th, 2005. This article gives a deep explanation of what is really going on in Aceh from the era of wars until the recent time. The authors use a qualitative approach and the theory of inequality and conflict as well as Fanon's ideas in order to elucidate the data. Findings of this research show that there are various reasons which might encourage people involved in the battlefield including group motive, personal motivation, social contract and resource shortage. In addition, it shows that the social and economic condition in Aceh has not developed successfully.

The next article is written by Agus Iswanto talked about the receptions of religious aspects (ultimate truth/God, cosmological and religious ritual aspects) in the cultural products of Radin Jambat, a folktale from Lampung, Indonesia. This study is based on the Radin Jambat Folktale text. The results found that folktale contributes in building harmony among religion followers in Lampung. It also stated that religion and culture can go hand in hand in creating harmony, therefore it can be said that religion, in this case Islam, was accepted by people peacefully.

The third article discussed about Kolasara, a local wisdom from Southeast Sulawesi Indonesia. This paper argues that this tradition has contributed in building harmony especially in the Tolaki tribe in such area. This article was written by Muh Subair, he used an in-depth interview, observation and library research in order to collect data. He suggested that *kolasara* should be internalized in *lulo* dance as a way to strengthen such local wisdom. As it is the fact that *kolasara* has played role in mediating people in various conflicts.

How the manuscript called *Wasitawala* contained some education values was discussed by Moch Lukluil Maknun in the next article. This is an interesting paper in which the writer explained the content of the text and then analyzed it on how those embedded values might be used as a source for the national curriculum especially on the character education. He mentioned that this *serat* has many values of character education such as honesty, responsible, thinking logically, discipline, hard working, creative and so forth.

A.M Wibowo wrote the subsequent article entitled "Political view and orientation of the *roh* members toward the form of the state". This paper is based on his field research at schools in Temanggung Central Java Indonesia. He focused his study on the *Rohis* members' view on certain aspects so called political orientation. The results show that (a) religious teaching at the *Rohis* organization was conducted using one way communication, and they also used media social in disseminating their teaching, (b) *roh* member prefer to choose male and Islamic leader when they asked about their preferred leader. Meanwhile there are two distinct preferences in terms of state form, the first one is the Unified State of Indonesian Republic (NKRI, Negara Kesatuan Republik Indonesia), and the second is the Islamic state.

The sixth article written by Abdurrachman Assegaf was about how the anti-corruption policies and educational strategies enforced by Indonesian and Japanese Government. This is an important issue to be discussed since both countries have experiences some corruption cases, although Japan is less experience compared to Indonesia. This was indicated by some data issued by the Transparency International. Japan is categorized as the least corrupt country, on the other hand Indonesia has many and complex corruption cases. This paper stated that countries have laws on anti-corruption; Indonesia has Act Number 31 of 1999 and Japan has several interrelated law compiled in Penal Codes (PC). in addition, both of them have strategies in implementing strategy for anti-corruption education.

The next article concerns on the issue of hate speech in Kupang East Nusa Tenggara Province, how the Islamic preaching dealing with such phenomena. This is a significant study since in the last few months, there are hate speech occurrence everywhere either through oral or written media such as social media and flyers. In Kupang, Muslim are as a minority group in which most of people are Christian. Thus, during the Islamic dissemination, it is solely aimed for Muslim community and not for non-Muslim society. They do not use loudspeaker during their sermon (dakwah), except for *adzan* (calling for prayers). Furthermore, the clerics always avoid using hate speech during their teaching and sermon.

The last article written by Misbah Zulfa Elizabeth is about women in public space and how religion treats them. This paper argues that now days many women took part in public activities by engaging at some workplaces; however they are mostly put at the lower level compared to male workers. Even, religion also treats them differently. This is because there is such domination of globalization in which this situation might be called as women impoverishment

We do hope you all enjoy reading the articles.

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The Analisa Journal hopes that we would continue our cooperation for the next editions.

Semarang, December 2017

Editor in Chief

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BUILDING HARMONY THROUGH RELIGIOUS RECEPTION IN CULTURE: LESSON LEARNED FROM RADIN JAMBAT FOLKTALE OF LAMPUNG

Agus Iswanto

ABSTRACT

Understanding existed various religious receptions in culture provides a great opportunity for building and nurturing the harmony among religious followers and for enhancing solidarity within the society. This article uncovers receptions of religious aspects (ultimate truth/God, cosmological and religious ritual aspects) in the cultural products of Radin Jambat, a folktale from Lampung, Indonesia. This paper is based on the analysis of Radin Jambat folktale text, interviews, as well as additional library research of the Lampung cultural literary sources. Religious receptions as shown in Radin Jambat folktale indicate the preservation of past beliefs, coupled with the gentle addition and inclusion of Islamic teachings, to create harmony between religion and tradition through folktale. This study is evidence that Islam has been accepted by the societies of Lampung through gradual processes and varied receptions in terms of cultural values. This article shows that the important meaning of Radin Jambat folktale is a solid documentation to related sources about the concepts and practices of harmony among religious followers in Indonesia in the local tradition of Lampung with regards to cultural reception.

Keywords: religious value reception, cultural reception, folktale, religious and social harmony, Lampungnese culture

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INTRODUCTION

Attention to religious aspect in a certain cultural form (religious reception in culture) is an important study since, as stated by Sedyawati (2014: 467), changes and movements within societies in many places often occur as a result of the introduction of “new” religion or faith systems into the society. Similarly what was asserted by Zoetmulder (2007: 327) that cultural forms will not be achieved well without understanding religious teachings, values or ideas that are behind, absorbed, and constructed the cultures.

In the context of Indonesian cultures, the facts that support this view can be found in ancient Indonesian history. Rahardjo’s study (2011: 363-376) for example shows that the influences of religion in old Javanese cultures are stronger than those of politics and economy. In numerous cultures, for

example, in both Java (Rahardjo, 2011: 384) and Sumatra (Fang, 2011: 179), literary products are clearly tied to religion. The same phenomenon is seen in other cultural forms such as architecture or fine arts appearing in the temple reliefs as forms of religious worship (Kieven, 2014: 91). In brief, there occurs a close tie between cultures and religion, included in its cultural expressions in folktales. It is therefore true that understanding religious values that merge into cultural expressions or products deserves analysis. Cultural receptions in religion bring forth cultural expressions in a great variety.

Lampung is interesting field of study. Not only it is blessed with rich natural resources—a long the coast with beautiful beaches and stretches of small islands; while in the inland there are abundant natural products of pepper, cocoa, sugar cane, and

certainly rice for all of which many newcomers settle in Lampung through transmigration programs—but also it has rich and varied properties of cultures and traditions that, unfortunately, are not known yet. In addition, news about Lampung is presently dominated widely by negative reports such as burglars, robberies, motor-cycle thefts, the 2012 “Balinuraga conflict”, and others (Anshori, 2013: 111).

The exotism of Lampung has also been disclosed by a Dutch official, Philipus Peter Roorda van Eysinga, who, at that time, was watching Lampung from the coast of Banten. From where he was standing, in fine day, he said, “Lampung was seen up and down among the sea waves” (Amran, 2016: 66-67). The position of Lampung was so important that it was being contested in the past by Banten and Palembang Sultanate. In spite of these, cultural studies of Lampung, more specifically as related to religion, are still scarce, up and down just as Eysinga watched Lampung from a distance.

The present article is intended to describe the reception of religion in one of the cultural products of Lampung people, namely the folktale of *Radin Jambat*. In Lampung society, a folktale is called ‘*warahan*’ (Sobariah, 1999: 50). The word *warahan* means a story that contains a meaning or advice. The folktale *Radin Jambat* has been formerly studied by Widodo et.al (1998), Sobariah (1999) and Rohmawati (2014); however, their analyses do not include the elements of religious reception. By analyzing matters related to religious reception, it is expected that this study will add to the inventory of research on the connection between religion and Lampungese cultures, studies of local folklores, as well as studies of Lampung cultures in general that have not been disclosed widely.

The article departs from the argument that, since the past, classical works of the Indonesian archipelago have practiced the harmonization among many religious traditions as an important part of the conceptualization of ideas and the practice of harmony among religious members. This article is expected to add evidence to related sources other than the one proposed by Al Makin (2016) who presented his work on *kakawin* and *babad* in the Javanese traditions to find out the concepts and practices of harmony among religious

followers. Al Makin (2016: 1) shows the formulation of pluralism based on the reading of classical Javanese texts by choosing some excerpts of Hindu-Buddhist literature called *kakawin* and later Islamic works called *serat* and *babad*. He argues that dynamic practices of syncretism and harmonization of local and foreign religious traditions are found in the excerpts of Sutasoma, Kertagama, Dewa Ruci, *Babad Tanah Jawa*, and Centini. From reading of these messages, Al Makin found that since the old time of Singasari and Majapahit, harmonization and syncretism of many religious traditions have been practiced as an essential part of the concept of pluralism. Hindu-Buddhist came first in the older literature and later Islamic elements added the complexity of syncretism. The present article brings the evidence of harmonization through religious reception in cultural product, i.e. *Radin Jambat* story from Lampung. I would like to answer the question of how is the reception of religious aspects in that cultural artifact realized? This article will analyze the question with textual and religious reception concepts.

CONCEPTUAL FRAMEWORK

Folktale: from Oral to Text Analysis

Folktale is one of the oral traditions. According to the convention of UNESCO, the oral tradition and expression domains encompass an enormous variety of spoken forms including proverbs, riddles, tales, nursery rhymes, legends, myths, epic songs and poems, charms, prayers, chants, songs, dramatic performances and more. Oral traditions and expressions are used to pass on knowledge, cultural and social values, and collective memory. They play a crucial part in keeping cultures alive.

The oral tradition includes: (1) the language of the people, such as accent, nicknames, and traditional ranks as well as titles of the nobility; (2) the traditional expressions such as proverbs and sayings and bywords; (3) the traditional questions like puzzles; (3) the folk poetry, such as rhymes, couplets, and poems; (4) The prose stories of the people such as myths, legends, and fairy tales; (5) folk songs; (6) the people’s beliefs; (7) folk games, folk theaters, folk dances, customs, ceremonies and folk festivals (Danandjaja, 1997: 21-22). However, according to Pudentia (2014: 2), the oral tradition covers not only fairy tales, legends,

myths, spells, and other stories like those many people interpret, but also traditional knowledge, value systems, traditional knowledge, belief systems and religions, norms and social structures, systems of medicine, history, law, customs, ceremonies/rituals, traditional games, and a variety of arts, inherited from one generation to another through speech.

Because the range of this material is immense, the study of oral tradition is a multi-disciplinary study which might include languages, arts (including literature and performing arts), history, anthropology, religion, philosophy, law, science and traditional technologies. In addition, the oral tradition cannot always be seen as an old-fashioned matter that has not changed. Oral tradition, according to Pudentia (2014: 4), needs to be seen not as antiques that should be preserved, frozen, coming from the past and which never will and should change. Oral tradition is seen as a force which is capable of creating dialogues and relevance with the development of today's world.

An oral tradition, at least, has four elements, namely: the creator/community of the creator, texts (materials of tradition), listeners/viewers, and the real world (Koster, 2015). The elements are actually borrowed from the concept of literature studies by Abrams (1971). For this research, the elements have been expanded into creator/narrator/speaker; text (oral tradition materials); listeners/ viewers/ audience/readers; and the real world. So when researching an oral tradition, it should be seen as understanding the meaning of the oral tradition. Meanwhile, Vansina (1985: 39-91) proposed that, in researching oral traditions, one should, at least, involve studying the formula (shape), messages, and performances. In relation to the above, this article studies a folktale as a text (material tradition); although, this written tradition is actually based on the oral tradition.

In terms of written or text discourses, the characteristics of meaning are considered more prominent than events, whereas in oral discourse, events are important (Probonegoro, 2015: 138). Therefore, in interpreting oral discourses in text forms, the important thing is to interpret meaning. In this study, the most important thing is to interpret the meaning of religious receptions in the story.

Religious Reception in Cultures

Reception, in literary studies, is defined as text management or meaning delivery (responses and interpretations) of literary works for responses to be possible. Ratna (2008: 165) states that, reception derives from the word "*recipere*" (Latin) or "*reception*" (English) which means receiving or welcoming cf. Sudjiman (1990: 78). Theoretical explanation about reception in literature and arts in general is found in Jauss (1982) and Thompson (1993: 248-272).

Jauss (1982: 21) has argued that history of literature is a process of aesthetic reception and production that takes place in the realization of literary texts on the part of the receptive reader, the reflective critic, and the author in his continuing productivity. This is followed by Iser (in Shi, 2013: 984-985) by adding literary anthropology. Iser said,

"Literary anthropology is thus a direct offshoot of reception theory, and it tries to handle the issues that the latter left dangling, because the function of literature is by no means entirely covered by its interaction with its readers and with its referential realities. Moreover, if a literary text does something to its readers, it simultaneously tells us something about them. Thus literature turns into a divining rod, locating our dispositions, desires, and inclinations and eventually our overall makeup."

Iser, as cited by Shi (2013: 985), presents that the text as a potential which is concretized by the reader, according to their extra-literary aspects, i.e. views, values, or personal experiences. A sort of oscillation is set up between the power of the text to control the way it is read and a reader's concretization. Meaning exists in the continuous adjustment and reconstruction to expectations. These revisions occur in the reader's mind in the reading process while they are trying to make sense of his dialectical relationship to the text.

Reception of the texts follows the creativity of reader. Barthes (in Allen, 2005: 75) said that a text is made of multiple writing, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation. But, there is one place where this multiplicity is focused, and that place is the reader, not the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost. A text's unity lies not in its origin but in its destination. Yet this destination cannot any longer be personal, the reader is without

history, biography, and psychology. The reader is simply that someone who holds together (in society) in a single field all the traces by which the written text is constituted. Therefore, the birth of the reader must be at the cost of the death of the author.

There has been an interest in the reception of cultural products in sociology and anthropology (Childress and Friedkin, 2012: 45). These products take many forms. Analysis has focused on art works and media (e.g., books, musical compositions, paintings, photographs, films, and architectural objects). However, the potential domain of analysis may include other cultural objects (e.g., religious scriptures, war memorials, festivals, holidays, institutions, or practices). Because cultural objects are subject to different interpretations, they exist within local or global arenas of consensual or disputed meaning and related actions, including groups, in which cultural meanings are created and modified. Work on the cultural reception of textual objects, such as story texts, has been a central pre-occupation in this line of inquiry and is the focus of the this article.

According to Sedyawati (2014: 467), the concept of religious reception in cultures refers to the understanding that the ethnical groups, who receive the incoming religion, are societal units who have previously formed their own cultures. The incoming religion then does the "reception"; reception that is varied in the various different societal units.

Understanding and in-depth knowing of the various religious reception processes in cultures will give a great opportunity for the rise of mutual understanding followed by deep tolerance among religious members. Religious aspects that can be proposed as unite of reception observations can be categorized as (1) the concept of the ultimate truth, or the concept of God, of the "incoming religions" or the "big religions", or the belief systems of particular ethnics, as well as their encounters with the developments in history; (2) the concept of cosmology, both its cosmogony and its cosmography; (3) worshipping rituals and all their rules and classifications, such as those that are obligatory and those that are optional; (4) norms in inter-human relations and their social system constructions (Sedyawati, 2014: 468).

From these four observational units, analyses can be made as to the degree of the religious reception in the social and cultural units in the following variants: (a) accepted fully, added to the existing cultural substances; (b) accepted fully, making some changes in the existing cultural substances; (c) accepted selectively, added to the existing cultural substances; (d) accepted selectively, adapted to the existing cultural substances (Sedyawati, 2014: 469). One more variant, however, can be suggested: rejected entirely by the existing cultural substances (resisted). It is by these reception variants that Radin Jambat folktale was analyzed to identify the model and function of its religious reception of the mutual understanding among religious members in order to reach harmony. The observation, however, is limited only to the aspect of ultimate truth until worshipping rituals considering the complexity of the other three aspects. The norms aspect offers easier possibility of analysis because of their universal nature related to human moral values.

RESEARCH METHOD

This study, in analyzing the folktale, uses the suggestion given by Danandjaja (2015) who states that the 'folklore approach' can be used to study folk stories. The English term '*folklore*' consists of two root words: 'folk' (social collective) and 'lore' (tradition; part of culture inherited from generation to generation, including folk stories/folktales). Folklore then contains two entities: society and tradition in the society. In a study of folk stories, therefore, two elements are analyzed; society and its cultures in one, and traditions that are handed down in the other which, in this case, are folk stories.

By considering these two root elements, Danandjaja (2015: 67) distinguishes the approach of modern folklorists from that of the literary folklorists (of the literature, philology, and humanism). Modern folklorists develop an interdisciplinary approach by not only compiling folklores (traditions) but also presenting all information concerning the backgrounds of the traditions in terms of the social, cultural, and psychological traits of the "folk", the social collective. The modern folklore approach is also different from the anthropological folklore approach of which the only focus is the folk. The modern folklorists develop a holistic approach; that

is, analysis of the stories is tied to the backgrounds and contexts of the cultures of the stories (Danandjaja, 2015: 68).

The study and analysis of religious receptions within cultures in Radin Jambat folktale is therefore completed by collecting data on the cultural backgrounds of Lampung people by interviews, observations, and literature reviews. Data on the Radin Jambat story was collected through literature reviews as well as interviews. The story of Radin Jambat, as the focus of this study, was taken from the narrative texts of Radin Jambat, edited by Hilman Hadikusuma and translated by Iwan Nurdaya Djafar (1995). To support the narrative texts, especially in relation to the cultural backgrounds and life philosophies of Lampung people, interviews were conducted to resource persons and ethnic community leaders. Reviews of literature references were also conducted in this study.

RESULTS AND DISCUSSION

***Radin Jambat* Story: Existence and Summary**

Before describing Radin Jambat story, let me briefly describe the society and culture of Lampung. Lampung has two ethnic groups, namely *Paminggir* Group (Coastal or Edge group) led by ethnic chief *Sai Batin*, and Ethnic of *Pepadun*. Members of the *Paminggir* Group reside mostly along the coasts of Lampung, while the members of the *Pepadun* Group typically reside in the inland areas. The two can also be distinguished from their speech dialects; the coastal people use the *Api* (a) while the *Pepadun* people practice the *Nyou* dialect (Hadikusuma, 1987: 45-50).

The scope definition of Lampung *Paminggir* communities is South Lampung regency, West Coastal District, West Lampung, Way Lima District of Pesawaran, Tanggamus, and Teluk Betung in Bandar Lampung. Meanwhile, the scope definition of Lampung *Pepadun* covers those who live mostly in the central and inland areas of Lampung: indigenous people of *Abung Siwo Mego*, *Mego Pak Tulangbawang*, *Pubian Telu Suku*, and *Sungkay-Way Kanan Buay Lima*. Indigenous *Pepadun* people now widely inhabit the regions of East Lampung district, Central Lampung, North Lampung, Way Kanan, and Mesuji (Hidayah, 2015: 205). Lampung people also live in the area of Cikoneng in Banten, a region that is located

on the west coast of Banten, about 25 km from Cilegon to the West.

The fundamental differences between the two groups are on the status and title of a leader/king within the community. For the *Sai Batin*, every generation (time/period) only knows one person leadership who is called sultan or *suttan*. This is consistent with the term *Sai Batin* which means "one master." In the *Pepadun* group, the (throne) customary chief is called *Sultan Punyimbang (suttan)*. However, this sultan can also give the title to anyone in the indigenous communities as long as they meet the requirements of the traditional *cakak pepadun* ritual which normally requires a high cost. As a result, often there are many people who are called sultan (*suttan*) among the *Pepadun* community (interview with Humaidi Abbas, February 22, 2016). This phenomenon can be seen from the perspective of Sociology which analyses that position of the king within the *Sai Batin* group as a status that is inherited (ascribed status), whereas status of the king in the *Pepadun* group is assessed and measured by the ability in the social contract in the customary session.

However, the title and status differences do not distinguish their views about the philosophy of life which embraced by both groups. Each of the indigenous people hold the value of indigenous and cultural heritages of their ancestors. The heritage of the philosophy of life for the people of Lampung is known as *Piil Pesenggiri* (Muzakki, 2015: 88). Lampung people have a lot of oral traditions to entertain, educate, and socialize customary rules as well to share the teaching of religion, philosophy of life, birth, marriage, and death. In the past, in terms of the various stages of life cycle, Lampung people are familiar with and use the various forms of oral traditions in order to know and understand the reality of their self. It can be said, as pointed out by Sobariah (1999: 43), that Lampung people do not simply recognize oral tradition as a knowledge, but also experience or practice as integral parts of life.

For example, Lampung people would sing when nurturing children, this is called the *segata ngebabang* (rhymes for parenting). In adult life, oral tradition used in daily life contains advices, expression of the feelings of young people, and puzzles or phrases that contain views of life. There is *bebandung*, presented by youths in the *cangget/ngadiyo*

(dancing) in a traditional wedding ceremony. While dancing, the Lampungese also perform *bubandung*, chanting rhymes with blared, chanting advices or teachings of life; and it is often related with religious values.

Description about the oral tradition in Lampung people shows that the oral tradition has become part of the life cycle of the Lampung people from childhood until death. It is also evident that the oral tradition gives a moral message, whether religious or social. For example, the tradition of Sakura in Liwa, West Lampung, shows that the people of Lampung want to teach social values and religion, such as friendship, rejoicing together, and sharing among each other. There are also oral traditions which are intended to be a reminder of collective memory in a sad event, such as in the *Hahiwang* tradition. Likewise, there are also oral traditions that convey special religious messages, such as *Bandung Sindiran*.

One of the oral traditions in Lampung is *warahan*. Lampung people usually use the word “*warah*” to refer to the meaning of “telling” or “expressing”; for example: in the sentence “*tulung warahko ram haga niyuh*” (“Please tell that we want the custom celebration”) (interview with Zulkarnain Zubairi, February 12, 2016). In the dictionary of Lampung-Indonesia, “*warah*” is defined as “telling” or “describing”, as in the phrase “*warah pai ceghitamu*” (describe your story), or “*tamong buwarah ceritani (ceghitani)*” (grandfather outlines the story) (Tim Penyusun, 2009: 479). “*Warahan*” is interpreted as ‘stories’ (Tim Penyusun, 2009: 293). Another description adds that the origin of the word *warahan* is “*arah*” or “*akhah*” that means ‘purpose’ (Sobariah, 1999: 50; Bilingual Dictionary Compiler Team Lampung-Indonesia, 2009: 13). So, *warahan* can be interpreted as a story that has an aim or purpose.

The word “*warahan*” is actually highly similar to the word “*warah*” in Javanese. “*Warah*” in Javanese means ‘instruction, advice, or counsel’. Indeed, it may be possible that *warahan* is a term borrowed or influenced by the Javanese language. In its history, Lampung has ever interacted and still interact with the “*Jaseng*” (Jawa Serang) from Banten. However, the term *warahan* is, for the people of Lampung, then synonymous with the story that contains the message.

Warahan in the context of the oral tradition can also be interpreted in general and special. In general, it is telling the old stories about the origin of a *buwai* (clan), while specifically it means a rhythmic process which tells of an incident in a chronological order (Sobariah, 1999: 51). Indeed, first of all, *warahan* is an oral tradition, and then the stories which are sung in rhythm, and sometimes accompanied by musical instruments, and even, today, performed in a theater.

Warahan, firstly, is a story delivered by the lyrical prose (Sobariah, 1999: 57; interview with Zulkarnain Zubairi, February 12, 2016; interviews with Saiful Irba, February 12, 2016). Nonetheless, there is also an opinion that *warahan* is poetry, especially in *warahan Radin Jambat* (Djafar, 1995: 5-6). Indeed, it is somewhat better, I say, that *warahan* is a story that is delivered orally, which can include stories of the origins of a place, *Buay* (clan), figure legends, or a fable that lives in the collective memory of Lampung society.

This conclusion can be compared with the *macapat* in the Javanese literature tradition. For example, the story of Dewi Sri contained in *Serat Cariyos Dewi Sri*, tells how Dewi Sri descends from heaven to earth to bring rice seeds which later became the staple food of the people of Java. In Suyami’s studies (2001: 24), the text is *macapat* (poetry) but it contains a story. The same thing may happen to *warahan* tradition in Lampung, it could just be a story but its form is poetry, so it is beautiful when spoken or sung.

The contents of stories in *warahan* have already been documented in the form of folklore of Lampung region. The stories, for example, have been documented by the Centre for Language Development (Achyar et al., 1986). It presents a synopsis of the stories that live in Lampung people, such as story of *Danau Ranau Ranau; Putri Petani yang Cerdik; Betung Sengawan, Buay Selagi; Incang-incang Anak Kemang; Si Radin and Si Batin; Sukhai Cambai; Si Luluk; Si Bungsu Tujuh Bersaudara; Sekh Dapur; Sidang Belawan; Raja Abdul Muluk Hasbanan; Raksasa Dua Bersaudara; Ahmad yang Sangat Berbakti kepada Tuhan; Berdirinya Keratuan Melinting, Ratu Darah Putih, Melanca Stories, Saudagar Muda; Sang Hakuk Haga Ngaji; and Ahmad Juaro* (Rejono et al., 1996). I suggest that there are also stories that have

not been mentioned, for example the stories of *Labuh Handak* and *Radin Jambat*.

Some stories in *warahan*, on one hand come from Lampung native folklore. On the other hand, they also tell stories which can be assumed as an adaptation of stories from other areas. For example, *Sidang Belawan* story is very similar to the story of “Jaka Tarub” in Java, or the story of *Putri Para Ratu* is similar to the story of “*Dayang Sumbi*” in West Java (Sobariah, 1999: 60).

Most of the stories in *warahan* originate from the family life, which is closer to the audience. There are also stories rooted in the customs (*adat*) and culture of Lampung people, for example, in awarding the noble (*gelar*) children in families, the division of the farm, or the character and behavior that reflect the philosophy of life of Lampung, *Piil Pesenggiri*, or genealogy. This is because the origin of indigenous descent and a degree in Lampung occupies an important position. In fact, most of the traditional ceremonies in Lampung are always associated with the appointment of a degree (Sobariah, 1999: 61-62).

In accordance with its meaning, *warahan* is a message behind the story. In addition, of course, it is to entertain. Documentations of several stories above have a mandate or a message about the values of life, either social, cultural, or religious. In addition to the messages of values to be conveyed, *warahan* can also sometimes be a medium of education history, because with *warahan*, the audience is able to understand the history associated with them.

So, it could be inferred from the above description of the *warahan*, as also expressed by Sobariah (1999: 67), that *warahan* tradition has several functions, namely: (1) as a medium of entertainment; (2) to convey the moral teachings and guidance in social life; (3) to disseminate the teachings of the religion (Islam); (4) socialization of traditional values and cultures; (5) as a medium of education history; and (6) accompaniment of traditional rituals. Borrowing the formula of Horace (Horatius) about the function of literature (Wellek and Warren, 2014: 23), *warahan* is *dulce* (sweet/entertaining) as well as *utile* (useful). “Sweet” means entertaining, because *warahan* is submitted in beautiful forms, and “useful” means that it conveys moral messages.

Radin Jambat story has been documented and translated by Hilman Hadikusuma

(1995). The story was known widely in *Pepadun* Lampung people or Lampung people in Northern and Central areas (Djafar, 1995: 4-5). According to Hadikusuma as quoted by Djafar (1995: 4), *Radin Jambat* story reflects the nature or character of the culture and behavior of Lampungnese, although it is not known who the author was. Today, *warahan Radin Jambat* is more popular in Way Kanan area (interview with Saiful Irba, February 12, 2016; Zulkarnain Zubairi, February 12, 2016).

It is not easy to uncover the origin of the story since the story of *Radin Jambat* has appeared and being known widely within the society regardless the details of the author. However, it is the fact that for the society members of Way Kanan, Lampung, *Radin Jambat* is believed to be their ancestor. Therefore, there is a festival of *Radin Jambat* which is performed annually. Based on the narrative text edited and translated by Hilman Hadikusuma (1995), there are relatively new words came about in the 18th century (and going to the 19th and 20th) in the text, such as “*pelisi*” meaning ‘police’.¹ Another word was “*senapang*” meaning ‘rifle’. Then there was the word “*rupiah*” to refer to a bank note.² There are also word “*jam*” in the text referring to the tool to measure time. It is however possible that the story of *Radin Jambat* has actually been known by the people long before that by Lampung people, especially Lampung *Pepadun*. The text edited and translated by Hadikusuma is one that is based on the narration of a certain person of his era and because of the oral nature of the story, words such as the above have appeared.³

In the account of M. Rusli (Interview, 31 January 2017), the story of *Radin Jambat* has passed at least three generations, around 200 years; that is, when he was a little, around the 1950s. He used to hear it from his grandfather, and his grandfather had heard it from his great-grandfather. This is the *warahan* (tradition of storytelling with the

¹Example: *ratong pelisi ramik* (Banyak polisi berdatangan = Policemen were arriving) (Hadikusuma, [translator], 1995: 162).

²Example: *ringgit jama rupiah* (ringgit dengan rupiah = ringgit with rupiah) (Hadikusuma, [translator], 1995: 27).

³The oral characteristic, which makes it possible for narrators to create variations and sometimes simultaneously write them, can be read in Koster (2015). For the “orality” itself, it can be read in Sweeney (2015). These are certainly of interest for further studies.

aim of delivering advices) which has occurred since long period of time in the vicinity of Lampungese communities. According to Sobariah (1999: 56), based on her tracing to the documented texts and her interviews with the *warahan* masters, the handing down of the material and skills of *warahan* from great-grandfathers has passed for at least four generations. If the time range from one generation to another is taken as 50 years, the *warahan* has been done by Lampung people since 200 years ago.

The narrative text of *Radin Jambat*, the object of this study, consisted of 703 verses. This text was formerly an edition and translation by Hilman Hadikusuma who obtained it from Yoshie Yamazaki of the Tsuda College, Japan. Yamazaki obtained this story when he conducted his study on the history of transmigration in Lampung between 1984 and 1986. The translation work by Hilman Hadikusuma was later perfected by Djafar (1995). It is this final version that becomes the source of analyses of this study.

Summary

It is told, there was once a great and peaceful kingdom, but the King did not have a son to succeed his reign. The King then went to contemplation at Bukit Pesagi (Lampung) praying to God to give him an offspring. After the nights, the queen began to be pregnant. Nine months later, a baby boy was born with a miracle: around his finger there was a diamond ring with a gold string that gave out a bright light. The baby was named Radin Jambat. Later he grew up and Radin Jambat was known as a powerful prince. One of his powers was when he stomped his left foot, the earth shook; and when he stomped his right foot, a lightning flashed with loud sound.

One day, Radin Jambat, accompanied by his guards (servants), started off to the villages to find a girl to marry. In every village, he was welcomed by young boys and girls who performed dances and poems to entertain him. He travelled as far as the Red Sea and the Java Sea until he arrived back at Lampung. Thanks to the prayers and al-Qur'an reciters, Radin Jambat arrived home safe and sound.

Later, Radin Jambat heard about a kind-hearted princess (Putri Betik Hati) who had a strong and unbeatable fiancée. Radin

Jambat and the guards started off on a boat along the river to travel to Tanjung Yakin Kingdom where Putri Betik Hati was. At the port, they were met by the harbor man by name of Sindu Pati who charged a fee for docking the boat. Finally Radin Jambat met Putri Betik Hati but not without strong resistance from her fiancée who had great skills in fighting and who also liked to do cockfights. After all, Radin Jambat was able to defeat him (Summarized from Djafar, 1995: 7-9; interview with Syaiful Irba, 27 January 2016).

According to Djafar (1995: 10), the story of Radin Jambat, as edited and translated by Hilman Hadikusuma, is not finished yet, since it only comes to the part where Radin Jambat wins the contest in cockfighting against Putri Betik Hati's fiancée, Radin Pinang Kandang Selipat. However, the writer could not find any other sources which describe the final state. All the author could find from edited texts of Radin Jambat that the story goes as far as Radin Jambat's winning in the cockfight.

Religious Reception in Radin Jambat Story

In order to uncover the story of Radin Jambat in the perspectives of religious reception in cultures, I use the concepts proposed by Sedyawati (2014: 467-472), as has been mentioned above, this study will use the analysis of the aspects of the ultimate truths, cosmology, and praying rituals.

Ultimate truth

The concept of ultimate truths covers anything that, in a belief system, is taken as something that is most right, most absolute, most powerful, most dominating, and most high.

Radin Jambat story contains words that are related to the concept of the highest truth such as the word "*dewa*" which is frequently used. This can be seen in the following verses:

<i>Adat kak ku timbayan</i>	Adat has been long
<i>Angkun lagi ku mira</i>	But it still proceeds
<i>Nyak haga bupantauan</i>	I will monitor it
<i>Diwa ku para diwa</i>	My god of the gods

<i>Diwa si aman-aman</i>	The god the peaceful
<i>Diwa cincin neraka</i>	The god the ring of hell
<i>Diwa migang</i>	The god holding the scale
<i>timbangan</i>	Holding earth entity
<i>Migang alam dunia</i>	The god of sky gate

Diwa jak pintu langik
Diwa jak Gunung Megang
Bidadari sing kelik
Turun jak awing-awang
 (Hadikusuma [translator] and Djafar [editor], 1995: 24-25)

The god of Megang Mountain
 Angel who is beautiful
 Descending from the air

that come before are also received, even still leaving traces.

In another part, the concept of the highest strength and truth in Radin Jambat story is strongly influenced by Islam. Quoted verses below are good examples (words in bold prints show the aspect of the highest power).

Ki lamon kunyin suka
Pa yo ram bupintaan
Rik diwa ku para diwa
Tilaju ni di Tuhan

If all agree
 Let us pray
 To my god of the gods
 To be passed to God

Ya pagun kta ilmu Ilmu segidah-gidah
Cawa nom paraduan
Baka serah di Allah

He still asks for knowledge
 Knowledge that is broad
 Word six to end
 Mystery let it be for Allah

Mak cipak kuranana
Mak sangkan kuranani
Ya laju lapah tapa
Hagak Bukit Pesagi
Bu Pintak di san sina
Bu kilu ngati-ngati
 (Hadikusuma [translator] and Djafar [editor], 1995: 42-43)

No matter “kuranana”
 No matter “kuranani”
 They go on meditating
 Going to Bukit Pesagi mountain
 Praying in that place
 Praying carefully

Peracaya di Tuhan
Mari nyawa mak misah
 (Hadikusuma [translator] and Djafar [editor], 1995: 68)

Believe in God
 Then the soul is unseparated

Ya Allah mati muni
Mak tigoh Radin Jambat
Sina penuju hati
Dunia dan akhirat
 (Hadikusuma [translator] and Djafar [editor], 1995: 148)

Ya Allah how so long
 Has not yet arrived Radin Jambat
 That which is aimed by the heart
 On earth and here-after

The quoted verses above show how conviction of past traditions and beliefs remains contained in the society; beliefs in gods. It is told that, because not having an offspring, the Queen of Jambi conducted a contemplation ritual in Pesagi Mountain (now part of West Lampung Regency), praying to the god, that is also regarded as God. ‘*Po yo ram bupintaan rik diwa ku para diwa, tilaju ni Tuhan,*’ (Let us pray to our god of the god, to be later passed to God).

La ilah ha illallah
Nyak na lalin kung marah
Nyak cuma salah sangka
Bubalik laju nyumbah
Hulubalang sekama
 (Hadikusuma [translator] and Djafar [editor], 1995: 160)

No one God but Allah
 I am not angry yet
 I only misunderstand
 Turn round then pray
 Even the soldiers

There is certainty of the influence of animism and Hinduism-Buddhism that once existed in Lampung before the entrance of Islam (Marsden, 2013: 355). In the development of the folk story, it is told that, before Islam, many Lampung people practiced animism and dynamism, such as worshipping the Ara tree on Pesagi Mountain. The Ara tree is presently the regional symbol of West Lampung, in the city of Liwa to be exact (interview with Maksudi, 17 February 2016).

The above quotation shows the use of the word “Allah,” the name of God as the highest power in Islam, in addition to the way of asking for something to the Omnipower which uses the common ways in the Islamic traditions such as the reading of the *Al-Fatihah*, *Yasin*, and other selected verses for praying to God.

According to archeological sources found within Lampung, evidences were found in the forms of scriptures, statues, and articles of Hindu-Buddhist religious rituals whose replicas can be found in Ruwa Jurai Museum in Lampung (Gunadi et.al, 2005: 44-45; Hidayah, 2015: 205). This shows that before Islam becomes the major religion among the Lampungnese people, the beliefs

So, the Radin Jambat story receives and uses at least two concepts of highest powers, one as in animism-dynamism and Hinduism-Buddhism and the other from Islam. The concept of the highest power in Islam is added, even slightly changing the previous concept, but not at all doing away with the previous beliefs.

Cosmological aspect

The cosmological concept, in this case, shows how the story of Radin Jambat views the structure of the universe and the processes of its creations. It is apparent that the cosmological concept is influenced by

mysticism, related to the seven dignities. This can be examined in the following:

<i>Radin Jambat Hangkirat</i>	Radin Jambat Hangkirat
<i>Diwa padang mak asa</i>	God light unmeasurable
<i>Jak alam pitu tingkat</i>	From world seven levels
<i>Nginjang turun dunia</i>	Drawn to descend to earth

(Hadikusuma, 1995: 70)

<i>Loma lam pitu pangsats</i>	In world seven levels
<i>Susah nyepok banding ni</i>	Cannot find a match
<i>Ya helau sangun helau</i>	He is pious most pious
<i>Kupalang kudiwaan</i>	Absorbed in loving God

(Hadikusuma [translator] and Djafar [editor], 1995: 148)

The line “*Jak alam pitu pangsats*” (from the world of the seven levels) suggests the concept of the seven dignities. Besides being known in mysticism, the seven dignities form one of the concepts that influence the cosmological concepts in Melayu-Nusantara (Shaharir, 2014: 10). Concepts that have influenced the cosmology in the world of Melayu-Nusantara are those which originate from the cosmological concepts of Hinduism,⁴ Buddhism;⁵ Hindu-Buddhist cosmology which is Islamized (or, the syncretic cosmology of Hindu-Buddhist and Islam),⁶ a cosmological concept which is “more Islamized,”⁷ and a cosmological concept which is influenced by the West (Shaharir, 2014: 3-21). Certainly the Melayu-Nusantara cosmological concepts which have been influenced by the new-coming cultures, also have cosmological concepts that have existed in the communities of this area; which, in the core, is that the universe consists of the hidden world (unseen) and the real world (seen).

This cosmological concept, which is “more Islamized”, then brings forth various other concepts concerning the phenomena of the universe, which then brings down the concepts of the origin of the universe through the light of Mohammed. These then bring up such concepts of five dignities, six dignities, and seven dignities as can be seen in religious texts of Hamzah Fanzuri in *Asrar al-‘Arifin* (Shaharir, 2014: 8-14).

In the above quotation, it is shown that in the cosmological concept, the story of

Radin Jambat accepts the cosmological concepts of the seven dignity doctrine, which has the influence of the Islamic mysticism. This cosmological concept is an advanced development of the cosmological concepts that develop in the world of Melayu-Nusantara.

Aspect of religious rituals

Praying rituals that are prominent in the story of Radin Jambat are those that exist in the Islamic teachings such as *sembahyang*, al-Qur’an reading, praying, and a prayer call (*azan*). The word *sembahyang* is found once in the texts of Radin Jambat story, while al-Qur’an reading and praying more than two times. Below is quotation of examples of the aspect of prayer rituals (Word, phrase, or sentence showing religious rituals are bold-printed).

The three important words or concepts, from the quotation above, that are related to religious rituals: “*doa*,” “*zikr*” and “al-Qur’an.” Praying (saying *doa*) is one of the teachings of Islam. So says al-Qur’an: “Say (O, Muhammad), my Lord would not care for you, if you did not pray to (worship) Him, and because you deceive Him, so certainly later (Our punishment) will be upon you” (QS. al-Furqan [25]: 77). According to Shihab (2008: 251-252; 2009: 170-171), although this item is intended for unbelievers, the Muslim must take a lesson from it, must at least learn that praying is a primary religious occupation. In *hadis* it is said that praying is the core of worshipping, realized in *salat* (HR. Tirmizi). Al-Qur’an also firmly tells one to pray: “Pray to Me, and I certainly will answer you. Truthfully, those who boast themselves from praying to me will be thrown to the cursed hell in a humiliated state” (QS. al-Mu’min [40]: 60).

Meanwhile, the *zikir* is in Islam a thing that receives a social attention in the aim of *taqarrub* (coming close) to God, Allah *Swt.* (Ya’qub, 1987: 311), which is similar to the meditation rituals in other religious traditions. *Zikir* originates from the Arabic language meaning “remembering”, remembering Allah. *Zikrs* are, among others: *tasbih* (*subhanallah*), *tahlil* (*la ilaha illallah*), *tahmid* (*alhamdulillah*), *takbir* (*Allah Akbar*), and *basmallah* (*bismillahirrahmanirrahim*), including *tilawatul Qur’an* (reciting of the al-Quran). The core of *zikr*, embracing the whole, is the *salat* (in the above quotation:

⁴In Hindu cosmology, as can be seen in Prambanan Temple, there are three levels of the universe: Bhurloka, Bhurvaloka, and Svarloka. See Shaharir (2014: 7).

⁵In Buddhist cosmology, as can be seen in Borobudur Temple, there are three levels of the universe: Kamadhatu, Ropadhatu, and Aropadhatu. See Shaharir (2014: 6).

⁶Hidden to be hidden world, hidden world, real world. See Shaharir (2014: 8).

⁷The here-after and the world. See Shaharir (2014: 8).

“sembahyang”): “*Truthfully, I am Allah, there is no God but Me, and so worship Me, salat to remember Me*” (QS. Taha [20]: 14).

Zikr is also a link of faith that is instructed every time (QS. al-Ahzab [33]: 33). *Zikr* strengthens faith, improves deeds, makes closer to Allah, soothes the soul, gives hope for forgiveness, and invites grace (Ya’qub, 1987: 312-321). *Zikir* is one of the important conducts in *tarekat* (group of Sufis) (Ismail, 2002: 319). All *tarekat* groups teach *zikr* (Schimmel, 1975: 167). Meanwhile, in the case of al-Qur’an reading,—that which is mentioned in the story of Radin Jambat—it can be categorized into *zikir*, in addition to its functions as learning and blessing in the life of a Muslim. It can be said that a Muslim who always conducts the *zikr* is one who is in the middle of following the instructions of Allah as stated in al-Qur’an.

Although many of the aspects of the religious rituals are derived from the teachings of Islam, the story of Radin Jambat still presents ritual forms that are influenced by Hindu-Buddhist teachings or animism-dynamism beliefs. The following quotation gives evidence (words or sentences printed in bold show the ritual forms):

<i>Tiyan dilom layaran</i> <i>Tigoh di lawok mirah</i> <i>Dunia punjahilan</i> <i>Radin Jambat kuasa</i> <i>Muloh ngakan kumenyan</i>	They are in voyage Up to the Red Sea World of Evil Radin Jambat is able Again to hold incense
<i>Bedu’a dama Diwa</i> <i>Kilu jaoh halangan</i> <i>Kira mak jadi nunda</i> <i>Kilu selamat jalan</i> (Hadikusuma [translator] and Djafar [editor], 1995: 84)	Pray to God Asking to be away from hindrance If no objection Asking for safe way

“Praying to god” while “holding incense” is one religious ritual not from Islam teaching, but from Hindu-Buddhist and animism-dynamism. This is, however, clearly found in Radin Jambat story, though not as many as from the Islamic rituals. This gives evidence that the story of Radin Jambat still receives rituals that do not originate from Islam, but from Hindu-Buddhist and animism-dynamism beliefs.

Sufism, Inclusive Culture, and Life Philosophy of Lampung People

Analyses of the reception of religious aspects in the story of Radin Jambat show that, in the story, Islamic teachings are

<i>Hajat ku tikabuli</i> <i>Dibacako putih</i> <i>Bupintak ngati ati</i>	My cause is answered Being read the <i>al-Fatihah</i> Asking to be careful
<i>Kak radu pai do sina</i> <i>Jemoh sai haga siba</i> <i>Dibisa sai nganjungi</i> <i>Dibacako putih</i> <i>Yasin ku juju api</i> <i>Radu busiwa siwa</i> <i>Laju di para nabi</i> <i>Tengok ngop bangun cawa</i> <i>Mabuk ambau mulikat</i> (Hadikusuma [translator] and Djafar [editor], 1995: 61)	Has finished that thing Tomorrow that will go This evening to visit Being read the <i>al-Fatihah</i> <i>Yasiin</i> verse moreover After wanting to pray Continued to all prophets Open the mouth speaks Drunk the smell of saint
... <i>Haga ngubaca du’a</i> <i>Punyebut pitu rinci</i> <i>Buratib tulak bala</i> <i>Rik diker barazanzi</i> (Hadikusuma [translator] and Djafar [editor], 1995: 70)	... Will read prayers To mention seven details Attempting to block ills By praying <i>Barzanzi</i>
<i>Ya ngucapko bismillah</i> <i>Sambil diker dikeran</i> <i>Ucap barong jemingkah</i> <i>Te siang jak janganan</i> (Hadikusuma [translator] and Djafar [editor], 1995: 76)	He says <i>bismillah</i> While praying Saying while doing Parting from living place
<i>Kuruk di bangun naga</i> <i>Sai sangun nunggu di san</i> <i>Amon sai Radin Jambat</i> <i>Tuli kak didikeran</i> <i>Rasan ni ngaji kitab</i> <i>Jama ngaji kuro’an</i> <i>Ngaji kitab kak tamat</i> <i>Kur’an munih resan</i> <i>Sai ratong malaikat</i> <i>Ngejuk minyak rusapan</i> (Hadikusuma [translator] and Djafar [editor], 1995: 76)	Entering into mouth of dragon Who is waiting in there Meanwhile Radin Jambat Has been praying His work is studying the texts And reciting al-Qur’an Text learning is done Al-Qur’an is read Who comes is the angel Giving blessing oil
<i>Tinampak hun sembayang</i> <i>Kiyai jama lebai</i> <i>Risok hun mncok ngebang</i> <i>Musebih ni ti kacai</i> (Hadikusuma [translator] and Djafar [editor], 1995: 144)	Seen one who prays Cleric and soldiers Often one who stays to <i>azan</i> The rosary pebbles laid across

accepted by being added to the existing cultural substances. It can even be said that the teachings of Islam are fully accepted and added to the existing cultures. The story of Radin Jambat, therefore, does not show

rejection to the Islam religion and, at the same time, do not eliminate existing cultures in frontal ways. Following the narration and plot of the story, it is seen that, before the appearance of Radin Jambat as the main character, there are strong nuances of believing in gods; and after the appearance of Radin Jambat in the plot, the influences of Islam are so apparent.

The concept of seven dignities is not separate from the teachings of Sufism, it is indicating that the reception of Islam is main impacted by Sufism teachings. It cannot be denied, therefore, that Islam, which is tried to be introduced in the story of Radin Jambat, is that which has the nuances of Sufism, at least from the words and scenes in the story.

Take the word "*ma'rifat*" that appears in the texts. The *ma'rifat* is one of the *maqams* (places or levels) of the proses of soul purification in the teachings of Sufism (Schimmel, 1975: 130). *Ma'rifat* means knowing God (Allah *Swt.*) by His conscience. A Sufi who has known Allah will receive the illumination of Allah that will light his soul, and with this light he will be able to see His eternal beauty. *Ma'rifat* to Allah is a gift given to a Sufis for having sincerely and unconditionally loved Him.

It is clear that the story of Radin Jambat can be tied to the natures of Islam in Indonesia in which Sufism plays an important role. As it has been proposed by Johns (1961: 15), the Sufis clerics play an important role in the spreading of Islam in Nusantara-Indonesia. In Johns' (1961: 22) words: "We have referred to Sufism as an active element in the spread of Islam in Indonesia, pointing out that the Sufis represented a type of teacher and taught the pattern of doctrine with which the Indonesians were familiar". This view is backed up by Azra (2013: 15) and Shihab (2001: 39) who state that the main factor of the success of conversion is the expertise of the Sufis in presenting Islam in attractive packages, more specifically by emphasizing the suitability and continuity of Islam, not by drastic changes, in the local religious beliefs and practices. Sufism then becomes a cultural opening to a slow, but steady, and acceptable entry of the Islamic teachings into the local cultures.

In another aspect, the story of Radin Jambat reflects the life philosophy of Lampung people, called *Piil Pesenggiri*

(Muzakki, 2015: 88). The Dictionary of Lampung Language compiled by the Language Office of Lampung Province (2009: 204) defines *piilas* 'behavior.' However, according to Hadikusuma (1989: 102), *piil* means 'self-control' or 'self-esteem'. Meanwhile, *pesenggiri* is taken to mean 'no retreat.' So, it can be said that *Piil Pesenggiri* is a life view that leads Lampung people to guard their self-esteem or 'self-control'. *Piil Pesenggiri* reflects the characteristics of Lampung people so that within the Lampung communities there are sayings "*ulah Piil jadi helau, ulah Piil ngeguwai selisih,*" (because of *piil* to become good, because of *piil* to make evil), or "*ulah Piil jadei wawai, ulah Piil menguwai jahel*" (because of *piil* to become good, because of *piil* to make evil) (Nurdin, 2009: 45; interview with Zulkarnain Zubairi, 12 February 2016). The philosophy *Piil Pesenggiri* covers almost all aspects of the life of Lampung people that are socialized within the family (Margaretha Sinaga, 2014: 114).

According to Nurdin (2009: 45), *Piil Pesenggiri* of the version of the people of Coastal Lampung contains the following principles: (1) *khepot delom mufakat* (unity principle); (2) *tetengah tetengah* (equality principle); (3) *bupudak waya* (respect principle); (4) *khopkhama delom bekehja* (hard-working principle); (5) *bupiil bupesenggiri* (ambition and success principle). Meanwhile, within the *Pepadun* communities, *Piil Pesenggiri* has the following formulations: (1) *pesenggiri* (respect principle); (2) *juluk-adek* (degree and success principle); (3) *nemui nyimah* (appreciation principle); (4) *nengah nyappur* (equality and accomodating principle); (5) *sakai sambayan* (cooperative principle).⁸

The story of Radin Jambat mentions places that are known geographically or culturally as kingdoms or sultanates such as Jambi,⁹ Palembang,¹⁰ Banten,¹¹ Jawa,¹²

⁸ This explanation can complement Hilman Hadikusuma (1989: 102) about the life philosophy *Piil Pesenggiri* that only mentioned the second of the five principles, and that are referred by writers such as Muzakki (2015) and Margaretha Sinaga (2014).

⁹ For example: *Sultan Jambi mak mangka* (Sultan Jambi not possessing) (Hadikusuma, 1995: 139).

¹⁰ For example: *Akik laok Pulimbang* (meanwhile sea Palembang) (Hadikusuma, 1995: 26).

¹¹ For example: *Gitoh ralang di Banton* (rare Sapin Banten) (Hadikusuma, 1995: 53).

Pagaruyung,¹³ India,¹⁴ and Red Sea.¹⁵ Seen from the historical aspect, it is true that research is needed to provide evidence for mentioning these places; however, it is equally true that some of these places are considered to have a relation with Lampung such as Banten, Palembang, and Pagaruyung in reference to the entrance of Islam to Lampung (Bukri et al., 1981: 20-71). Under the cultural aspects, these places are said to have associative paradigmatic relations. For example, when one mentions "Palembang", this word will have associative relation with other objects or symbols such as Islamic sultanate and Sriwijaya Kingdom; the word "Banten" or "Jambi" will be associated with Buddhist traditions with inheritances of vast temples and dominated territories, including Lampung; and Java and Pagaruyung that have cultural and historical associations with the people of Lampung.

This referencing of places or cultural locus can be used by members of the society to give clues to other identities so that these associations shown by words and referring to religious traditions, cultural beliefs, or names of objects or places show that Lampung people accept and make relationship with a varied range of ethnics, beliefs, and religions. It can be understood, for example, that the mentioning of "god" that refers to pre-Islamic beliefs and religions are a form of respect to the traditions of the ancestors who have existed and lived in Lampung. Respect to the existence of other beliefs and religions are part of the solidarity values that can be found in the story of Radin Jambat as described above. Furthermore, it can be said that the story of Radin Jambat reflects the life philosophy of *Piil Pesenggiri* of Lampung people, referring to the principles of *nemui nyimah* (respect principle), *nengah nyappur* (get along, friendship, tolerance principles), and *sakai sambayan* (cooperative principle) that suggest open cultures and respects for each other.

The folktale of Radin Jambat can be a legitimation of the traditions of the Lampung society who has accepted Islamic teachings peacefully through the channels of cultures and of the solidarity values that have been integrated in the traditions of Lampung society in particular, and of the Indonesian society in general. This research concludes that Islam, has been seen as cultural values, which lives among the society of Lampung. It has been accepted through the gradual processes and varied way of receptions. Religious reception in cultures as shown in the story of Radin Jambat in its various aspects (ultimate truth, cosmological aspect, as well as ritual aspect) show the constant attempts to uphold past beliefs and traditions to be integrated and added, slowly and steadily, into elements of Islamic teachings to bring forth solidarity among different religious beliefs and traditions through culture (folklore).

It is therefore evident that the story of Radin Jambat possesses the potentials as a media of deliverance and development of religious and solidarity values. It is however true that the story of Radin Jambat is not as popular, although it is known by most of Lampung society. It is therefore crucial that the folklore can be revitalized involving the regional culture departments and the provincial and central offices of the Ministry of Religious Affairs along with involving and uniting ethnical communities of Lampung.

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¹² For example: *Tigoh di Beringin jajar pitu, lingkungan tanah Jawa* (Threeinbanyan file seven, vicinity of Java land) (Hadikusuma, 1995: 89).

¹³ For example: *Sultan Jambi mak mangka, induhko Pagaruyung* (Sultan Jambi not possessing, not know as to Pagaruyung) (Hadikusuma, 1995: 139).

¹⁴ For example: *Akik Negara Hindi* (MeanwhileCountry India) (Hadikusuma, 1995: 28).

¹⁵For example: *Tiyan dilom layaran, togoh di lawok Mirah* (They are in voyage, arriving at Redsea) (Hadikusuma, 1995: 84).

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Analisa

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1. The article has not been previously published in other journals or other places
2. The article should be written in English (United State of America English) with a formal style and structure. This is because it is a fully peer-reviewed academic journal, so that an oral and informal language would not be accepted
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6. Hypothesis (optional)
7. Methodology of the research (it consist of data collecting method, data analysis, time and place of the research if the article based on the field research).
8. Research findings and discussion
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h. Example:

Table 4. Number of Rice, Corn and Sweet potato Production

product	2010	2011	2012	2013
Rice	1.500 Ton	1.800 Ton	1.950 Ton	2.100 Ton
Corn	950 Ton	1.100 Ton	1.250 Ton	1.750 Ton
Sweet potato	350 Ton	460 Ton	575 Ton	780 Ton

Source: Balai Pertanian Jateng, 2013.

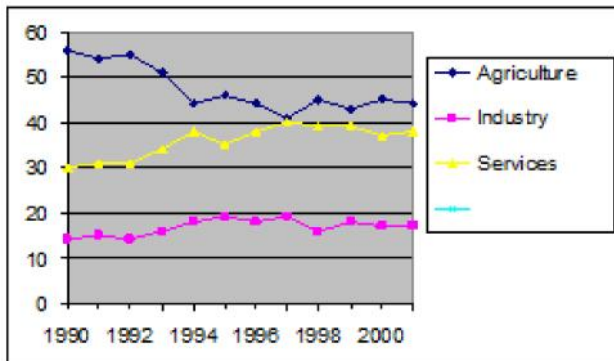
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- a. Picture, graph, figure, photo and diagram should be placed at the center
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Example:

Figure 1

Indonesian employment in agriculture compared to others sectors (% of the total employment)



Source: World Development Indicator, 2005

6. Research finding

This part consists of the research findings, including description of the collected data, analysis of the data, and interpretation of the data using the relevant theory

7. Referencing system

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- Citing someone else's ideas.

Example:

Culture is not only associated with the description of certain label of the people or community, certain behaviour and definite characteristics of the people but also it includes norm and tradition (Afruch and Black, 2001: 7)

Afruch and Black (2001) explain that culture is not only associated with the description of certain label of the people or community, certain behaviour and definite characteristics of the people but also it includes norm and tradition.

- Citations; quotation from a book, or journal article

Quotations are the actual words of an author and should be in speech marks. You should include a page number.

Example:

Tibi (2012: 15) argues that "Islamism is not about violence but as the order of the world."

It has been suggested that "Islamism is not about violence but as the order of the world" (Tibi, 2012: 15)

- Citations - Paraphrasing a book or journal article

Paraphrasing is when we use someone else ideas/works and write them in our own words. This can be done two ways, either is correct.

Example:

Batley (2013) argues that some of the detainees in the bombing cases were members of JI.

It has been suggested that some of the detainees in the bombing cases were members of JI (Batley, 2013).

- Citing a source within a source (secondary citation)

Citing the source within a source, it should be mentioned both sources in the text. But, in the reference list, you should only mention the source you actually read.

Example:

Tibi (2012, cited in Benneth, 2014: 15) argues that Islamism is not about violence but as the order of the world.

It has been suggested that Islamism is not about violence but as the order of the world (Tibi, 2012 as cited in Benneth, 2014: 15).

- Citing several authors who have made

similar points in different texts

In text citations with more than one source, use a semi colon to separate the authors.

Example:

Understanding the cultural differences is an important element for mediation process (John, 2006: 248-289; Kevin and George, 2006: 153-154; Kriesberg, 2001: 375; Alaeda, 2001: 7).

- Citations - Government bodies or organizations

If you reference an organization or government body such as WHO, the Departments for Education or Health, the first time you mention the organization give their name in full with the abbreviation in brackets, from then on you can abbreviate the name.

Example :

The World Health Organization (WHO) (1999) suggests that.....

WHO (1999) explains that

- Citing from the internet

If you cite a source from the internet (website), write last name of the writer, year of the uploaded/released: page numbers. If there is no author in that page, write the name of the body who release the article in that website, year of release.

Please do not mention the address of the url in the in-text citation.

Example:

Syrian uprising has been prolonged for almost six years and has caused thousands people death as well as millions people has forced to flee from their homeland to seek safety (Aljazeera, 2016).

Religion is an important aspect for the life of many people in the recent era. The believe system of religion plays as a guidance for some people (David, 2015: 12-13)

b. Reference list

- Book

Last name of author/s, first name of the author/s year of publication. *Title of the book*. Place of publication: name of the publisher.

Example:

Aly, Anne. 2011. *Terrorism and global security, historical and contemporary perspectives*. South Yara Australia: Palgrave Macmillan.

Effendy, Bahtiar. 2003. *Islam and the state in Indonesia*. Singapore: Institute of Southeast Asian Studies.

- Chapter of the book

Last name of the author/s, first name of the author/s. "Title of the chapter". In title of the book. Editor name, place of publication: name of publisher.

Example:

Dolnik, Adam. 2007. "Suicide terrorism and Southeast Asia." In *A handbook of terrorism and insurgency in Southeast Asia*. Tan, Andrew.T.H (ed). Cheltenham, UK and Northampton, USA: Edward Elgar.

- Journal article

Last name of the author/s, first name of the author/s. Year of publication. "Title of the article". *Name of the journal*. Volume. (Number): Page number.

Example:

Du Bois, Cora. 1961. "The Religion of Java by Clifford Geertz." *American Anthropologist, New Series*. 63. (3): 602-604

Sirry, Mun'im. 2013. "Fatwas and their controversy: The case of the Council of Indonesian Ulama." *Journal of Southeast Asian Studies*, 44(1): 100-117.

- News paper

Last name of the author/s, first name of the author/s. Year of publication. "Title of the article". *Name of the newspaper*. Date of publication.

Example:

Eryanto, Hadi. 2010. "Menyiapkan Jihad di Aceh." *Kompas*. 18 March 2010.

- Internet

Last name of the author/s, first name of the author/s. Year of publication. "Title of the article or writing". Date of access. Web address

Example:

Suhendi, Adi. 2012. "Dana Osama bin Laden dipakai untuk bom Bali 1" (Osama bin Laden's fund was used for Bali Bomb 1). Accessed August, 20, 2014 from: <http://nasional.kompas.com/read/2012/03/26/14001755/Dana.Osama.bin.Laden.Dipakai.untuk.Bom.Bali.1>

- Internet

If there is no author in that page, write the name of the body who release the article in that website, year of release, date of accessed, address of the website

Example:

Aljazera. 2017. The voices missing from Syria's peace talks. Accessed 23 June 2017, from: <http://www.aljazeera.com/indepth/features/2017/03/syria-war-missing-voices-syria-peace-talks-170322073131728.html>

- Unpublished thesis/dissertation

Last name of the author/s, first name of

the author/s. Year of publication. *Title of the thesis/dissertation*. Name of the university.

Example:

Muhtada, D. 2005. *Zakat and Peasant Empowerment: Case Study on Zakat Organizations in Yogyakarta*. Yogyakarta: Unpublished Master thesis for graduate school of social work at State Islamic University Sunan Kalijaga.

- Article/paper presented at seminar/conference

Last name of the author/s, first name of the author/s. Year of publication. "Title of the paper." Article presented at seminar/conference, host of the seminar, place of the seminar, date of the seminar.

Example:

Anwar, K. 2007. "Mengungkap Sisi Akidah dalam Naskah Syair Kiyamat." Paper presented at a seminar on text of religions, hosted by Office of Religious Research and Development Ministry of Religious Affairs Republic Indonesia. Jakarta, 30 November 2007-03 December 2007.

8. Transliteration system

Transliteration Arab-Latin system refers to SKB Ministry of Religious Affairs and Ministry of Education and Culture Republic of Indonesia Number 158 year 1987 and 0543/b/u/1987



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