

# HERMENEUTIC READING OF PAUL RICOEUR'S SUSPICION IN UJUB MANTRA GANTI LANGSE CEREMONY FUNCTION HIGHER EDUCATION

*(Pembacaan Hermeneutik Kecurigaan Paul Ricoeur terhadap Fungsi Mantra Ujub dalam Upacara Ganti Langse di Perguruan Tinggi)*

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## Abstract

*This study aims to reveal the symbolic meaning and mythologization of Prabu Brawijaya in the ujub mantra text of the Ganti Langse traditional ceremony at Palenggahan Ageng Srigati. This research uses a qualitative descriptive method. Data were collected through document analysis of the ujub mantra text written by Suwardi. Data analysis employed Paul Ricoeur's hermeneutics of suspicion, including stages of data segmentation, coding, interpretation, and synthesis. The results show that the ujub mantra contains symbolic structures that function to mythologize and mystify the figure of Prabu Brawijaya as a center of cultural authority, constructed through literary narratives and collective beliefs rather than historical facts. These findings indicate that the mantra operates as a medium of ideological representation and cultural legitimation.*

**Keyword:** Hermeneutics, Paul Ricoeur, Mantra Ujub, Traditional Ceremony of Ganti Langse

## Abstrak

Penelitian ini bertujuan untuk mengungkap makna simbolik dan proses mitologisasi tokoh Prabu Brawijaya dalam teks mantra ujub pada upacara adat Ganti Langse di Palenggahan Ageng Srigati. Penelitian ini menggunakan metode deskriptif kualitatif. Data dikumpulkan melalui analisis dokumen terhadap teks mantra ujub yang ditulis oleh Suwardi. Analisis data menggunakan hermeneutika kecurigaan Paul Ricoeur, yang meliputi tahap segmentasi data, pengodean, interpretasi, dan sintesis. Hasil penelitian menunjukkan bahwa mantra ujub mengandung struktur simbolik yang berfungsi untuk memitologisasi dan memistifikasi tokoh Prabu Brawijaya sebagai pusat otoritas kultural, yang dikonstruksi melalui narasi sastra dan kepercayaan kolektif, bukan sebagai fakta historis. Temuan ini menunjukkan bahwa mantra berfungsi sebagai media representasi ideologis dan legitimasi budaya.

**Kata-kata kunci:** Hermeneutika, Paul Ricoeur, Mantra Ujub, Upacara Adat Ganti Langse

## INTRODUCTION

Indonesia is the largest archipelago in the world, consisting of 17,000 islands, with a rich diversity of cultures and traditions. The vast and varied cultural richness of Indonesia is what initially sparked my interest in researching this topic. Each region in Indonesia has its own unique cultural characteristics and traditions that make it unique and interesting. The uniqueness of culture and

tradition in Indonesia is one of Indonesia's greatest assets. Starting from the broader national context, this research will focus on a specific traditional ceremony in Babadan Village, Ngawi Regency, which serves as a microcosm of Indonesia's broader cultural and spiritual heritage. From Sabang to Merauke, each region has a unique and fascinating cultural heritage. Preserving and protecting this cultural wealth is not

only important for national identity, but also for supporting tourism and introducing the beauty of Indonesia to the world. Through various traditional ceremonies, arts, and traditions, one can feel how rich Indonesia's cultural heritage is (Gie, 2024).

Various cultures spread across Indonesia include traditional ceremonies, weddings, traditional celebrations, funeral ceremonies, and so on. Each type of ceremony is carried out in a specific manner that is characteristic of each ethnic group. Some of these characteristics are still preserved by the community and have not undergone any changes. However, there are also those that have undergone changes and even become new traditions that are part of a community (Embon, 2018).

One of the traditional ceremonies or rituals in Indonesia takes place in Babadan Village, Paron District, Ngawi Regency, Indonesia. It is called the Ganti Langse Palenggahan Ageng Srigati Traditional Ceremony. This unique event, which involves a ritual replacing a white cloth mosquito net as an offering to the sacred palenggahan seat of King Brawijaya, encapsulates the deep spiritual practices of the region. It is a procession to replace the langse or mosquito net made of white cloth. It is used to cover the palenggahan or seat of King Brawijaya. The ceremony is held as an annual tradition every month of Muharam or Suro. The procession begins with the presentation of a  $\pm 15$ -meter-long white mosquito net. The presentation of the mosquito net is accompanied by the Srigati dance performed by eight dancers who are still virgins. The langse or mosquito net replacement procession is carried out by village community leaders for 15 minutes. Then, the replaced langse or mosquito net is returned to the key judge to be distributed to community members in need. After the langse or curtain replacement ritual, a slametan or bancaan is held as an offering and prayer to God Almighty, led by the village traditional leader. This is followed by the distribution of the langse or curtain to the community, which is said to have

many benefits. The closing of the procession is marked by an all-night wayang kulit (shadow puppet) performance (Ngawi, 2015; Afifah, 2020).

In this study, we aim to explore how this ceremony not only maintains cultural and spiritual traditions but also provides insight into the mystical worldviews of the Javanese people. The location of the traditional langse replacement ceremony in Palenggahan Agung Srigati is not far from the residence of the Babadan Village community in Paron District, Ngawi Regency, precisely in Dukuh Babadan. The location of Palenggahan Srigati is very accessible to the community so that it can be visited at any time and at any moment. The history of Babadan Village is inseparable from the history of the classical community in Ngawi Regency. Initially, Babadan Village was a part of Gentong Village and Semen Village. In Babadan Village, there is a forest called Alas or Hutan Ketonggo located on the outskirts of Babadan Village. Alas or Hutan Ketonggo covers an area of 4,846 square meters. Alas or Hutan Ketonggo is located 12 kilometers (km) south of Ngawi City. Alas Ketonggo is one of the haunted or wingit forests in Java. According to local belief, the Ketonggo forest is the kingdom of supernatural beings. In addition to the haunted Ketonggo Forest, there is also the Purwa Forest located in Banyuwangi, East Java. The Purwa Forest is referred to as the father, while the Ketonggo Forest is referred to as the mother. The Ketonggo forest area has a place of meditation, namely Palenggahan Agung Srigati. All spiritual stories are written in Punden Srigati, located in Babatan Village, Paron District, Ngawi Regency. Palenggahan or Pesanggrahan Srigati in the Ketonggo forest is also a spiritual tourist attraction which, according to local residents, is the center of the palace of supernatural beings (Masykuriah & Parji, 2019; Afifah, 2020).

According to the caretaker, on certain days such as Friday Pon and Friday Legi in the month of Syuro, the Srigati palace or

guesthouse in the Ketonggo forest is visited by many pilgrims to witness the annual Ganti Langse ritual ceremony and perform tirakatan/meditation to seek blessings. The Srigati forest is also known as a place of worship for objects or supernatural spirits. Many psychics perform ascetic practices at this location. The Srigati palace or retreat is a 4 x 3 meter house containing a stone relic, the place where King Brawijaya rested and practiced asceticism or meditation (Masykuriah & Parji, 2019; Afifah, 2020)

The Ketonggo forest has a mystical aura and is known as wingit, or haunted, in Java. This location is a spiritual tourist attraction which, according to local residents, is the center of the kingdom of spirits or supernatural beings. It is said that the Ketonggo Srigati Forest was once visited by King Brawijaya V, who was traveling to Mount Lawu after fleeing the Majapahit Kingdom when it was attacked by soldiers from the Demak Kingdom led by Raden Patah. The remains of Prabu Brawijaya V were discovered in 1963 by the fourth head of Babadan Village, Somo Darmojo, in the form of a mound of earth (punden) that grew every day and hardened like coral. To this day, the mound is known as Punden Krepyak Syeh Dumbo. According to local residents, the punden is where Prabu Brawijaya V's royal robes and crown were placed. He then rested and purified himself in the Kali or Tempur River, located not far from the punden. It is said that the mound continues to grow and increase in height, but it can stop growing at certain times, and is believed to be a sign (barometer) of Indonesia's condition (Andriani, 2018; Afifah, 2020).

Alas Ketonggo Srigati makes it easier for someone to learn more stories about Prabu Brawijaya V because Prabu Brawijaya was a decisive leader. He was originally a Hindu Buddhist, but when he met Sunan Ampel and studied with him, he eventually converted to Islam. After embracing Islam, Prabu Brawijaya disappeared and chose to live in seclusion in an unnamed village. However, at that

time, Sunan Kalijaga knew of Prabu Brawijaya V's whereabouts and asked Raden Patah to meet the king. Raden Patah was the son of King Brawijaya V and the founder of the Islamic kingdom of Demak. One day, Sunan Kalijaga ordered the Sultan of Demak (Raden Patah) to visit Prabu Brawijaya V, but the king did not admit that he was Prabu Brawijaya V. However, Raden Patah knew that it was his father (Prabu Brawijaya V). Many say that Mount Lawu, located on the border of Central Java and East Java, is said to be the place where Prabu Brawijaya V attained moksha. To this day, climbers of Mount Lawu must be careful if they want to reach their destination or return home safely. The story of the mountain's haunted nature is said to originate from the end of the Majapahit Kingdom in 1400 AD. One night, Prabu Brawijaya V was meditating. During his meditation, he received a sign that the Majapahit Kingdom would fade and the light would shift to his son's kingdom, the Demak Kingdom. At that moment, Prabu Brawijaya V left the Majapahit Kingdom and headed to Mount Lawu to live in seclusion. Before leaving for Mount Lawu, King Brawijaya rested at Alas Ketonggo Ngawi and purified himself in the river there. It was at this place (Alas Ketonggo Srigati) that King Brawijaya V relinquished all signs of his greatness as the king of an empire. This is what led the local residents to believe that this place (Alas Ketonggo Srigati) is a spiritual place that can provide inspiration to visitors who come there. Visitors will be able to see the remains of Prabu Brawijaya V in the form of a mound of earth that grows every day and hardens like coral rock (Afifah, 2020).

According to Andriani (2018), The Ketonggo Srigati Forest (Alas) still preserves oral traditions that are believed by the community and passed down from generation to generation, and is still steeped in myths and traditions believed by the local community. As part of history, oral literature preserves a wealth of information about events in the past. Oral literature is a

source of pride and even identity for each region. These traditions are a manifestation of a strong belief in customs and the community's response to the forces of nature and supernatural powers to understand the meaning behind the ceremonies. Every customary ceremony has religious significance for its supporters, where the community will feel secure and at peace after performing it. All customs that have developed in the community's life are still preserved today because they contain teachings or knowledge that include norms, values, and rules for regulating community behavior, which still have faith in supernatural powers (Hanif & Zulianti, 2012).

Mantras are symbols. The recitation of mantras and singing of hymns is part of the *langse* or *kelambu* replacement procession. Mantras are chanted at the opening, which is called the *ujub* mantra. As a cultural heritage, the *ujub* mantra is preserved by the community in traditional ceremonies. This is in line with the meaning of mantra, which comes from Sanskrit. It means sacred or secret (Sutarsih & Sudarmanto, 2020; Muharrom et al., 2023).

In practice, mantras are not only used to worship God, but also for non-traditional purposes. For example, with the emergence of categories such as white mantras and black mantras. A mantra is merely a tool, while its use depends on the intention of the person reciting it (Aswinarko, 2013; Muharrom et al., 2023).

Mantras represent a form of local wisdom that is integral to Javanese language and culture, functioning as a medium of meaning-making and social interaction within the community. This aligns with sociopragmatic studies showing that Javanese oral discourse plays a crucial role in maintaining indigenous language and cultural identity in contemporary society (Rohmadi et al., 2023). In fact, a mantra offers insight into the lifestyle and values of the people who uphold it (Rodhiyah & Sabardila, 2022; Muharrom et al., 2023).

As a cultural product, mantras that have grown and developed in Javanese society are a crystallization of dynamic human activities in the form of creation, feeling, intention, and work. Currently, mantras have undergone a shift in meaning and intent. Mantras in Javanese society are a method or idea for affirming a specific goal, expressed in words that are considered to have supernatural powers and created as a breakthrough to overcome social problems. Mantra texts are like works of literature in the form of free verse and have their own structure and character. Literary works are not born in a cultural vacuum, are not value-free, and do not function in a vacuum. In Javanese culture, which is rich in symbols, there are teachings or knowledge containing norms, values, and rules for regulating the behavior of a society that still believes in supernatural powers. This is unique in the eyes of the world. The uniqueness of a Javanese community tradition is that it is a religious tradition that has been passed down from generation to generation (Geertz, 1960; Kasanova et al., 2023).

Mysticism is a common phenomenon in culture, philosophy, and even religion. Religion binds communities together through belief in supernatural beings according to the principles of holy scriptures, while the philosophy of life embodied in certain cultures binds communities together through tradition, ancestral beliefs, and mystical worldviews (Sundusiah, 2015).

Mysticism is a form of animism and dynamism in society where, in practice, this belief is actualized through a belief in the existence of power, mystery, sacredness, and traditionalism in humans, animals, plants, and other objects (Kuntowijoyo et al., 2021).

The phenomenon of magic and mysticism in Indonesian society has been widely discussed in modern literature in recent years. This is in line with what was stated by Teeuw (2015) that the function of literary works is as social documents that

contain human existence and all its problems. Compared to science fiction, fiction that is laden with magic and mysticism is more acceptable among Indonesian readers because of its closeness to people's lives.

The relationship between art and mysticism seems to be a distinct aesthetic art form that exists in the Eastern world. Art is often understood anthropologically as a form of ritual. (Kartika, 2004). In Java, the close relationship between art and mysticism can be found in almost every form of traditional art (Foley, 1985).

Muharrom et al., (2023) has researched the text of the *ujub ganti langse* or *ganti kelambu mantra*, entitled *The Symbolic Meaning of Mantras and Songs in the Ganti Langse Traditional Ceremony as a Guide to Life for the People of Babadan Village, Ngawi Regency, Indonesia*. The analysis of the *ujub mantra* text in this study used Roland Barthes' semiotic theory, resulting in a description of the denotative and connotative meanings of the *ujub mantra* and *kidung* texts in the *Ganti Langse Traditional Ceremony*.

Based on this analysis, the denotative meaning refers to literary entities that contain linguistic elements and are an integral part of tradition. Culture that has been passed down from generation to generation in society, while the connotative meaning is divided into four aspects, namely (1) religious symbols, through the form of greetings and prayers recited during the reading of the *ujub mantra*; (2) cultural symbols, the *ujub mantra* text symbolizes the belief that spirits inhabit objects, symbolizes hope and prayer, symbolizes that *langse* or mosquito nets are "figures"; (3) a symbol of humanity, symbolizing that the *ujub mantra* represents the diverse religious systems and beliefs of all ceremony participants; (4) a symbol of prosperity, both material and spiritual, for the community living around *Palenggahan Ageng Srigati*. All of these symbols are found in every meaning of the *ujub mantra* and *kidung* that are recited.

Muharrom's research above does not mention the existence of Prabu or King Brawijaya. Unlike Andriani, (2018) who researched the Myth of Alas Ketonggo Srigati (*Petilasan Prabu Brawijaya V*) in Babadan Village, Paron District, Ngawi Regency (Study of Structure, Function, Cultural Value, and Influence). Andriani explained the reason for choosing her research location because the location of Alas Ketonggo Srigati, Babadan Village, Paron District, Ngawi Regency is popular for its mystical aspects, marked by the many sacred activities still carried out in the forest. The myths that are still believed in Alas Ketonggo Srigati and which became the object of her research are the existence of the relics of Prabu Brawijaya V, which are believed to be a barometer of Indonesia's condition, the community's belief in the *kali tempur* (sacred river) as a place of purification, the annual *Ganti Langse* ritual tradition that is still practiced today, and the sacred *bedoyo Srigati* dance, which is part of the ritual activities. In addition, the presence of Prabu Brawijaya V as an admired and respected figure and a great leader who maintained his belief in Hinduism at that time. The figure of Prabu Brawijaya V is certainly familiar to the people of the archipelago because he is closely related to the Majapahit kingdom, the first Hindu kingdom established in East Java.

The two studies above are indeed different in terms of their objects. The first study uses the text of the *ujub mantra* as its object, while the second study uses the procession as its object. The first study never mentions the figure of Prabu or King Brawijaya, while the second study mentions the figure of Prabu or King Brawijaya. The first study merely compiles descriptions and produces more descriptions. In fact, in terms of connotation, the first study could have explored the text further and more deeply. This is because connotative narratives contain certain ideologies. The second study mentions Prabu or Raja Brawijaya,

but it also merely compiles descriptions in an attempt to confirm the figures of Prabu or Raja Brawijaya.

To that end, researchers use Paul Ricoeur's hermeneutic reading, namely hermeneutics of suspicion, a skeptical method of text interpretation to reveal hidden meanings. This method is based on the thinking of philosophers such as Karl Marx, Sigmund Freud, and Friedrich Nietzsche, who argued that the appearance of a text is often deceptive and conceals deeper meanings or ideologies. The aim is to challenge norms, ideologies, and assumptions that are often taken for granted in society.

So, the idea of hermeneutics of suspicion is not to quickly believe what is revealed, but to be suspicious of what lies behind an expression or action, such as economic interests, sexual tendencies, or suppressed power (Sastrapratedja, 2016).

To deconstruct cultural constructs, Ricoeur uses the Heideggerian method of deconstruction, which leads to statements about false consciousness. Paul Ricoeur's states that suspicion is an attempt to dismantle expressions of false consciousness. Based on this, a type of

doubt arises that differs from the Cartesian concept of doubt (Malan, 2016)

According to Ricoeur, deconstruction as an attempt at demystification that stems from an awareness of doubt. Demystification is a critique of culture, using new methods in an attempt to unravel appearances or veiled consciousness. Demystification serves to uncover the hidden relationship between ideology and the phenomenon of domination (Ricoeur, 1973; Burchett, 2008). Based on Ricoeur's statement above, the relationship between ideology on the one hand, and domination and subjugation on the other, encoded in religious language, is explained and revealed. What began as an attempt to expose the negative veil ended in a positive affirmation, when humans, freed by the need for knowledge, reclaimed their essence by mastering their alienated power.

Thus, humans enter into transparency, which is the end of false consciousness. As stated Ricoeur (1973) to know when what humans say is equivalent to what humans do, and when their work is truly equivalent to their existence, and in the equation between being human, doing, practicing, and speaking like this, there is no longer any ideology (Malan, 2016).

## THEORETICAL FRAMEWORK

The *Ujub Mantra* in the *Ganti Langse* Palenggahan Ageng Srigati traditional ceremony provides a valuable lens to explore the interplay of culture, spirituality, and mysticism in Javanese traditions. This review synthesizes existing research on Javanese mantras, symbolic interpretations, and Paul Ricoeur's hermeneutic theory, particularly the concept of suspicion.

### *Cultural Symbolism and Mysticism*

Javanese mantras, including the *Ujub Mantra*, serve as carriers of spiritual power and cultural knowledge. Sutarsih & Sudarmanto (2020) note that mantras are sacred expressions that maintain community ties to both ancestral and spiritual beliefs. Kasanova et al. (2023)

highlight that mantras like *Ujub* encapsulate local wisdom and spiritual values, deeply rooted in Javanese culture. These expressions transcend their literal meaning and function as tools to reinforce communal identity and beliefs.

### *Hermeneutics of Suspicion*

Paul Ricoeur's theory of suspicion is central to analyzing cultural texts like the *Ujub Mantra*. Ricoeur argues that surface meanings often mask deeper ideological structures (Sastrapratedja, 2016). When applied to the *Ujub Mantra*, this perspective encourages a critical interpretation that questions the role of mythical figures, such as Prabu Brawijaya, in reinforcing cultural authority. Through suspicion, we uncover

the hidden power dynamics and ideologies within the text, revealing how it functions as both a religious and cultural symbol.

### ***Myth and Symbolism in Javanese Culture***

Prabu Brawijaya, a mythologized figure, plays a pivotal role in the *Ujub Mantra*. Suhariyanto (2022) notes that while Brawijaya's historical existence is debated, his symbolic status as a spiritual and cultural authority is crucial in Javanese traditions. Ricœur (1967) emphasizes that myths serve as symbolic structures that convey not only literal but also figurative meanings. The *Ujub Mantra* reflects this, using Brawijaya's myth to symbolize power, authority, and the connection between the spiritual and the social.

### ***Mantras as Ideological Tools***

Mantras, such as the *Ujub Mantra*, are more than religious tools; they are ideological instruments. Muharrom et al. (2023) argue that mantras reflect cultural and religious beliefs, while also acting as vehicles for ideological legitimation. The *Ujub Mantra*, through its invocation of Brawijaya, reinforces cultural continuity and legitimizes the traditional ceremony. This symbolic function of mantras is integral to the community's social cohesion and its connection to both past traditions and present beliefs.

### ***Pedagogical Implications***

In the context of literature learning, the *Ujub Mantra* offers valuable insights into interpreting cultural symbols and ideologies. Studies by Taufik & Erwin (2020) show that incorporating local cultural texts into literature education can enhance students' critical thinking and interpretive skills. By applying Ricœur's hermeneutics of suspicion, students can learn to deconstruct texts and uncover the complex relationships between power, tradition, and identity in cultural rituals.

The *Ujub Mantra*, through its use of symbols like Prabu Brawijaya, functions as a cultural and spiritual artifact that reflects

both Javanese mysticism and power structures. Applying Paul Ricœur's hermeneutics of suspicion allows for a deeper understanding of these symbols and their ideological significance. This study emphasizes the importance of integrating local cultural texts into literary education to foster critical literacy and a deeper understanding of cultural narratives.

## **METHOD**

This research is qualitative descriptive research, describing in detail and depth, and is a portrait of the conditions that exist in the field. Descriptive research related to language carefully records all real language phenomena, examines them, and establishes a language system based on data that exists in reality (Sutopo, 2006). The selection of this method is justified as it allows for an in-depth understanding of the symbolic meanings and hidden power dynamics within the Ganti Langse ceremony, specifically through the analysis of the *ujub mantra* text. This approach aligns with the research's objectives of exploring cultural and mystical practices, which require an interpretive and descriptive analysis of language and symbols.

This text research uses Paul Ricoeur's hermeneutic reading method to reveal the hidden power practices in the *ujub mantra* recited during the Ganti Langse traditional ceremony in Palenggahan Ageng Srigati, Ngawi Regency, East Java. Thus, the data in this study, namely the *ujub mantra* text, is considered a symbol according to Paul Ricoeur. Thus, the symbols are analysed using content analysis techniques based on Paul Ricoeur's concept of interpretation, namely demystification /demythologisation /destruction of symbols.

To ensure methodological rigor, this study applies a clear operational protocol consisting of several stages: (1) data segmentation, where the *ujub mantra* text is divided into units of meaning based on phrases, clauses, and symbolic expressions;

(2) coding, where each unit is categorized into thematic codes such as power relations, ritual authority, and symbolic legitimation; (3) interpretive analysis, where each coded unit is interpreted using Ricoeur's hermeneutics of suspicion framework; and (4) synthesis, where interpretations are connected to broader socio-cultural and historical contexts.

According to Ricoeur, hermeneutics of suspicion has three components, namely 1) suspicion of meaning. This means evaluating the implied and explicit meanings in a text or tradition; 2) ideological criticism. This means criticising the power structures and ideologies underlying a text or tradition; 3) critical understanding. This means seeking deeper and more complex meanings by considering the historical, social and cultural context.

To enhance the validity of interpretation, this study employs triangulation techniques, including (1) member checking with local cultural custodians and ritual practitioners to confirm the contextual accuracy of interpretations, and (2) peer debriefing through discussions with fellow researchers in the field of cultural and linguistic studies. These steps are intended to minimize subjective bias in the researcher's "suspicion-based" interpretation.

Furthermore, the primary data source in the form of the complete ujub mantra text, both in Javanese script and Latin transcription, is provided as supplementary material to ensure transparency, traceability, and reproducibility of the analysis.

## DISCUSSION

The following is a description of the research results, which includes the original text in Javanese, then translated into Indonesian. After that, the text was analysed using hermeneutics of faith (symbols – myths) and hermeneutics of suspicion (interpretation) by Paul Ricoeur.

Table 1. Result

| Javanese language                                                                                                                                                                              | Indonesian                                                                                                                                                                                                     | Textual Mysticism                                                                                                              | Demisticis m Text                                                                  |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|
| <b>Mantra 1</b>                                                                                                                                                                                |                                                                                                                                                                                                                |                                                                                                                                |                                                                                    |
| <b>Bait 1</b><br>Assalamualai kum Wr. Wb.                                                                                                                                                      | <b>Bait 1</b><br>Assalamualai kum Wr. Wb.                                                                                                                                                                      | <b>Bait 1</b><br>The existence of Islam                                                                                        | <b>Bait 1</b><br>Distrust of local beliefs.                                        |
| <b>Bait 2</b><br>Kanjeng Ibu Pertiwi ingkang rumeksa ing bumi kususipun Palenggahan Ageng Srigati, ingkang jumeneng lan ingkang dereng jumeneng.                                               | <b>Bait 2</b><br>Kanjeng Ibu Pertiwi yang menguasai bumi. Khususnya Palenggahan Ageng Srigati yang bernaung dan belum bernaung atau yang ada dan yang tidak ada atau yang kelihatan dan tidak kelihatan        | <b>Bait 2</b><br>The power of the Great Palace of Srigati.                                                                     | <b>Bait 2</b><br>Palenggahan Ageng Srigati is just a place.                        |
| <b>Bait 3</b><br>Kula nyuwun pangapuntan ngarsaning Gusti Kang Maha Suci.                                                                                                                      | <b>Bait 3</b><br>Saya minta maaf di hadapan Tuhan Yang Maha Suci.                                                                                                                                              | <b>Bait 3</b><br>Submission to the holy God.                                                                                   | <b>Bait 3</b><br>Distrust of local beliefs.                                        |
| <b>Bait 4</b><br>Kawula ngaturaken kunjuk atur kersanipun dhumateng sukma sejati Ayang Seh Dombo, Eyang Srigati, Kanjeng Sinuwun Brawijaya.                                                    | <b>Bait 4</b><br>Saya menghaturkan diri atau menyerahkan diri pada roh suci yang bersemayam di Srigati, yaitu Prabu atau Raja Brawijaya.                                                                       | <b>Bait 4</b><br>The Holy Spirit in Srigati is Prabu or King Brawijaya.                                                        | <b>Bait 4</b><br>King Brawijaya is a fictional character..                         |
| <b>Bait 5</b><br>Kula among badhe nglampahaken adat lilaranipun para sepuh, badhe nggantosi langse. Mugi-mugi pinaringana lancar lan pinaringan rahayu wilujeng slamet ingkang sami nindakake. | <b>Bait 5</b><br>Saya hanya akan melaksanakan adat dari leluhur (sesepuh) atau orang tua untuk mengganti langse (kelambu). Semoga diberikan kelancaran dan diberikan keselamatan bagi semua yang melaksanakan. | <b>Bait 5</b><br>The perpetrator or executor was merely carrying out the customs of his ancestors to replace the mosquito net. | <b>Bait 5</b><br>There is a hidden fear due to the belief in supernatural powers.. |
| <b>Mantra 2</b>                                                                                                                                                                                |                                                                                                                                                                                                                |                                                                                                                                |                                                                                    |
| <b>Bait 1</b><br>Assalamualai kum Wr. Wb.                                                                                                                                                      | <b>Bait 1</b><br>Assalamualai kum Wr. Wb.                                                                                                                                                                      | <b>Bait 1</b><br>The existence of Islam                                                                                        | <b>Bait 1</b><br>Distrust of local beliefs.                                        |
| <b>Bait 2</b>                                                                                                                                                                                  | <b>Bait 2</b>                                                                                                                                                                                                  | <b>Bait 2</b>                                                                                                                  | <b>Bait 2</b>                                                                      |

|                                                                                                                                                                                                             |                                                                                                                                                                                                  |                                                                                                           |                                                                                                            |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|
| Nyuwun pangapunten ngarsaning Gusti lan para leluhur ingkang kula bekteni, dosa ingkang kula sengaja lan boten kula sengaja                                                                                 | Mohon maaf di hadapan Gusti – Tuhan – Prabu – Raja dan para leluhur yang saya hormati, dosa yang saya sengaja maupun tidak saya sengaja.                                                         | Gusti = God = King/Sovereign                                                                              | Achieving safety by acknowledging that all three are equal.                                                |
| <b>Bait 3</b><br>Kula nyuwun pangapura. Sak para kadang Kanjeng Ibu Pertiwi ingkang rumeksa ing bumi kususipun Palenggahan Ageng Srigati, ingkang ingkang nindakaken. jumeneng lan ingkang dereng jumeneng. | <b>Bait 3</b><br>Saya minta maaf. Kepada semua saudara Kanjeng Ibu Pertiwi yang berada di bumi khususnya tempat persemayaman yang Agung Srigati yang melaksanakan dan yang belum melaksanakan n. | <b>Bait 3</b><br>Apology to King or Prabu Brawijaya.                                                      | <b>Bait 3</b><br>Fictional characters apologize.                                                           |
| <b>Bait 4</b><br>Kula nyuwun pangapunten ngarsaning Gusti Kang Maha Suci. Lan langse kula suwun daya kasiatipun kangge putra wayah ingkang sami ngginakaken.                                                | <b>Bait 4</b><br>Saya mohon maaf kepada Gusti - Tuhan yang Maha Suci. Dan kelambu saya minta daya kekuatannya untuk anak cucu yang menggunakan n.                                                | <b>Bait 4</b><br>Another apology, to King or Prabu Brawijaya for opening the mosquito net.                | <b>Bait 4</b><br>Fictional characters are asked for forgiveness, even for real things.                     |
| <b>Bait 5</b><br>Kawula ngaturaken kunjuk atur kersanipun dhumateng sukma sejati Ayang Seh Dombo, Sepindhah kagem keselamatan jiwa raga, rumah bale wisma supados slamet ayem tentrem.                      | <b>Bait 5</b><br>Saya menghaturkan bakti pada roh suci Ayang Seh Dombo. Pertama untuk keselamatan jiwa dan raga, rumah tangga, agar selamat dan damai.                                           | <b>Bait 5</b><br>Paying homage to King or Prabu Brawijaya.                                                | <b>Bait 5</b><br>To the point of paying homage to fictional characters.                                    |
| <b>Bait 6</b><br>Sageda Eyang Srigati, Kanjeng Sinuwun Brawijaya. Kula among badhe nglampahake                                                                                                              | <b>Bait 6</b><br>Untuk supaya Eyang Srigati, Raja/Prabu Brawijaya. Saya hanya menjalankan adat rejeki                                                                                            | <b>Bait 6</b><br>Demander la permission au roi ou au prabu Brawijaya qu'il ne fait que remplir sa mission | <b>Bait 6</b><br>Asking permission from fictional characters. In addition to asking permission to open the |

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| n adat rejeki laminta ugi pinaringan putra wayah ingkang drajad ingkang luhur lan utama lilaranipun para sepuh, badhe nggantosi langse. ingkang kuat imanipun dadosa putra ingkang wicaksana, bekti dhumateng tiyang sepuh lan Mugi-mugi pinaringan lancar <i>nindakake.</i> | agar supaya anak cucu dan yang utama juga para sesepuh akan mengganti kelambu. Kepada yang kuat imannya semoga menjadi anak yang bijaksana, berbakti pada orang tua dan semoga diberikan kelancaran. menjalankan. | pour que ses enfants, petits-enfants et aînés sachent qu'il va ouvrir le rideau. Demander au roi ou au prabu Brawijaya que ses enfants et petits-enfants Devenir sage et pour les parents, obtenir la facilité d'ouvrir la moustiquaire. | mosquito net, they also ask for wisdom to be bestowed upon their children and grandchildren. |
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## Mantra 3

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| <b>Bait 1</b><br>Assalamualai kum Wr. Wb.                                                                                                                                                                                     | <b>Bait 1</b><br>Assalamualai kum Wr. Wb.                                                                                                                                                                      | <b>Bait 1</b><br>Greetings according to Islam.                                                                                                                                                       | <b>Bait 1</b><br>Stating that Islam is still needed as a major religion (the religion with the largest number of followers in Java, in Indonesia).                                                        |
| <b>Bait 2</b><br>Pinanggih adicara bagi langse badhe kawiwitan.                                                                                                                                                               | <b>Bait 2</b><br>Menginjak acara ganti kelambu dimulai.                                                                                                                                                        | <b>Bait 2</b><br>Starting the event by opening the mosquito net                                                                                                                                      | <b>Bait 2</b><br>No one should interfere. This is an important activity. Do not play around with this activity..                                                                                          |
| <b>Bait 3</b><br>Tata cara lan ginanipun langse aja kliru, semu aja kliru panemu, yen iki kususe ora dipuja-puja nanging among kanggo nyuwun pangapunten ngarsaning Gusti lan para leluhur ingkang kula bekteni, dosa sarana: | <b>Bait 3</b><br>Tata cara dan gunanya kelambu jangan keliru. Khususnya jangan dipuja-puja, tetapi hanya untuk minta maaf pada Tuhan dan Dosa yang disengaja maupun tidak disengaja saya minta maaf kan kepada | <b>Bait 3</b><br>Stating that the ceremony and changing of the mosquito net should not be misinterpreted. Do not worship it. This is only an apology to God and the ancestors. This activity is for: | <b>Bait 3</b><br>Paradoxical statement. That the ceremony and the use of mosquito nets are not for worship, but to ask forgiveness from God and the ancestors. All prayers are addressed to God Almighty, |

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| ingkang kula<br>sengaja lan<br>boten kula<br>sengaja kula<br>nyuwun<br>pangapura.<br>Sak para<br>kadang<br>1.<br>Keselamatan<br>kaluwarga<br>lan rumah<br>tangga<br>supaya<br>tentrem<br>ingkang<br>nindakaken.<br>Lan langse<br>kula suwun<br>daya<br>kasiatipun<br>kangge putra<br>wayah<br>ingkang sami<br>ngginakaken.<br>2. Sing<br>tetanem<br>supaya apik<br>pametune<br>3. Sing<br>pedagang<br>bisa lancar<br>dagangane<br>Sepindhah<br>kagem<br>keselamatan<br>jiwa raga,<br>bale wisma<br>supados<br>slamet ayem<br>tentrem.<br>Sageda<br>4. Sing<br>pangkat<br>drajat supaya<br>luhur drajate<br>rejeki<br>laminta ugi<br>pinaringan<br>putra wayah<br>ingkang<br>drajad<br>ingkang<br>luhur lan<br>utama<br>5. Sing<br>tetulung bisa<br>kasembadan<br>anggone<br>tetulung<br>ingkang kuat<br>imanipun<br>dadosa putra<br>ingkang<br>wicaksana,<br>bekti<br>dhumateng<br>tiyang sepuh<br>lan bekti<br>dhumateng<br>nagari.<br>Ananging<br>panyuwunan<br>tetep<br>dhumateng | semua<br>saudara:<br>1.<br>Keselamatan<br>keluarga dan<br>rumah tangga<br>agar damai.<br>Dan kelambu<br>saya minta<br>daya<br>kekuatannya<br>untuk anak<br>cucu yang<br>menggunaka<br>n.<br>2. Yang<br>bertanam<br>agar baik<br>hasil<br>tanamannya.<br>3. Yang<br>pedagang<br>dapat lancar<br>dagangannya<br>. Sekali lagi<br>untuk<br>keselamatan<br>jiwa dan<br>raga, rumah<br>tangga agar<br>selamat dan<br>damai.<br>4. Yang<br>berpangkat<br>dan pejabat<br>agar agar<br>lebih luhur<br>jabatannya<br>sehingga<br>diberikan<br>anak cucunya<br>pangkat dan<br>jabatannya<br>pula.<br>5. Yang suka<br>membantu<br>dapat<br>terwujud<br>pertolongann<br>ya. Yang<br>kuat imannya<br>atau<br>keyakinanny<br>a semoga<br>menjadi<br>orang yang<br>bijaksana,<br>berbakti pada<br>orang tua dan<br>negara.<br>Akan tetapi<br>semua<br>permohonan<br>tetap<br>ditujukan<br>pada Tuhan<br>Allah yang<br>Maha Suci<br>dan Agung. | 1. The<br>safety of<br>the family<br>and<br>household.<br>2. Those<br>who work<br>in<br>agriculture<br>to have a<br>good<br>harvest.<br>3. Those<br>who trade<br>to have<br>smooth and<br>fast sales.<br>4. Those<br>who hold<br>positions or<br>ranks so<br>that their<br>children<br>and<br>grandchildr<br>en will also<br>be able to<br>hold<br>positions<br>and ranks.<br>5. Those<br>who like to<br>help others<br>to be able<br>to realize<br>their help.<br>Also, those<br>who are<br>strong in<br>faith will<br>become<br>wise<br>people,<br>devoted to<br>their<br>parents and<br>country. | the Most<br>Holy and<br>Great.. |
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| ngarsanipun<br>Gusti Allah<br>ingkang<br>Maha Suci<br>lan Maha<br>Agung. | <b>Bait 4</b><br>Assalamualai<br>kum Wr. | <b>Bait 4</b><br>Assalamualai<br>kum Wr. | <b>Bait 4</b><br>In verse 4,<br>there is a<br>greeting in<br>Islam. | <b>Bait 4</b><br>Ils<br>manifestent<br>de plus en<br>plus leur<br>méfiance et<br>leur<br>sentiment<br>d'insécurité<br>lorsqu'ils<br>utilisent les<br>formules<br>de<br>salutation<br>de la<br>religion<br>islamique. |
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Based on the results of the above research, the mantra ujub in the ritual of changing the mosquito net consists of three parts. The first part consists of 5 verses, the second part consists of 6 verses, while the third part consists of 4 verses. These three parts are united by the theme of offerings to Prabu or King Brawijaya. These offerings take the form of rituals or ceremonies to replace the langse or mosquito net at the resting place of Prabu or King Brawijaya.

The first part of the ujub mantra consists of five verses. The ideas contained in these five verses include 1) The existence of Islam causes distrust of local religions, 2) The centre of power lies with the palenggahan ageng Srigati. Used as a symbol of power, 3) Submission to the holy God. This shows distrust of local or previous religions. Because the holy God refers to Islam, 4) The Holy Spirit in Srigati is Prabu or King Brawijaya, who is actually a fictional character, 5) The perpetrator or executor only carries out the customs of his ancestors to replace the mosquito net. The perpetrator or executor of the custom reflects a hidden fear due to the belief in supernatural powers.

*The second part* of the ujub mantra consists of six verses. The ideas contained in these six verses include: 1) Disbelief in local beliefs, 2) Safe achievement by acknowledging that the three are the same,

namely Gusti = God = King/Prabu, 3) Prabu Brawijaya is a fictional character. The real community should apologise to this fictional character, 4) Another apology, to the King or Prabu Brawijaya, for opening the mosquito net. The fictional character is asked for forgiveness, even for real things, 5) Offering devotion to the King or Prabu Brawijaya. Even offering devotion to a fictional character, 6) Asking permission from the fictional character. In addition to asking for permission to open the curtain, they also ask for efforts to be made so that their children and grandchildren are given wisdom.

*The third part* of the ujub mantra consists of four verses. The ideas contained in these four verses include: 1) Islam is still needed as the main religion or major religion; 2) the langse ceremony to honour King Brawijaya is an important activity, so no one is allowed to interfere with it; 3) that the ceremony and use of the langse (canopy) are not for worship, but as a means to ask forgiveness from God and ancestors, 4) the use of greetings in Islam.

The first, second, and third sections above can be summarized as follows: 1) The presence of Islam led to distrust of local beliefs because Islam was considered more dominant, but in reality they still believed in local beliefs, 2) Palenggahan Ageng Srigati and its ganti langse (mosquito net) ceremony were considered myths to strengthen the position of Prabu or King Brawijaya, 3) The text of the ujub mantra containing Prabu or King Brawijaya is a symbol based on the community's perception of him as a real figure who was the center of power and authority in Java.

Based on maps 2 and 3 above, Prabu or King Brawijaya is a myth and symbol. Ricoeur states that, in relation to myths, the concept of symbols is more primary. Myths can also be viewed as symbols in narrative form. Symbols always have the purpose of communicating meaning. Symbols have dual intentions. For example, dirty, stained refers first to the literal or conventional meaning, but above that literal meaning, it

refers to a human situation that is dirty, unclean. This is a symbolic meaning that cannot be fully understood. There are three modalities of symbols: first, cosmic symbols, which are sacred manifestations (heterophonies), such as the sky, hills, and trees. Second, oneiric symbols, which are symbols in dreams. The cosmic dimension shifts to the psychic dimension. Third, poetic imagination, which is closer to words (Ricoeur, 1967).

### **Symbol and Interpretation in Ricoeur's Hermeneutics**

According to Ricoeur (1967), a symbol is a structure of meaning in which direct, primary, and literal meanings are indicated, while other meanings that are indirect, secondary, and figurative can only be understood through the first meaning..

According to Ricoeur, symbols as signifying structures that convey direct, primary, and literal meanings. Other meanings that are indirect, secondary, and figurative can only be understood through the first meaning (Itao, 2010)

The first meaning is clear, as written in the ujub mantra text, which is about the figure of Prabu or King Brawijaya as described by Ayu and Mayun, that basically the text in the ujub mantra for the langse or kelambu replacement ceremony narrates the figure of Prabu Brawijaya. He was a king in Java who received a revelation or gift of leadership from God (called Wahyu Cakraningrat). Prabu Brawijaya is described as having values of leadership, exemplary behaviour, and nationalism that were passed down through the last dynasty of the Majapahit kingdom. Prabu Brawijaya was the last king of Majapahit, whose kingdom was vast, with an authoritative government, a strong military, prosperous people, advanced education, maritime control and a developed culture. The Majapahit kingdom was based in Trowulan, Mojokerto (Ayu & Mayun, 2010).

The indirect meaning or secondary and figurative meaning, as described by Prabhupada, is that when a folk tale

narrative is incorporated into a mantra, the narrative text is no longer an ordinary narrative, but has the power of control. Mantras can be considered tools of the mind in the form of idioms or special words that have their own meaning and even possess their own power, which is sometimes difficult to accept with common sense. In this context, the term mantra, which comes from Sanskrit, means protecting the mind from base worldly desires (Prabhupada, 1987).

What Prabhudapa stated above is in line with what Ricoeur stated about myths and symbols. According to Ricoeur (1967), Myths and symbols can be found when humans are in a transitional state from a condition of fallibility (*fallible*) to the condition of doing wrong (*fault*). This is evident in people's efforts to relive their guilt and sense of wrongdoing. Ricoeur also examined how different cultures and traditions use symbols, metaphors, and narratives to convey the nature of evil (Sungkar, 2024).

Initially, a symbol is any signifying structure because every symbol is a sign or a specific linguistic expression that expresses, conveys, or communicates meaning. However, although every symbol is a sign, not every sign is a symbol. While mere signs only have apparent meanings, symbols, on the other hand, carry much deeper latent meanings behind their apparent meanings. This is why all symbols are ambiguous because their latent meaning is not directly realised and therefore cannot be understood immediately. However, this ambiguity is the depth of symbols and shows that every symbol is a puzzle in the sense that symbols are like puzzles that challenge the interpreter's intelligence to slowly and painstakingly penetrate their depth (Itao, 2010).

Furthermore, Ricoeur's treatment of symbols ultimately leads to his treatment of interpretation because when symbols are involved, interpretation becomes important. Symbols and interpretation are

correlative concepts because symbols give rise to thoughts (Itao, 2010).

Regarding interpretation, Ricoeur states that interpretation is a work of thought in an effort to decipher the hidden meaning of apparent meaning, to reveal the level of meaning implied in literal meaning. In simple terms, interpretation is the process of deciphering symbolic meaning. Interpretation arises from the need to understand symbols. Therefore, its purpose is to reveal, decipher, and understand the hidden meaning of symbols (Itao, 2010).

### **Prabu Brawijaya as a Symbol in the Ujub Mantra**

The second and third maps above, which relate to Prabu or King Brawijaya, are myths and symbols. When interpreted, the hidden meaning of these symbols is the mysticism surrounding the figure of Prabu or King Brawijaya.

Mysticism in literature can be viewed as a myth or *mythical*, namely as a negative assessment of a belief or history. However, the word can be used purely as a description without negative connotations. Myths can take the form of (1) tales (2) literary forms that explore spiritual issues in everyday terms (3) ways of thinking about the highest forms of fame (*ultimate*). The first form is a tale featuring animals as characters, the purpose of which is to impart morals or principles of conduct rather than to recount historical events in detail. The second form, in the true sense, is highly dependent on religious context. The third form is a form of thinking and expression about absolute truth. Mysticism in literature can be viewed as knowledge (teachings or beliefs) about God obtained through meditation or spiritual practice, free from dependence on the senses and reason. When associated with culture, mysticism is essentially a description of knowledge that is irrational or cannot be understood by reason. This means that the cause-and-effect relationships that occur cannot be understood by reason and take the form of

thoughts and expressions about absolute truth within a society. These irrational expressions and thoughts then shape behavior in society and become a culture (Artawan, 2017).

Thus, the figure of Prabu or King Brawijaya is the gateway to mysticism symbolized in the act of personifying Prabu Brawijaya. According to Suhariyanto (2022), The figure of Brawijaya is depicted as being able to stir spiritual fervour in Java. As a historical figure who lives on in literary works. It is said that in the early 16th century, the Demak army led by Sultan Trenggana crushed the former Majapahit territories one by one. However, Hindu poets from various religious schools were still actively writing lontar manuscripts, keeping the flame of history alive. The climax came when Mount Penanggungan, the centre of Majapahit, was occupied by Demak. The writers and intellectuals fled to Blambangan and Bali, and history became obscure. No one knows what happened during this period. Time passed, and in the 18th century, a poet was commissioned by Pakubuwono III of the Surakarta Sultanate to write Babad Tanah Jawi to fill in the historical gaps during the Demak, Pajang, and Islamic Mataram periods. It was here that the figure known as Prabu Brawijaya began to be written about and became legendary among the people (Suhariyanto, 2022).

### **The Mythologization of Prabu Brawijaya**

According to Suhariyanto (2022), The popularity of Brawijaya rests on two pillars. The first pillar is literary works in the form of chronicles written about two centuries after the fall of Majapahit. Although there are many literary works about Brawijaya, the three oldest are: Serat Kanda, Babad Tanah Jawi, and Serat Darmogandul. Serat Kanda was written approximately between the 18th and 19th centuries. According to JLA Brandes, this manuscript became the basis for the writing of Babad Tanah Jawi. According to Serat

Kanda, Majapahit collapsed due to the Demak rebellion, then Brawijaya, as the last king of Majapahit, refused to convert and fled to Bali. From Serat Kanda, we learn the expression *sirna ilang kertaning bhumi* or the destruction of the earth's prosperity, which later became popular as the year of Majapahit's collapse, namely 1478 M. Babad Tanah Jawi, the oldest manuscript dating from 1722 M, records that Brawijaya was the last king of Majapahit who had a prime minister named Gajah Mada. According to the chronicle, Brawijaya had a son named Raden Patah from his Chinese concubine, who was appointed as the duke of Demak and provided with 10,000 servants complete with elephants, palanquins, carts, and various other equipment. However, according to the Babad Tanah Jawi, Raden Patah rebelled and attacked his own father's kingdom. Sad and disappointed, Brawijaya disappeared mysteriously along with his entire palace. The Darmogandul manuscript, written by Kalamwadi in 1900, is slightly different, stating that Brawijaya did not disappear mysteriously, but fled. One of the Walisongo pursued him and succeeded in converting the king to his faith. Sabdo Palon, the king's servant, was disappointed and made a promise that is still famous today. The second pillar of Brawijaya's popularity is community tradition. Uniquely, each region has its own version, and they are not consistent with one another. Some believe that Brawijaya attained moksha in Langse Cave on Mount Kidul. Others believe that the place of his moksha was the peak of Hargo Dalem on Mount Lawu. Some people do not believe that Brawijaya attained moksha, but that he died a normal death and was buried in Tuban. In Blitar and Trowulan, there are also sites that residents believe to be Brawijaya's tomb. This king is also associated with several temples in Central Java and East Java. For example, Pari and Tawangalun temples in Sidoarjo, Cetho temple in Karanganyar, and Dukuh temple in Semarang Regency. With his popularity

in chronicles and folklore, can Brawijaya be claimed as a historical figure who was the last king of Majapahit? According to primary sources, inscriptions, literary works, and foreign reports written around the end of the Majapahit era. First: The Waringinpitu inscription issued by King Wijaya Prakramawardhana Dyah Kertawijaya in 1447 M. This copper inscription provides a fairly complete picture of the political situation and government structure at the end of the Majapahit era. Then there is the Trawulan III inscription issued by Dyah Kertawijaya. The Pamintihan inscription was issued by King Suraprabhawa in 1473 M. This also includes inscriptions issued by Dyah Ranawijaya, namely the Ptak inscription and 4 Jiyu or Trailokyapuri inscriptions, all dated 1486 M.

In addition, there is the Pararaton manuscript, which, although considered a secondary source according to archaeologist Hasan Djafar, may have been written in the 15th century, during the final years of Majapahit. This manuscript contains the genealogy of the Majapahit kings, complete with the conflicts that led to it. It is a fact that the name Brawijaya is not found in any genealogy (Suhariyanto, 2022).

Thus, the figure of Prabu or King Brawijaya is fictional. Furthermore, this fiction has been mythologized – mystified. One example of this is through the text of the ujub mantra. The figure of Prabu or King Brawijaya is a symbol. This is especially true considering that Javanese culture is rich in symbols. The basis of Javanese cultural thought and history is the use of symbols or emblems as a means and medium for conveying messages or advice to the people. Javanese history shows the use of these symbols in the actions, language and religion of the Javanese people since prehistoric times (Herusatoto, 2008).

Along with mythologization comes demythologization. Arbitration shows that there is a deep unity between destruction

and interpretation. Throughout the process of cultural and ideological destruction, there is an intense act of listening, trying to hear the more original and essential words. This act of interpretation is the driving force of hermeneutics. In the context of this semantic symbol, Ricoeur explains that the explanatory function of myth is secondary and the symbolic function of myth is primary. That is why Ricoeur subordinates the issue of myth entirely to the issue of symbols. In this way, it becomes possible to distinguish the false rationality of myth and its symbolic expression. Therefore, demythologization works at the level of the false rationality of myth in its pretext for explanation. After eliminating the explanatory function of myth, we must also liberate its symbolic function, which Ricoeur refers to as saving the myth. For example, the myth of Adam about the loss of paradise has an existential function that allows us to read human history through the lens of a guilty hero, resembling a tragic hero (Ricoeur, 1973a; Malan, 2016).

### **Myth, Narrative, and Human Self-Understanding**

Ricoeur defines myth in various ways that overlap in meaning but can be clearly distinguished. In the context of narrative analysis, he supports Aristotle's five pillars of narrative, of which muthos is the first pillar. In this sense, myth, as a general form of early narrative, is the storyline or plot (Ricoeur, 1974; Ricoeur, 1992). Over time, mythical narratives developed into two branches: historical and fictional. Although Aristotle initially linked muthos with tragedy, the meaning of muthos as plot remained. Mimesis, the second narrative pillar, is the imitation of existing plots and a metaphor for reality. Together, muthos and mimesis form a transformative act by planning events that are spread into a new paradigm and a heterogeneous synthesis that leads to a creative re-description of the world so that hidden patterns and previously unexplored meanings can be revealed (Ricoeur, 1977; Duffy, 2009).

Ricoeur explains the meaning of the symbolism of stains, sin, and guilt. The most ancient form depicting the experience of evil is a symbol of stain, impurity. Evil is explained and revealed through something external to humans. The stain is as if a material event, which invades humans through concrete contact. Stain-ridden humans need a purification ritual. They must be washed, cleansed, purified. Contact with the stained carries religious and moral meaning. There is an existential fear of evil and the experience of suffering, so symbols explain both evil and suffering, connecting the cosmic world with the biological, personal and communal worlds. This is then associated with ethical meaning, when it has been rationalized (Ricoeur, 1967).

Furthermore, the image of external stains is transformed into the concept of internal sin, as in Jewish religious life. Sin indicates the connection between humans and God. If blemish is an object, sin indicates the absence of God, a void, which is expressed through symbols of wandering, loneliness, chasms, nakedness, solitude, exile, deserts, and death. However, archaic symbols do not disappear even though sin contains a subjective dimension, but the objective dimension still persists. Furthermore, the symbol of sin shifts to the symbol of guilt. Confession is a symbol of purification.

In other words, *symbolism of evil* describes two tendencies: the tendency to view evil as preceding human experience of evil, and the tendency to place evil within human beings and make human beings the cause of evil. In the myth of Adam, according to Ricoeur, both aspects are covered (Ricoeur, 1967).

Ricoeur defines myth not as a false explanation through images and stories, but rather as a traditional narrative that recounts events that occurred at the beginning of time and aims to provide a basis for human ritual actions today. Thus, myth is generally a form of action and

thought that shows how humans understand themselves in the world (Ricoeur, 1967)

### **Ujub Mantra in Javanese Cultural Tradition**

Javanese society has a rich variety of traditions and cultures. The community usually performs traditions such as ritual ceremonies on certain days or commemorations. One tradition that is still preserved in the community is the *ujub mantra*, which is a mantra often recited by village elders during certain commemorations, such as commemorations of the cycle of life (from birth to death). These *ujub mantras* are still preserved in the Islamic-Javanese tradition of Babadan Village, Paron District, Ngawi Regency (Azhari et al., n.d.).

### **CONCLUSION**

Based on the results of the research and discussion above, it can be concluded that the text of the *Ujub Mantra* of the Ganti Langse Palenggahan Ageng Srigati Traditional Ceremony, when viewed from the perspective of Paul Ricoeur's hermeneutics of suspicion, shows that the mantra recited at every ganti langse ceremony at Palenggahan Ageng Srigati contains symbols in an effort to mythologise and mystify the figure of Prabu or King Brawijaya aya, who actually originated from literary works and folklore. These findings have pedagogical implications in higher education, particularly in literary studies, by applying hermeneutics of suspicion as a method of critical reading. This can be implemented using local texts, guided analysis of symbols and meanings, and discussion-based interpretation. Thus, the contribution of this study lies in strengthening students' critical literacy and interpretive skills, by connecting deconstructive textual analysis with concrete learning practices in the classroom.

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