



## The Fusion of Javano-Islamic Mysticism in the Story of *Dewaruci*

**Heri Setyawan**

Universitas Sanata Dharma, Yogyakarta

e-mail: [hherisetya@gmail.com](mailto:hherisetya@gmail.com)

### **Abstract**

*Serat Cabolek* shows the story which represents the Javanese mysticism, especially as told by the story of *Dewaruci*. The debate among Haji Amad Mutamakin and Ketip Anom about the spirituality of *Dewaruci* consist of synthesis Javanese and Islamic mysticism. Particularly, it is the emergence of Hinduism and Islam which shapes Javanese mysticism. Looking carefully at the dialogue and debate between Haji Mutamakin and Ketip Anom about the story of *Dewaruci* it shows that the concept of Javanese mysticism drawn to the fundamental themes such as what life is what to do in life, and how to live in a good life. Story of *Dewaruci* shows the significance of *batin* as an inner essence of a person. The goal of life is seeking “water of life” that is unity with the Divine. The Divine is not outside there and far from human. The mysticism of Java, therefore, is all about life in the world and human relation with himself, others, and the universe. It is about human activities in all their mundane activities and about human understanding of himself and the universe. Javanese mysticism lays in daily activities. It is in everyday life Javanese coming to the essence of life. These daily activities consist of all relations Javanese made the way of thinking Javanese understood and believed. All aspects become a mystic realm.

### **Keywords:**

Islamic Mysticism, Javanese Culture, Cultural Fusion

### **Introduction**

Javanese culture gives many important literatures to our history. One of the literatures is *Serat Cabolek*. Along with *Mahabharata*, *Ramayana*,

*Gato Loco*, and *Serat Centhini*, *Serat Cabolek* gives much information about the Javanese's way of thinking regarding to its religiosity and cultures. One of the stories as a main part of *Serat Cabolek* is the story of *Dewaruci*, also called as *Bimasuci*. The story of *Dewaruci* mentions about Bima who is assigned to look for water of life. Although the story consists of Javanese's religiosity, it does not only consist of *Kejawen* as a religion of Java, but also about Islam in Javanese cultures. It is interesting that scholars, such as Th. Pigeaud, do not call *Serat Cabolek* as consisting of syncretism, but a synthesis of *Kejawen* and Islam (Wiryamartana 1976:345-346).

This writing looks carefully at the story of *Dewaruci*. It presents the religiosity of Javanese as it appears in the story of *Dewaruci*. Since the religiosity of Java emerges in many parts of Javanese cultures, the story is examined through the Javanese's way of thinking and Islamic culture as contexts. The explanations goes as follow: the introduction to the *Serat Cabolek* (I), the story of *Dewaruci* (II), social aspects of the *Dewaruci* to Javanese's way of life (III), and the religiosity of Javanese in *Dewaruci* (IV). Conclusion will be given in the end of the writing (V).

## **Serat Cabolek**

*Serat Cabolek* was considered becoming famous in the time of Jasadipura I (1729-1803), a poet of Surakarta Court in the time of Pakubuwana IV (1788-1820) (Pigeaud 1967:88). The writer is debatable because there is no writer mentioned in the *Serat*. Soebardi says *Serat Cabolek* was written by Jasadipura I (Soebardi 1975:17). Jasadipura I was son of Raden Tumenggung Padmanagara a Bupati Jaksa of Pengging when Pakubuwana I (1704-1719) considered as a leader. When he was a child his name was Bagus Banjar. Bagus Banjar began to serve the Kraton in the time of Pakubuwana II and became a member of King's life guard, kept the ancestral weapon of the Kraton, and finally became a secretary of the king and received the title Pujangga Taruna which means "Young

court Poet". Jasadipura I served Pakubuwana II up to Pakubuwana IV and supported Pakubuwana II moved the palace from Kartasura to Surakarta because of the Chinese rebellion. Pakubuwana II moved the capital in 1745-1746 (Soebardi 1975:18-19). During the time of Pakubuwana III (1749-1788), Jasadipura served as pujangga. In this time, Jasadipura I was highly loved by the king (Soebardi 1975:17).

Considering the text and the authorship, M.C. Ricklefs argues that the writer is not Jasadipura I. Ricklefs says the author is supposed to be older than Jasadipura I. *Serat Cabolek* was available in 1731-1733 in the time of Pakubuwana II before Jasadipura I served the king (Ricklefs 1988:127-62) (Ricklefs 2006:115-116). The possibility is that Jasadipura I only paraphrased and rewrote the story of *Cabolek* occurred in his time.

There are several texts of *Serat Cabolek* available in modern time. The oldest text was printed by van Dorp in 1886 in Semarang (Pigeaud et. all. 1967:88). *Serat Cabolek* consists of poems or *suluk* in Javanese song which is called *Macapat* such as *Dandanggula*, *Kinanthi*, *Asmarandana*, *Sinom*, etc. The writing is in Modern Javanese language (Zoetmulder 1974:190-200). The *suluk* usually is sung in many occasions such as during a puppet theater (*wayang*) or in singing performance.

*Serat Cabolek* consists of a story about religious movement in Kartasura. A man called Haji Amad Mutamakin taught about Science of Reality (*ilmu hakekat*) to many people in the time of Sunan Mangkurat IV (1719-1726) and Pakubuwana II (1726-1749). Haji Amad Mutamakin lived in the village of Cabolek, a district of Tuban in northern coast of East Java. This movement became controversial because his teaching rejected the stage of law (*shari'a*) for Muslim (Soebardi 1975:26-27), (Ricklefs 1988:141), (Ricklefs 2006:115-116). Haji Mutamakin was considered as a rival of many Muslims.

Although many *ulama* asked Haji Mutamakin to end his teaching, Haji Mutamakin remained in his teaching. There was also a rumor that

Haji Mutamakin named his dogs as Abdu'l Kahhar and Kamaru'l Din (Soebardi 1975:27). Many *ulama* were angry and sent letters to many *ulama* to confront Haji Mutamakin. *Ulama* also sent letter to the king. The King was angry as Haji Mutamakin kept breaking the Islamic law.

Many *ulama* tried to oppose the teaching of Haji Mutamakin but they could not able to defeat it. In the time of Sunan Mangkurat IV, *ulama* tried to investigate Haji Mutamakin in front of the King, however the King died suddenly. The investigation was continued in the time of Pakubuwana II. Although many *ulama* did not agree with the doctrine of Reality (*agama hakekat*) as taught by Haji Mutamakin, Haji Mutamakin remained in his teaching (Soebardi 1975:27). Haji Mutamakin chose to be sentenced to death rather than changed his beliefs.

Pakubuwana II received a report that Haji Mutamakin was a pious person. Haji Mutamakin also read a Javanese story at night, such as a story of *Bhima Suci* or *Dewaruci*, a pre-Islamic story. The King then canceled the punishment of Haji Mutamakin. As far as the teaching of Haji Mutamakin was not to convert people, Haji Mutamakin could be freed. This decision dissatisfied some *ulama*. They tried to oppose Haji Mutamakin (Soebardi 1975:28).

One of many *ulama* who were dissatisfied was Ketip Anom from Kudus. As some figures had been sentenced to death because of their teaching, Ketip Anom and other *ulama* thought that Haji Mutamakin should be sentenced also, not be freed. Shaikh Siti Jenar had died by sword. Sunan Panggung was burnt because of his teaching. Many *ulama* also noticed Haji Mutamakin was heresy. They said Haji Mutamakin was a mystic without having good personality and good knowledge about faith. His mystical understanding was not in accordance with *wadab (shari'a)* (Soebardi 1975:40-41).

*Serat Cabolek* showed the debate between Ketip Anom and Haji Mutamakin about the story of Dewaruci. In the end, Haji Mutamakin

was defeated by Ketip Anom. Ketip Anom said to Mutamakin (Soebardi 1975:114), (Ricklefs 1988:149, 2006:116):

Don't cry out in defeat, Mutamakin.  
If you've not yet finished your tune,  
my boy, in debate with me,  
I'll wait for you: return again to Arabia.  
And ship all the books!

Haji Mutamakin was defeated by Ketip Anom in debating about *Dewaruci*. However, at the same time, the story of *Dewaruci* became well known. Many people tried to have it and to know about the story and its teaching. Pakubuwana II and his younger brother, Mangkubumi who later became the first king of Yogyakarta (1749-1792) also learnt about *Dewaruci*. It became well known. Although Ketip Anom had defeated Haji Mutamakin and asked Haji Mutamakin to learn about Islam in Arab, Ketip Anom did not reject the teaching of *Dewaruci* or other Javanese literature such as *Arjunawiwaha* or *Ramayana* (M. C. Ricklefs 2006:117).

### **Story of Dewaruci in Serat Cabolek**

The story of *Dewaruci* is a pre-Islamic story and a part of the story of *Mahabaratha*. The story has been modified so that the central figure of the story is not Arjuna but Bima. This story nowadays becomes popular as a *lakon* of a puppet theater (*wayang*). This title (*lakon*) consists of ethical teaching (Soebardi 1975:45).

The story of *Dewaruci* in the *Serat Cabolek* was read by Ketib Anom during the debate with Haji Mutamakin. Ketib Anom began to read from the episode where Bima tried to defeat two ogres in the cave in the mountain of Candramuka, Tibrasara forest. Bima or Werkudara was one of the members of Pandawa. Bima was asked by his teacher, Drona, to find water of life called Tirtapawitra. Actually Drona was in the side of Kurawa a rival of Pandawa. Kurawa and Drona wanted Bima

to be executed to death in the forest of Tibrasara (Soebardi 1975:31-35), (Ricklefs 2006:116-118), (Adhikara 1984:1-4).

Coming to the Tibrasara forest, Bima sought the water of life. Bima moved big stones and rowed many trees in the forest. He entered to the cave of Candramuka. He found two giants who attacked him. Those two giants were Rukmuka and Rukmakala. Big fight among them was won by Bima. Bima continued to find the water of life in the forest, but he did not find it. The two giants who were killed by Bima actually was Batara Indrabayu who was condemned by Batara Guru. After the two giants were killed, Batara Indrabayu was saved from the condemnation. Batara Indrabayu came to Bima in the forest and said that the water of life was not in that forest. Bima was asked to go back to Drona.

Bima came back to Drona in Ngastina. Drona said that the water of life was actually in the center of the ocean. Pandawa, brothers of Bima were suspicious of Drona's idea. They thought Drona was lying. However, Bima kept going to the ocean. Fortunately Bima had a capability (*aji-aji*) Jalasangara which made him able to walk in the ocean. Bima tried hard to find a water of life in the ocean. Finally Bima met a big dragon. He fought the snake. Bima won it. Bima killed the dragon by using his long fingernail called *Pancanaka*. Bima then continued his journey to the center of the ocean.

In the ocean Bima met a holy called Dewaruci. Bima did not know who Dewaruci was. After Dewaruci introduced himself, Bima honored him. Bima asked advice from Dewaruci. Dewaruci then asked Bima to enter his stomach through his left ear. Bima was laughing because Dewaruci was tiny and Bima was very big and tall. Dewaruci then said that even the whole world is able to enter his stomach.

Finally Bima entered to the ear of Dewaruci and came to the stomach of Dewaruci. Bima was confused because he did not know where the north and east were. He did not know where above and below, back

and front. He only saw a wide ocean. All was boundless and limitless. He felt in the other world.

Bima then found himself entered to him. Bima felt himself happy and delighted. Then Bima saw four colours. Dewaruci then gave his advice to Bima explaining the meaning of four colors. Dewaruci also gave other advice which can be divided into five diamonds called Pancaratna (Adhikara 1984:2):

First: *Pancamaya* (gleaming light): *Pancamaya* shows the reality of the heart. The heart keeps unconsciously the experiences he gets from five senses. Second, *Caturwarna* (four colors). Four colors which are seen by Bima are red, black, yellow, and white. These colors are the representations of human heart. The red, black, and yellow are symbols of the obstacles to human heart that seeks to unite with the Divine (God). Human should confront those colors to be freed uniting with the Divine. Black is the representation of anger and jealous. Red is symbol of evil desires. Yellow tends to cease desire of good. Only white is good that seeks happiness and has pure intention in seeking happiness. Third, *Pramana* (the life in the body): *Pramana* consists of the inner life, contrast to the body. *Pramana* is free of joy and sorrow. *Pramana* gets life from spirit or *suksma* as a divine soul. When the body died *pramana* is still exist. *Pramana* is powerless. Bima also learns about Divine essence. The true essence is in the small world (microcosmic) and the big world (macrocosmic) (Adhikara 1984:2); (Zoetmulder 1995:190-191).

Fourth, *Manunggaling Kawula lan Gusti* (eternal unity servant and the Lord): Dewaruci teaches Bima about the relationship between man, the Divine, and the universe in monastic mysticism. The eternal desire of man is to unite with his Creator which is called *manunggaling kawula lan Gusti* (unity between servant and the Lord). Two of them are united, cannot be divided. Fifth, Live while yet die, die while yet living (*urip sajroning pati, pati sarjoning urip*): Bima is eager to know about a perfect life and to surrender

himself to the Divine, God. To achieve living in the unity with the Divine, Dewaruci advises Bima to die within the life (*pati sajroning urip*) and to live while yet die (*urip sajroning pati*). It means human should be able to control all his desires which distract him to the Divine. In the unity between servant and the Lord, human own the whole universe. All universes are in him. Nothing can be learnt more (Soebardi 1975:33) (Adhikara 1984:2-3).

After receiving advices from Dewaruci, Bima was very happy. Bima now changed his temper and his characteristic. Now he called Bimasuci. He then went back to Ngamarta meeting his brothers. He did not tell his experiences to his brothers. His brothers were very happy Bima came back again (Adhikara 1984:2-3).

### **Javanese Teaching About Life According to Dewaruci**

Bima as a central figure in the story of *Dewaruci* shows the importance of Javanese pre-Islamic views about human life, especially about Javanese religiosity regarding to its understanding on human existence and its relation to the universe and the Divine. Although it is said as pre-Islamic views it cannot be called as purely Javanese, because Hinduism and Buddhism have emerged in Javanese thought.

### **“Whence” and “Whither” of Creation (*Sangkan Paraning Dumadi*)**

The figure of Bima at the story of *Dewaruci* shows about human who is searching the essence of life. Water of life which is sought by Bima is a symbol of the essence of life. Human should come to his source of life. Javanese understanding about the essence of life lays in their understanding on “whence” and “whither” (*sangkan paran*) (Magnis-Suseno 1988:116-117).

Javanese believe that they have to give their life to seek their fundamental purpose they are created. They are created not just to live



in the earth and have no meaning. They are not born to live as they want, but created to live in searching of their perfection as human. Bima, in the story of *Demaruci* tries hard to find water of life. Bima tries to find his essence of life. Bima represents human who never despairs in searching his essence of life eventhough he has to face many difficulties (Soebardi 1975:47).

As Bima does, searching water of life is not easy. It needs full commitment. Bima were debating with his brothers because his brothers do not believe that there is water of life. His brothers know that Drona has a bad intention. Members of Kurawa are also wellknown of their tricky strategy. Bima can be killed by Kurawa while Bima is alone in the forest. However, Bima decides to seek water of life. To his older brother, Yudistira, Bima says, “How can I be restrained, if I die, it is my own life; know that I wish to achieve perfection, the Union with the Hyang Optipati (God)” (Soebardi 1975:47).

The concept of whence and whither (*sangkan paran*) is fundamental in Javanese religiosity or mystic so that in order to achieve it human should face many difficulties. The difficulties do not only come from outside but also inside human heart. Bima should fight with two ogres in the forest and a dragon in the ocean. Difficulties are in everywhere and Bima should use his all abilities to face it. In order to get the essence of life, Javanese people believe that they have to use all their ability.

The difficulties do not only come from outside, but many difficulties come from human heart itself. Bima is also suspicious if his teacher (Drona) and Kurawa try to attack him. Bima confronts his hesitance and doubt. He confirms himself to seek water of life although he will come to uncertainty. After Bima decides to seek water of life, Bima also has to face difficulties from his heart. Some scholars, learning from the form of the story and the use of the story of *Demaruci* in puppet (*wayang*), also conclude that the ogres and the dragon symbolize inner human will

(Geertz 1976:443); (Sastroamidjojo 1962:19). Bima faces his will and his ego in searching the water of life. Conflict between his emotions occurred during the war with two ogres. Bima also has to face his inner desires, his arrogant, and his sexual desire. Two ogres symbolize temptations come from eyes and ears. A dragon symbolizes sexual desire (Soebardi 1975:47-48).

Those explanations also can be seen in the dialogue between Bima and Dewaruci. In searching water of life, Bima faces his own inner will and ego which called *pancamaya*. Human has five senses which becomes a basis of desire and will. Eyes to see, ear to listen, tongue to taste, skin to feel sensation, nose to smell. Those five senses give temptation to human desire. As symbolized in colors, temptations also represent human emotions. Those temptations such as looking for pleasure uses ear, tongue, skin, and nose stops human to seek water of life. Bima should face his anger, his pride, and his jealousy in order to kill the ogres and dragon. Bima should have a pure heart and pure intention such white color.

Thus, Javanese has understanding that all human thinking and behavior should be in accordance with his main goal in human life that is whence and whither (*sangkan paran*). Javanese should always remember (*eling*) his whence and whither (*sangkan paran*). It should bond his emotion, way of thinking, and deeds. Human is always in his way to go to his goal of life so that human should manage himself properly.

### **Outer and Inner (Segi Lahir and Batin)**

Javanese understands about himself as they understand about reality that consists of outer (*lahir*) and inner (*batin*). Those two distinctions are inherited in human's person. Human has its outer (*lahir*) dimension and its inner (*batin*) dimension. In its outer (*lahir*) dimension, human is a material like other materials that consist of things. As a material dimension, human consists of behavior, emotion, and impulses that stimulates human to do

and think in such way. This material dimension is only a surface of his dimension. A deeper dimension is inner (*batin*) and human should come to his inner (*batin*) (Magnis-Suseno 1988:117). In his inner (*batin*) human comes to his essence, united with the Divine and always in tenderness and peace.

The story of *Dewaruci* also mentions about those distinctions. Bima seeks water of life in the forest of Tibrasara but he does not find it. Tibrasara forest represents outer (*lahir*) dimension. Bima does not find water of life in that forest. In Javanese views, lahir is also important. Lahir is not inferior to inner (*batin*), but outer (*lahir*) only a surface of inner (*batin*). Human should come to inner (*batin*) (Magnis-Suseno 1988:118).

In the story of *Dewaruci*, Bima seeks water of life in the ocean and finally finds water of life. The ocean and deep of water represent inner (*batin*) which are tender, silent, and in serenity. Bima also comes to his own self to find water of life which means to come to his inner heart. This situation represents the inner (*batin*). In his inner (*batin*) Bima finds joy and happiness. And only in his inner (*batin*) human can find his goal of life.

The distinction of outer (*lahir*) and inner (*batin*) also represents all phenomena in the world related to the understanding of universe. All which can be seen are materials. The phenomena in the world such as the growing of tree, earthquake, eruption, or others are material form. Javanese sees those material forms are only a surface of the deeper phenomena that is the inner (*batin*). Javanese believes that there is always an inner (*batin*), an unseen power behind thing. The lahir determines all material form (Magnis-Suseno 1988:118).

### **Javanese Mysticism in *Dewaruci***

*Serat Cabolek* is talking about Javanese mysticism. Soebardi arranges the writing of *Serat Cabolek* so that he places the story of *Dewaruci* as the main story of *Serat Cabolek*. Soebardi shows the importance of the

debate between Haji Mutamakin and Ketib Anom so that it shows the contradiction between Javanese panteism and Islamic mysticism (Soebardi 1975:50-54). Zoetmulder and Ricklefs also show the emerging mysticism among Islam and pre-Islamic views (Zoetmulder 1995:202) (Ricklefs 2006:117).

The melting views of Islam and pre-Islamic understanding can be seen in the dialogue between Haji Amad Mutamakin and Ketib Anom. Those dialogues, which have been explained in the first part of this paper, can be explained in some points:

### ***Pramana and Suksma***

The essence of human is spiritual which is given life by the divine or soul (*suksma*). Soul (*suksma*) is a universal soul which gives life to individual persons. The story of Dewaruci explains how soul (*suksma*) gives life. Dewaruci tells Bima about Supreme Being to Bima when Bima asks whether the Supreme Being is a puppet which he saw (Zoetmulder 1995:189-190). The saying of Dewaruci is in Dandang Gula and in Modern Javanese. This translation is following the translation of Zoetmulder (Zoetmulder 1995:191).

But that which you see, which looks like a puppet of pearl with a scintillating light, sending forth burning rays, is called *pramana*. This *pramana* is the life of the body. It is one with the body but does not share in its joys and cares. It is in the body but shares not in its sleeping or eating, shares not in its anguish or hunger. If they are separated, the body is left powerless and exhausted. It is (the *pramana*) which has the power to bear the *rasa*, for it is given life by Immaterial (*suksma*). To it is given the grace to bear life, which is regarded as the secret (*rasa*) of Being.

This (*pramana*) is placed in you [literally, given as *sandang*, clothing, which one wears]; like a climbing plant upon a tree, it is found in the body. The life of the *pramana* is fed by the Immaterial. It governs the body; at death it, too, becomes

powerless. If the *sukṣma* (soul) of the body disappears, then there is the life of the *Sukṣma* (Immaterial).

At this disappearance, one finds the life of (in) the Immaterial, which is extraordinarily true and incomparable. It is to be likened to the innermost of a *kamumu* [a kind of tree]. The *pramana* is a manifestation thereof, is one in origin therewith and is brought into being thereby.

*Pramana*, according to the text is the carrier of the life. *Pramana* is independent of the body, but body is dependent to *pramana*. Without *pramana*, body cannot live. *Pramana* also has no feeling. *Pramana* is in the body but does not share with the body. *Pramana* is brought by *Sukṣma*. *Pramana* is a part of *Sukṣma*. When the body died *pramana* is still exist. *Pramana* is powerless.

*Pramana* is in the body and *pramana* is from *Sukṣma*. *Sukṣma* is supreme essence of all. Thus, man is manifestation of supreme essence that is *Sukṣma*. *Sukṣma* in man is *pramana*. *Pramana* is an individuation of *Sukṣma* in man (Soebardi 1975:50-51).

Dewaruci uses metaphor to explain the relationship (text. Canto VIII [35] (Soebardi 1975:51):

“This *pramana* is engrafted on you, and as an orchid on a tree is its habitation in the body. The life of the *pramana* derives from the *Sukṣma*, the *pramana* dominates the body.”

Human and the world therefore are manifestations of the Divine which is invisible, infinite, and indefinable (Soebardi 1975:51). This understanding is in contrast to Islamic teaching which is spread at that time. According to Islam, al-Ghazali for instance, God (the Divine) is transcendent, the highest supreme, unknowable and separated from this world.

Explaining this concept in *Serat Cebolek* also means explaining the concept of mysticism in Javanese thought. *Dewaruci* explains the concept of mysticism about human and its relation to the Divine. The Divine

is not only a creator of man, but the Divine also lies in man. Man is manifestation of the Divine.

### **Eternal Unity Servant and the Divine (*Manunggaling Kawula lan Gusti*)**

The concept of *pramana* that man is manifestation of the Divine has a profound meaning. The unity between servant and the Divine (*manunggaling kawula Gusti*) is the central message in Javanese mysticism. In this situation man and the Divine is in the unity, there is none other than He who is exist (Soebardi 1975:49).

The unity between man and the Divine is not eliminating humanity or man change into Divine. The unity is about awareness (*rasa*) or knowledge (*kawruh*). The Divine is inherited in man because *pramana* is in man. The need for human is to be aware that they are in the unity with God. As the story of *Dewaruci* says, Bima finds the water of life is in him. Dewaruci is within Bima himself.

The unity happens because human as a place (*wadah*) unites with the Divine (*sukma*) as a content of the human (*pramana*). A place is suitable with the content so that the place is just like the content. A content is more important and more powerful than a place. *Serat Cabolek* mentions it is like a cask made of gem filled with precious honey. The place of the honey is overwhelmed by its honey, so that it becomes disappeared (Zoetmulder 1995:182).

Bima needs to feel and aware of the unity. Further, the unity is about awareness (*rasa*) and knowledge (*kawruh*). Bima is aware (*rasa*) about himself and about the Divine. He can feel it with his heart and his understanding (*rasa*). It is called *kawruh* (knowledge) but it is more than understanding the concept. It is an awareness which changes human into new awareness about himself. Human are aware that himself is with the Divine.

*Rasa* (awareness) is not comparable with others. It lies in human heart. In the unity with the Divine, human as a place of the Divine is absorbed by the Divine (Zoetmulder 1995:182). Therefore *rasa* is not only about knowledge or get something. It is about understanding and awareness. It can be understood that Bima goes back to his brothers in Ngamarta without bringing anything. Water of life is not water or something can be hold. Bima just keeps his understanding and awareness in his heart. He did not tell it to his brothers.

### **Live While Yet Die, Die While Yet Living (Urip Sajroning Pati, Pati Sarjoning Urip)**

Those concepts about relationship between human, universe, and the Divine are not only a theory or understanding. Those theories are also concepts of practices. Javanese does not only understand it, but also practices those theories. Understanding without practicing will not become an understanding or come to awareness (*rasa*) as mysticism of Javanese. Those understandings are only can be understood while be practiced. Understanding has its meaning while it is practiced, and practice has its meaning while comes from understanding (Magnis-Suseno 1984:121).

As theories which should be practiced, Javanese relationship with universe and with the Divine become direction on how Javanese should live. In order to come to unity with the Divine or to have good relationship with others and universe Javanese practices asceticism. Human life has its meaning because it directs human to his “whence” and “whither” (*sangkan paran*). Without living in accordance to its direction, human could go to anywhere. Human will get lose and does not come to his “whence” and “whither” (*sangkan paran*).

To achieve the unity with the Divine, Javanese should manage himself, his thought, feeling, and deeds. Javanese tries to make good relationship in three dimensions of life those are: managing his emotions, make good

relationship with the society, and tries to do good to the universe (Magnis-Suseno 1984:122).

Javanese disciplines his emotion and his life. Emotions and desires should be managed carefully. Desires are source of destruction which makes life not in accordance to its destination. Desires are from outer dimensions (*lahir*) and only make human be wicked and evil. Desires should be controlled carefully. Human is needs to be in balance.

Emotions also should be managed because emotions make human uncontrollable. Strong emotions such as angry, jealousy, upset, and hope should be managing carefully (Magnis-Suseno 1984:123); (Mulder 1978:66). Those emotions can destroy disposition of the heart. Human heart should not be destroying by strong emotions. Human heart should be calm and in tender. Human heart should be managed and always in control because desires and emotions usually direct and control human to do something. Javanese usually doing asceticism such like fasting, or isolate himself to meditate. Building relationship with others also should be in accordance with the destination he wants to achieve. Javanese should honor and respect others with good intentions and good will.

Clifford Geertz defines the relationship among Javanese in three different levels: the doctrine of the exemplary center, the doctrine of graded spirituality, and the doctrine of the theater state. Those doctrines will produce world view that represents Javanese spirituality in daily life (Geertz 1971:36-37).

By the doctrine of graded spirituality means Javanese believes that the different levels represent different grade of spirituality. Javanese believes in “high” and “low”. Higher positions and older a person, he is closer to the Divine (Geertz 1971:36-37). Therefore Javanese respects older person or the leader. Javanese has polite behavior (*tata krama*) to honor others. Javanese respects others according to ages and position in society. Younger will honor the older; servant will honor elders and employers.



In speaking they use different level of Javanese language according to its level. To the older, younger speaks in highest Javanese (*karma inggil*), but elders speak in daily Javanese (*ngoko*) to the younger. Elders are also seen as a source of wisdom and knowledge (*kawruh*). They are not only older in term of ages, but they are wiser and more knowledge, especially knowledge about life.

The doctrine of the exemplary center means the leader or the king is a representation of the Highest or the Supreme. The king, the court and its activities are form of invisible realm. As a representation of the invisible realm, the court and its leader are center of the world. Javanese will respect to the leader, obey, and serve the leader. Javanese will give their life to the leader and to the court or the state (Geertz 1971:36). Because people see court and the state is a representation of the invisible, they will keep and adore the kingdom or the state. They will give their life to the state. The state also needs rules, ceremonies, and rituals. People joint the rituals and ceremonies because they want to serve the state and the state also will be in a good situation if the rituals and ceremonies are practiced. Geertz calls it Theater State.

Javanese, therefore, live not for himself. Javanese will discipline himself and give his life to the king and the state. Javanese will direct himself to the “whence” and “whither” (*sangkan paran*) and he will discipline himself and give him to the representation of the Divine. Therefore, if Javanese wants to achieve a water of life, Javanese will put “live while yet die, die while yet living” as his principle of life.

## Conclusion

*Serat Cabolek* shows the story which represents the Javanese mysticism, especially as told by the story of *Dewaruci*. Debate among Haji Amad Mutamakin and Ketip Anom about the spirituality of *Dewaruci* consists of synthese Javanese and Islamic mysticism. Particularly, it is the

emergence of Hinduism and Islam which shapes Javanese mysticism. Looking carefully at the dialogue and debate between Haji Mutamakin and Ketip Anom about the story of *Demaruci* it shows that the concept of Javanese mysticism drawn to the fundamental themes such as what life is what to do in life, and how to live in a good life. Story of *Demaruci* shows the significance of *batin* as an inner essence of person. The goal of life is seeking “water of life” that is unity with the Divine. The Divine is not outside there and far from human. Unity is the ability to meet the divine of own self. The Divine is in the unity with human. Many ways should be take care carefully because to come to the essence of life, human needs eliminate himself, emotion, and will.

Mysticism of Java, therefore, is all about life in the world and human relation with himself, others, and universe. It is about human activities in all their mundane activities and about human understanding of himself and the universe. Javanese mysticism lays in daily activities. It is in everyday life Javanese coming to the essence of life. These daily activities consist of all relations Javanese made, way of thinking Javanese understood and believed. All aspects become a mystic realm.

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