

## **Sangkan Paraning Dumadi as Salik Practice in R.Ng Ronggowarsita's Sabdajati Book**

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### **Abstract**

This article aims to explain the *sangkan paraning dumadi* that every Muslim person will experience this. *Sangkan paraning dumadi* means where it comes from and where it is going. This concept is of course a genuine Islamic teaching, a concept that is recorded very clearly within the Islamic esoteric framework. R. Ng Ronggowarsita in his final work, *Serat Sabdajati*, gives *pepeling* (moral value) to every Muslim person in carrying out the *Sangkan Paran* practice to create *Insan Kamil* (the complete human). He illustrates that only through *sangkan paran* people will one find a *rahayu* (true mercy or safety). In this case *Rahayu* is interpreted as true happiness. Because, people who have done *sangkan paran* will unite with the creator. This happiness will be obtained only through *sangkan paran* or in the form of death. By using the library research method, this paper wants to draw a common thread on how R. Ng Ronggowarsita's teachings in his concluding work, *Serat Sabdajati*, want to provide a complete understanding that this concept is not a syncretic system but a pure Islamic teaching. This image is the answer that has been misinterpreted by orientalists and even some Muslims that the idea of Ronggowarsita has a syncretic connotation.

**Keywords:** *Sangkan Paraning Dumadi, Sabdajati, Manunggal rahayu*

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## Intorduction

Javanese people have a religious character in that they believe in god. This can be seen very clearly in their perspective on living life in this world, which is often known as the Sangkan Paraning Dumadi (where it comes from and where it is going). The process of sangkan paraning dumadi is known as suluk practice acts. The word “suluk” does not exist in the traditions of the world’s major religions, with the exception of Islam, in this case Javanese-Islamic (Mark R. Woodward, 2004). All Muslim beings must go through this practice in order to find the Supreme Being, Allah SWT. Because all who live in this world will return to Him.

Raden Ngabehi Ronggowarsita, one of the figures representing the Islamic-Javanese idea in this case, is related to the thought of sangkan paraning dumadi, whose roots are taken from the framework of Sufism. The teachings of Sangkan Paraning Dumadi depict the journey of a salik who engages in mystical practices in order to discover the True Essence. This kind of tradition was acquired by the poet in his life’s journey at the pesantren, and the Islamic-Javanese tradition was acquired at the Surakarta Palace (Nancy K. Florida, 2020). The acculturation of these two major currents shaped his thinking in formulating a new idea that was not uprooted from its roots (Islam) and did not leave its identity as Javanese.

The idea of sangka paran can be found in both of his works, Wirid Hidayat Jati and Sabdajati. This research will focus on the Sufi aspect of Sangka Paran in the Serat (poem) Sabdajati. The Serat (poem) used in this study was published by Tan Koen Swi from Kediri in 1859, and for the translation, he used a composition by Kumajaya. Actually, there are many publications on Sabdajati, but the author chooses Tan Koen Swi’s, which is indeed more widely used and studied by academics.

Many academics have studied Raden Ngabehi Ronggowarsita’s thoughts, especially those related to the concept of Islam-Javanese or Sufism. One of them is Kholid Karomi, who stated that all aspects of Islam developed in Ronggowarsita Sufism all have their roots in Islam, in this case Sufism, such as the idea of God’s tajalliyat. (Karomi, 2013). Even Irfan Riyadi and other researchers mention a concept called Sangkan Paraning Dumadi, which refers to the origin (sangka) of the nature of life and the essence of life’s purpose (paran), which is derived from Islamic Sufism, specifically the concepts of tanazzul (descend) and taraqqi (rise), which explain that the origin of life comes from God who descends on human beings (M. Irfan Riyadi, 2012)(Samudra Eka Cipta, 2020)(Fauziyyah, et al, 2018).

Of all the previous studies that examined aspects of Sufism in the Javanese-Islamic tradition, or sangkan paraning dumadi, there was only one study by Fida Indra Fauziyah and his friends that examined aspects of Sufism in Serat Sabdajati. This research is still in the form of a summary and description regarding his study of the Serat Sabdajati (Indra Fauziyyah et al., 2018). Thus, the research conducted by the author differs from that of previous researchers

in that this will lead to a more in-depth study of ma'rifat, which in this case will be explained later with the concept of Manunggaling Kawula-Gusti.

The highest concept in tasawuf, ma'rifat, is even considered a very serious concern by the poet in *Serat Wirid Hidayat Jati*. Every salik in carrying out Suluk will be included in the concept of makrifat, but at their respective levels, including awwam, khawas, and khawas al-khawas (Istiqomah et al., 2021). This makrifat, even though it is only at the level experienced by humans, will affect the pattern of human life itself regarding a salik's undergoing the *Sangka Paraning Dumadi*.

The Sufi framework propagated by Ronggowarsita via *Serat Sabdajati* is difficult for all reviewers, let alone readers, to grasp. As a result, in understanding the *Sabdajati* text and revealing the concept of *Sangka Paran* as an expression of human inner life, the author employs Wilhem Dilthey's hermeneutical framework. (Wilhelm Dilthey, 1996). This hermeneutical framework is crucial to the reader's understanding of religious inner expression.

In this way, R.Ng Ronggowarsita's concept of Sufism cannot be unilaterally claimed to be included in a syncretistic framework, which essentially obscures the aspect of Sufism itself in Islamic-Javanese studies. This study is attempting to examine Ronggowarsita's ideas with Dilthey's hermeneutical-philosophical framework, then elaborate with related sources, by using the research method of library research, where the source of this research consists of primary sources of original works by Ronggowarsita and secondary sources as a support.

The purpose of this study is to uncover the threads of the concept of Suluk, in this case *sangkan paraning dumadi*, in the Islamic-Javanese study of R. Ng Ronggowarsita's ideas, which some Javanologists even observe in Javanese Islam, which has a syncretic connotation related to Javanese Sufism. Such an assumption would be naive if all ideas produced by Muslim-Javanese had a syncretic connotation. So a Javanese-Muslim who is aware of ancestral heritage, in this case Islamic teachings permeated with Javanese culture, should be able to provide answers to unproven accusations.

## **A Brief Biography of R. Ng Ronggowarsito**

Raden Ngabei (R. Ng) Ranggawarsita was the name with the famous title that was brought to the grave without the addition behind it, which shows how many. Despite the fact that his grandfather and father bore the same name, Ranggawarsita, a king's gift, and used the title K.R.T. (Kanjeng Raden Tumenggung), bestowed posthumously by Sri Sunan Paku Bowono XII on the 2nd of Sya'ban Alip year, 1883 Je, or April 1952 M.

Raden Ngabei Ronggowarsita was born on *Senin Legi* (Monday Legi), 10 *Dulkaidah*, in the year *Be*, 1728 *Jw*, or 15 March 1802 AD. He was the eldest son of *Mas Pajangswara* with the rank of *jajar*, who later rose to become the shredded duke with M.Ng. Ranggawarsita.

(Anjar Any, 1989). At birth, he was named Bagus Burham. Bagus is the title given to a child whose father is a raden. From his father's side, he is the 13th descendant of Sultan Adiwijaya, who reigned in Pajang in 1568–1575. Meanwhile, from his mother's side, he is the 10th descendant of Sultan Trenggana of Demak, who was killed in 1550 AD.

His Islamic education was obtained when Burham was 12 years old, which was then sent by his grandfather and father to Gerbangtinatar, Panaraga to study the Qur'an and Islam under the guidance of Kiai Imam Besari, a friend of his grandfather's (Sumarsono et al., 2019). During his studies at the Bagus Burham Islamic boarding school, he did not show anything significant. He is known as a stubborn santri and even his activities often deviate from the santri in general, such as cockfighting. Because he often violated the rules of the Islamic boarding school, Burham was given a punishment and eventually ran away from the Islamic boarding school.

His escape did not produce any results, which led to the conclusion that Burham had to return to Gerbangtinatar to study Islam. Thanks to Bagus Burham's persistence and the patience of Kiai Imam Besari, Burham quickly received various kinds of Islamic religious lessons. As a result, Burham was named Badal Kiai High Priest at the Gerbangtinatar Islamic boarding school. Apart from studying religious knowledge, Burham was also ordered to undergo penance, in the form of fasting, solitude, and so on (J. Syahban Yasasusatra, 2016). This effort aims to master the passions, exercise self-control, and focus the soul in order to achieve goals.

Burham received a wide range of education from his grandfather, R.T. Sastranegara, including literature. M. Bagus Burham was handed over to the Buminata prince after the circumcision on May 21, 1815, to receive physical and mental training, specifically in the form of supernatural powers, immunity, intelligence, and peace of mind and body, to the knowledge of perfection. (Huda et al., 2019). He raised became a man of choice after receiving training from Kiai Imam Besari, his grandfather R.T. Sastranegara, and the Bumintata prince, producing many works that we can still enjoy today, one of which is *Piwulang Sabdajati*.

### **Overview about Serat Sabdajati**

As previously stated, his works as a closing poet are produced from the breadth of his thoughts and, more importantly, from his ability to produce works as a whole and break the sacredness of poetry, which has so far dominated Javanese intellectual hegemony. He is capable of introducing new elements and breaking new ground in Javanese-Islamic literature. Sabdajati is made up of two syllables, Sabda and Jati. "Sabda" refers to useful words, whereas "jati" is derived from the word "true," which means the essence, the genuine one. Sabdajati can thus be interpreted as the essence of sound advice or an honest speech.

Serat Sabdajati is his last work, exactly eight days before he meets the Almighty. This Serat composed nineteen songs based on Megatruh's lyrics. Megatruh itself comes from two syllables, "Mega" and "Ruh." Mega means to separate or decide, whereas ruh is an Arabic word that means spirit. So megatruh means disconnecting from others and concentrating on the way back to the presence of the Divine Lord. In other words, Megatruh means sasmita, or signs, when the spirit must separate from the body and all worldly relationships.

He does not forget to include the code of asthma in the first stanza of this section of the poem, which inflames the spirit without diminishing its ability to explore the nobility of mind that leads to inner well-being. It also shows his concern for everything going on around him and in his era, while hoping for the best in the future (Samudra Eka Cipta, 2020). A clear conscience and a healthy mind always speak the truth. Self-serving is a proactive identity-development activity that easily bends one's will and efforts to improve in the face of everyday challenges.

### **Rahayu in Sangkan Paran**

Rahayu or what we know with the meaning of being safe in this world and the hereafter or well known call as true happiness, the purpose of this teaching is to be close to God or the ultimate goal of this is to be one with God. Sangka paraning, as a person who must be deeply internalized, seeks to make humans intimately and deeply know their God by exploring and living their own existence until they meet God. This encounter is used as an indication of maqam makrifat and unite. Koentjaraningrat explained this phenomenon as the origin muslih mulanira (Koentjaraningrat, 1983).

Sangkan paran means literally "where do you come from" (sangkan) and "where are you going" (paran), or a concept that questions the origin and end of the entire human journey. The concept of sangkan paran in the Javanese tradition aims to question the beginning and end of creation. while sangka paraning dumadi in terms of "sangkan" (origin or source), "paraning" (goal), and "dumadi" (life). Philosophy is the origin and orientation of human life. Sangkan paran in this concept is called the symbolization of God (occultism) (Alfiana et al., 2021). With an ethical-mystical pattern, Javanese occultism can reach the truth. Someone with intuition will be able to improve their self-approach to God.

Human life in the twenty-first century is becoming more materialistic. Humans are forced to conform to Western culture and enter a cycle of materialism, which makes life miserable because it imprisons the soul. (Selfiah, Iwan Triyuwono, 2021). This is where the term "alienation" or "split personality" comes from. Therefore, the concept or teachings of makrifat in the teachings of Sufism need to be propagated as a spiritual need, which causes this to be interpreted as a spiritual need for modern humans.

The significance of repeating the Sangkan Paraning Dumadi stems from the fact that materialism and pragmatism dominate humans as dimensions of modern human life. Furthermore, the Sufi concept of sangkan paraning dumadi is positioned as a means of protecting the human heart from all kinds of diseases and destructive attitudes. One of the paths taken by the salik in transforming the concept of sangka paraning dumadi is to use a literary approach. This literature is used to represent the concept of sangka paraning dumadi because some of the makrifat traditions in Sufism also use literature, which can then be internalized and interpreted.

R. Ng Ronggowarsita whose teachings of Sufism are always based on a literary framework such as the Sabdajati Poem in verses 1 to 5 on page 17 as shown below:

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| <p>1. <i>Aywa pegat ngudia ronging budyayu<br/>Margane suka Basuki,<br/>Dimen luwar kang kinayun,<br/>Kalis Ing panggawe sisip,<br/>Ingkang taberi prihatos.</i></p> <p>2. <i>Ulatanan kang ganti bisa kapangguh,<br/>Galedhahen kang sayekti,<br/>Talitinen aywa kleru,<br/>Larasen sajroning ati,<br/>Den tumanggap dimen manggon.</i></p> <p>3. <i>Pamanggonane amen pangesthi rahayu,<br/>Angayomi Ing tyas wening,<br/>Eninging ati kang suwung,<br/>Nanging sajatine isi,<br/>Isine cipta kang yektos</i></p> <p>4. <i>Lakonana kalawan sabaring kalbu,<br/>Yen den bah neonisasi,<br/>Kasusupan setan gundul,<br/>Ambebedhung nggawa Andhi,<br/>Isme rupiah Keaton.</i></p> <p>5. <i>Laun kongsi korup mring panggawe dudu,<br/>Dadi pakuwoning eblis,<br/>Klebu mring alam pakewuh,<br/>ewuh pana ninging ati,<br/>tema adu kabesturon (R. Ng Ronggowarsita,<br/>1859).</i></p> | <p>1. Do not give up looking for the center of salvation. That is the path to safety and pleasure. To achieve your goals, avoid wrongdoing. As a result, we must proceed with caution.</p> <p>2. Look around until you find (reach); search diligently, being careful not to be misled, tune it in your heart in order to receive it, until you arrive at the right place.</p> <p>3. The ideals of safety are the best place to be safe. That guards a clear heart, the clarity of the empty heart. However, it does contain. It has lofty ambitions.</p> <p>4. Approach it with patience. Because if it is shook, their ideals will almost certainly suffer. It contains rupiah and ringgit because she is possessed by a bald demon who seduces with pockets.</p> <p>5. If you commit wrongdoing, His heart becomes a demon's domain; enter a perilous realm; because it's difficult to see clearly with equanimity; Finally, drunk and irresponsible.</p> |
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In Serat Sabdajati, R. Ng Ronggaowarsita describes how the end of his life was filled with pressure from colonialists and the kingdom. This fiber, as the poet's final composition, tries to convey Islamic messages elegantly, even without looking at them, in his struggle to convey them under constant pressure. Only those who are familiar with Sufi teachings and the concept of symbols will recognize the poet's messages.

As Dilthey said, to get an interpretation of inner reflection, one must combine experience, expression, and understanding (Wilhelm Dilthey, 1996). These are the three things he has done to help us understand the teachings of Sufism in the Sabdajati Fiber. Dilthey's hermenutika-philosophy is clearly intended to explore the mystical meanings and mystical experiences of Muslims, which so far have not been thoroughly understood by Muslims themselves. Dilthey's emphasis is on what happens in our being, particularly those related to experience, expression, and comprehension.

That's what happened to him, when he produced works or compositions his name was always inserted, either at the beginning of a sentence, in the middle or at the end. Like this Sabdajati Poem, his name is inserted in the first stanza in this poem, Aywa pegat ngudia ronging budyayu, margane suka Basuki, dimen luwar kang kinayun, kalis Ing panggawe sisip, ingkang taberi prihatos (Kamajaya, 1991). The last poem from Ronggowarsita emphasizes the advice or reminder element for all humans, especially Muslim humans, in facing chaotic times to achieve the highest happiness in the Insan Kamil corpus (Indra Fauziyyah et al., 2018).

Being a salik who is Kamil in Islamic teachings is required to synchronize the teachings of faith, Islam, and Ihsan. In undergoing the practice of salik sangkan paraning dumadi, the three of them cannot be separated from one another. In fact, faith, Islam, and Ikhsan in battle are born in the way of Allah or sangkan paraning dumadi, which produces results within its limitations even at the most basic level. It's different if the battlefield is the inner way and the grand jihad (Safrudin Aziz, 2017). Each subsequent step on this path requires the perfect confirmation of the previous steps. As long as the previous steps have not been confirmed and are not solid, the following steps cannot produce optimal results (Muhammad Mahdi Thabathabi, 2000).

For him, safety in undergoing sangkan paran lies in the pangesti rahayu or safe ideals dreamt that can protect a clear heart from dirty deeds. As explained by Irfan Afifi, that the salvation of the salik in the practice of acting as paraning paraning as a person lies in the practice of the soul (Irfan Afifi, 2020). The acts of the soul in the Wedhatama poem is referred to as the "final port of acts" (Ing arananan peputhoning laku), namely the acts related to the inner world (kelakuwan kang tumrap kangbangsa batin). In that self, humans must incarnate the Supreme Soul that is faithful at all times (mring yang suksmanen seari-ari).

When the Sangkan Paran symbol is present, humans gain a better understanding of their own spirituality. This spiritual encounter is a step toward perfecting the human relationship with the creator. (Nur Kolis dan Kayyis Fithri Ajhuri, 2019). This spirituality is known as pangestu rahayu in keeping the salik from practicing Suluk. Spirituality is the main capital for reaching Rahayu, becoming a strong guide in carrying out life practices. The

teachings of Sangka Paraning Dumadi describe an endless process. First, the initial origin of all that is tangible. Second, where did it come from and what is the direction of this tangible development, third, the beginning of tangible existence. Fourth, through various trials of life in the world, fifth, parananing becomes the final direction in the development of a being.

The fourth process is that Muslim people are required to carry out the *Lakonana kalawan sabaring kalbu*. The process of *sangkan paraning dumadi* is of course not easy, but must go through many challenges and obstacles. *Rahayu* can only be obtained with the patience and sincerity given by the Almighty to human beings. When human beings are able to patiently go through trials given by the almighty, without faltering in the slightest, then they will become human beings, one with the creator.

### **Teaching of “Kemanunggalan” (Onenes) in Serat Sabdajati**

According to Ronggowarsita, God stood alone at first, then He created humans through the *tajalli* of His substance, as many as seven dignities. *Sajartul yakin*, Nur Muhammad, *Mir’atul haya’i*, *Ruh Idlafi*, *kandil*, *Darrah*, and *Ijab*, to name a few. The concept of *tajalli* put forward by the poet appears to be similar to the seven dignities, which comes from the *Kitab al-Tuhfah al-Mursalah Ika Ruh al-Nabi* by Sheikh Muhammad Ibn Abdullah al-Hindi. In fact, this book has reversed the discourse on *wujudiyah* that has developed in the Nusantara, which had not previously used the concept of the Dignity of Seven.

William C. Chittick as an orientalist who focuses on the study of mysticism, especially on the teachings of *Wahdal al-Wujud Ibn Arabi*, confirms that *Martabat Tujuh* (Seven Dignities) is categorized as a follower of Ibn Arabi (William C. Chittick, 1991). As a result, it can be concluded that Ronggowarsita’s concept of oneness was influenced by Ibn Arabi’s scientific light. This was supported by Simuh, who claimed that the concept of *tajalli Ranggawatsita* was derived from the concept of the *tajalli* or the Dignity of the Seven (Simuh, 2019).

However, Abdul Hadi opposes this, emphatically saying that not all of the teachings of *Wujudiyah* (oneness) in Indonesia are influenced by *Martabat Tujuh*. (Abdul Hadi W.M., 1995). This is because this teaching developed in the 17th century which was developed by Shaykh Syamsuddin Pasai as the first proponent followed by Hamzah Fansuri which was later continued in Western Java by Shaykh Abdul Muhyi. Whereas the guardians of Central and East Java in the 16th century, especially Sunan Bonang and Sunan Kalijaga, never promoted the teachings of *Martabat Seven* in the concept of *wujudiyah* (Riyadi, 2013).

*Serat Sabdajati* by Ronggowarsita was written in *pupuh Megathruh*, which means this song is an advice for those who have entered the *sangkan paran* journey. Because *megathruh* comes from two words, namely *megat* and *ruh* which means to revoke the soul from one’s physical body. In *Serat Sabdajati* there are many life values that must be impregnated,

understood, and practiced, one of which is the idea of oneness or existence. In general, Serat Sabdajati has two important schemes, namely around akhlaq (morality) and aqidah (theology) (Indra Fauziyyah et al., 2018).

The teachings about the unity between humans (kawula) and God (Gusti) are closely related to the teachings of sangkan paran, namely teachings about the origins of human events and the direction of their life goals. Sangkan paran according to belief groups implies that humans come from God and will later reunite with Him. For Wargo Kawruh Utomo, it is referred to as “manunggale kawula-Gusti.” Whereas for Pangestu it is called “pamoring kawula-Gusti”, and Sumarah “jumbuhing kawula-Gusti” (Abd. Mutholib Ilyas dan Abd. Ghofur Imam, 1988). However, the concept of manunggaling kawula Gusti, which was first taught by Shaykh Siti Jenar in Nusantara, led the owner, Ibn Arabi, to the idea of Wahdah al-Wujud (Bistara, 2020).

Likewise, Ranggawarsita in his work Sabdajati, teaches the unity between man and his God. Ki Pujangga Kanthi Nylamur Aweh Pitutur, Awit Saka Pitulunge Gusti Allah, the poet opens the cover when he covers it, Sawise uncovers the katon theme. (The poet in disguise gives advice, with God’s help, the poet opens the curtain, namely the curtain that covers it, after it is finally revealed (Kamajaya, 1991).

Oneness with God in the world can be achieved through mystical appreciation by practicing meditation or what is known as manekung (Karomi, 2013). This kind of process will cause the unity of form between human and God by opening the curtain that has covered all subjects; of course, this curtain will only open with the help of Allah SWT. Harun Nasution emphasized that between Kawula (human) and Gusti (God), they are aware of the existence of communication and dialogue between the two of them in strict mystical ways and provisions, namely seclusion and contemplation (Harun Nasution, 1979). However, the perfect oneness between humans and God for the Ronggowarsito after the death, or has entered the cosmic framework of sangkan paran (Simuh, 2019).

Someone who achieves oneness with God, then he will become a complete human being or become a *Insan Kamil*. For Hossein Nasr *Insan Kamil* or what is known as *Universal Man* is likened to a mirror before Allah SWT, which reflects all of His names and attributes and the most important thing is that he is able to contemplate Allah SWT through eyes that are enlightened by the light of God and can meditate on God’s creation through His eyes (Seyyed Hossein Nasr, 2010). Thus humans who are one with the God will bring goodness in this universe, along with what God has done in the entire universe.

The soul of the person who has entered sangkan paran will unite with the Lord of the Worlds. He no longer considers how the existential form, whether derived from wealth, rank, or worldly bustle, is material in nature. He will, however, bow, face down, and solemnly bow

to the Lord, uniting himself in eternity. Thus, a person will become clairvoyant by himself, namely *weruh sedurunge winarah*, meaning to know before it happens that he has become one with his God or has reached the highest ladder in life, namely *ma'rifat* (Kholis, 2018) (Istiqomah et al., 2021).

It is explained in the science of Sufism that once a person has reached the understanding of *ma'rifat*, his sight becomes the sight of Allah SWT, his hearing becomes the hearing of Allah SWT, and his will becomes the will of Allah SWT (Annemarie Schimmel, 2003). According to the well-known Sufi Abu Mansur al-Hallaj, someone who has attained the degree of *ma'rifat* will find his thoughts to be a source of inspiration, resulting in the emergence of high wisdom (Louis Massignon, 2000). As Ronggowarsito expresses it, if Allah SWT lifts the veil, all of my actions are associated with His Lord.

In Javanese and Islamic literature, *makrifat* is also known as the science of perfection. It is possible to make human life become ideal based on this knowledge. Understanding God, also known as *Manunggaling Kawula Gusti*, or uniting, is regarded as the key to achieving life's perfection (Indah, 2021). Human life is said to be perfect when the origin of his events and the location to return to are known, or when he is referred to as "*sangkan paran*."

## Conclusion

*Sangkan paraning dumadi* becomes *salik* behavior when practicing *suluk* (mysticism). All Muslims are aware that the final port of call in their lives leads to Him, the great creator, Allah SWT. The concept of *sangkan paraning dumadi*, which R. Ng Ronggowarsita promotes in all of his works, particularly *Sabdajati*, contains strong sufi elements. Every penaka's true happiness will be obtained when he enters the stage of *sangkan paran* or dies, according to him. Only through death will a Muslim experience true happiness, namely oneness with God.

Someone who has united will either find *Rahayu's* path or be safe. Safe in the sense that they will no longer consider the interests of the world; instead, they will concentrate on *manekung*, serving God Almighty. Because, once Allah SWT has opened the curtain of *hijab*, all actions in this world are only manifestations of His attributes and qualities. This is a pure Islamic teaching based on Islam's esoteric aspects, not a syncretic concept inspired by Javanologists or academics who do not understand Islam as a whole.

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