

THE ISLAMIC MORALITY IN *SERAT DEWARUCI*

Purwadi

A Lecturer in the Department of Javanese Teacher Training of the Faculty of Language and Arts of Yogyakarta State University. Email: hariwijaya24@yahoo.com

Abstrak

Tulisan ini membahas etika Islam yang terdapat dalam Serat Dewaruci. Dalam Serat Dewaruci terdapat berbagai kriteria moral yang tercermin dalam beberapa tokoh di dalamnya. Misalnya, tokoh Bima sarat dengan gambaran intelektual sufistik yang arif bijaksana. Dengan demikian, dapat ditegaskan bahwa Serat Dewaruci memiliki peran penting dalam kehidupan spiritualitas Jawa yang bernafaskan Islam.

مستخلص

تحاول هذه المقالة الكشف عن أهم الأخلاقيات الإسلامية التي تتضمنها حكايات كتاب سرات دوارتشي (*Serat Dewaruci*) التراثي في إندونيسيا. تتضمن هذه الحكايات التراثية شخصيات أخلاقية عديدة؛ منها بيمّا (*Bima*) الذي يمثل الشخصية المثقفة الصوفية الحكيمة. وتنتهي المقالة إلى أن حكايات سرات دوارتشي قد لعبت دوراً مهماً في الحياة الروحية الإسلامية في جزيرة جاوة الإندونيسية.

Keywords: Serat Dewaruci, Satria Pinandhita, Pamoring Kawula Gusti

A. Introduction

Islam came in Indonesia along with the development of Sufism that was commonly referred to as *tariqat* teachings. It is the teachings that played an important role in widely spreading Islam in East and reached Indonesia. Sufistic Islam grew very well in Islamic boarding schools. In the development of the sufistic Islam,

metaphysical and sufistic ideas and symbolic classification based on the doctrine *Martabat Tujuh*, the Seven Spiritual Statures, soon became popular among the majority of Javanese.¹

At the early spreading of Islam *Wali Sanga*, the Nine Pious Islamic Leaders in Java, especially Sunan Kalijaga was highly aware that leather puppet shadow play might be used as disseminating instrument of Islam. It was proven that using the leather puppet shadow play Islam grew fast. The artistic form of the leather puppets and the stories of the leather puppet shadow play have been modified and adjusted to Islamic teachings. In his attempt to eradicate polytheistic teachings Ranggawarsita wrote a manuscript called *Serat Cemporet* containing the genealogy of the leather puppets and the polytheistic gods glorified by Javanese gradually vanished. Serving as the puppets master Sunan Kalijaga, the Islamic preacher, disseminated Islamic teachings among Javanese and stimulated their awareness of the importance of grasping Islamic knowledge. One of the Islamic literary works well-known among Javanese is *Serat Dewaruci*.

Serat Dewaruci represents a literary work containing Javanese moral values acculturated in Islamic mystic teachings. It was written by the poet Yasadipura, a leading man of letter at Java in eighteenth century. In the area of Javanese thoughts, he was the main pioneer in the effort of cultural reform. One of his descendants became a leading thinker as well. He was Ranggawarsita. And, the study aims at examining the Islamic moral values contained in the *Serat Dewarudi* by Yasadipura. In the course of Javanese culture, the manuscript became the source of reflection for elder Javanese. It is conducted for the purpose of finding out the extent to which the spiritual values influence the spiritual life of Javanese.

B. Study Method and Theories

The study of the *Serat Dewaruci* is conducted to examine the literary work from moral philosophical perspective, especially from the perspective of eudaemonistic theology. Eudaemonism originates in Greec term *eudaemo-nisme* that means happiness. It is a theory in ethics suggesting that the ultimate end of human being is personal prosperity or happiness.² The figures who embraced the eudaemonism are

¹ Simuh, *Mistik Islam Kejawen Raden Ngabehi Ranggawarsita: Suatu Studi Terhadap Sérat Wirid Hidayat Jati*, (Jakarta: UI Press, 1988), p. 31.

² Ali Mudhofir, *Kamus Teori dan Aliran dalam Filsafat*, (Yogyakarta: Liberty, 1988), p. 26.

among others: Plato, Aristotle and Thomas Aquinas. For Plato something is good because it gives happiness. Which good things that gives happiness?

Plato in *Philabus* takes the go-between position, which is between the happiness resulting from physical pleasures and the happiness resulting from spiritual wisdom. A good life is for him a proportional and balanced measure among choices. The goodness *per se* is an artistic form consisting of proportional and balanced measures. Something that provides us with joy and pleasure, the absence of sufferings and pains, desire satisfaction is the goodness that human being can reach. Also, for Plato Eros represents a motivation or a drive that moves human spirit to reach the goodness.³

Meanwhile, Aristotle makes a clear distinction between pleasure and goodness. The first is relative in nature, while later is constant and represents the end of life. The ultimate pleasure is observable in good deeds. Such pleasure represents an award for a good deed.

The study of the *Serat Dewaruci* is conducted using interpreting or hermeneutic method. Javanese teachings as contained in Javanese culture include Javanese literary works, leather puppets shadow play and other physical culture such as kris, wavy double-bladed degger, buildings and monuments (palace and temples), customs (various traditional ceremonies) and proverb.⁴

All of the aforementioned cultures are in general symbolic. It is necessary to interpret them using certain methods that they can be rationally understood. They must be analyzed. Inner sensitivity combined with intellectual sensibility play an important role in examining the literary work. The interpretation of the *Serat Dewaruci* must be made by deeply understanding the meanings contained in the literary work in order to as precisely as possible grasp every single nuance of the meanings.

C. The Symbolism of Islamic Teachings

The *Serat Dewaruci* tells the story of Bima who is contemplating and doing self-correction through introspection for the purpose of self purification in order to be able to get the fusing moment with his Lord (*pamoring kawula Gusti*). It is a

³ Sudiarta, *Etika*. (Yogyakarta: Pasca Sarjana UGM, 1995), pp. 25-26.

⁴ Anton Bakker dan Charris Zubair, *Metodologi Penelitian Filsafat*, (Yogyakarta: Pustaka Filsafat, 1994), p. 41.

classic Javanese literary work that teaches Islamic mysticism for human being to reach a conscience level (*insane kami*).⁵ The journey that Bima makes to find a purifying water bring him to Dewaruci's womb. The Dewaruci's teachings for Bima in the his womb may be interpreted as the classic teachings of Bima who has reached superego level for the fetus that is still in its very early level of life in Mother Kunthi's wom. Bima learns all of the teachings very carefully.

There are five cores of the Dewaruci's teachings, which are: *pancamaya*, the macrocosmos and the microcosmos, *pramana*, self-salvation knowledge, i.e., leading a life as if one has died, without any interest in worldly things. The *Pancamaya* (the five shadows) may be interpreted as the ones resulting from the five senses that are kept in unconsciousness. At the time the five senses respond to the surroundings, they are essentially driven by desires. Macrocosmos is the whole universe and everything in it to which human five senses respond and it results in the mental shadows that are kept in the unconsciousness as *pancamaya*, the five shadows. Thus, the whole universe and everything in it exist in human being, though they are in the forms of shadows, which is deceiving in nature.

Pramana refers to heartbeat. It means that as long as one's heart is still beating, he or she is still alive. Meanwhile, it is *suksma sejati* that gives *Bra-mana* a life and that can recognize the attributes of the One in the physical body and the soul of human being. When the physical body of human being has died, the *pramana* does not exist for any longer. However, the *suksma sejati* remains to live in a dimension without any time and spatial involvement (*tanpa winates*).

Self-salvation knowledge (i.e., a knowledge of how to face death) is taught by Dewaruci to Bima and includes the matters appertaining to death and the guidance of life. It is described in the knowledge that nothing needs to give a life to something alive because the life has existed since fetus state. Life is eternal (*langgeng*) and without any interruption. Thus, it is our physical body that experiences death because it is composed of dust and will degrade into dust. Meanwhile, our soul (*suksma*) that gives our physical body a life will come back the place where it belongs, which is the One (*Sang Akartining Bawana* or *Kang Murbeng Gesang*).

It is any worldly things that become serious obstacle for one to die. Therefore, the Dewaruci teaches Bima not to be attached to any worldly things. Concerning to the reality of life the Dewaruci teaches Bima not to be busy of satisfying physical

⁵ Haryanto, S. *Pratiwimba Adilubung Sejarah dan Perkembangan Wayang*, (Jakarta: Djambatan, 1998), p. 56.

needs, but also to pursue the satisfaction of the needs in the hereafter that begins once we have died. The Dewaruci's teachings about how to lead a true life is to live as if we have died (*mati sajoring ngaurip*) while emphasizing that as long as we are still alive we have to control our desires to do evils and to follow our desires to do goods. That way human being can reach a fusing encounter with the Creator.

The character Bima in the story of Dewaruci represents a well-built young knight with spiritual wisdom. Additionally, the *Serat Dewaruci* contains highly mystical values that play an important role in the development of the spiritual life of Javanese. Such mystical values enhance the consciousness of Javanese that the existence of human being is inseparable of the divine essence and becomes one and there is nothing, but God. The mystical union means that it is the God that blesses us with mystical consciousness. The mystical union of God, human being and nature is referred to as *pamoring kawula Gusti*.⁶ The story of Bima may be used to describe one who chants faith confession using both his and her bodily organ (*dzikir jabri*) and his or her inner organ (*dzikir sirri*). The faith chanting with inner organ is done through meditation. There is episodic summary of the Dewaruci story available with its interpretation and comment. In short, the analysis of the story results in the followings:

- 1) Bima studies with Resi Drona
One who has strong willingness to learn religious knowledge must study with knowledgeable other. However, there is also knowledgeable one with bad conduct. One who wants to learn a knowledge is required to have a good expectation (*kbusnudꞗ dzan*) of his or her teacher just as exemplified by the character Bima who studies with Resi Drona.
- 2) In order to meet his goals, Drona recommend Bima to demolish Reksamuka Mountain. It means that one who wants to learn mystical knowledge (*tariqat*) must do difficult tasks just as difficult as demolishing a mountain. For example, he or she has to be ignorant of his or her desires of worldly things.
- 3) Bima meets two giants who are Rukmuka and Rukmakala when he demolish the Reksamuka Mountain. He manages to defeat the two giants and kill them. It means that one who wants to purify his of her self must strictly control his or her desire of worldly things. In the scene of the story, Rukmuka represents the desires

⁶ *Ibid.*, pp. 130-131.

resulting from the five senses that always lead one to go astray, while Rukmakala represents human intelligence that often goes uncontrolled (*kebablasan*) and poses one to danger. Bima manages to overcome the two big obstacles.

- 4) Once Bima has killed the two giants, they turn into gods. Since they feel a serious indebtedness to Bima who has helped them to turn into gods, they give Bima magic belts called *Sabuk Cindhe Wilis* and *Bara Kembar* that can be worn on his left and right thighs. It means that one who wants to purify him or her self must be ignorant of whatever mockery, derision and ridicule he or she got. Those who mock and deride and ridicule him or her will ultimately see the truth. Meanwhile, the gifts *Sabuk Bara Kembar* and *Cindhe Kembar* symbolize those who is in journey for the purpose of learning knowledge with strong motivation as symbolized by the belt (*cindhe*). The right *Bara* indicates the strong holding of the teacher's teachings.
- 5) The two gods ask Bima to come back to Resi Drona and ask him where the right place of *Tirta Prawita Sari* because he did not find it in the Reksamuka Mountain. It means that when one follows the word of his or her teacher, he or she will get more and more experience regardless of the fact that the word of the teacher is true or false.
- 6) Bima comes before his teacher and Drona teaches him about the devotion to the One. And then, he asks Bima to find the *Tirta Prawita Sari* in the bottom of sea. It means that one who has learned a mystic knowledge (*tariqat*) has a more stronger willingness to learn the essence of his religion and he or she has to face more difficult obstacles. Meanwhile, the bottom of sea as the place of the *Tirta Perwita Sari* symbolizes more difficulties for one who wants to reach the *makrifatullah* grade. The bottom of sea is really deep and lies far and hence Bima has to jump into the sea and to dive deeply to its bottom. It means that one must materialize the attributes of God as indicated by His names in *Asmaul Husna*.
- 7) Knowing that Bima has a strong willingness to jump into the sea and to dive deeply to its bottom and find the *Tirta Perwita Sari*, his mother and Pendawa brothers set tears and try to prohibit him. However, no one is able to weaken his strong willingness to follow the word of his teacher. It means that one who has been charmed by the beauty of the passing moment of existential fusing encounter with the One (*makrifatullah*), he or she must be completely ignorant of any thing he or she loves.

- 8) On the way to the sea Bima meets his four own brothers of the same Bayu. They try to prohibit him and to weaken his strong willingness to follow the word of his teacher. However, they don't manage in their effort and finally help him by fusing themselves into a manifestation of a giant elephant named Gajah Situbanda.

It means that one who wants to pursue noble ends of his life must face four kinds of temptations of his own desires (i.e., *amanah*, *lawamah*, *sufiah* and *muthmainah*) and it is a must for him or her to overcome all kinds of the temptations.

- 9) Bima wonders why he can not sink and remains to float and once his guardian giant elephant let him sink, he sinks into the churning sea.

It means that one who has managed to be completely ignorant of his own desires will be able to get into the passing moment of existential fusing encounter with the One (*makrifatullah*).

- 10) Bima is washed away in the sea and suddenly a giant dragon bites his body and thighs and almost at the same time he stabs the dragon with his thumbnails Kuku Pancanaka and it dies that very instant and the strange thing is that he dies as well.

It means that in the context of *hakikat* knowledge the dragon represents God's messenger in the manifestation of an angle. The angle helps one who does not know about his own fate and to alleviate his suffering and pain. The scene of the story is similar to the one in Isra' Mi'raj story, which is Prophet Muhammad's miraculous flight to heaven.

- 11) Bima is unaware that he has been died and his present existence is in the form of spirit (*suksma*). He falls down on his knees before Dewaruci. He says that he intends to find the *Tirta Perwita Sari*. And then, Bima is invited to come into Dewaruci's spiritual body.

It means that one who wants to reach the *makrifat* level in his Islamic confession of faith (*syahadat*) he or she must follow the spiritual ways to come to God's favor.

- 12) Since the spiritual body of Dewaruci is small, Bima does not know how to come into such a small body and then he is invited to come into the body through his ear hole. He is disoriented inside the body of the Dewaruci and he is asked to meditate for a while.

It means that Bima remains to have his sensibility and intelligence though he is in the manifestation of a spirit. He is surprised by the surroundings just as a new born. And, the only way to calm down the situation of his spiritual existence is to chant God's name in praise of Him.

- 13) Bima answers the questions of Dewaruci and he says that he feels like he is in a sublime world with all of its contents. He is asked to meditate and he sees five beams of five competing colors.

It means that ones who has managed to reach the *hakikat* level of his religion, his or her soul has reached the passing moment of existential fusing encounter with the One (*makrifatullah*), with the essence of macrocosmos (*alam kabir*) and microcosmos (*alam saghir*). And, the five beams symbolizes the five senses with their inclination to satisfy worldly desires.

- 14) Again, Bima is asked to meditate and this time he sees a golden *Gana*. He feels like he is living in an idyllic and peaceful world in which all is noble and fresh fragrant and he does not want to come back to the world where he belongs. He wants to stay there forever. However, it is not the time for him to live there forever because he still has to accomplish his worldly duties and responsibilities. The scene of the story is also similar to the one in Isra' Mi'raj story, which is Prophet Muhammad's miraculous flight to heaven.⁷

The aforementioned interpretations are parallel with the mystical understanding of Islam. One who wants to reach the passing moment of existential fusing encounter with the One (*makrifatullah*) or to become conscience (*insane kamil*), he or she must follow Bima's way in the story of Dewaruci.

D. Islamic Mystical Values

Essentially, Islamic mysticism teaches human being to be in constant submission to Allah by following His words and avoiding His prohibitions. The poet Yasadipura as a Moslem intended to present the nobleness of the teachings through the story of the leather puppet shadow play that has long had deep roots in Javanese culture.

The thoughts as contained in the books coming from outside of Kraton palace (and still have the spirit of Hinduism) may be acculturated into Islamic mysticism inside of Kraton palace. When Islam arrived in Indonesia, mysticism got wide acceptance and hence the religion is inseparable of the influence of the mysticism. It

⁷ Effendi Zarkasi, *Nilai Islam dalam Pewayangan*, (Jakarta: Departemen Agama, 1977), pp. 103-126.

may be clearly observed in the development of Islamic thoughts in Indonesia with their strong sufistic nuances. The people of Nusantara who are accustomed with the mystic tradition of Hinduism and Buddhism can easily adopt the sufistic Islam as compared to puritan Islam. There are many similarities between the mysticism in Hinduism and Buddhism and the Sufism in Islam. It is the closeness of them that ultimately enables the circles of Kraton palace to easily adopt Islam and acculturate it with their old traditions.

Ibnu Arabi's metaphysical and cosmological doctrines in Islamic Sufism are easily assimilated into the local mystical thoughts. The concept of conscience (*insane kamil*) provides the ruling class with abundant mystical justification in perpetuating their power. The development of sufistic Islam along with the sufistic metaphysical thoughts and also the symbolic classification based on the *Martabat Tujuh*, the Seven Spiritual Statures, become popular for the majority of Javanese. The literary works *Serat Centhini* and *Serat Wirid Hidayat Jati* contain the teachings of the *Martabat Tujuh*.

Hazim Amir (1994) suggests that Islamic belief does not contain any concept of Trimurti and pantheistic gods system. Therefore, *Wali Sanga*, the Nine Pious Islamic Leaders in Java, reformulated the god hierarchy system in to the one that puts the gods as the servants of God and not as the God *per se*. Also, new stories were created with Islamic content such as *Dewaruci* and *Jimat Kalimasada*. That way, the spreading of Islam in Nusantara went smoothly and peacefully without any shock and violence.⁸

In the era of early Surakarta Kingdom, the literary work *Dewaruci* was very popular. It was proven by the wide acceptance of the people of the literary work with various modifications and transformations with Islamic contents. One of the modifications of the literary work was made by Ranggawarsita.⁹ The *Dewaruci* tells the story of Bima who is in his journey to find *Tirta Prawita Sari* to Reksamuka Mountain and reach the passing moment of existential fusing encounter with the One (*makrifatullah*). He kills two giants Rukmuka and Rukmakala who symbolize the opening of *Bait-al-Makmur* and *Bait-al-Mukadas*. He kills the dragon Nemburnawa and it symbolize Bima's complete ignorant of his own desires and his meeting with the Dewaruci symbolizes the fusing encounter with the One and the womb of the Dewaruci symbolizes the world of conscience (*insane kamil*) or perfect human being.¹⁰

⁸ Hazim Amir, *Nilai-nilai Etis dalam Pewayangan*. (Jakarta, Gramedia, 1994), p. 45.

⁹ Woro Aryandini, *Citra Bima Sepanjang Zaman*. (Jakarta: Pepadi, 1996), p. 13.

¹⁰ *Ibid.*, p. 14.

Serat Lampahan Bimarodra written by KRT Wreksodiningrat in 1923 tells the story of Bima who lead a life as a priest and preaches Islam. He teaches *syariat*, *tariqat*, *hakikat*, and *makrifat*. According to the literary work *syariat* represents 'physical attitude', *tariqat* is 'mind attitude', *hakikat* is the awareness of "the presence of God" and *makrifat* is the awareness of 'the two in one' (*loroning atunggal*). The motif of Bima's loincloth is referred to as *poleng bintulu*, the chessboard motif. The black color symbolizes the desire *lawamah*, which means greed. The color red symbolizes the desire *amarah*, which means anger. Yellow means the desire *sufiah* or bodily disposition. White means the desire *mutmainah* or the state of constantly thanking to Allah for all His blessings.¹¹

Serat Bima Bungkus was written by Can Cu An in 1936 and represents the combination of the story *Bima Bungkus* from the era of Majapahit that in the beginning of twentieth century was transformed into the story *Lampahan Bima Bungkus* by KGPAA Mangkunagara VII. The literary work *Dewaruci Wirid* written by RNg Ranggawarsita tells the story of the birth of conscience (*insane kamil*). The teachings of the Dewaruci on *pamoring kawula Gusti*, the fusing moment with his Lord in the literary work *Serat Dewaruci* written by Kyai Yasadipura I was supplemented with the teaching of *Martabat Tjubah*, which describes the gradual process of human existence from *abadiyah* spiritual status to *insane kamil* spiritual status, which is perfect human being. Also, the story tells about how the candicate of the perfect human being is given nine spirits, which are *roh ilapi*, *roh rabana*, *roh rohani*, *roh nurani*, *roh kudus*, *roh rahmani*, *roh jasmani*, *roh nabati* and *roh hewani*.

Simuh (1988) describes the story of Dewaruci and relates it with the matters appertaining to the literary work *Serat Wirid Hidayat Jati* written by RNg Raggawarsita, the man of letter of Surakarta in the periode of 1802-1873.¹² In the literature of Javanese mysticism and the influence of Islamis mysticism and also the requirement of noble conduct are dominant. It is also the case of Arabic terminology related to Islam and Islamic mysticism, which are inseparable parts of Javanese literature. It has been long that Islam becomes the part of the life of Javanese people. Therefore, it is difficult for one to well-understand the Javanese literature without any good knowledge of Islamic teachings and any sufficient Arabic knowledge. In the literary work *Serat Dewaruci* written by Tan Khoen Swie in the form of *sekar macapat*, a kind of traditional Javanese poetical songs, we can find some Arabic

¹¹ *Ibid.*, p. 15

¹² Simuh, *Mistik Iskam...*, p. 31.

terminology such as *wujud*, *dzat*, *sifat*, *makrifat*, *nikmat*, and *manfaat*. And, it went naturally that Indonesian and Javanese adopt many elements of Arabic.¹³

Concerning with the the supreme substance of God, it is symbolized as ocean and human being as a very small drop in the ocean. Such illustration is similar to that found in the teachings of *Serat Dewaruci* in which Bima comes into the spiritual body of Dewaruci through his left ear hole.¹⁴

The concept of *pamoring kawula Gusti*, the fusing moment with the Lord (*wahdatul wujud*) is used in the literature of Javanese mysticism and it is symbolized by the terms *curiga manjing warangka*, *warangka manjing curiga*, the kris comes into its case and the case comes into its kris. It means that human being comes into God's self as Arya Sena comes into Dewaruci. It is also the case of the contrary in which *warangka comes into its kris*, which means that God incarnates into human being like god Wisno incarnates into Kresna. The concept of incarnation, which means the spirit of gods that comes into human beings or the spirit of human being that comes into animals, is found in the literary work *Serat Wirid Hidayat Jati*. The lost human spirit that does not find its way to come back to the place where it belongs, which is God's throne is considered to live in the world of evil spirits (*jin*), to incarnates into birds, animals and water.¹⁵ Subsequently, the concept of the mystical union of servant and its Lord (*manunggaling kawula Gusti*) is described in the literary work *Serat Dewaruci* as follow:

*Mungguh pamoring kawula lan gusti iku, kaya dene paesan karo sing ngilo.
Wayangan kang ana sajroning pangilon, iya iku jenenge kawula.*

Translation:

The metaphor of the mystical union of servant and its Lord is the image reflected on the mirror and the one who looks in the mirror. It is the image on the mirror that represents human being.

Therefore, the description in the Javanese mysticism of the relationship between human being and God usually contains overlapping formulations. God is described as having the same attributes as those of human being and vice versa. Such an understanding of the relationship between human being and God is referred to as anthropomorphism.¹⁶ The description of the spiritual experience is on the contrary

¹³ *Ibid.*, p. 32.

¹⁴ Simuh, *Sufisme Jawa : Transformasi Tasawuf Islam ke Mistik Jawa*, (Yogyakarta: Bentang Budaya, 1995), p. 145.

¹⁵ *Ibid.*, p. 97.

¹⁶ *Ibid.*, p. 78.

to the *tajjali* thoughts in the Seven Spiritual Statuses (*Martabat Tujuh*), which are *ahadiyah*, *wahdat*, *wahidiyat*, *alam arwah*, *alam missal*, *alam ajzan*, and *insan kamil*. The spiritual experience is in the *Serat Wirid Hidayat Jati* described as Sunan Kalijaga's divine inspiration (*wangsit*).

The spiritual experience of the seven spiritual statuses is described in the scene of Arya Sena's presence inside of Dewaruci's spiritual body. The spiritual experience of Arya Sena in the *Serat Wirid Hidayat Jati* consists of the following seven spiritual statuses:

a. First Spiritual Status

The presence of Arya Sena in the state of indefinite nothingness (*awing-uwung*) inside of Dewaruci's spiritual body once he has come into the state through the lift ear hole of Dewaruci.

b. Second Spiritual Status

The presence of four beams of four colors: black, red, yellow, and white. In the *Serat Dewaruci* the first three colors symbolize bad desires, while the black beam is related to the incarnation world, the red beam is related to the evil spirit world (*brakasaan*), the yellow beam is related to the world of birds and the white beam is related to the world of eagerness in which water animals live.

c. Third Spiritual Status

The presence of four beams of four colors: black, red, yellow, white and green. The four beams are known in the *Serat Dewaruci* as *pancamaya* (five sensual deceits), while they symbolize five senses in the *Serat Wirid Hidayat Jati*.

d. Fourth Spiritual Status

There are in the *Serat Dewaruci* eight beams, while there are in the *Serat Wirid Hidayat Jati* the manifestation of *pramana* color symbolizing the world of eagerness, which are the worlds of black evil spirit, red evil spirit, green evil spirit, yellow evil spirit, white evil spirit, blue evil spirit, purple evil spirit and dice evil spirit.

e. Fifth Spiritual Status

The fifth status belongs to *ulubiyah* world in which are *tawon gumana* (humming bees) that live in *mega fana* (worldly cloud). The *tawon gumana* (the humming bees) is referred in the *Serat Dewaruci* as *golek gading* (ivory doll), which is the manifestation of *pramana*.

f. Sixth Spiritual Status

It is in the spiritual status that the ivory doll (*golek gading*) lies in *magma baqa*, which belongs to the world of eagerness.

g. Seventh Spiritual Status

There is in the seventh spiritual status *atma* (soul) that represents God's *tajalli*. It is referred to as *hayyu* or the life. It is in this status that the mystical union of servant and its Lord (*manunggaling kawula Gusti*) takes place in which there is no distinction between servant and its Lord.¹⁷

Mysticism finds wide acceptance in the Islamic Javanese mysticism literature. It is also referred to as *ngelmu kasampurnan* (the knowledge of perfection) that leads human life to perfection. It seems that such mysticism is highly influenced by Sufism in Islam. One who has managed to reach the passing moment of existential fusing encounter with the One (*makrifatullah*) is considered by the followers of the mysticism as conscience (*insane kamil*) who leads his or her life as Allah's lover (*wali Allah*) and has extraordinary capabilities called *keramat*, supernatural quality. Theology is in the literature of Javanese mysticism referred to as *ngelmu sangkan paran*, the knowledge of the ultimate origine and destination of human being. To know God means to know the ultimate origine of human being, while at the same time to know its ultimate destination. It is the interpretation of Javanese mysticism of the Islamic teaching "*inna lillahi wa inna ilaihi rajiun*", it is Allah that is the very origine of human being and it is Allah to where we belong.¹⁸ The core of the Dewaruci's teachings is about God. The understanding of God is symbolized by the purifying water that is able to lead Bima to a peaceful life. Therefore, the knowledge of God as the ultimate origine and destination of being (*sangkan paraning dumati*) is in Javanese mysticism referred to as the knowledge of perfection (*ngelmu kasampurnan*).

The story of Seh Malaya's experience when he was asked by Sunan Bonang, his teacher, to make a pilgrimage to Meca contains almost identical expressions. He did not know how to make such a long journey to Meca and jumped into the sea. When he was floating in the sea, Prophet Khidir came to him and taught him the essence of perfect life. The expressions that are almost identical to those found in the *Serat Dewaruci* are:

Nabi Khidir angandika aglis, gedhe endi sira lawan jagad, kabeh iki saisine, kalawan gunungipun, samudrane alase sami, tan sesak lumebuwa, mring jro garbaningsun, Seh Malaya duk miyarsa, semu ajrih kumel sandika tumeki, melbeng Sang Marbudengrat.

¹⁷ *Ibid.*, hal 168.

¹⁸ Al Qur'an Surat Al Baqarah : 156

Translation:

Prophet Khidir said, “Which is the bigger? You or the universe and all of its contents, its mountains? Its oceans and forests will be contained in my body. Seh Malaya was a little bit afraid and forced to accept his order to come into *Sang Murbudengrat*

It indicates that the Islamic Sufism is the spirit of the *Serat Dewaruci*. Javanese people felt at that time that the teachings in the *Serat Dewaruci* was parallel with their philosophy of life and hence it found wide acceptance among Javanese people. The Sufism teachings were written in books of mysticism using dialogue expressions between the main characters such as spiritual teacher and his or her followers. The moral and sufistic values in the *Serat Bimapaksa* were also presented in a dialogue between Begawan Bimapaksa and his pupils in *Pertapaan Argakelaso*, an ascetic place.

Al-Qur’an states that human being is the best and noble creature of God and nobler than any other creatures. It indicates that human being has a special quality as compared to the other creatures and hence human being is entrusted by God to serve as the caliph of universe and blessed with authority to collectively develop the world.¹⁹

The huma special quality mentioned in Al-Qur’an is reflected on some noble human attributes such as sincerity, justice, promise keeping or not committing treason, not self indulging and forgiving. Al-Qur’an also warrants a proper reward for those who do good deeds.²⁰ *Sura dira jayaningrat, lebur dening pangastuti, becik ketitik ala ketara*, the truth must defeat the evil.

E. Clossing

Actually, when one conducts an in-depth study of al-Qur’an he or she will be able to grasp the details of human good attributes. The *Serat Dewaruci* provides one with guidance in studying God’s attributes on which he or she may reflect his or her own human attributes. It is on the basis of such observation and studies that Islamic scholars list the detailed human attributes as follows: honest, forgiving, shameful, sincere, patient, thankful, loving, diligent, brave, expressive, disposed to do goods, not arrogant, not greedy, paying respect to others, not selfish, and faithful.²¹

¹⁹ Ali Yafie, *Teologi Sosial Telaah Kritis Persoalan Agama dan Kemanusiaan*, (Yogyakarta: Tiara Anisa, 1997), p. 199.

²⁰ Al Qur’an Surat Al Bayyinah: 7 dan Al Kahfi: 107.

²¹ Ali Yafie, *Ibid.*, hal 153.

The human attributes as mentioned in the *Serat Dewaruci* require further description. For example, the attribute of being patient that is at present understood by people in common as the passive patient, which means that one does nothing in facing problems. However, Islamic teachings encourage us to work hard for our survival and hence the attribute of being patient may have the meaning of tough, firm or hopeful in facing any obstacles and even demanding maximum effort. It means that Qur'anic verses can not be seen independently and must be understood by considering both their implicit and explicite meanings. They have to be seen comprehensively and interpreted contextually. It is necessary to continuously conduct an in-depth stud of al-Qur'an.

Also, Islam formulates bad human attributes and reminds human being to avoid such attributes and to trive for being balanced conscience (*insan kamil*). They are among others: weak, disposed to always complain, reluctant and despotic, committing treason, stingy, hothead, self withdrawal, envy, excessive love for worldly things, lying, arrogant, belittling others, haughty, timorous, and betraying. "*Yen wania ing gampang, wedia ing ewuh, sabarang nora tumek.*" Meaning "One is disposed to face easy problem only and afraid of facing difficult problem and hence he or she will surely fail." That is the wise words of Kyai Yasadipura. Thus, the study of the *Serat Dewaruci* is relevant with the values of Islamic teachings.

REFERENCE

- Al-Qur'anul Karim dan terjemahannya. Jakarta: Departeman Agama RI.
- Amir, Hazim. 1994. *Nilai-nilai Etis dalam Pewayangan*. Jakarta: Gramedia.
- Aryandini, Woro. 1996. *Citra Bima Sepanjang Zaman*. Jakarta: Pepadi.
- Bakker, Anton dan Charris Zubair, 1994. *Metodologi Penelitian Filsafat*, Yogyakarta: Pustaka Filsafat.
- Haryanto, S. 1998. *Pratiwimba Adiluhung Sejarah dan Perkembangan Wayang*. Jakarta: Djambatan.
- Mudhofir, Ali. 1988. *Kamus Teori dan Aliran dalam Filsafat*, Yogyakarta: Liberty.
- Simuh, 1995, *Sufisme Jawa: Transformasi Tasawuf Islam ke Mistik Jawa*, Yogyakarta: Bentang Budaya.

_____, 1988, *Mistik Islam Kejawen Raden Ngabehi Ranggawarsita: Suatu Studi Terhadap Sérat Wirid Hidayat Jati*, Jakarta: UI Press.

Sudiarja. 1995. *Etika*. Yogyakarta: Pasca Sarjana UGM.

Yafie, Ali. 1997. *Teologi Sosial Telaah Kritis Persoalan Agama dan Kemanusiaan*, Yogyakarta: Tiara Anisa.

Zarkasi, Effendi. 1977. *Nilai Islam dalam Pewayangan*, Departemen Agama, Jakarta.