

EXPLORING WAHDATUL WUJUD IN JAVANESE PALACE MANUSCRIPTS: A COMPARATIVE STUDY OF SERAT MENAK AND SERAT WEDHATAMA

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ABSTRACT

This study explores the concept of Wahdatul Wujud (Unity of Existence) as depicted in Javanese palace manuscripts, specifically the Serat Menak from Yogyakarta and Serat Wedhatama from Surakarta. Wahdatul Wujud, an Islamic Sufi doctrine, asserts the absolute existence of Allah and has been influential in the spiritual traditions of the Javanese courts since the fragmentation of Islamic Mataram in 1755. Utilizing a descriptive analytic and philology approach, this research examines the implied messages within these manuscripts. The comparative analysis reveals that the Serat Menak, written in Old Javanese (Kawi), presents more complex vocabulary and is harder to understand compared to the Serat Wedhatama. Additionally, while Serat Menak illustrates the Unity of Existence through the narratives of ancient prophets and leaders, Serat Wedhatama conveys it through the Javanese concept of Manunggaling Kawula Gusti (the unity of servant and Lord). These findings underscore the nuanced interpretations of Wahdatul Wujud in Javanese literature and their cultural significance.

Keywords: Wahdatul Wujud, Javanese Manuscripts, Serat Menak, Serat Wedhatama, Sufi Doctrine

ABSTRAK

Penelitian ini mengeksplorasi konsep *Wahdatul Wujud* yang digambarkan dalam naskah-naskah keraton Jawa, khususnya *Serat Menak* dari Yogyakarta dan *Serat Wedhatama* dari Surakarta. *Wahdatul Wujud*, sebuah doktrin Sufi Islam, menegaskan eksistensi absolut Allah dan telah berpengaruh dalam tradisi spiritual keraton-keraton Jawa sejak pecahnya Mataram Islam pada tahun 1755. Dengan menggunakan deskriptif analitik dan pendekatan filologi, penelitian ini memeriksa pesan-pesan tersirat dalam naskah-naskah tersebut. Analisis komparatif mengungkapkan bahwa *Serat Menak*, yang ditulis dalam bahasa Jawa Kuno (*Kawi*), menyajikan kosakata yang lebih kompleks dan sulit dipahami dibandingkan dengan *Serat Wedhatama*. Selain itu, *Serat Menak* menggambarkan *Wahdatul Wujud* melalui narasi para nabi dan pemimpin zaman dulu, sedangkan *Serat Wedhatama* menyampaikannya melalui konsep Jawa *Manunggaling Kawula Gusti* (kesatuan hamba dan Tuhan). Temuan ini menekankan interpretasi yang bernuansa dari *Wahdatul Wujud* dalam sastra Jawa dan signifikansi budayanya.

Kata kunci: *Wahdatul Wujud*, Naskah Jawa, *Serat Menak*, *Serat Wedhatama*, Doktrin Sufi

INTRODUCTION

Classical manuscripts include local cultural heritage in the form of writings that contain various information, thoughts, and life experiences of ancestors in the past. Therefore, it is important to be preserved so that people today can know. Given the content in classical manuscripts which generally contains moral messages about invitations to goodness.¹ As contained in the Javanese palace manuscripts written during the Islamic sultanate, including the manuscripts of *Serat Ambiya*, *Serat Asmarasupi*, *Serat Menak*, and *Serat Tajussalatin*. All of them were produced and stored in the Yogyakarta Palace, hence the term Yogyakarta manuscripts.² This is intended to distinguish the palace manus-

¹Riswinarno, "Preservasi Naskah Kuno Koleksi Masjid Agung Surakarta," *Panangkaran: Jurnal Penelitian Agama dan Masyarakat* 1, no. 2 (Desember 2017): 379–380. <https://ejournal.uin-suka.ac.id/pusat/panangkaran/article/view/0102-10>

²M. Iban Syarif and D. Wahyuni Kurniawati, "Fungsi Iluminasi pada Naskah Jawa Skriptorium Keraton," *Imajinasi: Jurnal Seni* 12, no. 2 (Juli

cripts made in Surakarta. Given that the two are separated by government administration, even though the tradition of writing manuscripts for both is still ongoing and has a similar pattern.

Previous studies on Yogyakarta Palace manuscripts has been conducted previously by Agus Iswanto, which contains a chronology of the development of the tradition of manuscript writing in the Yogyakarta Palace during the leadership of Sri Sultan Hamengkubuwono I to IX (1755-1988), including the challenges faced during the production process. In addition, it discusses the portrait of the relationship between Islam and Javanese culture, because the palace manuscripts that were produced presented more Islamic studies, such as fiqh, tawhid, and tasawwuf. It can be concluded that the writing of the palace manuscripts was an attempt by Javanese ancestors to "interpret" the teachings of Islam within the scope of their culture.³ This research seeks to examine one of the Yogyakarta palace manuscripts that dialogues about Sufism or mysticism in Islam, namely *Wahdatul Wujud* (The Unity of Existence).

Wahdatul Wujud understanding as important teaching for Sufis has been found in many Javanese manuscripts; one of them is stored in the Great Mosque of Surakarta. Based on a review of the journal by Riswinarno (2017), discusses various types of classical manuscripts, especially those that study material about teachings. The main teachings of Islam, including the Qur'an, Tafsir al-Qur'an, Nahwu, Hadith, Fiqh, Sufism, Aqidah, and Syi'ir. Of eight categories, al-Qur'an, Sufism, and Fiqh are the most common knowledge found in Javanese texts because all three categories are very closely related to the implementation of Islamic law, especially the science of Sufism which explains the

2018): 10. <https://journal.unnes.ac.id/nju/index.php/imajinasi/article/view/17467>

³Agus Iswanto, "Naskah-naskah di Keraton Yogyakarta: Reinterpretasi Islam di Jawa," *Dialog: Jurnal Penelitian dan Kajian Keagamaan* 37, no. 2 (Desember 2014): 145–146. <https://jurnaldialog.kemenag.go.id/index.php/dialog/article/view/60>

various secrets of knowledge that can get closer to God Almighty.⁴

This study explores the concept of *Wahdatul Wujud* as depicted in Javanese palace manuscripts, specifically of Yogyakarta Palace and one manuscript of Surakarta Palace. One manuscript each was chosen to be analyzed, including the *Serat Menak* manuscript from the Yogyakarta palace, because it is considered the oldest compared to other manuscripts that examine Islamic aspects, written during the time of the first Sri Sultan Hemengkubuwono around 1790.⁵ In contrast, the most recently written manuscript of the Surakarta palace, *Serat Wedhatama*, produced during the time of Pakubuwono IX around 1860, was chosen.⁶

About the theme of *Wahdatul Wujud*, previous research has been carried out by Samudra Eka Cipta, explains the definition of *Manunggaling Kawula Gusti*, or the *Wahdatul Wujud* between humans and God. This is a synonym for the *Wahdatul Wujud* teachings by combining Islamic understanding and Javanese culture and is widely explained in Javanese manuscripts, including *Serat Wirid Hidayat Jati* by Ranggawarsita. After writing the manuscript, Mangkunegara IV continued his work about *Serat Wedhatama*. Both have a strong footing by making the Qur'an the main source in their writing. In addition, it is also explained cultural acculturation between Hindu-Buddhist, Javanese, and Islam in order to create social harmony in the Javanese community related to their relationship with fellow humans and God.⁷

⁴Riswinarno, "Preservasi Naskah Kuno Koleksi Masjid Agung Surakarta," 382.

⁵Tashadi, et al (editor), *Serat Menak (Yogyakarta)* (Jakarta: Departemen Pendidikan dan Kebudayaan, 1992), iii. <https://repositori.kemdikbud.go.id/7839/>

⁶Agus Iswanto, "Naskah-naskah di Keraton Yogyakarta: Reinterpretasi Islam di Jawa," 143.

⁷Samudra Eka Cipta, "Ranggawarsita dan Sufisme Jawa: Studi Pemikiran Bagus Burham terhadap Budaya Islam Jawa (1823-1870)," *Al-Mada: Jurnal Agama Sosial dan Budaya* 3, no. 2 (2020): 117–120. <https://ejournal.ikhac.ac.id/index.php/almada/article/view/596>

In the case of other regions, there are classical manuscript studies that also discuss the above themes, including the work of MHD Rasidin and Oga Satria, exploring the collection of manuscripts of K.H. Muhammad Burkan Saleh, a Kerinci scholar who was prolific in writing about the Qur'an, hadith, and astrology.⁸ In addition, the work of Agus Iswanto, et al. examined the Cirebon manuscript *Serat Carub Kandha* on the teachings of religious moderation and local culture.⁹ The closest to the theme of this research is the work of Agus Suprianta, et al., which reviews the *Masa'il As-Samarqandi* manuscript kept at the Geusan Ulun Museum in Sumedang, West Java. The manuscript was widely used as a reference material for Islamic *aqidah* teachings in the archipelago in the 18th century, such as the definition of faith and its detailed explanation.¹⁰

Meanwhile, the purpose of this research is to finding of this research reveals significant differences in the manuscripts' the manuscripts of *Serat Menak* (Yogyakarta) and *Serat Wedhatama* (Surakarta), and examines the implied messages within these manuscripts. Equally important is the discussion of *Wahdatul Wujud* in each manuscript, considering that both are the creative works of Muslim intellectuals who lived during the Islamic sultanate period. Furthermore, this research also explains the development of the *Wahdatul Wujud* teachings from its inception until it spread to Java.

METHOD

⁸MHD Radisin and Oga Satria, "Tradisi Tulis Ulama Kerinci Manuskrip Islam Peninggalan K.H. Muhammad Burkan Saleh (1912-2010)," *Jurnal Lektur Keagamaan* 18, no. 2 (2020): 464. <https://jlka.kemenag.go.id/index.php/lektur/article/view/860>

⁹Agus Iswanto, et al, "Narasi Moderasi Beragama dalam Naskah Serat Carub Kandha," *Jurnal Lektur Keagamaan* 19, no. 1 (2021): 38. <https://jlka.kemenag.go.id/index.php/lektur/article/view/910>

¹⁰Agus Supriatna, et al, "Text Reception of the Manuscript Mas'ail As-Samarqandi Written by Syeikh Abu Laits As-Samarqandi," *Jurnal Lektur Keagamaan* 21, no. 1 (2023): 190. <https://jlka.kemenag.go.id/index.php/lektur/article/view/996>

This study used a descriptive analytic method,¹¹ serves to describe or provide an overview of a researched object, namely *Wahdatul Wujud* (Unity of Existence) in Javanese palace manuscripts. The main references for this research include the book *Serat Menak*, which has been re-edited by the research team from *Bagian Proyek Penelitian dan Pengkajian Kebudayaan Nusantara, Departemen Pendidikan dan Kebudayaan* in 1992.¹² In addition, the book *Serat Wedatama: Kajian Sastra Klasik*, transliterated by Bambang Al Marie in 2017.¹³ Furthermore, this research is analyzed using a philological approach involving manuscript description, comparison of textual content, text criticism, translation, and analysis of the implicit messages within the *Serat Menak* and *Serat Wedatama* manuscripts.¹⁴

The next type of research is a comparative study in order to find differences regarding the presentation of *Wahdatul Wujud* material in the two texts that become the main reference. In addition, other sources that are still relevant to the theme of this study were added in order to strengthen the findings or complement things that have not been explained in previous studies, including journals accessed online from Google Scholar, and some final assignments, namely Thesis obtained from the Repository account of the State Islamic Institute of Ponorogo, and State Islamic University of Lampung.

FINDING AND DISCUSSION

Collections of Javanese Manuscripts

Prior to Indonesia's independence, there were two palaces on the island of Java that became the centre of government as well as the residence of the Kings of Java, including Yogyakarta

¹¹Sugiyono, *Metode Penelitian Kuantitatif, Kualitatif, dan R&D* (Bandung: Alfabeta, 2013), 206.

¹²Tashadi, et al (editor), *Serat Menak (Yogyakarta)*, iii, viii–ix.

¹³KGPA Sri Mangkunegara IV, *Serat Wedatama: Kajian Sastra Klasik*, translate by Bambang Khusen Al Marie (Yogyakarta: Sempulur Publisher, 2017), 6–7.

¹⁴Nurhayati Harahap, *Filologi Nusantara: Pengantar ke Arah Penelitian Filologi* (Jakarta: Kencana, 2021), 144–145.

Palace (another name: *Ngayogjokarto Hadiningrat*) and the Surakarta Hadiningrat Palace. Both were former territories of the Islamic Mataram Kingdom which was divided as a consequence of the Giyanti Agreement on 13 February 1755, based on an agreement between the colonial VOC (*Verenigde Oost-Indische Compagnie*) in Batavia (now named Jakarta), Prince Mangkubumi (Sri Sultan Hamengkubuwono I) from Yogyakarta, and Pakubuwono III from Surakarta.¹⁵

With regard to literary and cultural activities, neither Sultan Hamengkubuwono I (1755-1792) nor Pakubuwono III (1749-1788) could run effectively. This was because their reigns were in transition, especially as the pressure from the Dutch colonial powers was not yet over. Therefore, until the end of the 18th century only a few Javanese manuscript sources were produced and found, including *Serat Surya Raja* around 1774, *Babad Kraton* around 1778, and *Serat Cabolek* around 1800. All three are housed in the Widya Budaya Library, Yogyakarta, copied at the initiative of Sri Sultan Hamengkubuwono V (1823-1855) and Kanjeng Raden Adipati Danurejo IV, a Patih in the Sultanate of Yogyakarta from 1847-1879.¹⁶ In addition, there is *Serat Menak* written during the time of Sri Sultan Hamengkubuwono I around 1790. In 1992, the manuscript was edited by *Departemen Pendidikan dan Kebudayaan, Bagian Proyek Penelitian dan Pengkajian Kebudayaan Nusantara*.¹⁷

The period of Sultan Hamengkubuwono II (1792-1812) saw the transfer of power in the Dutch East Indies from the Dutch to the British, through the Treaty of Tuntang on 6-9 September 1811.¹⁸ However, the transfer of power did not last long after the Dutch managed to reclaim it from the British through the 1816 Treaty of London. Shortly afterwards, heavy

¹⁵M.C. Ricklefs, *Soul Catcher: Java's Fiery Prince Mangkunegara I, 1726-95* (Singapore: National University of Singapore, 2018), 161.

¹⁶Agus Iswanto, "Naskah-naskah di Keraton Yogyakarta: Reinterpretasi Islam di Jawa," 149 & 144.

¹⁷Tashadi, et al (editor), *Serat Menak (Yogyakarta)*, iii, viii–ix.

¹⁸Jean Rocher, *Perang Napoleon di Jawa 1811: Kekalahan Memalukan Gubernur Jenderal Janssens*, translate by Rahayu Surtiati Hidayat (Jakarta: Kompas, 2011), 218–220.

fighting broke out across Java in the Java War or Diponegoro War (1825-1830). This event had a significant impact on literary activities and the production of Javanese manuscripts, which were hampered until the reign of Sultan Hamengkubuwono IV (1814-1823).¹⁹ There was also a massive looting of literary works belonging to the palace during the British occupation, such as the theft of archives and library collections to the British state. Reportedly, until now there are still many Javanese manuscripts stored there.²⁰

The situation became conducive during the time of Sultan Hamengkubuwono V (1823-1855) and Pakubuwono VI (1830-1858), and gradually the writing and copying of Javanese manuscripts continued. There are two locations that specifically store the manuscript collection of the Yogyakarta palace, including the Krida Mardawa Library, with around 250 manuscript collections related to dance, gendhing (music), and puppetry. Then, the Widya Budaya Library with 450 manuscripts in the form of Babad, Piwulang, Primbon, Serat, Silsilah, and Suluk. The tradition stopped during the time of Sultan Hamengkubuwono IX, as historical researchers tended to want to study manuscripts that had been available in the 18th-19th centuries in an effort to inherit the knowledge of their predecessors. Although academics also have their own ways of preserving manuscripts through the digitisation process, including microfilming manuscripts since the 1980s, to the use of social media, such as Facebook to introduce palace manuscripts to the public.²¹

It is undeniable that the Yogyakarta palace as a *da'wah* relay from the Islamic Mataram Dynasty influenced the content of the manuscripts that were more dominant in containing Islamic elements and Javanese culture. The Islamic manuscripts

¹⁹Agus Iswanto, "Naskah-naskah di Keraton Yogyakarta: Reinterpretasi Islam di Jawa," 139.

²⁰Fajar Wijanarko, "Transformasi Tradisi Tulis Menuju Tradisi Digital Keraton Yogyakarta (Tahun 2016)," *Jantra: Jurnal Sejarah Dan Budaya* 12, no. 1 (Juni 2017): 1-2. <https://garuda.kemdikbud.go.id/documents/detail/1290904>

²¹Fajar Wijanarko, "Transformasi Tradisi Tulis Menuju Tradisi Digital Keraton Yogyakarta (Tahun 2016)," 2, 4-5.

produced during the reign of Sultan Hamengkubuwono IV to IX include: 1) The period of Sultan Hamengkubuwono IV, produced *Babad Ngayogyakarta: Hemengkubuwono I dumugi Hamengkubuwono III*, 2) The period of Sultan Hamengkubuwono V, produced *Babad Mataram: Adam dumugi Sultan Agung, Serat Ambiya, Serat Banjarretna, Serat Centhini Kasultanan, Serat Jasmaningrat, Serat Jatipusaka Makutharaja, Serat Jatiswara, Serat Mustasiyah, Serat Ngabdulsaka, Serat Purwacampur, Serat Sipatulwijra, Serat Suluk Bustam, Serat Tajussalatin, Serat Warna-Warni, Serat Wuruk Respati*, and *Serat Wulangbrata*, 3) The period of Sultan Hamengkubuwono VI, produced *Babad Giyanti* and *Serat Damarwulan*, 4) The period of Sultan Hamengkubuwono VII, produced *Babad Nitik Sultan Agung, Serat Asmarasupi, Serat Campursari, Serat Pranacitra*, and *Serat Suluk lan Piwulang Wana-Warni*, 5) The period of Sultan Hamengkubuwono VIII, produced *Babad Tanah Jawi: Aji Saka dumugi Demak* and *Serat Gambring Cabolek*, and 6) The period of Sultan Hamengkubuwono IX, produced *Babad Ngayogyakarta: Hemengkubuwono IX*.²²

While the Surakarta palace manuscripts are mostly stored at the *Masjid Agung Kasunanan Surakarta* specifically Javanese Islamic manuscripts totalling approximately 93 pieces among the thousands of collections available. Not much different from the collection of manuscripts in Yogyakarta, some of the manuscripts there are already fragile with age, so it is necessary to preserve and maintain the manuscripts as soon as possible so that they can be studied again. Moreover, the content contains a chronology of the development of Islam in Surakarta, as well as an explanation of Islamic teachings that cover two aspects, namely the outer (fiqh) and inner (tasawwuf). The material in Surakarta palace manuscripts can be classified into eight categories, including the Qur'an, hadith, fiqh, aqidah/tauhid, tasawwuf, tafsir, nahwu, and Syi'ir.²³ Furthermore, the study of Islam

²²Agus Iswanto, "Naskah-naskah di Keraton Yogyakarta: Reinterpretasi Islam di Jawa," 141–143.

²³Riswinarno, "Preservasi Naskah Kuno Koleksi Masjid Agung Surakarta," 380–382.

in the perspective of Javanese culture is also reviewed in the manuscripts of *Serat Wirid Hidayat Jati*, by Raden Ngabehi Ronggowarsito, a poet of the Surakarta palace during the time of Pakubuwono VIII (1858-1861), and *Serat Wedhatama* by Mangkunegara IV, a Duke of the Mangkunegaran Duchy, Surakarta, which was ruled by Pakubuwono IX (1861-1893).²⁴

***Wahdatul Wujud* in the Islam Perspektif and Local Culture**

Linguistically, the *Wahdatul Wujud* (Unity of Existence) consists of two words, namely *Wahdat*, which means singular or unity, and *al-Wujūd* means existence. When combined, *Wahdat al-Wujūd* means the unity of existence, which is none other than God Almighty, the owner of the perfection of existence, who appears to something in the universe, everything is only a form (power) from Him, and everything will never exist except Him. Then, there are two basic differences regarding the term “existence (*wujūd*)” according to its use, including the Absolute Existence, which is an idea about existence independently, and Majazi Existence, which explains that something has a form because someone manifests it.²⁵ In the study of Sufism, the Absolute Existence belongs only to Allah, which is absolutely incomparable because it is not bound by anything, without any conditions, and there are no certain terms that can limit Him.²⁶

Ibn’ Arabi first initiated the concept of Unity of Existence (*Wahdat al-Wujūd*), full name is Abu Bakn Muhammad ibnu’ Ali ibn Ahmad ibn ‘Abdullah al-Tha’i al-Hatimim, born in Muncia, Andalusia (now Spain), on the 8th of Ramadan 560 H, or coincided with July 25, 1165 AD, and died in Damascus, Syria, on 23 Rabi’ul Akhir 638 H or November 16, 1240, AD.

²⁴Agus Iswanto, “Naskah-naskah di Keraton Yogyakarta: Reinterpretasi Islam di Jawa,” 143.

²⁵Yudi Prayoga, “Pemikiran Ibn ‘Arabi dan Siti Jenar: Studi Komparatif tentang Wahdat Al-Wujūd” (Universitas Islam Negeri Raden Intan Lampung, 2021), 14–15. <http://repository.radenintan.ac.id/15161/>

²⁶Ihsan Sa’dudin, “Reorientasi Nilai Sufisme Individual-Transedental dalam Naskah at Tuhfah al Mursalah Menuju Sosio-Empirik,” *Jurnal Studi Al-Qur’an* 14, no. 2 (2018): 127. <https://journal.unj.ac.id/unj/index.php/jsq/article/view/6094>

He is one of the most respected Muslim intellectuals. During his life, he has produced 500 works in the field of Sufism; one of them is the *Wahdatul Wujud*.²⁷ According to Ibn ‘Arabi, the doctrine of *Wahdat al-Wujūd* means that there is nothing in existence except Allah because He is the only owner of the existence of *al-Haqq* (the Creator, the One), and nothing that appears to be in the form of form through a form other than *al-Haaq*. Then, if that form appears to be a form for those who see it, it is called *al-Khalq* (nature, creatures). In other words, they do not have their own form except the form that comes from Allah.²⁸

Starting from the concept taught by Ibn ‘Arabi, various interpretations are carried out by other Sufi figures who also study the *Wahdatul Wujud* teachings, ranging from the most extreme to moderate interpretations, including: 1) Ibn Sabi’ in stated that only God exists, while apart from God nothing exists, 2) Ibn ‘Ata’ argued that if a Sufi already knows God, then the existence of God is sufficient for him from everything that exists (*maujud*),²⁹ 3) Ma’ruf Al -Karkhi stated that there is nothing in existence except Allah, 4) Abul Abbas Qassab stated that there is nothing in the two worlds except my God, then everything that exists (*maujudat*) and everything other than His form is non-existent (*ma’ddm*), 5) Al-Qunawi used the concept of Unity of Existence (*Wahdat al-Wujūd*) as an affirmation of the oneness of God, even though he does not reject diversity, and 6) Imam al-Ghazali said that in fact light is only Allah alone, as well as only

²⁷Oom Mukarromah, “Ittihad, Hulul, dan Wahdat Al-Wujud,” *Tazkiya: Jurnal Keislaman, Kemasyarakatan dan Kebudayaan* 16, no. 1 (Januari 2015): 141–142. <https://jurnal.uinbanten.ac.id/index.php/tazkiya/article/view/212>

²⁸Khamid, “Wahdat Al Wujud dan Insan Kamil Menurut Ibnu Al Arabi: Kajian Tasawuf Modern,” *Jurnal Studi Al-Qur’an* 10, no. 1 (2014): 101–103. <https://journal.unj.ac.id/unj/index.php/jsq/article/view/4422>

²⁹Agus Ali Dzawafi, *Wahdat Al-Wujūd Ibn ‘Atā’ Allāh al-Sakandarī Perspektif Tasawuf Falsafi* (Serang: A-Empat, 2021), 2 & 62.

Allah is the most existent, and everything will be destroyed except His form which remains eternal.³⁰

Ibn' Arabi's thoughts on the *Wahdatul Wujud* spread widely to the south of the Asian continent because of the da'wah of a Sufi from Gujarat India, named Muhammad ibn Fadl Allah al-Burhanpuri. He was born in 952 H / 1545 AD and died in 1029 H / 1620 AD. Then began to develop in the archipelago after being taught again by Malay Sufi figures, including 'Abdul Shamad al-Falimbani, Hamzah Fansuri, Muhammad Nafis al-Banjari, Syamsuddin al-Sumantrani, Syeikh Daud bin Abdullah al-Fatani, and others.³¹ The Malay figure from Pattani (Thailand), Sheikh Daud al-Fatani in the 18th century contributed to the formulation of neo-sufism in various Kitab Jawi essays.³² Next, Syamsuddin al-Sumantrani, a Sufi scholar from Aceh in the 17th century asserted that there is only one absolute being, namely Allah.³³

The most common opinion is the stage that a Sufi must go through in order to get closer to Allah and be able to unite with Him. He must take a long path known as *maqamat* (spiritual level), which includes sharia, tarekat, essence, and makrifat. Hamzah Fansuri then made an analogy regarding the four stages in the form of a ship, in which the Shari'a is considered as the breadth of the ship, the tarekat as the ship's board, the essence as the contents of the ship, and makrifat as the advantage of the ship that has been used according to its function.³⁴ Meanwhile,

³⁰Yudi Prayoga, "Pemikiran Ibn 'Arabi dan Siti Jenar: Studi Komparatif tentang Wahdat Al-Wujūd," 24.

³¹Yudi Prayoga, "Pemikiran Ibn 'Arabi dan Siti Jenar: Studi Komparatif tentang Wahdat Al-Wujūd", hlm. 25.

³²Jajat Burhanudin, "Nineteenth-Century Kitāb Jawi Sufi Works in Pattani, Thailand: Mainstreaming Ethical Sufism of al-Ghazali," *Al-Shajarah: Journal of Islamic Thought and Civilization* 28, no. 1 (2023): 51. <https://journals.iium.edu.my/shajarah/index.php/shaj/article/view/1594>

³³Budi Handoyo and Fadhilah Sidiq Pramana, "Konsep Wahdatul Wujud dalam Pandangan Syekh Syamsuddin As-Sumatrani," *Ta'wiluna: Jurnal Ilmu Al-Qur'an, Tafsir dan Pemikiran Islam* 3, no. 1 (April 2022): 128. <https://ejournal.iaifa.ac.id/index.php/takwiluna/article/view/758>

³⁴Ihsan Sa'dudin, "Reorientasi Nilai Sufisme Individual-Transedental dalam Naskah at Tuhfah al Mursalah Menuju Sosio-Empirik," hlm. 127.

Muhammad Naquib al-Attas is of the view that the natural instinct of the purpose of each person born in the world is to obtain a happy life. Then it needs information in the form of thoughts that pressurise individuals to achieve this goal.³⁵

In Java Island, a figure stems from the teachings of Ibn ‘Arabi. He is Syekh Siti Jenar, with another name Syekh Lemah Abang or Syekh Abdul Jalil, who lived during the Sultanate of Demak Bintoro. In his journey, Sheikh Siti Jenar created a new concept that was not much different from the *Wahdatul Wujud*, namely *Manunggaling Kawula Gusti, Curiga Manjing Warangka*, which in Javanese culture is theologically interpreted as a procedure for human relations with God. On the other hand, Sheikh Siti Jenar views God, or what he terms *Hyang Widi*, as a form that cannot be seen by the eye, so it is symbolized in the form of stars that shine very beautifully.³⁶

In addition, God is a name for something foreign and difficult to understand, but that name then becomes real through the presence of humans in worldly life. Departing from this view, Syekh Siti Jenar is actually talking about the concept of divinity in accordance with the awareness of Javanese cultural life, for example, the statement that he is a “son of the people” and his parents are “princes of the palace” or God who is seen. Therefore, his name is very popular among Javanese Muslims as adherents of *kebatinan* or *kejawen*, although not a few also think that the concept has deviated from Islamic teachings.³⁷

In today’s modern era, the term “*Kejawen Islam*” is still attached to the hearts of some Javanese Muslim communities.

³⁵Dewi Nur Asiyah, “Pandangan Ibn Al-Arabi Mengenai Wahdat Al-Wujud dan Konsep Kebahagiaan,” *Spiritualita: Journal of Ethics and Spirituality* 5, no. 2 (2021): 74. <https://jurnalfuda.iainkediri.ac.id/index.php/spiritualita/article/view/844>

³⁶Saidun Derani, “Syekh Siti Jenar: Pemikiran dan Ajarannya,” *Buletin At-Turas: Journal of Humanities, History, Culture, Language, Literature, and Library Science* 20, no. 2 (2014): 225, 329–330. <https://journal.uinjkt.ac.id/index.php/al-turats/article/view/3764>

³⁷Samudra Eka Cipta, “Ranggawarsita dan Sufisme Jawa: Studi Pemikiran Bagus Burham terhadap Budaya Islam Jawa (1823-1870),” 116 & 120.

This has increased after being re-introduced through several Javanese songs with Islamic nuances; one of them is the song entitled *Kidung Wahyu Kalaseba*, which Sri Narendra created in 2012 after composing the lyrics for approximately nine years. He is a writer and humanist from Sukoharjo, Central Java, born on November 8, 1980. Not only that, he has a lineage to Sunan Gunung Djati Cirebon from the path of his grandfather, Sayyid Rusydi bin Abdullah. In addition, he also has a continued genealogy to the Islamic Mataram dynasty through the path of his grandmother, Nyai Khoinatun, who is also buried in a special cemetery for the Mataram ancestors. In the excerpt of the song above, there are lyrics of *Manunggaling Kawula Gusti* in the third stanza as the message of da'wah taught by Ranggawarsita as follows: "...*Manunggaling kawulo Gusti, krenteg ati bakal dumadi, mukti ingsun tanpo piranti,*" which means "...Uniting servants with God, then the will of the heart will happen, the self is sovereign without means." It means that whoever tries to get closer to Allah, his affairs will surely be made easier.³⁸

Wahdatul Wujud in the Serat Menak (Yogyakarta)

Serat Menak is a classic Javanese literary work containing Islamic leadership material combined with Hindu traditions, produced during the time of Sultan Hamengkubuwono I around 1790 and nearly 3000 pages long. The name of the first author is unknown, but it should be noted that almost every generation there are additions of material related to the original theme of the manuscript. The manuscript of *Serat Menak* was recompiled on 16 June 1893 in Jayengutaran (presumably still within the Islamic Mataram area), with 151 pupuh (chapters) containing the heroic values of Arab warriors through the character of Abu Talib (uncle of the Prophet Muhammad Saw). In addition, it also explains the leadership spirit of the Prophet's Companions, including Abu Bakar, Umar, Utsman, and Ali, in order to be an

³⁸Anistia Angga Susanti, "Pesan Dakwah dalam Lirik Lagu Kidung Wahyu Kalaseba: Analisis Semiotik Charles Sander Peirce" (Institut Agama Islam Negeri Ponorogo, 2021), 44–46, & 57. <http://etheses.iainponorogo.ac.id/16944/>

example for future generations of leaders. On the other hand, *Serat Menak* also contains *Wahdatul Wujud*, such as believing in Allah as the only God to be worshipped, and sending messengers (leaders) to this world.³⁹

The manuscript of *Serat Menak* was published three times by the publisher van Dorp, Semarang (not year) in four volumes, then expanded to 20 volumes in 1933. Later, in the 1980s, it was published by *Balai Pustaka* in a transliterated form and translated into Indonesian. The manuscript also has another version, *Serat Menak Yasadipura*, adapted from the original manuscript by Yasadipura I, a Surakarta court poet who lived from 1729-1803. However, the content is quite different from the last edits made by the *Balai Pustaka* team. Therefore, in 1992 *Direktorat Sejarah dan Nilai Tradisional* took the initiative to re-edit *Serat Menak* in an effort to save the manuscript.⁴⁰

Currently, there are not many studies on *Serat Menak Yogyakarta*, the last study was conducted by Tatik Harpawati (2009), discussing the *Wayang Golek* performance as a typical Central Javanese art that originated from *Serat Menak*, the heroic story of Amir Hamzah in spreading Islam. *Wayang Golek Menak* performances are usually performed in religious events entitled local wisdom, including weddings, child births, circumcisions, village cleanings, and so on. With a time span of six to eight hours for one performance. Of course, each city has its own performance style, starting from the properties used and the version of the story. This is because there is an addition of oral tradition from the community which makes it very possible to mix the story of *Serat Menak* with the legend of an area where *Wayang Golek Menak* is held.⁴¹

This study focuses on *Serat Menak Yogyakarta*, edited by the research team from *Direktorat Sejarah dan Nilai Tradisional* as the main reference. It consists of four sections, among others:

³⁹Tashadi, et al (editor), *Serat Menak (Yogyakarta)*, iii, 395, 458, & 469.

⁴⁰Tashadi, et al (editor), *Serat Menak (Yogyakarta)*, i, viii–ix.

⁴¹Tatik Harpawati, “Transformasi Cerita *Serat Menak* dalam Pertunjukan *Wayang Golek Menak*,” *Gelar: Jurnal Seni Budaya* 7, no. 1 (2009): 1–2. <https://jurnal.isi-ska.ac.id/index.php/gelar/article/view/1253>

1) Transliteration of *Serat Menak*, the result of transliteration from Javanese script to Latin letters, but still in the Old Javanese or Kawi language totalling 150 pupuh, 2) Synopsis of *Serat Menak*, an explanation of the first part in the Indonesian version, as well as the addition of other material related to Islam and Javanese culture, 3) Text Analysis, completing the discussion of *Serat Menak* as a prominent literary work in Java and important points that become the essence of the research team's edits to the *Serat Menak* manuscript, and 4) Conclusion, containing the research team's achievements in re-presenting the storyline of the 484-page *Serat Menak*. As the title suggests, this sub-chapter presents important findings about the *Wahdatul Wujud* in *Serat Menak* with the following reviews:

Pupuh XLIX (49), bait ke-5/28th (Durna)

*Heh sang nata manuta agamaningwang ngucap kalimah
kalih ya ashadu anla laillaha illallah wa ashadu an
Ibrahim ya kalillallah yen wus sira nglakoni//*⁴²

Translation:

“I bear witness that there is no god but Allah and I bear witness that Abraham is the beloved of Allah”, if you have done so.

This stanza explains the way to become a follower of Allah's religion, which is to say the two sentences of the creed. Firstly, it is obligatory to believe that there is no god but Allah. Secondly, recognising that Prophet Ibrahim is the beloved of Allah who was sent to convey revelation to all mankind. However, the second sentence is a discussion before the religion of Allah (Islam) was revealed, so it is addressed to Ibrahim who is known as the father of the Prophets and Messengers. It was only after Prophet Muhammad was born and sent as the last Messenger, that sentence was changed to *Ashhadu anna muhammadarrasulullah*, which means “I testify that Muhammad is the messenger of Allah”. A person is considered to be a

⁴²Tashadi, et al (editor), *Serat Menak (Yogyakarta)*, 114.

Muslim (adherent of Islam) if he utters the two sentences of the shahada, considering its position as the first pillar of Islam.

Pupuh CXXXII (132), bait ke-6/6th (Puspanyidra)

*Ya ing sakehe iktikat kaya angimanken maring Allah lan
Malekate lan kitab ingkang kinaot wus depe para utusan
lan dina akir lan tembe untune becik lan alane Allah
tangala kang bage//⁴³*

Translation:

It is in everything, such as believing in Allah and His angels and the Book sent down to the messengers and the Last Day and the good and bad judgements of Allah that divide.

This stanza is a fragment of the previous stanza about the sentence of shahada, then what things a Muslim must believe in. There are six pillars of faith, including belief in God, God's angels, God's holy books, God's messengers or messengers, the Day of Judgment, and the destiny (decree) that God has outlined for each of His servants.

Pupuh CXXXV (135), bait ke-33/40th (Pangkur)

*Iya pancering ngagesang kaelokanira hyang maha luwih
apan wawayanganiun iya ing wujudullah ingkang mutlak
iya i (ing?) wajibul wujud yekti uriping manungsa inga-
ran nyawa rokhmani//⁴⁴*

Translation:

It is precisely the life given by the Almighty God that has no resemblance whatsoever in the absolute form of God, it is obligatory for the truth of human life because of the life of compassion.

This stanza confirms that Allah is the owner of the absolute form, which cannot be attributed to any form in this world, because everything is a gift from Allah the Almighty, including humans being able to live because they are given the blessing of life by Him. In addition, the word *wawayanganiun* is referred to

⁴³Tashadi, et al (editor), *Serat Menak (Yogyakarta)*, 320.

⁴⁴Tashadi, et al (editor), *Serat Menak (Yogyakarta)*, 327.

as a parable of this life, especially humans can move like puppet characters, thanks to the help of the puppeteer who controls it, namely Allah.

Pupuh CXXXVI (136), bait ke-33/41th (Durma)

*Yen kang antuk nugraha sangking pangeran kuwasa
anahuri Allah pengraningwang Islam pangraningwang
kakbatullah keblat mami nabi Mukhamad punika nabi
mami//⁴⁵*

Translation:

If the one who received a gift from the Prince of the power of God's gift of Islamic guidance in the form of guidance Kakbatullah qibla mother of Prophet Muhammad is the mother prophet.

This stanza discusses the blessings of Allah, the Almighty God, to whom He wills. What has been seen is the presence of Islam as the religion that completes the previous religions, then Kakbatullah as the Qibla direction that must be used as a benchmark, especially when a Muslim wants to perform the five daily prayers and the hajj/umrah pilgrimage. The word *mami* or mother in standard Indonesian spelling can mean parent/-principle, something that is absolutely used as a guide, namely the direction of Qibla (*Kakbatullah*) and the teachings of the Prophet Muhammad.

Wahdatul Wujud in the Serat Wedhatama (Surakarta)

The writing of the *Serat Wedhatama* manuscript was first carried out by Kanjeng Gusti Pengran Adipati Arya (KGPAA) Sri Mangkunegara IV. He was an Adipati Kadipaten Mangkunegaran, Kasunanan Surakarta, who served from 1853 to 1881. The total *Serat Wedhatama* is 100 stanzas, which are divided into five parts (*pupuh*), including *pangkur*, *sinom*, *pucung*, *gambuh*, and *kinanthi*. Most of the contents contain moral messages, especially for the Javanese people, about manners in daily life and the spirit to always spread kindness to

⁴⁵Tashadi, et al (editor), *Serat Menak (Yogyakarta)*, 331.

fellow human beings. On the other hand, it also teaches obedience to God as the only one who deserves to be worshiped, and all of these are life guidelines that must be lived in order to be safe in this world and the hereafter.⁴⁶

Unfortunately, not many young people nowadays are interested in studying one of these local cultural heritages. It may be that the original manuscript is quite difficult to study. Therefore the idea emerged from Bambang Khusen Al Marie, who tried to preserve it by editing the original text and translating it into Indonesian to make it easier to understand. Then, it is published as a book entitled *Serat Wedatama: Kajian Sastra Klasik* in 2018, 420 pages, which will be the main reference in this study.⁴⁷

In the end, a lot of current studies are found around *Serat Wedhatama* manuscript, including a journal by Rudi Permono Putro et al. (2021), which reveals the dimensions of Islamic religiosity in the Javanese literature including the dimensions of belief, dimensions of religious practice, dimensions of appreciation, dimensions of religious knowledge, and dimensions of practice, which are then realized with the belief that humans can only depend on God as a source of salvation, it is obligatory for him to draw closer and surrender to Him.⁴⁸

Furthermore, a study conducted by Nanda Istiqomah et al. (2017), explains about work values that adhere to Javanese culture. As stated in the *Serat Wedhatama* as the main source, the researcher found that 11 principles can be applied, namely being religious, being careful in acting and speaking, being humble, applying good advice, forgiving others, being responsible, obeying state rules, having love for others, empowering reason, choice of work, and the three means of life (*wirya*=power,

⁴⁶KGPAA Sri Mangkunegara IV, *Serat Wedatama: Kajian Sastra Klasik*, 2–5.

⁴⁷KGPAA Sri Mangkunegara IV, *Serat Wedatama: Kajian Sastra Klasik*, 10–11.

⁴⁸Rudi Permono Putro, et al, “Religiusitas Islam dalam Serat Wedhatama Pupuh Gambuh,” *Jurnal Smart: Studi Masyarakat, Religi, dan Tradisi* 7, no. 1 (Juni 2021): 78–81. <https://journal.blasemarang.id/index.php/smart/article/view/1273>

arta=wealth, and *winasis*= intelligence).⁴⁹ Not only that, but the study of the important values contained in *Serat Wedhatama* is also continuously carried out to foster students' ethics and morals. In the journal by Muhammad Yusuf Bahtiar et al. (2020), states that the disclosure of the noble values contained in *Serat Wedhatama Pupuh Pangkur* is useful in educating 10th-grade high school students through Javanese language subjects.⁵⁰ In addition, a journal by Sutarto and Muya Barida (2017), made the contents of the teachings in the *Serat Wedhatama* as a material for personal, social, learning, and career Counseling Guidance information services for elementary, junior high, and high school students. This is because there are moral values and the formation of noble character, as well as the value of character education that the Indonesian people currently need in an effort to maintain their identity.⁵¹

Meanwhile, this study attempts to present findings regarding the understanding of Unity of Existence (*Wahdat al-Wujūd*) teachings in the *Serat Wedhatama* manuscript by Mangkunegara IV, which refers to the transliterated and translated book from Bambang Khusen Al Marie, with the following review:

Pupuh Pangkur, 12th stanza

*Sapantuk wahyuning Allah/ gya dumilah mangulah
ilmu bangkit// Bangkit mikat reh mangukut/ kukuting
jiwangga// Yen mangkono kena sinebut wong sepuh/
lire sepuh sepi hawa// Awas roroning atunggil//*⁵²

⁴⁹Nanda Istiqomah, et al, "Work Value dalam Serat Wedhatama dan Implikasinya terhadap Bimbingan Karier Berbasis Budaya Jawa," *Jurnal Pendidikan: Teori, Penelitian, dan Pengembangan* 2, no. 6 (Juni 2017): 809–810. <http://journal.um.ac.id/index.php/jptpp/article/view/9367>

⁵⁰Renny Pujiartati, et al, "Pembelajaran Sejarah Berbasis Nilai-nilai Serat Wedhatama untuk Menumbuhkan Etika dan Moral Siswa," *Yupa: Historical Studies Journal* 1, no. 1 (2017): 61–62. <https://jurnal.fkip.unmul.ac.id/index.php/yupa/article/view/90>

⁵¹Sutarto and Muya Barida, "Kajian Bahan Bimbingan dan Konseling dalam Serat Wedhatama," *Jurnal Kajian Bimbingan dan Konseling* 2, no. 3 (2017): 119–121. <http://journal2.um.ac.id/index.php/jkbk/article/view/1290>

⁵²KGPAA Sri Mangkunegara IV, *Serat Wedatama: Kajian Sastra Klasik*, 54–58.

Translation:

Who gets Allah's revelation, then immediately able to cultivate knowledge. Able to master the science of perfection, self-perfection. Thus, it can be called an old person, the meaning of old is far from lust. Sharp in seeing a *dwi tunggal*.

This stanza explains the servant of Allah who is given the will in the form of ease in dealing with a case. When he has practiced his knowledge, therefore, we as humans must always be passionate about studying; then, we can become people who are able to control our passions. This is the meaning of "parents" in the stanza above because, in Javanese culture, the term "old" is not always related to age but is measured by intelligence in cultivating the mind. In addition, the term "sharp" in a figurative sense is intended for people who have mastered true knowledge, namely understanding the unity of existence, both external and internal, which eventually merges into one true being, with the concept of *Satunggaling Kawula-Gusti*, for example, men and women are the results of the dualism of creation until marriage is what then unites the two.

Pupuh Gambuh, 54th stanza

*Lire sarengat iku/ kena uga ingaranan laku// Dhingin
ajeg kapindhone ataberi/ pakolehe putraningsung/
nyenyeger badan mring kaot//*⁵³

Translation:

The meaning of Shari'a, can also be said to be a practice. The first is carried out continuously, both are diligent, the result is my son, refresh the body to be better.

This stanza discusses the level (*maqamat*) of a servant who wants to be as close as possible to Allah, starting with the Shari'a, namely all the rules that bind every individual to do charity while living in this world. At this stage, a person needs to

⁵³KGPA Sri Mangkunegara IV, *Serat Wedatama: Kajian Sastra Klasik*, 232–235.

increase their capacity, such as obligatory prayers carried out on time or in the congregation, not eating any food, especially those in the forbidden category. The function of the Shari'a, if carried out continuously, in addition to efforts to get closer to the Almighty, is also beneficial for a healthy body because, in essence, Islam does not only regulate matters of worship. However, all aspects of human life, such as matters of morality and noble character, include the advice of the ancestors in Java, which is conveyed again through this *Serat Wedhatama*.

Pupuh Gambuh, 58th stanza

*Samengko sembah kalbu// Yen lumintu uga dadi laku//
Laku agung kang kagungan Narapati// Patitis tetesing
kawruh// Meruhi marang kang momong//*⁵⁴

Translation:

Now worship your heart. If you continue to do it, it will become a practice. Great practice of a king. Accurate growth of knowledge. Can know who takes care of.

This stanza teaches us to have a heart that always glorifies the form of Allah SWT in the sense of always obeying orders and staying away from His prohibitions. A person whose heart is solid will never disobey Him, and it is the meaning of “worship of the heart,” which, if done continuously, will become a practice that can increase his abilities, get closer to the goal, and elevate his status before God. This heart worship is a great practice; in fact, it has often been carried out by Javanese Kings who want to achieve their goal of building a dynasty/kingdom immediately. On the other hand, those who worship their hearts will gain knowledge in the form of belief in themselves to determine the truth so that they are not wrong in recognizing who is caring for this universe.

⁵⁴KGPAA Sri Mangkunegara IV, *Serat Wedatama: Kajian Sastra Klasik*, 248–252.

Pupuh Gambuh, 69th stanza

*Yeku wenganing kalbu// Kabukane kang wengku
winengku/ wewengkone wis kawengku neng sireki/ ning
sira uga kawengku/ mring kang pindha kartika byor//*⁵⁵

Translation:

It is the openness of the heart. Open the power and control, the territory you have mastered, but you also control, to the light that is like a shining star.

This stanza emphasizes that there is only one being in this universe, namely the existence of God the Creator, who must be implanted in the heart to accept the true truth. It does not only depart from a union between humans and God or *Manunggaling Kawula Gusti*, but our being indeed comes from Him and not from something else. If we are able to understand that meaning to the highest level, then we will be dominated by the majesty of God in this universe so that we are unable to look away because of His amazement and become increasingly addicted to enjoying it for a long time. This was once experienced by a king of Islamic Mataram, Panembahan Senopati, who, during his busy life, diligently took the time to be alone and remember Allah.

Pupuh Gambuh, 77th stanza

*Endi manis endi madu/ yen wis bisa nuksmeng pasang
semu// Pasamoaning hebing kang Maha Suci/ kasikep
ing tyas kacakup/ kasat mata lahir batos//*⁵⁶

Translation:

Which one is sweet, which one is honey, if you can appreciate the image of the face. In the supper of the majesty of the Most Holy, embraced in the day and controlled, will be seen with the outer and inner eye.

⁵⁵KGPA Sri Mangkunegara IV, *Serat Wedatama: Kajian Sastra Klasik*, 291–295.

⁵⁶KGPA Sri Mangkunegara IV, *Serat Wedatama: Kajian Sastra Klasik*, 324–326.

This stanza describes God's form, which covers the entire universe and everything in it. For those of us who still lay or do not have enough knowledge, we will never be able to recognize the face of Allah; only knowledgeable people can know some of the signs of His greatness because the eyes of our hearts are still covered by the *hijabullah* or a barrier so that it looks like darkness. It should be noted that everything in the universe is spread out as a green carpet where humans work. On the other hand, it is the location of God's banquet for His creatures who claim to be able to carry the mandate. Then, he feels happy and amazed at His majesty, feels embraced and controlled in his heart, so that the Holy Form is seen through the outer and inner eyes, namely, the eye sees symptoms, while the inner eye sees signs of light that illuminate his mind.

Pupuh Gambuh, 78th stanza

*Ing batin tan kaliru/ kendhap kilap liniling ing kalbu//
Kang minangka colok celaking Hyang Widhi// Wida-
daning budi sadu/ pandak panduking liru nggon//⁵⁷*

Translation:

There is nothing wrong in the heart, kebyar flashes of light are seen in the heart. Which is a torch to light the way to get closer to the One. Lasting of the main mind, remains engraved in the change of place.

This stanza contains the meaning of worship. It means that in one's mind, one will no longer mistakenly recognize the *kebyar* flash of light that appears in the heart, like a torch to light the way to get closer to the Almighty. People who have reached this level will not be deceived by any light they see because they are able to distinguish between true light (absolute form) and reflected light (*majazi* form) so that they already know which direction to go. In Javanese terms, people who reach this level are usually called *Panditha*, who have left the hustle and bustle of the world and have dedicated their lives to helping others. In

⁵⁷KGPAA Sri Mangkunegara IV, *Serat Wedatama: Kajian Sastra Klasik*, 327–330.

addition, his eternity with the Creator is unshakable, and it will not be easy to be fooled by the phenomenon of changing places (forms) often found in nature.

Pupuh Kinanthi 86th stanza

*Dene awas tegesipun/ weruh warananing urip/ miwah
wisesaning tunggal// Kang atunggil rina wengi/ kang
mukitan ing sakarsa/ gumelar ngalam sakalir//*⁵⁸

Translation:

If you are alert it means, know the barriers of life, there is a power of the One. Who is always united in the day and night, who pass all destiny, the whole universe in it.

This stanza reveals the secret of God's greatness that humans must know regarding the question of why God is invisible and why there is a barrier (*hijab*) between God and His creatures. On the other hand, God is the Most Beautiful Essence so that not all His creatures can see with the naked eye, and only people who have cleansed themselves of lust can see Him. Of course, behind all that, there is a hidden blessing; when God's form appears to be real, surely all creatures will be burned by His majesty because He is God who always takes care of creatures day and night and does not leave it for a second. He is also the one who handles all affairs, grants all hopes, grants all prayers, completes all shortcomings, and directs the best for His creatures.

CONCLUSION

The concept of the *Wahdatul Wujud* (Unity of Existence) first articulated by Ibn 'Arabi, posits that Allah is the sole entity with true existence, the *al-Haqq* (Creator), while all other forms are the *al-Khalq* (Creations) dependent on Him. This profound theological concept was further developed by various Sufi figures and eventually disseminated to the Indonesian archipe-

⁵⁸KGPAA Sri Mangkunegara IV, *Serat Wedatama: Kajian Sastra Klasik*, 359–363.

lago, particularly supported by Islamic sultanates like Islamic Mataram, which later evolved into the Yogyakarta and Surakarta sultanates. This period saw an increase in manuscript production within royal courts, notably the *Serat Menak* in Yogyakarta and *Serat Wedhatama* in Surakarta, which blended Islamic teachings with Javanese culture.

The first major finding of this research reveals significant differences in the manuscripts' philology and conceptual content. *Serat Menak*, written around 1790, uses more complex and archaic vocabulary compared to *Serat Wedhatama*, which dates to approximately 1860. This complexity reflects the esoteric nature of the *Wahdatul Wujud* doctrine, often intended for a select audience, making *Serat Menak* less accessible to general readers than *Serat Wedhatama*.

Moreover, *Serat Menak* emphasizes narratives featuring exemplary figures from Islamic tradition, reinforcing the idea of God as the sole deity worthy of worship. In contrast, *Serat Wedhatama* introduces the concept of *Manunggaling Kawula Gusti* (the unity of servant and Lord), integrating Islamic tenets with Javanese cultural values and promoting social harmony within a culturally diverse Javanese society.

These findings underscore the dynamic interplay between Islamic and Javanese thought, illustrating how religious concepts were adapted to local contexts over time. The evolution in manuscript language and themes reflects broader socio-cultural transformations in Java, highlighting the role of royal courts in shaping religious and cultural discourse.

Future research could further explore the dissemination and reception of *Wahdatul Wujud* across different regions and communities in Indonesia, as well as its impact on contemporary Javanese religious practices. Additionally, comparative studies with other Southeast Asian manuscripts could provide deeper insights into the regional variations of Sufi teachings.

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