

## INTANGIBLE CULTURAL HERITAGE OF MYSTICAL CONCEPT IN *SULUK WUJIL*: SEMIOTICS ANALYSIS

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### Abstract

Cultural heritage is a legacy of the past reflect the identity of a group ethnic or nation. Cultural heritage contains not only traditional values but also belief systems. One of intangible cultural heritage is *Suluk Wujil*. *Suluk Wujil* contains a spiritual journey of Wujil, a servant of the Majapahit's palace who converted to Islam and learned Islam in Bonang under the tutelage of Sunan Bonang. Wujil was not satisfied yet of the learning he got after 10 years-studies in Bonang. Literature often uses certain signs to convey the contents that are interpreted by the reader themselves. The physical form of literature that uses language media is closely related to semiotics due to the language itself is a sign system. Semiotics is a study that examines the signs and meanings contained therein. These scientific developments are not only examining the symbols contained in any society, but rather touching aspects of construction and the cultural mindset behind it. This research is aimed to reveal the mystical concept of Sunan Bonang in *Suluk Wujil*. This research is qualitative descriptive with Roland Barthes's semiotics as the main instrument for analyzing data. The sign systems detected are interpreted in two orders of significations (language level and myth level). Mystic is someone's religious experience that is subjective and difficult to communicate to others. The research results show that in a mystical concept, humans must do the cleaning himself well so that it can unite with God.

**Keywords:** *Intangible Cultural Heritage, Suluk Wujil, Semiotics.*

### 1. Introduction

Indonesia represents a country that has certain characteristics that distinguish other countries. Tribal and cultural diversity in Indonesia is one of the characteristics of Indonesian society. National identity is made of identification that has meaning in the culture created by the community. An identity as a character inherent in every culture, so that it can be distinguished from one another. Culture that is appointed as an identity, is not created for granted, but it takes a long time to be known, accepted, obeyed and applied in life. Every identity possessed in each culture becomes a cultural characteristic. Identity is like a stereotype that is inherent in a person, because culture can shape an individual. Culture is a system of knowledge that includes systems of ideas contained in the human mind. In everyday life, culture is abstract. While the embodiment of culture are objects created by humans as cultured beings, in the form of behaviors and objects of a real nature, for

example patterns of behavior, language, living equipment, social organizations, religion, art, etc., which all of them are intended to help humans in community life.

Language is a tool or embodiment of culture that is used by humans to communicate with each other or relate, either through writing, oral, or movement (sign language), with the aim of conveying the intentions of the heart or willingness to the other person. Through language, humans can adjust to customs, behavior, and public manners. Language has several functions that can be divided into general functions and special functions. The function of language in general is as a tool for expression, communication, and tools for conducting social integration and adaptation. While the function of language specifically is to establish relationships in everyday life, realize art (literature), study ancient texts, and to exploit science and technology. Language as a Representative Intercultural Communication has a role in a person's

ability to think and use verbal symbols because humans have more advanced thoughts using language. Language is another feature that is common in every culture. Language according to Haviland is "without our capacity for complex language, human culture as we know it will not exist" (McDaniel, 2010: 31). Language not only allows its members to share thoughts, feelings, information, but also is the main method in spreading culture. Language is the most complicated, smooth and developing symbol (Mulyana, 2010: 99).

As a cultural map, language distinguishes a culture from other cultures or a subculture with other subcultures. With the assumption that language represents culture then cultural characteristics or a community (Mulyana, 2010: 74). Language and symbol system of each culture makes language a medium to express the principles of teachings, values and cultural norms to its supporters. Language is a mediation of thoughts, words and deeds. Language translates human values and norms, attitudes and cognitive schemes, translating people's perceptions, attitudes and beliefs about their world. An explanation of language cannot be separated from the problem of symbols and signs. Talking about sign or sign means we are talking about how to give meaning to an object. Every ethnic or ethnic group has set their respective cultural symbols for certain interests.

It can be concluded that language is a verbal communication carried out to convey the message so that it is easier to understand when interacting with others. Language as a medium for culture to convey messages that lead to the principles of teaching, values and norms. An organized symbol that is agreed upon in general and is a learning outcome that is used to present experiences in a community or culture. Therefore, the language of an uncertain system to present reality symbolically, the meaning of the word used depends on various interpretations.

The system of science and knowledge is simple, knowledge is everything that humans know about objects, properties, circumstances, and expectations. Knowledge

is owned by all ethnic groups in the world. They gain knowledge through experience, intuition, revelation, and logical thinking, or empirical experiments (trial and error). The knowledge system is grouped into: 1. knowledge of nature 2. knowledge of plants and animals around it 3. knowledge of the human body, knowledge of the nature and behavior of fellow humans 4. knowledge of space and time. Through a system of belief, knowledge, understanding and physical endurance of humans in mastering and revealing the secrets of nature is very limited. Simultaneously, there emerged the belief that there would be the highest authority of this world system. In connection with that, individual individuals who live in a society, humans cannot be separated from religion or belief systems to the rulers of the universe. Religion and other belief systems support compatibility with culture. Religion is involved in a system of government, such as in the theocracy system. Religion also influences art.

An example of a work that has the nuances of mysticism is *Suluk Wujil*. Acculturation of Islam and Javanese culture has given birth to the emergence of *suluk* works. *Suluk* is a kind of Islamic Javanese that widely grew from 17th to the 20th century (Sedyawati *et.al.*, 2001: 299-300). *Suluk* marks specific Islamic Javanese literature that contains a spiritual quest. *Suluk* work reflects a religious thought that was prevalent and creates a genre of Javanese Islamic literature in the early Islamic history in Jawa. The study of *suluk* provides a vivid picture on an important phase of the Islamization in Java.

*Suluk* works are written in Javanese poem. In Java, poetry has become a standard instrument for expressing religious as well as educational teaching. Literary language in poem allows symbolic disclosure of mystical ideas and opens possibilities of using language beyond its textual boundary. Literary language can convey profound and complicated messages, such as allegory and metaphors. Theological and philosophical debates are not infrequently represented in the form of metaphor and other figurative languages. Therefore, *suluk* literature poses a challenge to readers to go beyond literal meaning and to grasp deeper meaning

instead. *Suluk* work represents a special genre of Javanese literature influenced by the teachings of Islam. It contains a spiritual teaching for attaining the universal truth of Islam. Although referring not only to the works of Sufism, but also to names of spiritual discussion on the nature of divinity and spiritual search. *Suluk* work has not been adequately studied and some are not found anymore (Sedyawati, *et.al.*, 2001: 299-301). Fanani (2018:222) states that there are several *suluk* that have been circulated and studied, but they are not always understood easily. Pigeaud notes several *suluk* works in Javanese, namely *Suluk Jebeng*, *Suluk - Malang Sumirang*, *Suluk Acih*, *Suluk Waleh*, *Suluk Daka*, *Suluk Purwa Daksina*, *Suluk Purwa Sari*, *Suluk Samsu Tabriz* or *Samsu Tabarik*, *Suluk Durun*, *Suluk Aspiya*, *Suluk Nala Kirda*, *Suluk Aspiya*, *Suluk Burung* or *Peksi*, *Suluk Johar Mungkin*, *Suluk Wujil*, *Suluk Jati Rasa* and *Suluk Abesi* (Pigeaud, 1976: 87). *Suluk Syekh Bari (Suluk Bonang)*, *Suluk Wujil*, *Suluk Malang Sumirang*, and *Suluk Sujinah* are quite familiar among Javanese researchers. *Suluk Syekh Bari* has been reviewed by B.J.O Schrieke and G.W.J Drewes, and *Suluk Sujinah* by Darori Amin (2011). The problem of the works is the difficulty in grasping their meanings and messages because of complex and symbolic use of words and allegories.

Reading *suluk* requires careful and deep interaction with the story and concept that was developing during a period of text production. Moreover, *suluk* literatures consist of two branches, namely *suluk pesantren (suluk pesisiran/coastal area of Java Island)* and *suluk Islam-Kejawen (suluk kraton/palace/hinterland area)*. The former grew in coastal area by Islamic scholar or *ulama*, while the latter did in Palace or in the hinterland by official writers in Javanese courts of Kasunanan Surakarta, Mangkunegaran and Kasultanan Yogyakarta. Both kinds of *suluk* literatures have nuances: the first emphasizes the appreciation of the Transcendent, while the second focuses on the dimension of human union with the God (Sedyawati, 2001: 300-301).

*Suluk Wujil* is one of the earliest *suluk* works in Java. *Suluk Wujil* contains a spiritual

journey of Wujil, a servant of the Majapahit's palace who converted to Islam and learned Islam in Bonang under the tutelage of Sunan Bonang, one of nine saints in Java. Wujil was not satisfied yet of the learning he got after 10 years-studies in Bonang. He asked Sunan Bonang to teach him the ultimate truth of Islam.

Regarding the above reasons, *Suluk Wujil* can be used as a means to formulate Sunan Bonang's ideas regarding the method of searching for God's authenticity and the implications in social life as an applicative manifestation resulting from a true introduction to divinity (*Makrifatullah*). The basis of the analysis is the interpretation of the sign system in the form of special terminology with its limitations as a tool to parse the results of reflection and deep spiritual experience. Furthermore, this process of interpretation certainly encapsulates two conventions at once, both language conventions and literary conventions (Pradopo, 2013).

Starting from the explanation above, one of the main problems to be explored in this study is the principles for reaching mysticism according to Sunang Bonang and his reflections on socializing life. This problem is formulated in a fundamental question; how is the role of the mysticism rule presented by Sunang Bonang through *suluk Wujil*?

## 2. Method

This research is a literature review or textual study of *Suluk Wujil*. The *suluk* was originally written in Javanese letters and has been transliterated and translated by Poerbatjaraka, an outstanding figure in the studies of Javanese text. *Suluk Wujil* is a literary work consisting of 104 stanzas. Poerbatjaraka in (Fanani, 2018:224) assumes that it was written not by a single writer; rather it was developed in progress by more than a writer.

The method used in this research is qualitative research due to a fact that the whole data of this research is basically narrative data (Polit and Beck, 2003: 33). The particular technique applied in the

analyzing process is descriptive analysis through the analysis-synthesis schema in which the technique of interpreting is done by disentangling smartly a certain case and then constructing logically a proportional principle or theory (Endaswara, 2013: 88).

The sign system is interpreted through Roland Barthes's semiotic scheme, namely two stages of significance; language level and myth level (Barthes, 1972: 113). Language level is substantially at the level of denotation so the interpretation is based on lexical meaning. Conversely, because the level of myth refers to the level of connotation, the process of interpretation is associated with myths, which in this case are the essence of Sufism teachings.

The studies of Suluk Wujil have been conducted by several researchers. Some of studies are focused on it and some discuss it as a particular theme of the study. The focused studies have been done by Widyastuti (2001), Cohen (2012) and Wirman (2015). Widyastuti in her Suluk Wujil, *Suntingan Teks dan Tinjauan Semiotik* (2001) focuses on providing text edition, translation and elaborating several key words using semiotics. She highlights the analysis of key words using semiotic, especially the figurative languages. The same interest is also given by Metsra Wirman (2015). He focuses on the scrutiny of Suluk Wujil codex and text, and on revealing the character of sufistic teaching that the text contains. Therefore, his research is kind of philology and semantic one.

Cohen (2012: 13-34) takes a different point of view by emphasizing on the importance of wayang kulit (skin puppet performance) as vehicle to convey spiritual notions. Cohen is interested in the fact that Suluk Wujil integrates spiritual discourses into an artistic performance. He concludes that Suluk Wujil is not intended for all readers, rather for specific segment because it has hermeneutical complexities. Alfadhilah (2018) focus on the study of the concept of God in the perspective of Maulana Makhдум Ibrahim.

## Culture

According to Saebani (2012) culture originating from Sanskrit, that is Buddhism, plural forms of Buddhism (reason), is interpreted as matters relating to human reason, and are accepted together by a group of people and passed down from generation to generation.

According to Liestyati in Hastuti (2013:191) cultural heritage is a legacy of the past that reflects the identity of an ethnic group or nation. Cultural heritage contains traditional values, a system of beliefs and achievements of a nation. Cultural heritage can be divided into two types, there are:

1. Tangible cultural heritage: Cultural heritage objects that can touched is a work piece human that can be moved or moving, or not can be moved or not move. Including is a cultural heritage object.
2. Intangible cultural heritage: cultural heritage that cannot palpable. It's divided into two types, there are:
  - a. Cultural heritage that can captured by the senses besides the sense of touch, for example: music, literature, theater, and dance.
  - b. Cultural heritage abstract, for example concepts and cultural, linguistics, a system of beliefs and scientific values knowledge.

Hutagalung (2015:26) states that cultural heritage which is culturally associated with the ancestors of the nation needs to be preserved. The preservation is aimed to protect the heritage from extinction which can be caused by natural disasters or vandalism. While Valera *et al*, (2016:79) states that cultural heritage is unique, precious and irreplaceable. It expresses the people's identity and character. The culture of a society or a nation is one thing that distinguishes it from the rest of the world. Culture is inextricable to specific geographical location thus people of different communities or nations differ because of their culture. Different cultural communities have their own distinctive

ways of expressing their sense of self and wellbeing. The way they define the self and wellbeing is contingent on their culture. Garra (2016:63) in (Csapo, 2007) states that culture is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society. The similarities in spoken and written language, behavior, lifestyle, customs, heritage, ideology and even technology connect the individuals to groups of people in a certain culture. Through it, there is something very common to all of the tribal peoples which they can create very uniquely and traditionally as well. In the ancient times, people used to allay their superstitious fears and attract attention mainly by beautifying themselves. Today, craftsmen mostly make products that reflect cultures' influence so as to promote their culture and add interest to costumes.

### **Mystical Concept**

According to Schimmel (1986) in (Ulfah: 2013:5) states that mystic comes from Greek, that is '*Myein*' which means close eyes. The mystical word contains something mysterious, which cannot be done in ordinary or intellectual ways. Mysticism is an awareness of a single reality called wisdom, light, love or nothing. Mystic is someone's religious experience that is difficult to communicate to others. Mystical experience is perfect for God and even unites with God.

There are four key words in understanding mysticism, there are:

1. *Ineffability* namely religious experience is something that is indescribable and cannot be expressed in words.
2. *Noetic*, although it resembles a state of feeling but is also a state of knowledge. In this situation there is revelation, enlightenment, filling, which cannot be articulated but can be felt.
3. *Transiency*, mystical conditions that do not last long, can last half an hour and a maximum of two hours.
4. *Passivity*, this consciousness is as if it were its own desires which were bound

and gripped and grasped by enormous power.

### ***Suluk Wujil***

The development of the history of religions will bring deep conviction for a person. It takes a religious historical approach to understanding and analyzing Islamic traditions, and understanding relationships between some elements such as structural relationships with other traditions (Ghazali, 2015). Islam brought to Java at that time was Islam followed by Sufism. The existence of color equations, namely Sufism ease the task of the preachers called *walisongo* in broadcast and teach Islam to the public so tend to accept (Warsito, 2015).

According to Mahfudh *et al.*, (2017: 18) the existence of tolerance of Sufi people in dealing with different views relating to local traditions and beliefs. The ancestors or Javanese ancestors who left the heritage of cultural identity are not only proud, but also have symbols that are full of essential values of life.

In fact, the identity of Javanese culture also has usability (pragmatic), purpose, and symbolization Philosophy, in addition to its ethical and aesthetic values. Javanese customs in religious ceremonies are not carried out with hustle and noise. The growing religion of Islam in Java seems to emphasize only the appearance and execution. As a nation the Javanese did not intend to feel hatred for Europeans whom they regarded as traitors as a simple example of where the teachings of Islam had entered into them. Javanese literary works during its development have characteristic tend to be religious mystical in the form of lyric prose or *suluk wujil*. More complex works with Javanese-Hindu adaptations that are colored by Islamic. Javanese literary works in its development can be divided into three characteristics of the group include: (1) works containing religious orthodox ethical themes and put forward Islamic law, (2) works in the form of didactic narrative poems; And (3) mystical works (Raffles, 2014).

*Suluk Wujil* begins with the journey of a young man named *Wujil* who tries to find

information about the chosen religion to the deepest secret. During the ten years of his journey, Wujil has not found the true truth about the nature of divinity and the meaning of his existence in the universe even though he has studied various kinds of science and knowledge.

In desperation, Wujil pleaded with a cleric who resided in Bonang to explain the deepest secrets about the nature of divinity and the meaning of the truth of life. This is where the question and answer dialog between them takes place in a context of discussing the nature of divinity and mankind. The result of the dialogue is the cleric's advice so that Wujil discovers the secrets of divinity through the secrets of the universe, especially understanding his own mystic secrets.

## Semiotics

According to Eagleton (1996) in Nugraha (2017:46) states that the study of semiotics categorically is further phase of structuralisms (a study of internal structure of literary works). Terminologically, semiotics is from Greek "semelon" that refers to sign. The shortest definition of semiotic, in simple way, is a systematic study of sign. On the other hand, semiotics, on one of the broadest definitions based on Eco's (1976: 7) perception, is deal with everything that can be taken as a sign. Wibowo (2011: 7), in addition, similarly argues that semiotics can correspondingly be identified as a study which examines the wide series of objects, events, and cultures as a sign. Therefore, derived from the explanations above, semiotics noticeably implies a study which its fundamental belief is that every single phenomenon reflects a sign system fulfilled of significance.

Broadly speaking, discussing semiotics extremely cannot be isolated from the semiotic experts' viewpoints about the sign system, such as Ferdinand de Saussure, Charles Sander Peirce, and Roland Barthes. Ferdinand de Saussure offers a model that is a sign system operates in the dyadic tradition in which the two parts of the sign system consist of a 'sign vehicle' and its meaning (Chandler, 2007: 14). The sign system

according to Saussure is composed of a 'signifier' (the form that the sign takes) and a 'signified' (the concept to which it refers). In this case, the sign is the whole that fundamentally is generated from the association of the signifier with the signified. Moreover, the relationship between the signifier and the signified is referred to as 'signification'.

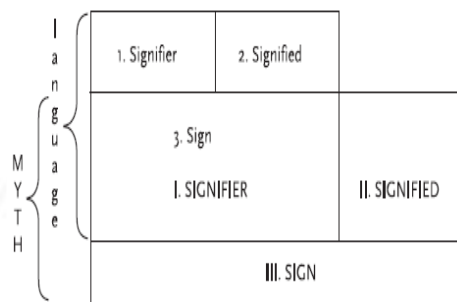
In contrast to Saussure's theory of the sign system in the form of dyadic model, Charles Sanders Peirce formulates his own model of the sign system; that is a triadic (three-part) model (Chandler, 2007: 29). In this model, a sign system substantially consists of 'representamen' (the form which the sign takes), 'interpretant' (the *sense* made of the sign), and 'object' (something beyond the sign to which it refers). To qualify as a sign, all three elements according to Peirce are enormously essential. The sign is a unity of what is represented (the object), how it is represented (the representamen) and how it is interpreted (the interpretant). Furthermore, the interaction between the 'representamen', the 'object' and the 'interpretant' is referred to by Peirce as 'semeiosis'.

Roland Barthes, concerning the sign system, reiterates Saussure's view that semiology is comprised of three terms: those are 'signifier', 'signified', and 'sign'. Specifically, the signifier is an acoustic (mental) image; the signified is a concept; and the sign a word and consists of the combination of signifier and signified. Barthes, in this semiological system, proposes two order significations, which are language level and myth level. Accordingly, an entire sign in the first system (language level), according to Barthes, becomes a mere signifier (only one component of the sign) in the second system (myth level).

Barthes (1972) in Huppatz (2011:90) extensively describes a sign as a system which consist of (*E*) an expression or signifier in relation (*R*) to content or signified (*C*). Such kind of this system, according to Barthes, can be regarded as a primary sign system which then can turn into an element of a more comprehensive sign system (a secondary sign system). Specifically, it can be noticed that if the extension is one of content, the primary sign

system (*E1 R1 C1*) becomes the expression of a secondary sign system – which in a simple pattern can be;  $E2 = (E1 R1 C1) R2 C2$ .

Consequently, to show metaphorically the spatialization of the pattern, Barthes formulates a prototype of semiological schema as follows;



The schema implicitly demonstrates that a primary sign system is denotative, while a secondary sign system is connotative. For that reason, the Barthes' model specifically is such kind of two order signification. The denotation reflects the first order signification, which is the relation between signifier (expression) and signified (content) in term of the relationship of a sign toward the external reality (language range). In contrast, the connotation implies the second order signification, which describes interaction occurring when the sign deal with reader's feeling, emotions, or culture value (metalanguage range).

On the issue of this second order signification, that of metalanguage range, Barthes (1972: 113) gives an illustration that is a sign primarily works through a myth. The myth, in this circumstance, is not defined by the object of its message, but by the way in which it utters this message. In the same way, the myth is equally ideological operation, which has a function to express and verify the various dominant values which are valid or being in effect at a certain period of time (Endaswara, 2013: 40). This impression then, in Wibowo's (2011: 18) perspective, proves that the myth categorically refers to the way how culture explains or understand several aspects of reality or natural phenomena

### 3. Result and Discussion

#### Stanza 18

*Kawruhana tataling urip  
Inkang aningali ing sarira  
kang tan pegat pamujine  
endi pinangkanipun  
kang amuji lan kang pinuji  
sampuntan sapeksa  
marmaning wong agung  
podho angluruh sarira  
dipun nyata ing uriprasejati  
uripira ning dunya*

'life is knowing yourself, while never forgetting solemn prayer. You must also know where the devotee and the worshiper came from. Therefore, great people are looking for their own personality to be able to know their true lives, their lives in this world'

#### Stanza 19

*Dipun weruh ing urip sejati  
lir kurungan raraga sadaya  
becik den wruhi manuke  
rusak yen sira tan wruh  
hih ra wujil salakuneki  
iku mangsa dadiya  
yen siro yun weruh  
becikana kang sarira  
awismaa ing enggon punang asepi  
sampun kacakrabawa*

'You have to know the real life. This body is entirely like a cage. It would be better to know the bird. O ... Wujil, with your actions you will fall miserably without results if you don't know. And if you want to know him, you have to clean yourself. Stay somewhere quiet and don't ignore the crowd of this world'

#### Stanza 20

*Aja doh dera ngulati kawi  
kawi iku nyata ing sarira  
punang rat wus aneng kene  
kang minangka pandulu  
tresna jati sariraneki  
siyang dalu den awas  
pandulunireku  
punapa rekeh parcihna  
kang nyateng sarira sakabehe iki  
saking sipat pakarya*

‘Even the whole world is in yourself. So make yourself a true love, to be able to see the world. Direct your face and silence to him both day and night. Because what is the reality. Everything that appears around us is the result of actions.

#### Stanza 21

*Mapan rusak kajatinireki  
dadine lawan kaarsanira  
kang tan rusak den wruh mangke  
sampurnaning pandulu  
kang tan rusak anane iki  
minangka tuduh ing Hyang  
sing weruh ing Hyang iku  
mangka sembah pujinira  
mapan awis kang wruha ujar puniki  
dahat sipi nugraha*

‘As a result of this action destruction occurs by your will. What you do not experience destruction must be known, that is perfect knowledge, whose condition does not experience destruction. That knowledge extends to knowing the existence of God. By knowing God, it will be a provision for someone to worship and praise Him. But not many people know the word. Who is able to know him gets big grace’

#### Stanza 22

*Sayogyane mangkesira Wujil  
den nyata sireng sariranira  
yaktya ngayangkang temahe  
raranira iku  
lamun wujil dera lalisi  
kang nyata ing sarira  
solahe tan besur  
amurang raranira  
kang dadi tingal anging kainaneki  
kang den liling nityasa*

‘You better look know yourself. Your passions will fall asleep if you turn your back. Those who know about themselves, their desires are never going to trace the wrong path. Because it always sees weakness and always observes it’

#### Stanza 23

*Wujil kawruhing sariraneki  
iya iku nyata ing pangeran  
tan angling yen tan ana wa*

*dine wasitanipun  
ana malih kang angyakteni  
samyangluruh sarira  
sabdane tanpa sung  
amojok saking susanta  
tanpa sung kaliru saking parnahkeni  
iku kang aren lumpah*

‘Wujil knows himself means knowing God. And people who know God are not just talking, unless the words have an important purpose. There are also other people who know Him, they have searched for and found themselves. They know that one cannot be thrown out of subtlety, and that one cannot choose the wrong place. Such is the correct ‘behavior’

#### Stanza 24,

*Pan nyata ananing Hyang aneng sih  
ening kasucianing pangeran  
ana ngaku kang wruh mangke  
laksanane tan anut  
raga-sastra tan den gugoni  
anglalisi subrata  
kang sampun yakti wruh  
anangkreti punang raga  
paningale den wong-wong rahina wengi  
tanpa sung agulinga*

‘Therefore, it is clear that God and pure purity are in love. There are also people who feel they know him. The person's behavior is not in accordance with the rules. He did not obey the teachings (control) of lust, put aside the righteous life, in fact people knew him, were able to curb his desires, day and night he regulated his sense of sight, and prevented him from sleeping’

#### Stanza 25

*Iku tapakane hih ra wujil  
tan bisa sira mateni raga  
aja mung angrungu bae  
den sayekti ing laku  
ayun sarta lawan pandeling  
yen karone wus nyata  
panjang wetunipun  
tan ana pakewuhira  
tikelin pikulan saros samineki  
beneh kang durung wikan.*



Wujil: You have to be able to compress your passions, and not only be limited to the senses of hearing, be sincere in action, adjust your wishes and beliefs. You will not have any more difficulties, if both entry and exit are clear to you. Attempting to kill lust like you cut a lot of long bamboo sticks is another matter with people who don't know Him yet.

**Stanza 26,**

*Kasompokan denira ningali  
karanetan katon pan kaliwat  
tanpa rah-arrah rupane  
tuwin si ananipun  
mapan wartaning kang utami  
yen ta ora enggona  
pegat tingalipun  
tingal jati kang sampurna  
aningali nakiran yakti dumeling  
kang sajatining rupa*

'The definition of this is very limited. He is completely formless, therefore He is not seen by ordinary people, but He is. In fact, according to the main people, He has no place. For people who end their vision, something right and great looks. And when he saw that form, it clearly seemed to imagine the true point'

**Stanza 27,**

*Mapan tan ana bedane wujil  
deningkalindhuh solahe ika  
bedane tanseng purbane  
Wujil sampun tan emut  
lamun anggung tinutur Wujil  
nora na kawusannya  
siyang lawan dalu  
den rasani wong akathah  
kitabipun upama perkutut adi  
asring lan karya pikat.*

Between Him and this intention, O, Wujil, there really is no difference. Only He does not appear because of being pressed by his movements (from all nature). So the difference is not visible at the source. Don't forget forever Wujil. If we talk about it, it will not run out. Last night and night people talk about Him. His holy books, as if they were cloaked, melodious birds, often attracted others to Him.

## 4. Conclusion

Mystical Suluk Wujil was greatly influenced by the thought of Sufism al-Ghazali. In his mystique that humans must undergo behavior as an effort to empty themselves of despicable qualities and adorn themselves with commendable qualities. As such, one will gain inner perfection, so that inner vision will be sharper and able to communicate with God. The behavior that must be lived by a mystic is prayer, a little said, but his words must be true and his actions must also be true, able to control his desires and reduce sleep. Self-cleaning must be done continuously until someone is able to know God. In Mystic Wujil it is said that among the many there appears One. Thus mystical includes (introspection) and deep (unification).

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## 7. Biographies

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