

Radical Activities of Sunan Kalijaga in *Sĕrat Walisana*

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Abstract—This paper tries to explain about the radical actions made by Sunan Kalijaga in an effort to achieve perfection of his life. The Life perfection which is the Other according to Zizek makes it forget that as a subject, he is bound by his position which can not be separated as a subject category of discourse that is different from the subject of grammar, the subject of law, the philosophical subject, and the subject of the self. In different categories, subjects can form themselves collectively. That is why, rarely a person has a single identity, but has multi identity. A person or a particular subject can simultaneously be called a Javanese, a Muslim, an Islamic Javanese. Such mention is made possible by a needy situation. When the subject is socially constructed as such in his life, the subject is bound by a single order called the symbolic order. The symbolic order is a social construction that causes the subject to have the Other. The subject, however, knows that the Other can not be achieved because the furthest or deepest and widest exploration of the Other is a vacuum or as it goes to emptiness. *Sĕrat Walisana* which is used as material object of this research is Library Collection Pura Pakualaman Number 0136/PP/73 Candi VIII-XIII. This *Sĕrat Walisana* is one of *piwulang* literary works, containing moral teachings narrated through the story of the saints. As one of the literary works initiated by Pakualam II, *Sĕrat Walisana* is referred to as *sestradi* because it contains teachings about the perfection of life.

Keywords—radical action; Sunan Kalijaga; *Sĕrat Walisana*; perfection of life

I. INTRODUCTION

Islam entered Java about the 8th century or 1478 AD. Muslims in the archipelago entered another culture while maintaining traditions, culture, or habits that were not contrary to Islam. There are processes of adaptation, assimilation, and integration with other civilizations. Then in the 16th century the Demak kingdom stood as the first Islamic kingdom on Java island. During that time Java entered a transitional period from the Hindu-Buddhist era to the Islamic era. This is inseparable from the role of the trustees in the land of Java. From there came the association between the *priyayi* (in this case the Javanese intellectuals) and the saints (*wali*) who gave rise to the relationship between Islam, literature, and palace culture. Along with this, Javanese literary works born of Islamic teachings were born.

On the other hand, in order to maintain, develop the palace's cultural heritage, and to develop Javanese literary works, Javanese scholars took an active role in studying and transferring elements of Islamic culture. Manuscripts from Malay, Java's *pegon*, Arabic and Middle Eastern languages became sources of Javanese literary writing at that time. Through this cultural contact the work of new Javanese poets was born with Islamic nuances in it. These literary works, namely *suluk*, *wirid*, *primbon*, *piwulang*, and the compilation of stories from *pesantren* that speak Arabic or Malay.

One of the Javanese Islamic literature born from the situation was *Sĕrat Walisana* which was a literary work initiated by Pakualam II, written at the Duchy of Pura Pakualaman, and stored in the Pura Pakualaman Library with collection number 0136/PP/73. The text of the *Sĕrat Walisana* manuscript is used as the object of research material. In this material object, Sunan Kalijaga is told within *pupuh* VIII Dhandhanggula to *pupuh* XIII Sinom. *Sĕrat Walisana* tells about the journey of the saints when explaining the chapter on knowledge. In it there is a story of the past of Sunan Kalijaga who repented from a street robber to be a saint of God by meditating in various places, dialogue with other saints related to the teachings of the wholeness, and travel in an effort to practice what was commanded by his teacher as an act of feeling the love he has. From these things can be known that *Sĕrat Walisana* is a mystical text of Kejawen Islam.

The matter that will be discussed in this study is centered on Sunan Kalijaga when he is through a momentum, in which Zizek explains as not a process because the process involves plans, intentions, purposes, deliberations, and so on. Momentum that the study talked about here is the presence of an unexpected and goalless *ex nihilo* explosion, but it does not mean targeting without direction, and therefore, Zizek sees this action as a direction or aim itself (not the target) without determined purpose (Setiawan, 2016: 19)

The actions here are categorized as radical because contingencies that stimulate activation of these actions are beyond the Symbolic, social order, 'ideological' order, etc., as this is like breaking away from all constructive morality and therefore, this action is more correlative with ethics rather than moral values. From here, Zizek began to include Kant's realm of morality and authenticity values. For Zizek, Kant separates actions into two priorities, [1] actions in accordance with duty; this action is carried out on the basis of corporations with other entities such as interests, pride, other intentions, etc., and [2] from duty, actions taken

on the basis of the actions themselves which means 'a purposeless act', 'essentially a by-product of itself', and the action of 'in itself' (Setiawan, 2016: 20)

A. Rationality

Sunan Kalijaga in his efforts to achieve the perfection of life, there is an interesting momentum. Which is where he comes out of the symbolic being the free self, the self that is not controlled by the symbolic. This moment is a radical action which shows that this is proof of his perfection. Sunan Kalijaga becomes a Free subject, authentic subject.

B. Propotion

Slavoc Zizek, a Slovenian Marxist developed an approach to ideological construction about the subject through language. What was stated by Zizek was assumed to be able to explain about how Sunan Kalijaga was the subject of his actions which had the potential to make resistance. Zizek understands a subject related to three components, namely the Real, the Symbolic, and the Imaginary. Throughout his life, the subject is trapped in a symbolic realm and has the impulses to act out of him towards the Real. Subjects who keep trying to get out, can be said to be free and authentic subjects. Efforts towards freedom are in the form of radical actions. In this case, what Sunan Kalijaga does as a subject has the potential to be such an action.

C. Scope of Analysis

As explained in the preface above, the following problem is formulated: How is the radical action of Sunan Kalijaga described in *Sĕrat Walisana*: Collection of Pura Pakualaman Library Number 0136/PP/73 Pupuh VIII-XII.

D. Objectives

This study tries to explain the radical actions taken by Sunan Kalijaga in an effort to achieve the perfection of his life. Subjects controlled by the Symbolic, social order, 'ideological' order, and so on. Symbols in any form do a momentum that makes them authentic subjects or free subjects. This study only basing the writing on the momentum that being described directly or indirectly in the narratives series that exist in *Sĕrat Walisana*.

II. LITERATURE REVIEW

A. *Teks Sunan Kalijaga dalam Sĕrat Walisana: Koleksi Perpustakaan Pura Pakualaman Nomor 0136/PP/73 Pupuh VIII-XIII (Suntingan Teks dan Terjemahan)*

In Javanese literary works, the story of Sunan Kalijaga figures is widely circulated. This cannot be separated from the figure of Sunan Kalijaga and other saints who had great service in Islamizing the land of Java. The study of the Javanese literature concerning the story of Sunan Kalijaga in terms of intrinsic elements, literary psychology, sociology of literature, and history perspective has been carried out. However, the story of Sunan Kalijaga and other saints in *Sĕrat Walisana* has only been investigated once, namely in a study from Agus Satrio Nugroho, an UGM Javanese Literature student, in 2012 in his thesis titled "Teks Sunan Kalijaga dalam *Sĕrat Walisana*: Koleksi Perpustakaan Pura Pakualaman Nomor 0136/PP/73 Pupuh VIII-XIII (Suntingan Teks dan Terjemahan)". In conclusion, this thesis explains the moral message of the life journey of Sunan Kalijaga who was a robber, then headed for the perfect human stage until finally becoming a saint of Allah through the guidance of his teacher, Sunan Bonang.

B. *Perjalanan Menuju Manusia Sempurna: Perkembangan Karakter Sunan Kalijaga Dalam Sĕrat Walisana Koleksi Perpustakaan Pura Pakualaman Nomor 0136/PP/73 Pupuh VIII-XIII*

Furthermore, the discussion about *Sĕrat Walisana* manuscript was continued by Syifa Kamila in her thesis titled "Perjalanan Menuju Manusia Sempurna: Perkembangan Karakter Sunan Kalijaga Dalam Sĕrat Walisana Koleksi Perpustakaan Pura Pakualaman Nomor 0136/PP/73 Pupuh VIII-XIII" in 2018. This thesis, contains a discussion about the development of the character of Sunan Kalijaga which is the main story found in the middle of the story in a series of grooves about the story of Sunan Kalijaga. The story of Sunan Kalijaga was conveyed by Sunan Kalijaga himself. There were three people who framed the story about Sunan Kalijaga, namely Duke Pakualam II, King Satmata, and the author.

C. *Suluk Seh Malaya: Analisis Semiotik*

Other study related to literary works with material objects the story of Sunan Kalijaga has also been done as well. Among them, namely "Suluk Seh Malaya: Analisis Semiotik" which was a thesis from Marsono in 1985. In this thesis *Suluk Seh Malaya* was analyzed philologically (variations of text), structure, semiotics, reader reception, and the context of reality. It is philologically found that there are at least two versions of *Suluk Seh Malaya* namely Suluk Seh Malaya and Lokajaya. Through structural analysis, it was concluded that this idea contains advice about the journey of seeking perfection to *manunggaling kawula Gusti*. The theory used is semiotic theory because this theory can highlight all aspects of literature. With this theory, the aspects studied are variations in the text, the structure of the text, the reception of the reader, and the relationship of the text to the context of reality. From there the literary code was produced, the language code, the psychology of the characters, and there was a connection between the theme with the name of the character and the reality of his time. It was explained that semiotic theory is a round and complete theory, so that all aspects of the above analysis can be studied. With the semiotic theory of the text, the code

of language, literary code and psychology of the characters is examined. The text of *Suluk Seh Malaya* is a *macapat* text of the Dewaruci Jarwa Macapat hipogram by Kyai Ngabehi Jasadipura I which was later perceived by the public at the time of writing the thesis, thus becoming a movie of Sunan Kalijaga.

D. Lokajaya: Suntingan Teks, Terjemahan, Struktur Teks, Analisis Intertekstual dan Semiotik

Furthermore, Marsono in 1996 in his dissertation titled “*Lokajaya: Suntingan Teks, Terjemahan, Struktur Teks, Analisis Intertekstual dan Semiotik*”, continued to study another version of *suluk* about the story of Sunan Kalijaga, namely *Lokajaya*. Previously, the version of *suluk* was examined in Marsono's thesis titled *Suluk Seh Malaya*. In the dissertation explained that Islam came to the archipelago colored with *tasawuf* teachings. *Lokajaya* text is divided into two versions, namely *Lokajaya* and *Seh Malaya*. When viewed from the many existing manuscripts, both are widely favored by the public. *Lokajaya's* text became an indirect written form of protest to Dutch colonialism in Indonesia at that time, a form of legitimacy by Sunan Kalijaga as a saint, into a form of delivering Islamic teachings conveyed through literary media, and an Islamic Javanese literary work that gained Hindu Buddhist influence. The form of writing is *macapat* song which has seven functions: among others, as entertainment; to save cultural values; to arouse heroism spirit; as a didactic; historical; magical; to bring people closer to God. *Lokajaya* text is a result of the transformation of previous literary works both from texts about Sunan Kalijaga or texts about *suluk* which function to add Islamic elements in it.

E. Sunan Kalijaga dalam Novel Babad Walisongo, Wali Sanga, dan Kisah Dakwah Wali Songo

Erlis Nur Mujiningsih and Erli Yetti from Balai Bahasa, wrote a study titled “Sunan Kalijaga dalam Novel *Babad Walisongo, Wali Sanga, dan Kisah Dakwah Wali Songo*”. This study uses the neotica approach and the sociology of literature approach. The neotica approach is an approach that relies on specific situations in culture that are studied in intermedia in the community, while the sociology of literature approach is chosen because the stories about Wali Songo by some people in Indonesia are believed to be true. Research shows that *Wali Sanga* novel by Shahangka and *Babad Walisongo* by Yudha AW are works that have succeeded in accommodating the crystallization of discourse interactions, while Kusuma's novel *Kisah Dakwah Wali Songo* contains no such thing.

III. METHOD

This study was carried out with certain steps and methods. Based on the problems and theoretical concepts that are used as a theoretical foundation to answer the problems described above, the data to be searched are selected based on their theoretical perspective, namely on the subject and Zizek's actions. In this case all data used is in the form of writing. Namely the writings made by previous researchers related to the Sunan Kalijaga figure, especially with the same material object, namely the text contained in the *Sĕrat Walisana* manuscript Collection of Pura Pakualaman Number 0136/PP/73 *Pupuh VIII-XIII*, which serves as a literature review and also as the main data. The data is in the form of sentences that show the motives of actions taken by Sunan Kalijaga. The data already obtained will be linked to each other, in a process called data analysis. Because, data cannot be read singly or individually. One data needs to be associated with other data to find certain conclusions that will not be seen when we face separate data.

The method used in this study to compare the two data, namely by reading the writings made by previous researchers related to the Sunan Kalijaga figure, especially with the same material object, namely the text contained in *Sĕrat Walisana* Library Collection Pura Pakualaman Number 0136/PP/73 *Pupuh VIII-XIII*.

The main data of this study comes from text and translation edits by Agus Satriyo Raharjo, a Javanese Literature student, which he stated in his 2012 thesis titled “Teks Sunan Kalijaga dalam *Sĕrat Walisana: Koleksi Perpustakaan Pura Pakualaman Nomer 0136/PP/73 Pupuh VIII-XIII (Suntingan Teks dan Terjemahan)*”. The story of Sunan Kalijaga is found in *pupuh VIII Sĕrat Walisana* written by a *carik* in the Pakualaman Duchy, at the request of Prince Duke Pakualam II as king of the Pakualam Duchy at that time. This manuscript is a collection of Pura Pakualaman Library Number 0136 /P/73 *Pupuh VIII-XIII*.

The second data comes from thesis written by Syifa Kamila titled “Perjalanan Menuju Manusia Sempurna: Perkembangan Karakter Sunan Kalijaga dalam *Sĕrat Walisana Koleksi Perpustakaan Pura Pakualaman Nomor 0136/PP/73 Pupuh VIII-XIII*” in 2018. In this thesis, contains a discussion about the development of the character of Sunan Kalijaga which is found in the middle of the story in a series of plot about the story of Sunan Kalijaga.

Even so, the related writings from the first and the second data are not completely taken for granted. The process of re-translating by comparing one another, seeing the results of transliteration, paraphrasing and interpreting the meaning within it, adjusted to the text and the context repeatedly carried out. This is solely to reach the significance as close or even as intended.

Translation is done step by step with the sequence of tuning, analysis, understanding, terminology, restructuring, checking, discussion as stated by Bathgate (Widyamartaya, 1989: 15). At each of these stages there is a translation model/pattern used to be able to convey the message from the New Javanese—language source to the Indonesian—language target. The choice of models at each translation stage is adjusted to the expected results while still taking into account the condition of the text.

IV. RESULT AND DISCUSSION

Sunan Kalijaga's nickname, Mas Said, or Ki Mas Said. Also called the Putra Tuban, because his father was a Duke of Tuban. Both names are used when the main character is in childhood until the peak of delinquency, namely in adolescence. The name of Mas Said, or Ki Mas Said, or Putra Tuban, was used in *pupuh* 11 Dhandhanggula verse 40 to *pupuh* 12 Asmaradana verse 32. Furthermore, the name Ki Mas Said changed to Sheikh Melaya. The name Sheikh Melaya is used in *pupuh* 12 Asmaradana verses 33 to *pupuh* 11 Dhandhanggula verse 15. On the last name change, the name Sheikh Melaya changes with Sunan Kalijaga. The name Sunan Kalijaga is used in *pupuh* 11 Dhandhanggula verse 16 to *pupuh* 11 Dhandhanggula verse 39. So, Sunan Kalijaga has several names, namely Mas Said or Ki Mas Said or Putra Tuban who later became Sheikh Melaya and changed again to Sunan Kalijaga.

Delinquency in Sunan Kalijaga's youth, who has another name Jaka Tuban, or Ki Mas Said has crossed the delinquency of young people in his time. Sunan Benang planned his meeting with Ki Mas Said to test whether Mas Said actually realized that his actions in gambling, robbing, and killing people were a crime. Sunan Benang carried out its plan by passing the road where Ki Mas Said robbed, while using a golden stick with pearls in its base. The first way is done, namely through the gold that covers the pearl-studded stick in the base. After Sunan Benang expressed his reason for using gold, Ki Mas Said stated that in Islam a man is forbidden to wears gold.

Furthermore, Ki Mas Said forced Sunan Benang to injure him if Sunan Benang did not want to hand over his golden stick. Sunan Benang gave the gold stick in exchange for wearing a gold-plated stick. Implicitly Sunan Benang wants to explain to Ki Mas Said if the stick is like a paradise that can only be entered by good people. In closing, Ki Mas Said became even more fascinated when he saw all the parts of the palm tree designated by Sunan Benang turned into shiny dark gold, and dazzling to the eyes. Seeing the power of Sunan Benang, Ki Mas Said whose youth was so delinquent now repented, and became a saint of God full of glory.

The story of the life of Sunan Kalijaga starts from his delinquency in his youth, his repentance, and his journey towards hermitage cannot be imitated by others, because what happened to Sunan Kalijaga is a destiny from God. It will be very dangerous, and even cause death if someone else mimics the actions of Sunan Kalijaga. This is in the 13th verse of Sinom verse 6. The following is the quote:

<i>Pan punika nalarira,</i>	That is the reason he is,
<i>Seh Mēlaya Jaka Tubin,</i>	Sheikh Melaya (or) Jaka Tubin,
<i>iya Ki Mas Said ika,</i>	namely Ki Mas Said,
<i>kēlareane nglangkungi,</i>	since young is too far,
<i>andugal wurya- <108> nani,</i>	looks cruel,
<i>wēkasan minulya luhur,</i>	finally become noble (and) honorable
<i>tan kēna tiniruwa,</i>	
<i>ye dudu pancening takdir,</i>	
<i>nyilakani ywan dudu babaganira.</i>	

(Raharjo, 2012: 63)

A. Very Loving to the God

Sheikh Melaya is a special human being because of his great love for God. Great love is also rewarded with great love by God. Therefore, Sheikh Melaya gets the virtue of being a human being loved by God, namely his inner eye has received guidance from God. This guide is in the form of the life of the Sheikh Melaya who is guided by God.

Formerly Sheikh Melaya was a young man who likes to commit crime. In the end, Sheikh Melaya became a noble saint of Allah. Therefore, a journey of life is achieved as a perfect human being. If it was not caused by a great love for the Great God, Sheikh Melaya would not have been able to safely travel to various hermitage places. This is explained in *pupuh* 10 Pangkur verse 1. The following is the quote:

<i>Tajēme apapēmaras,</i>	‘Sharpen it
<i>grahitaning tyas kang wus antukna sir,</i>	the inner eye of the heart who has received
<i>tēgēsē sihe Hyang Agung,</i>	direction,
<i>kocapa putra Tuban,</i>	the meaning is loved by the Great God.
	Told the son of Tuban,
	(i.e.) Sheikh Melaya is special before the

*Seh Mēlaya kang mardika ing Hyang Luhur,
kalintang brangta ing Allah,
tan oleh ing anak rabi.
(Raharjo, 2012: 46)*

Honorable God;
love God very much,
wife's children are not allowed.'
(cf. Raharjo, 2012: 65)

The character of Sheikh Melaya can be seen through his activities in doing meditation in various places. Meditation is done as an effort to establish closeness with God. Travel to various places away from the hustle and bustle of the world by Sheikh Melaya to do meditation. The hermitage was carried out in various places on the land, on the edges of the forest, in the mountains, in quiet caves, and many *pesantren* had also been visited. All of this was done through a long journey process with various natural obstacles in every hermitage.

Through the process of passing the setting of the place in the form of a travel location, and the hermitage, the soul of the Sheikh Melaya was forged to become stronger, so that he had the privilege of having an inner eye that received guidance from God. The time frame, which is during the day and night on the way, when in a moving hermitage location. The setting, which is full of strong determination, and enthusiasm. This is like the one found in the Pangkur 10 verse 2. Here is the quote:

*Saēnggon-ēnggo mērtapa,
midēr ing rat angikis wana wakir,
nēnēpi guwa kang samun,
keh guwa linēbētan,
myang pēsantren sadaya jinajah sampun,
pratandha tinrimeng Allah,
<76> tan samar ing tingal gaib.
(Raharjo, 2012: 46)*

'(Sheikh Melaya) meditates in any place;
traveling around the earth, along the edge of the
forest, mountains,
(and) meditating in a quiet cave.
Many caves are entered,
all *pesantren* have been explored.
The sign was received by Allah,
clear in supernatural vision.'
(cf. Raharjo, 2012: 65)
(cf. Raharjo, 2012: 68)

Verse 30

*Lan nganggo Seh Lēmah Bang abēcik,
dening asal tēka ing lēmpung bang,
kang liningan tur sēmbahe,
angling malih sang Wiku,
mring kang rayi Suhunan Kali,
iku yayi pratandha,
linuwehi Hyang Agung,
tan kēna kinaya ngapa,
kaya yayi duk wurung sun wējang uwis,
sinēlir ing Pangeran.
(Raharjo, 2012: 54)*

"And using (name) the good Sheikh Lemah
Bang,
because you are from red clay. "
The one invited to speak offered worship.
Say again the Wiku,
to Yayi Sunan Kalijaga,
"This is a sign of the greatness of the Great
God,
not what it looks like.
Like Yayi when I cancel I give knowledge,
already chosen by the Prince. "
(cf. Raharjo, 2012: 75)

Verse 31

*Kapan kala sira arsa haji,
kinen wangsul maring Seh Mulana,
sira neng kali asare,
pan antuk tigang taun,
pangrasane sakēdhap guling,*

When you were about to go on Hajj,
told to go home by Sunan Maulana.
You're in the river of asceticism,
up to three years,
feels a little sleep.
If not blessed,
it must have been destroyed by the soul of your

*yen aja sinarira,
pĕsthi lĕbur luluh,
yayi raga jiwana,
prabawane sira brangta ing Hyang Widi,
lir tanpa guru sira.*
(Raharjo, 2012: 54)

Verse 32

*Luhung si- <91> ra yayi wus sinĕlir,
kamaring Allah langgĕng ananira,
badanta langgĕng uripe,
urip tan kĕna lampus,
urip datan ana uriping,
dunya prapteng akerat,
langgĕng ananipun,
sagunge para oliya,
durung ana kang nabrang sagara pati,
patitis kaya sira.*
(Raharjo, 2012: 54)

Verse 33

*Ingsun iki upamane yayi,
ngadhĕp madu aneng jroning gĕdhah,
mung wĕruh mayane bae,
durung wruh rahswanipun,
sun kĕpengin kang kadi yayi,
nabrang sagara rahmat,
yen kĕna riningsun,
ingsun yayi priksakĕna,
basan lĕmbu anusu pĕdhethe mami,
gĕguru mring sakabat.*
(Raharjo, 2012: 54)

body,
Yayi. Your nobility is loved by God Almighty,
you like not having a teacher.
(cf. Raharjo, 2012: 75)

You are more noble Yayi,
God has chosen forever,
your body lasts its life.
Life can't die,
life has no life,
(in) the world until the hereafter,
everlasting.
All of God's lovers,
no one has crossed the sea of death,
like you.
(cf. Raharjo, 2012: 75)

I am like Yayi,
provide honey in the caves.
Just know everything,
don't know the truth yet.
I want to be like you Yayi,
cross the sea of mercy.
If possible my brother,
show me,
like *lĕmbu anusu pĕdhethe mami*,
study with students.
(cf. Raharjo, 2012: 75-76)

B. Love Towards the Great God

Love for God in Islam is the pinnacle of all love. The amount of love that is possessed by humans will cause humans to be able to cling to the promise of faithfulness to God, and to realize that love in the form of actions carried out with sincerity. Life is no longer thought because what is done only expects love from God, and is caused by the highest sense of love that exceeds love to anyone other than God. Humans who already have a great sense of love for God, will not be reduced in love as heavy as any obstacles that go through. Even heavy obstacles increase the amount of love. If the foundation in doing is love because of God, then what humans do becomes a peak in their lives. Man loves God, and God loves him. If so then anything that does not enter into the mind of a human being becomes possible with permission from God the owner of all love.

The function of the teacher is as a way to lead to the way of God. Sunan Benang is an intermediary for Sheikh Melaya to learn the science of perfection in life. In the verse below, it is told that Sunan Kalijaga was made grave by Sunan Benang students.

Sunan Benang ordered this to prove the sincerity of the intentions of Sheikh Melaya in seeking knowledge of the perfection of life. The Sheikh Melaya was left alone in a grave on the top of a banyan tree. After returning from Friday prayers, Sunan Benang ordered his students to dig a buried grave with banyan trees on it. Shaykh Melaya is still alive, and still has a strong desire to learn the science of perfection in life. This is shown in the *pupuh* 12 Asmaradana verses 34, 35, *pupuh* 13 Sinom verse 2, and 3. The following quote:

Verse 34

*Pitédah dalém puniki,
Jěng Sunan aris ngandika,
satuhune sira dhewe,
ing sakarsa karsanira,
tinrima ingkang Murba,
heh murid sahbat den gupuh,
ijěbeng gawekna kluwat.*

(Raharjo, 2012: 61)

The clue's guidance,
Kanjeng Sunan said slowly,
Actually you are alone who wants it,
accepted by the Almighty.
Hey students,
hurry up the child (this) make a hole.
(cf. Raharjo, 2012: 83)

Verse 35

*Samana Ki Jaka Tubin,
pinětak madyaning wana,
tiněngěran waringine,
kang pinetak wus tinilar,
Jěng Sunan lajěng salat,
mring Měkah sakědhap rawuh,
bakdaning salat jumuwah.*

(Raharjo, 2012: 61)

At that time, Ki Jaka Tuban
buried in the middle of the forest,
marked (with) banyan tree (above).
The buried have died.
Go to Mecca for a while,
Kanjeng Sunan then prayed.
After Friday prayers,
(cf. Raharjo, 2012: 83)

Verse 2

*Dupi kabuka karasnya,
sira kae Jaka Tubin,
jiwangga sawang kunarpa,
malah mung guwaya wahning,
wěning cahya nglělěntrih,
mawěněs ingkang andulu,
alon Jěng Sunan Benang,
angandika mēmangšěgi,
heh yayi Mas Seh Mělaya ingsung prapta.*

(Raharjo, 2012: 62)

When the grave is opened,
(looks) he is Jaka Tuban,
body and soul look (like) corpses,
As for his face, his face was clean and radiant,
clear glowing without power,
pale looking (Mas Said).
Slowly Kanjeng Sunan Benang
say (with) relief,
"Hey Yayı Mas Shaykh Melaya, I came"
(cf. Raharjo, 2012: 85)

Verse 3

*Atur sěmbah Seh Mělaya,
patik pangestu-estuning,
mung tēmba wuryaning cěgah,
ulun tanpa harkat rahi,
menggah kita ciptaning,
tan ewah kyat kasdu hulun,
mung dar- <107> mi nglampahana,
kětahanan ing suksmadi,
prasakabat ngriku kepingin yungyun tyas.*

Arrange the worship of Sheikh Melaya,
"Really (surprised) just came out (of)
asceticism.
The body of the servant is not powerful,
my heart's desires are here do not change,
(servant) only experiences the obligation of
endurance in the soul.
The students are there captivated by his heart. "

(Raharjo, 2012: 62)

(cf. Raharjo, 2012: 85)

Ki Mas Said's love for the Great God became the peak of his good character. By holding fast to the promise of faithfulness to the Great God, Shaykh Melaya becomes a student who is reluctant to the teacher. Through Sunan Benang, Syekh Melaya can do the learning process to gain the knowledge of perfection. Until finally Sheikh Melaya succeeded in gaining knowledge of perfection, and was able to reach the peak of his love for the Great God. The character of the Sheikh Melaya who is in love with the Great God, gives birth to other good characters which are explained in the first division of the plot, namely love of God. The character of Sunan Kalijaga as the main character, explicitly experienced the development of character. Starting from the youth of Sunan Kalijaga who has a bad character, then performs repentance, and becomes a human who has a good character in Ki Mas Said's penitential flow, and love for the Great God.

C. Human Proving His Love for God

Love for God is the highest love possessed by humans. This is because love for God includes all forms of human love for other beings. If a human has love, then it is not enough to just say it verbally. However, that love must be proven in action. The life of a human being will be beautiful, because there is a great power that is the basis behind all the actions done in his life. Great love for God that will make human life that was once full of evil, now turns into a good human being. After that actions will be born that prove the great sense of human love for God. In that journey, humans will continue to process to know themselves and God. Human conception that proves his love for God, is found in some of the words below:

Pupuh 13 Sinom verse 2

Dupi kabuka karasnya,

sira kae Jaka Tubin,

jiwangga sawang kunarpa,

malah mung guwaya wahning,

wëning cahya nglëlëntrih,

mawënës ingkang andulu,

alon Jëng Sunan Benang,

angandika mëmangsëgi,

heh yayi Mas Seh Mëlaya ingsung prapta.

(Raharjo, 2012: 62)

When the grave is opened,
(looks) he is Jaka Tuban,
body and soul look (like) corpses,
As for his face, his face was clean and radiant,
clear glowing without power,
pale looking (Mas Said).
Slowly Kanjeng Sunan Benang
say (with) relief,
"Hey Yayi Mas Shaykh Melaya, I came."
(cf. Raharjo, 2012: 85)

In the above poem, it is explained that the Shaykh is praying by being buried alive. When the tomb was unearthed, the body of Sheikh Melaya felt fatigue. However, Sheikh Melaya's soul is increasingly eager to study the perfection of life. Next, in pupuh 10 Pangkur verse 8. The following is the quote:

Tan dangu lëpas tindaknya,

Syekh Mëlaya prapteng nagri Gëragi,

kendël wontën ing lëlurung,

nuju dalan prapatan,

sësareyan ambathang têngahing lurung,

dakare ngadëg lir gana,

wong liwat merang ningali.

(Raharjo, 2012: 47)

Not long after walking,
Shaykh Melaya arrived at Geragi State,
(then) stop in a big way,
headed for the crossroad.
(Sheikh Melaya) Lying on your back in the
middle of a big road,
his cock stood like gana,
passing people are ashamed to see him.
(cf. Raharjo, 2012: 66)

The culmination of the journey, and Sheikh Melaya ascension is found in the above poem. Previously, the distance of travel and various places had been visited as a place to meditate. However, meditation at the crossroads became a meditation that no one else had ever done in his time. The superstition became the talk of many people and made Prince Modang command his four wives to tempt the Sheikh Melaya. However, Prince Modang's evil plan was unsuccessful. It is proven that Sheikh Melaya is a saint.

V. CONCLUSION

In the discussion above, it is explained that Sunan Kalijaga did a lot of activities that were oriented towards the perfection of his life. In which the perfection of life is a fantasy or necessity. His awareness to reach the goodness through various meditations. He did all of this as an act of obedient and loveful to the Great God. In this condition, Sunan Kalijaga is shackled to the symbolic order that confines him. With full awareness he tried to do anything so that his goal—life perfection—was achieved. Even though he realized that what he was going to achieve was a necessity, this was called a cynical awareness by Žizek. But at the peak of the journey, suddenly Sunan Kalijaga when he arrived at Geragi State, he stopped on the big road, (walked) to the intersection, he lay on his back in the middle of the big road, (and) his cock stood like a girl, the person who passed through it, embarrassed to see it. Yes, this is a radical action taken by Sunan Kalijaga in his efforts to achieve the perfection of his life. He came back like the time of birth. Become like a baby born, pure and clean without sin. He is no longer confined by the symbolic order of the Other. He became an empty subject.

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