

Kidung *Wahyu Kalaseba*: Javanese Spiritualism and Psycho-cultural Resilience

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Abstract

Kidung Wahyu Kalaseba (KWK) is a new literary work echoing psycho-cultural resilience due to the negative impact of modernization and religious puritanism. *KWK* contains Javanese spiritualism that could encounter religious challenges and revive cultural values. *KWK* spreads through popular musical performances, such as dangdut, gamelan, and mix, unlike classical written literature. Today, it could reach wider audiences through social media platforms. This study employs a socio-historical and pragmatic approach. The former is used to analyze the socio-historical context when *KWK* was being written. Then the latter is used to see the function and benefit of *KWK* amid society. The study revealed that the revitalization of local tradition through *KWK* as a pop culture had attracted the millennial generation. *KWK* functions to revitalize Javanese spiritualism to deal with the destructive impact of modernization. Therefore, *KWK* proposes the importance of the spiritual journey by purifying the human soul to achieve true happiness.

Kidung Wahyu Kalaseba (KWK) merupakan karya sastra baru yang menggemakan ketahanan psikokultural akibat dampak negatif modernisasi dan puritanisme agama. *KWK* berisi spiritualisme Jawa yang mampu menghadapi tantangan agama dan menghidupkan kembali nilai-nilai budaya. Berbeda dengan sastra tulis klasik, *KWK* menyebar melalui pertunjukan musik populer, seperti dangdut, gamelan, dan mix. Hari ini, itu bisa menjangkau khalayak yang lebih luas melalui platform media sosial. Penelitian ini menggunakan pen-

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dekatan sosio-historis dan pragmatis. Pendekatan yang pertama digunakan untuk menganalisis konteks sosial dan sejarah di mana KWK ditulis, sedangkan yang kedua digunakan untuk melihat fungsi dan manfaat KWK di tengah masyarakat. Kajian tersebut mengungkapkan bahwa revitalisasi tradisi lokal melalui KWK sebagai budaya pop telah menarik minat generasi milenial. KWK berfungsi untuk merevitalisasi spiritualisme Jawa untuk menghadapi dampak destruktif modernisasi. Oleh karena itu, KWK mengusulkan pentingnya perjalanan spiritual dengan memurnikan jiwa manusia untuk mencapai kebahagiaan sejati.

Keywords: Javanese spiritualism; *Kidung Wahyu Kalaseba*; psycho-cultural resilience; traditional music

Introduction

The revitalization of Javanese spiritualism and local tradition in a modern-cyber era is represented in *Kidung Wahyu Kalaseba* (KWK). KWK exposes the vitality of tradition and spiritualism amidst social change caused by modernization and religious purification. Religious puritanism and technological modernization have evoked the mystical life of a Javanese society which is expressed through music and songs. The booming of songs with religious lyrics is a phenomenon that shows such spiritual passion. Spiritual songs that contain *dhikr* (remembrance of Allah) and *shalawat* (salutation upon Prophet Muhammad), for example, become means for spiritual associations to draw closer to God (Rijal, 2020). Thus, it is not surprising that various religious songs broadcasted through the YouTube channel, for instance, can reach tens or even hundreds of millions of viewers. One of the songs with millions of viewers on social media is *Kidung Wahyu Kalaseba* (henceforth, KWK). Unlike most religious songs with lyrics and pop language, KWK is a song with very heavy lyrics as it contains spiritual teachings and is delivered in the Javanese language of Mataraman, which cannot be easily understood even by contemporary people, including Javanese natives. Amid a flood of pop culture, KWK has become a medium to understand the path of a spiritual journey and its ultimate goal which is to experience the mystical beauty of union.

Many scholars have studied the phenomena of Javanese practices of spiritualism with various perspectives and led to the emergence of various theses. For example, in the context of traditional Javanese music, one of the theses is that Sufism plays an important role in the Javanese *gamelan*, Javanese traditional ensemble music (Filiaci, 2017). With ethnomusicology and ethnography, Filiaci (2017) specifically examined *gamelan* in Central Java and exposed Sufism that manifests in the Javanese *gamelan* tradition; how and process the change of changing, and through musical performance today. Besides, studies on Javanese Islamic literary songs, *kidung* or *tembang*, have also been widely conducted, such as Arsi (2017); Agung, Wibowo, Wilujeng (2016); Mulyono (2012); Nurhata (2017); Robson (2013); Sidiq (2016); Soekarno (2013); Vickers (2013). Another study focuses on the pragmatic (imperative) aspects of Javanese poetry which is used to state expression and effectiveness, thus describing the emotions, authors' feelings, and environment (Heriwati, 2017).

Meanwhile, an existing specific study of *KWK* only revealed a manifestation of Sufism related to three main teachings, i.e. *takhallī* (purifying oneself from lousy behavior), *tahallī* (decorating oneself with good behavior, and *tajallī* (the disclosure of divine secrets) in mystical experiences (Ikhwan, 2020). Ikhwan's study is descriptive and only translated *KWK* lyrics into *Sufistic* terminology. The study unquestionably fails to see the structural aspects of *KWK* and its authorship and social contexts, which are complex but play an essential role in shaping new spirituality. The social and cultural context that is changed from contemporary spirituality as stated by Mutaqin (2014), has resulted in hybrid spiritualism. This hybrid spiritualism was born due to the transformation from harsh to soft spiritualism due to the modernization process (Mutaqin, 2014).

Based on the previous studies above, this paper will examine *KWK* in representing Javanese Islamic spiritualism that shapes the religious worldview among Javanese society (Susilo & Syato, 2016). This study will expose the background of authorship, the origin of the *KWK* lyrics, its

meaning, and its function from a religious-cultural point of view. The data in this study were collected through the documentation process by analyzing the presence of *KWK* in various versions of songs such as *gamelan*, *dangdut*, acoustic, and mix. Verbal data were collected through interviews with the authors and enthusiasts of *KWK*. The interview was aimed primarily at finding out the background and motives of *KWK* authorship. The investigation is mainly conducted through the YouTube channel that broadcasts *KWK*, especially since it was aired in 2014. The results showed hundreds of videos found either in individual channels or groups, or commercial companies. The *KWK* broadcasters' channels were then selected based on the criteria of *KWK*'s viewers above one million.

So, *KWK* is very popular and has shifted the teaching of Javanese spiritualism from direct teaching and writings into a modern popular performance to challenge the repression of Islamic puritanism and resist the state's modernization projects. *KWK* thus functions as psycho-cultural resilience amid the onslaught of social changes in the modern era. Resilience is a dynamic process that occurs at various levels of function, which includes the capacity of individuals or groups to adapt positively after adversity (VanMeter & Cicchetti, 2020). VanMeter and Cicchetti (2020) explained that the concept of resilience aimed to elaborate successful adaptation mechanisms after unfavorable situations and answer the question of why some individuals could adapt better than others. Again, Naumann, Rampp, and Endreß (2019) view that the resilience concept deals with individuals, units, or entities that struggle to maintain their identity in a critical situation and strengthen it from a stressful situation. There are new perspectives and areas of resilience such as developmental psychopathology and psychosocial. Efforts to expand the field and perspective of resilience have been carried out by many scholars in various fields (Cutter et al., 2008; Dutton & Greene, 2010; Folke, 2006; Folke et al., 2010; Gunderson, 2000; Holling, 1973; MacKinnon & Derickson, 2013; Meerow et al., 2016; Oliver et al., 2015; Peterson et al., 1998; Walker et al., 2004, 2010).

Meanwhile, psycho-cultural resilience refers to the ability of social groups to adapt to various difficulties and pressures. In this regard, social resilience is the ability of a group or community to solve external pressures and disturbances as a result of social, political, and environmental changes (Adger, 2000). By considering Adger's definition, this study underlines the concept of psycho-cultural resilience as social resilience concerning ecosystems including ecological aspects, political, religious, and cultural.

Islam and Javanese Religious Practices

Since the work of William (1961), Javanese religion has been a serious concern of scholars. In his thesis, Geertz (1959) stated that Islam was never really accepted in Java except among the small merchant community he called *santri* (devout Muslims). Meanwhile, the dominant traditions in Javanese society remain *priyayi* (the elites) and *abangan* (syncretic Muslims) which were inheritors of the patrimonialism values of Javanese kingdoms and Hindu mystical traditions in the past. On the contrary, Woodward (1989) saw Islam as the dominant force in religious beliefs and rituals in Central Java and has effectively shaped the character of social interaction and daily life in all levels of Javanese society. He studied the texts and ethnography, traditions and Islam, royal religion, and the Yogyakarta Palace villages and tried to find Hindu elements in Javanese Islam. His study revealed that the penetration of Islam occurred very quickly and entirely because the kingdom family in Java embraced Islam as the basis of the theocratic state (Woodward, 1989). In this context, Sufism created the core of state worship and royal theory, with religious clashes based on ancient Islamic questions about how to balance the legalistic and mystical dimensions of tradition.

The contradiction between Geertz and Woodward above shows different emphasis and perceptions of key concepts in viewing religious phenomena in Java (Salim, 2013). These differences include, among others, key terms such as "Islam" that are defined narrowly by one party and broadly by others. Likewise, the *Slametan* ritual which is popular among Javanese society is seen and elaborated differently by Geertz and

Woodward. The former sees it as a practice leading to animism while the latter views it as more Islamic. The same thing happens when looking at *kebatinan* and mystical practices. Geertz refers to it as authentic Javanese mystical traditions and practices, while Woodward considers it the Sufism tradition. The different perspectives of Geertz and Woodward have led to scholarly contestation between those who emphasize aspects of Islam that are sharply distinguished from religious traditions with those who see the relationship between Islam and local culture as something inevitable in the development of this religion.

Attempts to solve the contradiction caused by the dichotomic view of Islam and Javanese culture were also made by looking at the dialectical relationship. Susilo and Syato (2016) stated that various studies on Islam in Java generally argued that Javanese Islam was characterized by beliefs and practices that were still mixed with pre-Islamic traditions. Many efforts to modernize puritan Islam were based on such kind of view. By rejecting the contradictions of Islam and Javanese culture, Susilo and Syato explained that Islam in Java indicated a contextualization of universal Islamic values in the local scope. In such contextualization, "the synthesis of belief and practice with the pre-Islamic tradition is common as a result of the interaction between Islam and pre-Islamic traditions during the Islamization period". Such a synthesis is possible because of the similarity in identity between Islam and Javanese culture, especially regarding cultural genealogy, Islamic mysticism, the orientation of traditional Islamic teaching, and the conception of power in the Javanese palace. The practice of *kejawen* (Javanese-based rituals) can be justified according to Islamic mysticism. The typology of the relationship between Islam and Javanese culture is not contradictory but on the contrary more dialectical.

Various forms of expression of the relationship between Islam and Javanese culture can also be seen in various works using verbal language media such as poetry (Adlina & Rahman, 2020). Meanwhile, the spiritual expression of the Sufistic view of *Wahdat al-Wujūd* has been studied extensively (Abdullah, 2019; Hermansyah, 2014; Nasution, 2017;

Rusdiyanto & Musafar, 2018). However, the mystical conception of *Wahdat al-Wujūd* is also found in modern poetry in Indonesia, Rahman (2016) in his study of the musician Emha Aiunun Nadjib, and Widijanto (2018) in his study of Danarto's poetry. Besides, such sufistic expressions can also be found in calligraphy at *pesantren* (Islamic boarding schools). A study conducted by Adlina and Rahman (2020), revealed that the expression of spiritual experiences embodied in calligraphy and then became *living sufism* refers to a profound conception of Sufism such as *fanā'*, *wahdat al-wujūd*, *tawbah*, and *muḥāsabah*.

Spiritual life has also given birth to a mixture that forms a new spiritual model of *hybrid spirituality* (Muttaqin, 2012). Amid the onslaught of modernization and globalization, groups that combine spiritual ideas such as Javanese spiritual heritage, Sufism, humanistic psychology, self-management, and scientific justification are arising. Based on the study of spirituality and its social trajectory, various building, developing, modifying, and commodifying processes are known. Some of the characteristics that appear in hybrid spirituality include: 1) forms of hybrid spirituality emphasizing the practical efficacy of spirituality for worldly success, rather than piety and morality for social control, 2) the potential for increasing the spirituality of subjective life in modern Muslim majority societies, where "subjective life spirituality" develops along with "religious life", 3) the occurrence of spiritual hybridization trajectory due to the spread of globalization and, 4) the trend of the commodification of spirituality that has sociological consequences for religious resilience (Muttaqin, 2012).

In other cases, there is also a spiritual life with resistance functions (Pätzold, 2011). In his study of the embodiment of spirituality in the martial art of *pencak silat*, Pätzold showed that the purpose of the art training in (more secular) educational institutions is different from that in *pesantren*. *Pencak silat*, as stated by Pätzold, became the symbol of resistance during Dutch colonialism. In a critical style, Pätzold revealed the authoritarian position of the *pencak silat* teacher as a spiritual master. In the end, Pätzold showed that the complex relationship between martial

arts and Islamic ideology and practice is a phenomenon that distinguishes Islam in Southeast Asia from religious practices in South Asia and the Middle East.

Yet, any kind of resistance in anthropological studies has raised serious criticisms, as Brown stated. The concept of resistance has become one of the dominant and influential theoretical concerns of anthropology. It threatens and hides other aspects of social life, and even undermines our understanding of the complexities of culture and creativity. By considering Brown's criticism, theoretical explanations of human action phenomena and their cultural expressions are needed by connecting social identity and self-categorization in an interactionist manner (Brown, 1996).

In this regard, Reicher (2004) found the flexibility of human beings in creating and interacting with their social world. His finding is necessary to avoid a reductionist understanding of the theory that explains human social action only by reference to their psychological process without examining how it works depending on the cultural and structural settings in which the action takes place (Reicher, 2004). More specifically, to the extent that self-categories shape social action, flexibility is achieved through the categories we belong to, other people we compare to ourselves, and the dimensions in which such comparisons occur. These are not fixed aspects of the human condition but are the focus of the argument precisely because of the consequences of their creation.

***Kidung Wahyu Kalaseba* Composition**

Kidung Wahyu Kalaseba (KWK) is a traditional Javanese song composed by Sri Narendra Kalaseba (hereinafter, SNK). SNK is a cultural practitioner from Wiru, Sidoarjo, East Java, born on November 8, 1980. From his social background, SNK is *batik* and automotive entrepreneur, especially *Motor Gede* (Moge). The family background of SNK, which was a preserver of Javanese tradition, encouraged his interest in culture and literature and encouraged him to be active in cultural preservation efforts, including by writing *kidung* which is packaged in the form of a

combination of traditional arts with modern music. Besides, with an Islamic educational background, SNK could access or read Javanese Islamic treasures (*Kitab kuning*, classical Javanese-Arabic text), mostly written in *Pegon* (Arabic letters for Javanese).

KWK itself is a collection of stanzas in 1 volume. It is a traditional Javanese song that consists of 9 stanzas, each of which consists of four sentences. *Kidung* in the Javanese tradition is *singing* or a *chant* in the form of a *tembang* that is functionally used to express greatness and beauty, especially about the spiritual experience. *Wahyu* in the Javanese tradition is often understood as a gift, which is obtained through spiritual exercise. Then, *kolo* means time which in the Javanese tradition is not understood linearly, but in a spiral (circular) as a form of a combination of the past, present, and future. Meanwhile, *seba* in Javanese also means *sowan* which means *facing* or *meeting* with God (Gusti Kang Murbeng Waseso). Thus, *Kidung Wahyu Kalaseba* is referred to as "a sacred practice to bring the heart to the Lord of Nature in the hope of obtaining mercy."

KWK is very well received by the wider public in Indonesia. It is evidenced by its widespread in society in the form of offline music performances as well as its widespread on online media that goes viral. Based on a YouTube channel searching, it is found that various performances whether traditional art such as *wayang* (puppet), *dangdut*, and even pop music performances present *KWK*. Also, it is often accompanied by various musical genres such as *gamelan*, pop acoustic *dangdut*, and mix. Meanwhile, the viewers of *KWK* on the YouTube channel are millions. This fact is once again proof of the popularity of the *KWK* in society.

Table 1 shows the *KWK*'s popularity for the last five years. So, the popularity of *KWK* is undeniable, whether broadcasted through individual channels, companies, or groups. By counting its viewers on these channels above one million, *KWK* has been watched and enjoyed by more than 58 million viewers. It is a significant number regarding the spread of a song amidst the music-loving community. SNK confirmed this number and clarified who the composer is, as many assumed Sunan Kalijaga wrote it.

Table 1.
Number of *KWK*'s Viewers on YouTube Channel

No	Channel	First airing	Viewers
1	Gerbang Nusantara	December 6, 2014	36.296.670
2	Eny's Production	November 1, 2018	10.073,706
3	A.G Production	December 28, 2018	6.450.032
4	Miftah Afandi	March 24, 2019	3.851.878
5	Samudra Record	November 12, 2018	2.771.586
6	Musik Perdana Kreativa	March 25, 2019	1.113.387

KWK was written based on SNK's historical awareness of the functions of *kidung* in the long history of Javanese society in the past. *Kidung*, as expressed by SNK, was sacred sentences used by the *Panditagama* (*Susuhunan* of Religious Leaders) to glorify *Sang Hyang Tan Keno Kinoyo Opo* (God), the ruler of the universe. *Kidung* was only played at certain times in front of the disciples chosen by *Panditagama* and was sung in a specific manner because of the strong effect of the *kidung*'s aura. For this reason, *Kidung* is one of the ancient Javanese traditions where only the stanzas were allowed to be released, the sentence was pronounced, and a chosen person played the contents. SNK said that a Java king was strictly forbidden to listen to the song before reaching 44 years old because it would make *Mustika Jayandaru* (the power of the crown of glory) that has united in the soul would disappear (*moksa*).

According to SNK's story, *kidung* is a traditional art that can be enjoyed by the wider community. It was an attempt of Sunan Gunung Jati (one of Walisongo) to determine the direction and tradition of Java from an Islamic perspective. At the time of Walisongo (Nine saints who spread Islam in Java), at the end of the Majapahit Kingdom, Sunan Gunung Jati gathered the *Panditagama*, including Prince Wilatikta 2 i.e., Sunan Kalijaga. Sunan Gunung Jati asked them to assemble on Mount Sembung to determine the direction of the ancient Javanese tradition in the form of the release of *kidung* and its sacred function and anything related to its values. An

agreement with the Panditagama was made. The *kidung* was agreed to be an ancient Javanese tradition that would still be sacred. The values of its metaphysical power will be guarded. The *kidung* could be heard to the general public with some conditions, one of which must be a *Panditagama*. Based on this meeting, Sunan Kalijaga was the first figure who won the first trust to release and sing the *kidung* to the public. Through this trust and opportunity, he issued a self-released song known as *Kidung Rumeksa ing Wengi* for approximately seven years. Since then, the popular *kidung* is known to the public as *tembang*. However, it remains sacred because the singer of the *kidung* must be a *Panditagama*. Until now, some *kidung/tembang* have high literary value and contain deep meaning, such as *tembang Mijil, Dandang Gula, Macapat* and *Megatruh*.

This historical awareness has prompted SNK to get interested in studying and deepening the history of ancient Javanese tradition, including in the form of *kidung* through some of his ancient books that were inherited from his ancestors. SNK hopes that through the *Kidung Wahyu Kalaseba* that he released; a gift will come from the Lord of Nature. Through the *kidung*, SNK also yearns for the growth of a sense of longing and love for God Almighty, the Ruler of Ruler and Owner of the Universe. According to SNK's statement, the writing process for *KWK* was not easy and required a very long time. SNK said that writing *KWK* took at least 9 years.

"The *Kidung Wahyu Kalaseba* took nine years, from 2004 to 2012. For months, I was only able to compose one line of lyrics. But after a long time, I had a strong determination. *KWK* had to be completed and finally launched in July 2014 at Taman Budaya Solo (TBS) by Mas Andi Zate and Mamang Zhe," (Interview with Sri Narendra Kalaseba, Timlo.net, 20 January 2020)."

The length of time for writing is because, according to SNK, composing its stanzas must take serious concentration, even full of various pre-determined rules. The strictness of this rule is because *kidung* in his understanding, is a sacred literary work. So, he was very careful in composing it. According to SNK's confession, he composed *KWK* "lyrics" strictly guided by knowledge accessed from his ancestral books. Because of

its complexity, to compose a lyric "*Rumeksa ingsun, laku nista ngaya wara*", for instance, according to SNK's testimony took 3 months. Furthermore, some lyrics can be composed for 10 days, or at least within 2 days he has just managed to compose one lyric. The composing of *KWK* was also carried out through a ritual of fasting and strict sleep restriction.

Sufistic Values Contained in *KWK* Lyrics

KWK which is currently presented in various musical performances is the opening stanzas of the entire *KWK* volume 1. There are still dozens of *kidung* that have not been issued to the public. The lyrics of the *KWK* in the song version are derived from the opening stanzas. The song consist of nine stanzas and each stanza consists of four lyrics. The lyrics of *KWK* are presented as follows

Stanza 1:

*Rumekso ingsun laku nista ngaya wara
Kelawan mekak hawa, hawa kang dur angkara
Senadyan setan gentayangan, tansah gawe rubeda
Hingga pupusing jaman*

Meaning:

I shield myself against evil deeds and pleasure
By controlling the lust, the lust of arrogance
Even though the devils roam, always make a disturbance
Until the end of time

The first stanza of *KWK* teaches that humans are always urged to protect themselves from disgraceful acts (*al-madhmūmah*) by controlling lust and anger. This lust and anger are what the devils always blow in disturbing human beings until the end of time. In the teachings of Sufism, human efforts to clean and dispel despicable qualities such as lust are called *Takhalli*, which means purifying the heart from sins. With a pure heart, the human soul will be cleaner or holier and then will be closer to God. Thus, the first stanza of *KWK* is an invitation to expose the boundary between man and God which can be overcome by purifying the heart.

Stanza 2:

*Hameteg ingsun nyirep geni wisa murka
Maper hardening panca, saben ulesing netra
Linambaran sih kawelasan, ingkang paring kamulyan
Sang Hyang Jati Pengeran*

Meaning:

With all power, I turn off the fire
Control the five senses in every blink of the eye
Based on the compassion of the Giver of glory
The Truth is God

Efforts to escape from despicable attributes can be carried out by extinguishing anger, controlling the five senses at all times based on affection as glory given by God. In this stanza, *KWK* guides the reader to a new stage where spiritual practice must be based on a feeling of love, so that avoiding those bad qualities would not be a burden.

Stanza 3:

*Jiwangga kalbu, samudra pepuntaning laku
Tumuju dateng Gusti, Dzat Kang Amurba Dumadi
Manunggaling kawula Gusti, krenteg ati bakal dumadi
Mukti ingsun, tanpa piranti*

Meaning:

Reign in the heart, the ocean guides deeds
Towards God, the Essence that has no origin
The union of the servant with God, the will of the heart will result
I'm victorious, unconditionally (medium)

If you have distanced yourself from disgraceful acts, the next stage is to make your heart a guide for your behavior and guide it to God, the origin of creation. At the highest stage, *manunggaling kawula Gusti* will be achieved, the union between servant and God. Therefore, the desire of our hearts is God's will. That is a person who attains true glory and honor that does not depend on anything.

Stanza 4:

*Sumebyar ing sukma madu sarining perwita
Maneka warna prada, mbangun praja sampurna
Sengkala tida muksa, kalabendu nyata sirna
Tyasing rasa mardhika*

Meaning:

Spread in the soul, purely extracted honey
Gold ink strokes on *batik*, build self-perfection
Bad luck would disappear, real calamity is gone
Arising a sense of freedom (independence)

Based on the above stanza, a person whose life is built on love will have a happy mental state like tasting the sweetness of pure honey. In his soul, the diversity unites him to form a perfect personality. Misfortune and calamities disappear because what exists is a feeling of freedom, essential freedom from worldly shackles.

Stanza 5:

*Mugiyo den sedya pusaka Kalimasada
Yekti dadi mustika, sajeroning jiwa raga
Bejo mulya waskita, digdaya bawa leksana
Byar manjing sigra-sigra*

Meaning:

Hopefully, with the shahadah utterance
It becomes precious in body and soul
Luck, glory, clairvoyance, powers, and dignity
Byar... actualized immediately

True happiness because of the holy word of *shahadah* has become a *mustika* (precious thing) that is deeply embedded in the body and soul which makes the owner live in a fortune filled with intelligence, strength, and dignity so that his life is brilliant.

Stanza 6:

*Ampuh sepuh wutuh, tan kena isa paneluh
Gagah bungah sumringah, ndadar ing wayah-wayah
Satriya tata sembada, Wiratama katon sewu kartika
Kataman Wahyu ... Kalaseba*

Meaning:

Super, old, intact, kept from witchcraft
Brave, cheerful, blooming all the time
Knight tata sembada, wiratama like a thousand stars
Receive *Wahyu Kalaseba*

Someone who holds on to the holy word of *shahadah* would become a strong person with a sacred power that cannot be touched by evil forces such as witchcraft. His life is dashing and filled with incomparable happiness all the time, like a perfect knight with eminency of a thousand stars; getting *Wahyu Kalaseba* that is the closest path to God.

Stanza 7:

*Memuji ingsun, kanthi suwita linuhung
Segara ganda arum, subrep dupa kumelun
Tinulah niat ingsun, hangidung sabda kang luhur
Titahing Sang Hyang Agung*

Meaning:

I praise facing the Highest
The sea smelled good, like fragrant incense
Cultivating my intention, chanting (singing) the noble words
The command of the Supreme

Humans who have reached the *authenticity* of life would spread happiness and goodness in their daily lives. They will always extend the words and fulfill all the commands of God Almighty.

Stanza 8:

*Rembesing tresna, tandha luhing netra rasa
Roso rasaning ati, kadya tirta kang suci
Kawistara japa mantra, kondang dadi pepadang
Palilahing Sang Hyang Wenang*

Meaning:

Flowing of affection foreshadows tears of feeling
The feeling of the heart, like holy water
Manifested japa mantra, great to be a light
The pleased of the Most Authoritative

The love reflected in the inner eye is felt like a clear and holy fountain flowing in the heart. It is caused by *dhikr* and *prayers* that illuminate the heart and are pleased by God.

Stanza 9:

*Nawa dewa jawata, tali santika bawana
Prasida sidhikara, ing sasana asmaralaya
Sri Narendra Kalaseba, winisuda ing gegana
Datan gingsir ... sewu warsa*

Meaning:

The nine figures of gods, the rope of world power (universe)
 Eternally praise, on the throne of heaven
 The Kalaseba King graduated in the sky
 Will not sink (step down) ... a thousand years

Table 2.
 Sufistic values within KWK

Stages of a spiritual journey	Spiritual path and experience	Stanza
<i>Rumekso ponco netrol</i> Safeguarding eye senses	<i>Rumekso laku nisto</i> Keeping from disgraceful acts	
	<i>Hameteg nyirep murko</i> With all energy extinguish the fire	1, 2
	<i>Maper hardening ponco netro</i> Controlling the five senses	
<i>Kalbu tumuju Gustil</i> Heart approaches Allah	<i>Linambaran sih kawelasan, Hyang Jati Pangeran</i> Full of compassion, the Truly God	
	<i>Jiwonggo kalbu pepuntoning laku</i> Reign in the heart, the ocean guiding deeds	2, 3
	<i>Tumuju dating Gusti Amurbo Dumadi</i> Approaching God, a substance that has no origin	
<i>Manunggaling Kawula Gustil</i> The union of a servant with god	<i>Manunggaling Kawulo-Gusti</i> The union of a servant with god	
	<i>Krenteg ati bakal dumadi</i> The will of the heart will result	3
	<i>Mukti tanpa piranti</i> I am victorious unconditionally	

The nine angels would accompany those who have successfully trained the spiritual path, mystical practices, guarded the five senses, kept away from despicable deeds, turned their hearts to God, and succeeded in achieving the beauty of *manunggaling kawula Gusti*. Those angels who are guardians of the world continue to praise them on the throne of heaven to get graduation like an immortal king who will not step down for a thousand years. Based on the *KWK*'s lyrics above, the elements of Sufistic teachings in the form of stages that must be taken by the *salik* (spiritual traveler) as well as paths and spiritual experiences can be known. By observing these spiritual elements, each of the *KWK*'s stanzas contains a unified spiritual message that can be seen in the Table 2.

Table 2 shows the three stages of a spiritual journey and the attainments of the spiritual experience. In the *first* stage, the *sālik* must control his five senses as a source of disgrace (*nista*) and anger (*murka*). In the *second* stage, the *sālik* guides his entire soul and heart to God with a foundation of love (*kawelasan*), so that he is free from feelings of sadness and despair. In the end, the peak of the spiritual journey is the experience of union with God (*manunggaling kawula Gusti*) where the various colors of the state (diversity) disappear into a perfect soul, which is independent and does not depend on anything.

***KWK* and Psycho-cultural Resilience**

From the internal viewpoint of the text, *KWK* is a *tembang* (song) that contains the teaching of a mystical path to achieve spiritual perfection and true happiness. This mystical path is referred to as guarding oneself (*rumeksa*) and purifying oneself (*tazkiyat al-nafs*) by controlling lust (*mekak hawa*), suppressing and extinguishing anger (*hameteg nyirep geni wisa murka*) based on love (*kinasih/ħub*) to the True God. Such a spiritual path must be stamped in the heart (qalbu) which becomes a guide for actions (*samudera pepuntoning laku*) to lead to the eternal God so that the peak of the beauty of the experience of unity (*manunggaling kawula-Gusti*) is reached, an experience of happiness and immortality without

conditions. The sensation of the beauty of union between a servant with God is felt by the soul as very sweet as the sweetness of pure extracted honey (*madu sarining perwito*), where the diversity (*maneka warna prada*) forms a perfect unity so that there is no more pain and calamity.

The rest is a sense of independence, spiritual freedom. The true happiness that arises from the witness and recognition of the word *Shahadah* that is inherent in the body and soul makes the *salik* achieved honor (*mulya*) and wisdom (*waskita*), strong, and dignified wins brilliantly. Such kind of person has *karamah* (sanctified power) which is described as being powerful, kept from witchcraft, dashing, cheerful, like a knight with a thousand virtuous stars as he received *Wahyu Kalaseba*. *KWK* teaches spiritual practices (Sufism) using the Javanese language in the form of solid expressions. Each stanza reveals the spiritual path and the conditions that the *salik* would experience as a result of his spiritual journey. This fact then shows that in the long span of the movement of Islam in the archipelago (Nusantara), spirituality and sufism are prevalent amid Javanese Muslim society. The endurance of sufistic spiritualism is the result of a long process of establishing and developing Islam in a Javanese cultural setting that already has a very high and strong religious civilization. This fact shows that there are continuity and change in one of the modes of religious practices in Indonesia. The contextualization of religious teachings and religious models has caused this continuity and change.

Various historical records showed that in the beginning, the development of Islam in the archipelago, especially Java, was carried out by Sufi merchants (al-Attas, 1986; Azra, 1998; Suryanegara, 2013). However, the Islamic missionaries also came from various parts of the world such as Arabia, Yemen, Persia, and even China with different religious orientations (schools of thought). The various schools of thought were then involved in contesting influence both to the centers of power and the people in general. In an exciting historical romance, Soenyoto (2005) showed various *fiqh*, theology, or *tariqa* schools such al-Shafi'i schools,

Hanafi, and Shiite Zaidiyah *akblaqi* (Sunni tasawwuf), and philosophical tasawwuf existed and reached Javanese Muslims. These schools of thought got involved in spreading Islam and influencing Javanese Muslims during the decline of the political power of the Javanese kingdoms in the archipelago. In modern times, especially since the early 20th century, the contestation of these Islamic schools was sharpened by the emergence of a reform movement to purify Islam and drew various religious practices under orthodoxy.

In the context of "religious politics", the teaching of sufism from *akblaqi* to the philosophical ones competed with each other to influence Indonesian society. Philosophical sufism is used to be repressed from time to time. It can be seen, among others, in the prohibition of the teachings of Hamzah Fansuri and his student, Syamuddin Sumatrani, during the Kingdom of Aceh (Hermansyah, 2014; Nasution, 2017; Rusdiyanto & Musafar, 2018). Another example of repression is the prohibition of the teachings of Syekh Siti Jenar with his students like Ki Ageng Pengging and Ki Kebokenanga during the Demak era. Various surveillances of Islamic sectarian practices that MUI and other religious organizations deem deviant in modern Indonesia are contemporary examples of the repression of *wujudiyah* doctrine. It does not mean that Islamic spiritualism in Javanese society is fading away rather it still influences the worldview of Javanese society that are familiar to the concept of *manunggaling kawula-Gusti*, a concept that highlights the close relationship between human and God.

The acceptance and popularity of *KWK* in society is a sign of the revival of one type of popular Islam which is rooted in people's Sufism, although it has been repressed by Islamic orthodoxy and puritanical modernist movements. Globalization and socio-political changes in Indonesia after the 1998 reformation have resulted in anomalies and crises of the dominant religious paradigm characterized by literalist conservatism and secular modernism. This kind of crisis has encouraged the growth of efforts to revive a religious orientation that emphasizes the depth of

meaning and spiritual appreciation. The growth of various groups of *majlis ta'lim*, *majlis dhikr* and *shalawāt* in various metropolitan cities in Indonesia and attracted the interest of many groups is important evidence of the rise of Sufism. As long as *KWK* is placed in the landscape of revival of such Sufism, the phenomenon of *KWK* popularity is a religious and cultural response to the crisis that bothered the Islamic community amid very complex socio-religious changes.

The findings of this study then confirm the existence of *silent Sufism*, which arises in the form of "Popular Javanese Islam par excellence". Rooted in Javanese tradition and used as a medium in cultural rituals such as the annual *Suronan* ritual and various other cultural preservation rituals, *KWK* functionally serves to preserve and transmit cultural knowledge. The use of mystical expressions and *mantras* (spell) in the *KWK* brings a magical and spiritual atmosphere that functions to form its audience's cultural and psychological resilience (psycho-cultural resilience). The popularity of *KWK* among its audience creates a collective spiritual awareness and cultural knowledge that continues to grow. The use of the medium of *kidung* to transmit messages and teachings of Sufism has made them installed into the long-term memory of the people who enjoy it. As revealed by the study of Jamil et al. (2010), the use of *syi'iran* (poem) in traditional Islamic cultural centers in Java has an impact on the inculcation of traditional Islamic teaching in people's consciousness.

The above findings reveal the vitality of tradition in facing religious and technological modernization. On the one hand, religious and technological modernization has established the traditional religious model and transformed it into popular. But, on the other hand, tradition has also used the instrument of modernity as a means of preservation and expansion of influence to reach public spiritual insight and awareness. *Kidung* such as *KWK*, like other types of religious songs, is a cultural asset that can be utilized as an instrument of education, character building, and even economic value.

Conclusion

The teaching of the concept of *Wahdat al-Wujūd* which is considered heterodox and suppressed by the puritan Islamic modernization movement still exists. The teaching lives amid society to become *silent Sufism* and can easily transform into popular Islam which is widely accepted by society. *KWK* is a representation of the sufistic poem which contains the path and spiritual achievement of *manunggaling kawula-Gusti*. This study provides a textual analysis of *KWK* and its authors and shows a dynamic relationship between written text that is *KWK*, and unwritten text that is a complex socio-religious reality.

However, this study is not perfect as it only draws on one of the literary works of *kidung* which are popular in society. This study does not cover various aspects of the variety of *kidung* that are spreading in the wider community. This study does not include the life of Javanese Sufism, whether its roots or its dynamics in the contemporary era. In line with the findings of this study, it is necessary to carry out further study on the variety of Islamic *kidung* in dealing with the dynamics of socio-religious and social modernization, which extensively changes the cultural aspects of society. But this study has succeeded in showing that what has been imagined about the extinction of traditional forms of religious teachings and practices due to religious reforms and technological modernization has not been proven. This study even found that the teaching of *Wahdat al-Wujūd* which has been repressed from time to time by religious and political authorities has become *Silent Sufism* which is still alive in society and transformed into a form of popular Sufism that can be accessed, enjoyed, used by society, and function to build psycho-cultural resilience.[w]

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