

The Javanese Mysticism of Poet Yasadipura as a Means to Achieve World Peace

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ABSTRACT

This article explores the mystical philosophy of Javanese poet Kyai Yasadipura and its relevance as a cultural foundation for achieving world peace. The study aims to examine how Javanese mystical values, as expressed in Yasadipura's literary works, can offer ethical and spiritual insights for contemporary global challenges. Using a hermeneutic qualitative method, this research interprets selected classical texts by Yasadipura through the lens of Javanese theological philosophy, focusing on symbolic expressions, ethical teachings, and metaphysical perspectives rooted in Javanese mysticism (*kebatinan*). The findings reveal that Yasadipura's mysticism emphasizes inner harmony (*rasa sejati*), humility (*andap asor*), balance between the material and the spiritual (*lahir-batin*), and unity with the divine (*manunggaling kawula lan Gusti*). These concepts are not only spiritually profound but also culturally transformative, reflecting a worldview that prioritizes peace through personal enlightenment and collective moral awakening. This study contributes to cultural studies by positioning Javanese mysticism as a viable philosophical framework for global peace education. It also enriches discourses in Javanese Sufism, showing how local Islamic-Javanese synthesis in literature carries universal ethical values. Furthermore, the article offers insights into character education, suggesting that ancestral wisdom, when reinterpreted, can guide the formation of peaceful, empathetic, and spiritually aware individuals in the global era. Yasadipura's mysticism affirms that cultural heritage can be a powerful tool to promote harmony—not only among individuals, but also across civilizations.

Keywords: Mysticism, Yasadipura, peace

INTRODUCTION

The religious dimension of Javanese culture is deeply infused with mystical values that manifest in everyday practices, language, art, and literature. Javanese mysticism, or *kebatinan*, emphasizes the inner journey toward self-awareness and unity with the divine, forming a unique spiritual worldview that has shaped the identity of Javanese society for centuries (Mulder, 2001). One of the most prominent figures in this tradition is Kyai Yasadipura, whose classical literary works reflect the ethical and metaphysical dimensions of Javanese spirituality. His compositions, ranging from poetic interpretations of Islamic teachings to deeply symbolic moral narratives serve not only as literary artifacts but also as guides for spiritual and mental development. The mystical orientation in his writings highlights the importance of inner harmony (*rasa sejati*), humility (*andap asor*), and the mystical union with God



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(*manunggaling kawula lan Gusti*) as core principles of life (Ras, 1982).

Shaped by the rich cultural and religious environment of 18th-century Surakarta, Yasadipura's thought represents a synthesis of Javanese tradition and Islamic mysticism (Sufism), positioning him as a key figure in the development of the Javanese *kejawen* worldview (Woodward, 1989). His legacy continues to influence Javanese culture and offers relevant insights for contemporary moral and philosophical discourse. This study aims to explore how the mystical philosophy of Kyai Yasadipura, as expressed in his literary works, can be interpreted as a cultural approach to achieving world peace. Through a hermeneutic reading of his texts, this article investigates how local wisdom rooted in Javanese mysticism can contribute to global discussions on ethical leadership, peace education, and inter-spiritual dialogue.

Javanese mysticism is recorded in classical literature composed by poets. In relation to this, Dimiyati Huda et al. (2024) explore mystical traditions practiced by the Javanese during traditional ceremonies. Ritual practices from the Javanese royal courts generally contain teachings of piety, such as honoring the spirits of ancestors. *Serat dewaruci* is one example of a *kejawen* mystical text, often performed in traditional *wayang* or shadow puppet theater. The concept of *manunggaling kawula gusti* the unity between the servant and the Divine is a well-known principle in *kejawen*. Through *wayang* performances, these mystical teachings are internalized deeply. The essence of *kejawen* knowledge is conveyed through heroic stories filled with exemplary values. True knowledge is understood in the form of mystical narratives. Therefore, Fatkur Rahman Awal et al. (2024) conducted an analysis aimed at understanding conflicts in order to create harmony and peace. The spiritual reflections of the Javanese people are carried out collectively, incorporating both ethical and aesthetic aspects. Goodness and beauty are united as one.

Interpretation of Yasadipura's thoughts is approached from the perspective of mysticism and Javanese culture. Mysticism serves as a path toward achieving perfection. *Kejawen* is a cultural philosophy that embodies principles of wisdom and virtue. The contributions of Javanese mysticism are vital in weaving a civilization that fosters a peaceful, safe, and harmonious atmosphere. In this context, Afendy Widayat et al. (2024) emphasize the importance of ethics in Javanese proverbs. Ethical values align with efforts for global peace. Together with local wisdom from across the Indonesian archipelago, peace can be realized. Regarding Javanese cultural symbolism, Budiono Herusatoto (2019) highlights the significance of Javanese ethics. National identity is strengthened by the presence of noble values inherent in traditional culture.

METHODS

Javanese culture, which contains mystical aspects, requires in-depth and contextual study. To understand the symbolic and spiritual dimensions of *kejawen* embedded in Yasadipura's literary works, this research adopts a hermeneutic approach combined with semiotic interpretation. The hermeneutic method is used to interpret layers of meaning in mystical texts by exploring how ethical, philosophical,

and spiritual values are conveyed through poetic language, metaphor, and allegory. This approach allows for an in-depth reading that respects the internal logic of Javanese mysticism as both cultural practice and spiritual philosophy.

In the context of Javanese mysticism, *kejawen* aims to guide individuals toward *ngelmu kasampurnan* (knowledge of perfection), a state of unity between the self (*kawula*) and the Divine (*Gusti*). As suggested by Syafrudin Edi Wibowo (2019), hermeneutic interpretation is crucial for comprehending these mystical narratives, especially since their meanings are encoded in metaphors, symbols, and mythic structures.

To support the hermeneutic method, this study employs the semiotic theory of Susilo Pradoko (2025), which emphasizes the symbolic interpretation of Javanese cultural artifacts. According to Budiono Herusatoto (2019), Javanese symbols such as water, mountains, colors, and mythical figures are embedded with layered ethical and cosmological values that point toward harmony, humility, and spiritual awakening.

The steps of analysis are carried out through the following stages:

1. Textual Selection: Classical texts attributed to Yasadipura, such as *Serat Dewaruci*, *Serat Menak*, and *Serat Ambiya*, are selected for their mystical and ethical content.
2. Symbol Identification: Symbols are identified through lexical analysis, contextual markers, character function, and setting. Examples include the sea voyage in *Serat Dewaruci* symbolizing inner spiritual struggle (*suluk batin*).
3. Interpretive Layering: The symbols are then interpreted using *kejawen* cosmology (e.g., the four elements of the self: *badan, napsu, rasa, sukma*), and theological concepts (e.g., *manunggaling kawula-Gusti*).
4. Comparative Ethical Mapping: The values expressed in the text are mapped to universal ethics such as peace, harmony, justice, and tolerance.

To systematize the analysis, the following symbolic-hermeneutic matrix in Table 1 is used:

Table 1. Symbolic-hermeneutic matrix table

Text	Symbol/Allegory	Cultural Meaning	Mystical Interpretation	Relevance to Peace
<i>Serat Dewaruci</i>	Ocean voyage	Life journey and inner conflict	The soul's search for divine wisdom	Inner peace as foundation of world peace
<i>Serat Menak</i>	Heroic battle	Struggle between good and evil	Moral purification through trial	Ethical strength and social justice
<i>Serat Ambiya</i>	Prophetic characters	Religious values and virtue	Sufi teaching transmitted through cultural lens	Inter-religious harmony and spiritual empathy

Mystical teachings in Yasadipura's works are also reflected in Javanese performing arts such as

wayang kulit, which serve as a public medium for internalizing ethical values. These performances are supported by gamelan music, whose rhythm and structure guide emotional and spiritual reflection (Budi Susanto, 2022).

Simuh (2019) notes that Javanese mysticism constructs a coherent worldview where cultural rituals, symbols, and stories become media for spiritual instruction. Poerbatjaraka (1952) emphasized that Yasadipura's works are literary bridges connecting divine teachings with the realities of human life. Thus, this interpretive framework enables a cultural-philosophical reading that highlights how *kejawen* mysticism fosters peace internally, socially, and universally by shaping moral character, compassion, and inner balance.

RESULT AND DISCUSSION

An analysis of the mystical Javanese thought of Yasadipura is examined in connection with theological, sociological, anthropological, ethical philosophical, and cultural aesthetic aspects. Genealogically, the poet Yasadipura descended from a noble lineage, with ancestors tracing back to the kingdoms of Majapahit, Demak, Pajang, and Mataram. This great intellectual was deeply devoted to knowledge and produced a diverse range of works. It is therefore understandable that Poerbatjaraka (1952) praised Yasadipura as a gifted author. His clarity of thought was complemented by exceptionally beautiful language. It was fitting, then, that he was appointed as a court poet.

Understanding the origins of his family is essential to comprehending the context of his thought. Yasadipura's father served as the regent of Pekalongan. Kanjeng Raden Tumenggung Padmanagara sent Bagus Songgom, later known as Yasadipura, to study in the Kedu region. He pursued knowledge with great diligence. During the reign of Sunan Paku Buwana II, he received a solid education. Meanwhile, Afendy Widayat (2024) describes the significance of traditional ethics. Yasadipura's writing prowess paved the way for his success as a distinguished poet. His literary career flourished during the reigns of Paku Buwana III and Paku Buwana IV, coinciding with a vibrant, dynamic, and illustrious literary atmosphere.

The mystical Javanese works of the poet Yasadipura must be explored further so that their noble teachings can be applied. High quality classical literature offers an abundance of local wisdom. Texts such as *serat Dewaruci*, *serat Baratayuda*, *serat Rama*, *serat menak*, and *serat panitisastra* serve as subjects of scholarly discourse. From these works, people can draw enlightening moral values. As Damardjati Supadjar (2001) consistently advocated, individuals are encouraged to engage in constant self reflection. Javanese life has long been imbued with enduring philosophical moral teachings through various counsel, lessons, and ethical reflections.

Theological Ethical Teachings

The theological ethical values of Javanese culture serve to shape a noble character. A person devoted to God demonstrates their piety through the practice of Pancasila. The ideological narrative explained by Daruni Asdi (2004) remains relevant for understanding the foundation of the state. The

Javanese people apply religious ethical concepts, as reflected in the verses of mystical literature. These religious thoughts have been passed down from generation to generation.

The spiritual ideas of Yasadipura are deeply embedded in the aesthetic expressions of *karawitan*—traditional Javanese musical compositions that often accompany *macapat* verses or wayang performances. These literary-musical forms are not merely performative; they serve as mediums of religious contemplation and philosophical transmission, deeply rooted in the Javanese mystical tradition.

One such verse, “*Nalika nira ing dalu, wong agung mangsah semedi*” (When night falls, a noble person begins to meditate), reflects the principle of *sepi ing pamrih rame ing gawe*—quiet in desire, diligent in action. In the Javanese worldview, night (*daluningsih*) is symbolic of both physical stillness and spiritual awakening, a liminal space where the boundaries between the visible and the invisible dissolve. The forest, as mentioned in accompanying narratives, symbolizes the wilderness of the soul—a place of inner confrontation and transformation, where passions (represented by wild animals) are subdued through meditative discipline.

In kejawen teachings, this practice of solitary meditation (*tapa brata*) is an essential part of achieving *ngelmu kasampurnan* (perfect knowledge). According to Simuh (2019), such ascetic acts are viewed not as isolation, but as alignment with the cosmic order (*tata titi tentreming jagad*). Through symbolic silence, the individual purifies the heart (*rasa*) and aligns with *Gusti*, the divine presence within.

From a semiotic perspective (Pradoko, 2025), the motif of night in Javanese mystical texts signifies inner transformation, while the act of *semedi* (meditation) points to the harmonization of body, mind, and soul. In this way, the verse offers more than religious instruction—it is a cultural metaphor for peace, both internal and universal.

This spiritual disposition is consistent with the Javanese ethical ideal of *tepa slira* (empathy) and *eling lan waspada* (mindfulness and alertness), which are foundational to Javanese concepts of social harmony. Yasadipura's poetic expressions—while grounded in individual discipline—always culminate in aspirations for collective well-being: *rahayu jagad* (universal peace and harmony). As Fatkur Rahman Awal et al. (2024) suggest, such narratives reflect an indigenous model for conflict resolution that combines moral, aesthetic, and metaphysical dimensions.

Thus, Yasadipura's teachings, articulated through lyrical mysticism, offer an enduring framework for ethical contemplation, where peace is not merely the absence of conflict, but the presence of inner equilibrium, social harmony, and spiritual alignment.

The tradition of burning incense or gobong dupa accompanies ritual ceremonies. Meditation is enhanced by the fragrance of incense. The verse *kukusing dupa kumelun, ngeningken tyas sang apekik* means as the smoke of incense rises, the heart quiets in silent meditation. Spiritual imagination wanders boundlessly. The calmness of the heart is limitless. The deities from the heavenly realm or *kahyangan*

descend to the human world or adyapada to bestow abundant blessings. This is clearly elaborated by Solichin et al. (2021), who provide a narrative linking religion and culture. Meditation provides meaningful tranquility of the heart. The spiritual verses from the Serat Rama are well known and easy to memorize. Javanese people frequently chant them during artistic performances.

Mystical Javanese narratives are also evident in the story of Dewaruci. This teaching represents an acculturation of the concept of wahdatul wujud or unity of existence, as taught by Al Hallaj. In Javanese mystical tradition, this is known as manunggaling kawula gusti or the unity of the servant and the Lord. Within Javanese esoteric knowledge, there is also the figure of Syekh Siti Jenar. This Javanese mystical teaching stirred controversy in the Demak Bintara Sultanate. Thanks to the wisdom of Sunan Kalijaga, this religious tension was peacefully resolved. The Wali Sanga offered culturally grounded solutions to various problems.

Serat Dewaruci teaches the science of sangkan paraning dumadi the understanding of human origin and life's ultimate purpose. Worldly life, being transient, must be filled with virtue as preparation for eternal life. The teachings of the Wali Sanga in the Ilir-Ilir song contain valuable counsel: Mumpung jembar kalangane, mumpung padhang rembulane, meaning while the path is wide and the moon shines bright. Golden opportunities must be used wisely for doing good deeds.

In the present context, Yasadipura's thoughts remain alive. His tomb, located in Pengging, Boyolali, is visited by many pilgrims daily. They seek blessings, believing that the noble status of the poet will bring fortune. Javanese people believe that ancestors continuously guide those who honor them. This belief has given rise to the tradition of nyadran ceremonies in the community.

Umbul Pengging provides clear spring water, contributing to the mystical atmosphere. It is located near the tomb of Yasadipura. As explained by Dimiyati Huda et al. (2024), the ritual traditions of Mataram descendants include purification practices. One such ritual is tapa kungkum, which involves immersing oneself in the waters of umbul Pengging. The trickling sound of water creates a mystical ambiance. Thoughts become silent, blending with the clarity of flowing water. Each spring umbul ngabean, umbul dhudha, umbul Pasiraman, and umbul manten possesses unique mystical properties. Such rituals usually take place at night and are commonly practiced by Javanese mystic adherents.

Kyai Yasadipura's readings on Javanese theology are indeed extensive. The serat suluk wujil outlines ways to comprehend spiritual practice. Sunan Bonang provides esoteric teachings to students who earnestly seek reflection. Javanese mysticism is practiced through dialogue, allowing students to grasp the essence of life.

Cultural mysticism in Javanese tradition is also found in suluk Syekh Malaya. These mystical teachings were studied by Kyai Yasadipura and applied during the Surakarta kingdom era. His descendants compiled Javanese mystical teachings into serat wirid hidayat jati. This book of Javanese gnosis contains theological and ethical values. The Javanese refer to it as true knowledge. Character education from the Suluk manuscripts serves as a spiritual foundation for the nation. Humans must

cultivate both the physical and spiritual dimensions of life.

Ethical and Sociological Teachings

The mystical Javanese tradition or *ejawen* mysticism as expressed by Yasadipura profoundly influenced the social life in Java. The social activities during the reign of Paku Buwana II were truly admirable, notably the successful relocation of the capital city from Kartasura to Surakarta on the 17th of Sura or February 20, 1745. Yasadipura had the golden opportunity to participate closely in the kingdom's development. These historical social activities inspired and energized Yasadipura to continuously create literary works. The *kejawen* mysticism was then shaped through the acculturation of various spiritual teachings—Hinduism, Buddhism, and Islam—thus forming a syncretic worldview that emphasized ethical norms (*tata krama*), harmonious social relationships (*rukun, tepa slira*), and spiritual unity with the divine (*manunggaling kawula Gusti*). This glorious period offered Javanese people the opportunity to excel in the field of aesthetic literacy.

In the *Serat Rama*, the heroism of the character Anoman is portrayed. This commander of the Pancawati army is depicted as a defender of truth and justice, faithfully serving King Rama. There is an expression that reflects noble virtues—manifestations of social ethics that uphold sociological values such as loyalty (*setya*), selflessness (*rela*), and responsibility (*tanggung jawab*). According to Budi Susanto (2022), exemplary narratives can be drawn from the *wayang* stories. The phrase *Anoman malumpat sampun, prapteng witing nagasari* indicates that Anoman was leaping into the Alengka territory and landed under the *nagasari* tree, where he met Dewi Sinta. As an envoy of Pancawati, Anoman had the opportunity to serve and showed great success in defeating Ravana's army. Anoman, as Rama's envoy, became a model of virtue and spiritual discipline, whose journey reflects the *kejawen* ideal of the mystical warrior—acting in silence, guided by inner light, and rooted in prayer. *Kejawen* mysticism is reflected in the storyline, which is filled with chants and mantras—ritual expressions that bridge the seen and unseen realms, carrying Javanese pearls of wisdom that hold both mystical and magical significance.

Yasadipura's understanding of *kejawen* mysticism stems from *suluk nalang sumirang*. Ancient texts from the Demak Bintara era explained that life is only temporary. While still living in the physical world, one must engage in worship. The peak of human perfection is achieved by drawing closer to God. Leaders who hold positions of power must act with integrity. This social awareness is realized by carrying out duties properly. Service becomes a path toward spiritual perfection.

Mystical sociological narratives are evident in the story of Dewaruci. Werkudara, or Bima, was a student of the sage Begawan Durna. Bima was ordered to search for *kayu gung susuhing angin*, which symbolizes the awareness of being an independent individual. *Kayu hayu kayat hayat* means life sustaining wood, and *susuhing angin* signifies the dwelling of breath. Air is essential to respiration. The human body must be preserved as part of societal life.

For Bima, learning required full commitment. Seeking knowledge must be done

wholeheartedly, without disobeying the teacher's instructions. When commanded to search for tirta perwita sari, Bima was willing to dive into the ocean. The samudra minang kalbu, or ocean of the inner heart, represents the journey within to know oneself. This story teaches self awareness and introspection, aligning with the principle of mawas diri or self reflection. The serat Iskandar and serat kandha serve as references for writing mystical texts.

Leaders of the state, government, organizations, institutions, and families must practice introspection. This awareness fosters mutual trust. Mistakes and shortcomings become lessons. Subordinates feel protected, and leaders become humble. Their role as protectors creates a sense of peace. Social status is perceived as the balanced exercise of rights and duties. The concept of jagad cilik lan jagad gedhe the microcosm and macrocosm complement each other to create harmony. From the concepts of syariat, tarikat, hakikat, and makrifat emerges the notion of sembah raga, cipta, jiwa, rasa or worship through body, thought, soul, and feeling.

Generally, suluk texts integrate Hindu elements such as kama, artha, dharma, and moksha. In Buddhism, the stages are known as kamadhatu, rupadhatu, arupadhatu, and nirvana. In the suluk texts, these are formulated as syariat, tarikat, hakikat, and makrifat, which Javanese people refer to as the ultimate spiritual feeling. This is usually expressed through the aesthetics of wayang performance, often preceded by burning incense before meditation.

Social classifications relate to status and function. Umbul Pengging has a different function from umbul Ngabean, which relates to state affairs. Leaders are expected to have above average capabilities to provide excellent service. Umbul Ngabean is used in leadership rituals, and a leader's inner purity is essential for effective governance. Umbul manten is for couples preparing for marriage. Afendy Widayat's (2024) analysis offers valuable insights for reflection. Local wisdom is reflected in traditional proverbs. The practice of Pancasila becomes more meaningful when linked to local wisdom, as noted by Daruni Asdi (2004). Pancasila is the state ideology that every citizen must uphold. Umbul Dudu offers guidance to men whose wives have passed away. Umbul Pasiraman is a purification site for those seeking inner cleansing. The sociological awareness of Pengging's springs reflects a mystical consciousness of Javanese cultural symbolism.

From the Demak to the Pajang kingdoms, kejawen mysticism experienced a transformation. Javanese social interaction began to blend with Hindu, Buddhist, and Islamic elements. Cultural acculturation clearly took place. The practice of kejawen mysticism aligns with multicultural values. The leaders of the Pajang palace strongly supported tolerance and embraced diversity with deep awareness and mutual respect.

Ethical and Anthropological Advice

Yasadipura was a renowned literary figure and an outstanding motivator. In the *Serat Rama*, he described an impressive work ethic. There is an expression *yen wania ing gampang, wedia ing ewuh, sabarang nora tumeka*, which means that someone who dares to act only when it is easy, and hesitates

when faced with difficulty, will never achieve any of their envisioned goals. This is the ethical and anthropological advice conveyed by Yasadipura through a dialogue between King Rama and Hanuman. It is a call for strong determination and passionate spirit. Great aspirations can be achieved successfully with such a mindset. The Javanese also believe in *japa mantra*, or sacred recitations spoken by elders with spiritual authority, whose prayers are believed to be granted. These mantras are not only religious formulas, but also part of ritual practice that strengthens collective spiritual identity.

Rituals are frequently held around Yasadipura's grave in Pengging, a location that holds deep symbolic meaning in Javanese mystical geography. As a spiritual center, Pengging is not only a physical site but also a sacred space for cultural memory, pilgrimage, and inner reflection. The *sastra gendhing* or literary-musical texts likely served as Yasadipura's theological reference, embodying the fusion of aesthetics and metaphysics in *kejawen* traditions.

Anthropologically, the rituals in the Pengging area have existed for a long time, functioning as a means of connecting with ancestral spirits and reinforcing mystical lineages. The *Serat Pustaka Raja* offers spiritual historical narratives. For instance, it tells the story of King Kusuma Wicitra and his descendant, King Anglindriya, set in Pengging—further affirming Pengging's status as a symbolic axis (*poros kebatinan*). The tale of Duke Handayaningrat evokes pride among followers of *kejawen* or Javanese mysticism. Stories about Kebo Kenanga and Kebo Kanigara also serve as inspiration to the Javanese people. Historical figures such as Ki Ageng Pengging, Ki Ageng Banyubiru, Ki Ageng Karanglo, Ki Ageng Pringapus, Ki Ageng Sela, Ki Ageng Butuh, and Ki Ageng Tingkir emerged from this tradition. These figures are revered not only for their political roles, but also for their ascetic lives, meditative practices (*tirakat*), and mystical insights. During the Mataram era, Sultan Agung composed the mystical text *Serat Pengracutan*, which further enriched the tradition of spiritual discipline and contemplation rooted in the Javanese worldview.

The peak of *kejawen* belief occurred during the reign of Jaka Tingkir, who held the title Sultan Hadiwijaya Abdul Hamid Khalifatullah Sayidin Panetep Panatagama. Prominent figures such as Ki Ageng Pamanahan, Ki Ageng Penjawi, and Ki Ageng Juru Martani also emerged during this time. From a *kejawen* perspective, these elders played a significant role in preserving Javanese spirituality. The discussion surrounding *kejawen* mysticism continues to this day. Fatkur Rahman Awal et al. (2024) provide cultural narratives found in fictional stories of Javanese heritage. Their figures are held in high regard. These stories continued into the Mataram period. Jaka Tingkir is seen as a *kejawen* figure descended from the Majapahit and Demak dynasties.

Anthropologically, *kejawen* mystical teachings were further emphasized during the Mataram kingdom. Kyai Yasadipura, referencing the *serat pengracutan*, developed *kejawen* mysticism further. Sultan Agung's *sastra gendhing* provided anthropological enlightenment. Meanwhile, the *kitab nitipraja* offered insight into governance and public administration, aligning with the principles of good governance clean and authoritative government.

Humanist ethical values are embodied in the attitude of compassion *welas asih*. Anthropological philosophy of humanity in this context is closely related to *kejawen* mysticism. Yasadipura is believed to have noble and divine lineage. The lineage from Majapahit, Demak, Pajang, and Mataram solidifies his status as a court poet or *kapujanggan*. Yasadipura's name is directly associated with prominent dynasties. Elements of mysticism, sufism, spiritual knowledge, wisdom, supernatural power, and authority radiated from his persona. His spiritual aura illuminates the Pengging area. During Pajang's golden age, the mystical text *nitistruti* emerged.

Kyai Yasadipura gained references on religious conflict through the literary work *serat darmasunya*. During the Kartasura period, while still young, Yasadipura understood the disputes between scholars of Syariat and adherents of *makrifat* or mystical knowledge. Such understanding is also found in the *serat kandha*, *Iskandar*, and *Yusuf*. These texts of religious anthropology offer cultural and religious comprehension.

The *paguyuban kawula Karaton Surakarta* holds annual ceremonies at the *umbul Pengging*. Crowds of people gather, seeking blessings. *Kejawen* followers believe that the rituals in Pengging bring peace, safety, and comfort. The location of Pengging, near mount Merapi and mount Merbabu, enhances the mystical and reflective atmosphere. Followers describe this as a high-level mystical experience, referred to as *rasa jati* or true essence.

Water from the *umbul Pengging* flows eastward, passing Kartasura, Kali Larangan, Surakarta, and into the Bengawan Solo. From this great river, the water flows toward east Java through Boyolali, Sukoharjo, Karanganyar, Surakarta, Sragen, Ngawi, Bojonegoro, Blora, Tuban, Lamongan, Gresik, and into the Madura strait. Along this flow, mystical imaginations arise among the Javanese people. Yasadipura gained even more fame due to the geographical setting. The *suluk malang sumirang* became the basis for writings on *ngelmu kasampurnan* or knowledge of spiritual perfection.

The depth of *kejawen* mysticism along the Bengawan Solo River requires a systematic, integral, and comprehensive study. In this regard, Dimiyati Huda (2024) offers a narrative on *kejawen* mysticism as observed in the royal Mataram tomb rituals. Javanese kings acted as guardians of *kejawen* mysticism. The elongated geographical landscape carries symbolic meaning. Mount *kendheng* and mount *renteng* flank the Bengawan Solo. Resources such as teakwood, kerosene, limestone, turtledoves, and the *pari gaga* rice variety are considered valuable riches. The waterway from Yasadipura's tomb area is seen as a source of prosperity. Aji Adam (2002) explores Javanese philosophy in connection with the surrounding natural environment. Poet Yasadipura is recognized as both a literary and economic figure. The mystical realm is intrinsically tied to natural wealth. The *suluk sukarsa*, read by Kyai Yasadipura, teaches *syariat*, *tarik*, *hakikat*, and *ma'rifat* or *tages* of spiritual knowledge.

Yasadipura's spiritual maturity found the right momentum. The Surakarta palace was thriving and had reached great achievements. Noble ideas were channeled through the *kapujanggan* institution. Kyai Yasadipura served as the palace poet. *Kejawen* mysticism spread from the palace to the farthest

corners of Java.

Ethical-Ecological Narrative

Environmental sustainability is highly valued in Javanese culture. Ecological factors were a major concern for the poet Yasadipura. Ethics are closely linked to the beauty of nature, as reflected in the Javanese aesthetic principle of *sarira rasa*, the inward feeling that perceives harmony and balance in the universe. Nature is not merely a physical setting, but a mirror of the human soul. This interconnection is beautifully portrayed in Yasadipura's literary works, where the natural environment becomes a medium for spiritual reflection. The structure of his verses ecologically describes the surrounding environment with subtlety and refinement. In *Serat Dewaruci*, Yasadipura depicts the majestic and graceful atmosphere of the night: *dhedhep tidhem sabawaning ratri*, meaning serene silence under the night's authority. This verse exemplifies the Javanese aesthetic concept of *adhem*, *ayem*, and *hening* (coolness, peace, and silence) as the ideal state for contemplation.

Artists, puppeteers (*dalang*), female singers (*waranggana*), and musicians (*wiyaga*) often recite this beautiful verse during the hermitage (*pertapaan*) scene approaching midnight. The atmosphere is silent, yet filled with ecological and mystical authority. Such settings are not accidental; they are deliberate representations of *rasa estetis* or the deep feeling of unity between self, nature, and the divine. The *Suluk Syekh Malaya* written by Sunan Kalijaga became a spiritual and aesthetic reference for court poets, including Yasadipura, who continued this tradition of poetic ecospirituality in the Surakarta palace. Through these works, the Javanese worldview emphasizes that true beauty (*kaendahan sejati*) lies in the union of nature's harmony and inner calm, forming the foundation for both ecological awareness and spiritual awakening.

Aesthetic expressions are associated with the beauty of the full moon. There is a saying *asadara wus manjer kawuryan, tan kuciwa memanis*, meaning the full moon shines bright with flawless beauty. *Menggep sri nateng dalu, siniwaka sanggya pra dasih* the moon is described as the beautiful queen of the night, surrounded by scattered stars in the sky. Fortunately, Galang Prastowo (2022) has explained the social criticism found within Javanese society. Through such social criticism, improvements can be made. However, this analysis is based on the aesthetics of *wayang* or *hadow* puppetry. Yasadipura's ability to depict the beauty of nature is truly captivating. *Aglar ing cakrawala, winulat ngelangut* scattered across the horizon, appearing tranquil as a medium for reflection. In this silence lies *kedunungan*, meaning a profound understanding. *Suluk sujinah*, written during the Demak Bintara period, is still read by adherents of *Kejawen* or Javanese spiritual belief.

Environmental factors influence spiritual life. The ecological characteristics of *Pengging* are in harmony with *Kejawen* spirituality. The eruption of Mount Merapi to the west evokes a mystical atmosphere. Palace retainers offer rituals. Kyai Yasadipura, in the *serat Rama*, composed mystical verses with ecological nuances. A harmonious environment is believed to result from strong spiritual conviction.

Reflections on the *serat menak* relate to the cultures of the middle east and China. These great cultures were wisely adopted into Javanese culture. The emergence of cultural and religious elements from the middle east could develop in a more contextualized direction. Jawa dibawa, Arab digarap or Javanese carried forward, Arab adapted reflects a peaceful way of integrating diverse cultural elements. It should be acknowledged that Daru Winarti (2023) highlighted the significance of teachings rooted in Javanese tradition. Kyai Yasadipura, through *serat menak*, conducted a form of cultural diplomacy that was morally professional and proficient.

Historical factors influence the mystical patterns of *kejawen* thought. During the Demak Bintara kingdom, mystical teachings were written in the form of *suluk* literature. *Kejawen* mysticism eventually acculturated with middle eastern culture. One example of this acculturation is the *malem selikur* ceremony. In the last ten days of *ramadan*, a procession called *tumpeng sewu* is held. The Surakarta Hadiningrat palace harmoniously combines Javanese elements with Islamic religious practices. *Serat menak* by Yasadipura provides clear guidance for integrating various cultural elements.

The *wilujengan negari maesa lawung* ceremony, held in Alas Krendha Wahana, clearly demonstrates acculturation between Javanese, Hindu, and Buddhist cultures blended with Islamic practices. Afendy Widayat's (2024) analysis may aptly describe the ethics derived from local wisdom inherited from ancestors. Understanding *kejawen* mysticism is also aided by traditional Javanese proverbs. The classical literary expressions of Kyai Yasadipura serve as guidance for activities at the Surakarta Palace. The *wilujengan negari Maesa Lawung* ceremony is attended by all palace retainers, dignitaries, and royal family members. The mystical teachings of *kejawen* written by Kyai Yasadipura were derived from the teachings of the Wali Sanga during the Demak Bintara era. The mystical heritage of *kejawen* has been passed down through generations.

The mystical perspective in *wayang* stories related to *Kejawen* was discussed by Seno Amidjojo (1963). This explanation includes *kejawen* mysticism as found in the *Dewaruci* tale. Kyai Yasadipura's ideas are often analyzed from an ethical-philosophical perspective. The *kejawen* mystical path serves as a subject of reflection for the elder generations. The mystical narrative of *Dewaruci* is appropriate as a medium for cultural reflection through the art of *wayang*. Each act of the mystical narrative is presented sequentially and appropriately.

The environment around mount Merbabu also contributes to the development of *kejawen* mystical thought. Literary traditions have flourished from the slopes of mount Merbabu. The transcription of classical texts continues to grow. Studies of the *kakawin Arjuna wiwaha* originate from Merbabu communities. Manuscript transcription continues unceasingly, as the community views it as a spiritual duty.

The Integration of Ethical and Aesthetic Elements

The elements of goodness and beauty go hand in hand. Goodness relates to ethical values, manners, propriety, decorum, courtesy, and moral teachings. Beauty, on the other hand, is associated

with an atmosphere that is serene, elegant, and captivating. A cultural analysis by Sumaryadi (2018) advocates for ethical values that align with aesthetics. This teaching is often symbolic in nature. The fusion of goodness and beauty is united in the thoughts of the poet Yasadipura. His intelligence, nobility, and wisdom are truly admirable. There must be continuous efforts to explore Yasadipura's thoughts as a contribution to weaving the fabric of world civilization especially in realizing everlasting and just global peace. Such universal ideals are worthy of being promoted by all citizens to preserve the noble heritage.

Kyai Yasadipura, as a poet, indeed possessed a high level of sensitivity. His literary works, such as *serat kandha*, are a source of inspiration. The integration of diverse beliefs should be embraced. Thus emerged *serat Menak*, which embodies cultural acculturation and diplomacy. The intelligence of Kyai Yasadipura is evident through his creation of high quality literary works. Goodness and beauty exist in harmonious alignment. The development of Javanese mysticism based on the teachings of *kitab suluk* from the Demak era remains relevant as a source of reflection.

The *kitab suluk* composed during the Demak kingdom served as a reference for writing Javanese mystical teachings. Yasadipura's teachings influenced the composition of *serat Wulangreh* (Andi Harsono, 2005). The kings of Surakarta generally appreciated literary works. These philosophical values were arranged as a guide for life (Abdullah Ciptoprawiro, 1984). Islamic Javanese mysticism was later continued by the royal poets. Ethical and aesthetic mystical elements remained dominant as reference points. Yasadipura's philosophical thoughts are rich in both ethical and aesthetic descriptions.

The historical consciousness of the past was explained by Bratadiningrat (1990) through an account of the genealogies of Javanese kings. This explanation illustrates a mystical harmony of ethics and aesthetics. Meanwhile, Soetrisno (2005) described local wisdom derived from traditional songs or *kidung pakeliran*, stating that happiness is achieved through virtuous conduct. Furthermore, Soekirman (2013) systematically elaborated on knowledge from *serat Centhini*, with diverse knowledge presented in a meticulous manner. Poet Yasadipura also contributed to the development of knowledge. His works explain theological ethical values intertwined with aspects of beauty.

The harmony of logic, ethics, and aesthetics aligns with the elements of *cipta*, *rasa*, and *karsa* (creativity, feeling, and intention). In the realm of logic, Solichin et al. (2021) harmonized the relationship between Islam and Javanese culture. Traditional ceremonies of the Surakarta Palace often reference classical literature, aiming to encourage self awareness among Javanese people. Social ethics are explained by Daru Winarti (2023) in relation to Javanese ethics. Aesthetic elements focus on beauty. Budiono Herusatoto (2019) described traditional mystical ethics, emphasizing that symbolism in Javanese culture requires hermeneutic interpretation. Cultural signs carry noble symbolic meanings.

Classical literary education through Yasadipura's works serves as a medium to explain mystical conduct. His *wayang* stories certainly contain elements of Javanese mysticism. The character Puntadewa is portrayed as an ideal figure a saintly man who is patient, kind, humble, generous, friendly,

and sincerely devoted. This is the depiction of King Yudistira of Amarta in *serat Baratayuda*. Bima is described as the ideal warrior tall, strong, loyal, powerful, helpful, self-sacrificing, and a defender of truth and justice. Arjuna is portrayed as a skilled archer, handsome, intelligent, eager to learn, an artist, and attractive to women. Nakula is depicted as an expert in agriculture, while Sadewa is an expert in commerce. The depiction of the five Pandava brothers is vivid and lifelike. For Javanese society, these characters serve as models for life guidance.

The philosophy and mysticism in *wayang* were studied by Solichin et al. (2021), showing their suitability for cultural acculturation studies. The Mahabharata and Ramayana epics were adapted by Yasadipura into *macapat* verse. His mastery of *macapat* verse includes forms such as *dhandhanggula*, *mijil*, *pangkur*, *kinanthi*, *gambuh*, *pucung*, *durma*, *Asmaradana*, *Sinom*, *megatruh*, and *maskumambang*, all of which reflect the journey of human life. The mystical aspect of Javanese spirituality is reflected in Darsiti's (2001) review of court life. The Javanese mysticism found in *macapat* contains teachings of virtue. *Serat Baratayuda* is an adaptation of the Mahabharata, while *serat Rama* is adapted from the Ramayana. Both offer moral guidance. The mysticism of the Javanese court is reflected in traditional ceremonies.

Mysticism in *wayang* is often expressed through the *dalang*'s chants or mantra. Baskoro Abilowo (2006) discussed various aspects of Javanese Sufism as a means to cultivate noble character. The Ramayana story vividly portrays nature. Yasadipura was talented in crafting narratives with natural settings. Rahwana is depicted as an evil, hot tempered, and arrogant figure. Hanuman is portrayed as a trustworthy, brave emissary with magical powers. From the Ramayana came *serat Rama*, filled with noble teachings presented in an elegant, grand, and magnificent style well suited for delivering wise counsel. The mystical elements of Javanese spirituality are conveyed in magical and contemplative language.

Yasadipura's Javanese mystical works written in *macapat* verse include *serat Panitisastra*, which presents profound moral and philosophical teachings. The composition of *Panitisastra* enhances the strength of classical literature. Traditional moral teachings contain rich references, particularly beneficial for character education of the younger generation. Koentjaraningrat (1984) provided a comprehensive review of Javanese culture including mysticism, traditions, religion, ceremonies, and customs clearly explaining the practices of the Javanese people. Good role models represent a form of local wisdom rooted in the noble cultural values of the nation.

The life philosophy derived from local wisdom spreads from Sabang to Merauke. Thinkers from the Kingdom of Samudera Pasai composed mystical Malay thought. Hamzah Fansuri, Nuruddin Arraniry, Syamsuddin Al Sumatrani, and Abdurrauf Singkel were renowned Malay poets. Their mystical ideas aimed to cultivate the spiritual and mental wellbeing of the people. These mystical thoughts eventually spread to Java as well. Simuh's (2019) review is important for tracing the mystical traditions of the archipelago. Javanese mysticism flourished among the nobility.

Mystical thought in South Sulawesi was developed by Sheikh Yusuf, while in Banten it was developed by Sheikh Bantani. In Javanese culture, mystical spirituality *otmistik kejawen* was promoted by Sunan Ampel, Sunan Giri, Sunan Drajad, Sunan Muria, Sunan Kudus, Sunan Kalijaga, Sunan Gunung Jati, and Maulana Malik Ibrahim. The more fanatical strand of Javanese mysticism was spread by Syekh Siti Jenar. Kyai Yasadipura, as a court poet, also wove mystical thought into his classical literary works. These studies of Javanese mysticism form a tapestry aimed at shaping noble character.

CONCLUSIONS

The brilliant ideas expressed by the poet Kyai Yasadipura through Javanese mystical philosophy (*mistisisme kejawen*) serve as a strong foundation for maintaining universal harmony and achieving peace. His mystical teachings emphasize inner ethics (*etika batiniah*), social balance, spiritual discipline, and ecological awareness, all expressed through aesthetic literary forms such as *wayang* and *tembang macapat*. Yasadipura's contributions lie not only in preserving cultural narratives, but also in offering a framework of ethical mysticism, where divinity and humanity are united through self-refinement, harmony, and compassion.

His works carry deep theological, sociological, anthropological, and ecological insights, making them relevant far beyond their historical context. These teachings promote tolerance, humility, and respect for life. The values that can contribute significantly to the promotion of global peace. In a time of increasing social and spiritual fragmentation, Yasadipura's *ngelmu kasampurnan* (knowledge of perfection) offers a culturally grounded path toward spiritual maturity and moral clarity.

The burial site of Yasadipura in Pengging, near a clear spring, symbolically represents purification and continuity. This space has become a cultural-spiritual locus for reflecting on ancestral wisdom. His mystical morality aligns with Pancasila's principles: divinity, humanity, unity, deliberation, and justice. Offering philosophical resonance between indigenous heritage and the Indonesian state ideology.

Thus, the classical mystical literature of Yasadipura must be preserved and revitalized. Future studies could focus on comparative mysticism, integration into character education, and promotion through cultural diplomacy to global audiences. The inclusion of *kejawen* values in curricula can help shape a more grounded, ethical, and peaceful generation. Yasadipura's legacy is not only a literary treasure, but a timeless guide toward spiritual enlightenment and world harmony.

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