



MYSTISM IN THE SULUK AND JAWOKAN OF THE CIREBON- DERMAYU COMMUNITY IN LITERARY INTERTEXTUALITY THROUGH WRITING LEARNING IN HIGH SCHOOL

MISTISISME DALAM SULUK DAN JAWOKAN MASYARAKAT CIREBON-DERMAYU DALAM INTERTEKSTUALITAS SASTRA MELALUI PEMBELAJARAN MENULIS DI SMA

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DOI: <https://doi.org/10.62567/micjo.v3i1.2062>

Abstract

This research aims to explore, analyze and understand the use of suluk and jawokan in the context of the culture and traditions of the Cirebon-Indramayu community. The type of research used is a qualitative descriptive study with an ethnographic approach to document the use of suluk and jawokan in various traditional ceremonies, rituals, as well as aspects of the social and spiritual life of the community. Data collection methods include direct observation, in-depth interviews, and searching related literature. The research results show that suluk and jawokan have an important role in traditional ceremonies, traditional medicine, and religious rituals, used for various purposes such as healing, protection, and communication with ancestral spirits. Apart from that, suluk and jawokan reflect cultural values and local wisdom passed down from generation to generation. This research concludes that preserving suluk and jawokan as part of intangible cultural heritage is very important to maintain the identity and cultural sustainability of the people of Cirebon-Indramayu. The mysticism of suluk and jawokan is oral literature that developed among the people of Cirebon-Indramayu as a vehicle for expression in expressing ethics, aesthetics and transcendent values in deeper social and religious realms. Based on the research results, the students' writing level is very enthusiastic, so that students are able to express ideas, thoughts, and messages in writing poetry or mantras. It turns out that based on the table, 70% of students like writing, 15% dislike it, and 15% are hesitant. Learning to write requires continuous practice. For this reason, teachers as facilitators and motivators for students, should offer strategies in the form of methods and media that are interesting for students. The strategies used by teachers determine the success of learning. To achieve writing skills, a lot of practice is needed. Appropriate and varied writing exercises will make it easier for students to learn the language and have a big influence on learning other subjects. Therefore, the role of teachers and their creativity in the learning process also determines the success of students in learning the language, especially writing lessons.

Keywords : Mysticism, Suluk and Jawokan, Literary appreciation.



Abstrak

Penelitian ini bertujuan untuk mengeksplorasi, menganalisis, dan memahami penggunaan suluk dan jawokan dalam konteks budaya dan tradisi masyarakat Cirebon-Indramayu. Jenis penelitian yang digunakan adalah studi deskriptif kualitatif dengan pendekatan etnografi untuk mendokumentasikan penggunaan suluk dan jawokan dalam berbagai upacara tradisional, ritual, serta aspek kehidupan sosial dan spiritual masyarakat. Metode pengumpulan data meliputi observasi langsung, wawancara mendalam, dan penelusuran literatur terkait. Hasil penelitian menunjukkan bahwa suluk dan jawokan memiliki peran penting dalam upacara tradisional, pengobatan tradisional, dan ritual keagamaan, digunakan untuk berbagai tujuan seperti penyembuhan, perlindungan, dan komunikasi dengan roh leluhur. Selain itu, suluk dan jawokan mencerminkan nilai-nilai budaya dan kearifan lokal yang diwariskan dari generasi ke generasi. Penelitian ini menyimpulkan bahwa melestarikan suluk dan jawokan sebagai bagian dari warisan budaya takbenda sangat penting untuk menjaga identitas dan keberlanjutan budaya masyarakat Cirebon-Indramayu. Mistik suluk dan jawokan adalah sastra lisan yang berkembang di kalangan masyarakat Cirebon-Indramayu sebagai sarana ekspresi dalam menyampaikan etika, estetika, dan nilai-nilai transenden dalam ranah sosial dan keagamaan yang lebih dalam. Berdasarkan hasil penelitian, tingkat penulisan siswa sangat antusias, sehingga siswa mampu mengungkapkan ide, pikiran, dan pesan dalam menulis puisi atau mantra. Ternyata, berdasarkan tabel, 70% siswa suka menulis, 15% tidak suka, dan 15% ragu-ragu. Belajar menulis membutuhkan latihan terus-menerus. Karena itu, guru sebagai fasilitator dan motivator bagi siswa, harus menawarkan strategi dalam bentuk metode dan media yang menarik bagi siswa. Strategi yang digunakan oleh guru menentukan keberhasilan pembelajaran. Untuk mencapai keterampilan menulis, dibutuhkan banyak latihan. Latihan menulis yang tepat dan bervariasi akan memudahkan siswa dalam belajar bahasa dan memiliki pengaruh besar pada pembelajaran mata pelajaran lain. Oleh karena itu, peran guru dan kreativitas mereka dalam proses pembelajaran juga menentukan keberhasilan siswa dalam mempelajari bahasa, terutama pelajaran menulis.

Kata Kunci : Mistikisme, Suluk dan Jawokan, Apresiasi Sastra.

1. INTRODUCTION

The growth of Cirebon regional literature cannot be separated from the growth of Javanese literature. Although recently Cirebon literature has shown a strong desire to exist as an independent linguistic and literary region, the background of its development remains part of the Javanese linguistic and literary domain. Suluk literature is one type of Javanese coastal literature and at the same time is a cultural product of coastal communities. Thus, in a cultural context, suluk literature is a literary expression originating from communities or groups, especially Javanese people, who live in coastal areas, particularly the northern part of Java Island, and it has certain functions for the supporting community. In this case, suluk literature can be considered a guidebook for members of society, both individually and collectively. In addition, suluk literature also makes it possible to provide inspiration for the formation of norms, both for people living in later times.

The types of literature in the form of suluk and jawokan that developed in the Cirebon–Indramayu region, which grew in the Cirebon–Dermayu area, are ancient or classical literary works, which in several respects are closely attached to the dimensions of literature and mysticism. Like ancient or classical literature, both have a background of the time of their writing. Ratna (2011: 345) states that almost all Old Javanese literature does not use dates of



writing. Therefore, there are differences in interpretation regarding when a work was written. These differences in interpretation are not limited to a calculation of years, but can extend to decades or even centuries.

According to A. Rosidi (1994: 116) in Sibarani R (2015), regional languages that become the medium for the expression of oral traditions are also part of traditional regional culture, namely languages that are most appropriate for expressing the content of regional culture.

Oral literature in the form of suluk and jawokan that develops within the Cirebon–Dermayu community becomes a vehicle of expression in revealing ethics, aesthetics, and transcendental values in the social and religious realms in a deeper way.

According to Peursen (1976: 102), in the mystical world humans are whole and complete individuals. In ontological thinking, subject and object, humans and the world, begin to face each other. However, in a functional approach, what is prioritized is not distance but relationship. Essentially, the mystical world and humans are a unity, like actors and objects between humans and nature. Subject and object are opened to one another. This does not mean that modern human identity, which has been struggled for with great effort, is then allowed to disappear. But that identity is no longer viewed as something whole and isolated, but rather as an identity that can only exist and develop within relationships with others.

According to the above opinion, human life and nature are an inseparable unity, likening humans as subjects and the mystical as objects. Thus, both face each other, are always confronted, and have relationships and correlations with one another.

a. Mysticism

Mysticism has become one of the controversial issues in modern studies since its initial emergence in the second half of the 19th century AD. When beginning works related to mysticism, it is noted how difficult it is to define this terminology, due to various causes and reasons behind such difficulties, which have almost become a tradition. In fact, after the formation of the noun pattern “la mystique” (mystical, having a mystical nature), this concept is often associated with spiritual experiences or beliefs that transcend rational and empirical understanding. In various religious and cultural traditions, mysticism is regarded as a direct experience with the Divine or the transcendent, a feeling of closeness or unity with a higher reality, or insight into a deeper meaning of life.

The elements within mysticism are as follows:

1) Transcendent Experience

Mysticism involves experiences that are considered to lie beyond the limits of the material and sensory world. These experiences are often personal in nature and not easily explained through language and logic. Many mystics refer to these experiences as direct encounters with God, the universe, or cosmic consciousness.

2) Union with the Divine

One of the distinctive characteristics of mysticism is the feeling of union or oneness with God or the ultimate reality.



3) Self-Purification

To achieve mystical experience, many traditions emphasize the need for self-purification through meditation, prayer, or spiritual discipline. In Sufism this is known as the journey toward fana (self-annihilation) to achieve baqa (eternity with God). In Hinduism, yoga and meditation are the main means to achieve mystical consciousness.

4) Intuitive Insight

Mystics often feel a form of knowledge that is not obtained through rational or empirical methods, but through intuition or direct revelation. This insight is usually profound and can change a person's perspective on the world and life.

5) Symbolism and Metaphor

Because mystical experiences are difficult to explain directly, symbolism and metaphor are often used by mystics to describe their experiences.

b. Suluk and Jawokan

Suluk, jawokan, and similar forms are essentially folklore. Viewed from their linguistic origins, suluk and jawokan are oral folklore because they have characteristics such as: (1) originating from simple, non-literate, and traditional societies; (2) depicting the culture of a particular collective ownership, with unclear creators; (3) emphasizing aspects of imagination, satire, humor, and educational messages; (4) often portraying certain collective traditions. In addition, there are other characteristics such as: (1) oral literature frequently expressing cliché words or expressions, and (2) oral literature having a didactic nature.

Suluk has two meanings, namely as songs or chants widely used by wayang puppeteers, called suluk padalangan, and as philosophical knowledge in Islam (tasawuf, tarekat, Sufism), called suluk petarekan.

According to Kuntowijoyo, even during the era of the poet Ranggawarsita, it can be said that society understood Islam at the myth stage. As stated by Ashad Kusuma Djaya (in Haq, 2011: viii), this has a common thread with the many mystical elements that emerge in Ranggawarsita's works. When society's understanding of Islam is still at the myth stage, explanations such as those found in Ranggawarsita's works are needed.

The Cirebon–Dermayu community, with its uniqueness and universality, in relation to suluk and jawokan, has a correlation both in its appreciation as an aesthetic entity called literature and in mystical elements as instinctive and transcendental expressions. Suluk and jawokan thus become aspects of life that in some respects seem to be marginalized, but in other respects cannot be separated.

Classical Cirebon–Dermayu literature is widely used pragmatically in social functions. Suluk, jawokan, and similar forms are classical literary works that have long grown and developed, being transmitted orally and later rewritten when written civilization began to enter. According to Raharjo (2006: 11), the development of Cirebon literature began in the Old Cirebon Period (from the Ancient Hindu era until the end of the 16th century), the Middle Cirebon Period (early 17th century to the late 1800s), and the Modern Cirebon Period (from the 1800s to the mid-1900s).



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c. Intertextuality

The intertextual approach was first inspired by the ideas of Mikhail Bakhtin, a Russian philosopher with a great interest in literature. According to Bakhtin, the intertextual approach emphasizes the understanding that a literary text is viewed as an insertion or graft within the framework of other literary texts, such as traditions, literary genres, parody, references, or quotations (Noor, 2007: 4–5). The relationships that emerge are between different texts, especially literary texts, or references in one text to another.

Furthermore, this intertextual approach was introduced or developed by Julia Kristeva. According to Kristeva, intertextuality is a term coined by Julia Kristeva (Worton, 1990: 1). The term intertextuality is generally understood as the relationship of one text with another. According to Kristeva, each text is a mosaic of quotations; each text is the absorption and transformation of other texts (1980: 66). Kristeva argues that every text is woven from quotations, absorptions, and transformations of other texts. When an author writes, the author takes components of other texts as basic material for the creation of their work. All of this is



arranged and given color through adjustments, and if necessary may be added to become a complete work.

According to the above opinion, texts can be colored by conceptual adjustments used as benchmarks or references for a literary work without changing the work itself.

Literary texts in suluk jawokan take the form of Javanese script texts as literary texts because these texts are different yet become references to other texts. Suluk jawokan is mystical, tasawuf, or song (tembang).

According to Syamsudin (1994: 2), writing is an activity of arranging, compiling, and organizing thoughts about a problem into logical sentences. This means that a piece of writing is born from ideas that are then arranged into sentences that can be understood by others. A similar opinion is also expressed by Rusyana (1984: 191), who states that writing is the ability to use language patterns in written delivery to express an idea or message.

According to Suparno and Yunus (2008: 1.3), writing can be interpreted as an activity of conveying messages (communication) using written media as the tool or medium. This is added by Laksana's opinion (2007: V) that writing is an effort to train ourselves to think better; thus, writing is a continuous exercise to maintain sound reasoning.

In line with the above opinions, it can be concluded that writing is a creative process of a person using language patterns conveyed in written form to communicate an idea or message.

d. Writing and the Teaching of Literary Appreciation

Writing is an activity carried out by a person to produce written works. Writing activity is a form of language skill that is mastered last by language learners after listening, speaking, and writing; thus, students can produce what is written and write what they have written.

According to Oemarjati (1992), literary teaching basically carries an affective mission, namely enriching students' experiences and making them (more) responsive to events around them. The ultimate goal is to instill, nurture, and develop sensitivity to human problems, recognition, and respect for value systems—both in individual and social contexts.

2. RESEARCH METHOD

This study uses a qualitative approach to describe and explain how the art of suluk and jawokan is manifested. As stated by Sukmadinata (2012, p. 60): "Qualitative research is a type of research aimed at describing and analyzing phenomena, events, social activities, attitudes, beliefs, perceptions, and thoughts of individuals or groups. Various descriptions are used to discover principles and explanations that lead to conclusions."

Based on the qualitative approach, the main instrument is the researcher themselves, as expressed by Nasution (in Prastowo, 2010, p. 14): "The researcher themselves becomes the main instrument who goes directly into the field and independently collects information through observation or interviews." Therefore, in this activity the researcher personally collects information, which is then analyzed and described with the aim of obtaining data in the form of occurring phenomena, thoughts, and perceptions regarding Suluk Jawokan. After the data



are collected, the researcher draws conclusions so that they become new insights regarding the object under study.

Population is a generalized area consisting of objects/subjects that have certain qualities and characteristics determined by the researcher to be studied and then conclusions are drawn (Sugiyono, 2010: 117). In relation to this quotation, the researcher collects data relevant to the object being studied. These data are gathered using several data collection techniques, such as literature studies, interviews, and documentation studies. Interview techniques were conducted with traditional/cultural figures of Suluk Jawokan, namely Ratu Arimbi Kanoman Cirebon; Suluk-Jawokan “Syahadat Cirebon.”

The data obtained by the researcher are data that occur in natural observation settings, with existing and valid data sources in accordance with objectivity. The data obtained by the researcher relate to the teaching of writing in Senior High Schools and Madrasah Aliyah in Cirebon Regency.

3. RESULT AND DISCUSSION

Based on the data found in the field, the researcher attempts to present the data: students write *Suluk* and *Jawokan* in Sanskrit and regional languages, which are then translated into Indonesian, and subsequently analyzed.

Bahasa Jawa

SULUK

Gambuh

Dhene prapatane lampus

Wewarahe pra wiku kang putus

Pawartane watara kurang tri sasi

Aber baweraning batos

Terjemahan dalam Bahasa Indonesia

Kembali

Dan persimpangan itu sudah mati

Kata-kata biksu itu terputus

Beritanya kurang dari tiga bulan

Tapi keyakinan pada batu

Javanese Script

1 1 Javanese Script





Table 1. Javanes Script

No	Suluk Jawokan	Translate
1	<p><i>Kayadhene ketekan mati</i> <i>Wewarae para petapan ingkang pegot</i> <i>Kabare kurang luwih kurang telung ulan</i> <i>Rasane rasa wis susut</i> <i>Merangi ambane batin</i></p>	<p>Like the arrival of death News from the ascetics/monks/wiku Less than three months It feels like hope has been lost Fighting the vastness of the soul/inner self</p>

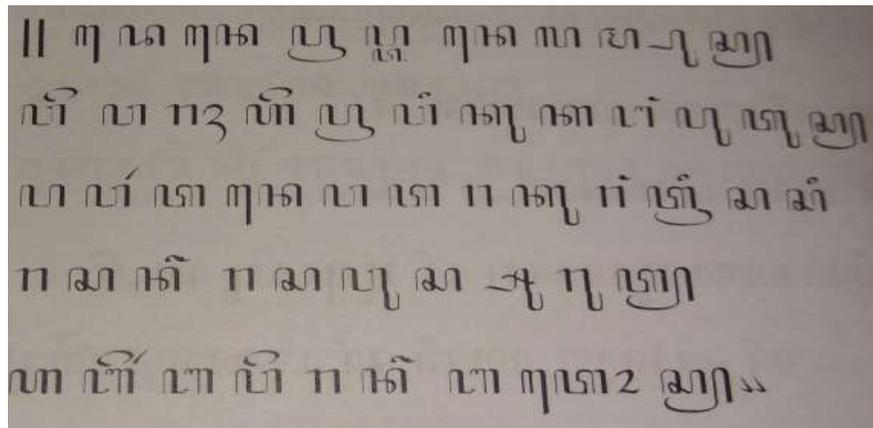


Figure 1. Javanese Script

Intertextuality reveals that literary system texts are viewed as interconnected and continuous with other texts, both synchronically and diachronically, in order to trace the text's creation and its reception. The literary work mentioned above is called a hypogram, while the text that absorbs and transforms the hypogram is called a transformation text. To obtain this, the intertextuality method is used, namely comparing, juxtaposing, and contrasting a transformation text with its hypogram.

Table 2. Javanese Script Manuscript

No	Suluk Jawokan	Translate
1	<p>Jawokan <i>Sahadat Cirebon</i> <i>Liwang Liwung gunung sembung</i> <i>Inkang nyambung</i> <i>Teng sapuncuke ing gunungjati</i> <i>Palinggihane kanjeng Gusti Ratu Cerbon</i> <i>Jengkok Astana, Endas Banten</i> <i>Gulu Krawang, sikil Solo</i> <i>Waduk Cirebon</i></p>	<p>The Cirebon Creed Turning Mount Sembung Connecting From the peak of Mount Jati The seat of Her Majesty the Queen of Cirebon The seat of the Astana, the head of Banten The neck of Karawang, the feet of Solo The depths of Cirebon</p>

This research was conducted at the high school level, using the topic of Poetry/Mantra literary texts.

Students created a mantra poem, then analyzed it. The results of the analysis were presented to the class through a Literary Appreciation activity. This required a technique to help students overcome challenges in writing poetry.

Most students at SMA N 1 Suranenggala and Madrasah Aliyah Kapetakan enjoyed and enjoyed learning to write poetry/mantras.



Table 3. Student Attitudes Toward Learning to Write Poetry/Mantras In Suluk and Jawokan Cirebon-Indramayu (100 students in Grades XIPA and IPS 1-3)

Question	Alternative Answers	F
Do you enjoy learning to write poetry/mantras/suluk and Javanese	a. happy	70
	b. not happy	15
	c. Undecided	15

4. CONCLUSION

Oral literature in the form of suluk and jawokan that has developed within the Cirebon–Indramayu community serves as a medium of expression for conveying ethics, aesthetics, and transcendental values in both social and religious spheres in a deeper manner.

Based on the research results, students show a very high level of enthusiasm for writing, enabling them to express ideas, thoughts, and messages in writing poetry or mantras. Based on the table, it is evident that 70% of students enjoy writing, 15% do not enjoy it, and 15% are undecided. Writing instruction requires continuous practice. Therefore, teachers, as facilitators and motivators for students, should offer strategies in the form of engaging methods and media. The strategies used by teachers determine the success of a learning process. To achieve writing proficiency, extensive practice is required. Appropriate and varied writing exercises will facilitate students' language learning and have a significant impact on learning in other subjects. Thus, the role of teachers and their creativity in the learning process also determines students' success in language learning, particularly in writing instruction.

Cultural studies in literature have a very broad scope; therefore, it is expected to:

- Contribute to the preservation of regional literature that is facing the threat of extinction and must continue to be safeguarded;
- Encourage local governments to ensure that the values contained in manuscripts are preserved and implemented in the field of education.

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