

VISUAL ISLAMIC-MYSTICISM (SUFISM) ON SEMAR WAYANG GOLEK GIRI HARJA 3

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Abstract :The wayang golek purwa show (Sundanese puppet show) the presence of the panakawan always anticipated not only because it provides a spectacle that makes people laugh but gives discourse that can serve as a guidance. Semar, for example, the elder of the panakawan, besides making people laugh because of his laughable form, he also gives insight advise to the peoples. But, what don't people know is behind "the laughable" form of Semar contain a hidden paradoxical that manifests substance of transcendentalitic in Islamic-mysticism (sufism). This study is aimed about it through the analysis of hermeneutic on the visual form of Semar Giri Harja 3—that an understanding of meaningfulness islamic-mysticism (Sufism) on it can be understood holistically by people who has interest.

Keywords: *Visual Islamic -mysticism (Sufism), Semar, Hermeneutics.*

1. Introduction

The visual form of the Panakawan are an aesthetic necessity of the great nation of Nusantara, Indonesia. The people of Nusantara—especially in Java—embrace transcendent in everything on their lives. So for them, life is a sublimation of the sacred and therefore that sacred thing should always be manifested in their life; including in art forms, as well as in art puppet show purwa that sublimed through the Panakawan.

The visual images of Semar Giri Harja 3 are formed of sublimation of the sacred above. In Archaeology of Knowledge, Michel Foucault explained it as a “referential circle” in which various entities sublimed into a form that of existent. That is why, Semar Giri Harja 3 can be regarded as a text. The visual image of Semar is a paradox because it looks opposite one another. Not only that, according to Dadan S. Sunarya, Semar is derived from the word “*Samar* or *Smar* that means unclear, there is but nothing, felt but not known to exist: *Sem, penganken-nganken, Mar, menyemarakan the divinity of nature*; testify to the good and the bad mankind.” From the apparently paradoxical and the meaning of his name, Semar as the text has properties transcendentalitic—especially mysticism in Islam: Sufism.

2. Theoretical Background, Research Questions

Paul Ricoeur define hermeneutic as an understanding of how it works in the interpretation of the text. The core idea is the realization of discourse as text. (1981: 145). Hermeneutical task becomes very complex because hermeneutic should read the text without entering or put themselves in the text and understanding how matter can not be separated from the framework of its own culture and history.

There are three kind of the autonomy of the text: the intention or purpose of the author, the cultural situation, and the condition of the text procurement, and for whom the text was intended. On the basis of this autonomy, it is intended to decontextualization is that the text material to escape from the limited horizon of the author's intention. The text of opening up to the possibility of widely read is what is meant by re-contextualization. Procedure interpretation of the notion of symbols, there are three steps. First, the interpretation of symbols to the symbol. Secondly, giving meaning to the idea of the symbol. Third, philosophical, ie thinking by using symbols as his starting point.

Paul Ricoeur's Hermeneutics are use to analyze the islamic-mysticism in the visual form Semar. Through hermeneutic analysis, interpretation of Semar will bring an understanding of the relevant. Because in the analysis of hermeneutic interpretation created as a mediating process and convey the message should include three meanings are revealed in three verbs that are interrelated to one another: telling, explaining, and translating (Poespoprodjo. 1987: 192).

3. Research Question

How does the islamic-mysticism manifested in the visual form of Semar Giri Harja 3?

4. Methods

For Ricoeur, hermeneutics is understanding in interpreting the text. In antologis, understanding is no longer seen as just a way to know but should be fetched (*way of being*) and how to deal with "all things" (*the beigns*) and with "being" (*the being*) (Ricoeur, 2006: 57-58). Provider in the world of philosophy are all things that have a cause-effect relationship, something that can be held. While making this is an activity are (exist), making this activity are highly personal or private, so each individual has his own interpretation of something. In the second pattern, the researchers analyzed it using symbols reality: understanding the symbol, meaning that form symbols, and reasoning.


There are three steps of the procedure interpretation of the notion of symbols. First, the interpretation of symbols to the symbol. Second, giving meaning to the idea of the symbol. Third, philosophical: thinking by using symbols as his starting point. (Ricoeur,

1985: 298). In the first phase of which is understanding the symbols is limited to understand the symbol. Next is the meaning of that form of symbols, as we've entered or read a work then there are special meanings which then form the symbols. While the extent of symbolic thought is a thought that displays symbols, not only an understanding of themselves but also of data and related sources.

The method used allows reality far from any distortion and dissonance. Size truth grow interpretation is interpretation. originate in-evidence of evidence of objective; on things that are true can be identified. Interperatsi is dialogue. Dialogue is a process that interprets reality articulated. Proclaim the reality that is not instantly become final but also a process.

5. Analysis, Discussion

5.1 Deontekstualitasion Analysis

Deontekstualitasion Analysis	
Text: Visual Form Semar Giri Harja 3	The Writer
<p>Form of Semar face Semar look like a child as well as an old man; he was smiling at once like crying, has a face with clean white color; has one front tooth. Semar tuft of white hair that looks as unity stuck on its head. Semar not use dressed in his upper body; his whole body black. Having a posture that not ideal; stooped, could also be said manikin, with large breasts; big-bellied, and a very big butt. In terms of fashion, Semar only use gloves checkered black-and-white with a circular belt on his hips. Semar carrying a white bag with a kind of decoration that enveloped him.</p>  <p>Figure 1. Semar</p>	<p>Giri Harja 3 is known to have a visionary of creativity. This can be proved by the visual form of Semar that looks more realistic—more interesting in the context of a particular aesthetic. But not changing any substance of Semar. Giri Harja 3 do (re)construction on the hair and clothing Semar. Dadan Sunandar Sunarya said, “Ah, <i>Benten teu aya na. Mung eta mah ambeh more attractive katinggali hungkul. His anu aya kuncungna buuk Tinu false, oge aya nu kuncungna ngahiji.</i>” (Interview, 3/8/13) Meaning: “Ah, it makes no difference. Let more interesting views alone. Yes, there are tuft that looks like hair and there is also a single tuft. "It is asserted that in such subtansif Semar retained. Giri Harja 3 have awareness of such subtansialitas Semar so that the (re)construction undertaken not to change the substance of philosophical.</p>

Text Environmental	
<p>The Visual form of Semar influenced by the culture in principle have a significant difference; Javanese and Sundanese culture. This can be seen from the media used in the manufacture of such Semar Giri Harja 3 which shows the transformation of such a two-dimensional into three-dimensional form. Semar in the form of such a prototype doll looks more dynamic and realistic. It spawned a pretty complex differentiation between the two-compound because precisely these differences can not be regarded as a totalitarian differentiation but totalistic. Semar such Giri Harja 3 looks more "nyunda" viewed from the bag into a complementary fashion. Semar such Giri Harja 3 has a significant differentiation with Semar Semar version of Java and the Sunda-other versions, because creativity Alm. Asep Sunandar Sunarya and it is more likely influenced by my father Alm. (Alm. A. Sunarya) which for the first time make such Semar Giri Harja 3 that have different shades of shades that may be referred to as such nuance—Semar of Giri Harja.</p>	
The Text Reader	
<p>Text reader is referred to a connoisseur audience Giri Harja 3. Audience connoisseurs Giri Harja 3 can be categorized into two main categories, the first is the general public who only see a puppet show as entertainment and the second is specific audiences which see puppet show with certain purposes. For example, the intention to conduct research and so forth. As a text, such Semar has the potential to be interpreted in two different interpretations, the first is the development in the direction of self-identity and the second is the struggle against cultural distance; Special audience will interpret Semar such as self-identity that they see themselves as the identity of the text/visual form Semar studied and, that, will affect his understanding of such Semar more concentric. The general public will go to the second group who perform a struggle against the cultural distance, or the distance between the audience with the culture because there Semar such enormous cultural distance that they have to do some kind of understanding more concentric advance form of Semar.</p>	

5.2 Rekontekstualitation Analysys


Recontextualitation Analysys	
Text: Visual Form Semar Giri Harja 3	Semiotic
	<p>1. The visual form (face) of Semar: tuft Semar interpreted as a strong belief in God (istiqomah). The white color, the face is a picture of the heart; means the heart must be clean. White is a symbol of purity, cleanliness; so our hearts must be pure. Semar looked like he was smiling but looks also like sedah sad. Semar looks like an old but looks also like a little boy with one tooth in the mouth of the bottom. Semar visual form (face) is a paradox that form of dualism: young and old, happy-sad, which can be interpreted as a human necessity that oneness with him. One tooth is always talking about honesty. 2.</p> <p>2. Semar had black skin color. is a symbol of patience, as well as the color of the planet earth (soil) which in some beliefs/culture symbolized by the color black. Semar has the posture is not ideal. Humpback bodied with big breasts, big-bellied, and a big-assed. The body posture is a paradox between the masculine and the feminine.</p> <p>3. One finger symbolizes the Oneness of Allah SWT.</p> <p>4. Five fingers symbolize the obligatory worship, praying five times. It could also represent the pillars of Islam: the creed, prayer, fasting, charity, and pilgrimage (for those who can afford).</p> <p>5. Clothing Semar: empty bags, gloves checkered black-and-white, and bag-in Sundanese called endong white-empty. Both have connotative meanings that shows the attitude of asceticism.</p>

Figure 2. Semar

Reflective

1. The tuft of are 99 pieces that form a unity as a crest. understood as a totalistic believe in carrying out the teachings of Islam with a good and true. In the vision of Sufi Ibn Arabi, 99 The name of God is a form tajjali (external appearance) of the nature of God the Absolute. In this context, al-Asma al-Husna is a manifestation of the attributes of Allah. which can be sublimated into humans. The numerical umber of 9 has a perfect sense of resignation. A form of totality worshiping to Allah—Islamic nature of the word: trust. If completely surrender then what happens next is the absence of self. Abu Yazid Bistami call it mortal, the nothingness of human existence of free will, and immortality accord with the will of Allah. When the liver is clean, it is clean, then all forms of pain and pleasure there is no longer any difference. Sufi just feel His presence as the sole presence of ultima-absolute reality. It has a relationship with the paradox Semar face. Vision Sufi Al-Hallaj al-Wihdah call it a form of love that form the total of Allah SWT. So as to cause Hulul the pervasiveness of Love (God) into his lover (creatures) that are vertically so that the process leads to the loss of the existence of the lovers because being one with Him. This is the peak of mortality into one: Love and lovers. In the mystical tradition of Islam, a determination is the first step of everything. Determination is the intention to be in line with words and deeds. If the line it gives birth to an honest attitude, mentioned above. Honesty is presented as a form of slavery that is the most important to God. Sufis, never let your heart and lips dry. Hearts and their lips are always wet with Dhikr, remembrance of the Almighty One. In accordance with one tooth Semar.

2. Semar black color is a symbol of the soil. While the soil, in the teaching of Islam is the symbol of human The black color in the concept of Sufism symbolizing human of patience in spiritual ascent to God Almighty. Sheikh Abdul Qadir al-Jilani, interpret surah Al-Naba, "And we made the night as clothing and we made the day for seeking livelihood." (Al-Naba 78: 10-11). Sheikh Abdul Qadir al-Jilani black is the color that symbolizes a Sufi spiritual suffering before it reaches the level of truth. Semar body is a form of destruction on the perfection of the human form that is understood as a form of transcendentalitic that, instead created from unusual shape. Because the Sufi concept, prevalent lack of a presence transendensial, the other, supra, which is different from humans. Semar body such unorthodox be enigmatic-transcendental because it brings the charm of a mysterious, scary, all at once riveting.

3. The numerical of number 1 has a relationship with the letter aleph; the first letter in the Arabic alphabet and the first letter in the name of Allah. The number of 1 contains all wisdom and knowledge. People who have known and know God does not need a yet others along. Shahada actually refers to the number 1, because declare the oneness of Allah. In it, the shahada There negation and affirmation. A process of elimination and recognition. Send negation of affirmation, "No one

other than Allah, and Muhammad the Messenger of Allah." No one other than God is a form of negation of other than Allah, while, "and Muhammad is the messenger of Allah." Is an affirmation of faith toward God through the prophet Muhammad. In some Sufi concept, "Nothing else ..." is defined as anything that divert people from God. When the others have been removed, a Sufi must negate himself completely in his innocence.

4. The numerical number of 5 is the number that symbolizes the five pillars of Islam: the creed, prayer, fasting, charity, and pilgrimage (for those who can afford), it turns out the prayer was done 5 times a day, the categories of jurisprudence amounts to 5: mandatory, sunnah, makruh, and unclean. In-Shi'ite Sufi concept, Ikhwan al-Safa, number 5 is understood as: 5 law-bearing prophet; Noah, Abraham, Moses, Jesus, and Muhammad. And five people who live under the auspices of the family of the Prophet Muhammad: Prophet himself, Imam Ali Ibn Talib Kw, Fatimah Az-zahra, Imam Hasan, Imam Husain. Up to 5 angels are important; Michael, Gabriel, Azrael, Munkar, Nakir³². So, 5 law-bearing prophet, the prophet Muhammad family, and the archangel overall intergrated into a concept as a form manifestation of the hollyness of Allah and it is symbolized by the figure 5.
5. Endong (kind of bag) Semar is empt. In Sufism, emptyness is the negation of everything other than Allah. Al-Hallaj was thus I declare with all my existence with no. A peak of ecstasy achieved through the most radical negation of self. Similarly, the concept of Sufi Ibn Arabi, wujudiyah, which asserts that God is the only real existence. Everything in the universe is a mere nihilism. Empty. God is a reality in every form. Sleeve plaid Semar is a dualistic representation in totality. The concept of a human consciousness towards two major poles in a religious context, ie, God as the light source, and natural materials also can be interpreted as the universe-as the absence of light: dark. Man is between these poles. Al-Ghazali divides the two sources will search a mystic nature of God: the first light source reality: empirical, visible, perceived as an object in the real sense. Secondly, the knowledge that comes directly from Lauh Mahfudl. Of the power of God, the Most Divine, which can not be perceived directly by the senses and can only be perceived by the mind's eye through the search sources beyond reality. That is, in the Sufi concept of Al-Ghazali, black and white is no longer a dichotomy between good and evil. Both are an entity that comes from God.

Existentialist

1. The various interpretations above, now it is understood that such a visual form (face) of Semar has elements of Islamic-mysticism complex because it is not only based on one particular Sufi concepts. In it there are various kinds of Sufi—ranging concept of Ibn Arabi, Bustami, until Al-Hallaj—that make up the existence of such a visual form (face) of Semar Giri Harja 3. The establishment of such a relations between numbers (numerology Sufism) that is paradoxical complementarity, , and mutual meaning between one and the other. Thus, in such a face Semar is a symbol which reflects its existence is based on Islamic-mysticism in it.

2. From some of the above interpretation. It can be seen that the body Semar indeed symbolize a significant Islamic-mysticism, which essentially represents patience, simplicity, and sincerity of a mystic or through black body color. As well as a value Sufistik the destruction of body shape that has a relationship with the body color. Both represent patience, simplicity, and sincerity as well as negation of the form materialistic as an asceticism in life. In addition, the destruction of the body such substances Semar symbolize the virtues of inner/spiritual rather than the primacy of form/perfection of body-associated also with asceticism or ascetic lifestyle by avoiding abundance in materialistic. Because, for the Islamic-mysticism, the form does not have any keistimewahan, although they realize that form is one of the instruments in spiritual exploration.

- 3-4. As mentioned above, both hands are connotative Semar shows aspects of Shari'a in Islam. These aspects to be very fundamental in the Sufi concept because it is epistemological become an early stage in memahai nature of things. So is the number 1 and number 5 which is in the hands of Semar. As an epistemological footing, number 1 can be understood as a form of recognition of the unity that represents the shahada. While the number 5 represents the obligatory worship every Muslim, the five daily prayers. Between points 1 and 5 there is a relation causes-primed, where the recognition of God oneness can be done by adherence to the commandments. Besides the recognition of the oneness of God in view of the self annihilation and self annihilation can be done with an understanding of the nature and essence of prayer creed concentrically. Thus, Semar hand—Islamic-mysticism, in the end tsublimed through existence. However, Semar hand and the Islamic-mysticism on it through a complex process, because, not only formed from the concept of Sufism alone, but of the various concepts of Sufism. It is ontologically a form of existing manifestasial/Shari'a into most existing forms/transcendental.

5. Clothing of Semar simplicity symbolically represent human life in living life on this earth. Essentially, the Sufis believe that God is the only cause of everything that exists. This resulted in the concept of black and white in the glove Semar became necessary because it shows a dualistic conflict in the universality of the substance is one. It is also explained by the relation glove boxes Semar with glove boxes that use pattern by Bayu god, Hanuman, and Bima. Three beings who are matrealistic have different status but in subtansif have in common as being derived from the same transendentalistik unity. Black and white checkered Semar is a symbolic form of different creatures matrealisric blending. The difference becomes one so its existence as beings become equal. Back to nature as creatures who come from the same essence. Existentially, bags (endong) Semar and glove boxes showing black and white Sufi elements that can be interpreted as the existence of the implicit jyang substance most subtan show about relationships macrocosm and microcosm and vice versa as well as the oneness between them fully into nothingness.

6. Conclusions

Through hermeneutic analysis above, it is known that such Semar Giri Harja 3 represents a significantly islamic-mysticism. As a text, islamic-mysticism apparently in the form of relations which are very complex. Visual form of Semar in this case represents the very substance of spirituality in the context of islamic-mysticism entities. Absenteeism is presented in a way that is not perfect and imperfection lies perfection fetched. From the above analysis, it was found that the manifestation of islamic-mystism is not homogeneous because it sprung various concept islamic-mysticism ranging from Al-Hallaj, al-Ghazali, and Ibn Arabi. Islamic-mysticism concept that most often arises is the mystical concept of Al-Ghazali and Ibn Arabi. This is interesting, because the two concepts are in fact the opposite. Al-Ghazali stressed the practice of sharia as the substance of the nature and concept of Ibn Arabi otherwise. The concept of Sufism Al-Ghazali more popular in Sunda people, while the concept Ibn Arabi in Java. However, in Semar, both are mixing up and form a unique relationships that very paradoxial.

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