

SERAT WĒDATAMA:
A TRANSLATION

Suranto Atmosaputro
and Martin F. Hatch

Introduction

Soon after I arrived in Surakarta, I began studying conversational and poetic Javanese. My teacher for both was Suranto Atmosaputro, lecturer in Javanese language and culture at the State Teachers' College in Surakarta. Pak Suranto had long had an interest in Javanese poetry and still composed letters, talks and stories in *tembang* (song-poem) form. Since I was studying Javanese music as well, we chose to translate those poems which were sung most often. One of those we translated was the *Wĕdatama*.

The *Wĕdatama* is a long *tembang*, one of a group called *piwulang* (instruction, teaching, lesson). Although it is possible that the *piwulang* is an old form of Javanese literature, most of those now available were composed after the middle of the eighteenth century. They are concerned with teaching values and standards of behavior and, in that sense, can be considered outlines of proper moral conduct in the Javanese way of life. This was certainly true for most Javanese at the time when most extant *piwulang* were composed, i.e., before the beginning of the twentieth century. Today, the impact of these teachings is not as widespread; other value systems have made incursions.

The *Wĕdatama* is an exemplary *piwulang*. It is attributed to Mangkunagara IV of Surakarta, who reigned from 1857-1881. The poem stresses basic Javanese values, often denigrating the teachings of Islam. Unlike many earlier *piwulang*, it expresses, however, a positive and energetic attitude toward life. Although the *Wĕdatama* is in the form of a king's teachings to the young men in his court, and is often highly mystical in nature, the poem rapidly became very popular outside the court and even today many people still memorize it and chant it privately in their homes or publicly on religious and social occasions. Unlike many other *tembang* from the court of Mangkunagara IV, it is seldom sung in the context of the gamelan orchestra.

The *Wĕdatama* is composed in several poetic meters of the kind called *matjapat*. The formal elements in *matjapat* meters are the number of lines in each stanza, the number of syllables per line, and the final vowel sound in each line. For example, the first two *matjapat* meters in the poem are Pangkur and Sinom. The scheme of Pangkur is:



Mangkunagara IV

	<u>No. of Syllables</u>	<u>Final Vowel</u>
mingkar mingkur ing angkara,	8	a
akarana karenan mardi siwi,	11	i
sinawung resmining kidung,	8	u
sinuba sinukarta,	7	a
mrih kretarta pakartining ngèlmu luhur,	12	u
kang tumrap nèng tanah djawa,	8	a
agama ageming adji.	8	i

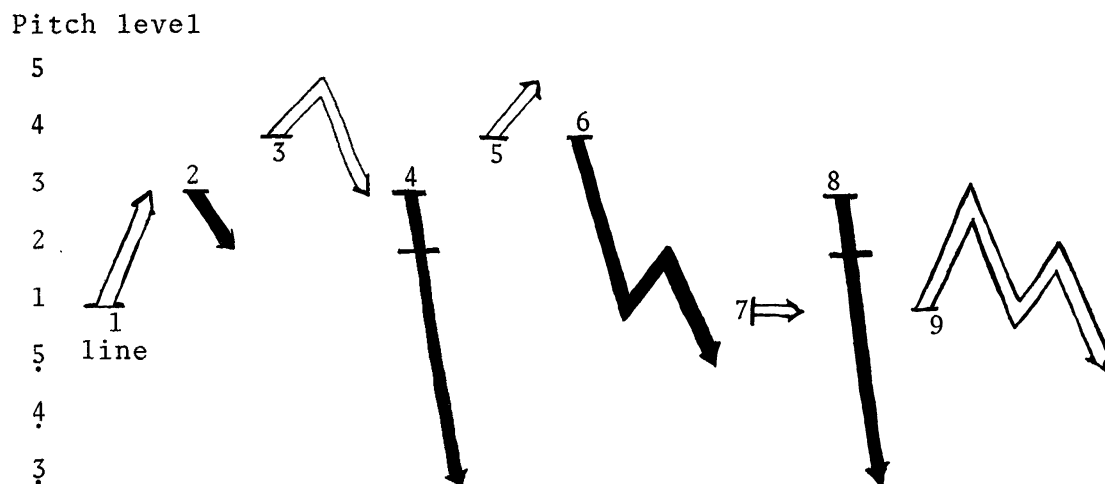
Sinom is organized thus:

nulada laku utama,	8	a
tumrap ing wong tanah djawi,	8	i
wong agung ing ngèksiganda,	8	a
panembahan Sènapati,	8	i
kapati amarsudi,	7	i
sudané hawa lan nepsu,	8	u
pinesu tapa-brata,	7	a
tanapi ing sijang ratri	8	i
amamangun karjénak tyas ing sasama.	12	a

My tembang teachers were often able to explain the form of a meter in abstract terms; for example, as a series of questions, or as a conversation, or a debate, with a summation in the last line. The debate was used as an abstract description of Sinom. If we read aloud a stanza of Sinom at a fast, even pace, stressing the final vowel of each line and paying attention to the length of the line and the sound of its last vowel rather than the meaning of the words we are reading, we may hear a pattern of sound in the stanza somewhat like that of two men alternately exchanging statements in easy, balanced, rhythmic debate. Perhaps this can be visually notated by lining out the structural elements of Sinom and inserting punctuation marks to suggest the direction of the argument.

First party in the debate				Second party in the debate			
Line one	8	a	.	Line two	8	i	.
Line three	8	a	!	Line four	8	i	!
Line five	7	i	?	Line six	8	u	?
Line seven	7	a	.	Line eight	8	i	!
Line nine	12	a	!!				

Melodic elements in Sinom parallel this metric development. If we graph the melodic motion of a popular Sinom melody, we can see its responsive character.



The opening statement of the first party in the debate rises from pitch level one to pitch level three. The second party's response falls to pitch level two, whereupon the first party tries to make his point again, by approaching it from another direction. Party number two returns with a melody similar to his first response but, after a short pause at pitch level two, he carries his argument to an emphatic base at pitch level (low) 3. The first party decides he will try another approach, a bit of a diversion, in the way of a question, but he is countered by a similar melodic digression from party number two. He blandly restates his point on a single pitch, only to have party number two reiterate the same melodic point he made in line four. The first party returns to the material of his opening statement, then extends his statement to round out the melodic material of the whole stanza.

Matjapat poems are often rich in word-play, onomatopoeia, and alliteration. The *Wédatama* is particularly noted for its complexity and beauty in this respect. An example of word-play in the poem is found in stanza eight of the Pangkur section. The first and second lines are "sotjaning djiwangganira, djer katara lamun potjapan pasti." *Sotja* has several meanings in Javanese, two of which are "defect" and "diamond." *Katara* can mean either "is visible" or "shines." The *-ira* suffix can denote either a second or third person possessive. So this passage can be translated either "the diamond of your being surely shines when you converse," or "the defect of his being surely is visible when he converses." In our translation, the context calls for the choice of the latter for the English translation, but in the Javanese text, the double meaning provides a lively paradox.

In line five of stanza six of the Pangkur section, the author interchanges the consonants g, ng, and r, and the vowels a, e, and u, to produce the line "gumarenggeng, anggung gumrungung," and alliterative gem which imitates the sound of "droning, growling, constantly rumbling."

The poem often seems to progress on interlocking currents of alliteration. For example, the Putjung section opens with the interplay of the consonants k and l for three lines but, by the fourth line, the current has shifted to t and s. In the fifth and last line of the first stanza, the consonant ng enters. And, the last word of that line, "angkara," links that stanza with the next, which begins "angkara gung, neng angga anggung gumulung."

The entire poem sparkles with such alliterative passages, a fact which is even more obvious when the poem is sung than when it is read. One must remember that most matjapat poems were written with melodies in mind. In fact, there are many Javanese who cannot remember the text of one of these poems apart from the melody that belongs to it.

In texts which are taught and transmitted aurally, there are often slight, and sometimes great, variations which develop. But, because the *Wédatama* was composed at a time when texts were also written down, the number of variations in different texts is relatively small. My teacher and I used as the basic source for this translation a Javanese script edition of the works of Mangkunagara IV which was compiled from the manuscripts in the library at the Mangkunagaran palace in Surakarta at the behest of his descendant, Mangkunagara VII with the aid of Dr. Th. Pigeaud. In only one important place did we choose a variation found in other sources. Line 5 of stanza 17 in the Gambuh section in the Mangkunagara VII edition reads "mring alaming lama amot," which translates "to the world of old, able to contain." We chose to use the variant "mring alaming lama maot," "to eternity," which fits better in the context.

Some editions of the *Wédatama* have twenty-seven additional stanzas at the end of the poem. The Mangkunagara VII edition calls these stanzas "Sawenèh ing serat-seratan wonten sambetanipun serat wédatama . . ." (a continuation of the poem found in other versions) and includes them in a separate section following the main body of the poem. We have not included a translation of those stanzas.

The translation was accomplished in three basic stages. First I would transliterate the text into Latin script and make an Indonesian and English outline, using several Javanese-Indonesian and Javanese-Javanese dictionaries available. At the same time, Pak Suranto would be preparing an Indonesian and English outline drawing for the most part on his own knowledge, but also on various dictionaries. We would meet and discuss our outlines, using Indonesian as the "lingua franca" in our classes. The first sessions helped me to develop an understanding of the ways in which the thoughts were presented in the poem, the verbal construction of the ideas, the elements of time and tense, and the persons being discussed. These are significant points, as the Javanese text seldom uses personal pronouns or denotes tenses directly. Javanese is a situational language: that is, clusters of words depict a condition or situation which often only implies the time and the speaker.

After Pak Suranto and I worked through the entire poem in this manner, we went over it again, adding punctuation and refining the English form. In these two stages, as much as we could, we translated literally, word-by-word, trying to keep passive forms of verbs wherever possible and inserting personal pronouns only where they seemed essential. In the final stages, I worked to smooth out some of the passages that still were a bit cumbersome in translation.

Source of the text:

K.G.P.A.A. Mangkunagara IV. Serat-serat anggitan dalem K.G.P.A.A. Mangkunagara IV, Djilid 3. Edited by K.G.P.A.A. Mangkunagara VII. Assisted by Dr. Th. Pigeaud. Djakarta: Noordhof-Kolff, 1953. Javanese script.

Other editions are:

K.G.P.A.A. Mangkunagara IV. Serat Wédātama. Surakarta: Vogel van der Hebrade & Co., 1905. Javanese script.

_____. Serat Wédātama. Edited by M. Tanaja of Surakarta. Kediri: Tan Khoen Swie, 1938. Javanese script.

_____. Serat Wédātama. Surakarta: Sri-Mulja, 1966. Latin script.

Ki Darsosawego. Serat Wedātama Djinarwa. Surakarta: Penerbit Slamet, 1963. Latin script. The Wédātama text, edited and with commentary by Ki Darsosawego.

R. Tanaja. Wédaha tama Djinarwa. Surakarta: Trijasa, 1963. Latin script. The Wédātama text, edited and with commentary by R. Tanaja.

Serat Wédatama

I. Pangkur

1. mingkar mingkur ing angkara
akarana karenan mardi siwi
sinawung resmining kidung
sinuba sinukarta
mrih kretarta pakartining ngèlmu luhung
kang tumrap nèng tanah djawa
agama ageming adji
2. djinedjer nèng wédatama
mrih tan kema kembenganing pambudi
mangka nadyan tuwa pikun
jèn tan mikani rasa
jekti sepi asepa lir sepah samun
samangsané pakumpulan
gonjak ganjuk nglelingsemi
3. gugu karsané prijangga
nora nganggo paparah lamun angling
lumuh ingaran balilu
uger guru aleman
nanging djanma ingkang wus waspadèng semu
sinamun ing samudana
sasadoning adu manis
4. si pengung nora nglégewa
sangsajarda dénira tjatjariwis
ngandar-andar angendukur
kandané nora kaprah
saja élok alangka longkanganipun
si wasis waskita ngalah
ngalingi marang si pingging
5. mangkono ngèlmu kang njata
sanjatané mung wèh reseping ati
bungah ingaranan tjubluk
sukèng tyas jèn dèn ina
nora kaja si punggung anggung gumunggung
ugungan sadina-dina
adja mangkono wong urip
6. uripé sapisan rusak
nora mulur nalaré ting saluwir
kadi ta guwa kang sirung
sinerang ing maruta
gumarenggeng anggereng anggung gumrungung
pinđa paðané si muda
pradéné paksa kumaki
7. kikisané mung sapala
palajuné ngandelken jajah wibi
bangkit tur bangsaning luhur
lah ija ingkang rama
balik sira sarawungan baé durung
mring atining tata-krama
nggon-anggon agama sutji

Serat Wēdatam

I. Pangkur

1. Turning my back on desire
because I am happy to train children,
I compose in the beauty of chant,
embellishing and clarifying,
to bring about the unfolding of this high secret knowledge,
which pertains in the land of Java--
the religion which belongs to the king.
2. I record these teachings in this *Wēdatama*,
in order that you will not slacken in the cleansing of your heart;
for, although you grow old,
if you don't understand the feeling,
you will be truly empty, tasteless, like chewed pulp--
when meeting with others,
awkward and shaming,
3. following your own will,
not using propriety when speaking,
averse to being called ignorant,
groping for compliments.
But a man who already is aware of intimations,
wraps himself in irony,
and talks sweetly.
4. The idiot is not aware,
increasingly chattering
elaborate heaps of words.
His speech is queer,
more amazing, and without reflective pauses.
The wise man is clever to submit himself,
to conceal himself from the fool.
5. This then is the true knowledge,
truly giving gladness to the heart--
happy to be called a dullard,
glad-hearted when held in contempt--
unlike the idiot who constantly likes to be flattered
and spoiled every day.
Don't be like him.
6. His one life-time is destroyed.
His mind is fragmented, in tatters;
like a dark cave
when the wind blows through--
droning, growling, constantly rumbling--
like that is the young man.
Nevertheless, he behaves pretentiously.
7. His resources are limited,
always falling back on his parents' station.
Wise and of high birth
indeed is his father.
On the other hand, he hasn't the faintest connection
with that core of good conduct
which is a part of a holy religion.

8. sotjaning djiwangganira
djer katara lamun potjapan pasti
lumuh asor kudu unggul
sumengah sesongaran
jèn mangkono kena ingaran katungkul
karem ing rèh kaprawiran
ora énak iku kaki
9. kekerané ngèlmu-karang
kakarangan saking bangsaning gaib
iku borèh paminipun
tan rumasuk ing djasad
amung anèng sadjabaning daging kulup
jèn kapengkok pantja-baja
ubajané mbaléndjani
10. marma ing sabisa-bisa
babasané muriha tyas basuki
puruhita-a kang patut
lan trap ing angganira
ana uga angger uger ing kaprabun
abon-aboning panembah
kang kambah ing siang-ratri
11. iku kaki takokena
marang para sardjana kang martapi
mring tapak ing tepa tulus
kawawa nahan hawa
wruhanira mungguh sanjataning ngèlmu
tan pasti neng djanma wreda
tuwin muda sudra kaki
12. sapantuk wahjuning Allah
gja dumilah mangulah ngèlmu bangkit
bangkit mikat rèh mangukut
kukutaning djiwangga
jèn mangkono kena sinebut wong sepuh
liring sepuh sepi hawa
awas roroning atunggil
13. tan samar pamoring suksma
sinukmaja winahja ing asepi
sinimpen teleng ing kalbu
pambukané warana
tar lèn saking lijep lajap ing alujut
pinđa pesat ing supena
sumusup ing rasa djati
14. sadjatiné kang mangkana
wus kakenan nugrahaning hyang widi
bali alaming asuwung
tan karem karaméjan
ingkang sipat wisèsà winisèsà wus
mulih mula-mulanira
mulané wong anom sami

8. The defect of his being
surely is visible when he converses:
he is not willing to lose; he must be supreme,
haughty and boasting.
If he is like that, he can be called reckless:
absorbed in matters of confrontation.
That's not pleasant, son.
9. The mystery of magic
derived from the world of the invisible
is like skin cosmetic.
It is not really absorbed into the body
but stays on the outside of the flesh, my boy.
When you unexpectedly meet any kind of danger,
its promise fails.
10. So, as much as you can,
so that your feelings are secure,
become a student, in a proper manner
and in keeping with your inclinations.
There are also rules belonging to kingship
the instruments of one who worships,
rules which are followed day and night.
11. About these, please ask
of wise men who have already done asceticism
in the footsteps of one who is a sound example,
and can suppress their passions.
Understand that real knowledge
is found in old and young men,
of high or low class.
12. After you have received the revelation from God,
be quick to become clear and able to work on spiritual knowledge,
able to get knowledge of how to die--
the end of being.
If like that, you can be called a mature man;
mature in the sense of empty of passions
and prepared for the two in one.
13. Clear indeed is the coming together with the spirit.
Felt deeply, it comes about in quietness
and is preserved within.
The removal of the veil
comes only from being half-awake and half-asleep,
like the twilight of a dream,
penetrating into the true feeling.
14. Truly, one who is like this
has already received the gifts of the All Wise,
and has returned to the condition of emptiness,
not indulging in worldliness;
his dominating qualities are dominated
and he goes home to his origin.
Because of that, all young men

II. Sinom

1. nulada laku utama
 tumrap ing wong tanah djawi
 wong agung ing ngèksiganda
 panembahan Sènapati
 kapati amarsudi
 sudané hawa lan nepsu
 pinesu tapa-brata
 tanapi ing sijang ratri
 amamangun karjénak tyas ing sasama
2. samasané pasamuwan
 mamangun marta martani
 sinambi ing saben mangsa
 kala kalané asepi
 lalana tèki-tèki
 gajuh gèjonganing kajun
 kajung-jun eninging tyas
 sanityasa pinrihatin
 puguh panggah tjegah dahar lawan néndra
3. saben mèndra saking wisma
 lalana laladan sepi
 ngingsep sepuh ing sopana
 mrih pana pranawèng kapti
 tistis ing tyas marsudi
 mardawa ing budya tulus
 mesurèh kasudarman
 nèng tepining djalaniði
 sruning brata kataman wahju dyatmika
4. wikan wengkoning samodra
 kèderan wus dèn ideri
 kinemat kamot ing ndrija
 ringem sagegem dadi
 dumadya angratoni
 nenggih kangdjeng ratu kidul
 ndedel nggajuh nggagana
 umara marak maripih
 sor prabawa lan wong agung ngèksiganda
5. dahat dènira aminta
 sinupeket pangkat kanði
 djroning alam palimunan
 ing pasaban saben sepi
 sumanggem anjanggemi
 ing karsa kang wus tinamtu,
 pamrihé mung aminta
 supangaté tèki-tèki
 nora kètang teken djanggut suku djadja
6. pradjandjiné abipraja
 saturun-turun ing wuri
 mangkono trahing awirja
 jèn ama sah mesu budi
 dumadya glis dumugi
 ija ing sakarsanipun
 wong agung ngèksiganda
 nugrahané praptèng mangkin
 trah-tumerah darahé paða wibawa

II. Sinom

1. should imitate the highest example of behavior
for people in the land of Java--
that of the great man of Mataram,
Panembahan Senapati.
Strongly striving for
the decrease of his passions,
he disciplined himself through asceticism.
And day and night
he aroused agreeable attitudes in the hearts of all the people.
2. When meeting with others
he practiced gentleness.
Every now and then
at quiet times,
he went wandering about, practicing asceticism,
striving for the target of his will:
drawn to clearness of heart.
Continuously concerned,
he steadfastly restrained himself from eating and sleeping.
3. Every time he went out of his house,
wandering through quiet areas,
he sucked up the old, ripe way,
in order to get clear insight into his intentions;
striving for calmness in his feelings,
the serenity of virtuous thoughts,
he disciplined himself in love for his fellow-man.
There, at the border of the ocean,
the intensity of his asceticism was graced with a right
inspiration.
4. He knew the expanse of ocean,
having already encompassed it,
drawn it in and placed it in his heart.
Held in his hand, it became a handful.
So he came to have authority over
the queen of the south seas.
Up she came from the deeps,
drew near humbly,
overcome by the power of the great man of Mataram.
5. She intensely asked
to be close to him, to be his companion
in the invisible world,
in familiar territory, at quiet times.
She made a promise,
in accord with her fixed will.
Her intention was to ask
the benefits of his asceticism;
her submission was complete.
6. She promised that his family,
all of his descendants,
those of noble birth,
if still striving with their minds,
would soon attain
the objects of their intentions.
The great man of Mataram--
her blessing is still felt--
from generation to generation, his descendants prosper.

7. ambawani tanah djawa
kang paḍa djumeneng adji
satrija dibya sumbaga
tan lyan trahing Sēnapati
pan iku pantes ugi
tinulad labetanipun
ing sakuwasanira
énaké lan djaman mangkin
sajektiné tan bisa ngepleki kuna
8. lowung kalamun tinimbang
aurip tanpa prihatin
nanging ta ing djaman mangkya
pra muḍa kang dèn karemi
manulad nélad nabi
najakèngrat gusti rasul
anggung ginawé umbak
sabén séba mampir masdjid
ngadjap-adjap mudjidjat tibaning dradjat
9. anggung anggubel saréngat
saringané tan dèn wruhi
dalil dalan ing idjemak
kijasé nora mikani
katungkul mungkul sami
bèngkrakan mring masdjid agung
kalamun matja kutbah
lalagoné ḍanḍang-genḍis
swara arum ngumandang tjèngkok palaran
10. lamun sira paksa nulad
tuladaning kangdjeng nabi
o nggèr kadohan pandjangkah
wateké tan betah kaki
rèhné ta sira djawi
saṭiṭik baé wus tjukup
ajwa guru-aleman
nélad kas ngeblegi pekih
lamun pengkuh pangangkah jekti karahmat
11. nanging énak ngupaboga
rèhné ta tinitah langip
apa ta suwitèng nata
tani tanapi agrami
mangkono mungguh mami
paduné wong dahat tjubluk
durung wruh tjara arab
djawaku baé tan ngenting
parandéné paripaksa mulang putra
12. saking duk maksih taruna
sadèla wus anglakoni
abérag marang agama
maguru anggering chadji
sawadiné tyas mami
banget wediné ing bésuk
pranatan akir-djaman
tan tutug kaselak ngabdi
nora kober sembahjang gya tinimbalan

7. Those who become kings,
reigning over the land of Java,
excellent and glorious knights,
are none other than the descendants of Senopati.
It is also proper
to take as an example his merits,
to the best of your ability.
Truly, goodness of these times
can not equal that of the old times;
8. it's sufficient, if compared to
life without any concern at all.
But in our times,
young men who indulge themselves in
imitating the Prophet,
the leader of the world, our lord messenger,
always use this indulgence boastfully:
every time they want to come before the king, they drop by the
mosque--
seeking a miracle, the arrival of a promotion.
9. Constantly practicing ritual,
they do not know the essence of the ritual:
Dalil,¹ the way of Idjemak²
and Kijas³ are not known.
They are absorbed in
showing off in the great mosque;
when they read a sermon,
the tune is Dandang-gula;
the fragrant voice reverberates singing the Palaran version.
10. When you persistently imitate
the example of our lord the Prophet,
oh son, you will have gone too far;
that quality is not able to be sustained, my boy;
because you are Javanese,
just a little is enough.
Don't be eager for compliments
when you imitate the way of the scholars of the Koran;
if you are constant in your desire, truly you will be blessed.
11. But, more pleasant is bread-winning,
because you are created poor and weak--
whether serving the king,
farming, or trading.
As for me, I like this way,
because I am very stupid--
I don't yet know Arabic,
even my Javanese is not accomplished--
nevertheless, I compel myself to teach my children
12. because when still young
I experienced for a short time
zeal in religious matters;
apprenticed to any hadji,
actually,
I was very frightened of the future--
the order of the last judgement.
But I never finished: I had to serve the king;
I didn't have time to pray: I was quickly summoned

13. marang ingkang asung pangan
 jèn kasuwèn dèn dukani
 bubrah kuwur ing tyas ingwang
 lir kijamat saben ari
 bot Allah apa gusti
 tambah-tambah solah ingsun
 lawas-lawas nggraita
 rèhné ta suta prijaji
 jèn muriha dadi kaum temah nista
14. tuwin ketip suragama
 pan ingsun nora winaris
 angur baja ngantepana
 pranatan wadjib ing urip
 lampahan angluluri
 aluraning pra luluhur
 kuna-kumunanira
 kongsi tumekèng samangkin
 kikisané tan lyan amung ngupaboga
15. bonggan kang tan merlokena
 mungguh ugering aurip
 uripé lan tri prakara
 wirja harta tri winasis
 kalamun kongsi sepi
 saka wilangan tetelu
 telas tilasing djanma
 adji goḍong djati aking
 temah papa papariman ngulandara
16. kang wus waspada ing patrap
 mangajut ajat winasis
 wasana wosing djiwangga
 melok tanpa aling-aling
 kang ngalingi kalingling
 wenganing rasa tumlawung
 kèksi saliring djaman
 angelangut tanpa tepi
 jèku aran tapa tapaking hyang Suksma
17. mangkono djanma utama
 tuman tumanem ing sepi
 ing saben rikala mangsa
 masah amamasuh budi
 lahiré anetepi
 ing rèh kasatrijanipun
 susila anor-raga
 wignja mét tyas ing sasami
 jèku aran wong barèk bérag agama
18. ing djaman mengko pan ora
 arahé para taruni
 jèn antuk tuduh kang njata
 nora pisan dèn lakoni
 bandjur ndjudjurken kapti
 kakèkné arsa winuruk
 ngandelken gurunira
 panditané pradja sidik
 tur wus manggon pamutjungé mring makripat

13. by him who gives food.
 If I was late, I got a scolding.
 Broken and confused in my heart--
 like the end of the world, every day--
 which should I put more weight on, God or king?
 I didn't know what to do.
 Gradually I realized that,
 because I was a son of a prijaji,⁴
 if I wanted to be a kaum,⁵ that would be contemptible--
14. or a ketib⁶ or suragama.⁷
 I am not a descendant of these people.
 It is better if I stick
 to the order of the necessities of life,
 the way of veneration
 of the traditions of my ancestors;
 from the old times
 up to now,
 finally, it isn't any different from bread-winning.
15. It is one's own fault if one doesn't heed
 the main points in living.
 Three principles--
 honor, wealth, cleverness--
 when empty
 of these three,
 gone are the marks of a human being;
 worth more is the dried leaf of the teak-wood tree.
 In the end, miserable, begging, aimlessly wandering.
16. One who is already alert in attitude
 is clever at knowing the relevance of the verses of the Koran.
 In the end, he sees the core of his being
 clearly, without a veil.
 That which veiled is seen.
 The opening into the feeling--resounding from afar--
 all the world is seen
 far-reaching, without borders.
 This is what is called doing asceticism on the path of the
 Great Invisible.
17. Thus, an excellent person
 is used to being planted in quietness.
 At all times,
 he engages in sharpening his mind:
 on the outside, he keeps to
 the rules of a knight--
 good-mannered and humble,
 skilled in attracting the sympathy of fellow-men.
 This is a man who can be called zealous in religion.
18. In this age, the direction of young men
 is not like that.
 When they get explicit advice,
 they don't follow it at all.
 Instead, they insist on their own way.
 Their grandfathers they will teach,
 confident in their teachers,
 the clever state priests
 who are accustomed to seeking philosophical answers.

III. Putjung

1. ngèlmu iku
kalakoné kanṭi laku
lekasé lawan kas
tegesé kas njantosani
setya budaya pangekesé dur angkara
2. angkara gung
neng angga anggung gumulung
gogolonganira
tri loka lekeré kongsi
jèn dèn umbar ambabar dadi rubéda
3. béda lamun
wus sengsem rèh ing asamun
semuné ngaksama
sasamané bangsa sisip
sarwa sarèh saking mardi martotama
4. tamat limut
durgamèng tyas kang wèh limput
kèrem ing karamat
karana karoban ing sih
sihing Suksma ngrebda saardi gengira
5. jéku patut
tinulad-tulad tinurut
sapituduhira
adja kaja djaman mangkin
kèh pra mudà mudi diri rapal ma'na
6. durung petjus
kasusu kaselak besus
ama' nani rapal
kaja sajid weton mesir
pendak-pendak angendak gunaning djanma
7. kang kadyeku
kalebu wong ngaku-aku
akalé alangka
élok djawané dèn mohi
paksa nglangkah ngangkah mèt kawruh ing mekah
8. nora weruh
rosing rasa kang rinuruh
lumeketing angga
anggeré pada marsudi
kana kéné kahanané nora béda
9. uger lugu
dènta mrih pralebdèng kalbu
jèn kabul kabuka
ing dradjat kadjating urip
kaja kang wus winahya sekar srinata

III. Putjung

1. This knowledge
is achieved through practice,
the process is with "kas."
The meaning of "kas" is to strengthen
one's perseverance in suppressing evil passions.
2. The great passions
are always coiled in the body.
Their power
extends into the three spheres;⁸
if let loose, they develop and become disturbances.
3. Very different
is the man who is a lover of quiet matters;
forgiving
fellow-men who are in error;
always calm because practicing the highest form of patience.
4. Vanished is confusion,
the danger which clouds his heart;
engulfed in holiness,
because overflowing with love--
love from the Invisible, growing as large as a mountain.
5. Of this man, it is appropriate
to imitate and follow
all his instruction.
Don't be like many young men nowadays,
boasting about their interpretations of the Koran.
6. They don't really get it,
but they hurry to appear like wise-men;
interpreting the verses
like a sajid⁹ from Egypt;
always disparaging the skills of other men.
7. Men like that
are deceitful persons;
their reasoning is obscure;
surprisingly, they reject their "Java-ness,"
and force themselves to try for the knowledge of Mecca.
8. They don't know
that the core of the feeling that they search for
is stuck in the body.
If they really were striving, they would see
that there is no difference between here¹⁰ and there.¹¹
9. Truly,
if you make deep knowledge your objective,
when successful,
the way is opened to the desired position in life
(as has already been explained in the Sinom song).

10. basa ngèlmu
mupakaté lan panemu
pasahé lan tapa
jèn satrija tanah djawi
kuna-kuna kang ginilut tri prakara
11. lila lamun
kélangan nora gegetun
trima jèn kataman
sak-serik samèng dumadi
tri legawa nalangsa srah ing Baṭara
12. Baṭara gung
inguger nggraning djedjantung
djenek hyang Wisésa
sana pasenedan sutji
nora kaja simuḍa muḍar angkara
13. nora uwus
karemé anguwus-uwus
uwusé tan ana
mung djandjiné muring-muring
kaja buta buteng betah nganiaja
14. sakèh luput
ing angga tansah linimput
linimpet ing sabda
narka tan ana udani
lumuh ala ardané ginawé gada
15. durung pundjul
kasusu kaselak djudjul
kaseselan hawa
tjupet kapepetan pamrih
tangèh nedya anggambuh mring hyang Wisésa

IV. Gambuh

1. samengko ingsun tutur
sembah tjatur supaja lumuntur
dingin raga tjipta djiwa rasa kaki
ing kono lamun ketemu
tanda nugrahaning Manon
2. sembah raga puniku
pakartiné wong amagang laku
susutjiné asarana saking warih
kang wus lumrah limang wektu
wantu-wataking wawaton
3. ing nguni-uni durung
sinarawung wulang kang sinerung
lagi iki bangsa kas ngetokken anggiti
mintokken kawignjanipun
saringaté élok-élok

10. Knowledge
is thought
embued with asceticism;
as with the knights of Java,
in the old days, who worked diligently on these three matters:
11. when losing something,
calm and not regretful;
when hurt
by fellow-men, readily accepting it;
open-hearted, humble, surrendered to God.
12. The Great God
resided in their hearts,
the Almighty was at ease
in that hidden, holy place.
Not so with the young man who lets loose his passions;
13. impudently,
he likes to rebuke others.
But his rebuke has no meaning--
only discontented grumbling;
like a demon--coarse, endlessly persecuting.
14. All his faults
are camouflaged in his body;
wrapped in utterances
he claims that no one understands.
Not wanting to be called bad himself, he uses his passions
as a club.
15. Not yet excellent
he hurries to be preeminent;
filled with passions,
his mind is hindered by ulterior motives.
He still has far to go if he intends to unite with the Almighty.

IV. Gambuh

1. Now I will tell you about
the four kinds of worship, to enable God's grace to fall.
Worship with the body, the mind, the spirit, and feelings, son--
in these, if you can find it,
is the sign of the grace of God.
2. Worship with the body is
the conduct of the noviciate;
the ritual cleansing is with water,
usually done five times,
according to the norm.
3. In olden times, secret mystical teachings
were not made known to beginners.
Now, the "zealous" ones demonstrate their brilliance,
show off their cleverness,
using astounding rituals,

4. titik kaja santri dul
gadjeg kaja santri brahi kidul
sauruté patjitan pinggir pasisir
éwon wong kang pađa nggugu
anggeré pađa njalemong
5. kasusu arsa weruh
tjahjaning hjang kinira jèn karuh
ngarep-arep hurup arsa dèn kurebi
tan weruh jèn urip iku
akalé kaliru enggon
6. jèn ta djaman rumuhun
tata titi tumrah tumaruntun
bongsa srèngat tan winor lan laku batin
dadi nora duwé bingung
kang pađa nembah jhang Manon
7. liré sarèngat iku
kena uga ingaranan laku
dingin adjeg kapinḍoné ataberi
pakolihé putraningsun
njenjeger badan mrih kaot
8. wong seger badanipun
otot daging kulit balung sungsum
tumrahing rah mamarah antenging ati
antenging ati nunungku
angruwat ruweding batos
9. mangkono mungguh ingsun
ananging ta sarèhning asnapun
béda-béda panduk panduming dumadi
sajektiné nora djumbuh
tékad kang pada linakon
10. nanging ta paksa tutur
rèhné tuwa tuwasé mung tjatur
bok lumuntur lantaran ing rèh utami
sing sapa temen tinemu
nugraha geming kaprabon
11. samengko sembah kalbu
jèn lumintu uga dadi laku
laku agung kang kagungan narapati
patitis teteping kawruh
meruhi marang kang momong
12. sutjiné tanpa banju
amung njunjuda ardaning kalbu
pambukané tata titi ngati-ati
atetep talatèn atul
tuladan marang waspaos
13. mring djatining pandulu
panduking don dedalan satuhu
lamun lugu legutaning rèh maligi
lagèhané tumalawung
wenganing alam kinaot

4. rather like the hypocritical santri,¹²
like the vain santri of the southern region
who live throughout Patjitan, on the coast.
Thousands of people believe them
when they are chattering.
5. They hurriedly wish to know
the light of God they think is clear.
They long to embrace the flame,
but they don't know if it is burning.
Their intellect is misused.
6. When, in early times,
accuracy and order were kept from generation to generation,
matters of ritual were not mixed with spiritual practice.
So, there was no confusion
for those who worshipped the All-Wise.
7. The meaning of ritual is such
that it can also be called a kind of practice.
It is done regularly and diligently.
The benefit, my son,
is a refreshed and perfect body.
8. In a man whose body is fresh--
the muscle, the flesh, the skin, the bones, the marrow--
the circulation of the blood causes calmness of the heart;
this calmness of heart tends
to banish confusion of spirit.
9. This is the way it is for me.
But, because of individual differences in men,
the shares of creatures on earth are different,
and so the convictions they practice
truly do not always agree with mine.
10. But, I am compelled to have my say,
because the compensation of old age is only the right to give
advice.
May it be effective as a way to virtuousness.
Whoever is serious will find
the mercy that belongs to king-ship.
11. Now, the worship with the mind,
which, if done regularly also becomes a practice--
the great practice which is the possession of the king.
Exact and accurate knowledge
enables one to know the Guardian.
12. The ritual cleansing is not with water,
but with lessening of the mind's desires.
The beginning of this worship is ordered, accurate, and careful,
perserveringly following
the example of clear insight.
13. Concentration on one's aim is the true way
to the true vision.
When the basic use of these matters is pure,
the experience is, resounding from afar,
the opening of the greater world.

14. jèn wus kambah kadyèku
sarat sarèh saniskarèng laku
kalakoné saka eneng-ening éling
ilanging rasa tumlawung
kono adiling hjang Manon
15. gagaré ngunggar kajun
ngajun-ajun mring ajuning kajun
bongsa anggít jèn ginigit nora dadi
marma dèn awas dèn émut
mring pamurunging lalakon
16. samengko kang tinutur
sembah katri kang sajekti katur
mring hjang Suksma suksmanen saari-ari
arahen dipun katjakup
sembahing djiwa sutèngong
17. sajekti luwih prelu
ingaranan pupuntoning laku
kalakuwan kang tumrap bangsaning batin
sutjiné lan awas émut
mring alaming lama maot
18. ruktiné ngangkah ngukud
ngiket ngruket tri loka kakukud
djagad agung ginulung lan djagad alit
dèn kandel kumandel kulup
mring kalaping alam kono
19. kelemé mawi limut
kalamatan djroning alam kanjut
sanjatané iku kanjataan kaki,
sadjatiné jèn tan émut
sajekti tan bisa amor
20. pamèté saka lujut
sarwa sarèh saliring panganjut
lamun jitna kajitnan kang mijatani
tarlèn mung pribadinipun
kang katon tinonton kono
21. nging ajwa salah surup
kono ana sadjatining urub
jèku urub pangareb uriping budi
sumirat-sirat narawung
kadya kartika katonton
22. jèku wenganing kalbu
kabuka ta kang wengku-winengku
wewengkoné wus kawengku ing sirèki
nging sira uga winengku
mring kang pinda kartika bjor

14. If this has already been experienced,
all acts are full of calmness.
The accomplishment is because of stillness, clarity, watchfulness.
After the resounding feeling is lost,
the justice of the All-Wise is found.
15. The failure is in letting loose the will--
wishing for the benefits of your will--
a kind of activity which, if tested, fails.
Therefore be watchful and attentive
to matters that may cause the practice to fail.
16. Now is discussed
the third worship, truly presented
to the Great Invisible. Practice it every day,
trying to worship perfectly
in your spirit, my son.
17. Truly it is most necessary;
called the essence of practice;
behavior in the area of spiritual matters.
The ritual cleansing is with watchfulness and attentiveness
to eternity.
18. This way of aiming for dissolution
binds and entwines. The three spheres are dissolved--
the macrocosmos is rolled up with the microcosmos.
Believe, son,
in the flash of that world.
19. The immersion is in unconsciousness--
lost to the world, swept away.
Truly, that is reality, son.
Truly, if you are not aware of it,
certainly you cannot be united.
20. The way of searching is through entrancement;
in every respect calm in the experiences of letting everything go.
When you are watchful, with a watchfulness that is trustworthy;
nothing other than the self
is visible there.
21. But, don't misunderstand,
what is there is the true flame.
That flame signals the life of the mind--
dazzlingly bright,
like a star it is seen.
22. This is the opening of the mind;
the opening of the controlled controller--
this control is now controlled by you.
But you are still controlled
by that which is like a bright star.

23. samengko ingsun tutur
gantya sembah ingkang kaping tjatur
sembah rasa karasa wosing dumadi
dadiné wus tanpa tuduh
mung kalawan kasing batos
24. kalamun durung lugu
adja pisan wani ngaku-aku,
antuk siku kang mangkono iku kaki
kena uga wenang muluk
kalamun wus pada melok
25. meloké udjar iku
jèn wus ilang sumelanging kalbu
amung kandel-kumandel marang ing takdir
iku dèn awas dèn émut
dèn memet jèn arsa momot

23. Now I speak,
 changing to the fourth worship.
 In the worship with feeling, the core of being is felt.
 Its coming is without advice;
 but with the strength of the spirit.
24. If that is not yet effective,
 don't in any way dare to claim it.
 That will get you only wrath, son.
 You *may* achieve that higher power
 only if you are "melok."
25. The meaning of "melok" is
 all vacillation in your mind is vanished--
 Only trusting in fate.
 These matters you must watch for. These matters you must under-
stand.
 These matters you must strive for, if you are to contain much.

Notes to the Translation

1. Argument based on the Koran.
2. Consensus of opinion of Islamic scholars.
3. The teachings of the Koran analogized with present times.
4. A member of the aristocracy; a member of the court.
5. Muezzin.
6. Preacher.
7. Mosque official.
8. The mind, the body, and the spirit.
9. A title given to a man considered to be a descendant of the Prophet.
10. Java.
11. Mecca.
12. A student or devotee of Islam.

