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### Metaphysics of Wayang Tauhid Play '*Wedhare Sadat Tembayat*' Presented by *Ki Sunardi Wiocarito*

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#### Abstract

Wayang has a closeness to the behavior and mindset of Javanese people. It is believed that there is a broad and deep philosophical thought system. The wayang performance, character, or nature of the wayang figures conveys the intellectual values of life. Each character comes from a reflection or representation of humans' attitude, character, and nature. Wayang Tauhid, the play *Wedhare Sadat Tembayat*, which is full of the delivery of philosophical values, is the object of this research. Based on the material object's characteristics, the study focuses on the metaphysical approach. How can humans reveal reality's most profound meaning through metaphysical studies and explanations. The purpose of this study and explanation is to open the way for humans to gain knowledge of the actual reality, namely the existence of Allah. This study is included in qualitative research in the realm of library research. Because the material object is philosophy, this study uses the hermeneutic philosophical method. The hermeneutic philosophical method provides a comprehensive and in-depth approach to studying philosophy. From a metaphysical perspective, the study's results indicate that the *WST* play has an existential orientation, suggesting that humans have material, emotional, and spiritual limitations. The *WST* play teaches humans to live based on the oneness of Allah, the True Being. Everything in the world is an event, as a being that does not exist, is only created by Allah, the True Being. This reminds humans that life in the world is only temporary and has limits, so life should not chase worldly things too much, but carry out human obligations to get closer to Allah through faithful prayer. This statement shows that the metaphysics of the *WST* play is monistic and spiritual.

**Keywords:** *wayang tauhid, WST play, metaphysics, tauhid, worship, true prayer*

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#### INTRODUCTION

For Javanese people, *wayang* (puppet) stories have influenced the thought patterns and behaviors in daily life in society (Sutardjo, 2006). The stories in *wayang* (puppet) are absorbed as a guide for living, teaching how to behave towards others, comprehending the essence of oneself as a human being, and establishing a relationship with the Creator.

The stories in *wayang* symbolize human character behavior in their journey towards achieving life goals, both physically and spiritually.

According to Faisal et al. (2024), *wayang* (puppet) shows, characters, or the traits of *wayang* (puppet) figures serve to convey the philosophical values of life that

exist. Each character originates from a reflection or representation of humans' attitude, characters, and nature. Puppetry is a representation of the performance of human life that contains many words of wisdom, lessons, and imagination in its teachings.

The *wayang* (puppet) theater, closely related to the behavior and mindset of the Javanese, is believed to contain a broad and deep philosophical system of thought. In this regard, its domain can cover the scope of human life with all its manifestations, humans with their ultimate goals, the eternal relationship between the visible and the unseen, and the relationship between humans and the universe. There may be many reflections from the Javanese people. Such reflections can also be referred to as philosophy, including, for example, in the ethics of puppetry about the fame of the character *Werkudara*, who gains wisdom in actual knowledge in his quest for water (Ciptoprawiro, 1983).

Other evidence can be found in various works of old Javanese literature, for example, in the type of literature called *suluk*, which discusses the spiritual journey of a figure towards inner perfection. There is a belief that the truth of God can be achieved through inner vision; by meditating, secluding oneself, or isolating oneself, humans can communicate directly or unite with God (Darusuprpta, 1986-1987). In ancient Javanese literature, such as *Kakawin Arjunawiwaha*, when *Janaka* was meditating, he was visited by *God Shiva*, who at that time manifested as *Ardhanarishvara*, 'half man, half woman', showing himself with divine

attributes (Zoetmulder, 1983). Reflections on various forms and ways of life of the Javanese, which are often symbolically represented, can be commonly found in *wayang* stories and performances, one of which is *Wayang Tauhid* (*WST*).

*Wayang tauhid* is often categorized as an Islamic preaching puppet show. Since its inception, it has been utilized as a medium for preaching. The stories presented are about the successful struggles of the Islamic preaching effort by the figures who spread Islam, especially the *Walisanga* in Java. The *WST* performances are among the popular plays favored by the Javanese, particularly in the Klaten area and its surroundings. The story of the *WST* is rich with symbols of life. The words *tauhid* and *sadat* (shahadah) have sparked curiosity to understand them more deeply. Questions arise: What is *tauhid*? What is the existence of *tauhid*? How is *tauhid* categorized? And so on. Metaphysics also discusses self-reflection about humans, nature, and God.

It is necessary to clarify the understanding of philosophy to address this issue. Some experts define the understanding of philosophy as a deep and fundamental study of the essence of all reality. The material objects of philosophy include everything that exists in the universe, both what exists in reality and what exists in possibility. The study of the essence of reality falls within the realm of metaphysics.

Metaphysics is a branch of philosophy that discusses issues regarding the existence of something that exists behind or beyond physical objects in a

universal manner. Metaphysics seeks the essence contained in every reality that encompasses all realities in all their forms (Syafiie, 2014). Several branches of metaphysics arise from metaphysical problems regarding existence. Some address the issue of existence in terms of quality and quantity. Materialism and spiritualism are examples of metaphysical schools that view existence in terms of quality. At the same time, monism, dualism, and pluralism are examples of metaphysical schools that view existence in terms of quantity (Mustansyir, 1997).

The issue to be discussed in the metaphysical study of the monotheistic wayang play *WST* is how humans can express the most profound meaning of reality through metaphysical study and explanation. It examines how the *WST* views humans, the world, and God. This study and explanation aim to pave the way for humans to gain knowledge about the actual reality, which is the existence of Allah, as well as to reflect on humanity, the world, and God.

Not many experts have been interested in researching it since the creation of tauhid puppetry in 1987 (Wirocarito, 2018). Four studies on tauhid puppetry have been published so far. Mahdiyah and Darmoko 2019 wrote an article titled "*Laku dan Pengetahuan Spiritual Ki Ageng Pandhanaran dalam Lakon Wedhare Sadat Tembayat*". Mahdiyah discusses the *WST* play from the perspective of the religious spiritual practices carried out by Ki Ageng Pandanaran. The approach used is an objective (literary) approach that relies on the text autonomously.

In conclusion, it is stated that Ki Ageng Pandanaran's actions generate knowledge about religion through his efforts to follow the teachings of Sunan Kalijaga and succeed in overcoming challenges to achieve the goals of faith and Islam (Mahdiyah, 2019).

Further research by Widyanita (2023) is titled "*Stigma Wayang Kulit: Halal atau Haram Berdasarkan Perspektif Budaya dan Keislaman*" from a Cultural and Islamic Perspective. Widyanita responds to the ongoing debate for and against the traditional art of shadow puppetry among the local community. This has been sparked by comments on social media stating that shadow puppetry (including tauhid puppetry and sadat puppetry) is an art that is forbidden due to having elements that deviate from Islam, as evidenced by the form of shadow puppets resembling the original shape of humans. As a result, a new stigma has arisen in society that considers shadow puppetry *haram* (Widyanita, 2023).

Luwiyanto (2024) researched the tauhid puppet play of *Babad Sunan Giri* from the perspective of Javanese Ethics. His research is titled "*Wayang Tauhid Lakon Babad Sunan Giri Sajian Ki Sunardi Wirocarito dalam Perspektif Etika Jawa Sumbangsihnya dalam Pendidikan Karakter*". This research falls within the realm of philosophical studies. Luwiyanto argues that the tauhid puppet play of *Babad Sunan Giri* serves as a medium to convey moral values for teachers of *da'wah*. A *da'wah* teacher must possess sincerity, profound religious competence, and a character of good virtue. These three aspects will support and shape the character of a *da'wah* teacher.

Luwiyanto (2025) researched the tauhid puppetry story *WST* from a Teleological Ethics perspective. The research is titled "*Konsep Keseimbangan dalam Wayang Tauhid Lakon Wedhare Sadat Tembayat Sajian Ki Sunardi Wirocarito*". The results show that (1) The *WST* story is categorized as a preaching puppetry type used to convey Ethical values; (2) The dominant moral concept in the *Wedhare Sadat Tembayat* script is balance in life goals. Balance is understood as a fundamental component of harmony in life. The process of achieving human life goals is marked by the ability to attain a perfect balance in life, which means being balanced about God, fellow humans, and nature. The aspects of balanced living can be formulated into the Ethics of Balance. The Ethics of Balance is a norm for humans to achieve a prosperous and harmonious life.

The description above shows that the study of *Wayang Tauhid WST* from the perspective of metaphysics has never been conducted, and is interesting to pursue.

## METHOD

The source of data for this research is the text recording of the tauhid puppet show entitled *WST*, performed by Ki Sunardi Wirocarito in the context of the anniversary of the Language and Regional Literature Education Study Program at Universitas Widya Dharma Klaten on May 2, 2013. All information or facts referring to the issues addressed in this research are called data. Data collection was conducted in two ways, namely through heuristic reading and dialectical reading. Heuristic reading is a surface reading aimed at

obtaining information about the story in the *WST* text. Meanwhile, dialectical reading means reading to understand what is implied in the text (Semi, 1993). The philosophical hermeneutics method is utilized to analyze philosophical data. Philosophical hermeneutics is the art of interpretation providing a comprehensive and in-depth approach to philosophical studies (Sumaryono, 1993; Bakker, 1994).

## RESULT AND DISCUSSION

### Characteristics of *Wayang Tauhid* play *Wedhare Sadat Tembayat*

In Islam, the word tauhid in the phrase wayang tauhid means to unify or to make something the only one. It is the belief in the oneness of Allah SWT, that He is the only God worthy of worship, and that no other God can be compared to or associated with Him. Linguistically, the title of the play *Wedhare Sadat Tembayat* is composed of the word *wedhare*, which comes from the word *wedhar*, meaning 'to come out', 'to be conveyed'; *sadat* refers to '*syahadat*', which means the two sentences of the *shahada*, while the word *tembayat* refers to the location or place, namely the Tembayat area (*Bayat*) in Klaten (Poerwadarminta, 1959, p. 659). The title can be interpreted as the conveyance of the two sentences of the *shahada* in the Tembayat area. In Islam, the two sentences of the *shahada* are essential, consisting of the *shahadat tauhid* (*lā ilāha illallāh*) bearing witness that there is no God other than Allah deserving to be worshiped, and the *shahadat* of the Messenger (Muhammad Rasulullah).

The two sentences of the declaration of faith (*syahadat*) are the foundation of a Muslim's faith. By uttering and understanding the meanings of the oneness declaration (*syahadat tauhid*) and the Messenger declaration (*syahadat rasul*), one acknowledges the oneness of Allah and accepts the Prophet Muhammad as His messenger. This declaration opens the door to the religion of Islam and distinguishes Muslims from non-Muslims.

Ki Sunardi Wiocarito presents the *Wayang Tauhid* performance *WST*. He is the sole creator and puppeteer. The *WST* play involves many formative components of the *WST* text, namely stories, *sulukan* in pathet, and accompanying songs. The story is sourced from folk tales in the community and local historical scripts themed around the successes and struggles of figures who spread Islam in Java, primarily the religious figures who are part of the Walisanga group. The lyrics of the *sulukan* are in Arabic, taken from verses of the Qur'an, Hadiths, and prayers. The accompanying songs are based on Islamic themes. The choice of words in the titles of the accompanying songs influences the atmosphere of Islamic life, such as *Bandhosa*, *Apura*, *Rabbana*, *Dhawuh Shalat*, and *Lailatul Qodar*.

#### **The main idea of the play *Wedhare Sadat Tembayat***

The main idea that underlies all the thoughts in the *WST* play is monotheism or actual existence. All metaphysical teachings of the *WST* play are directed and centered around this central idea, that there is nothing; only

Allah exists, which is '*the truly existent*' and is referred to as the actual being, which means 'the one that truly exists' (Siswanto, 2010). This central idea aligns with the initial purpose of creating tauhid puppetry.

"As the name suggests, *Wayang Tauhid* aims to guide the doctrines of faith in Islam, while the meaning of tauhid itself is the oneness of God (in Islam, Allah), giving an understanding to the people that humans are merely His creations, and therefore everyone must return to the Creator" (Wiocarito, 2018, p. 3).

The teachings of the *WST* originate from human contemplation about themselves, fellow humans, the world, and God, which has a broad perspective on human life. These teachings stem from '*rethinking*' their understanding of all reality and concrete experiences. This is the result of human metaphysics, which is the effort of humans to overcome phenomenal obstacles and everyday matters so that they can truly understand and gain direct knowledge of the existing secrets.

#### **Views on humans**

Everything is made not to show that it *exists*, but to bear witness to the existence of its Creator from nothingness. The *WST* play has provided an understanding that God creates everything. The ontology of *wayang* assumes human existence as a 'life reality'. From this life reality of humans, questions arise: where do we come from? Where do we ultimately go? From these questions emerges a term popularly known in Javanese thought tradition: the concept of Sangkan paraning dumadi (Siswanto, 2013). The *WST* play

explains that all humans will ultimately return to God. Therefore, humans must worship and serve as servants to Allah.

*“ngéné ya nggèr kabèh kang dumadi iki kagunganipun Allah, mula ing têmbé gèlêm ra gèlêm mèsthi bakal bali ngarsané Allah, innā lillāhi wa innā ilaihi rāji‘ūn, mula yèn sira ngrumangsani dadi titah kudu manut marang kang nitahaké nggèr, kamangka kang nitahaké wis dhawuh ana ing kitab suci ana ing surat Adzariyat: wa mā khalaqtu al-jinna wal-`insa illā liya ‘budūn: ora tinitahké jin lan manungsa kajaba mung kon ngibadah” (WST, 2025).*

**Translation:**

‘This is how it is, my child, that everything that exists is owned by Allah, so eventually, whether you like it or not, you will certainly return to Allah: ‘*innā lillāhi wa innā ilaihi rāji‘ūn*’ indeed, ‘we belong to Allah and Him we shall return’. Therefore, if you feel you are His creation, you must obey the one who created you, my child. The creator has commanded in the holy book, Surah Ad-Dhariyat (verse 56): ‘*wa mā khalaqtu al-jinna wal-`insa illā liya ‘budūn*’ And I did not create the jinn and mankind except to worship Me.’

The types of worship referred to are as follows.

*“Ya ya nggèr, nggèr kang jênêng ibadah mana iku ana rong pèrkara, sêpisan yaiku ngibadah lair, ngibadah lair iku sakabèhing tumindak kang bécik lan kasat mripat, upamané nggolèk pangupajiwa kanggo urip kanthi srana tumindak lan nggawé kabudayan manéka warna kang bécik-bécik. Sira kudu bisa mbédakaké èndi kang budaya lan èndi kang agama, mènawa sira bisa mapanaké rong pèrkara iku nggèr, sira bakal kêpènak anggonmu lumaku ing dalan alam padhang iki. Iya iku kang kasat mata yêktiné kang minangka pasèksèn utawa wujuding sira wong mukmin nanging, nanging nggèr”, (WST, 2025)*

Prayer is about recitation and physical movements and creating an intimate

relationship with Allah SWT through *tawajuh*, *munajat*, *istislam*, *ikhlas*, and *khusyuk* (Mahmud, 2024). Sastrawijaya (in Khalim, 2011) notes that the terms ‘True Prayer’ or ‘Salat Jati’ and ‘true knowledge’ are mentioned in the play *WST*. According to Sastrawijaya (in Khalim, 2011), from the perspective of Islam Kejawen, prayer requires deep understanding and intense inner concentration, which can lead one to reach Allah (*manunggaling kawula-Gusti*). Prayer is regarded as knowledge and practice based on the recitation of the prayer intention (*usalli*), which consists of four letters (*alif*, *sad*, *lam*, and *ya* or *alif layinah*), interpreted philosophically to obtain the most profound meaning (*essence*) of the words (*recitation*) of the intention itself. As a perfect human being, the attributes and essence of God already exist and are united within humanity.

According to Sastrawijaya (in Khalim, 2011), ‘*ngelmu*’ and ‘*laku Muhammad*’ consist of the letters *mim*, *ha*, *mim*, and *dal*, each with strong meanings associated with the letter *mim*. Therefore, the letter *mim* is the essence of the pronunciation of Muhammad, which means the essence of knowledge. The letter *mim* arises from the union between the servant and God in *usalli*, meaning that when someone understands *ngelmu* and *laku usalli*, they have unified their attributes and essence with Allah. The essence of knowledge resides in the heart, a noble heart that never dies and is not separated from God by death. This conscience is a noble heart, which fundamentally reflects the Divine spirit. Thus, it never dies and is never separated from Allah. Sastrawijaya adds that to receive the

essence of knowledge, the heart must always be purified. Prayer is one of the ways to cleanse the heart. If someone can use prayer to purify their soul, they can attain the degree of an *insan kamil* (perfect human being), or *maqam makrifat* (the station of gnosis). After a *salik* (seeker) completes their journey, it indicates that they have gained an understanding of the essence of Allah SWT and themselves (Khalim, 2011).

In the *WST* play, prayer should ideally be performed with full concentration, where the soul and inner self can unite to glorify, worship, and seek from Allah: *yen sira iku nglakoni solat ya prayogané jiwa lan batiné gumêlêng among ngèsthi nyawiji ngêgungaké nyêmbah lan nyênyuwun mring ngarsané Allah kang murba jagat saisiné* (*WST*, 2025). 'When you perform prayer, your soul and heart should harmonize with the purpose of uniting to glorify, worship, and seek before Allah, the Almighty over the world and all that is in it'.

The provisions for carrying out true prayer are to unify actions that are external with internal actions until reaching the level of 'jumbuh': *solat mana nggèr kanggo njumbuhaké tumindak lair lan tumindak batin kanthi sarana pangèsthining solat kang sêjati* (*WST*, 2025) 'Through prayer, it will unite external actions and internal actions to perform true prayer' According to Javanese Islamic tradition, the term 'unity' in the context of prayer refers to the understanding that prayer is a means for a servant to achieve harmony or unification with the divine essence, or the unity of the servant and the Lord (Khalim, 2011).

The success of true prayer, whose ultimate goal is *manunggaling kawula lan Gusti*

(the union of the devotees with God), is marked by: *mula ing wêktu iku banjur ana wahana binukaning alam gaib kang nyawiji anggané* (*WST*, 2025). At that moment, there was a sign of the opening of the spiritual realm that had united with him. 'Thus, at that moment, there was a sign of the opening of the spiritual realm that had united with him'. The explanation by Sastrawijaya, quoted by Samidi Khalim, will help understand this discussion.

"To receive the knowledge of reality, the heart must always be purified. Prayer is one way to cleanse the heart. If someone can use prayer to purify their soul, they will be able to reach the level of a perfect human being, or the station of gnosis. Once a traveler has completed his journey, it shows that he has acquired an understanding of the reality of Allah SWT and himself" (Khalim, 2011, p. 7)

When someone has reached the highest level (union with God), all that is desired will be fulfilled. They will have a sharp inner eye: *'manungsa kang wus kasinungan mangkana iku adané saciptané bakal dumadi lan wicaksana ing paningal'* 'The person who has been referred to as such usually has all their creations come to fruition and possesses keen insight.' (*WST*, 2025).

God in Islam is the One God (*waḥid, aḥad, fard*) who is the place of dependence for all creatures (*al-ṣamad*) (Baqir, 1998). He does not beget nor is begotten, and there is no rival to Him. He is the God whom the eye cannot see, and He is unlike anything.

Aside from Allah, everything is referred to as a creature. Allah, as the Creator, possesses the attribute of being All-Mighty.

Everything He wills must happen, which is very different from His creations that possess the trait of limitation, whether in humans, animals, plants, supernatural beings, or the universe (Hilmi MD, 2024). In the performance of *WST*, humans are depicted as weak beings. Humans have natural limitations and physical, emotional, and spiritual deficiencies. The Quran and Hadith reveal this weakness, reminding humans of their position as creatures that have no power whatsoever, unlike Allah SWT, who is All-Powerful (Khalim, 2011).

The limitations of humans in the *WST* play are implied in the lyrics of the *sulukan*, *lelagon*, and prayers conveyed in the *WST* performance. The expression of humans feeling sinful, unable to defeat the disbelievers (Q.S. Al-Baqarah: 280), having wronged themselves (Q.S. Al-A'raf: 23), unable to determine a good death (Q.S. Ali Imran: 194), and unable to guarantee their safety in the grave (HR Ibn Majah). In Islam, overcoming limitations means acknowledging shortcomings, surrendering to Allah, and striving to the best of one's abilities. The meaning of this acknowledgment serves as repentance.

The depiction of the human life's journey in the *WST* play is implied in the elements that form the *WST* script. The elements that shape the *WST* play are: the dramatic plot, *pathet*, *sulukan*, and the accompanying *lelagon*. Through the hermeneutic interpretation of the *WST* stage text, it can be concluded that the structure of the *WST* text refers to symbols of human life, see **Table 1**.

**Table 1.** A Study of the Philosophy of *WST* Plays Based on the Text of the *WST* Plays

<i>Pathet</i>	Elements of the Story	Semiotic the Meaning	Philosophy
<i>Pathet Nem</i>	Story	The current situation is chaotic; the actions of leaders and the people are far from religious teachings.	The Dark Age
	<i>Sulukan</i>	The depiction that humans live in an imperfect world, not free from mistakes and shortcomings	
	<i>Lelagon Bandhosa</i>	Death is a reminder of the obligation to pray	
<i>Pathet Sanga</i>	Story	The meeting between Sunan Kalijaga and Adipati Pandanaran resulted in an awareness of his mistakes.	The Period of Repentance
	<i>Sulukan</i>	Repentance as acknowledgment of God's greatness	
	<i>Lelagon Apura</i>	Repentance is a path to redemption for the wrongs committed before.	
	<i>Lelagon Rabbana</i>	The teachings of	



		actual knowledge are the pinnacle of human achievement in worship	
	<i>Lelagon Dhawuh Salat</i>	Prayer is gratitude to Allah	
<i>Pathet Manyura</i>	Story	Teachings of actual knowledge of Sunan Kalijaga to Adipati Pandanaran	The Age of Enlightenment
	<i>Sulukan</i>	actual knowledge as a gift of eternity	
	Lelagon Lailatul Qodar	<i>Lailatul Qodar</i> (The Night of Decree) as a sin expiation of a thousand months	

### View of the world

In metaphysical theory, what truly exists is the Creator, who is the source of all existence in the universe. Beyond the Creator are events or other creators that the Creator creates. These creators are what are referred to in Islam as creatures. Creatures include: humans, animals, plants, supernatural beings, and everything in the cosmos. Everything outside the Creator has a non-permanent existence; it exists temporarily. In modern metaphysics, humans are seen as the center of the world, and the world has meaning because of humans (Siswanto, 2013). Nevertheless, human existence still depends on the Creator, namely Allah.

The play *WST* teaches about the existence of humans as follows.

“èngèt-èngèt drajat, pangkat, sêmat, mênika drajat naming sampiran, bandha mênika naming dhapur titipan, nyawa mênika naming gadhuhan kanjêng, mênika botên langgêng” (*WST*, 2025).

Translate:

‘Remember, Sir, about degrees, ranks, and positions. Degrees are merely embellishments, wealth is a trust, and life is *gadhuhan*. None of these is eternal.

The terms *sampiran*, *titipan*, and *gadhuhan* in the above quote refer to ownership and the survival of human beings. In Javanese, the terms *sampiran*, *titipan*, and *gadhuhan* each refer to that which belongs to someone. *Sampiran* refers to something temporary, like a rank or position, which only applies for a limited time. *Titipan* refers to an object or something given to be kept, but will ultimately be returned to its owner (Poerwadarminta, 1959). The owner in the context of metaphysics is Allah SWT.

### Views on God

God is Pure Existence, the source of all existence in the universe (Taufik, 2020). In Islam, God is the One (*waḥid, aḥad, fard*) who is the refuge of all beings (*al-ṣamad*). He neither begets nor is begotten, and there is no rival to Him. He is the God who cannot be seen by the eye and is not similar to anything. God is the entity that oversees and governs humans and the universe (Khalim, 2011). Furthermore, Khalim (2011) states that God is the entity that created the universe and creatures.

According to Darwis (2014), Muslim philosophers consider God the Pure Existence. God is regarded as “the highest and

*purest essence*". Aristotle concluded that "*there is only one world and only one God because if there are two or more worlds, there must also be two or more gods, and the gods must be distinguished based on matter, which makes it impossible to be pure form and actuality*" (Prihanta et al., 2024). In the Islamic metaphysical view, God is equated with the Creator. At the same time, all things created by the Creator are called creatures, such as humans, the universe, animals, plants, and even unseen creatures. The Creator is singular and exists, while creatures are pluralistic or diverse (Hilmi, MD, 2024).

In Islam, aspects of life represent the essence of monotheism. Everything culminates in the acknowledgment of the Oneness and Power of Allah. God becomes the measure of truth and happiness. At this point, the reason why the universe is depicted as the verses of God in Islam can be understood. This is done so His servants can learn more and love Allah (Asmu'i: 2024).

The concept of God is somewhat different from that in the Islamic Kejawen tradition. Simuh (2022) explains that humans come from God and must strive to return to God. This theory is *manunggaling kawula-Gusti*, which means the union of humans and God. The term *loro ning tunggal* knows the relationship between humans and God, or two becoming one: God, who must be worshiped, and humans, who must worship. This concept differs from the teachings of the Qur'an. God is depicted in the Qur'an as transcendent, meaning He is outside and above the universe, while Islamic Kejawen describes God as immanent, meaning He is within humans. This unity is still temporary in this world

(*miyos*), but permanent in the hereafter: *Jumbuhing or pamoring kawula-Gusti*.

The universe is an embodiment of God. Humans and the universe are a unity, a unity of the macrocosm and microcosm (*jagad gedhe-jagad cilik*) (great world-small world) (Siswanto, 2013). The Quran teaches the concept of *tanzih*, which sanctifies God from being similar to His creatures. At the same time, Javanese Islam embraces the concept of *tasywih*, which means there is a blending or similarity between God and humans (Simuh, 2022).

The *WST* play teaches about God being one, or in other words, *lā ilāha illallāh* (*WST*, 2025), 'there is no god (other) than Allah'. Allah is the Creator. Every aspect of life is a representation of the essence of monotheism. Everything leads to the acknowledgment of the Oneness and Power of Allah. God becomes the measure of truth and happiness. This shows that the metaphysics of the *WST* play is spiritually monistic.

## CONCLUSION

From a metaphysical perspective, the play *WST* has an existential orientation, indicating that humans have limitations or deficiencies/weaknesses in material, emotional, and spiritual aspects. The play *WST* teaches humans to live based on the oneness of Allah, the True Creator. Everything in the world is an event, as the actual creator, who does not exist, was only created by the True Creator. This serves as a reminder to humans that life in this world is merely temporary; it has its limits, so do not chase worldly affairs too much, but fulfill

human obligations to worship and return to the Creator.

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