



JAVANESE LOCAL WISDOM IN WEDHATAMA

DR. ESTI ISMAWATI, M.PD.
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Translator: Dra. Sri Haryanti, M. Hum

JAVANESE LOCAL WISDOM IN WEDHATAMA

PART I

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PART I

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**THE DEVELOPMENT OF LOCAL WISDOM-BASED
LITERATURE TEACHING MATERIAL IN SERAT
WEDHATAMA, WULANG REH, AND TRIPAMA AS
CONTRIBUTION OF JAVANESE CULTURE TO GLOBAL
WORLD**

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PREFACE

Praise be to Allah SWT, God Almighty that has given His grace and guidance so that this textbook can be published. This book is the result of the First Year Development Research funded by the Directorate of Research and Community Service of the Director General of Reinforcement Research and Development of the Ministry of Research, Technology and Higher Education in accordance with the Research Contract DIPA-042.06.1.401516 / 2019 in the 2019 fiscal year.

The title of this book Javanese Local Wisdom in Wedhatama, is a cultural heritage of our ancestors that is still relevant until now. Local wisdom produced by this research is not only from the aspect of language, but also from aspects outside the language, in this case the striated (*lurik*) weaving handicraft which is also a cultural heritage of the ancestors. In the first year of this research, we present the patent of *Udan Berkah* Weaving motif from Klaten, industrial design of women's bags with the letters Wedhatama and Wulang Reh written on one side and Infinit van Klaten on the other side, ISMA 59 trademark, and two-way weaving draft patent designs. What has been achieved in the first year is as the basic capital for the second year with the specification of the topic to be studied is the Literary Tourism and manuscripts of Wulang Reh by Paku Buwana IV of the Palace of Kasunanan Surakarta.

This book consists of 8 chapters (without chapter 2 in Indonesian version) and an appendix of the Wedhatama manuscript studied in the first year. The presentation of the book is as follows:

Chapter I: **LOCAL WISDOM AND HOW TO PASS IT**

Chapter II: **FORMS OF JAVANESE CULTURE AS LOCAL WISDOM**

Chapter III: **LURIK WEAVING AS LOCAL WISDOM**

Chapter IV: **LOCAL WISDOM IN SERAT WEDHATAMA**

Chapter V: **EDUCATION VALUES IN WEDHATAMA**

Chapter VI: **NOBLE VALUES IN WEDHATAMA**

Chapter VII: **MANGKUNEGARAN PALACE AS A CULTURAL HERITAGE**

Chapter VIII: **THE UPHEAVAL OF MANGKUNEGARA IV'S SPIRITUAL THOUGHTS IN WEDHATAMA**

Appendix: Wedhatama Manuscripts studied.

The preparation of this book is inseparable from the intervention of various parties, who have helped from beginning to end. Therefore, we express our deepest gratitude to:

1. Prof. Ocky Karna Radjasa, M.Sc, Ph.D., the Director of Research and Community Service of Director General of Research Strengthening and Development of the Ministry of Research, Technology and National Research & Innovation Agency.
2. Prof. Dr. Triyono, M.Pd., as the Rector of Widya Dharma University
3. Arif Julianto SN, SE, M.Si., as the Head of LPPM Unwidha Klaten.
4. Prof. Dr. Herman J. Waluyo, M.Pd., as the Director of the Postgraduate Program at Widya Dharma University
5. Indonesian Literature and Language Teachers in Klaten city and students who are willing to be respondents in the feasibility test which includes pretest and posttest, as well as PBSI students at Semester III and Semester VII of Unwidha Klaten.
6. The resource persons, RM Darajadi Gondodiprojo and R.Ngt. Dra. Darweni, M.Hum from Puro Mangkunegaran Surakarta.
7. Development Research FGD Team both from campus and from outside the campus, especially the Surakarta Mangkunegaran library staff and resource persons.

We realize that this book is still far from being perfect; therefore, we receive suggestions and constructive criticism for perfection. Thank you.

Klaten, October 18, 2020

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Hopefully all the good deeds of all whom mentioned above get a reward in kind from Allah Almighty and may this book be of use to the global world in order to preserve the beautiful local wisdom of Java. Suggestions, criticisms and input are greatly accepted that we can make the next edition better.

Klaten, October 18, 2020

Dr. Esti Ismawati, M.Pd.

Dr. Warsito, M.Pd.

CHAPTER I

LOCAL WISDOM AND HOW TO PASS IT

A. Definition of Local Wisdom

Local wisdom consists of two words, namely local and wisdom. Local etymologically means something that comes from the region itself, something that comes from the original area. In KBBI (the big Indonesian Dictionary) local has 3 meanings. Local is a homonym, because the meanings have the same spelling and pronunciation but the meaning is different. Local as a noun states the name of a person, place, or all objects and everything that is nominalized. The meaning of the word 'local' (noun) is broad space. Localize is to make something used (accepted) in a place. Local as an adjective can change nouns or pronouns, usually by explaining them or making them more specific. The meaning of the word local is happening (apply, exist, etc.) in a place, uneven. Local (adjective) means in one area. Localization means the process, way, making local.

Wisdom etymologically means a person's ability to use his mind and sense to respond to an occurrence, object or situation. While local shows the space of interaction where the event or situation occurred. Local wisdom is the positive behavior of man when interacting with nature and its local surroundings which is originated from their values of religious customs, advice of the ancestors or local culture, naturally built within a community to adapt to its local surroundings (Vitasurya, 2015).

Etymology wisdom means the ability of a person to use the mind and reason to respond to an event, object or situation. While local shows the interaction space where events or situations occur. Local

wisdom is human's positive behavior when interacting with nature and the local environment derived from their values about traditions, religion, advice from ancestors or local culture, which are naturally built in the community to adapt to the local environment.

Local wisdom is part of the culture of a society that cannot be separated from the language of the community itself, usually passed down from generation to generation through word of mouth. Local wisdom is in folklore, proverbs, songs, and folk games. Local wisdom as a knowledge found by certain local communities through a collection of experiences in trial and error and integrated with an understanding of the culture and natural conditions of a place (Baedowi, 2015) and (Padmanugraha, 2010).

Another term for local wisdom is local knowledge or local genius and is a term for the noble values contained in local cultural wealth, which has survived, and is relevant throughout the ages. The local wisdom of a particular society has existed in the life of that community since ancient times starting from prehistoric times to the present. The base of Local wisdom is local knowledge and intelligence, sourced from religious values, traditions, advice of the local culture that adapts to the surrounding environment. Local wisdom needs to be preserved in order to strengthen cultural resilience. Local cultural resilience is reflected in the existence of activities or social institutions, which serve to integrate the different cultural groups at the local level, while at the level of a more diverse society (state society) social institutions function to serve the integration of various cultural groups at the national level (Yuwana, 2001: 4).

Local wisdom is related to certain communities. Community is a unit or social unit that is organized in groups of communities of common interest, both functional and territorial (Sukanto, 2008). The

term community can be translated as local community, which is a group of people who live together in the same location and they have developed into group lives bound by a common interest. It means there is a strong social relationship between them, at one particular geographical boundary.

There are three terms that often appear in understanding the phrase ‘local wisdom’, namely: local knowledge, local wisdom, and local genius. The term local knowledge is anything that is related to traditional (local) forms that are either an activity or the result of a work that is usually based on a particular culture (Yuwana, 2013). Traditional knowledge is knowledge that is owned or controlled and used by a community, society or certain ethnic group, which is hereditary and continues to develop in accordance with environmental changes (Sarjono in Yuwana, 2013). Wales (in Yuwana, 2013) defines local genius as a whole cultural traits shared by a society/nation as a result of their past experiences. The characteristics of local geniuses are:

- (1) Being able to defend against external culture.
- (2) Having the ability to accommodate outside cultural elements.
- (3) Having the ability to integrate outside cultural elements into indigenous culture.
- (4) Having the ability to control.
- (5) Being able to give direction to cultural development.

Sedyawati distinguishes two notions of local genius, namely: (1) all the values, concepts and technologies that have been possessed by a nation before obtaining “foreign influence”; (2) the potency possessed by a nation to absorb, interpret, change and create as long as foreign influences occur. Local wisdom is the attitudes, views, and abilities of a community in managing its spiritual and physical environment,

which gives the community endurance and growth in the area where the community is located. Local wisdom is a creative answer to local geographical-political, historical and situational situations. Local wisdom is interpreted as intelligence and strategies for managing the universe humanely and maintaining ecological balance that has been tested for centuries by various natural disasters and obstacles and human negligence (Wahono, et al, 2004).

Local wisdom is also interpreted as a way of life and knowledge and a variety of life strategies in the form of activities carried out by local communities in answering various problems in fulfilling their needs. Basically in every community the community has local wisdom. In local wisdom there is a process to “be smart and knowledgeable”.

Local wisdom is very valuable and has its own benefits in people’s lives. Local wisdom is part of the way of life to solve all life problems. Local wisdom can take the form of noble values contained in local cultural wealth in the form of traditions, proverbs, and the motto of life. The concept of local wisdom or traditional wisdom or indigenous knowledge system is typical knowledge that belongs to a particular society or culture that has been developing for a long time as a result of the process of mutual relations between humans and their environment (Marzali in Yuwana, 2013).

In Indonesia, local wisdom is a philosophy and way of life that manifests in various fields of life in the form of social and economic values, architecture, health, environmental governance, etc. Examples of local wisdom that rely on natural harmony have resulted in a *pendopo* (part of the building located in front of the main building) in Javanese architecture. The *pendopo* with the concept of open space guarantees smooth ventilation and air circulation without the need for air conditioning (Lilik, 2019).

As a philosophy of life, local wisdom has generated confidence and aroused other positive values, as Tina Kartika says, in a study entitled *Verbal Communication Culture and Local Wisdom: The Value Civilization of Indonesia Nation* that: “The words expressed in the local wisdom among others are fearless (need fear only God Almighty), self-sacrificing or spirit of nationalism (patriotism), orderly, loyal, affectionate, hardworking, consensus, mutual help, and creative. Positive values here are needed to be crystallized in people’s lives; it would be the identifier of the Indonesian people” (Kartika, 2016), (*Verbal Communication Culture and Local Wisdom: The Value of Indonesian Civilization,*” Words expressed in local wisdom include fearlessness (fear only Allah SWT) self-sacrifice or the spirit of nationalism (patriotism), orderly, loyal, compassionate, hard-working, consensus, mutual help, and creative. Positive values here need to be crystallized in human life; it will become an identifier for Indonesians). Vita Surya (2015) says:

Local wisdom emerges through internal process and passed for a long time as a result of the interaction between humans and their environment. This long process of evolution will lead to an emergence of a value system that is crystallized in the form of common law, belief and local culture. Thereby, substantially local wisdom is the norm practiced in a society which is faithfully believed and becomes a reference in their daily life. Therefore, it is reasonable if Geertz (1973) says that local knowledge is an entity that is crucial for human dignity in the community.

B. Javanese Local Wisdom

Local wisdom can be defined as a local cultural property that contains a life policy; way of life that accommodates wisdom and the wisdom of life. Local wisdom not only applies locally to a particular

culture or ethnicity, but also can be cross-cultural or cross-ethnic in nature so as to form national cultural values. For example the value of mutual cooperation, work ethic, social value. In general, ethics and moral values contained in local wisdom are taught from generation to generation, passed down from generation to generation through oral literature (among others in the form of adage, motto, proverbs, folklore), and manuscripts (Yuwana, 2018). The continuity of local wisdom is reflected in the values that apply to a group of certain community. These values will be integrated with the community and can be observed through their attitudes and behavior in everyday life.

Javanese local wisdom is synonymous with a supernatural culture. Culture is a basic form of culture that continually proceeds to update itself, adjusting its time without losing its identity. Certainly there are dynamics of the values of life from the past to the present. This is interesting to be studied by heirs of Javanese culture as has been done by (taken by a foreign researcher), such as Clifford Geertz, a researcher who is very phenomenal with his research works on Javanese society. (Some books on Javanese society were resulted from Geertz's research, such as *The Religion of Java*, *Agricultural Revolution*, *Peddler and Princess* (about the economics of Java and Bali), *The Social History of an Indonesian Town* (Modjokuto), *The Interpretation of Culture and Local Knowledge*. Ahimsa (1990) says that local wisdom, local knowledge, local genius are as a device of knowledge and practices in a community, both those from previous generations and from experiences relating to the environment and other communities, to resolve well and correctly the problems and/or difficulties encountered, which have strengths such as law or not.

Some of this local wisdom is stored in the language and literature of a community. In Java there are various forms of art such as dance from the palace and outside the palace, Javanese language that has

unda-usuk (gradations), works of poets inside and outside the palace in the form of *macapat* song which is very popular until now.

One form of Javanese local wisdom is stored in the form of Javanese language and literature. Some of them are masterpiece, magnum opus (masterpieces) written by Surakarta palace poets, among others are KGPAA Mangkunagoro IV with his monumental work entitled *Serat Wedhatama and Serat Tripama*, Paku Buwana IV with his monumental work entitled *Wulang Reh*, Ronggo Warsito with his many works , including *Kalatida, Sabdajati, Sabdatama, Jaka Lodhang, Wedharangga, Tjemporet, Chandra Rini*. Paku Buwana X with the work entitled *Wulang Estri* (Suwondo, 1994; Ismawati, 2016; Ismawati and Warsito, 2019).

Many benefits can be gained in learning Javanese local wisdom, including being able to tighten and strengthen the kinship in nationalism, be able to open new views (horizons) of research, get to know more in the forms of local wisdom, be able to foster a sense of nationalism and patriotism.

Forms of Javanese local wisdom

There are many forms of Javanese local wisdom, as many as cultural manifestations, but only a few of them can be revealed in this book.

1. In the form of Javanese expressions

The example of Javanese expression is *Sedumuk bathuk senyari bumi den lakoni taker pati*, meaning that in terms of wife's (affairs) (though only the wife's forehead is touched) and in terms of land (matters) (even though only small land) which will be colonized, it will be defended to the last drop of blood. This shows a very responsible and nationalist character. Other expressions are such as *Ngono ya ngono, ning mbok*

oyo ngono, which means, “Maybe you will (kill, for example) but do not do so (for example mutilated) (Ismawati, 2013). *Melik nggendong lali* means that if we already like or love something, we like to forget that something is not ours, then we take it for granted. *Sapa nandur ngundhuh* literally means who planted will harvest, but this expression is more towards prevention, so that people do not commit evil (*nandur ala*), instill the evil, because later their children and grandchildren will get its result. (Specifically regarding Javanese language expression published in a separate book form as part of this research) entitled *Makna Ungkapan Bahasa Jawa*.

2. In the form of *Ngelmu*

Javanese culture has many *ngelmu* (teachings) horizons related to inner attitudes. This inner attitude is very important in the lives of Javanese people because they believe that what makes life happy or unhappy, happy or miserable is their inner attitude. Among many teachings of the inner attitude that are very important to be shown and exemplified are the attitude of submitting to God’s fate after trying hard (*sumarah*) and keeping awake during the night to get a wish (*tirakat*). Both of these inner attitudes, if properly understood will result superior Javanese person, calm heart, submitting to God’s fate after trying hard, not easy to give up, and there is always a solution through keeping awake during the night to get a wish. Humans like this are able to stand upright in the midst of a storm of shifts and changes in the orientation of life in this global era, from the orientation of *sing penting urip* (the important one is to live) to the orientation of *urip sing penting* (to have meaningful life). The exemplification of Javanese life were inspired by puppet figures, that were very close to Javanese philosophy, especially Pandawa (Kayam, 2000). Exemplification of a mother can imitate the figure of Dewi Kunthi, Pandawa’s mother. The exemplification of a resolute and authoritative father can imitate the character of Bima

(Werkudara), a father who is gentle and has forgiving soul can imitate the character of Puntadewa. The exemplification of a knight can imitate the figure of Gatotkaca, the figure of Arjuna. The exemplification of a woman who is agile and brave can imitate Srikandi.

3. In the form of Javanese traditional clothing

The forms of Javanese traditional clothing are lurik and batik woven materials used for various activities, for example clothing at home and clothing in traditional ceremonies such as circumcision, wedding, condolence situation. Local wisdom in the form of lurik woven has existed since the Dutch colonial era, with typical motifs for *surjan*, *blangkon*, working clothes, various accessories such as bags, belts, wall decorations, and so forth. Regarding lurik woven as Klaten local wisdom is discussed in chapter IV. Types of Javanese traditional clothing include: (1) Kebaya. (2) Jawi Jangkep. (3) Beskap. (4) Surjan. (5) Kanigaran. (6) Basahan. (7) Batik.



Figure 1. Kanigaran Javanese Traditional Clothing.

Batik motifs illustrate the various characters of owners and users of batik clothing. Batik motifs related to local Javanese wisdom are such as *Cuwiri* batik (the watchman name of Mount Merapi, a very sacred mountain in Java), *Kraton* batik (like *Parang Barong* batik, *Parang Rusak* batik, *Udan Liris* batik), *Sekar Jagat* batik (symbolizing the diversity of the world, world map), *Pringgondani* batik (the name of the country of Gatotkaca residence, a respected knight from Pandawa blood), *Kawung* batik (symbol of the King as the center of power surrounded by macrocosm and microcosm elements), *Sida Luhur* batik, *Sida Asih* batik, *Sida Mukti* batik, *Sida Mulya* batik, *Semen* batik (from the word *semi*, *Semen Gurdo*, *Semen Romo*, *Tambal* batik, *Truntum* batik, *Ciptoning* batik, *Wahyu Tumurun* batik (Rizali & Sudardi, 2019).

One of the famous batik motifs is the *Parang Rusak* batik motif. This motif is a batik motif that is very popular among batik lovers. *Parang Rusak* batik motif contains deep meaning, namely human war against bad character and lust during life. *Parang Rusak* Batik is very often used for various handicrafts made from batik.



Figure 2. Parang Rusak Batik Motif.

4. In the form of Javanese traditional houses

Local wisdom outside literary works is for example forms of traditional houses in Central Java such as Joglo traditional house, Panggang Pe traditional house, Tajug traditional house, Kampung traditional house, Limasan traditional house, all of which contain symbolic meaning.



Figure 3. Joglo Traditional House

5. In the form of food

The forms of Javanese food are such as nasi pecel (vegetable and peanut-sauced rice), nasi tumpeng (cone-shaped rice), nasi rawon (beef-sauced rice), nasi kucing (rice with fish and sauce). Various snacks are such as *jenang sumsum*, *jenang ayu*, *plencing*, *gatot*, *tiwul*, *eweg-eweg*, *serabi*, *cetot*, *sawut*, *gethuk*, *rengginang*, *slondhoh*, *ampyang*, *rempeyek*, *lumpia*, etc.



Figure 4. Semarang Spring Rolls

6. In the form of Javanese children's games

Javanese children's games are for example *dakon*, *bekelan*, *gobak sodor*, *jlingjlong*, *cirak*, *jelungan*, *sluku-sluku bathok*. Other types of Javanese children's games are for example: *petak umpet*, *gatrik*, *congklak*, *gundu*, *engklek*, *gasing*, *ular naga*. Below is a picture of children's games: *gundu* (marbles).



Figure 5. Javanese children's games, marbles or marbles.



Figure 6. Cheerful children playing *petak umpet* (hide and seek).

7. In the form of work activities

The examples are weaving, making batik, hoeing, sawing, weeding rice (*matun*), planting rice (*tandur*), fishing.

C. Ways of Local Wisdom Inheritance

The existence of globalization is a consequence of the advancement of science and technology that has an impact on the life's axis of society's local wisdom in the nation and state. Globalization is a process of international integration that occurs due to the exchange of world views, thoughts, products, and other various aspects of culture. The process of globalization is influenced by internet technology, telecommunication and transportation, infrastructure which are associated with overall changes in the economic, industrial, lifestyle aspects, and others. This is a serious threat to the lives of young people, including the vulnerable group. If not accompanied by good ethical and spiritual values, the values of global culture will damage the morale and culture of the people in Indonesia on a micro scale, which will eventually destroy and collapse the life of the nation and state on a macro scale. The most affected ones are the younger generation, the vulnerable groups.

Ethnic diversity, religion, customs, customs, local languages, local culture, traditions, and others in Indonesia that grow and develop as values that are rooted or grounded in groups of people are the basic capital and the power to make Indonesia a great nation (Pahmi, 2018). But the basic capital and strength become a threat if the management is not good. Slightly ignited can catch fire and explode (remember the case of ethnic Madurese and Dayaks in East Kalimantan). For this reason managing of diversity is needed through the local wisdom of our nation, by studying the wisdom of local ethnic groups in Indonesia.

Many ways can be taken to pass on local wisdom to the next generation, including through rewriting and preservation of folklore, mythology, legend, fairy tales, traditional ceremonies, regional clothing, folk songs, and organizing regional festivals and optimization the use of regional languages and cultures in daily life. In connection with local wisdom research in *Wedhatama* it will be discussed two models of inheritance, namely through *macapatan* Javanese song and local traditional clothing (*lurik woven*).

Inheritance of Javanese local wisdom in the form of song

Local wisdom in Javanese literature is mostly written in the form of song. Almost all teaching works such as *Wedhatama*, *Wulang Reh*, *Tripama*, are written in the form of songs, so it is easy to remember the contents if the song can be memorized. Song is a type of old Javanese poetry which has rules in its creation, including *guru lagu* (the end of the rhyming sound equation in each line), *guru wilangan* (number of syllables per line), *guru gatra* (number of lines per stanza), and character of song. There are three types of song namely *tembang gede* (bound by rules such as number of syllables per line, the end of the rhyming sound equation in each line and the number of lines per stanza), *tembang tengahan* (bound by rules such as number of syllables per line, the number of lines per stanza), and *tembang macapat*. However, what is worth using as a teaching material is the Macapat song. There are 11 Macapat songs (Waluyo and Sutardjo, 2009) namely:

- 1) *Maskumambang* Macapat song
- 2) *Mijil* Macapat song
- 3) *Sinom* Macapat song
- 4) *Kinanthi* Macapat song
- 5) *Asmarahana* Macapat song

- 6) *Gambuh* Macapat song
- 7) *Dhandanggulo* Macapat song
- 8) *Durmo* Macapat song
- 9) *Pangkur* Macapat song
- 10) *Megatruh* Macapat song
- 11) *Pocung* Macapat song

The songs from Maskumambang to Pocung are an overview of the human life cycle universally, namely from the phase of the soul, baby, birth, juvenile, adult, old (very old) age to the death phase. All phases are a sign of existence. This is one local wisdom of Javanese songs with very high philosophical values, which are not found in other cultures. With the content of such high philosophical values, Javanese song (a part of Javanese literature) deserves to be used as teaching material in Literature Teaching courses.

1) Maskumambang Macapat song

Maskumambang is the first stage in the journey of human life. Maskumambang symbolizes the beginning of the soul being blown in the womb. The meaning of Maskumambang comes from two different words, *mas* and *kumambang* which mean “floating gold”. This is one immeasurable gift. The soul that Allah blows is the souls of the winners. Previously, it had fought various souls to get the chance to live in the world. Maskumambang’s song character is helplessness. That means the soul that is still inside the fetus cannot do any activity. Helplessness also means that before soul uses services, humans cannot move much.

Maskumambang Macapat song gives advice to humans that people should be aware that human power is indeed little. Therefore, God should be a place of dependence because dependence on God is the real power. It

is the capital that must be possessed by every Adam's child who, if he continues the character of Maskumambang Macapat song, he will feel anxious. By relying on God, anxious hope will be lost because humans are aware that everything is only His and can be taken anytime.

2) Mijil Macapat song

The next phase of human life after enough time to be in a safe place (mother's womb) is *mijil* (born into the world). In the song of Macapat it is then also called Mijil. This is the phase of the birth of a human child into the world. Other terms of *mijil* are born, drop, coming out, *sulastri* (born). The meaning of this macapat song is born. The meaning of this Mijil Macapat song tells us that Allah is the One Who Wants. He is the One who wants every human being to be born from one's father and mother. Adam's child could not choose father and mother who gave birth. Therefore, children must obey and serve God and their parents. Those who disobey will get sin.

The character of the Mijil Macapat song is compassion, doing *prihatin* (abstain from going on the spree), hopes and loving advice. The character of compassion is a gentle character to nature and to humans. This is also an example of the Prophet and ordered in the Qur'an. Gentleness is the key to why Javanese people are always accepted everywhere. The second character is hope. Hope makes you happy. With the hope, the passions of human life will always increase. These hopes will later adorn the journey of Adam's child, whether it will lead to heaven or hell.

The next character is abstaining character. It is concerned about consuming something in moderation. The meaning of enough is not prosperous, here it is moderation in terms of behavior. The example of abstaining when being associated with hope is an effort, the higher one's abstaining is done, the more successful the hope that he has desired.

3) Sinom Macapat song

The next stage after birth is *sinom* (young), and in the Macapat song it is called Sinom. This stage is the third stage in the Macapat song which leads to youth. Youth is a productive period. The period will not be repeated twice. In this period Macapat song illustrates the importance of a youth. It can be said that youth is a period of trying very hard. Therefore, every young man must be as productive as possible.

Based on the meaning of the term, *sinom* means young leaves. *Sinom* also means young or still young. There are several characteristics of *Sinom Macapat* song, such as spirituality and wisdom. Spiritual nature is related to youth. The period of youth is used to try anything. It has the lesson that youth is the time to spend failure. Don't let the old man still try and try.

The second character is the nature of wisdom. Youth often tries indeed, is often wrong, but those are used to seek wisdom. In the *Sinom Macapat* song, youth in Javanese views are young men who are portrayed as brave, wise and powerful men.

4) Kinanthi Macapat song

The next phase in the Javanese stage is *kinanthi*. In its simple language *kinanthi* is the period of coaching into a whole person. In the mentoring process, this phase requires parents' patience to find characters who will not forget their Javanese but also be able to compete with the global world.

During this period, a young man is not only unstable, he even imitates here and there to find his true identity. In their journey, humans have an important role, namely the brain as a laboratory experience that will eventually be decided to become an attitude. As the result, that attitude will be a custom and will become a character.

The character of Kinanthi Macapat song is love. Young times go towards self-improvement. In this period there is a feeling towards the opposite sex. When meeting with the opposite sex they want to look perfect both physically and morally. This is the reason why in the Kinanthi Macapat song the character of love is in addition to being happy and compassionate.

5) Asmaradhana Macapat song

The fifth stage of the process of human life journey is *asmaradhana*. This process is the culmination of romance. Heart turbulent wants to express love. In this process, young people experience falling in love with the opposite sex.

The meaning of Asmaradhana Macapat song is a romance fluctuation. The lesson, for the Javanese, is that love is normal and must occur. That love becomes a spirit lightening for men to be knight. Knight's attitude has an understanding as a courageous face to face in facing problems, including in terms of romance. So, for Javanese youth expressing that feeling is also an important matter, of course proposing for a marriage directly to the opposite sex by going to her house.

In the song of the turmoil of romance, things discussed are not only love for humans, moreover love that is discussed also includes the love of the universe especially love of the Almighty. Asmaradhana Macapat song has a character that describes a flowery young man because his love is accepted, but there are also those who give advice because his love is rejected.

6) Macapat Gambuh song

The sixth stage is stepping on the stage of searching for love which has finished. Finding a heartbeat is not as easy as turning our palm. Wife, a half of his life (ideal wife) sometimes requires more sacrifice, even for the young man his struggle is a promise which he wants to prove.

The meaning of *gambuh* itself is actually matching. Partner is a matter of compatibility, with the compatibility of two people going through life along the line. Concretely, households that are built are not only limited to households without vision, but planning-based households to form happy families.

This song also implies a message that compatibility is not just a match between individuals. Moreover, it is a match between two big families because the angel unifying the two hearts is the same as bringing together two big families.

One of the characteristics of Gambuh Macapat song is wise. The wise intention means to do something sufficiently, or according to the portion. The purpose of being suitable and according to its size certainly leads to a relationship whose rhythm is fixed but everlasting. Partner is the first and last thing.

7) Macapat Dhandang Gula song

The Macapat Dhandang Gula song is the time when a young man has a hope. Hope that of course will make his heart happy. In the Dhandang Gula Macapat song itself, during the process of achieving happiness, every human being must do good behavior. It means that every hope which is to be achieved requires more sacrifice.

The meaning of *dhandang* itself is not referring to a pan used to cook water. *Dhandang* is a Javanese word which means *gegadhangan* (ideals). However, there are those who give another interpretation of *dhandang* as a crow. In the myth of the Javanese, crows are birds that when they come they bring sad news. While *gula* (sugar) is a daily food that tastes sweet. So from that word also the meaning of sugar is a beautiful, sweet and happy life.

The character of Dhandang Gula song is flexible. Humans must be tested both in happy and sad conditions. Dhandang Gula teaches children

that sad happiness is like a wheel that takes turns waiting for the time. Apart from being flexible, this song also has a happy, beautiful and very suitable character.

8) Durma Macapat song

The eighth stage is *durma*. This is a neglected stage. Previously, Adam's child must have complained to his God often because he diligently asked. All turns have been followed, worldliness slowly begins to gnaw at the heart and tends to spree. Durma Macapat song is often touted as a song that describes *kufur* (deny) humans. In their denial, humans no longer pay attention to ethics. In Javanese term this situation is called *munduring tata krama* (the decrease of ethics).

Sometimes, human power often forgets God's power. With the power and position they have, humans sometimes become arrogant and argue that it is their will that can change everything. This kind of situation is a blemish that will give birth to arrogant, selfish, and other rude characters because they feel they are the most powerful.

9) Pangkur Macapat song

Pangkur Macapat song is the process of reaching humans at the point of conviction. Humans are slowly becoming aware that some parts of their organs are slowly beginning to become fragile. They don't even work. Pangkur can be equated with the word which means retirement. At old age, humans don't want to obey their desires anymore. As if all of those who came from physical things wanted to move towards psychological spiritual ones.

The character of the Pangkur song is a song that is often used by Javanese as advice, friendship and affection. At this time advice can enter without obstacles, of course with love.

10) Megatruh Macapat Song

The *megatruh* process is a separation process and spirit. *Megat* means separate while *ruh* is soul. So, that stage is the process of separation of spirit from its human body.

What needs to be given attention from the message of this stage of Macapat song is that every soul who lives will surely die. Because the Megatruh song is a song of sadness and regret, it would be better if every human being can take his wisdom, namely regret at the beginning.

11) Pocung Macapat song

The last stage in the Macapat song is *pucung*. *Pucung* can be interpreted *pocong*/giving shroud to the corpse. It can also mean when the body has been shed to be returned to the creator. The last stage of human life is *talqin* (teaching) of the coming of certainty called death. The message to be conveyed is that every human being should always prepare provisions for a long journey in the Hereafter village, and never return to the world again.

The character of Pucung Macapat song is *parikena* joke. That is, the character of this song tells things that are light, humorous or riddles. Even though it is light, it contains wise advice on how to establish relationships among nature, environment, humanity and His God.

D. Summary

There are three terms that often appear in understanding the phrase local wisdom, namely: local knowledge, local wisdom, and local intelligence (local genius). The term local knowledge is anything that is related to traditional forms (local), whether it is an activity or the result of a work that is usually based on a particular culture with the following characteristics:

- (1) Being able to withstand external culture.
- (2) Having the ability to accommodate elements of external culture.
- (3) Having the ability to integrate elements of external culture into native culture.
- (4) Having the ability to control.
- (5) Being able to give direction to cultural development.

CHAPTER II

FORMS OF JAVANESE CULTURE AS LOCAL WISDOM

A. Forms of culture

According to Koentjaraningrat (2000) there are three forms of culture, namely:

1. The form of culture as a complex of ideas, thoughts, values, norms, rules, etc.
2. The form of culture as a complex of activities and patterned actions from humans in society.
3. The form of culture in the form of objects created by humans.

(Koentjaraningrat, 2000).

This statement is relevant to what is stated by Prof. Simuh that the form of culture consists of cultural systems, ideas and thoughts, social systems, behavior and actions, and culture that is physical in the artifacts and objects of material cultural results.

1. The form of culture as a complex of ideas, thoughts, values, norms, rules.

This first form is an ideal form of culture. It is abstract, it cannot be touched or photographed. The location is in the head, or in the mind of the community where the culture in question lives. If the community members express their ideas in writing, the location of the ideal culture is often in the writings and books of the writers. This ideal form of culture is widely stored on disks, archives, collections, micro-films, computer cards, and others.

Many human ideas and thoughts that live together in a society give life to the community. The ideas are not separated from one another,

but are always related into a system. Anthropologists and Sociologists call this system a cultural system. In the Indonesian language, there is an appropriate term to refer to the ideal form of culture, namely custom or customs for the plural.

2. The form of culture as a complex of activities and patterned actions from humans in society.

These patterned actions from humans or social systems consist of humans' activities of interacting, relating, and getting along with one another from second to second, from day to day, from year to year, always according to certain patterns based on customary behavior. As a series of human activities in a society, the social system is concrete, happening around us every day, can be observed, photographed, and documented.

3. The form of culture in the form of objects created by humans.

This third form of culture is called physical culture, in the form of all human activities, actions, and works, which are the most concrete, and in the form of objects or things that can be touched, seen and photographed. There are very large objects such as steel mills; there are things that are very complex and sophisticated such as computers, or large and moving objects such as ships or airplanes; there are objects or architectural works such as temples, shrines; or small objects such as batik cloth; or even smaller like buttons.

The three forms mentioned above, in the reality of people's lives cannot be separated from one another. Ideal culture and customs regulate and give direction to human actions and works. Thoughts and ideas as well as human actions and works produce physical cultural objects. On the contrary, physical culture forms a particular living environment which increasingly keeps people from their natural environment which influences their behavior patterns, even their way of thinking.

Factors that Influence Culture

Culture as a result of human creativity, sensibility, and wish in its development is influenced by many factors:

1. Race Factor

According to this theory there is a superior race and an inferior race. Superior race is a race that is able to create culture. An inferior race is a race that is only able to use the results of culture and to obey them. In reality the influence of race on cultural development is not solely due to the abilities of these races, but because of the abilities of individuals who belong to a group of these races. If at any time there are individuals in the class of a race that are capable and able to produce culture, then that culture of race group will appear to be developing rapidly. And if at one time there is no race or not among the members who are able to produce culture, it will appear that the culture development of the race or nation will be slow.

2. Geographical Environment Factor

This factor is usually associated with the state of the soil, climate, temperature/air temperature, where humans live. According to this theory the natural environment greatly influences a particular regional culture. Natural conditions, for example among the tropical, temperate and cold regions, there is a difference in dress, house making, and others. With rapid technological advances, the influence of the geographical environment on culture somewhat diminishes.

3. Technology Development Factor

In today's modern life, the level of technology is a very important factor that influences culture. The higher the level of human technology, the influence of the geographical environment on cultural development decreases. The higher the level of technology of a nation,

the higher the level of its culture, because the technology of a nation can easily overcome the natural environment.

4. International Relation Factor

International relations have a profound influence on culture. This can be seen from the emergence of the following events:

1) Pasifique Penetration or peacefully cultural penetration.

This happens because there are immigrants who have moved to become residents of another country. They bring culture into and are accepted by the country without causing chaos / shock to the recipient community.

2) Culture Contact / Acculturation

Acculturation is a process of the merger of cultural elements in which foreign cultural elements that come to be digested into their own culture, or also the meeting of two different cultural elements in other areas.

3) Cultural diffusion

It is the spread of cultural elements from one place to another.

4) Culture Creisse,

It is the process of crossing between two different cultural elements. This happens because the two elements of culture meet in a certain area outside the area of the two cultures.

5. Social Factor

The composition of a society and the relationship of social interaction among its citizens form a character and characteristics of that society. Relationships between members of the community with each other as well as with other social groups will have an influence on culture for example people who still have a certain level of social stratification dimensions.

6. Religion Factor

The belief in a society that has been believed since a long time ago is hard to just disappear, and a religion evolution has not either. The elimination of a form of customs / habits requires courage from individuals as innovators in development.

7. Prestige Factor

This factor is usually individualized which is popularized in social life. Concreteness of this factor usually has a negative effect in the form of self-coercion or family, for example celebrations and large-scale parties. This is economically irresponsible.

8. Mode Factor

The fashion factor is not an economic motive. A mode is the result of culture at certain times. This is more temporary as a continuous cycle. This fashion factor is more or less influential on culture.

9. Cultural Inheritance Factor

Mental attitudes, ways of thinking, and behavior in people's lives is to make a habit (inacculturation) or often called habituation in society. Older groups want to pass down culture to the next generation. In reality, cultural inheritance can be vertical and can be horizontal. This is relevant to what was conveyed by Hari Poerwanto that the cultural inheritance of human beings, does not always occur vertically or to their children and grandchildren, but can also be horizontally, that is, one human being can learn culture from other humans (2000: 50).

Vertical inheritance is the inheritance of culture by the older generation to the younger generation or from parents to their children or grandchildren. Horizontal inheritance is a cultural inheritance that occurs in the community, namely from his friends, from people who are smarter, interesting people, and so on.

The actual cultural sources are clear who will inherit and who will be inherited are also clear, but in practice they are often not smooth, sometimes experiencing obstacles. For example in a society that is developing and its culture is starting to develop which is mainly due to foreign cultures, the vertically cultural inheritance is very disturbing. If we look at our own country where foreign culture has involved many young people, the older generation will have difficulty in transmitting / passing on culture.

Inhibiting Cultural Elements

In the system of cultural values of various ethnic groups and social strata in our society, there are some traditional values or cultural values that do not fit into the soul of development. Example: too much value is vertically oriented toward superiors and seniors. That value kills certain mentality traits, such as the willingness to strive for one's own abilities, a sense of responsibility, and a sense of pure discipline. Another mentality that needs to be changed and renewed is values that are too fate-oriented, without trying first. Some Javanese proverbs which if interpreted as extreme are not quite right, for example *mangan ora mangan anggere ngumpul* (gathering with relatives is important although there is no food) *ana dina ana upa* (whoever tries every day will get his fortune), and so on.

According to Koentjaraningrat, there are 5 traits that hinder development and need to be avoided, namely:

- a. The nature of mentality that underestimates quality,
- b. the nature of mentality that likes to take shortcut,
- c. the nature of distrust of himself,
- d. the nature of not being disciplined,
- e. the nature of mentality that ignores solid responsibility (2000: 45).

Furthermore, there are mental traits which are not based on our traditional cultural value system, but which are caused as a result of the chaos of the revolutionary and post-revolutionary period, namely the loss of sensitivity to quality and the emergence of mentality of taking shortcut.

From the viewpoint of the development itself, especially the economic development, it has caused various side effects, which part of contamination should come from the culture. The first factor that can hamper development can be seen from the concrete form of the reality of the various ethnic groups and cultures. This factor is often proud of as a cultural treasure. On the contrary, this characteristic also becomes an obstacle to the implementation of national development.

The cultural elements that can hinder development are much oriented in the direction of figures and dignitaries, superiors, and seniors. This creates a feeling of lack of initiative and creativity in carrying out development. Every work or business must wait for orders from superiors. When a program is implemented it sometimes likes to take face to the boss. This is a cultural value that can hinder development. These cultural values can kill certain characteristics such as willingness to work on their own abilities, own sense of responsibility and a sense of pure discipline (Warsito, et al, 2018).

The above problems at the village level are a hidden potential for conflict because ethnic relations are a reality that must be faced. In the city there is still the potential for conflict between ethnic groups of foreign descent and indigenous ethnic groups. The government has tried to prevent conflicts caused by ethnic groups of foreign descent and native Indonesians. We must not distinguish between tribes or races. The government has conducted an assimilation program, especially in the field of education, national schools such as China no longer exist,

but have been integrated into public schools based on *Pancasila* (five principles).

Because the process of harmonious relations between ethnic groups and groups in our country is still in its infancy, it is necessary to know aspects and theories of ethnic and group relations that need attention, such as:

- a. source of conflict.
- b. the potential for mutual tolerance.
- c. the attitudes and views of each ethnic group and group towards each other.
- d. the level of society where the social relations between ethnic groups or groups take place.

The problems that have been mentioned before in the life of our society must be changed so that they do not become obstacles in the implementation of development. This is all our shared responsibility, especially we who are engaged in education, because in education we can instill cultural values as well as the moral and mentality of the nation.

In socio-cultural history, employee mentality is called “*priyayi* (people who belong to the layers of society whose position is considered honorable, for example a group of civil servants) mentality”, because it is oriented vertically upwards. It must be remembered that this does not mean that employees are identical to *priyayi*, because what is meant is a view of life, a mentality whose source of cultural values is considered noble by the elite of the palace bureaucratic system and the Dutch colonial government. Because the cultural value is rooted for a long time, until now there is still a big influence in our minds, this is a cultural value that inhibits development.

In our society there are still views and attitudes of cultural aspects that are considered to hamper national development. Example: the view that says *ana dina ana upa* (if there is a day there must be fortune) is excessive. This view stems from irrational trust, so that it comes to the conclusion that God always gives fortune even though the person does not have to bother looking for it. Such a view actually contradicts the nature of life of man himself. God recommends that people try hard to meet their needs, if humans have tried then God will give fortune to them.

So the mental attitude is that if there is a day of fortune, without trying, it essentially impedes national development. In the village community this still has a lot of influence, as in the island of Java in the countryside, holding that “*mangan ora mangan anggere kumpul*” (gathering with relatives is important although there is no food). This view certainly does not fit into the government’s efforts in transmigration issues, which aim to close and balance population density and improve the living standards of its citizens. The cultural values of such village communities are essentially still dependent on the natural environment. This view cannot be explained scientifically.

B. Javanese Local Culture

Javanese people or precisely Javanese ethnic group in terms of cultural anthropology are people who in their daily lives use Javanese with various hereditary dialects (Amin, 2000: 3). According to Niels Mulder (2001: 1) Javanese are the largest ethnic group in Southeast Asia. The number of this ethnic group is approximately 40% of the two hundred million population of Indonesia (now the population of Indonesia has more than 250 millions based on the result of the 2010 population census. 40% means 100 millions).

Javanese people are those who live in the area of Central Java and East Java, as well as those who come from both regions. Geographically, Javanese people inhabit Javanese land which includes the regions of Kedu, Yogyakarta, Surakarta, Madiun, Malang, and Kediri and so on. This statement is very relevant to what was stated by Clifford Geertz that the area of Javanese culture is vast, that is, it covers all the central and eastern parts of the island of Java. Even so there are areas that are collectively often called *Kejawen* (a belief adhered mainly in Java by the Javanese and other ethnic groups who settled on Java) areas. Before status changes occur as of today, the areas are Kedu, Yogyakarta, Surakarta, Madiun, Malang, and Kediri. The areas outside are called *Pesisir* (littoral) and *Ujung Timur* (East End). Surakarta and Yogyakarta are the two former kingdoms of Mataram around the sixteenth century which were the center of Javanese culture.

Two regions of the former kingdom of Mataram before being split in 1755, namely Yogyakarta and Surakarta, were the cultural centers of Java. Among the many areas where Javanese dwellings there are various variations and differences that are local in some cultural elements, such as differences regarding various technical terms, dialects and others. Nevertheless, these variations and differences are not large because when examined they still show a pattern or a system of Javanese Culture.

Like other *kejawen* areas, in the Special Region of Yogyakarta to the south there are groups of Javanese people who still follow or support *kejawen* Javanese culture. In general, they formed local life units that settled in the villages. In their life association and daily social relations, they speak Javanese. When speaking this regional language, one must pay attention to and differentiate the condition of the person being spoken to or being talked about, based on age and social status. Thus, in principle, there are two kinds of Javanese language when

viewed from its level criteria, namely *ngoko* (Javanese language which is usually used by someone to someone else of the same age or close acquaintance and *kromo* (Javanese language which is usually used when speaking to parents or older people) Javanese (Koentjaraningrat, 1995: 329).

Ngoko Javanese is used for people who are already familiar, and for people who are younger and lower in rank or social status. More specifically, they are *Ngoko Lugu* and *Ngoko Andhap* Javanese. In contrast, *Kromo* Javanese is used to talk to someone who is not yet familiar, but who are of the same age and level, and also to older and higher social status people. From these two kinds of language levels, then there are various variations and combinations of words from the *ngoko* and *kromo* Javanese.

Javanese language usage

The use of *ngoko* and *kromo* Javanese is adapted to the conditions of age, social level and so on as mentioned above. There is *madya* (intermediate level) Javanese, which consists of three kinds of languages namely *madya ngoko*, *madyantara*, and *madya kromo*. There is *kromo inggil* (higher level) language which consists of approximately 300 words used to mention the names of limbs, activities, property, traits and emotions of people who are older or higher in social rank (Koentjaraningrat, 1995: 330). There is also *kedaton* or *bagongan* language specifically used in the palace; *kromo ndesa* Javanese language or the language of people in the villages; and rude Javanese language, which is a kind of regional language spoken by people who are in a state of anger or cursing someone. (Javanese language for literature or Javanese literary language as used in the books *Wedhatama*, *Wulang Reh* and *Tripama* were not or have not been mentioned or discussed by Koentjaraningrat at that time).

Javanese tradition is very rich and is compiled from literature that stretches, for at least a thousand years from ancient Sanskrit sources to the stories of chronicles and legends of ancient kingdoms, such as Pararaton and Negarakertagama (Mulder, 2001: 3) from Mataram history recorded in Babad Tanah Jawi (Purwadi and Kazunori Toyoda, 2005), through innumerable mystical and religious manuscripts, where Islamic influence gradually emerged, to the encyclopedic *Serat Centhini* and other XIX century works created by the palace poets. In addition, there are also highly influential didactic verses of *Wedhatama* by Mangkunegara IV, as well as the works of XX century thinkers, such as Ki Hajar Dewantara and Ki Ageng Soerjomentaram, to the works of contemporary novelists.

For the Javanese, life is full of ceremonies, both ceremonies related to the circle of human life from its existence in mother's womb, birth, childhood, adolescence, adulthood until the time of death. In addition, there are also ceremonies related to activities of daily life in earning a living, especially for fishermen, farmers, traders and also ceremonies related to residence, such as constructing buildings for various purposes, building and formalizing houses as residence, moving to another house, and so on.

According to Sartono Kartodirdjo, in traditional societies the pattern of life is governed by the rules accepted from the ancestors and automatically considered to continue. The tradition prevailing in societies has become very well-established so as to greatly strengthen the balance of social relations, all of which create a sense of security and serenity with the certainty at hand. Because tradition is valued as a high value, it needs to be maintained; there is even an assumption that tradition is sacred and therefore must be respected (Kartodirdjo, 1993: 99). Morality in traditional societies is based on the goodness principles of those traditional values.

The existence of order in a social life does not mean that an individual's life is merely a couplet in a life with the community. Culture is a humanizing process, meaning that in a cultural life there occur changes, development, motivation (Tilaar, 1999: 41). In the humanitarian process, the important thing is not only procedures and technology, but also not forgetting the content or material of change and development.

Regarding the social class referred to above, the one in Surakarta is the first social class *sentono dalem*. They are the royal family, like the nobles and princes who can be classified as ruling classes. The second social class is *abdi dalem*, namely the royal servants. The third social class is *kawula dalem*, namely the people.

According to Afan Gaffar (2000: 107), the existence of social class or social stratification of Javanese society, is not based on social attributes that are materialistic, but rather on access to power. There is a strict separation between those who hold power, which is also called the *prijajis*, and the common people. It is shown by expressing through language and gestures or patterns showing the expression / behavior manifested through language.

Javanese language itself consists of several levels, ranging from *kromo inggil* (polite), *kromo madya* (half polite), to *ngoko* (abusive). This statement is relevant to Paul Stange's opinion that Javanese language shows subtle differences in the range of emotions and feelings that contribute so many vocabularies (1998: 31). Common people should express themselves in polite language to the holders of power. Conversely, those the holders of power can use abusive language to the common people. The separation between the authorities and the people becomes strict, which is then expressed in terms of *wong gedhe* (dignitaries) and *wong cilik* (commoners).

The implication of the separation between *wong gedhe* and *wong cilik* among bureaucrats often manifests themselves with self-image that is benevolent, namely by the expression as a civil servant who protects the people, as a guardian or teacher / educator for the people.

C. Contribution of Javanese Local Culture

The contribution of local culture in the existence of a nation is countless. Forms of local culture that contribute can take the form of:

1. Children's game songs

SLUKU-SLUKU BATHOK

Sluku-sluku bathok,

Bathoke ela-elo,

Si Rama menyang Sala,

Oleh-olehe payung motha,

Mak jenthit lolo lobah,

Wong mati ora obah,

Nek obah medeni bocah,

Nek urip goleka dhuwit

Source: Game Song

According to Samani (2012: 69), the meaning of the song *sluku-sluku bathok* is as follows.

sluku-sluku bathok, bathoke ela-elo, comes from Arabic: *ghuslu-ghuslu bathnaka*, meaning bathe your mind. Cleanse yourself before cleaning

the body and soul. *Bathoke ela-elo, batine La ilaha illallah*. That is to say that the dhikr always remembers Allah, both in happy times and in times of distress, in times of health and in times of disaster. Why is that? Because all events that happen to humans must contain boon. *Si Rama menyang Sala*, take a bath, purify, and do the prayer. This is a manifestation of the God's commandment: *Wamaqolaktul jinna wal insa illa liyakbudun*, I have not created genies and humans except to serve me. *Oleh-olehe payung motha, La ilaha illallah hayyun mauta*, pray to God while still alive, repent before death comes. *Mak jenthit lolo lobah, Wong mati ora obah, Nek obah medeni bocah, Nek urip goleka dhuwit*. When death picks up, the dead man is only one bow, after that he is silent and does not move forever. Precisely if he moves, he will frighten small children, whereas if he is still alive his job is to make a good and lawful living for his family.

CUBLAK-CUBLAK SUWENG

Cublak cublak suweng

Suwenge ting gelenter

Mambu ketudhung gudel

Pak empong lera-lere

Sapa ngguyu ndelikake

Sir sir pong dhele kopong suweng

Sir sir pong dhele kopong

Cublak suweng means place of earrings. *Suweng* is an earring as Javanese women's jewelry. Meaning, there is a place of valuable property, namely *suweng*, (empty, lonely, true) or true treasure. *Suwenge ting gelenter* means scattering. That is, true treasure (happiness) is easily found everywhere because it is scattering. *Mambu ketudhung*

gudel (*mambu* = smell. *Ketudhung* = intended. *Gudel* = buffalo child). Meaning, many are looking for true treasure, but fools (who are like *gudel*) look for it full of ego, full of lust and greed. *Pak empong lera-lere* (*pak empong* = father who is toothless, *Lera-lere* = looking left and right). Meaning, these fools are often presupposed to toothless parents who are confused. They originally had abundant wealth, but apparently it was a fake treasure and could not make them happy. *Sapa ngguyu ndelikake* (who laughs is who hides). Meaning, who is wise is who knows the true treasure. He who smiles is the one who can live this life even among the greedy persons. *Sir-sir pong dele kopong* (*sir* = conscience, *pong dele kopong* = empty soybean without content). Meaning, an empty conscience. To arrive at the place of true treasure each person must let go of his love for worldly possessions, be humble, not underestimate others, and continue to sharpen conscience.

The meaning of the song created by Sunan Giri (1442 AD) is very deep. In essence, property is not something that can make humans happy. True treasure or happiness is everywhere and looks for it with a conscience. This song poem contains symbols which are rich in meaning about the values of the virtues of human life.

2. Paribasan, Bebasan (Proverbs)

***Paribasan* and *Bebasan* in Javanese culture which contain the meaning of character education**

Paribasan is a series of words that remain in use, contains denotative / lexical meaning, the words cannot be changed with the other words. *Bebasan* is a series of words that remain in use, contains the meaning 'like'. That are presupposed can be one's traits, behavior or condition (Dwijawiyata, 1998: 44-45).

Proverbs related to humans as individual beings are as follows:

- 1) *Seje kulit Seje anggik* (everyone has his own will).
- 2) *Ciri wanci lelai ginawa mati* (defects or bad habits cannot be lost until passing away). This does not apply to the world of education where students' bad habits can be eliminated by the teaching.
- 3) *Adigang, Adigung, adiguna* (prioritizing strength, sublimity, intelligence).
- 4) *Durung ilang pupuk lempuyange* (still too small).
- 5) *Durung pecus, keselak besus* (not yet rich but already acting a lot).
- 6) *Gemblung jinurung, edan kuwarasan* (even though his action is often breaking the rules, he is always safe).
- 7) *Kenes ora ethes* (stylish but stupid woman).
- 8) *Kongsi jambul wanen* (until very old or extremely old).
- 9) *Kerot tanpa untu* (having ideals without facilities).
- 10) *Lahang karoban manis* (having handsome / beautiful face and sublime mind).
- 11) *Lanang kemangi* (cowardly male character).
- 12) *Mbalung usus* (strong-weak volition which is not steady).
- 13) *Nggenthong umos* (can't keep secrets).

Proverbs related to humans as social beings are as follows:

- 1) *Ana rembug dirembug, aja padha grusa-grusu* (everything needs to be discussed first, no need to rush. Haste is not a characteristic of Javanese culture).

- 2) *Mangan ora mangan anggere ngumpul* (gathering with relatives is important although there is no food).
- 3) *Sapa nandur bakal ngunduh* (whoever plants will harvest).
- 4) *Becik ketitik ala ketara* (who does good thing will appear, even that who does bad thing will appear).
- 5) *Kebo nusu gudel* (seniors learn from their juniors).
- 6) *Aja cedhak kebo gupak* (do not get too close to badness, it can be contagious).
- 7) *Ana catur mungkur* (if there is bad talk about someone else it's better to avoid it).
- 8) *Anak molah, bapa kepradah* (parents are responsible for their children's behavior).
- 9) *Busuk ketekuk, pinter keblinger* (the clever and the fool are both wretched).
- 10) *Bapa kesulah, anak kepolah* (child must bear the affairs of the father who has died).
- 11) *Criwis cawis* (told to even dodge but eventually want to implement).
- 12) *Didhadhunga medhot, dipalangana mlumpat* (a will that cannot be delayed anymore).
- 13) *Dudu sanak dudu kadang, yen mati melu kelangan* (other people who are in sad condition should be helped).
- 14) *Entek amek, kurang golek* (lay into other person till he feels satisfied).
- 15) *Giri lusi, janma tan kena ingina* (may not insult fellow human beings).

- 16) *Jalukan ora wewehan* (want to ask, not want to give).
- 17) *Kadang konang* (confess him as a relative only when he is rich).
- 18) *Kepara, kepere* (unfair distribution).
- 19) *Keplok ora tombok* (participate in the fun but not participate in spending).
- 20) *Kulak warta, adol prongon* (look for news and spread what is heard).
- 21) *Dicuthat kaya cacing* (told to leave in a despicable way).
- 22) *Glundhung suling* (start building a household, the man's side does not carry anything).
- 23) *Glundhung semprong* (start to build a household, the man's side does not carry anything).
- 24) *Katon cepaka sawakul* (liked by many people).
- 25) *Madu balung tanpa isi* (quarrel over trivial items).
- 26) *Nabok nyilih tangan* (do evil revenge by ordering others).
- 27) *Nggutuk lor kena kidul* (take revenge against incorrect thing, not subject to the target).
- 28) *Ngubak-ubak banyu bening* (create riots in a peaceful place).

Proverbs related to humans as God's creatures are as follows:

- 1) *Sangkan paraning dumadi* (*sangkan* = origin, *paran* = destination, *dumadi* = become / who creates / the creator). The meaning is where humans come from and where they will return.
- 2) *Narima ing pandum* (accept sincerely what is his portion).

3) *Pasrah Allah* (surrender after doing effort).

4) *Kineban lawang tobat* (has not gotten apology) the meaning is there is no apology. This is just an emotional expression, in fact according to religious teachings the chance to get apology is not closed, so it must always be open to anyone who asks an apology.

The meaning of proverbs above in Indonesian can be found in the book *Makna Ungkapan Bahasa Jawa* by Dr. Esti Ismawati et al as part of the Development Research of Research and Technology of Higher Education in 2019 by ISBN 978-602-6776-92-1.

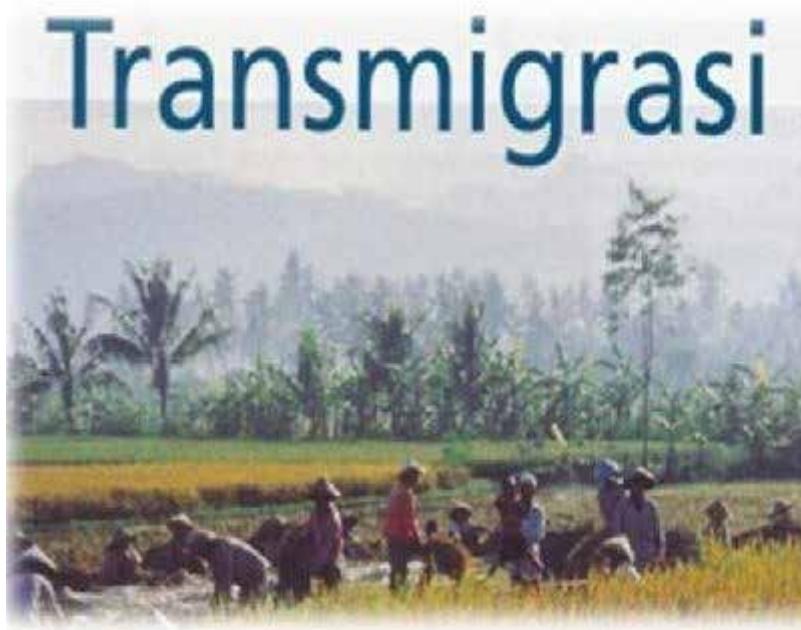


Figure 7. It is important to eat rather than gathering with relatives

D. SUMMARY

Many Javanese local wisdoms need to be preserved both related to Javanese and outside Javanese. As a form of culture which includes three forms namely physical form, activity, and ideas or thoughts, the form of Javanese local wisdom can also traced from 7 elements of culture, namely language, technology systems, livelihood systems, social organizations, knowledge systems, religion, and art. Local wisdom related to language, religion, and art has been widely studied and produced various scientific works such as papers in seminars, books and research reports. Related to the livelihood system in Java it will be discussed lurik weaving industry which still uses ATBM until now in the next chapter. While those related to knowledge systems and technology systems have not been much discussed.

CHAPTER III

LURIK WEAVING AS LOCAL WISDOM

A. Introduction

In chapter I, it has been explained that essentially local wisdom characteristics are: (1) Being able to withstand external culture. (2) Having the ability to accommodate elements of external culture. (3) Having the ability to integrate elements of external culture into native culture. (4) Having the ability to control. (5) Being able to give direction to cultural development.

Lurik (stripes) weaving as local wisdom has been proven to be able to withstand external culture (remain to exist as local and national clothing material even as international clothing material), can accommodate elements of external culture (in terms of color quality, yarn), can integrate elements of external culture into native culture (in terms of management, marketing), can control (in terms of price, struggle spirit), can give direction to the development of culture (by making it fashion materials and their accessories).

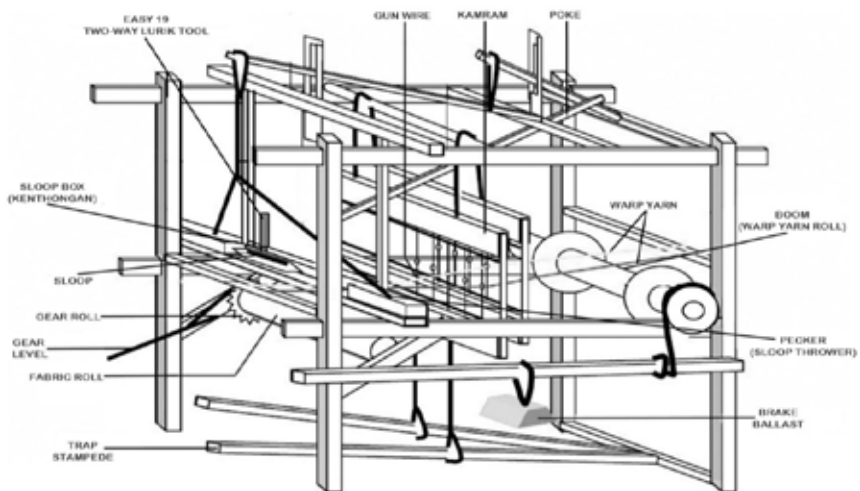


Figure 8. ATBM (Non-Machine Loom)

Klaten's lurik weaving had receded but now it is much sought after by travelers, especially young people who come to Klaten. Klaten lurik weaving centers are scattered in various villages and districts. Data from the district of Klaten regency is potential for lurik scattered in 19 villages namely:

Number	Village	Sub-district	Number of Ventures
1.	Tlingsing	Cawas	198
2.	Barepan	Cawas	10
3.	Bendungan	Cawas	103
4.	Kedungampel	Cawas	5
5.	Pakistan	Cawas	20
6.	Plosowangi	Cawas	10
7.	Baran	Cawas	20
8.	Tirtomarto	Cawas	157
9.	Tulas	Karangdowo	31
10.	Dukuh	Bayat	5
11.	Talang	Bayat	7
12.	Gununggajah	Bayat	6
13.	Ngerangan	Bayat	5
14.	Jambakan	Bayat	60
15.	Kedungan	Pedan	16
16.	Jetis Wetan	Pedan	20

17.	Sajen	Trucuk	10
18.	Sumber	Trucuk	15
19.	Mandong	Trucuk	5

(Source: District of Klaten Regency revised by Hasta Yoga).

Lurik weaving is fancied by young people today. Lurik can be explored in such a way as to suit contemporary tastes. One lurik center that still has been popular is Pedan. The long process has been passed by Pedan lurik weaving crafters. The existence of Pedan lurik is inseparable from the history of Indonesia's post-independence struggle. Pedan lurik was pioneered by a rich merchant named Suhardi Hadi Sumarto. Initially he went to college at Textiel Inrichting Bandoeng (Bandung Textile College) in 1938-1948. After that year, he built a lurik industry in Pedan. However, unlucky fate must be accepted by Hadi Sumarto. That era was a period of struggle after post-independence. People in Pedan, Klaten, burnt anything that concerned with the Netherlands. Including one of them is Pedan sugar factory which is a joint venture of Dutch businessmen and the king of Solo.

Unsafe situation made the residents of Pedan evacuate for a year, and Suhardi Hadi Sumarto's weaving factory was abandoned. Weaving business that he started into a company that was famous for extraordinary number of sales receipts. Unfortunately, in 1948 there was a military aggression by the Dutch which caused the Pedan weaving business to be affected. Bung Karno and Bung Hatta were also arrested by the Dutch. And this turned out to make Suhardi had to close his weaving business and live far away in refugee camps.

Suhardi miserably missed his weaving activity. While in the refugee camp, Suhardi took time to share his experiences and taught how to make lurik weaving for the refugee community. Refugee barrack was transformed into a simple weaving school. Their spirits rose, including Rachmad who joined the study. Upon returning from the refuge, they were back to persevere to the knowledge which Suhardi had taught by opening lurik weaving stalls on the terraces of the house.

The Sumber Sandang weaving factory which was located in the village of Kedungan Pedan owned by Rachmad was one of the lurik crafters as the result of Suhardi's teaching which was still in existence until Rachmad was 86 years old (Suseno, 2018). The golden age of the Pedan lurik weaving occurred in the 1950-1960s. Rahmad, who studied at the History Department of the University of Indonesia, chose to leave his college to work on lurik.

In the golden era of Pedan lurik there were about 500 home-weaving industries with 10,000 workers. At that time lurik fabric was in demand. Lurik faded when the Soeharto era began to rely on modernization and conglomeration. Many then moved from lurik non-machine looms (ATBM) to machine looms. However, there is still a small non-machine loom industry (ATBM) in Pedan that survives, but the number can be counted on the fingers, including Rachmad's factory, Sumber Sandang which is now continued by his five sons, namely Arif, Rachmi, Fitri, Sapto Aji, and Hasta Yoga .

Lurik businessmen are not more than five people. While the craftsmen are also old. Young people are also reluctant to become lurik craftsmen, preferring to look for work in the city. Rachmad himself currently survives with about 30 *oklaks* (non-machine looms or ATBM) with about 30 people working. Despite surviving in the traditional way, Rachmad remains to have his own market. There are many buyers from

abroad. They are from France, Germany, Australia and the Netherlands. They order lurik not only for clothing materials, but also part of the interior design of the house.

B. Weaving and Weaving Process

Tlingsing Village is a village with a main livelihood as a lurik weaver. The highest number of weavers in Klaten Regency is 250 people. No wonder that every day many people weave and rely on life from the results of weaving. Tlingsing Village is now a tourist village. It started with the help of the NGO Gita Pertiwi in 2007 after the earthquake. The NGO Gita Pertiwi helped empower community potential, improved welfare by providing capital and training to rehabilitate the community's condition after the earthquake in the previous year. The biggest Klaten ATBM lurik weaving industry is located in Cawas sub-district, precisely in Tlingsing Village. That is because the potential and the most number of weavers in Klaten Regency are in Tlingsing. There are 104 active weavers in the village, divided into two groups of weavers, namely in the Sempu Hamlet called the Maju Makmur group and Dadirejo Hamlet Weaver Group, Titang, and Guntur named Rukun Makmur. In its development the Tlingsing weaving tourism village has been visited by various students and officials both from Klaten and from outside Klaten.

The supporting facilities for lurik weaving tourism in Tlingsing village, Cawas sub-district are quite complete. It has two showrooms, La Tansa and Najma, which sell local lurik weaving products at very affordable prices. In the showroom, there are various original lurik weaving fabrics and handicrafts from the lurik materials such as bags, clothes, bed sheets, pillowcases, wallets, etc. There is also a weaving training center for tourists.

Weaving Process

The weaving process is very complicated, because it's not surprising that only those who are experienced are willing to weave. The average age of a weaver is over 40 years. Besides being complicated, weaving also needs extra patience because the process is very long.

The weaving process starts from the selection of basic material. The basic material used by lurik craftsmen is woven cotton yarn. The yarn used to make the motif is *lungsen*. The yarn used to make colors is *pakan* (woof).

The production mechanism in ATBM loom is as follows:

1. *Pelikasan*

It is the initial process of making lurik fabric, which is the process of rolling the yarn from the form of cones to hank / streng, making it easier for the next process either dyeing, bleaching or starching.

2. *Pencelupan*

Pencelupan is a process of giving colors to textile materials evenly and well, in accordance with the desired color. Before dyeing is done the pigment suitable with the fiber color must be chosen. Dyeing can be done with a variety of techniques using a certain tool.

Dyeing is dissolving or dispersing the pigment in water or other media, then putting textile material into the solution so that the absorption of the pigment into the fiber occurs. It is an exothermic reaction and an equilibrium reaction. Some auxiliary substances such as salt, acid, alkali or others are added to the dye solution and then the dyeing is continued until the desired color is obtained.

3. *Pengelosan/Klos*

Yarn that has been colored (Natural or Synthetic Color) then is made *klos* that is rolling the yarn from the form of Hank / streng into *klethek*. This process is carried out to make it easier to arrange the styles or the motifs to be arranged in accordance with the colors that have been prepared in the *sekir* rack.

4. *Penghanian/Sekir*

Broadly speaking, this process is to arrange the motifs or styles to be produced and then the motifs or styles are rolled up in a large cement mixer and then rolled back into the boom.

5. *Pencucukan*

Pencucukan is the process of inserting warp yarns into the gun according to the number of yarns that are then put in a weaving comb. This process is to determine the webbing of fabric. If *pencucukan* is done wrong then webbing produced in the fabric is also wrong or the results are not as expected. The type of *cucukan* commonly used consists of:

- a) Straight
- b) Jumping
- c) Sharp/pointed
- d) Irregular

6. Weaving

Weaving is a cross between two yarns that are intertwined with each other perpendicular to each other, which is called warp yarn and woof yarn, which ultimately produces a fabric. Warp yarns are yarns that are vertical or follow the length of the fabric while woof yarns are yarns that are horizontal or follow the width of the fabric.

7. Finishing/Quality Control

The final process is determining whether or not the fabric or material produced is marketable or sold to consumers because in this process the fabric/material that is not worth selling will be examined or sorted out. Also in this process the material produced is trimmed from the residual yarns that come out of the webbing. Then after the control is complete, packing and materials or fabrics are ready to be marketed.

The coloring process is done by artificial coloring namely *lindhentren* and *naptol* so it does not fade. The weavers are used to washing the yarns after being stained in a well or in a river. After being washed, they are dried in the sun until drying. It takes one day if the weather is sunny.

The next process is *nglethek*, which is the process of rolling the lungsen yarn that is used for making lurik motifs using the *klethek* tool. The process that is also done is *maklet*, which is the process of rolling up the woof that is used to make lurik colors using a pallet tool. The next process is the process of *nyekir*, which is arranging yarns that are rolled up in the *klethek* and placed on a *sekir* rack to make ATBM weaving motifs.

Next is the *nyucuk* process, which is the process of inserting yarn one by one into an ATBM loom called a *tustel*. Usually the yarn used is one *boum* for one weaving. The next process is weaving with the *tustel* tool. It is a tool for producing ATBM weaving. The tool consists of boum, gun, comb, binoculars, and pecker.

The next process is finishing to sublimate the lurik fabrics.

The number of lurik weaving craftsmen in Klaten according to BPS data in 2012 is around 1200 scattered in various regions, namely Pedan, Cawas, Bayat, Trucuk, Delanggu, Juwiring and Karangdawa.

Of these areas, the most developed one is lurik weaving in Cawas Sub-district especially in Tlingsing Village. Therefore, Tlingsing village was established by the Klaten Regency government since 2011 through the Regent's Decree as the Lurik ATBM Weaving Tourism Village in Klaten Regency.



Figure 9. The Statue of Weaving People in Klaten.

Motif

The motif of lurik cloth is not only striped but also various kinds, for example, *klenting kuning*, *sodo sakler*, *lasem*, *tuluh watu*, and so on. Along with the current development many lurik motifs that have sprung up like *yuyu sekandang*, *sulur ringan*, and many more. Actually, in the past, lurik cloth had very many motifs, but over time the lurik motifs were forgotten. Now lurik motifs are varied, adjusted to the colors of the current trends.

Lurik in the previous era coming from Surakarta region is known motifs such as *lurik lasem*, *lurik ronda semaya*, *lurik glondongan*, *lurik kepyur*, *lurik uyah sewuku*, *lurik badra*, *lurik talutuh watu*, *lurik*

kedutan, lurik mawur, lurik mindi, lurik telupat, lurik gondaria, lurik jaran dawuk, lurik kembang jeruk, lurik kembang teki, lurik kembang cengkeh, lurik ketan ireng, lurik mas kumambang, lurik semar mesem, lurik kembang delima.

Lurik Rachmad (Sumber Sandang) Pedan

Pedan Sub-district is known as a region producing lurik woven fabrics. Indeed, in this region it is not only lurik that lives above its activists. This area is like a forgotten historical city. There is standing a Dutch sugar factory with a tall chimney. The smell of sugarcane pulp becomes a distinctive aroma when crossing the railroad tracks. As a landmark of Pedan Sub-district, several statues of weaving people are built that will direct tourists to one of the long-standing weaving factories. In the Sumber Sandang Pedan lurik factory it looks quiet from the outside, but it sounds crowded inside. If you carry your identity as a native Klaten, you are allowed to take pictures while watching the process of making Pedan lurik weaving.

The long history of the presence of Pedan lurik weaving is not too raised in the tourism industry stage. Sumber Sandang is one part of the history of the glory of the Pedan-Klaten lurik weaving. Although not a conglomerate, Rachmad is a senior entrepreneur who still survives in the lurik business using Non-Machine Loom (ATBM). Men born in August 17, 1932 has a long history like a veteran hero who does not want to be known.

As a graduate of the history of the University of Indonesia, Rachmad tells about the history of Indonesian textiles without pauses. Like the saying 'live disinclined, not want to die'. Although there are many machine lurik weaving businesses that rival Sumber Sandang, Rachmad is steadfast in maintaining the business that his parents started. Besides caring for the weaving culture using ATBM, Rachmad

is committed to providing employment for those who are talented, but limited to tools.

Lurik business is increasingly in demand and ogled by many regions. With the mission to improve the welfare of the Pedan community, in 1952 the primary cooperative of the Weaving Enterprise Entrepreneur was established. The old order had said, 'self-reliant on its own feet, not dependent from outside'. Cooperative strongholds began to stand, such as G.K.B.I (Indonesian Batik Cooperative Association), Indonesian Textile Cooperative (Kopteksi) which is based on democracy.

The existence of this cooperative is very supportive of Pedan lurik weaving industry. Needs such as basic weaving materials in the form of yarn and dyes are coordinated by cooperatives so that the procurement of weaving materials is not just any place and the market price is not played by middlemen. That is why, Mr. Cooperative is pinned on the merit of Bung Hatta who put his concern for the little people through the establishment of cooperatives in Indonesia.

More than 500 entrepreneurs and 60,000 people depend on weaving lurik. Pedan becomes increasingly prosperous and lurik business is more and more profitable. Rachmad often makes more than 120 percent profit. However, not all home weaving craftsmen are resilient to regulations and changing times.

In 1966 Indonesian economic politics entered the New Order which changed policies related to licensing of Foreign Investment and Domestic Investment. The presence of foreign investment in Indonesia has other impacts which have led to the absence of supervision of development in Indonesia such as the home lurik weaving industry in Pedan.

All of the weaving craftsmen mad scramble so that they break down cooperative fortresses that have succeeded in protecting their

members. Home-based small industries are increasingly crushed by the influx of conglomerates who are changing the traditional way into modern ones. Machines with a loud ring start shifting workers who have long relied on weaving work.

Not all have the same fate as Rachmad. There are some that survive, but more are out of business. It is sad to see the fact that weaving that is made using traditional equipment is defeated with manufactured textile products. The memory of difficult times still haunts the minds and generations of Rachmad's children and grandchildren. Even though his residence is surrounded by big businessman of manufacture lurik weaving, Rachmad still believes his handmade lurik is able to compete and sell well in the market. Lurik is the support of his life. Now, five of his six children are also involved in his father's business as ATBM lurik weaving entrepreneurs spreading across Java.

If seen through the long history of the kingdom, the existence of lurik has actually existed since the time of the Kingdom of Kediri with the characteristics of striped motifs. The existence of lurik then continued until Majapahit, Demak, and Ancient Mataram. Lurik weaving is increasingly growing and entering the Surakarta and Klaten regions.

Rachmad is not just of any kind person who only claims to be a lurik businessman. Rahmad admitted that before starting the weaving business, he had saved his experience as a team that printed and distributed the writings of well-known writers including Buya Hamka (author of *Tenggelamnya Kapal Van Der Wijck*) in Panji Masyarakat.

The oldest model of making lurik is *Tenun Gendong*, but since 1930 no generation has been able to persevere it. As a result of growing demand for lurik cloth, *Tenun Gendong* was abandoned. With the new ATBM loom, the weaver only needs to sit in a chair by moving his feet

so that it reads 'klethek-klethek'. Rahmad does not set working hours here. They work freely by organizing schedules according to their free time and desires. One that I met was Marsini (60 years).

At that time Marsini rolled the tangled threads on the can. Rows of white teeth with several golden colors cast smiles and friendly greeted me. This mother of four children is a farmer. Not long ago, Marsini harvested the rice. With a little income, she takes a part time job working as the lurik weaver to get more income.

Saturday is a happy day for Marsini and her friends. Each week lurik weaving foreman will distribute the wages according to the amount of work that has been completed. Marsini received several fifty thousand bills tied with rubber gladly. She said "Alhamdulillah" when receiving the salary. She was not ashamed to have to show her weekly wage. Within a day, Marsini can do four to five meters of lurik weaving. With a wage of Rp 4.500.00 per meter, Marsini gets Rp120.000.00 in a week.

If Marsini works on dark weaving, it is different from Painem. Sitting at the far end close to drying yarns, Painem gets to work on lurik weaving with brightly colored motifs. Despite being 71 years old, Painem through her talent can work on a patterned lurik with an average of four to five meters every day.

Break time is precisely at 12.00 WIB. All workers who had done their activity take turns to perform dzuhur (midday) prayer. They are also distributed a package of luncheon. In a short break, they have a friendly conversation while having jokes each other. Rachmad's weaving factory is something amazing. Lurik is not only seen as clothing. A performance of making lurik weaving is presented at the Rachmad's weaving workshop along the main road. Each weaving worker has different tasks. There is who rolls yarn, who gives coloring,

and who weaves. It is like an orchestra. Their work table sounds the beat.

A long process is still waiting. It's not as easy as wearing a ready-made lurik. The process is relatively complicated and takes a long time. In one special room, it can be calculated the stages of the manufacturing process typical of Pedan lurik. The stages of making Pedan lurik weaving are full of Javanese terms which are quite complicated to write. Fabric with a striped motif of at least two colors and a maximum of five colors, that that can be called lurik.

In terms of social identity, it can be seen that the weaving style shows a certain identity. Such as school uniforms, *wiyogo* (gamelan players) uniforms, employee uniforms, and others. Interestingly, the buyer of weaving come not only from the local community, but also from the distance areas such as Toraja and Bali. Weaving entrepreneurs in Bali for example order Balinese motif lurik weaving at Rachmad's factory. Rachmad claimed that using ATBM is as its superiority of his business. Although not as smooth as the fabric of the manufacturer, the motifs of the fabric done by using ATBM have a distinctive texture and complexity that cannot be done by using a manufacturer's machine. Toraja motifs have too. Many Toraja weaving entrepreneurs actually order woven fabrics through Rachmad's lurik workshop. Rachmad is indeed not satisfied struggling in the local market. Due to the creativity of her grandchildren who are good at networking on social media, Rachmad weaving is even more marketed to Europe. Lurik in plain white color is the best seller there.

According to Rachmad, white lurik is used more as a modified seat material for luxurious cars. While in terms of culture, lurik motif has a special placement that applies in the order of the Javanese community, like lurik with *Tumbar Pecah* motif or known as *jarik*. This

type of lurik is commonly used by pregnant women after seven months (*mitoni*) so that babies are born easily and safely and also *ketan ireng*, *ketan salak*, *kijing miring*, *sodo sak ler*, *endok mi-mi*, *rinding dutung*, and other motives, each of which has meaning in its use.

Rachmad managed to carve a deep impression. The path of wealth that he believes is not only through trade, but also the wealth of the heart through the love of fellow human beings. Rachmad deserves to be called Pedan lurik maestro.

“Bukanlah pantun sembarang pantun. Pantun digubah para pujangga. Bukanlah tenun sembarang tenun. Tenun tangan pujaan bangsa,” wrote Rahmad, Pedan lurik hero and maestro, who doesn't want to be known.

Rachmad bequeathed his struggle to his five sons and daughters, namely Arif Purnawan, Rachmi, Fitri, Sapto Aji, and Hasta Yoga. According to Arif Purnawan, lurik from Pedan, Klaten, continues to explore the motifs of the island in order to indulge this unique cloth lover in Klaten Regency. A number of motifs developed include the motifs of Papua, Toraja, Sumba, Rote, and so on. The increasingly small number of lurik weaving craftsmen on the islands is a golden opportunity for weaving craftsmen from Pedan to meet the needs of consumers there.

One of the lurik weaving craftsmen, Arif Purnawan, 50, claimed that every day he produces lurik weaving cloth to fulfill consumer orders spread in many regions. The lurik products are handicrafts made from non-machine looms (ATBM). For plain fabrics, per day each person can complete 8 meters (lurik weaving), whereas, for fabrics that have motives or art, on average each person can finish 3 meters per day, because it requires high concentration so that the motifs are formed according to the style. Arif is the owner of the Multi Weaving CV

inherited from his parents which is located on Jl. Cawas-Pedan, Pedan, Klaten. In Pedan, Arif employes 12 workers to boost the production of lurik weaving (Suseno, 2018).

In the other two branches in Trucuk Sub-district namely in Mawung and Bero, weaving production is done by 20 workers and 12 workers respectively. Weaving fabrics produced are diverse. For ordinary lurik cloth, the price is Rp. 40,000 / meter, while silk cloth is sold in the market for Rp. 350,000 / meter. Accidentally at this time, in Papua there are no lurik weavers anymore, and neither are on a number of other islands. For this reason, the island's motifs are developed to reach markets in the islands which had lost their original crafters, said Arif, who is also the son of the lurik maestro Pedan R. Rachmad. According to Arif, most customers of lurik Pedan are people from outside Java. They feel they have the islands' motifs, but in their original area there are no crafters. For example in Toraja lots of people are interested in Pedan lurik with the Toraja motif. If they wear this fabric, their prestige is high. They like glamor and even Pedan lurik fabric is as a social gathering thing.

The high interest of people outside of Java towards lurik Pedan guarantees the business continuity of Multi weaving CV. According to Arif, the number of income of the sale obtained is at least IDR 30 million / month. Even if there are many orders, it can reach up to Rp75 million / month. Lurik weaving products are marketed both offline and online. Arif handles offline marketing, and his wife handles online one. Every day there are only orders via online. Wrestling a lurik weaving business for 25 years made Arif have much experience in lurik Pedan. As the third generation after Atmo Pawiro and Raden Rahmad, Arif has experienced the golden period of the lurik Pedan (lurik Klaten).

The golden period began when a Korean company made a garment factory in Pedan Klaten from 1980 to 1990. The Governor of Central Java

at that time, Muhammad Ismail, issued a decree of the Governor of Central Java that required every civil servant to use traditional lurik. Lurik craftsmen in Klaten are like mushrooms in the rainy season, all harvesting. Arif himself in the 1980s was also contracted for half a year to develop lurik in Bali. In 1992 Arif had two shops in Bali.

Arif was also contracted by the Japanese, which enabled him to buy 575 square meters of land in Pedan, which had been inhabited until now. Besides producing lurik weaving fabrics, Arif is now also active as a training mentor or lurik weaving course in a number of regions to outside Java, as well as marketing his self made ATBM production machine (Source: Damar Sri Prakoso).

Sumber Sandang Lurik Factory, located in Jalinan, Kedungan Village, Pedan Sub-district, which is located on the edge of the Pedan Klaten main road, is now led by Mr. Rachmad (Lurik Maestro)'s youngest son named Hasta Yoga. Hasta not only continues his father's lurik business which has been exported to Europe, but also develops creative weaving motifs and weaving tools. Currently the authors of this book are collaborating with Lurik Sumber Sandang under the leadership of Hasta Yoga to develop various souvenirs made from lurik with motifs developed together with researchers under the name **Udan Berkah** motif. This lurik motif has obtained 4 types of intellectual property rights namely (1) copyright (registration of intellectual property rights) in the name of Esti Ismawati, Warsito, and Hasta Yoga. (2) Industrial design in the name of Esti Ismawati and Hasta Yoga. (3) Trademark, namely ISMA 59 in the name of Esti Ismawati. (4) Patents of ATBM loom in the name of Esti Ismawati and Hasta Yoga.

The philosophy of the **Udan Berkah** motif itself is a prayer and symbol of the struggle of the weavers so that their fortune overflows like the rain that is full of blessing, which can support their families and communities by the God's grace.

Even though it is a small city, Klaten has a lot of potential tourism destinations. There are historical tours, for example: Sugar Museum, Sewu Temple, Plaosan Temple, Benteng Loji (Fort Engelenburg) and so on. When mentioning natural tourism, the name Umbul (swimming pool) Ponggok will immediately be at the top. When mentioning weaving tourism in Central Java, it is definitely Klaten which becomes the champion. There are several lurik weaving centers that can be visited.

Klaten is Lurik Weaving

The age of lurik weaving in Indonesia is almost as old as the history of the founding of this nation. From the era of Majapahit lurik weaving has been known to the public. Lurik also appears on the relief of the Borobudur temple, where the relief is depicted by someone who is weaving with a *gendong* loom. In the inscription of King Erlangga of East Java in 1033 there was also one who mentioned the *tuluh watu* fabric. While it is one of the classic motifs of lurik weaving.

Klaten is the area of most concern for the survival of lurik weaving. Nothing wrong if there is one saying that Klaten Regency is the capital of lurik weaving. ATBM (Non-Machine loom) lurik Weaving is a mainstay of this city. There are many villages that are centers of lurik crafters (See the List above). If you enter or pass through the city of Klaten, then at the entrance you will find a monument in the form of a statue of someone who is weaving with ATBM. The monument, which was built in 2012, stands on Jalan Raya Yogya-Solo, or precisely at the Tegalyoso intersection, Klaten (Figure 7).

When the lurik woven fabric was in its golden age, almost all residents in Klaten did weaving work. The number is thousands. The existence of lurik weaving centers spread in several districts, among

others are Pedan, Cawas, Bayat, Juwiring, Karangdawa and Delanggu which are famous for their *rojolele* rice. However, with the increasingly strict competition in the fabric business, the market prefers low prices, then the existence of ATBM lurik weaving centers is diminishing. And of the few that still survive, among them are Tlingsing Weaving Tourism Village, Lurik Prasajo and Lurik Sumber Sandang in Pedan. Just a few steps into the area of Tlingsing village, inhabitant housing in this village, travelers have been greeted with the sound of dag-dog-dag-dog that comes from the ATBM loom. The voice sounds faint but seems to shout. Afternoon is a weaving schedule for the villagers. At 13.00 they work with their ATBM looms. In this region there are the most weavers compared to other villages in Klaten.

The average age of weavers is old age, such as Mrs. Sono who lives alone. Her children and grandchildren chose to leave the village and work outside the city. She was around 80 years old, but her eyes are still wary to see if a thread breaks and immediately fixes it. One of her hands is hard to move, but she remains eagerly to move her loom. From her wrinkled hands, she can produce a beautiful piece of lurik weaving because it is newly designed.

Pedan is one of the sub-districts in Klaten Regency which is known as a center for lurik weaving crafts. In this area lurik has a very long history, as well as tidal stories that go with it. There are lurik weaving centers that still survive, but many have fallen. One which can survive is the Prasodjo Weaving Center which was established since 1950 by Sumo Hartono. The name was then abbreviated as SH and used as a brand logo. Another one that still survives till this day namely the Sumber Sandang weaving center which was founded by Mr. Rachmad in 1960, which until now is still faithful to use ATBM, is led by Hasta Yoga.

Unlike the Tlingsing and Sumber Sandang lurik weaving centers which still use ATBM, Lurik Prasodjo already uses Machine loom (ATM). This is done because the development of technology has been so rapid, and after using a weaving machine, the weaving production is also increasingly varied. Not only are classic colors and motifs, but also that machine-made and handmade are still different. Lurik Prasodjo is located in Pencil Village, Bendo Village, Pedan Sub-district, Klaten Regency. Having two showrooms, Lurik Prasodjo is visited by buyers from various regions who are interested in lurik woven fabrics. The showroom is not too spacious. In each room there are lots of fabrics ready to buy. Various motifs and colors can be chosen. Besides fabrics, there are also lurik sandals, lurik bags, ready to wear clothes, pillows, and so on.

The Meaning of Lurik Philosophy

The word or term lurik comes from the Javanese language “lorek” or “rik” or “lirik-lirik”. In ancient Javanese “lorek” means lane or line, striped and can also mean style. Because the plaid style consists of crossed lines, it can also be categorized as a stripe. Meanwhile, according to Kejawen experts, religiously “rik” means a line or shallow trench that resembles a line that is difficult to erase.

Since ancient times in Java, many lurik woven fabrics that have a variety of styles with a high philosophical background were made. Therefore in some areas such as Solo or Yogyakarta, the use of lurik cloth is always different, adapted to the meaning and purpose. Traditional lurik cloth motifs have meanings that contain advice, ideals and hopes for the wearer. In addition, lurik is also considered to have mystical powers. Even most of the people at that time also believed that if they wore lurik clothes with certain motifs, then they would feel more at ease because they felt protected their welfare.

Telupat Motif

The characteristics of *telupat lurik* motifs are fabrics whose lines are alternately three lines or four lines. This motif is derived from the acronym *telu* (three) and *papat* (four) lines, so that three plus four equals *pitu* or seven lines. The number 7 is a sacred number which in traditional Javanese belief symbolizes life and prosperity. It was said that this motif was created by Sri Sultan Hamengkubuwono I. He chose the comparison of the two units of the group with a ratio of 3: 4 rather than 1: 6 or a ratio of 2: 5, because it is not only harmonious to the eye, but also contains philosophical meaning. The 3: 4 ratio is not too striking, not far or even close together, compared to other comparisons. The meaning contained is that someone who is greater (not in the literal meaning), for example a king or authority, must be close to his people and must be a giver of prosperity and welfare and protectors of his people.

Tumbar Pecah Motif

Tumbar Pecah Motif is assumed to be people breaking coriander and its nice scent. This motif is used for *tingkeban* or *mitoni* ceremony in the hope that birth goes smoothly as easily as people break coriander, mother and her child are safe and the child becomes a useful and good child.

Udan Liris Motif

Udan Liris motif means light rain. In Java, there is a belief that rain contains connotation to bring fertility. No wonder then that this motif symbolizes fertility and prosperity.

Udan Liris motif is one style used by the authorities in the hope that the user is blessed by the Almighty and brings prosperity to his followers.

Tuluh Watu Motif

Tuluh Watu means a stone that shines and is considered auspicious as a

disaster repellent. This motif can be used in ruwatan sukerta ceremony and as a complement to traditional palace ceremony held by the sea. **Tuluh** can also mean strong or mighty. The Tuluh Watu motif is sacred, where in the past this motif could only be used by certain people who were strong and virtuous. In rural areas merchant women use this style as a shawl to carry goods in their daily tasks because it is believed to have strength besides the strength of its weaving.

Lurik Woven Fabrics in Now Era

Nowadays the market no longer cares about the colors, types, motifs and philosophical meanings behind a piece of lurik woven fabric that had been developed by the ancestors. Nowadays many types, styles and basic colors have emerged from traditional lurik with a touch of the present time that is more varied following the trends of the fashion world. Of course, this condition cannot be allowed to continue, because lurik weaving is increasingly marginalized and will eventually disappear from circulation. And if that happens, it means we cannot become heirs who can maintain and develop the great heritage of our ancestors. This contradicts Wedhatama values.

C. UDAN BERKAH Motif and Women's Bag Industry Design



DESAIN INDUSTRI

1. BAG DESIGN by Esti Ismawati and Hasta Yoga

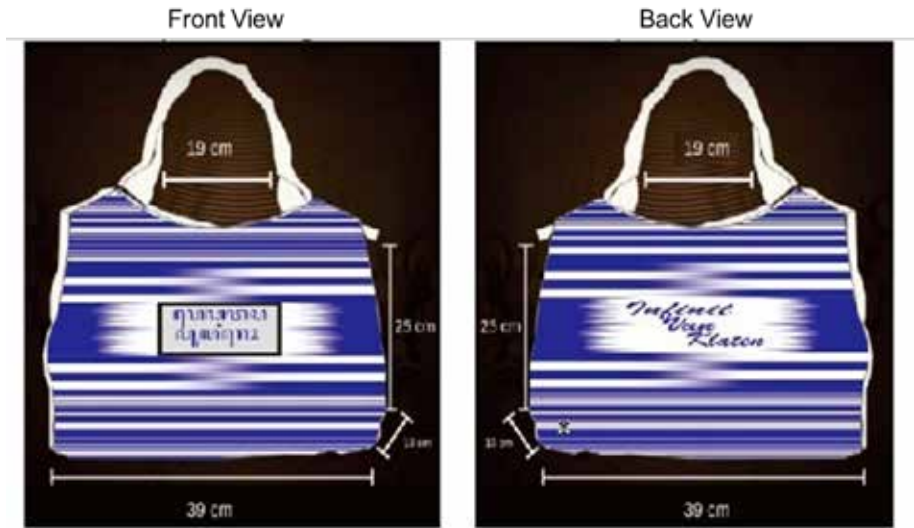
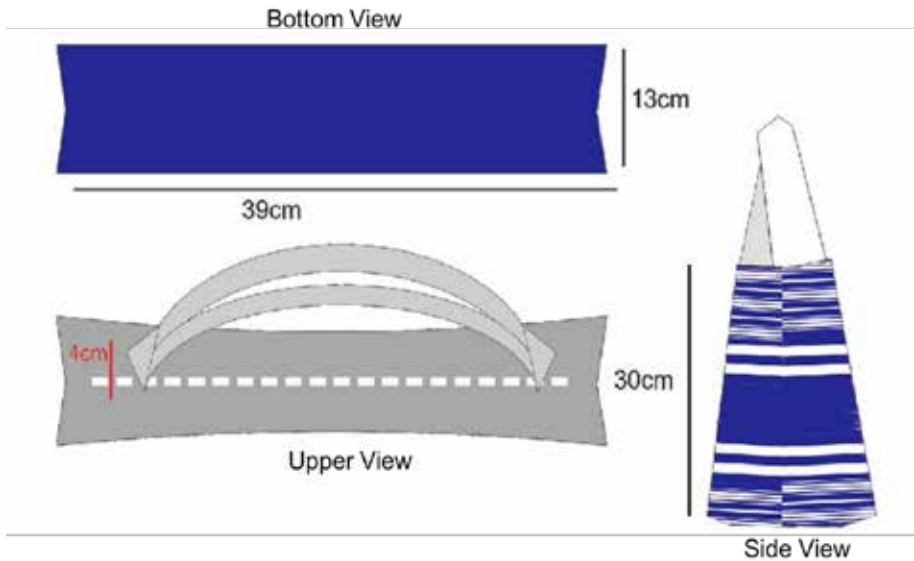


Figure 10. *Wedhatama, Wulang Reh, Infinit van Klaten Bag*



Elastic Handle



Description of Wedhatama, Wulang Reh, Infitnit van Klaten Lurik Weaving bag

- Bag Body
 - L : 39 cm
 - H : 25 cm
 - W : 13 cm
- Rope
 - L : 44 cm
 - W : 4 cm
 - Elastic Rope, hanging down

- Inner Pouch
 - L : 15 cm
 - W : 20 cm
- Zipper
 - International Standard

2. *UDAN BERKAH* WEAVING MOTIF DESIGN

Bag's Lurik Weaving Motif

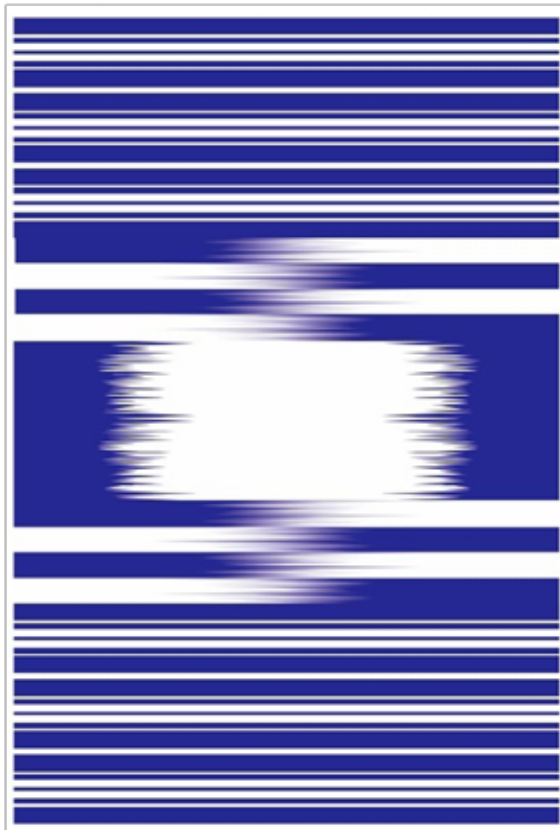


Figure 11. Motif of Klaten *Udan Berkah* Lurik Weaving

Udan Berkah lurik weaving motif is a motif specifically created by Dr. Esti Ismawati, Dr. Warsito and Hasta Yoga as a material of women's bag

made in Pedan, Klaten. This motif has been registered as intellectual property rights with number EC00201979896, date 5 November 2019.



Figure 12. *Udan Berkah* Certificate

3. TRADE MARK

ESTI ISMAWATI LOGO DESIGN

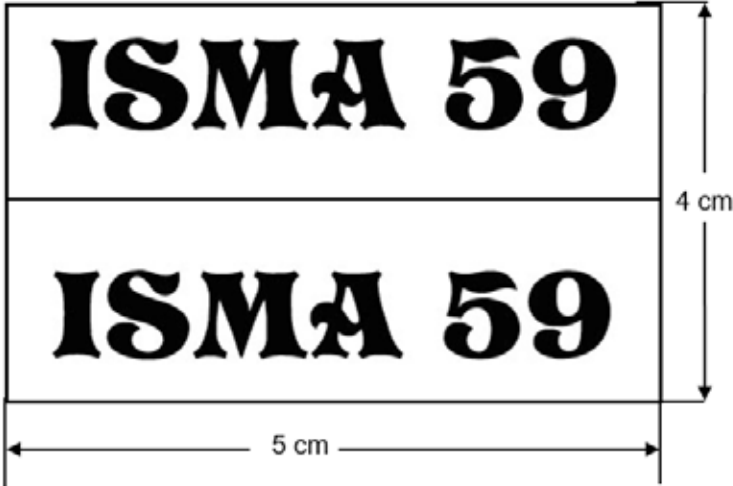


Figure 13. ISMA 59 Trade Mark

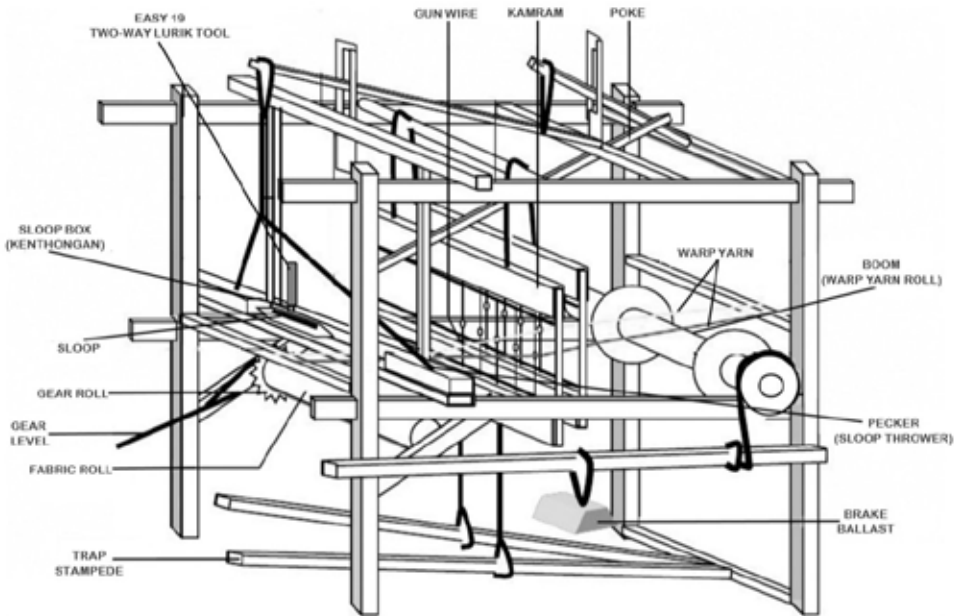


Figure 14. ATBM with Two-Way Variations created by Dr. Esti Ismawati, MPd and Hasta Yoga

D. Summary

Klaten lurik weaving as one form of local wisdom needs to be preserved. The lurik weaving industry in Klaten regency is spread in sub-districts and villages in all corners of Klaten with the largest centers located in Tlingsing village, Trucuk sub-district and Jalinan village, Pedan sub-district with weaving maestro R. Rachmad. Lurik weaving can be used as a modern commodity along with the development of the tourism sector, such as made into bags, tablecloths, wall hangings, bed linens, and various souvenirs, besides its main function as clothes fabrics.

CHAPTER IV

LOCAL WISDOM IN SERAT WEDHATAMA

A. A Brief biography of KGPA A Mangkunegara IV

K.G.P.A.A. Mangkunegara IV (Kanjeng Gusti Pangeran Adipati Ario Mangkunegara IV) hereinafter referred to only as Mangkunegara IV was a well-known poet and king at the beginning of the Mataram Surakarta era with one of his works entitled *Serat Wedhatama*. Mangkunegara IV has a distinguished and special place in the history of Javanese literature and philosophy. He was very productive in his literary work and had published a variety of attainments with a very qualified and fascinating language style.

As a descendant of nobility and being a King-level Duke of Mangkunagaran as well as a poet, he succeeded in inheriting extraordinary talent from K.G.P.A.A. Mangkunegara I (Pangeran Samber Nyawa). Javanese people are indebted to him, because his work is quite a lot with a total number of 57 titles in addition to *Serat Wedhatama* (Purwadi, 2001: 79–80). He succeeded in making the welfare of the people's lives because the social-economy progressed and developed, so that it could be enjoyed by later generations by setting up sugar factories, cotton processing factories (basic materials for lurik weaving), burlap sacks, and so forth. Mangkunegara IV's views, knowledge and science are very broad, covering the matters of God, community, humanity, ethics, and justice. The influence of Islam, Javanese Hinduism was processed into a harmonious work in his works (Supanta, 2008). During his reign, MN IV established sugar factories in Colomadu (northwest of Surakarta city) and Tasikmadu, initiated the establishment of the Solo Balapan Station as part of the construction of the Solo - Semarang railroad,

city canalization, and urban spatial planning. During his reign, the Mangkunegaran palace wrote 42 books, including *Serat Wedhatama*, and several gamelan compositions. One of his famous compositional works is *Ketawang Puspawarna*, which was also sent into space via the Gold Plate Voyager in the Voyager I unmanned spacecraft in 1977. For his merit as a poet, especially in the writing of *Serat Wedhatama*, MN IV was awarded the Bintang Mahaputra Adipradana from the Government of the Republic of Indonesia.



Figure 15. KGPAA Mangkunegara IV

B. Introduction of *Serat Wedhatama* and Other Works

Serat Wedhatama consists of three syllables, namely *serat*, *wedha* and *tama*. *Serat* means writing or work in the form of writing, *wedha* means knowledge or teachings, and *tama* comes from the main word which means good, high or sublime. *Serat Wedhatama* is an old Javanese

literary work that contains knowledge to be used as teaching material in achieving the virtues and nobility of life and life of humanity (<http://www.wikipedia.jawapalace.org>. Sastra Jawa Anyar.30htm). This literary work in the form of Traditional Javanese Literature (song) contains Javanese philosophy, written by Mangkunagara IV on March 3, 1811 in Surakarta. *Serat Wedhatama* has two manuscript versions which show some differences. The first manuscript version amounts to 72 verses (Anjar Any, 1983: 72) and the second manuscript amounts to 100 verses (PJ. Zoelmulder, 1943: 3), and generally concentrates on those totaling 100 verses, however basically in terms of teaching they have the same meaning.

The *Wedhatama* manuscripts in the form of poems or songs are easier to read like singing either accompanied by gamelan or without gamelan. The songs contained in *Serat Wedhatama* are still alive until now, a living guide for the Javanese people, even the people of Indonesia in general. This is because it is universal. The language and literature style of *Serat Wedhatama* is very interesting and easy to remember (Bratawijaya, 1997: 27).

The contents of *serat piwulang*, including *serat Wedhatama* teach more practical life, physical life accompanied by sublime character, such as obeying household rules, government rules, religious rules, educating subordinates, educating children, aspiring sublime, loving the motherland, controlling lust, being virtuous and avoiding evil culture. The teachings are outward guidance accompanied by noble morals (Supanta, 2008).



Figure 16. Wedhatama Book with Java Writing.

Macapat Song Metrum (Meter) in *Serat Wedhatama*

1. *Pangkur*

The word *pangkur* has two meanings, namely (1) the name of the sea fish and (2) the position in the palace which is obliged to oversee the implementation of the king's order. Tracing the word *pangkur* can be through the root word. *Pangkur* comes from the root word *kur*. The root of the word *kur* forms - words such as *pungkur*, *singkur*, *kukur*, and *mingkur* which all contain the meaning "Behind" (Supanta, 2008). The word *pangkur* is used to frame discourses that contain a peaked atmosphere theme, earnest advice, or the peak of longing romance. *Pangkur* poetry patterns are rarely used in the last stanza of a text. Although not many in number, the *pangkur* meter often appears in the first stanzas. One example of a literary text that uses the *pangkur* poetry pattern in the first stanzas is *Serat Wedhatama* by Mangkunagara IV.

This literary work is a text that contains teachings about goodness. According to the speech tradition, the *pangkur* meter was created by Kanjeng Sunan Murya (Supanta, 2008).

Example of the *Pangkur* stanzas:

*Mingkar mingkuring
angkara, Akarana
karenan Mardi siwi,
Sinawung resmining
kidung. Sinuba
sinukarta, Mrih ketarta
pakartining ngelmu
luhung, Kang tumrap
ing tanah Jawa, Agama
ageming aji.*

*Jinejer neng Wedhatama, mrih tankemba
Kembenganing pambudi, mangka nadyan tuwa pikun,
yen tan mikani rasa, yekti sepi lir sepa asepah samun
samangsane pakumpulan, gonyak-ganyuk nglelingsemi*
(Kamajaya, 1992).

2. *Sinom*

Sinom, literally, means (1) leaf shoots or young leaves and (2) young, sour leaves. Both of these meanings equally imply a state of young age. The world of young age is a world full of fun, happy without sadness, and full of ideals and dreams. The use of the name *sinom* as a metrum name implies that this pattern of poetry contains a theme of cheerful, friendly, and happy. Therefore *sinom* poetry pattern is appropriate for friendly dialogue, for bringing forth love, and for giving advice. *Sinom* meter is often used as a poetry pattern in the first stanzas of the text.

According to the tradition of speech, the *Sinom* meter was created by Kanjeng Sunan Giri Kadaton.

Examples of the *Sinom* stanzas:

*Nulada laku utama, Tumrape wong
Tanah Jawi,*

*Wong agung ing Ngeksiganda,
Panembahan Senapati, Kapati
amarsudi, Sudane hawa lan nepsu,
Pinesu tapa brata, Tanapi ing
siyang ratri,*

*Amamangun karyenak tyasing
sasama.*

*Samangsane pasamuwan,
mamangun marta martini,*

*Sinambi ing saben mangsa, kala-
kalaning asepi, lelana*

*Teka-teki, nggayuh geyonganing
kayun, kayungyun eninging Tyas,
saniytasa pinrihatin, pungguh
panggah cegah dhahar Lawan
nendra*

(Kamajaya, 1992).

3. Pocung

Based on the speech tradition, the *Pocung* meter was created by Kanjeng Sunan Gunungjati (Supanta, 2008). This poetry pattern contains relaxed and loose nuances, in the sense that it is not tense. It is indeed difficult to draw the relationship between the meaning of the word *Pocung* and this poetry pattern theme. *Pocung* is *keluak*, a type of fruit whose seed is brown, usually used for herbs. Perhaps because of its relaxed nature, it can

be used to “spice up” a text so that it is not always *sereng* (hard) and to “reduce information”, this pattern of poetry is called *Pocung*.

The *Pocung* poetry pattern is used to frame stanzas that contain a relaxed, witty but “full of contents” atmosphere, or to express slight advice. Because of this “loose” atmosphere, the *Pocung* meter is rarely used as an opening or closing text, although there are also literary works that begin with the *Pocung* poetry pattern.

Example of the *Pocung* stanzas:

*Ngelmu iku, kalakone
kanthhi laku,*

Lekase lawan kas,

Tegese kas nyantosani,

Setya budya pangekese dur angkara.

Basa ngelmu, mupakate lan panemu,

pasahe lan papa,

yen satriya tanah Jawi,

kuna-kuna kang ginelut tri prakara.

Lila lamun, kelangan nora gegetun,

trima yen ketaman,

Sak-serik sameng dumadi,

tri lagawa nalangsa srah ing Bathara.

Durung punjul, ing kawruh kaselak jujul,

kaseselan hawa,

*Cupet kapepetan pamrih,
tangeh nedya anggambuh mring Hyang Wisesa.*
(Kamajaya, 1992).

4. Gambuh

The meaning of the word *gambuh* in Baoesastra Djawa has two meanings, namely

- (1) *kulina* ‘familiar’, *pundhuh* ‘intimate, ‘docile’, and
- (2) *tledhek* ‘dancer, *ronggeng* dancer’.

From these two meanings, the first meaning which has a meaning relation between the name and what is given the name. As the first meaning of *gambuh*, namely familiar or intimate, *gambuh* poetry pattern contains a familiarity theme.

This type of poetry pattern is used to frame discourses that contain advice to families or parties that are intimately known to the adviser so that there is no bad feeling or hesitation. However, due to the nuances of his familiarity, sometimes the *gambuh* meter is also used to bring forth feelings frankly in a rather relaxed tone.

Unlike *juru demung* and *wirangrong* meters, *gambuh* meter is very popular, its position is parallel to the original macapat meters. *Gambuh* meter is commonly found in literary works or essays of the new Javanese literary period, but it is rarely used in first stanza or last stanza (Supanta, 2008).

Example of the *Gambuh* stanzas:

Samengko ingsun tutur,

*Sembah catur supaya
lumuntur;*

*Dhihin raga, cipta, jiwa rasa
kaki,*

Ing kono lamun tinemu,

Thandha nugrahaning Manon.

Nanging ta paksa tutur

Rehne tuwa tuwase mung catur

Mbok lumuntur lanyataning reh utami

Sing sapa temen tinemu

Nugraha geming Kaprabon.

(Kamajaya, 1992).

5. Kinanti

The word *kinanti* derives from the basic word *kanthi* ‘walking hand in hand’ and obtains the infix *in*. This infix functions to make the verb passive. The meaning of this infix is the same as the prefix *di-* in Indonesian, but this infix rarely appears in oral discourse and is more often used in literary discourse. Based on the process of formation, the word *kinanthi* means ‘hugged’.

In accordance with the meaning of the word used as a metrum name, the *kinanthi* poetry pattern contains the intimacy theme. Therefore, the *kinanthi* metrum is suitable for framing discourse that contains meaning of flirting, romance, slight advice, and revealing the joy of the heart. The *kinanhi* poetry pattern can be used in the first and or last stanzas of a text. According to the tradition of speech, the *kinanthi* meter was created by Kanjeng Sultan Adi Erucakra.

Kinanti Example:

Mangka kanthining tumuwuh

Salami mung awas eling

Eling lukitaning alam

Dadi wiryaning dumadi

Supadi nir ing sangsaya

Yeku pangreksaning urip.

Upamane wong lumaku

Marga gawat den-liwati

Lamun kurang ing pangarah

Sayekti karendhet ing ri

Apese kesandung padhas

Babak bundas anemahi.

(Kamajaya, 1992: 265-266).



Figure 17. Javanese writing

C. Previous Examiners of Wedhatama

Many researchers and cultural experts had studied the Wedhatama book previously. Those studies are standard scientific work such as essays, theses, dissertations, papers or journal articles, besides there are also popular scientific studies posted on blogs, on Facebook, on other social media which are generally located in private areas in the public sphere. Some of the studies that have been published can be read in various social media including the *Kompasiana* rubric on Kompas daily newspaper, the *Jagat Jawa* rubric on Solopos daily newspaper, in Javanese-language magazines such as *Joko Lodang*, *Panyebar Semangat*, *Mekar Sari*.

Some previous studies can be described below.

1. Supanta, 2008 with a study entitled: Serat Wedhatama Karya KGPAA Mangkunagoro IV serta Sumbangannya terhadap Pendidikan (Kajian Struktur dan Nilai Edukatif)(Serat Wedhatama by KGPAA Mangkunagoro IV and Its Contributions to Education (Study of Structures and Educational Values).

Supanta concluded that the main themes in *Serat Wedha Tama* based on the stanzas of *Pangkur* song are: the teachings of good characters, which contain the concepts of God, community, and humanity, the concept of God is formulated with religious words *agama ageming aji* (an expression that states that only by religion (believing and devoted) people will get “aji” (values, dignity, and honor) and its implementation is through *sembah raga* (the person who is just starting the journey, the way to purify oneself with water, which is normal is five times, the ways have been determined), *sembah cipta* (stop the creation to be calm), *sembah jiwa* (human closeness with God), and *sembah rasa* (maintaining awareness to enter the God’s supernatural/ infiltration of true feeling). Whereas, the concept of society is expressed by *amemangun karyenak tyasing sasama* (make other people’s hearts happy through speech, sweet smile, respectful greetings, grammar, good word choice, warm greetings, proper praise, expressions of empathy and polite behavior that can ease the burden on others). Human values aim to reach the degree of virtuous knight that will lead his nation. Concerning with the additional themes, or clarifying the main themes, there are seven types: (1) The theme of physical and mental teachings, (2) Belief in the one and only God, (3) the teachings of wisdom and association, (4) Tribute to others’ stance, (5) Having knight soul, (6) Struggling for life, and (7) The theme of practicing the religious worship properly.

The use of syntactic structures and the beauty of language builds *Serat Wedha Tama* by K.G.P.A.A. Mangkunagara IV. The beauty of language and literature for that traditional poetry begins with the twisting of the *Pangkur* song. The appearance of Rhythm and Rhyme and the sounds of language add to the beauty in language. Rhyme and Rhythm is synonymous with *Purwakanthi* (Javanese). There are *Purwakanthi Swara*, *Purwakanthi Guru Swara*, and *Purwakanthi Lumaksita*. Song conversions in *Wedhatama* are: *Pangkur*, *Sinom*, *Pocung*, *Gambuh*, and *Kinanthi* including *sasmita* (movements of body parts, such as hands, arms, shoulders, head, eyes, etc., which have certain cues; gesture) song. An understanding of: diction, alliteration, assonance, figurative language, image / imagery, concrete words, and word imagination further adds to the beauty of the five-song psychic atmosphere.

There are 10 kinds of educational values contained in *Serat Wedhatama* by K.G.P.A.A. Mangkunegara IV. In principle, they have good value and are interesting. There is a value of education that is anti-foreign culture, meaning the value of personality education is difficult to find in other *Serat* or texts. That value is combined with the value of professionalism. The 10 types of values are: (1) the value of life, (2) the value of togetherness, (3) the value of professionalism and personality, (4) mental values, (5) beauty values, (6) wisdom values, (7) sanctity values, (8) religious values, (9) virtue values, and (10) God values.

The significance of the learning of *Wedhatama*'s teachings in modern and future education is that the eminence teachings of *Serat Wedhatama* which was conveyed to the children and grandchildren of K.G.P.A.A. Mangkunagara IV and courtiers containing educational values for modern times can be given to teachers, students in schools and students in Higher Education. The value of education in the teaching of literature is the value of life, beauty, wisdom, religion, virtue values, and the value of God.

By learning Javanese ethics and morals in *Serat Wedhatama* can help students in education so that in the future they will not lose their minds in thinking, can filter out what is wrong and what is right to take an attitude toward something. Javanese moral guidance which is the process of maturing a person in a life through change (cognitive), attitude (affective), and behavior (psychomotor), in this process it is expected that temperament, behavior, character are in harmony with social norms which can be applied by students, and educators (teachers), so that they can be used as references in the future life.

2. Renny Pujiartati, Sariyatun (2012) in a study entitled “Dekonstruksi Nilai-nilai Etika dan Moral dalam Serat Wedhatama sebagai Media Pembelajaran Bahasa” (Deconstruction of Ethical and Moral Values in Serat Wedhatama as Language Learning Media “).

Renny Pujiartati concluded that *Serat Wedhatama* is a teaching book written by Mangkunagoro IV consisting of five stanzas, namely: *Pangkur*, *Sinom*, *Pocung*, *Gambuh*, and *Kinanthi* with the major themes as follows:

- (1) *Pangkur* explains the identity, importance of knowledge, character and how to become a good figure;
- (2) *Sinom* explains the rights and obligations and spiritual basis for life;
- (3) *Pocung* explains about the importance of humans in the cosmos, namely the importance of striving to gain knowledge, to get *wirya* (power), *arta* (wealth), and *wasis* (skills) as basic requirements of life;
- (4) *Gambuh* explains the deep understanding of Islam, a formula known as four worships; body, creativity, soul, feeling as a way to get God's grace; and
- (5) *Kinanthi* consists of teachings or concepts about how to live life well (Pujiartati, 2017).

The content of values related to ethics in *Serat Wedhatama* can be found in the following advice in the *Pangkur* stanzas:

First, the teaching of being a person who is not weak in spirit and blunt (*tan mikani rasa*), because such kind of person even though old is like pulp of sugarcane and when in a meeting he often does embarrassing action (*gonyak ganyuk nglellingsemi*) can be seen in the *Pangkur* stanzas, 2nd verse.

Second, it is better to learn true knowledge, which makes comfortable in the heart. This teaches a person to accept with pleasure if considered stupid (*bungah ing aran cubluk*) and remain happy if insulted (*sukeng tyas yen den ina*) which can be seen in the *Pangkur* stanzas, 5th verse.

Third, a person cannot act as he wishes (*nggugu karepe priyangga*). His characteristic is when talking he does not think first, does not want to be considered stupid, and likes to be praised. This can be seen in the *Pangkur* stanzas, 3rd verse.

Fourth, advice to learn from goodness (*purita kang patut*), to be able to position himself (*traping angganira*) and to obey the state order (*angger ugering keprabon*). This can be seen in the *Pangkur* stanzas, verses 10-11.

Fifth, do not behave in the manner of a foolish person, whose boasting is frivolous and unreasonable (*ngandhar-adhar angendhukur, kandane nora kaprah*). A person who is foolish is always arrogant (*anggun gumrunggun*) and wants to always be praised (*ugungan sedina-dina*). On the contrary, be a wise person, who responds to a fool in a subtle (*sinamun ing samudana*) and good manner (*sasadon ing adu manis*) which can be seen in the *Pangkur* stanzas, verses 3-5.

Sixth, the teaching that good mind is usually good at getting along with various groups (*bangkit ajur ajur*). Even though his true knowledge differs from the opinions of others, he behaves well, just to please others (*mung*

ngenaki tyasing lyan). Therefore, he should pretend to be dumb (*den bisa mbusuki janmi*). This can be seen in the *Kinanthi* stanzas, verses 95-98.

Serat Wedhatama emphasizes the importance of education for everyone / ethics possessed by each individual. The importance of developing reason, thought, rationality, or intellect for the provision of daily life. The ethos of learning is also emphasized, which explains the achievement of knowledge that must be done by a process (*ngelmu iku kelakone kanthi laku*) and begins with a strong will (*lekasane klawan kas*). To elevate human position, one must have three guidelines, namely rank, wealth, and intelligence (*wirya harta tri winasis*). If someone does not have any of the three, then there is no meaning as a human, even dried teak leaves are more valuable. Someone should always remember and be vigilant (*eling lan waspada, awas lan eling*). *Serat Wedhatama* teaches that a person should not act impolitely in meetings, which makes him so embarrassing. Likewise, acting as he wishes, if talking he does not think first, does not want to be considered stupid, and likes to be praised. One should be able to position oneself and obey the state order (*angger ugering keprabon*). People who are good at heart are usually good at getting along with various groups (*bangkit ajur ajer*). Moral teachings taught in *Serat Wedhatama* can be seen in the quotations below:

Uger lugu, den ta mrih pralebdeng kalbu.

Ngandhar-adhar angendhukur, kandane nora kaprah.

Amemangun karyenak tyasing sasama.

3. Siti Urbayatun and AM Diponegoro (2012) in a study entitled “Terapan Ajaran Serat Wedhatama untuk Mengatasi Problem Psikologis pada Ibu-ibu di Wilayah Cangkringan Sleman Pasca Erupsi Merapi 2010” (The Application of Serat Wedhatama

Teachings to Overcome Mothers’ Psychological Problems in Cangkringan Region of Sleman after Merapi Eruption in 2010”).

Siti Urbayatun and AM Diponegoro concluded that the teachings contained in *Serat Wedhatama* are Mangkunagara IV’s reflections which contain behavioral guidance for his children and Javanese society in general, the contents are still relevant to be applied at present and can be subject for further study in the future. Its contents are also in accordance with *Pancasila* (five principles) and *eka prasetya panca karsa* (one faith five wishes) which are as the philosophy of life of the Indonesian people. But it needs to be adjusted to the changing needs of the nation, related to the number of disasters that hit our nation, further research is needed.

4. Sutrisna Wibawa (2013) in a study entitled “Filsafat Jawa dalam Serat Wedhatama” (Javanese Philosophy in Serat Wedhatama”).

This research concludes that *Serat Wedhatama* contains sublime teachings to build Javanese spiritual implementation which is one of the bases for Javanese spiritual practice. The climax of spiritual practice taught by *Serat Wedhatama* is to find a true life, better understanding of himself, the closeness of a human being to his God, and getting God’s gift to see the secret of occultation. This is in accordance with Javanese philosophy which emphasizes the importance of the perfection of life (*ngudi kasampurnan*), that humans are always in a relationship with the environment namely God, the universe, and believes in their unity (*Manunggaling Kawula Gusti*).

5. Edy Tri Sulistyو (2015) in a study entitled “The Implicature of Tembang Gambuh Tembang in Serat Wedhatama and Its Significance for the Society”.

This study aims to find the implied meaning of *Gambuh* song in *Serat Wedhatama*, amounting to 25 verses. Sulistyono concluded that the *Gambuh* song on *Serat Wedhatama* pragmatically showed implicatures related to 4 worships, namely body worship, mind worship, soul worship, and feeling worship which in the community mean prohibition and moral education which has an important meaning for someone to perform worship by approaching God as directed by the rules. This conclusion is based on several *Gambuh* song stanzas in *Serat Wedhatama* shown in the following text:

Samengko ingsun tutur

Sembah catur supaya lumuntur

Dhihin raga, cipta, jiwa, rasa, kaki

Ing kono lamun tinemu

Tandha nugrahaning Manon

Now I beseech you

Four types of worship

Worship by the body, mind/heart, soul, and sense, my son

Whereby, if succeed, you can see

Signs of God's grace

(Sumber: R.Ng. Satyapranawa, and KRT Sarjana Darmasarkara, 2000 dalam Sulistyono, 2015).

Samengko kang tinutur

Sembah katri kang sayekti katur

Mring Hyang Sukma sukmanen saari-ari

Arahen dipun kacakup

Sembah ing jiwa sutengong

Now I will talk about

The third worship as mentioned before

Towards the Hyang Sukma who make you live every day

Try to achieve

This worship by the soul, my son

(Source: R.Ng. Satyapranawa, and KRT Sarjana Darmasarkara, 2000 in Sulistya, 2015).

6. Esti Ismawati (2016) in a study entitled: Religiosity in Wedhatama by KGPAA Mangkunegara IV: An Educational Model Ala Javanese Culture.

Wedhatama by Mangkunegara IV contains high religious values, which is a belief that human beings are dependent on the Lord and the Lord is the source of salvation so humans must surrender to God. A religious person imaged in *Wedhatama* as the superior man, who likes to be in solitude, *tawadu'*, always being humble (not angry to be said foolish), has the absence of desire and lust, wisely unites with the Creator, does not like the mundane, strongly belief in destiny, has patience, trust and sincere hearts, knows the hereafter, studies the essence of solitude, has responsive willingness, sensitive hearts, and delicate minds, meditates for divine revelation, and imitates the attitude of *fiqh*. This is the model of moral education in the style of Javanese culture, which is still relevant to be implemented by all the children of the nation in the world.

From the analysis it can be concluded that the teachings in the book of *Wedhatama* contains many religious values which are

still relevant to be used and currently implemented. The indicator appears on the entry of religious concepts as contained in lines above, namely the revelation of God, the absence of desire and lust, and the unity of creature and the Creator (*manunggaling kawula lan Gusti*) into *loroning atunggal*. Although the Java religion as it appears in the teachings of *Serat Wedhatama* is not the same as Islam in Java, the reality shows that Javanese man employs it as a religious practice. Therefore, the actions of religious appreciation which are usually done by the Javanese in their relation to God, life, destiny, and death, tend to conform to what has been done by the believers of mysticism (*kejawen*).

(Source: International Journal of Active Learning 1(2) 38-48)

7. Nanda Istiqomah, Muslihati, Adi Atmoko (2017) in a study entitled: “*Work Value dalam Serat Wedhatama dan Implikasinya terhadap Bimbingan Karier Berbasis Budaya Jawa*”

(Work Value in Serat Wedhatama and its Implications for Career Guidance Based on Javanese Culture)

Conclude that the work values in *Serat Wedhatama* include (1) being religious; (2) being careful in acting and in speaking words; (3) being humble; (4) applying good advice; (5) forgiving others; (6) having a responsibility to himself; (7) complying with state rules; (8) having love for others; (9) sharpening and empowering the mind; (10) job choices; and (11) three means of life: *wirya* (authority), *arta* (means to achieve the mind) and *winasis* (smart person). Based on the theory of Rokeach (1973), religious is not included in the work value, but in the research results the Javanese society has a high religiosity. This is illustrated in the meaning in *Serat Wedhatama*. Javanese people consider work as worship, that is, as a form of devotion to God. The implication of work value in *Serat Wedhatama* on career guidance is the material and

inspiration of the guidance method. The guidance material contains the work value that has been found in the Fiber Wedhatama, while the guidance method in developing the work value in *Serat Wedhatama* is advice. Advice in *Serat Wedhatama* is in the form of literary works and hymns.

Source: Journal of Education, Vol. 2, No. 6, June, 2017, pp. 806-1111

D. Summary

Local wisdom in *Serat Wedhatama* encompasses all the virtues of life conveyed in various ways: by prohibiting, by telling, by comparing, by instructing. *Mangka nadyan tuwa pikun, ning tan mikani rasa* is an example of telling. *Bungah ing aran cubluk* is an example of comparing (by seeing its context). Moral teaching is conveyed through expressions as follows:

Uger lugu, den ta mrih pralebdeng kalbu.

Ngandhar-adhar angendhukur, kandane nora kaprah.

Amemangun karyenak tyasing sasama

CHAPTER V

EDUCATION VALUES IN WEDHATAMA

A. Introduction

Serat Wedhatama written by Mangkunegoro IV contains Educational values written in the form of song. The song in it consists of five stanzas namely *Pangkur*, *Sinom*, *Pocung*, *Gambuh*, and *Kinanthi*. Those major themes include:

(1) *Pangkur* has the theme about the importance of science, character and how to be a good figure;

(2) *Sinom* has the theme of rights and obligations and spiritual foundations for life;

(3) *Pocung* has the theme about the importance of humans in the cosmos, namely the importance of striving to gain knowledge to get power, wealth, and skills as basic requirements of life;

(4) *Gambuh* has a religious theme, about a deep understanding of Islam, about the four worships: body, creativity, soul, and feeling as a way to get God's grace; and

(5) *Kinanthi* has the theme about how to live life well.

The contents of *Serat Wedhatama* can be categorized:

(1) from its form, it is a literary work that is arranged in the form of songs (poetry) that contain many poems;

(2) from the content, it contains high philosophy so that it is categorized into a philosophical work; and

(3) with the contents of the teachings on how to obtain virtue, so that it is categorized as a work of science that contains educational value.

B. Contents of Values in *Wedhatama*

The content of ethical values in *Serat Wedhatama* can be seen from some prominent advice in every poem.

First, the teaching of being a person who does not have weak character and blunt feeling (*tan mikani rasa*), because such kind of person, even though he is old, he is like a pulp of sugar cane and when in a meeting often acts shamefully (*gonyak-ganyuk nglelingsemi*) which can be seen in the *Pangkur* poem, the 2nd stanza.

Second, it's best to learn true knowledge, which makes comfortable in the heart. This knowledge teaches that one accepts with pleasure if he is considered a fool (*bungah ingaran cubluk*) and stay happy if he is insulted (*sukeng tyas yen den ina*). It can be seen in the *Pangkur* poem, the 5th stanza.

Third, don't act as you wish (*nggugu karepe priyangga*). In nature, if you talk without thinking about it first, you don't want to be considered stupid, and like to be praised which can be seen in the *Pangkur* poem, the 3rd stanza.

Fourth, advice to learn from goodness (*purita kang patut*), and be able to position yourself (*traping angganira*) and obey the state order (*angger ugering keprabon*) can be seen in the *Pangkur* poem, stanzas 10-11.

Fifth, do not behave in the manner of a foolish person, whose boasting is frivolous and unreasonable (*ngandhar-adhar angendhukur, kandane nora kaprah*). People who are foolish are always arrogant (*anggun gumrungung*), want to always be praised (*ungungan sedina-dina*). On

the contrary, be a wise person, that in response to a foolish person is in a subtle (*sinamun ing samudana*) and good manner (*sasadon ing adu manis*). It can be seen in the *Pangkur* poem, stanzas 3-5.

Sixth, the teaching that good mind is usually good at getting along with various groups (*bangkit ajur ajur*). Even though your true knowledge differs from the others' opinions, you behave well, just to please others (*mung ngenaki tyasing lyan*). Therefore, you should be able to play dumb (*den bisa mbusuki ujaring janmi*). It can be seen in the *Kinanthi* poem, vstanzas 95-98.

Serat Wedhatama emphasizes the importance of education for everyone/ethics possessed by each individual. The importance of developing reason, thought, rationality, or intellect for the provision of daily life. The ethos of learning is also emphasized, which explains the achievement of knowledge that must be done by a process (*ngelmu iku kelakone kanthi laku*) and begins with a strong will (*lekasane klawan kas*).

To elevate human position, one must have three holds, namely rank, wealth, and intelligence (*wirya harta tri winasis*). If someone does not have any of the three, then there is no meaning as a human, even dried teak leaves are more valuable than he is. Someone should be armed with remembering and being alert (*eling lan waspada, awas lane ling*).

Serat Wedhatama teaches that a person should not act impolitely in meetings, which makes him so embarrassing. Likewise, acting as he wishes, if talking he does not think first, does not want to be considered stupid, and likes to be praised. One should be able to position oneself and obey the state order (*angger ugering keprabon*). People who are good at heart are usually good at getting along with various groups (*bangkit ajur ajer*). Moral teachings taught in *Serat Wedhatama* can be

seen in the quotations below:

“Uger lugu, den ta mrih pralebdeng kalbu.

Yen Kabul kabula. Ing drajat kajating urip.

Kaya kang wus winahyeng sekar srinata”.

(Provided that is earnest, in an effort to improve the mind, if granted, the degree of desire to live will open, as contained in this song).

The above verse teaches that one must be honest with himself. Self-knowledge cannot be obtained from outside. Self-knowledge must be done with an effort, namely by increasing the mind. Any effort that has been done only can be known by him himself. If the effort is successful, with self-awareness, getting closer to God and the natural surroundings, life can be happier, more beautiful, more colorful and rhythmic.

Mangkono janma utama,

tuman tumanem ing sepi,

ing saben rikala mangsa,

mangsah amemasuh budi,

laire anetepi,

ing reh kasatriyanipun,

susilo anor raga,

wignya met tyasing sesame,

yeku aran wong barek berag agama.

(Thus, that is the principal man, fond of being in composure, at certain moments sharpens and cleanses the mind, intends to fulfill his duty as a knight, does good, be humble, cleverly soothes the hearts of his fellow

men, that is who actually lives religion).

Nulada laku utama/

tumraping wong tanah Jawi.

Wong Agung ing Ngeksiganda/

Panembahan Senopati.

Kapati amarsudi/

udaning hawa lan nepsu.

Pinesu tapa brata/

Tanapi ing siang ratri.

Ama-mangun karyenak tyasing sasama.

(For residents in the land of Java, they can imitate the very good deeds from a great figure of Mataram, Panembahan Senopati, who tried with sincerity, seduced lust, did meditation, both day and night, manifested feelings of pleasure for fellow human beings).

C. Principal Teachings of Wedhatama

Serat Wedhatama contains the virtue teachings and is as a guide to behave in everyday life. Moral values in it as stated (Wibawa, 2010) are a simple life, compassion, responsibility, develop intellect, share compassion for others, humble, not arrogant, obedient to worship by leaving the prohibition, achieving a good position by working without hoping to get reward wherever he is, gaining wealth by working hard, and seeking knowledge that is useful for world life. Such values are moral values that have four characteristics, namely relating to the human character who has responsibility, conscience, human obligation absolutely and non-negotiable, and is formal.

One source, M Tanaya Surakarta, published by Tan Koen Swie Kediri in 1931, stated that *Serat Wedhatama* consists of poems and is divided into 100 cantos or stanzas. They are: *Pangkur* (14 cantos), *Sinom* (18 cantos), *Pocung* (15 cantos), *Gambuh* (35 cantos), and *Kinanthi* (18 cantos). The whole poem is a single unit.

The contents or meanings of the stanzas of the songs in *Serat Wedhatama* (Jatmiko. 2007 in Urbayatun, 2010: 254-263) are: (1) avoiding greedy lust; (2) modelling virtuous behavior, (3) achieving knowledge by actions; (4) four worships; (5) remembering human's firmness. These values are very closely related to the virtuous values that shape the mental and personality of Javanese society.

Serat Wedhatama contains virtuous teachings for every human being. It consists of 100 cantos (stanzas) on the macapat song, which are recited by singing with / or without the accompaniment of *gamelan* (Javanese music). The teachings of *Serat Wedhatama* was originally intended for the sons and daughters of Mangkunegaran from generation to generation, in order to have virtue based on divine character. Because the content of the teachings of *Serat Wedhatama* is about universal virtue, then anyone can use it, and can be applied for all time.

Serat Wedhatama containing 100 stanzas of *macapat* song consists of the poems of *Pangkur*, *Sinom*, *Pocung*, *Gambuh*, and *Kinanti* (Surakarta Mangadeg Foundation: Documentation and Publishing Section, 1984). *Pangkur* is to convey teachings and stories with a serious tone, set forth in 1–14 stanzas; *Sinom* is to convey teachings in the form of advice, and expressions of sadness, set forth in 15–32 stanzas; *Pocung* is to convey funny and fun stories and teachings, puzzles or innuendo presented in 33–47 stanzas; *Gambuh* is to present advice with explanation, information to clarify the problem, presented in 48–82 stanzas; and *Kinanti* is to present stories and teachings that are

full of hope, falling in love that is full of love and relaxation, presented in 83–100 stanzas.

D. Summary

Serat Wedhatama is the writing of teachings written by Mangkunegoro IV containing educational values written in the form of song. The song in *Serat Wedhatama* consists of five poems namely *Pangkur*, *Sinom*, *Pocung*, *Gambuh*, and *Kinanthi*. The major themes in the five poems include: (1) Themes about the importance of science, character and how to become a good figure are found in *Pangkur*. (2) The themes of rights and obligations and spiritual foundations for life are found in *Sinom*. (3) The themes of the importance of humans in the cosmos, namely the importance of striving to gain knowledge to get power, wealth, and skills as the basic requirements of life, contain in *Pocung*. (4) Religious themes, about a deep understanding of Islam, about the four worships; body, creativity, soul, feeling as a way to get God's grace, are in *Gambuh*. (5) The theme of how to live life well is found in *Kinanthi*.

Discussion and Insights on *Serat Wedhatama* by R.Ng. Satyopranowo and KRT Sarjono Darnosarkoro (Mangadeg Foundation, 2000) did not include *Kinanti*. So it only discussed four poems, namely *Pangkur*, *Sinom*, *Pocung*, *Gambuh*.

CHAPTER VI

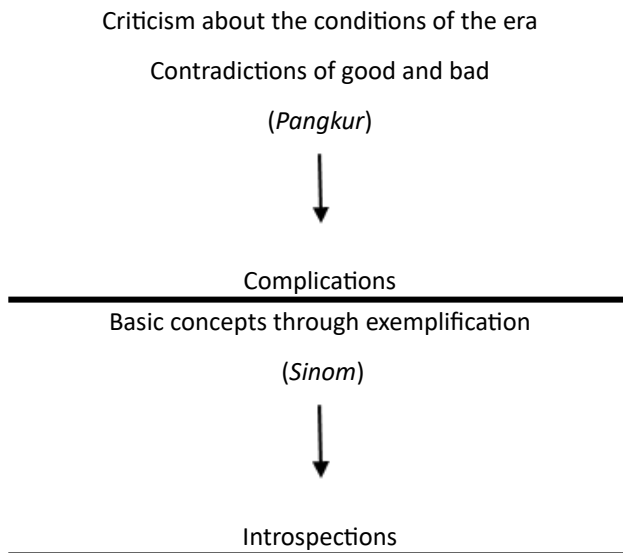
NOBLE VALUES IN WEDHATAMA

A. Character Education

Character education gets the biggest portion in *Serat Wedhatama*. Character is seen as something very important to be learned. Character is like a head for Javanese people, who must be properly guarded, and if the head is touched or held or even slapped, it is an insult to the Javanese. This was experienced by the figure of Ngoro Guru Sastrodarsono in the novel “Keluarga Priyayi” (Priyayi/social class in the aristocracy Family) by Umar Kayam (2010).

According to Nugroho, the way the writer of *Serat Wedhatama* conveyed Wedhatama’s teachings starts with complications, then introspections, conclusions, climaxes, and actualizations.

SCHEME OF WEDHATAMA TEXT



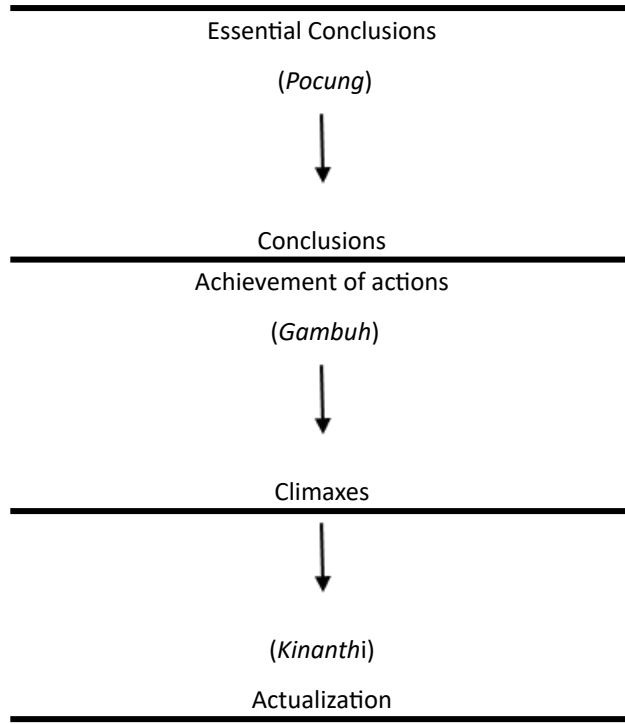


Figure 18. Nugroho Version of Wedhatama Text Scheme

Wedhatama begins with a presentation of the conditions of the times and the reality of human life at that time which was not sensible, as illustrated in the *Pangkur* song: *mangka nadyan tuwa pikun ning tan mikani rasa. Yekti sepi asepa lir sepah samun. Samangsane pakumpulan gonyak-ganyuk nglelingsemi*. Realizing that there is an attempt at introspection, seeing oneself, *Wedhatama* gives a recipe through exemplification in *Sinom* song, *Nulada laku utama, tumrape wong tanah Jawi, wong agung ing Ngeksiganda, Panembahan Senapati, kepati amarsudi, sudane hawa nepsu*.

Next *Wedhatama* explains about the penetration of knowledge in real life in the form of sincere actions through *Pocung* song, *ngelmu iku kalakone kanthi laku, lekase lawan kas, tegese kas nyantosani, setya budya pangekese dur angkara*. Then the climax of utterances

in *Wedhatama* namely the honor teaching through *Gambuh* song, *Ing batin tan kaliru, kedhap kilang liniling ing kalbu, kang minangka colok celak ing Hyang Widhi*.

The last is the exposure of actualization in the *Kinanthi* song, *Mangka kanthining tumuwuh, salami mung awas eling, eling lukitaning dumadi*. Philosophically, *Kinanthi*'s song is surrender to God.

B. Outline of the *Wedhatama* Teachings

To understand the *Wedhatama* teachings it is necessary to know first the contents of its poems.

1. The *Pangkur* song poem is a beginning of teaching. To walk towards honor must begin with *ngungkuraken angkara*, which is to throw away the nature and attitude of cruelty, greed, wrath, wickedness, envy, covet. The journey is carried out continuously until succeeding to become quiet, deserted, lonely, which is marked by *Liyep-layap-luyup* (the conscious in unconscious condition).

Ngungkuraken angkara is in these stanzas:

*Mingkar-mingkuring angkara,
akarana karenan mardi siwi,
sinawung resmining kidung,
sinuba-sinukarta,
mrih kretarta pakartining ngelmu luhung,
kang tumrap neng tanah Jawa,
agama ageming aji”.*

(*Wedhatama* page 5).

Liyep-layap-luyup is in the following stanzas:

*Tan samar pamoring suksma,
Sinukmaya winahya ing asepi
Sinimpen telenging kalbu,
Pambukane warana
Tarlen saking **liyep layaping aluyup**
Pindha pesating supena,
Sumusuping rasa jati*

2. The Sinom song poem explains how difficult and hard it is to exercise mind towards *Panunggal* (One who can unite attitude and behavior). Therefore, it needs the exemplification (*nulada laku utama*) and a calm, joy, silence, a pure heart attitude (*ing saben kala mangsa, mangsa hamemasuh budi*) as shown in the following stanzas:

Nuladha laku utama,
*tumrap ing wong tanah Jawi,
wong agung ing Ngeksi ganda,
Panembahan Senapati,
kapati amarsudi,
sudaning hawa lan nafsu,
pinesu tapa brata,
tanapi ing siyang ratri,
amemangun karyenak tyasing sasama”*
(*Wedhatama*, page 23).

Mangkono janma utama
Tuman tumanem ing sepi
Ing saben rikala mangsa
Mangsah amemasuh budi
Lahire den tetepi
Ing reh kasatriyanipun
Susila anorogo
Wignya met tyasing sasami
Yeku aran wong barek berag agama

3. The Pocung song poem explains the instructions for those who are interested and determined to have journey towards *Panunggal*. The prerequisites that are possessed are compliant, sincere, voluntary, sad traits that come from *telenging ati* (our own hearts).

Lila lamun

Kelangan nora gegetun

Trima yen ketaman

Sak serik sameng dumadi

Tri lagawa nalangsa srah ing Bathara.

Uger lugu

Den ta mrih pralebdeng kalbu

Yen kabul kabuki

Ing drajat kajating urip

Kaya kang wus winahyeng sekar Srinata.

4. The Gambuh song poem explains about the realm of *Panembah*, namely the determination of actions in serving oneself to a truly creator. Worship actions can be carried out if accompanied by regular, accurate, careful, painstaking, and holy traits.

Yen ta jaman rumuhun

Tata, titi tumrap tumaruntun

Bangsa srengat tan winor lan laku batin

Dadi ora gawe bingung

Kang padha nembah Hyang Manon

5. The Kinanthi song poem explains about the characteristics of a person who can unite attitude and behavior, that is he always remembers God, and pays attention to the laws of nature, *salami mung awas eling, eling lukitaning alam*. He also does not hope the reward of what he has done, praise, spite, anger, or revenge, *tan dahwen pati openan, tan panasten nora jail*.

Mangka kanthining tumuwuh,

Salami mung awas eling

Eling lukitaning alam

Dadi wiryaning dumadi

Supadi nir ing sangsaya

Yeku pangreksaning urip.

Mangka ta kang aran laku

Lakune ngelmu sajati

Tan dahwen pati openan

Tan panasten nora jail

Tan njurungi ing ka ardan

Amung eneng mamrih ening.

C. Implementation of Character Values in Life

The term character is often heard in everyday life, but the application of character in life both in the realm of individuals, society, and the state is still less audible (visible). This can be seen on the bus, on the train, at the queue counter, at the market, at the stall, at the office, on the road, at the terminal, in class, and wherever we are. In class, for example, students let the teachers clean the black board themselves. If seen from the perspective of virtue, this is less ethical.

Virtue is the values that will underlie all one's behavior in terms of ethics, norms and manners. These values need to be instilled, internalized, and accustomed to produce good behavior. Virtue literally has an understanding of actions (character) based on or born by a clear and good mind (Widiastini, 2010). Thoughts and actions are an inseparable unity. If the mind is good, then the actions that will be generated will also good because according to Sheikh Taqiyudin An-Nabhani the personality of an individual is influenced by the mindset (aqliyah) and the attitude (nafsiyah) that are good and harmonious.

Values of character education in *Serat Wedhatama* are perfect if applied in life, whether personal life, groups or groups in society, or national life in this global era. For example, in relationships, we must have a feeling sensitivity, because this is very sensitive in nature. Even though we are seniors we still have to have manners. Another example is in studying both domestically and abroad requires serious behavior and virtuous character so that knowledge can be obtained, and the relationship of personality is maintained well.

Thus, if the teachings in *Wedhatama* are applied, it means that the values of virtuous character are not values only stored in the literature and memorized, but can also be implemented in daily life so as to create a society that also upholds the norms and ethics so that it will alleviate light and severe social problems in the global world of this century.

D. Summary

The values of character education in *Serat Wedhatama* are very perfect when applied in life but its application requires sincerity to accept and appreciate these teachings. Exemplifications are needed, especially from teachers. *Wedhatama* has given all examples and exemplification criteria. All we have to do is to carry out these honor teachings, so we can be honorable and smart people.

CHAPTER VII

MANGKUNEGARAN PALACE AS A CULTURAL HERITAGE

A. Introduction

Mangkunegaran Palace is the seat of Mangkunegara's central government from Mangkunegara I to Mangkunegara X. There was a change in governance after Indonesian independence on August 17, 1945. Mangkunegaran no longer stood as a center of government but changed its role as a cultural center.

Mangkunegaran Palace is the official palace of the Mangkunegaran Duchy and the residence of its rulers (*Sampéyan Inkgang Jumeneng*). This building is located in Surakarta. This palace began to be built in 1757 by Mangkunegara I by following the model of the palace. The architectural complex of the building has parts that resemble the palace, such as having *pamédan*, *pendapa*, *pringgitan*, *dalem*, and *keputrèn*. The whole complex is surrounded by a wall, only the *pamédan* is given an iron fence.

This temple was built after the Salatiga Agreement that started the establishment of the Mangkunegaran Duchy and signed by the Raden Mas Said group, Pangeran Mangkubumi (Sultan Hamengkubuwana I), Sunan Pakubuwana III, and the VOC in 1757. Pangeran Sambernyawa, nickname for Raden Mas Said, was appointed "Prince Adipati" has the title Mangkunegara I (Wikipedia).

MANGKUNEGARAN PALACE



Figure 19. Surakarta Mangkunegaran Palace



Figure 20. Library of Surakarta Mangkunegaran Palace

B. Mangkunegaran Cultural Heritage

As the center of Javanese culture, the Surakarta Mangkunegaran Palace keeps several classic works both in the form of documents and in the form of dances. Many documents written in Javanese script are stored in the Mangkunegaran library, originating from both King Mangkunegara IV's private collection in particular and other poet's works. Mangkunegara IV's works are very many, among others are:

I. PERSONAL

1. Sandi Asma
2. Lalampahanipun KGPAA Mangkunegara IV

II. BABAD SINAWUNG SEKAR

1. Wanagiri
2. Giripura
3. Tegalganda
4. Ngadani Pabrik Tasikmadu
5. Ngalamat
6. Babad Serenan
7. Wredining Bangsal Tosan
8. Ngadani Bendungan Tambakagung
9. Ngadani Bendungan Tirta Swara
10. Srikaton / Tawangmangu
11. Nyanjata Sangsam
12. Wanagiri Prangwadhanan
13. Wredining Pandel Mangkunegara
14. Pasanggrahan Langenharja

III. PIWULANG WARNA-WARNI (VARIEGATED TEACHINGS)

1. Warayagnya
2. Wirawiyata
3. Sriyatna
4. Nayakawara
5. Paliatna
6. Salokatama
7. Darmawasita
8. Ngelmu
9. Pitutur
10. Puji
11. Salokantara
12. Tripama
13. Yogatama
14. Pariminta
15. Paliwara
16. Pariwara

IV. PEREPEN SARTA PRALAMBANG WARNA-WARNI

1. Manuhara
2. Pralambang Rara Kenya
3. Pralambang Kenya Candhala
4. Jaka Lara
5. Prayangkara
6. Prayasmara
7. Rerepen (Rumpakan)
8. Dhalang Kinanthi Gending
9. Namaning Ringgit Semarang.

V. SENDHON LANGEN SWARA

1. Sekar Ageng Citramengeng
2. Sekar Ageng Kumudasmara
3. Sekar Ageng Pamular-sih
4. Sekar Ageng Kusumastuti
5. Sekar Ageng Mintajiwa
6. Sekar Tengahan Palugon
7. Sekar Tengahan Pranasmara
8. Sekar Tengahan Pangajap-sih
9. Sekar Macapat Kinanthi Sekar Gandhung
10. Sekar Sari Gading.

VI. SERAT WEDHATAMA

1. Pangkur
2. Sinom
3. Pocung
4. Gambuh
5. Kinanthi

VII. PRE-HISTORY OF THE JAVA LAND

1. KGPAA Mangkunegara IV Letter to K.F.Holle ing Garut (Kamajaya, 1992)

That is the work of KGPAA Mangkunegara IV from Surakarta. Cultural heritage in the form of dance is also very many, including:

The *Srimpi Muncar* dance was created by KGPAA Mangkunegara VII, performed by four dancers telling Princess Kelasworo from Java and Princess Adaninggar of Chinese descent. It is said that the two princesses fell in love with the same person, namely Wong Agung

Menak. The dance is a manifestation of the conflict that ended with Princess Kelasworo's winning the love of the man. *Srimpi Muncar* describes politeness, refinement and gentleness with slow and graceful movements accompanied by the sound of gamelan music.



Figure 21. Bedyaya Anglir Mendhung Dance

The dancers from the Mangkunegara Palace “Soerya Soemirat” performed *Srimpi Muncar* which made the public in England stunned in a performance held at Queen Elizabeth Hall, Southbank, London. Besides *Srimpi Muncar* dance, *Kelono* mask dance was also performed, a type of mask dance originating from Cirebon. The *Kelono* mask dance tells the story of a king in the Bantar Angin region who bears great strength, wealth, and firmness but faces many challenges due to his rough manner. The *Kelono* dance is performed by a male dancer moving between gentle and heroic movements (Republika.co.id).

The Art Team from the Mangkunegaran Palace also performed the *Bambangan Cakil* Dance. Accompanied by the beat of the gamelan, this dance depicted an epic Flower War - Blossom War - a battle between a knight and a mythical giant. Two dancers expressed the story

of Bambang Cakil for 25 minutes. Bambang is a gentle character, while giant (Cakil) is a ferocious and full of anger character. The dance confirms that evil and wrath will always be lost to the righteous man.

The dancers and musicians of Soerya Soemirat, based at Surakarta Mangkunegaran Palace, Central Java, were founded in 1982 by the late Herwasto Kusumo. The dancers who joined the dance group Soerya Soemirat were Aloysia Neneng Yunianti, Anggono Kusumo Wibowo, Dewi Galuh Sintosari, Marshalia Rose Fajarningsih, Mauritius Tamdaru Kusumo, Ningtyas Puji Kurniastanti and Rury Avianti.

While the gamelan players were Angger Widhi Asmara, Anjas Aji Noviantama Ardi Gunawan, Bayu Asmoro, Joned Sri Kuncara, Lumbini Trihasto, Nanik Dwi Widyaningrum, Purwanto, Rano Prasetyo and Setyaji with Company manager Esti Andrini. The dancers of Soerya Soemirat, besides performing at the Southbank Center-London, together with the artist Papermoon Puppet Theater, together with a music group from Aceh KamDe will also perform in Glasgow and then at the top of the Discover Indonesia event held at the Center of Contemporary Arts-Glasgow, Cardiff. The presence of Soerya Soemirat, in England is part of a four-year program between Indonesia and England as part of a commitment to partnership in the creative industries between the governments of Indonesia and England (Republika.co).

Besides the dances above, there are still some famous dances from Mangkunegaran, namely *Gambyong* dance, *Bedhaya Bedhah Madiun* dance, and *Bedhaya Anglir Mendhung* dance which are performed in the event of *Tingalan Wiyosan Jumenengan Sri Paduka Mangkunagoro IX* dance every 9th Suro of Java year.

Some cultural events held by Mangkunegaran Palace include:

1. *Tingalan Wiyosan Jumenengan Sri Paduka Mangkunagoro IX*, held every 9 Suro.

2. Kirab Pusaka dalem, held every 1 Suro night.
3. Haul (birthday) Mangkunagoro I, held on Friday Wage 11 Jumadilakhir 1950 or March 10, 2017.
4. Haul Mangkunegara II, held on Friday Wage 28 Pasa 1950 or June 23, 2017.
5. Haul Mangkunegara III, held on Wednesday Kliwon 25 Maulud 1951 or December 14, 2017.
6. Haul Mangkunegara IV, held Sunday Pon 8 Syawal 1950 or July 2, 2017.
7. Haul Mangkunegara V, held on Monday Pon 24 Bakdo Mulud 1950 or January 23, 2017.
8. Haul Mangkunegara VI, held on Monday Pon 5 Suro 1951 or 25 September 2017.
9. Haul Mangkunegara VII was held on Tuesday Kliwon 28 Rejeb 1950 or 25 April 2017.
10. Haul Mangkunagoro VIII is held on Friday Pahing 9 Suro 1951 or September 29, 2017.
11. Karawitan and dance exercises, held every Wednesday
12. Karawitan Training, held every Saturday
13. Wiyosan dalem, held every Saturday Pon



Figure 22. Privates of Estri Mangkunegaran Surakarta



Figure 22. Beauty of the Mangkunegaran Palace Dancers

The beauty of the dance from Mangkunegaran is well known by the world community both who come to Surakarta as well as in cultural missions to European and other countries. Of course, this cultural heritage must be preserved so that it can be recognized also by the next generation of the Indonesian people. The way is to learn to dance and learn to love your own culture.



Figure 23. Kirap Pusaka (heirloom carnival) Mangkunegaran Palace



Figure 24. Male Dancers from Mangkunegaran

C. Parts of the Mangkunegaran Palace

Entering the main gate, you will see *pamedan*, namely the Mangkunegaran private training ground. In the east of the *pamedan* there is a headquarters of infantry and cavalry ex-Mangkunegaran Legion which has a kind of fort building. The second gate leads to the inner courtyard where 3,500 square meters of *Pendopo Agung* is located. This pavilion, which can accommodate five to ten thousand people, has for many years been considered the largest pavilion in Indonesia. Square wooden poles supporting the *joglo* roof were taken from trees that grew

in Alas Kethu, a forest formerly owned by Mangkunegaran, in the hills of Wonogiri. The whole building was built without using nails.

The yellow and green colors that dominate the pavilion are the *pari anom* colors which are the typical colors of the Mangkunegaran family. The ornament of brightly colored ceiling of the pavilion symbolizes Hindu-Javanese astrology and on this ceiling hangs a row of antique chandeliers. In the beginning people who entered the pavilion sat cross-legged on the floor. The new chair was introduced at the end of the 19th century during the reign of Mangkunegara VI. In the pavilion there are the heirloom gamelans, including the *Kyai Seton* gamelan, the *Kyai Kanyut Mesem* gamelan, and the *Lipur Sari* gamelan, each is only played at certain times.

Right behind the pavilion is an open veranda, named *Pringgitan*, which has a stairway leading to *Dalem Ageng*, a 1,000-square-meter room, traditionally is as the royal bride's bedroom, now it functions as a museum. Besides exhibiting *petanen* (Dewi Sri's residence) covered with silk weaving which is the center of visitors' attention, the museum also exhibits jewelry, weapons, clothes, medals, puppet equipment, coins, pictures of the Mangkunegaran dukes and various art objects.

In the middle of Pura Mangkunegaran behind *Dalem Ageng*, there is the Mangkunegaran family residence. This place, which still has a calm atmosphere like a country house owned by the nobles, is now used by families of the prince descendant. The inner garden, which is overgrown with flowering trees and ornamental bushes, is also a nature reserve with a birdcage, classic European-style statues, and a fountain pond.

Overlooking the open garden, there is a building called the Dalem Veranda (or often called *Pracimoyasa*) which has an eight-angle, where inside the building there are beautiful European chandeliers and

furniture. Gold-framed glass lined up the walls. From the verandah to the inside appears the dining room with colored glass windows depicting the natural scenery in Java, the dressing room of the prince's daughters and the beautiful bathroom.

Within Pura Mangkunegaran there is also the Rekso Pustoko Library which was founded by Mangkunegara IV in 1867. The library is located on the second floor, above the Palace Affairs Office to the left of *pamedan*. The library, whose wooden shutters are wide open so that sunlight can enter, is still used by historians and students. They can find leather-bound manuscripts, books in various languages, especially Javanese, many historic photo collections and data on plantations and other Mangkunegaran ownership (source: Wikipedia).

Role of Mangkunegaran

Solo is a city of movement and Mangkunegaran is one of the movers. This is evident from the position of Mangkunegaran and the role of KGPAA Mangkunegara VII (1916-1944) in the national movement arena. During his youth he actively participated in the Surakarta branch of Budi Utomo association. His love for the writing world led him to become a daily journalist in the Javanese language Dharmo Kondho. His writings reflect a nationalist who wants progress and change. In addition, he is also an advisor to the Tri Koro Dharmo student association.

In that period, Budi Utomo was a movement organization based on Javanese Culture. At that time the leaders mostly came from intellectuals and *priyayi*. The transfer of the position of the central manager Budi Utomo to Solo was proof of the activeness of the palace (Kasunanan and Mangkunegaran) in leading the movement. Some of them were Doctor Rajiman Widyodiningrat who became chairman of the period 1908-1911, Raden Mas Soerjosoeparto (became Mangkunegara

VII) chairman of the period 1915-1916, and Prince Woerjaningrat who became chairman of the period 1916-1921, 1923-1925, and 1933-1935.

Mangkunegaran during the reign of Mangkunegara VII has led to progressive ideas and attitudes for the advancement of Javanese society through education, political movements, nationalism, art, and cultural agendas. Mangkunegara VII attempted to make a meeting point between West and East through the formation of the Circle of Cultural and Philosophy Studies in 1917. This group consisted of Javanese, Chinese, missionaries, colonial officials, and intellectuals. The purpose of this study circle was to create a close relationship between Western and Javanese Culture. The Circle of Culture and Philosophy Studies became a means of Mangkunegara VII to confirm that Javanese culture has an important role that needs to be understood by Western countries.

An important contribution of Mangkunegara VII was to hold a Cultural Congress (Java) on 5-7 July 1918 as the embryo of the birth of the Cultural Congress in Indonesia. The idea and implementation of the Javanese Cultural Congress involved various groups from Mangkunegaran, Kasunanan, and the Netherlands. He also took the initiative to establish the Java Institute in 1919 which aimed to promote indigenous culture including Java, Madura, and Bali. The Java Institute publishes a Javanese-language magazine as a medium of debate over the process of changing Javanese culture in the flow of Western cultural modernity (source: <https://puromangkunegaran.com/mangkunegaran-dan-perasional-nasional/>).

D. Summary

Since it was established until now Mangkunegaran Palace carries the mandate of preserving Javanese culture. This role needs to be supported by all stakeholders to continue to take part in the

preservation of Javanese culture. An important contribution from Mangkunegaran was to hold a Cultural Congress (Java) on 5-7 July 1918 by Mangkunegara VII as the embryo of the birth of the Cultural Congress in Indonesia. The idea and implementation of the Javanese Cultural Congress involved various groups from Mangkunegaran, Kasunanan, and the Netherlands. Mangkunegaran at that time also took the initiative to establish the Java Institute in 1919 which aimed to advance indigenous cultures including Java, Madura, and Bali. The Java Institute publishes a Javanese-language magazine as a medium of debate over the process of changing Javanese culture in the modernity flow of Western culture.

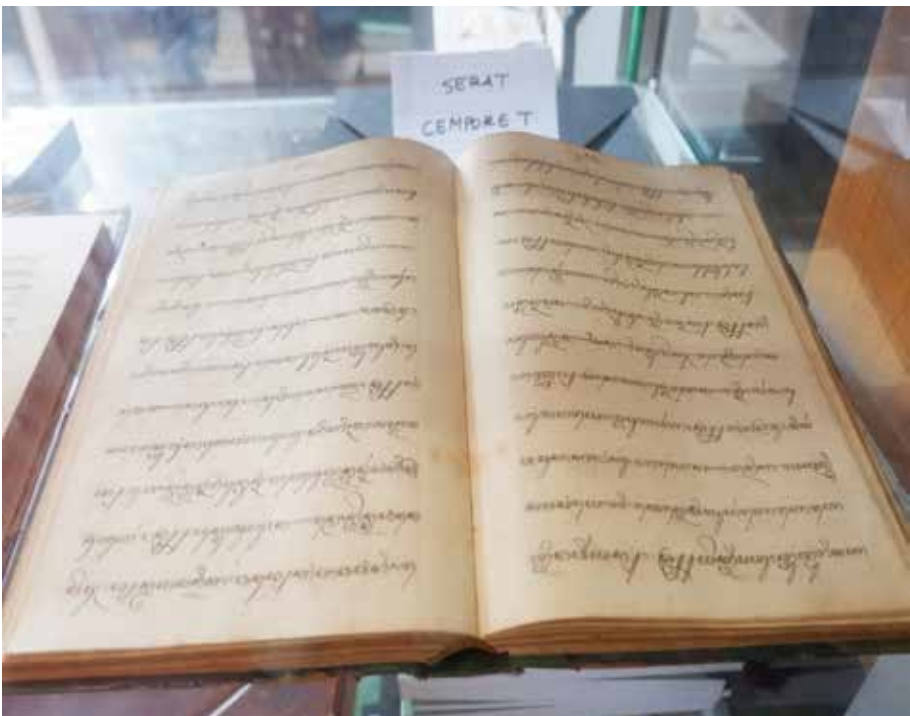


Figure 25. Serat Cemporet

CHAPTER VIII

THE UPHEAVAL OF MANGKUNEGARA IV'S SPIRITUAL THOUGHTS IN WEDHATAMA

A. Introduction

At a time like this where the issue of racism and intolerance spreads out at the national and global levels, then a real effort is needed to address it. Several ways can be done through various approaches, one of which is through a cultural approach. In line with that, the publication of research results “Javanese Local Wisdom in Wedhatama” by Dr. Esti Ismawati, MPd. and Dr. Warsito, MPd, clearly has a strong relevance to overcome various problems of the Indonesian people, including the issues mentioned above.

GPAA Mangkunegara IV was born on March 3, 1811 and ascended the throne on January 27, 1853. Although he inherited the throne from Mangkunegara III, Mangkunegara IV was not his son. Even when seen from the lineage, his male lineage did not originate from a Mangkunegara but Hadiwijaya, the Prince who was beheaded by a VOC soldier. Prince Hadiwijaya is the son of the king of Mataram Amangkurat IV. Thus Mangkunegara IV, who was the son of Prince Hadiwijaya I, was the great-grandson of Prince Hadiwijaya. Mangkunegara IV, whose first name is Raden Mas Sudiro, whose mother is Raden Ayu Sukeli, a daughter of Mangkunegara II.

Since childhood, Raden Mas Sudiro lived in Puro Mangkunegaran with his older cousin Kanjeng Gusti Pangeran Adipati Arya Mangkunegara III. The position of Praja (kingdom) Mangkunegaran with the Duchy status shows that the kingdom was a vassal from the Surakarta Palace, with the king having the title Sinuhun

Pakubuwono who was considered as the heir of the Mataram kingdom. The kingdom was divided since the Giyanti Treaty in 1755 and then followed by the Salatiga Treaty in 1757. The agreement made between Raden Mas Said and Pakubuwono III gave the legality of establishing the Mangkunegaran Praja. The area of Praja Mangkunegaran's authority covers half of the Surakarta Residency, while half is under the control of the Surakarta Palace. However, if seen from soil fertility, in general the Surakarta Palace area is more fertile when compared to the Mangkunegaran area. The Mangkunegaran area consists of only three Regencies, namely: Wonogiri Regency which is a barren area with rocky limestone hills. Area that is only suitable for growing teak trees. Second region: Karanganyar Regency, half of it is steep land which only a small part can be cultivated for agricultural land. Only the very narrow area of Malangjiwan is an area suitable for agricultural development.

In such kind of situation Mangkunegara IV tried to bring Praja Mangkunegaran towards the desired progress. He aspired to make the Mangkunegaran kingdom have an equal position even exceeding the Surakarta Palace which was ruled by the Pakubuwono dynasty. Raden Mas Sudiro's youth began in his career as an officer in the Mangkunegaran Legion. He saw how great the Mangkunegaran Legion was and its influence that covered the entire archipelago. Even to keep a coronation ceremony for a king in Surakarta Palace running smoothly, escorting the Mangkunegaran Legion unit is required. Likewise, when the Diponegoro troops harassed the integrity of the Surakarta Palace, the Kraton asked for help from the Mangkunegaran Legion to overcome it. From his experience in devoting himself to the Mangkunegaran Legion he learned a very valuable lesson. The progress of an organization is determined by the people involved in it. As the foreign proverb says: "It's not a weapon that determines victory! But humans who hold weapons are that determine a victory! The man behind the gun!"

B. Education and Character Building

Departing from such thoughts, Raden Mas Sudiro ascended the throne to be the Ruler of Praja Mangkunegaran in 1853. At that time his wife *garwa padmi* Raden Ayu Semi had just died while giving birth to her twelfth son. Shortly after ascending the throne, he married a Mangkunegara III's daughter named Raden Ayu Dunuk. The sons of the two queen consorts had the same opportunity to occupy the royal throne. One thing that can be a seed of prolonged conflict. Mangkunegara IV argued that such a situation had the potential for conflict as had occurred throughout the history of Mataram in the past. According to him, the most dominant danger of damage to the kingdom was internal conflicts not because of external enemies. Enemies from outside will be dispelled with solid internal unity.

For this interest in 1870 he wrote *Serat Paliatmo* which means "Warning for sons". In the advice contained in the song he reminded about the need for harmony among fellow brothers. He also reminded that state law and the principle of legality must be upheld. In *Paliatmo* it is said that the son born of the first queen consort was "a warrior's son", because his position at that time was a soldier not a king. Whereas, the position of a king was obtained after his marriage to the second consort, namely RAY Dunuk. With such a basis, he made a will that in the future one who succeeded him as king was a son born of the second queen consort.

However, he also left a message that either the king or the warrior had obligations that had to be carried out. Obligations that support each other. After finishing writing *Serat Paliatmo* he launched a work entitled "Tripama". Three warrior figures gave exemplary behavior. They are Kumbakarna, Basukarna, and Patih Suwondo. Mangkunegara IV emphasized the need for character: To be beneficial, rich, and willing as

the basis of being warriors. Warriors are those who are beneficial, have integrity, with high loyalty. After the death of Mangkunegara IV, the succession went smoothly and the successive throne of Mangkunegaran proceeded without obstacles. The basis of unity which was the main capital in the state had been standardized by Mangkunegara IV. By establishing a stable state of kingdom, Mangkunegara IV could develop prosperity and culture during his reign.

Mangkunegara IV Government took place in a transition period of technological progress and global political development. During his reign the Suez Canal was completed and officially opened. As a result, the mileage of shipping from Indonesia to Europe which was usually taken in more than a month could be shortened to half. Of course this had a broad impact on the development of the world economy. Mangkunegara IV had aspirations to make Praja Mangkunegaran equal to its prosperity with the Netherlands Indies Government. For this purpose he built centers of coffee, indigo, chocolate and so forth. Likewise, he built two sugar factories in his area, the Colomadu Sugar Factory and the Tasikmadu Sugar Factory. He is recorded in history as the first indigenous sugar factory owner. For the purpose of building a sugar factory, he borrowed capital from a Kapitan China in Semarang. The loan can be returned within three years. The company ran smoothly and achieved high profits because the management of the sugar factory was carried out by experts who already had experience in their fields. They came from the Netherlands or from other European countries.

His close collaboration with people from other ethnic groups shows that he has a high tolerance and does not promote racism. This can be understood from his view as stated in the “*Serat Salokotomo*”. In one of the poems in this work he said among others that: “All *ummat* (people) are basically lovers of Allah”. We should not hate those whom God loves. This tolerant attitude was also shown by him in the matter

of education. At the beginning of Mangkunegara IV's administration there were only two types of schools for Javanese children in Surakarta, namely the *Ongko Loro* School and the Pesantren (boarding school). The *Ongko Loro* School lasted three years and was only for learning to read, write and count. The graduates of the *Ongko Loro* School were only able to work as plantation supervisors. On the other hand, along with the opening of the Suez Canal, exports of sugar and other commodities increased significantly. The situation had an impact on labor needs. Mills and plantations required middle managerial personnel who can do bookkeeping and correspondence in foreign languages.

In the midst of such an atmosphere, in 1856 a group of delegates from the Christian Church in Semarang came to Sinuhun Pakubuwono IX. The purpose of their visit was to request permission to open a Christian school in Surakarta. The request was rejected by Sinuhun on the grounds that he bears the title of *Khalifatullah Sayidin Panatagama* "Protector of the Islamic Religion which he adheres to. Sinuhun recommended that the delegation of the Christian Church face Mangkunegara IV, whose authority was two-fifths of the Surakarta city area to the north. Mangkunegara IV did not have the title *Kalifatullah Sayidin Panatagama*. Finally the delegation of the Christian Church was received by Mangkunegara IV in Puro Mangkunegaran. There was a Javanese who was one of the members of the group coming to face. In front of Mangkunegara IV they sometimes discussed with fellow group members using Dutch. Being interested in the group's behavior, Mangkunegara IV asked the Javanese group member about his origins and where he learned Dutch. From his answer it can be seen that he came from Semarang and can speak Dutch because he attended a Christian school in Semarang.

Finally Mangkunegara IV gave permission for the establishment of a Christian school in the Mangkunegaran area with the following conditions:

1. The length of school education was the same as the school for Europeans,
2. Must be taught Dutch,
3. There was no obligation that students must be Christian.

These requirements were accepted by the Christian School Board. In the course of history, later other Educational Institutions joined in establishing schools in the Mangkunegaran area. Various students from various parts of Indonesia studied in Surakarta in the Mangkunegaran area.

C. **Mangkunegara IV Local Wisdom in Clothing**

As stated by Dr. Esti Ismawati, MPd. and Dr. Warsito, MPd. in the results of this research, “Local Wisdom is part of the culture of a society that is inseparable from the language of the community itself”. On the other hand local wisdom is formed from the experiences and sublime ideals that develop in the pertinent community. Based on the above understanding, literary works can be classified as the main local wisdom. However, considering the notion of culture that also concerns with human thoughts, initiatives, and creations, then these three practices that are within the scope of certain communities can also be classified as local wisdom. In this case the literary works of Mangkunegara IV as mentioned above, of course, can be classified as local wisdom.

Nevertheless, in addition to literary works, Mangkunegara IV also presented local wisdom in other fields. One of Mangkunegara IV’s creations is a *beskap* clothing model known as “*Langenharjan*”. As stated above, Mangkunegara IV was a king who was delirious with

“equality” with other rulers, such as the Lord of the Dutch East Indies and Susuhunan Pakubuwono. In every meeting held with the officials of the Dutch East Indies Government, it appeared that the officials were always fully dressed in vest suits and bow ties. According to the feelings of the king of Mangkunegara IV they implicitly wanted to give the impression that the clothes they wore were a symbol of the superiority of the colonial state.

In 1870 King Pakubuwono IX invited Mangkunegara IV and Dutch officials to attend the inauguration of the Surakarta Kingdom’s Langenharjo guesthouse. Mangkunegara IV’s confusion arose about what attire he should wear while fulfilling the invitation. In every invitation from Susuhunan Pakubuwono IX, Mangkunegara IV always wore “*Sikepan*” clothing to go to the Surakarta palace. The clothing symbolized that the position of Mangkunegara IV was a vassal of the Sultan’s Palace. The invitation to Langenharjo was an invitation to attend an event outside the “*pisowanan*” to the Surakarta palace. The meeting outside the palace by Mangkunegara IV was interpreted as a meeting where all guests were considered to have equality.

Mangkunegara IV had an idea for dress that showed the equality among those who attended an invitation. He created a *beskap* model with a vest and equipped with bow ties as Dutch officials dressed. However, he did not want to leave the majesty of Javanese fashion with batik cloth and wearing a creese. The back of Beskap was formed in such away as a place to put a creese as a traditional Javanese *beskap*.

When Mangkunegara IV arrived at the *pesanggrahan* (guesthouse), King Pakubuwono IX was stunned by the appearance of Mangkunegara IV’s clothing. He asked the name of the *beskap* clothes with a tie and received an answer that up to that time no name had been given for the clothes. Hearing such an answer Sinuhun Pakubuwono

IX said: From this day on I gave the name *Langenharjan*. And if younger brother Mangkunegara IV went to the Palace, you needed not wear *Sikepan* clothing but *Langenharjan*” (*Serat Yatnohisworo Babad Sinuhun* Pakubuwono IX). The general public sees that Langenharjan’s clothing is a modern creation that can be used for weddings without having to follow the traditional dress standards like “Basahan” and so forth.

D. Wedhatama as the Culmination of Mangkunegara IV Local Wisdom

Serat Wedhatama was written by Sri Mangkunegara IV in early 1881 a few months before he died. There was no definitive clue when the book began to be written. However, by following the flow of events that colored his life, he apparently wrote *Wedhatama* when he felt that his death was approaching. He suffered a mild stroke which resulted in impaired eye and left hand. He had ordered his son, KPH Gondosewoyo, who was taking a technical school in Delft, to order a marble stone and steel frame that would later become his mausoleum. In addition he also began to order to build the cemetery Girilayu.

The burial places of the Mangkunegaran kings were to be built on the grounds that the Mengadeg funeral complex was full. The cemetery is the tomb of Mangkunegara I to the tomb of Mangkunegara III in addition to other Mangkunegaran relatives, one of which was Raden Ayu Semi the first empress of Mangkunegara IV.

Wedhatama is different from the previous works that were not specifically mentioned for whom those were intended. It was different from *Serat Paliatmo* which was clearly intended for his sons. Another example is *Serat Tripama* as a guide for the warriors. *Wedhatama* is the

great words of praise for all humans. In it contained teachings about how to process the feeling, creation, and intention of a human being. It also gives a lesson on how a human relationship with other humans should be regulated. In *Wedhatama* Sri Mangkunegara IV no longer sorted life in several fragments as in *Serat Paliatmo*. In it he divided life into fragments or parts such as: family life, homeland, environment, and so on. In contrast, in *Wedhatama* Mangkunegara IV saw life as a totality.

E. **Opening Poem of *Serat Wedhatama***

Ego

As usual the writers of *Serats* express the purpose of writing a text in the opening words which were as the first poem. In the first verse of *Wedhatama*, Sri Paduka Mangkunegara IV wrote a series of words: *Mingkar mingkur ing angkara*. The word “Angkara” comes from the Sanskrit *Ahamkara* language which means “Ego” and also Ego in English. The adjective of the two words above is egoist or selfish. A word that means “selfish”. While the word *mingkur* means facing back or leaving. Thus it can be interpreted that the key teachings contained in *Wedhatama* is an invitation to leave the selfish nature in living life in this world.

Human nature always wants to eliminate everything that causes discomfort that befell him. In an effort to eliminate this situation, sometimes a human stepped on the dignity and hurt another human’s heart. This is contrary to all religious teachings that encourage humans to defeat the ego that controls them. Human peace can only be achieved if this selfishness can be removed from him.

Ngelmu

Furthermore, the *Wedhatama* writer reminded the importance of *Ngelmu* in fighting the ego and its derivatives. What is meant by *Ngelmu* is sublime knowledge about life. *Ngelmu* can be achieved through understanding the events experienced by mental and thought processing. *Ngelmu* includes knowledge about something that can be touched or that has a transcendental nature. Yet *ngelmu* is not something that is automatically controlled by everyone.

In the next verse listed “... *mungguh sajatining ngelmu tan pasthi neng janma wredha. Tuwin mudha ...* “ Neither those who are young nor old can be confirmed to have mastered *ngelmu*. Sri Mangkunegara IV had given an illustration of the consequences of those who do not master *ngelmu*, as in the sixth verse of *Serat Wedhatama*: Life that is only lived once will be damaged due to scattered reason. Like a dark and empty cave exposed to strong winds, it will only produce a roar of emptiness or stupidity. Like young people who don’t know anything yet acting arrogantly. Instead those who have mastered the true *ngelmu* will be born as a wise person.

Indeed they live solely to provide peace of heart for others, and don’t feel hurt when considered as a fool. They live simply not luxuriously or filled with pride. Likewise, those who do not master *ngelmu*, their lives will feel insipid because they are unable to control their feeling. Those kinds of persons in the community will be a laughed object (see verse r 2). Humans must be armed with *Ngelmu* in life. In addition, *Ngelmu* can only be achieved through action or undergoing various stages of search sincerely without any burden.

Honor, Treasure, Knowledge

In the opening poem Pangkur in *Serat Wedhatama*, by Mangkunegara IV, one of the aims and objectives of the writing is described as: *Mrih kretarta pakartining ...*” or “ behavior leading to prosperity “. A description of this teaching can be found in the Twenty-ninth verse of *Serat Wedhatama* which reads as follows: “... *Mungguh ugering ngaurip. Uripe lan tri prakara. Wirya arta tri winasis*. Actually, the main provision in living a prosperous worldly life is when there are three cases in the form: self-respect, wealth, and knowledge. Honor can come in the form of rank or position carried by someone, but someone who has no rank or position can have an inherent honor in him. A human being can have the honor due to his work and dedication to mankind. However, someone who is without work also still has honor as long as the human being still has self-esteem or the spirit of life. Self-esteem is the last bastion of honor. Some have argued that high honor will radiate strong life energy.

The second element that must be owned is treasure or wealth. Without it, a person will find difficulty in carrying out daily life. It is undeniable, in a state without wealth a human being cannot fulfill his physical life such as food, clothing, and house. The obligation to look for property is a must. Nevertheless, Mangkunegara IV fortified himself from the desire to get the treasure. Collecting assets must not rely on excessive egoism that violates the rights of others. Likewise, property must not be collected by sacrificing self-respect. In *Serat Paliatmo*, Mangkunegara IV said: “Don’t do shameful acts”. Stealing, robbing, corruption are shameful acts and contaminate the actor’s self-respect.

The third factor that must be fostered and owned by a human being is *Winasis* or knowledge. Knowledge can be used to find wealth. While people who do not have any knowledge or skills will have difficulty

in fulfilling their daily needs. Therefore, Mangkunegara IV was very concerned with education as described in the previous paragraph. A skill or knowledge about something can be used to look for wealth. While wealth in turn can be used as a means to gain honor, but it cannot run the opposite. Honor will be tainted if used to seek wealth, and wealth alone is impossible to master knowledge or skills. Mangkunegara IV made a presupposition that humans who do not have the three elements mentioned above are as “dry leaves which are worthless and powerless, so that they are swayed by the turmoil of world life”.

Rely on Local Wisdom

Mangkunegara IV in Wedhatama’s opening song also stated that the teachings he delivered were based on teachings that apply to people living in the land of Java, with the expression: *Kang tumrap ing Tanah Jawi*”. In other words the teachings contained in *Serat Wedhatama* are noble teachings rooted in Javanese culture. As a basic capital in appreciating the philosophy of Javanese culture, Mangkunegara IV recommended that the Javanese take the model of Panembahan Senapati’s way of life as the founder of the Mataram Kingdom. Panembahan Senapati is considered to have succeeded in getting rid of the ego that resided in him by meditating at night and day. This way had succeeded in reducing the king’s lust. The essence of all actions carried out by Panembahan Senopati is “*Amemangun karyenak tyasing sesami*” (making the peace of others).

Javanese local wisdom advocates a life that is not involved in luxury as expressed in the 16th verse. The use of the word “Pinrihatin” here is not in the sense of “*prihatin*” known to most lay people, in the sense of referring to distress. What is meant by *pinrihatin* is the opposite of unlimited excess. Living in *prihatin* or *pinrihatin* way refers to a

frugal life that does not go on the spree. Being in clover will cause a feeling of wanting to have something that exceeds his ability. The Javanese proverb says: *Milik nggendong lali*. The desire to have excess will make someone forget everything, which can be about ethics, law and so on. All of these things will make the spirit murky.

Mangkunegara IV further reminded in 42 and 43 verses by saying: “that the behavior of the Javanese people should rely on three things that become the handle of life in managing ownership, namely: willing and not disappointed when losing something, sincere and not angry if you are experiencing other people’s bad deeds, sincerely fully surrender everything that happens to God’s Justice “That expression can be to quell impatience in achieving an outcome. Mangkunegara IV reminded that an outcome must go through a process. Failure and disaster are part of the process that must be faced. Mistakes are not fatal events but are merely lessons. It is the process of becoming a person who is *waskitha* (clairvoyant) or knowledgeable.

In *Serat Wedhatama* it was also stated repeatedly the need to limit eating and sleeping or *cegah dahar lawan guling*. Wisdom that originates from the teachings of ancient Java does not mean a prohibition to sleep and eat. This expression means the limitation to enjoy something excessively. Too much sleep shows someone’s laziness. Most meals show excessive indulgence. Mangkunegara IV reminded that something that is offered without limits will cause disaster and uselessness.

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APPENDIX

PANGKUR

1. *Mingkar-mingkuring angkara,
Akarana karenan mardi siwi,
Sinawang resmining kidung,
Sinuba – sinukarta
Mrih kretarta pakartining ngelmu luhung
Kang tumrap neng tanah Jawa,
Agama ageming Aji.*

2. *Jinejer neng Wedhatama,
Mrih tan kempa kembenganing pambudi,
Mangka nadyan tuwa pikun,
Yen tan mikani rasa,
Yekti sepi asepa lir sepa samun,
Samangsane pakumpulan,
Gonyak-ganyuk nglilingsemi.*

3. *Nggugu karasane priyangga,
Nora nganggo paparah lamun angling,
Lumuh ingaran balilu,
Uger guru aleman,
Nanging janma ingkang wus waspadeng semu,
Sinamung ing samudana,
Sesadon ingadu manis.*

4. *Si pengung nora nglegawe,
Sangsayarda denira cacariwis.
Ngandbar-andbar angendhukur,
Kandhane nora kaprah,
Saya elok alangka longkanganipun,
Si wasis wakitha ngalah,
Ngalingi marang si pingging.*

5. *Mangkono ngelmu kang nyata,
Sanyatane mung weh reseping ati,
Bungah ingaranan cubluk,*

*Sukeng tyas yen den ina,
Nora kaya si punggung, anggung gumunggung,
Ungungan sadina-dina,
Aja mengkono wong urip,*

6. *Uripe sapisan rusak,
Nora mulur nalare ting saluwir,
Kadi ta guwa kangsirung,
Sinerang ing maruta,
Gumarenggeng anggereng anggung gemrunggung,
Pindha padhane si mudha,
Prandhane paksa kumaki.*

7. *Kikisane mung sapala,
Palayune ngandelke yayah-wibi,
Bangkit turbangsaning luhur,
Lha iya ingkang rama,
Balik sira, sarawungan bae durung,
Mring atining tata-krama,
Nggon-anggon agama suci.*

8. *Socaning jiwangganira,
Jer katara lamun pocapan pasthi,
Lumuh asor kudu unggul,
Sumengah sosongaran,
Yen mangkono kena ingaran katungkul,
Karem ing reh kaprawiran,
Nora enak iku kaki.*

9. *Kekerane ngelmu kara,
Kakarangan saking bangsaning gaib,
Iku boreh pamnipun,
Tan rumasuk ing jasad,
Amung aneng sajabaning daging kulup,
Yen kapengkok pancabaya,
Ubayane mbalenjani.*

10. *Marma ing sabisa-bisa,
Bebasane muriha tyas basuki,
Purwitaa kang patut,*

*Lan traping angganira,
Ana uga angger-ugering kaprabun,
Abon-aboning panembah,
Kang kembah ing siyang ratri.*

11. *Iku kaki takokena,
Marang para sarjana kang martapi,
Mring tapaking tepa tulus,
Kawawa nahen hawa,
Wruhanira mungguh sanyataning ngelmu,
Tan mesthi neng janma wredha,
Tuwin mudha sudra kaki.*

12. *Sapa ntuk wahyuning Allah,
Gya dumilah manguh ngelmu bangkit,
Bangkit mikat reh mangukut,
Kukutaning jiwangga,
Yen mangkono kena sinebut wong sepuh,
Liring sepuh sepi hawa,
Awas roroning atunggil.*

13. *Tan samar pamoring sukma,
Sinukmaya winahya ing ngasepi,
Sinimpen telenging kalbu,
Pambukaning warana,
Tarlen saking liyep-layaping ngaluyup,
Pindha pesating supena,
Sumusuping rasa jati.*

14. *Sajatine kang mungkana,
Wus kakenan nugrahaning Hyang Widhi,
Bali alaming asuwung,
Tan karem karamenyan,
Ingkang sipat wisesa winisesa wus,
Mulih mula-mulanira,
Mulane wong anom sami.*

SINOM

15. *Nulada laku utama,
Tumraping wong tanah Jawi,
Wong- Agunging Ngeksiganda,
Panembahan Senapati,
Kapati amarsudi,
Sudaning hawa lan nepsu,
Pinesu tapa brata,
Tanapi ing siang ratri,
Amamangun karyenak tyasing sasama.*

16. *Samangsane pasamuhan,
Mamangun marta martini,
Sinambi ing saben mangsa,
Kala-kalaning ngasepi,
Lalana teka-teki,
Nggayuh geyonganing kayun,
Kayungyun eninging tyas,
Sanityasa pinrihatin,
Pungguh panggah cegah dhahar lawan nendra.*

17. *Saben mendra saking wisma,
Lalana laladan sepi,
Ngisep sepuhing sopana,
Mrih pana pranawing kapti,
Tis-tising tyas marsudi,
Marda waning budya tulus,
Mesu reh kasudarman,
Neng tepining jalanidhi,
Sruning brata kataman wahyu dyatmika.*

18. *Wikan wengkoning samodra,
Kederan wus den ideri,
Kinemat kamot ing driya,
Rinegem sagegem dadi,
Dumadya angratoni,
Nenggih Kanjeng Ratu-Kidul,
Ndedel nggayuh nggagana,
Umara marek maripih,
Sor prabawa lan Wong-Agung Ngeksiganda.*

19. *Dahat denira aminta,
Sinupeket pangkat kanthi,
Jroning alam palimunan,
Ing pasaban seben sepi,
Sumanggem anyanggemi,
Ing karsa kang wus tinamtu,
Pamrihe mung aminta,
Supangate teki-teki,
Nora ketang teken janggut suku jaja.*

20. *Prajanjine abipraya,
Saturun-turune wuri,
Mangkono trahing ngawirya,
Jen amasah mesu budi,
Dumadya glis dumugi,
Iya ing sakarsanipun,
Wong-Agung Ngeksiganda,
Nugrahane prapteng mangkin,
Trah-tumerah darahe padha wibawa.*

21. *Ambawani tanah Jawa,
Kang padha jumeneng Aji,
Satriya dibya sumbaga,
Tan lyan trahing Senopati,
Pan iku pantes ugi,
Tinulad labetanipun,
Ing sakuwasanira,
Enake lan jaman mangkin,
Sayektine kang bisa ngepleki kuna.*

22. *Lowung kalamun tinimbang,
Ngaurip tanpa prihatin,
Nanging ta ing jaman mungkyu,
Pramudha kang den karemi,
Manulad nelad Nabi,
Nayakengrat Gusti Rasul,
Anggung ginawa umbag,
Sabèn saba mampir masjid,
Ngajab-ajab mukjijat tibaning drajat.*

23. *Anggung anggubel sarangat,
Saringane tan den wruhi,
Dalil dalaning ijemak,
Kiyase nora mikani,
Katungkul mungkul sami,
Bangkrakan neng masjid agung,
Kalamun maca kutbah,
Lalagone dhandhang gendhis,
Swara arum ngumandhang cengkok palaran.*

24. *Lamun sira paksa nulad,
Tuladhaning Kanjeng Nabi,
O`ngger kadohan panjangkah,
Watake tan betah kaki,
Rehne ta siraJawi,
Sathithik bae wus cukup,
Aja guru aleman,
Nelad kas ngepleki pakih,
Lamun pengkuh pangangkah yekti karamat.*

25. *Nanging enak ngupa-bago,
Rehne ta tinitah langip,
Apa ta suwitang Nata,
Tani tanapi agrami,
Mangkono mungguh mami,
Padune wong dahat cubluk,
Durung wruh cara Arab,
Jawaku bae tan ngenting,
Parandene pari-paksa mulang putra.*

26. *Saking duk maksih taruna,
Sadhela wus anglakoni,
Aberag marang agama,
Maguru anggering kaji,
Sawadine tyas mami,
Banget wedine ing besuk,
Pranatan ngakir jaman,
Tan tutug kaselak ngabdi,
Nora kober sembahyang gya tinimbangan.*

27. *Marang ingkang asung pangan,
Yen kesuwen den dukani,
Abubrah bawur tyas ingwang,
Lir kiyamat saben bari,
Bot Allah apa Gusti,
Tumbuh-tumbuh solah ingsung,
Lawas-lawas nggraita,
Rehne ta suta priyayi,
Yen mamriha dadi kaum temah nistha.*

28. *Tuwin ketib suragama,
Pan ingsun nora winaris,
Angur baya ngantepana,
Pranatan wajibing urip,
Lampahan angluluri,
Aluraning pra leluhur,
Kuna-kumunanira,
Kongsi tumekeng samangkin,
Kikisane tan lyan amung ngupa boga.*

29. *Bonggan kang tan mrelokena,
Mungguh ugering ngaurip,
Uripe lan tri-prakara,
Wirya, arta, tri winasis,
Kalamun kongsi sepi,
Saka wilangan tetelu,
Telas tilasing janma,
Aji godhong jati aking,
Temah papa papariman ngulandara.*

30. *Kang wus waspada ing pastrap,
Mangayut ayat winasis,
Was an wosing jiwangga,
Melok tanpa aling-aling,
Kang ngaling-aling kaliling,
Wenganing rasa tumlawung,
Keksi saliring jaman,
Angelangut tanpa tepi,
Yeku aran tapa tapaking Hyang Sukma.*

31. *Mangkono janma utama,
Tuman tumanen ing sepi,
Ing saben rikala mangsa,
Mangsah amamasuh budi,
Lahire den tetepi,
Ing reh kasatrianipun,
Susila anorrage,
Wignya met tyasing sasami,
Yeku aran wong barek berag agama.*

32. *Ing jaman mengko pan ora,
Arahe para taruni,
Yen antuk tuduh kang nyata,
Nora pisan den lakoni,
Banjur njujurken kapti,
Kakekne arsa winuruk,
Ngandelken gurumitra,
Pandhitane praja sidik,
Tur wus mangan pamuncunge mring makripat*

POCUNG

33. *Ngelmu iku,
Kalakone kanthi laku,
Lekasane lawan kas,
Tegese kas nyantosani,
Setya budya pangekese dur angkara.*

34. *Angkara gung,
Neng angga anggung gumulung,
Gogolonganira,
Triloka lekering kongsi,
Yen den umbar ambabar dadi rubeda.*

35. *Beda lamun,
Wus sengsem rehing asamun,
Semune ngaksama,
Sasamane bangsa sisip,
Sarwa sareh saking mardi martatama.*

36. *Taman limut,
Durgameng tyas kang weh limput,*

*Kerem ing karamat,
Karana karoban ing sih,
Sihing suksma ngrebda sahardi gengira.*

37. *Yeku patut,
Tinulad- tulad tinurut,
Sapituduhira,
Aja kaya jaman mangkin,
Keh pra mudha mundhi dhiri rapal makna.*

38. *Durung pecus,
Kasusu kaselak besus,
Amaknani rapal,
Kaya sayid weton Mesir,
Pendhak-pendhak angendhak gunaning janma.*

39. *Kang kadyeku,
Kalebu wong ngaku-aku
Akale alangka
Elok Jawane denmohi,
Paksa langkah ngangkah met kawruh ing Mekah.*

40. *Nora weruh,
Rosing rasa kang rinuruh,
Lumeket ing angga,
Anggere padha marsudi,
Kana kene kaanane nora beda.*

41. *Uger lugu,
Den ta mrih pralebdeng kalbu,
Yen kalbu kabuka,
Ing drajat kajating urip,
Kaya kang wus winahya sekar srinata.*

42. *Basa ngelmu,
Mupakate lan panemu,
Pasane lan tapa,
Yen satriya tanah Jawi,
Kuna-kuna kang ginilut tri prakara.*

43. *Lila lamun,
Kelangan nora gegetun,
Trima yen kataman,
Sak serik sameng dumadi,
Tri legawa nalangsa srah ing bathara.*

44. *Bathara gung,
Inguger graning jajantung,
Jenek Hyang wisesa,
Sana pasenetan suci,
Nora kaya si mudha mudhar angkara.*

45. *Nora uwus,
Kareme anguwus-uwus,
Uwose tan ana,
Mung janjine muring-muring,
Kaya buta buteng betah nganiaya.*

46. *Sakeh luput,
Ing angga tansa linimput,
Linimpet ing sabda,
Narka tan ana udani,
Lumuh ala ardane ginawe gada.*

47. *Durung punjul,
Kasusu kaselak jujul,
Kaseselan hawa,
Cupet kapepetan pamrih,
Tangenh nedya anggambuh mring Hyang Wisesa.*

GAMBUH

48. *Samengko ingsun tutur,
Sembah catur supaya lumuntur,
Dhihin raga, cipta, jiwa, rasa, kaki,
Ing kono lamun tinemu,
Tandha nugrahning Manom.*

49. *Sembah raga puniku,
Pakartine wong amangang laku,*

*Sesucine asarana saking warih,
Kang wus lumrah limang wektu
Wantu wataking wawaton.*

50. *Ing uni-uni durung,
Sinawarung wulung kang sinerung,
Lagi iki bangsa kas ngetokken anggit,
Mintokken kawingnyanipun,
Sarengate elok-elok.*

51. *Thithik kaya santri Dul,
Gajeg kaya santri brai kidul,
Saurute Pacitan pinggir pesisir,
Ewon wong kang padha nggugu,
Anggere guru nyalemong.*

52. *Kasusu arsa weruh,
Cahyaning Hyang kinira yen karuh,
Ngarep-arep kurub arsa den kurebi,
Tan wruh kang mangkono iku,
Akale kaliru enggon.*

53. *Yen ta jaman rumubun,
Tata, titi tumrah tumaruntun,
Bangsa sranget tan winor lan laku batin,
Dadi ora gawe bingung,
Kang padha nembah Hyang Manom.*

54. *Lire sarengget iku,
Kene uga ing aranan laku,
Dhihin ajeg kapindhone ataberi,
Pakolehe putraningsun,
Nyenyeger badan mrih kaot.*

55. *Wong seger badanipun,
Otot daging kulit balung sumsum,
Trumah ing rah mamarah antenging ati,
Antenging ati nunungku,
Angruwat ruweting batos.*

56. *Mengkono mungguh ingsun,
Ananging ta sarehne asnapun,
Beda-beda panduk panduwing dumadi,
Sayektine nora jumbuh,
Tekad kang padha linakon.*
57. *Nanging ta paksa tutur,
Reh ning tuwa tuwase mung catur,
mBok lumuntur lantaraning reh utami,
Sing sapa temen tinemu,
Nugraha geming Kaprabon.*
58. *Samengko sembah kalbu,
Yen lumintu uga dadi laku,
Laku agung kang kagungan Narapati,
Patitis tetesing kawruh,
Meruhi marang kang momong.*
59. *Sucine tanpa banyu,
Mung nyunyuda mring bardaning kalbu,
Pambukane: tata, titi, ngati-ati,
Atetep ,talaten, atul,
Tuladan marang waspaos.*
60. *Mring jatining pandulu,
Panduk ing ndon dadalan satuhu,
Lamun lugu legutaning reh maligi,
Lagehane tumalawung,
Wenganing alam kinaot,*
61. *Yen wis kambah kadyeku,
Sarat sareh saningkareng laku,
Kalakone saka eneng, ening, eling,
Ilanging rasa tumalawung,
Kono adile Hyang Manom.*
62. *Gagare ngunggar kayun,
Tan kayungyun mringayuning kayun,
Bangsa anggik yen ginigit nora dadi,
Marna den awas, den emut,
Mring pamuruning lelakon.*

63. *Samengko kang tinutur,
Sembah katri kang sayekti katur,
Mring Hyang Sukma sukmanen saari-ari,
Arahen dipun kacakup,
Sembah ing jiwa sutengong.*

64. *Sayekti luwih parlu,
Ingaranan pupuntoning laku,
Kalakuwan kang tumrap bangsaning batin,
Sucine lan awas emut,
Mring alame lama amot.*

65. *Ruktine ngangkah ngukut,
Ngiket ngruket triloka kakukut,
Jagad agung ginulung lan jagad cilik,
Den kendel-kumandel, kulup,
Mring kelaping alam kono.*

66. *Keleme mawa limut,
Kalamatan jroning alam kanyut,
Sanyatane iku kanyataan, kaki,
Sajatine yen tan emut,
Sayekti tan bisa awor.*

67. *Pamete saka luyut,
Sarwa sareh saliring penganyut,
Lamun yitna kayitnan kang miyatani,
Tarlen mung pribadinipun,
Kang katon tinonton kono.*

68. *Nging aywa salah surup,
Kono ana sajatining urub,
Yeku urub pangarep uriping budi,
Sumirat-sirat narawung,
Kadya kartika katonton.*

69. *Yeku wenganing kalbu,
Kabukane kang wengku winengku,
Wewengkone wis kawengku neng sireki,
Nging sira uga kawengku,
Mring kang pindha kartika byor.*

70. *Samengko ing suntutur,
Gantya sembah ingkang kaping catur,
Sembah rasa karasa rosing dumadi,
Dadine wis tanpa tunduh,
Mung kalawan kasing batos.*

71. *Kalamun during lugu,
Aja pisan wani ngaku-aku,
Antuk siku kang mangkono iku kaki,
Kena uga wenang muluk,
Kalamun wus padha melok.*

72. *Meloke ujar iku,
Yen wus ilang sumelanging kalbu,
Amung kandel-kumanlel ngandel mring takdir,
Iku den awas den emut,
Den mumet yen arsa momot.*

73. *Pamoting ujar iku,
Kudu santoso ing budi teguh,
Sarta sabar tawekal legaweng ati,
Trima lila ambeg sadu,
Weruh wekasing dumados.*

74. *Sabarang tindak tanduk,
Tumindake lan sakadaripun,
Den ngaksama kasisipaning sasami,
Sumipanga ing laku dur,
Hardaning budi kang ngrodon.*

75. *Dadya wruh iya dudu,
Yeku minangka pandaming kalbu,
Inkang (m)buka ing kijabullah agaib,
Sesengkeran kang sinerung,
Dumunung telenging batos.*

76. *Rasaning urip iku,
Krana momor pamoring sawujud,
Wujudullah sumrambah ngalam sakalir,
Lir manis kalawan madu,
Endi arane ing kono.*

77. *Endi manis (n)di madu,
Yen wis bisa nuksmeng pasang semu,
Pasamoan ing ghebing kang Maha Suci,
Kasikep ing tyas kacakup,
Kasatmata lair batos.*

78. *Ing batin tan kaliru,
Kedhap kilap liniling ing kalbu,
Kang minangka colok celaking Hyang Widhi,
Widadaning budi sadu,
Pandak panduking liru (ng)gon.*

79. *(Ng)gonira mrih tulus,
Kalaksitaning reh kang rinuruh,
(Ng)gyanira mrih wiwal warananing gaib,
Paran ta lamun tan weruh,
Sasmita jatining endhog.*

80. *Putih lan kuningipun,
Lamun arsa titah teka mangsul,
Dene nora mantra-mantra yen ing lair,
Bisa aliru wujud,
Kadadiane ing kono.*

81. *Istingarah tan metu,
Lawan istingarah tan lumebu,
Dene ing jro wekasane dadi njawi,
Rasakena kang tuwajuh,
Aja kongsi kabasturon.*

82. *Karana yen kebanjur,
Kajantaka tumekeng saumur,
Tanpa tuwas yen tiwasa ing dumadi,
Dadi wong ina tan weruh,
Dheweke denanggep dhayoh.*

KINANTHI

83. *Mangka kanthining tumuwuh,
Salami mung awas eling, Eling lukitaning alam,
Dadi wiryaning dumadi,
Supadi nir ing sangsaya,
Yeku pangreksaning urip.*
84. *Marma den taberi kulup,
Angulah lantiping ati,
Rina wengi den anedya,
Pandak panduking pambudi,
(m)bengkas kahardaning driya,
Supadya dadya utami.*
85. *Pangasahe sepi samun,
Aywa esah ing salami,
Samangsa wis kawistara, Lalandhepe mingis-mingis,
Pasah wukir Reksamuka,
Kekes srabedaning budi.*
86. *Dene awas tegesipun,
Weruh warananing urip,
Miwah wisesaning tunggal,
Kang atunggil rina wengi,
Kang muhkitan ing sukarsa,
Gumelar ngalam sakalir.*
87. *Aywa sembrana ing kalbu,
Wawasen wuwus sireki,
Ing kono yekti karasa,
Dudu ucape pribadi,
Marma den sembadeng sedya,
Wewesen praptaning uwis.*
88. *Sirnakna semangging kalbu,
Den waspada ing pangeksi,
Yeku dalaning kasidan,
Sinuda saking sathithik,
Pamothahing napsu hawa,
Linalantih amrih titih.*

89. *Aywa mamatuh nalutuh,
Tanpa tuwas tanpa kasil,
Kasalibuk ing srabeda,
Marma dipun ngati-ati,
Urip keh rencananira,
Sambekala den kaliling.*

90. *Upamane wong lumaku,
Marga gawat denliwati,
Lamun kurang ing pangarah,
Sayekti karendhet ing ri,
Apese kasandhung padhas,
Babak bundhas anemahi.*

91. *Lumrah bae yen kadyeku,
Atetamba yen wus bucik,
Duwea kawruh sabodhag,
Yen tan nartani ing kapti,
Dadi kawruhe kinarya,
Ngupaya kasil lan melik.*

92. *Meloke yen arsa muluk,
Muluk ujure lir wali,
Wola-wali nora nyata,
Anggepe pandhita luwih,
Kaluwihane tan ana,
Kebeh tandha-tandha sepi.*

93. *Kawruhe mung ana wuwus,
Wuwuse gumaib-gaib,
Kasliring thithik tan kena,
Mancereng alise gathik,
Apa pandhita antiga,
Kang mangkono iku kaki.*

94. *Mangka ta kang aran laku,
Lakune ngelmu sajati,
Tan dahwen pati openan,
Tan panasten nora jail,
Tan (n)jurungi ing kahardan,
Amung eneng mamrih ening.*

95. *Kaunang ing budi luhung,
Bangkit ajur ajer kaki,
Yen mangkono bakal cikal,
Thukul wijining utami,
Nadyan bener kawruhira,
Yen ana kang nyulayani.*
96. *Tur kang nyulayani iku,
Wus wruh yen kawruhe nempil,
Nanging laire angalah,
Katingala angemori,
Mung ngenaki tyasing liyan,
Aywa esak, aywa serik.*
97. *Yeku ilapating wahyu,
Yen yuwana ing salami,
Marga wimbuh ing nugraha,
Saking gheb Kang Mahasuci,
Cinancang pucuking cipta,
Nora ucul-ucul kaki.*
98. *Mangkono ingkang tinamtu,
Tampa nugrahaning Widhi,
Marma ta kulup den bisa,
(M)busuki ujaring janmi,
Pakoleh lair batinnya,
Iyeku budi premati.*
99. *Pantes tinulad tinurut,
Laladane mrih utami,
Utama kembang mulya,
Kamulyaning jiwa dhiri,
Ora ta yen ngeplekana,
Lir luluhur nguni-uni.*
100. *Ananging ta kudu-kudu,
Sakadarira pribadi,
Aywa tinggal tutuladan,
Lamun tan mangkono kaki,
Yekti tuna ing tumitah,
Poma kaestokna kaki.*

REPUBLIC INDONESIA
KEMENTERIAN HUKUM DAN HAK ASASI MANUSIA

SURAT PENCATATAN CIPTAAN

Dalam rangka perlindungan ciptaan di bidang ilmu pengetahuan, seni dan sastra berdasarkan Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta, dengan ini menerangkan:

Nomor dan tanggal permohonan : EC00202030796, 3 September 2020

Pencipta

Nama : **Dr. Esti Ismawati, M.Pd, Dr. H. Warsito, M.Pd**

Alamat : Perumahan Griya Prima Timur I No. 5 RT 01 / RW 18, Belang Wetan, Klaten Utara, Klaten. , Klaten, Jawa Tengah, 57436

Kewarganegaraan : Indonesia

Pemegang Hak Cipta

Nama : **Dr. Esti Ismawati, M.Pd, Dr. H. Warsito, M.Pd**

Alamat : Perumahan Griya Prima Timur I No. 5 RT 01 / RW 18, Belang Wetan, Klaten Utara, Klaten. , Klaten, Jawa Tengah, 57436

Kewarganegaraan : Indonesia

Jenis Ciptaan : **Buku**

Judul Ciptaan : **Kearifan Lokal Jawa Dalam Wedhatama**

Tanggal dan tempat diumumkan untuk pertama kali di wilayah Indonesia atau di luar wilayah Indonesia : 5 November 2019, di Yogyakarta

Jangka waktu perlindungan : Berlaku selama hidup Pencipta dan terus berlangsung selama 70 (tujuh puluh) tahun setelah Pencipta meninggal dunia, dihitung mulai tanggal 1 Januari tahun berikutnya.

Nomor pencatatan : 000200783

adalah benar berdasarkan keterangan yang diberikan oleh Pemohon.
Surat Pencatatan Hak Cipta atau produk Hak terkait ini sesuai dengan Pasal 72 Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta.



a.n. MENTERI HUKUM DAN HAK ASASI MANUSIA
DIREKTUR JENDERAL KEKAYAAN INTELEKTUAL

Dr. Freddy Harris, S.H., LL.M., ACCS.
NIP. 196611181994031001

FORMULIR PERMOHONAN PENDAFTARAN PATEN INDONESIA
APPLICATION FORM OF PATENT REGISTRATION OF INDONESIA

Data Permohonan (Application)			
Nomor Permohonan <i>Number of Application</i>	: 500201910714	Tanggal Permohonan <i>Date of Submission</i>	: 20-NOV-19
Jenis Permohonan <i>Type of Application</i>	: PATEN SEDERHANA	Jumlah Klaim <i>Total Claim</i>	: 1
		Jumlah halaman <i>Total page</i>	: 8
Judul <i>Title</i>	: ALAT TENUN BUKAN MESIN MOTIF DUA ARAH		
Abstrak <i>Abstract</i>	: ALAT TENUN BUKAN MESIN MOTIF DUA ARAH Suatu alat tenun bukan mesin (ATBM) yang dicirikan dengan pemasangan alat pembuat motif dua arah (1) pada bagian bok sekoci/goyangan (5) disebelah kiri atau kanan, yang akan membuat mekanisme kerja ATBM menjadi lebih lambat dibandingkan ATBM lama (prior art). Karena pada invensi ini harus menata benang pakan yang akan menghasilkan motif tenun dua arah.		

Permohonan PCT (PCT Application)			
Nomor PCT <i>PCT Number</i>	:	Nomor Publikasi <i>Publication Number</i>	:
Tanggal PCT <i>PCT Date</i>	:	Tanggal Publikasi <i>Publication Date</i>	:

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Data Prioritas (Priority Data)		
Negara (Country)	Nomor (Number)	Tanggal (Date)

Kuasa/Konsultan KI (Representative/ IP Consultant)		
Nama (Name)	Alamat (Alamat)	Surel/Telp. (Email/Phone)



REPUBLIK INDONESIA
KEMENTERIAN HUKUM DAN HAK ASASI MANUSIA

SURAT PENCATATAN CIPTAAN

Dalam rangka perlindungan ciptaan di bidang ilmu pengetahuan, seni dan sastra berdasarkan Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta, dengan ini menerangkan:

Nomor dan tanggal permohonan : EC00201979896, 5 November 2019

Pencipta

Nama : **Dr. Esti Ismawati, Dr. H. R. Warsito, M.Pd., dkk**

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Kewarganegaraan : Indonesia

Pemegang Hak Cipta

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Kewarganegaraan : Indonesia

Jenis Ciptaan : **Seni Motif Lainnya**

Judul Ciptaan : **Udan Berkah**

Tanggal dan tempat diumumkan untuk pertama kali di wilayah Indonesia atau di luar wilayah Indonesia : 18 Oktober 2019, di Klaten

Jangka waktu perlindungan : Berlaku selama hidup Pencipta dan terus berlangsung selama 70 (tujuh puluh) tahun setelah Pencipta meninggal dunia, terhitung mulai tanggal 1 Januari tahun berikutnya.

Nomor pencatatan : 000162444

adalah benar berdasarkan keterangan yang diberikan oleh Pemohon.
Surat Pencatatan Hak Cipta atau produk Hak terkait ini sesuai dengan Pasal 72 Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta.



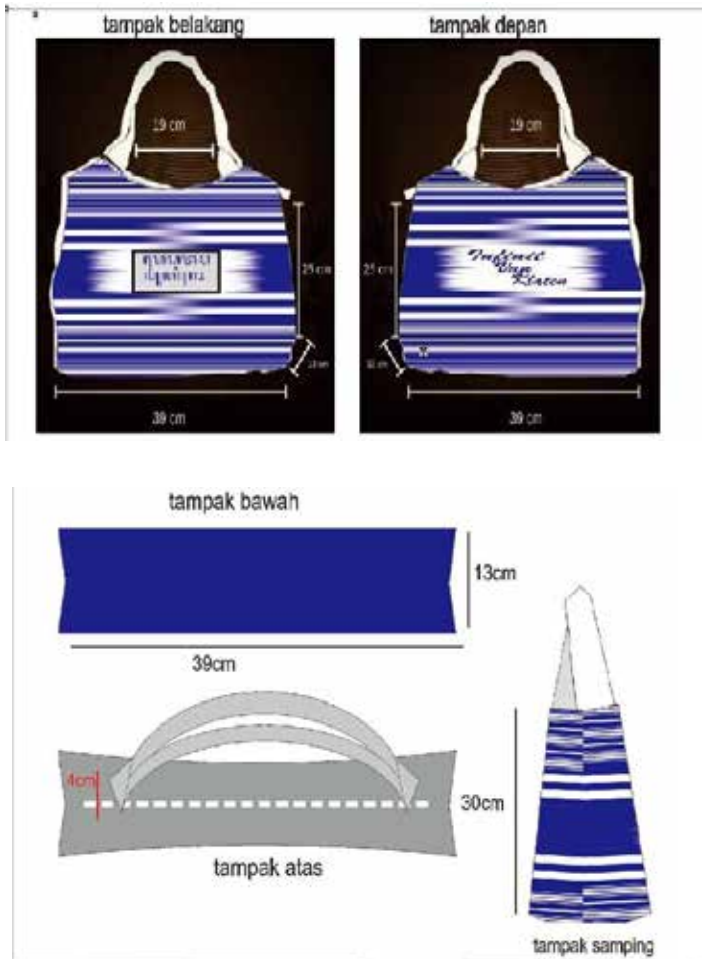
a.n. MENTERI HUKUM DAN HAK ASASI MANUSIA
DIREKTUR JENDERAL KEKAYAAN INTELEKTUAL

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NIP. 196611181994031001



DESAIN INDUSTRI

1. DESAIN TAS



FORMULIR PERMOHONAN PENDAFTARAN DESAIN INDUSTRI
APPLICATION FORM OF INDUSTRY DESIGN REGISTRATION OF INDONESIA

Data Permohonan			
Nomor Permohonan <i>Number of Application</i>	: A00201903326	Tanggal Penerimaan <i>Receipt Date</i>	: 05-OCT-19
Jenis Permohonan <i>Type of Application</i>	: Satu Desain industri		
Judul <i>Title</i>	: Tas Lurik		

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Pendesain (<i>Designer</i>)	
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Data Prioritas (<i>Priority Data</i>)		
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Dokumen (<i>Documents</i>)	
Gambar atau Foto Desain Industri	<input checked="" type="checkbox"/>
Uraian Desain Industri	<input checked="" type="checkbox"/>
Tampak Perspektif	<input checked="" type="checkbox"/>
Tampak Atas	<input checked="" type="checkbox"/>
Tampak Bawah	<input checked="" type="checkbox"/>
Tampak Depan	<input checked="" type="checkbox"/>
Tampak Belakang	<input checked="" type="checkbox"/>
Tampak Samping Kiri	<input checked="" type="checkbox"/>
Tampak Samping Kanan	<input type="checkbox"/>

Serat Wedhatama was written by Sri Mangkunegara IV in early 1881 a few months before he died. There was no definitive clue when the book began to be written. However, by following the flow of events that colored his life, he apparently wrote Wedhatama when he felt that his death was approaching. He suffered a mild stroke which resulted in impaired eye and left hand. He had ordered his son, KPH Gondosewoyo, who was taking a technical school in Delft, to order a marble stone and steel frame that would later become his mausoleum. In addition he also began to order to build the cemetery Girilayu.

The burial places of the Mangkunegaran kings were to be built on the grounds that the Mengadeg funeral complex was full. The cemetery is the tomb of Mangkunegara I to the tomb of Mangkunegara III in addition to other Mangkunegaran relatives, one of which was Raden Ayu Semi the first empress of Mangkunegara IV.

Wedhatama is different from the previous works that were not specifically mentioned for whom those were intended. It was different from Serat Paliatmo which was clearly intended for his sons. Another example is Serat Tripama as a guide for the warriors. Wedhatama is the great words of praise for all humans. In it contained teachings about how to process the feeling, creation, and intention of a human being. It also gives a lesson on how a human relationship with other humans should be regulated. In Wedhatama Sri Mangkunegara IV no longer sorted life in several fragments as in Serat Paliatmo. In it he divided life into fragments or parts such as: family life, homeland, environment, and so on. In contrast, in Wedhatama Mangkunegara IV saw life as a totality.

RM. Darajadi Gondodiprojo