

## Islamic Religiosity in Serat Wedhatama Pupuh Gambuh

<sup>1</sup>Rudi Permono Putro, <sup>2</sup>Muhammad Rohmadi,  
<sup>3</sup>Ani Rakhmawati

<sup>1, 2, 3</sup> Universitas Sebelas Maret, Surakarta

<sup>1, 2, 3</sup> Jl. Ir. Sutami No.36A, Jebres, Kota Surakarta, Jawa Tengah 57126

E-mail: <sup>1</sup> rudipputra@student.uns.ac.id <sup>2</sup> rohmadi\_db@yahoo.com <sup>3</sup>  
a\_rakhmaw@fkip.uns.ac.id

**Abstract:** Javanese society was awarded a noble cultural heritage. Every Javanese tradition and literature always contains the teachings of the value of goodness in it, including *Serat Wedhatama pupuh Gambuh* by KGPAA Mangkunegara IV. *Serat Wedhatama pupuh Gambuh* contains the value of Islamic religiosity, which is very important to be studied considering the occurrence of moral degradation among generations of the nation. Weak religious values are one of the factors in this moral degradation. So that this study is important to do with the hope that it can contribute to the cultivation of religious and cultural values to the nation's generation. The results of this study indicate that there is a value of Islamic religiosity in *Serat Wedhatama pupuh Gambuh*. These values can be used as parameters and guidelines for life. This study can also be used as a solution to answer the condition of the people who are in the midst of deculturation and dereligiosity.

**Keywords:** religious, culture, identity, islamic development, Wamena.

### A. INTRODUCTION

Culture is a lifestyle in a group or society whose nature is developing and passed down from generation to generation. The development of culture itself affects many aspects of human life, such as religion, politics, customs, language, buildings, clothes, and even to a work of art that is not timeless by

cultural influences. Because culture is the whole attitude and behavior patterns and knowledge that form a habit that is inherited and owned by a member of a certain group or society (Suharyanto, 2015: 162). This confirms that culture is abstract, complex, and broad in accompanying human civilization.

Civilization will not exist without a long process of cultural formation in society. The role of culture in society has shaped the dynamics of a harmonious life. Bring up his uniqueness or special characteristics in a cultural society. This special characteristic emphasizes the status of culture as a differentiator between humans and other creatures. It is strengthened by the opinion of experts that culture represents the uniqueness of humans, which is the cause of the distinction between humans and animals (Azmy, et al., 2017: 77-89). As for animals live only by instinct, not reason, so that they have a static or permanent nature, whereas humans are always changing and want to develop (dynamic).

Humans have an extraordinary gift in the form of a mind that is useful as the embryo of cultures in society. As the basis for forming a civilization, the culture and power that appear in society emphasizes the importance of culture itself. The power of the mind of every human being in society is a factor in the emergence of ideas, activities and works. Koentjaraningrat emphasized that human reason makes it the building blocks of culture itself, namely first, ideas (ideas, values, regulations). Second, patterned activities in a community commodity. Third, the results of objects created by humans (Muali, 2017: 106).

Culture as the work of society is in line with the opinion of Soemardjan & Soemardi (1964), which according to him, culture is the result of the fruit or work of creation and the taste of society. A culture makes it have a close relationship with life in society. It is a fact in the field that we find various forms of cultural contributions in society. As Lowie argues, culture is everything that individuals get from society, including beliefs, customs, artistic norms, eating habits, skills that are acquired not from their own creativity but are a legacy of the past obtained through formal or informal education (Melina, 2016: 129).

The existence of culture in this modern era is experiencing a decline. This phenomenon is known as deculturation, which means the decline in community participation in holding cultural values. In addition, there are many general views of society that culture is a representation of old civilizations

that are not relevant to be applied today. The paradigm of society that has been indoctrinated by the globalization agenda has penetrated all aspects of life.

Globalization, a term that is familiar to the world community, including the Indonesian people in particular. As a phenomenon in human civilization today, globalization is part of the process of human life, thus affecting all important aspects of life. The advancement of information and communication technology is an important factor that can accelerate the process of globalization. Suneki stated that the presence of globalization creates new challenges and problems that must be answered, resolved, in an effort to take advantage of globalization for the benefit of life (2012: 307). This opinion confirms that the process of globalization affects every aspect of life.

Global connections through social media from various aspects of life, especially social and culture, are a terrible scourge for the Indonesian nation, which has a multi-cultural culture. This is confirmed by Rohmadi's opinion about the effects of using social media that can have negative and positive impacts, both of which are considered integrally to show which impact is greater (2018: 648). Without the efforts and efforts of the state to strengthen the cultural dimension and the structure of its values, the negative impact will be even greater. Various cultures from other countries will massively influence Indonesian society. Countries that are unable to adapt to the swift flow of cultural interactions between countries as a process of globalization will sooner or later lose their identity from their own culture. Examples of cases that have occurred in Indonesia are the influence of K-Pop culture and Korean drama, which are deeply felt to affect aspects of the socio-cultural life of millennials today. The influence of K-Pop culture and Korean Drama, is termed Putri as Korean wave or hallyu, a term given to Korean Pop culture or the Korean wave (2020: 43). The Korean wave has greatly influenced various aspects of life in all parts of the world, including Indonesia. The popularity of K-Pop culture in Indonesia causes symbolic violence, namely violence that is very subtle without inviting resistance. As a result, many productive young people are more interested in K-Pop than their own national heritage culture.

The national culture which is slowly being eroded by the culture of other countries has caused the loss of the structure of the noble values of the cultural heritage of the Indonesian nation, one of which is the religious values inherited from the nation's ancestors through the oral literature of ancient

Javanese poets, such as Ranggawarsita with *Serat Kalatidha*, KGPAA Mangkunegara IV with *Serat Wedhatama*. This noble heritage should be preserved and implemented by generations of the Indonesian nation in living every life. Therefore, in preparing and fortifying the younger generation from the influence of globalization that has taken place, it is very important to instill character education, especially from the noble heritage of Javanese poets. This is in line with Agustin's opinion, who stated that our struggle is now tougher because we have to return the love of Indonesian culture to the younger generation. Foster a sense of love for culture since school, through the implementation of the noble values of the nation's cultural heritage (2011: 177).

The use of national cultural heritage as a means to instill these character values is in line with Rustan's opinion which states that the main values of national culture need to be explored as an alternative to cultural development in the current era of globalization (2018: 80). This development is realized by re-popularizing the values contained in a nation's culture which are documented in Javanese manuscript texts, for example *Serat Wedhatama*. The main values in these *serat* need to be explored, studied and re-popularized in order to be used as a basis for planting and building character education in the younger generation. *Serat Wedhatama* has a complete value structure, divided into five stanzas (Pangkur, Sinom, Pocung, Gambuh, and Kinanthi), each of which has its main teachings in order to create harmony in social life. Based on the meaning of *Wedhatama* itself *Wedha* means teaching and *Tama* means main, if combined into the main teaching, where one of the stanzas contains the sublime teachings about the value of Islamic religiosity, which is contained in the *Gambuh pupuh*.

The use of religious-based cultural heritage is a perfect combination to re-popularize the noble values of the nation's culture in the form of cultivating character education in the younger generation. The value of Islamic religiosity in *Serat Wedhatama pupuh Gambuh* is in accordance with Indra's opinion about the importance of Islamic religiosity education in the face of the era of globalization. Without the existence of religious values, social life today will lose its unity, which causes humans to be nothing more than a continuous flow of change in which individual and collective actors no longer act in accordance with social values and norms (2016: 71). All will follow their respective strategies in the process of change (global capitalism).

## B. ISLAMIC RELIGIOSITY AND JAVANESE CULTURE

Religious means to be religious. Originally derived from the Latin *religare* which means binding, while *religio* means bonding or binding, that is, humans bind themselves to God or more precisely humans accept God's bond that they experience as the source of life. The development of the religious concept looks more at the aspects lived by the individual in the heart, the vibration of the conscience, the person and the personal nature. In other words, as stated by Atmosuwito, that religion is broader than religion (2010: 123). Religiosity researches that support substantive views tend to be about relationships, emotions, thoughts or behavior towards this Almighty God.

In explaining religion, Atmosuwito adds that being religious is an inner feeling that has something to do with God, which consists of guilt felling, fear to God, and God's glory (2010: 124). Zuriyah added that being religious is an attitude and behavior that reflects obedience and non-denial, and is obedient to carrying out orders and avoiding religious prohibitions (2008: 70). This is in accordance with what is stated in the Ministry of National Education (2010: 9) explaining that religion is an attitude and behavior that is obedient in implementing the teachings of the religion they adhere to, is tolerant of the implementation of the worship of other religions, and lives in harmony with followers of other religions.

Religiosity is the level of one's religious faith which is reflected in beliefs, experiences and behavior which point to the quality aspects of religious humans to live their daily lives well. Stark and Glock (1966) argue that there are five dimensions of religiosity, which are religious commitment, determination and intention related to religious life. The five dimensions of religiosity are: 1) The ideological dimension. The dimension of belief is the degree to which a person accepts and acknowledges dogmatic matters in his religion. For example, belief in the attributes of God, the existence of angels, heaven, prophets, and so on. 2) Dimensions of worship or religious practice (the ritualistic dimension). This dimension is the degree to which a person fulfills ritual obligations in his religion. For example, performing prayers, zakat, fasting, pilgrimage, and so on. 3) The dimension of feeling or appreciation (the experiential dimension). The dimension of appreciation is a religious feeling that has been experienced and felt such as feeling close to God, at ease when praying, being touched by hearing verses from the holy book, feeling afraid

of committing sins, feeling happy that their prayers are answered, and so on.

4) The intellectual dimension. This dimension is how far a person knows and understands the teachings of his religion, especially those in the holy book.

5) Dimension of effect or practice (the consequential dimension). The experiential dimension is the extent to which the implications of religious teachings affect one's behavior in social life. For example, as exemplified by Najoran, namely by donating wealth for religion and society, visiting sick people, strengthening friendship, and so on (2020: 66)

Religiosity is a picture of goodness in human life, regarding the relationship between humans and humans and humans and God. The religiosity contained in a tradition and culture is very likely to be explored and studied to be used as learning for human life, because a value contained in traditional and cultural heritage must be preserved. As stated by Kundharu & Rahmaniar about traditions that must be passed on from generation to generation so that the legacy of the nation's ancestors does not disappear or even become extinct (2019: 386). The various forms of religiosity found in culture show that culture can play a role in instilling religious values in society. Furthermore, culture can be used as a means and media in improving community religiosity, including Javanese culture. Given that Javanese culture is rich in traditions and literature, this also allows for the many manifestations of religiosity that exist in Javanese tradition and literature.

Javanese society is a society that has a wealth of treasures and traditions that are diverse and varied. Every element of Javanese culture has values contained in it, both express and implied. This means that the values of Javanese culture can be understood explicitly or implicitly in the form of symbols. Javanese values are stored behind ritual symbols, while some Javanese people themselves are no longer able to read and understand the language of these symbols. (Wardani, 2020: 3). So that exploring the values in Javanese culture is very useful in the context of internalizing values to the nation's generation.

The internalization of values is seen to be very important to do, given the socio-cultural conditions that are beginning to falter due to globalization and modernization. Both of these have had a major impact on changes in society. In reality there is a striking change regarding the quantity and quality of religious life in society. In other terms, globalization has an impact on changing the religious behavior of Indonesian society. This fact is confirmed by Bell that among the impacts of modernization is the moral decadency as a

result of the entry of a new culture that is not in line with the values of religious teachings (Najoan, 2020: 65).

The relationship between Javanese culture and Islam is very close. Both of them have had good adaptations in their development to this day. The fact is that after the entry of Islam, Javanese tradition still exists because the early da'is maintained the existence of the Javanese tradition and its symbols as a medium as well as a methodology in conveying Islamic moral messages. So it is not surprising that the early Islamic moral messages also used symbolic language such as tembang, art and various local traditions (traditional ceremonies) (Bakri, 2014: 38). So that there is no hard clash between culture and religion (Islam), on the contrary, a close relationship between the two is realized.

Javanese writers created various literary works using symbolic language, as in Javanese songs contained in Javanese *serat*. Some Javanese *serat* are already popular, such as *Wedhatama*, *Tripama*, *Wulangreh*, *Kalatidha*, and so on contain a strong Islamic religiosity. The factor of the creation of literary works containing Islamic religiosity is the background of the creator to embrace Islam. This background is what ultimately his literary works contain Islamic religiosity. Apart from that, another factor is that the creator's understanding and experience of Islam has reached a high level and level. This means that the creators of these *serat* have a high position in religious practice.

In *Serat Wedhatama*, there are also Islamic teachings or values that have been combined with the scope of Javanese culture. Among these indications is the core of the teachings emphasized in this *serat*, namely the four levels of worship (*sembah catur*). The term chess prayer basically comes from the teachings of classical Islamic Sufism in the era of the Abbasid Caliphate in Baghdad where the emphasis on the level of knowledge, namely Sharia, (bodily-outward ritual, fiqh), Thariqat (spiritual ritual, mystical journey), Nature (essence of the cosmos, essential reality, the reality of truth) and Ma'rifat (direct knowledge without intermediary) are very important for practitioners of spiritual practice. It appears that Mangkunegoro IV wrapped tashawuf in the context of Javanese culture (Bakri, 2014: 38). It turns out that not only literary works of *serat*, but also Javanese traditions contain Islamic religiosity.

In the puppets, a very strong Islamic religiosity is also displayed. there is a modification of the story and the demonstration in wayang according to

Islamic religiosity. The guardians in spreading Islam, puppets are used as a means of support. So that there are forms and stories that are adapted to Islamic religiosity. Like the Janaka character who was later renamed Arjuna which means hoping for safety as in Arabic as *arju najah*, the Bagong figure which is then interpreted as *ma bagho* which means not wanting to do something that is not praiseworthy, petruk which means leaving something that is against the law when entrusted a position, this is taken from the word *fatruk* (leave it as *fi'il amar*) (Ulum, 2014: 37).

In the *nyadran* tradition, marriage, death, birth, the *bancaan weton* tradition, as well as other traditions, including *slametan*, Javanese society involves Islamic elements in it. Starting from the reading of the prayer, usually using prayers from Islamic elements. Menus in various traditions are covered with meaning and symbols which these symbols have meaning about the embodiment of Islamic religiosity. Including *slametan*, *slametan* themselves are a common phenomenon that internalizes the life system of Javanese people, however it can be considered as an effort to harmonize social, especially from Islam and various local traditions which are often packaged in multivocities of ritual symbols that never produce agreement, full of ambiguity but also full of regularity (Sumbulah, 2012: 63). In the end, it was understood that various Javanese traditions and cultures had a good relationship with religiosity.

### C. ISLAMIC RELIGIOSITY IN *SERAT WEDHATAMA PUPUH GAMBUIH*

Image must be in high resolution in order to be seen properly. Image captions are placed under the image. The reference of the images must be included.

Religiosity is the value of life related to God, religion, and tolerance between religious communities. Mustari states that religion is a character value in relation to God which shows that a person's thoughts, words, and actions are always strived to be based on divine values and or religious teachings (2014: 1). Religious values are a reflection of faith in God which is manifested through the behavior of implementing religious teachings, respecting religious differences, upholding a tolerant attitude towards religions and other beliefs (Sriwilujeng, 2019: 8). Meanwhile, Zakub emphasizes that religiosity in the context of Islam is defined as all forms of attitudes, feelings, and behaviors based on the principles of Islamic values that are sourced in the Qur'an and Al-Hadith (2018: 153).



Religiosity is one of the main values contained in the character education strengthening program which is crystallized from the values of pious faith, cleanliness, tolerance, spiritual activities, and religious celebrations. The use of literary discourse is considered appropriate as a medium for the transfer of character education values, especially Javanese literature based on religiosity such as *Serat Wedhatama*, *Serat Wirid Hidayat Jati*, etc. (Kurnialoh, 2015: 109). This opinion was corroborated by Mujibatun, that the concept of Islamic religiosity in Java which can be seen in the Javanese Islamic literary reference source which includes Serat, Suluk, Wirid, and Primbon which have become references by Javanese kings, especially during the golden age of the ruler and poet Sri Mangkunegara IV around 1853 - 1881 with his masterpiece, namely Serat Wedhatama (2013: 44).

Serat Wedhatama as a reference source for Javanese kapustakaan contains a high concept of religiosity. Serat Wedhatama by Mangkunegara IV contains high religious values, which are manifested in the belief that humans depend on God and God is the source of salvation, so that humans must be close or deeply surrender to God (Ismawati, 2016: 38). Islamic religiosity can be seen in Serat Wedhatama pupuh Gambuh as explained below.

Islamic religiosity in *Serat Wedhatama pupuh Gambuh* in stanza 1 contains religious teachings conveyed by the author. The religious teachings represent the crystallization of the values that exist in religious character, namely being faithful and devout. The teachings contain the sequence of human closeness to God which is classified into four indicators, these four indicators are symbolized in *sembah catur*, namely the four kinds of worship that humans must pass in order to receive God's grace. The explanation of the *sembah catur* is inserted by the author in the second line or line of *sembah catur supaya lumuntur*, and the three *dhihin raga, cipta, jiwa, rasa kaki*, these two lines explain *sembah raga (raga)*, *sembah cipta (ciptatama or heart)*, *sembah jiwa (soul)*, *sembah rasa (soul core)*. These findings are supported by Mujibatun's opinion about the concept of *sembah catur (sembah raga, cipta, jiwa, rasa)* taught by Mangkunegara IV in *Serat Wedhatama pupuh gambuh* if it is relevant to the Islamic concept, namely sharia, tareqat, essence, ma'rifat seem to have the same form and sequence. that is, there is mutual reciprocity between the concept of *sembah* which implies physical worship and that which is inwardly philosophical and mystical (2013: 48).

Furthermore, Islamic Religiosity in stanza 2 contains the crystallization of the values of faith, piety and cleanliness. In the first to the third line, the author explains the subject *sembah raga* which is the first stage / step (a kind of shari'a) to get closer to God by using limbs or body. Then in the fourth and fifth lines, the author also gives an example of prayer, namely the five daily prayers. This is confirmed by the opinion of Khotib and Mubin, that the teachings of sharia, namely the practice which is the obligation of someone who has declared himself a Muslim (2019: 199).

In religiosity, the above values are included in the ritualistic dimension. The value of faith and piety is contained in the entirety of. While the value of cleanliness can be seen in the third row which shows that the means of washing at this stage is through water. How to purify with water can be expressed as Islamic religiosity, answered by several narrations which confirm that cleanliness is part of faith. Washing with water is also an outward cleansing, which is one of the legal requirements for performing ritualistic worship in Islam. This opinion was confirmed by Susetya, *sembah raga* emphasizes external worship, such as the practice of the Pillars of Islam in the area of sharia, namely shahada, prayer, zakat, and haj (2010: 18).

Islamic religiosity is also found in stanza 5 which is a crystallization of the value of pious faith. This can be seen in the third line, namely *ngarep arep urub arsa den kurebi*. Humans in this stage expect and try to get grace from God, but the way they do is wrong. Humans were in a hurry and became dark eyes. Religious knowledge which should be studied in depth, today there are many people who study only on the surface, but the attitude of life is like a person who already has deep religious knowledge. That is, patience and fortitude are the main assets in achieving good intentions, especially with regard to the relationship between the servant and his Lord. To reach an understanding of the nature of God or to develop a close relationship with God, it takes a long process and stages to achieve that understanding. So the key to achieving this goal is none other than patient with getting to know yourself first. This was confirmed by Chodjim, that God cannot be sought, because He is not something. He is all-encompassing, so that to know Him man must be patient to know himself first (2016: 302).

Islamic religiosity in stanza 7 contains the crystallization of the value of faith and piety. *Lire sarengat iku. Kena uga ingaran laku. Dhingin ajep kapindone ataberi*. The author of this verse teaches humans about the science

of sharia which is equated with practice. When someone wants to achieve the goals of the science of sharia, they must practice them in daily life regularly and diligently. This stanza shows more about the ritualistic dimension of Islamic religiosity. Islamic religiosity in the ritualistic dimension, then contained in verse 11, contains a crystallization of the value of pious faith. The author of this verse describes the second stage in getting closer to God, namely through *sembah kalbu* or *sembah cipta*. Hal ini dapat dilihat pada baris pertama, yaitu *samengko sembah kalbu*. *Sembah cipta* or *sembah kalbu* is a high level of knowledge that can be obtained through worship regularly and consistently. As Susetya argues, this *sembah cipta* is a spiritual realm, meaning that at this stage humans not only need their intellectual intelligence, but must also include emotional and spiritual intelligence in order to empower their minds and subdue lust.

Islamic religiosity in stanza 12 is a crystallization of the value of pious faith. *Sucine tanpa banyu, Mung nyunyuda mring hardaning kalbu, Pam-bukane tata titi ngati ati, Atetep telaten atul, tuladan marang waspaos*. Which mean. To be cleansed does not use water, only to hold back the lust in the heart, starting from an orderly, careful and careful behavior (*eling dan waspada*), steadfast, patient and persevering, all become basic character, an example for alertness. The author inserts one of the ways or steps that humans must take in the *sembah cipta*, which is related to purification. If at the stage of *sembah raga* cleanse using water (ablution), then in the *sembah kalbu* humans should not use water to purify. The purification of humans in this stage is to hold back lust. Humans in this stage must be able to manage the four passions that humans have, namely *amarah, aluamah, supiyah, dan mutmainah*. All of them can be controlled properly with an orderly, thorough, careful, persistent, patient, and diligent behavior which should be the basic human character. This can be found in the third and fourth lines. This finding was confirmed by Chodjim, namely the key factor in life is to implement *sembah cipta* which is preceded by good and correct steps, a mature plan, done carefully, thoroughly, and carefully so that mistakes do not occur (2016: 339).

Islamic religiosity contained in stanza 15 is a crystallization of the value of pious faith. The second line that reads '*tan kayungyun mring ayuning kayun*' teaches humans to always be tempted by the temporary pleasures of the world. Humans who are obedient to their religion always prioritize life after death (the hereafter) over the life of the mortal world. The belief that

humans depend on God and God is the source of salvation, so that humans must be close or submit themselves deeply to God. As the main being, humans must love solitude, *tawadu'*, always be humble (not angry if they are called stupid), restrain lust, trust in God with sincerity and *husnudzon*, have faith in the last day, learn the essence of sadness, respond well to their desires, be sensitive, kind hearted, likes meditating or *i'tiqaf* until he finds divine revelations, imitating behavior as in *fiqh* (Ismawati, 2016: 38).

Islamic religiosity in stanza 17 contains the crystallization of the value of pious faith. The author of this verse explains the importance of soul worship in the context of a journey to get closer to God. Humans in this stage must be able to carry out behavior based on mind or truth, no longer based on lust alone. This is stated in the line when, namely *Kalakuwan tumrap kang bangsaning batin*. In addition, the author also reminds humans to always remember and be aware that the world is not the end of life, but the hereafter which becomes eternal life for all His creatures. This is conveyed by the author in the fourth and fifth lines, namely *sucine lan awas emut, mring alaming lama maot*. In line with Mujibatun's opinion, *sembah jiwa* contains a message that worshiping God prioritizes awareness and always remembers God at any given time, accompanied by sincerity in doing so (2013: 50).

Islamic religiosity in stanza 18 is a crystallization of the value of pious faith. This value is inserted by the author in the fourth row, namely *den kandel kumadel kulup*, which has the intention of giving advice to children and their people to always learn and learn to increase faith in Sang Hyang Manon. The steps to increase one's faith in this verse are to do all the actions according to the laws of nature and a clean heart. This is as stated by Chodjim, that as creatures we do not need to fight for the truth for ourselves or for our Lord, because what we need to do is to do physical and mental behavior correctly. Correct physical behavior is an act that does not violate the laws of nature and correct mental practice is an action that we do comes from a clean, sincere, sincere and selfless heart (2016: 358).

Islamic religiosity in stanza 23 contains the crystallization of the value of pious faith. The author of this stanza explains the final step a person takes in getting closer to his God, namely worship. This is found in the third line, namely *sembah rasa karasa wosing dumadi*. A servant in this stage has been able to find the meaning of his creation by the Creator in this world. He no longer needs outside guidance because his entire body and soul have been

surrendered or drawn close to God. Agree with Ismawati, that worship is synonymous with ma'rifat, namely the unity of body and body according to God's will (2016: 45).

Islamic religiosity in stanza 24 contains the crystallization of the value of pious faith. This value is inserted by the author in the first and second lines, namely *kalamun durung lugu, aja pisan wani ngaku aku*. This line contains an order to always be honest with the ability / knowledge that is owned, not obtained to deceive / boast. An honest character should be possessed by someone who has faith and devotion in his heart. The attitude of boasting about his knowledge will be a hindrance to his spiritual path in prayer. This is reinforced by Chodjim, in the phrase "do not be praised until tested" (2016: 380). A person does not need to be praised or to acknowledge what has been achieved or lived, it is enough to follow all of life with the confidence that everything he does is direct guidance by his Lord.

Islamic religiosity in stanza 26 contains the crystallization of the value of pious faith. The value is inserted by the author in the second to fifth rows. The nature mentioned by the author in the line is a representation of humans who have strong faith. The second line, namely *'kudu sentosa ing budi teguh'* teach humans to always have the determination of character. The third line, namely *sabar tawekal legaweng ati'* teaches humans to always increase their patient, trustworthy, and sincere qualities. The fourth line, namely *'trima lila ambeg sadu'* teaches people to learn to accept and be sincere with what God has outlined for them. Furthermore, the fifth line, namely *'weruh wekasing dumados'* teaches humans to always remember what humans were created for, nothing but to worship the Almighty. Some of the quotations above show more on the effect dimension on Islamic religions.

Islamic religiosity in stanza 30 contains the crystallization of the value of pious faith. This line describes the state felt by a person who has reached the stage of soul worship. It is as if the person has become one with Almighty God, feeling God's presence at every step of his or her life. This is explained in the first line of *endi manis endi madu*, which means that life is analogous to honey and sweetness, inseparable. Likewise God and the universe, everything is covered by Him, nothing is outside Him (Chodjim, 2016: 395).

The religiosity contained in the stanza 31 contains the crystallization of the value of pious faith. This value is inserted by the author in the third row, namely *"kang minangka colok celaking Hyang Widhi*. The word Hyang Widhi

illustrates that the author believes in a God who controls the universe and deserves to be worshiped by humans. The servant's submission and belief in God shows the ideological dimension in Islamic religiosity. The above quotation explains that the dogmatic beliefs possessed by a servant are the result of religious understanding. A person who has felt God's presence in him, is sure that God is everywhere, is a person who has received God's gift of light from the heart in the form of a holy mind. Chodjim stated, someone with a pure mind is obtained by practicing physically and mentally, as well as accepting everything physically and mentally (2016: 397).

#### D. CONCLUSION

Based on the discussion above, it can be concluded that the *Serat Wedhatama pupuh Gambuh* contains a complete religious dimension with an even distribution. In detail the order of distribution of the most religious dimensions in the *Serat Wedhatama pupuh Gambuh* above is the practice dimension, the appreciation dimension, the practice dimension, the belief dimension and the knowledge dimension. Where the dimensions of religiosity are well used as a means of inculcating character values for the nation's generation in order to respond to the state of society that is in deculturation and dereligiosity.

#### REFERENCES

- Agustin, Dyah Satya Yoga. 2011. "Penurunan Rasa Cinta Budaya dan Nasionalisme Generasi Muda Akibat Globalisasi." *Jurnal Sosial Humaniora* 4 (2): 177–85.
- Atmosuwito, Subijantoro. 2010. *Perihal Sastra dan Religiusitas dalam Sastra*. Bandung: Sinar Baru Algensindo.
- Azmy, Rikzy, Haryono, and Yuli Utanto. 2017. "Legitimasi Budaya Lokal Islam dalam Pengembangan Kurikulum Pendidikan Agama." *Indonesian Journal of Curriculum and Educational Technology Studie* 5 (2): 77–89.
- Bakri, Syamsul. 2014. "Kebudayaan Islam Bercorak Jawa: Adaptasi Islam dalam Budaya Jawa." *Dinika* 12 (2).
- Chodjim, Achmad. 2016. *Serat Wedhatama For Our Time: Membangun Kesadaran Untuk Kembali ke Jati Diri*. Tangerang: Penerbit BACA.
- Indra, Hasbi. 2016. *Pendidikan Islam Tantangan & Peluang Di Era Globalisasi*. Yogyakarta: Deepublish.

- Ismawati, Esti. 2016. "Religiosity in Wedhatama by KGPAA Mangkunagara IV: An Education Model a la Javanese Culture." *International Journal of Active Learning* 1 (2): 38–48.
- Kemendiknas. 2010. *Desain Induk Pendidikan Karakter*. Kementerian Pendidikan Nasional Republik Indonesia.
- Khotib, Khotib, and Muhammad Ufuqul Mubin. 2019. "Tazkiyāt al-Nafs Melalui Pendekatan Tasawuf dan Fikih dalam Membangun Kesalehan Sosial dan Relegiositas Masyarakat." *IBDA: Jurnal Kajian Islam Dan Budaya* 17 (2): 193–213.
- Kurnialoh, Nasri. 2015. "Nilai-Nilai Pendidikan Agama Islam Dalam Serat Sastra Gendhing." *IBDA: Jurnal Kajian Islam dan Budaya* 13 (1): 98–113.
- Melina. 2016. "Peranan Budaya Dalam Pembangunan Manusia Indonesia." *Jurnal Ilmiah "Dunia Ilmu" 2* (4).
- Mohamad Mustari, M. Taufiq Rahman. 2014. *Nilai Karakter Refleksi Untuk Pendidikan*. Jakarta: PT Raja Grafindo Persada.
- Muali, Chusnul. 2017. "Rasionalitas Konsepsi Budaya Nusantara dalam Menggagas Pendidikan Karakter Bangsa Multikultural." *Jurnal Islam Nusantara* 1 (1): 105–17.
- Mujibatun, Siti. 2013. "Konsep Sembah dan Budi Luhur dalam Ajaran Mangkunagara IV dan Relevansinya dengan Hadis Nabi." *Al-Tahrir: Jurnal Pemikiran Islam* 13 (1): 43–60.
- Najoan, Denny. 2020. "Memahami Religiusitas dan Spiritualitas di Era Milenial." *Edicatio Christi* 1 (1).
- Putri, Lisa Anggraini. 2020. "Dampak Korea Wave Terhadap Prilaku Remaja di Era Globalisasi." *Al-Ittizaan: Jurnal Bimbingan Konseling Islam* 3 (1): 42–48.
- Rustan, Edhy. 2020. "Budaya Leluhur dalam Memperkukuh Tatanan Masyarakat di Era Globalisasi." In *PROSIDING: Seminar Internasional Pemertahanan Identitas Masyarakat Multikultural di Era Globalisasi*, 79–86. Surabaya: Universitas PGRI Adibuana Surabaya, Balai Bahasa Surabaya, dan Himpunan Pembina Bahasa Indonesia.
- Rohmadi, Mohammad. 2018. "Strategy of Speech and Implementation of Principle of Decency on Social Media As a Medium to Maintain Diversity of Multicultural Society in the Republic of Indonesia." In *The 1st*

- International Seminar on Language, Literature and Education*, 647–56. KnE Social Sciences. <https://doi.org/10.18502/kss.v3i9.2729>.
- Saddhono, Kundharu, and Fitria Shalza Rahmaniar. 2019. "Mount Kombang Tradition: Picture of Culture and Meaning Ngliyep Coast Community, Malang District, East Java." In *1st International Conference on Life, Innovation, Change and Knowledge (ICLICK 2018)*, 386–90. Atlantis Press.
- Soemardjan, Selo, and Soelaeman Soemardi. 1964. *Setangkai Bunga Sosiologi*. Jakarta: Penerbit Fakultas Ekonomi Universitas Indonesia.
- Stark, Rodney, and Charles Y. Glock. 1966. *Religion and Society in Tension*. Chicago: University of California.
- Sriwilujeng, Dyah. 2019. *Panduan Implementasi Penguatan Pendidikan Karakter*. Jakarta: Penerbit Erlangga.
- Suharyanto, Agung. 2015. "Pendidikan Dan Proses Pembudayaan Dalam Keluarga." *JUPIIS: Jurnal Pendidikan Ilmu-Ilmu Sosial* 7 (2): 162–65.
- Sumbulah, Ummi. 2015. "Islam Jawa dan Kulturasi Budaya: Karakteristik, Variasi, dan Ketaatan Ekspresi." *El-Harakah* 14 (1).
- Suneki, Sri. 2012. "Dampak Globalisasi Terhadap Eksistensi Budaya Daerah." *CIVIS* 2 (1).
- Susetya, Wawan. 2010. *Sembah Raga Hingga Sembah Rasa: Menemukan Hakikat dalam Praktik Penghambaan*. Yogyakarta: Penerbit Kreasi Wacana.
- Ulum, Bahrul. 2014. "Islam Jawa: Pertautan Islam dengan Budaya Lokal Abad Ke XV." *Jurnal Pusaka* 2 (1): 28–42.
- Wardani, Dewi Ayu. 2020. "Ritual Ruwatan Murwakala Dalam Religiusitas Masyarakat Jawa." *Jurnal Widya Aksara* 25 (1).
- Zakub, Riki, Sahid Teguh Widodo, and Budi Setiawan. 2018. "The Relevance Between Javanese Pitutur Luhur and Islam Religiosity." *IBDA: Jurnal Kajian Islam Dan Budaya* 16 (1): 148–64.
- Zuriah, Nurul. 2008. *Pendidikan Moral dan Budi Pekerti dalam Perspektif Perubahan*. Jakarta: PT Bumi Aksara.