

JAVANESE FAMILY ETHIC IN SERAT SALOKATAMA

Mustolehudin¹, Siti Muawanah², Yulinar Aini Rahmah³, Mibtadin⁴, and Sulaiman⁵

¹Badan Riset dan Inovasi Nasional
mustolehuddin@gmail.com

²Badan Riset dan Inovasi Nasional
analitbang@gmail.com

³Balai Penelitian dan Pengembangan
Agama Semarang
yulinaraini@gmail.com

⁴Universitas Sebelas Maret
mibtadinanisahmad@staff.uns.ac.id

⁵UIN Walisongo Semarang
sulaiman@walisongo.ac.id

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ABSTRACT

The role of family has significant in maintaining harmonious life for each family member. For playing the family role, it is possible for the family refers to an ethical value. Javanese people maintain highly respectable values from their ancestors transferred by poets in the past. One of them was Mangkunegara IV, a descendant of King Surakarta who was prolific in producing some forms of literary works, such as serat piwulang. This article is a discussion about Serat Salokatama, one of Mangkunegara IV's valuable works. By using literature study and hermeneutical approaches, this study found out some important findings related to Javanese ethic. First, the Serat Salokatama is a work which contains some values important for family life. The most important is religious value as it will produce other respectable values, such as honesty, vigilant, patient, politeness, and kindness, humble, toughness and never giving up easily, and not arrogant. Second, the Serat Salokatama also teaches its readers the significance of interactive and constructive dialogue to maintain good family lives.

Keywords: Serat Salokatama; Mangkunegara IV; Ethical Value; Javanese Ethic

INTRODUCTION

Family has a very strategic role in national civilization because its glory and retrogression are known and measured by the roles of family resilience in internalizing religious, education, moral, and other positive values to create a harmonious family. In Indonesia, such as in Central Java, family resilience is regulated in governor regulations. Family is the smallest unit in society consisting of husband and wife, or husband, wife, and a child, or father, mother and a child (Gubernur Jawa Tengah 2018). Through the smallest unit, family members interact each other to build positive values for establishing

a harmonious family known in Arabic term as family of *sakinah mawaddah*, and *rahmah*.

According to Syarif, family has a significant role to prepare individuals in early development stages of their members. Family members are expected to play an active role in community where they live. Values, norms, and practices embedded in primary socialization are influenced by family background involving ethnicity, religion, culture, and social status (Syarif 2007). Family is the first educational place to transfer knowledge, spirituality, and behavior. Family education values internalized in individuals include three aspects; 1) religious values, 2) moral

values in the form of empathy, conscience, self-control, respect, kindness, tolerance and justice (Fahrudin and Hadi 2020); and 3) leadership values in the form of ability to manage groups, assertiveness, and curiosity (Santoko 2014).

Education values in Javanese family have been internalized since ancient times, such during the royal period as they were written by poets in ancient Javanese manuscripts. Some Javanese poets who were prolific in writing about education values are Yasadipura, Raden Ngabei Ranggawarsita, Pakubuwana IV, and Mangkunegara IV (Kurwidaria 2011). The focus of this paper is to examine the work of Mangkunegara IV, especially *Serat Salokatama* which contains family related education values.

Understanding the values contained in the *Salokatama* is pivotal and highly relevant because the lives of family have recently changed. The pictures of family life now are different from ideal family in the past because of the changing demand. Some family members are now living in separate places because of living needs driving by financial, educational, or other reasons. And the relationship between children and parents are now not as rigid as in old time, they are more equal and intimate now.

Mangkunegara IV as a son of a nobleman had a broad view of education. According to Wasino, one of the teachings applied at that time was the importance of elevating human status through religious education. The teachings of Mangkunegara IV as a whole were written in the form of a song (*tembang*) like *Serat Vedatama*. Through songs, Mangkunegara IV shared advice to his society that in life, the most important thing is to make a living. After income has fulfilled, then it fulfills other needs, such as religious knowledge. Mangkunegara IV through songs also taught that a person's life can have meaning if it has three things: *wirya* or position, *arta* or

wealth, and *winasis* or intelligence. Those who do not have one of these three things are likened to *aji godong jati aking* (literally means dry teak leaves), because they are seen as low in position (Wasino 2005; Darnosarkoro 2000). They are seen as useless people.

The *Serat Salokatama* of Mangkunegara IV contains educational values that are very important to be applied both in the past and in the present. One of these important values is that people need to be optimistic and never give up in achieving the goals. The literary narratives of Mangkunegara IV in manuscript become important to be explored and known to the public at large.

Based on the above background, the research questions of this study are how the family education values on *Serat Salokatama* by Mangkunegara IV is? and how the relevance of family education values on *Serat Salokatama* in the present context is?

Literature Review

Research on educational value has been carried out by cultural experts, academics, practitioners, and observers of literary studies. Throughout the authors' search, the articles specifically discussing on *Serat Salokatama* by Mangkunegara IV were not found while studies on character education are found in previous studies (Mustolehudin 2021). The research that is quite intersected with this article is Moh Ardani's work on the Qur'an and the Sufism concept of Mangkunegara (Ardani 1995). Then the work of (Siswokartono 2006) who wrote *Sri Mangkunegara IV sebagai Penguasa dan Pujangga (1853-1881)*. However, both have not discussed *Serat Salokatama* in depth. Therefore, this article complements the previous work in narrating the educational values and aspects of *Islam Kejawen* (Javanese Islam).

There are also other studies which corroborate this article. Research of Idrus explains that character education can be carried out through “tripusat pendidikan” (three educational institutions); schools, communities, and families (Idrus 2012). Meanwhile, research of Mardikantoro explains that the values of children's character can be internalized through the use of Javanese language *ngoko* to *krama* as practiced by the people of Samin, Kradenan and Kedungtuban Blora (Mardikantoro 2012). The research of Prasetyo in Getas Village explains that tolerance can be implemented when family members respect each other and do not take others' religious affairs into their business (Prasetyo 2013). Similarly, the study of Maknun and Muzayanah on Suluk Candra found that character education values which are relevant to the present are love of science, logical thinking, critical, creative, innovative, religious, honest, and nationalist (Maknun and Muzayanah 2020).

A study conducted by Supeni on Mangkunegara I and Mangkunegara IV found out that the roles of ancient leaders as paternalistic patrons had the nature of nurturing (protecting), building harmonious relations, *tuladha* (role models), and being humanist. In addition, the leaders can play roles as: 1) the kingdom ruler, 2) a teacher, 3) a judge, 4) a role model, and 5) a father/mother (Supeni 2014). Meanwhile, the study of Syamsudin focuses more on economic and cultural aspects. One of them is shown in several works by Mangkunegara IV, especially in *Serat Piwulang* (Syamsudin 2018). Another study related to Mangkunegara IV is conducted by Purwadi. He found symbolic values in Mangkunegara's various works as a manifestation of a cultural work narrated in the form of knowledge, art, philosophy, and science as symbolic manifestations of human existence (Purwadi 2015).

A study was also conducted by Indhiarti,

Budi, and Winarni on Indonesian literary works from Mangkunegara IV's *Wedhatama*. This work reveals philosophical teachings about the way of life (Indhiarti, Budi, and Winarni 2018). There is also research from Wardhani & Muhadjiron *Serat Tripama* explaining that not all values can be used as a source of role model for the formation of students' character but only certain values such as good intentions, sincere dedication accompanied by effort, and willingness to sacrifice for the truth (Wardhani and Muhadjir 2018). Meanwhile, on *Serat Tripama*, which explained by Wangsa, Sulistyio & Suyanto that several stanzas of *tembang Macapat Durma* in *Serat Wulangreh* contain moral values for young generation (Wangsa and Sulistyio et al 2019).

Another study has similar focus to this research was conducted by Masfiah et.al (2021) entitled *Piwulang Sri Mangkunegara IV dan Pendidikan Keluarga*. This book discusses some works of Mangkunegara IV, such as *Serat Nayakawara*, *Serat Wirawiyata*, *Serat Sriyatna*, *Serat Darmawasita*, *Serat Tripama*, and *Serat Manohara*.

Based on previous literature reviews, no research has been found on religious education values on *Serat Salokatama* by Mangkunegara IV and its relevance to the present context. The absence of this research has become an empty space as the starting point for this research to be conducted.

Conceptual Framework

Mangkunegara IV's works written in Javanese script are literary works that have noble values for human life at that time. In deep analyzing, these works are not only relevant to the past, but also contextual in the present. In today's hedonistic life, it is very important to apply Mangkunegara IV's Javanese literary thought which is also sourced from religious teachings.

To strengthen the analysis of Mangkunegara IV's work, the theory of literature and hermeneutic are used to interpret *Serat Salokatama* as *Serat Piwulang*.

Literature has existed since humans existed. Along with the development of humans and their culture, literature also develops according to human situations and creations. In line with the grouping of human and their culture, literature also develops in these groups. Perhaps it made literature both general and specific meaning. Like every human being who has characteristics and similarities with other humans, every literary work also has those two (Wellek 1993).

According to Gonda, the word "literature" is not used in the term of ancient Java (*Jawa kuna*), so the term "literature" is a Javanese or Malay creation that emerged later (Teeuw 1994). Literary works such as the work of Mangkunegara IV was written with specific function or purpose. In terms of content of conversation or themes, Javanese literary works can be divided into several types; 1) *Babad*, containing history written from a traditional perspective and is spiced with various myths and legends. *Babad* is often written in the form of poetry (*tembang*); 2) *Niti* or *Wulang* or *Pitutur* (teaching of goodness), including ethics or morals, procedures, or traditions; 3) *Wirid* and *Suluk* containing teachings of mysticism (*Javanese Islam*) or Islamic Sufism. *Wirid* is written in prose, while *Suluk* is written in song (*tembang*) (Widayat 2006).

This theory is used to explain the meaning of poetry (*tembang*) in semiotic. First, the poem must be read heuristically, reading according to the first level of semiotic based on language conventions. According to Eco's semiotic view of culture, every cultural entity becomes a semiotic sign (Eco 1979).

Then the poem is read retroactively or hermeneutic; reading according to the second

level semiotic, based on literary conventions (Widayat 2006). Literary works according to Palmer are different from autonomous "existence" which tends to be expressed as an "aesthetic" object. The text is analyzed in strict separation from the subject matter and this analysis result is considered as another word for "interpretation". Hermeneutics includes two different and interacting focuses of attention; the event of understanding text, and what is understanding and interpretation. Literary texts and religious sacred texts have different functions (Palmer 2005).

Gadamer views that hermeneutical experience is not monological as in science (Gadamer 2004), nor is it dialectical as in Hegel's conception of universal history (Kerby 1997), but it is dialogical between the three hermeneutic elements of the reader/interpreter, text, and context (Gadamer 2004).

According to Ratna (2011), the main function of hermeneutics is as a method for understanding religion. This method is appropriately considered for understanding literary works with the consideration that the written work closest to religious text is literary work.

The difference is that religion is the absolute truth of a religious belief, while literature is the truth of imagination. Religion and literature are languages, both spoken and written. The origin of religion is the word of God, while literature comes from the author's words, this theory will be used to understand, explain, and interpret *Serat Salokatama* by Mangkunegara IV (Ratna 2011).

RESEARCH METHOD

Research on *Serat Salokatama* manuscript is classified as library research. Research objects and references are obtained from written sources in library. The main object of this research is *Serat Salokatama* by Mangkunegara

IV. This manuscript is in the Mangkunegaran Reksapustaka Library with the manuscript code MN 104.

The manuscript of *Serat Salokatama* was also collected by “Yayasan Sastra Lestari” with a shriek: *swara trusing ardi risang maha prabu* (Monday 7 Sapar 1799 AJ, Monday 9 May 1870 AD). The manuscript, which was written in Javanese script and language, was then transcribed into Roman alphabet and translated into Indonesian language. The transcripts and translation were carried out by Bayun Marsiwi, a staff of “Reksapustaka Mangkunegaran Surakarta” library.

The analysis of this study uses analysis of literary texts and hermeneutics. Hermeneutic theory is used to interpret the message conveyed through the text contained on *Serat Salokatama*. According to Sumaryono, the word “hermeneutics” etymologically comes from the Greek *hermeneuein* which means “to interpret”. The noun “hermeneia” can literally be interpreted as interpretation (Sumaryono 1999).

Regarding this, Palmer implicitly explains that hermeneutics has two meanings: “to express” and “to explain”. The basic form of the first meaning of *hermeneuein* is “to express”, “to assert” or “to say” (state). This is related to “notification” function of Hermes. The second meaning of the word *hermeneuein* is “to explain” (Palmer 2003).

Hermeneutic was applied in this research by some steps, namely selecting, sorting, understanding, interpreting meaning, and values contained by the *Salokatama*, especially values related to family matters. This way in hermeneutic is called as circular interpretation (Darmaji 2013), so that any text interacts with each other.

RESULT AND DISCUSSION

KGPAA Mangkunegara IV: The King of Poetic

In addition to being a “ratu pinandhita”, Mangkunegara IV was also a poet master. He produced several works in various forms of *piwulang*; 1) *Serat Warayagnya*; 2) *Serat Wirawiyata*; 3) *Serat Sriyatna*; 4) *Serat Nayakawara*; 5) *Serat Paliatma*; 6) *Serat Paliwara*; 7) *Serat Palimarma*; 8) *Serat Salokatama*; 9) *Serat Darmalaksita*; 10) *Serat Tripama*; 11) *Serat Yogatama*; and 12) *Serat Wedatama* (Ardani 1995).

Mangkunegara IV was born on Sunday 8 Sapar 1738 H to coincide with March 3, 1811 AD at Adiwijayan's house, Surakarta (Siswokartono 2006). Genealogically, from the maternal line R.A Sekeli (his mother) was the grandson of Sri Mangkunegara II while from the paternal line K.P Adiwijaya I (his father) was the grandson of R.M.T Kusumadiningrat and great-grandson of Sri Susuhanan Pakubuwana III. In addition, he was also the great-grandson of K.P.A Adiwijaya Kartasura, who was also known as Prince *Seda Ing Lepen Abu*.

R.M Sudira's childhood education was brought up directly by his grandfather, Mangkunegara II who taught him teaching *Kanuragan* and specifically on mastering Javanese language and literature. This Javanese language and literature education later had a major influence on his personality and works in the field of Javanese literature in the form of *Serat Piwulang* (Siswokartono 2006).

When he was 10 years old, his grandfather handed him over to *Sarengat* or Prince Rio, his cousin who would later become Mangkunegara III. It was from Prince Rio that R.M Sudira learned to read and write various branches of art and culture, as well as other sciences. R.M Sudira

studied for 5 years under the guidance of Prince Rio (Ardani 1995).

R.M Sudira also received education from Dutch who were specially presented by Mangkunegara II. Some of his teachers was J.F.C. Dr. Gericke and C.F. Winter. In addition to learning reading and writing, R.M Sudira also studied religious knowledge from scholars, but it is not known who taught him the Qur'an. His persistence on learning religious teaching is illustrated in the *Pupuh Sinom* as follows:

*Saking duk maksih taruna
Sadela wus anglakoni
Aberag marang agama
Maguru anggering kaji
Sawadine tyas mami
Banget wedine ing besuk
Pranatan akir jaman
Tan tutug kaselak ngabdi
Norak kober sembahyang gya tinimbangan*

In *Pupuh Sinom* R.M. Sudira's youth is described as a person who is obedient to religion. This is reinforced by the religious tradition instilled by the palace environment marked by a place of worship in the form of a mosque. The existence of Mangkunegara Palace is adjacent to the *Al-Wustha Mangkunegaran Mosque* which was initiated by Kanjeng Gusti Pangeran Aryo Adipati (KGPA) Mangkunegara I as a symbol of Panotogomo (Ingin 2008). *Panotogomo* which literally means the leader of religion is a religious title assigned to Mangkunegara IV (Qasim 2017). An interesting thing, to make it easier for the palace family to go to the mosque, to the west of the palace fence there is a door to the mosque gate which is very close to the palace (Ardani 1995).

At the age of 15, R.M Sudira followed the tradition of the palace that the son of high nobles of Mangkunegaran had to take military training. At that age, he attended cadre training at *Legioen Mangkoenegaran*. As written by Lieutenant Colonel H.F. Aukes, there is a difference in cadre

training between Dutch Indian army unit and *Legioen Mangkoenegaran* unit (Siswokatono 2006). Through military training, R.M Sudira forged a military spirit and leadership which later managed him to reach the peak of his glory.

Serat Salokatama, The Description of Manuscript, and Education Values

Serat Salokatama is neatly stored in Reksapustaka Mangkunegaran library catalog. The manuscript code is MN 104, the title of the manuscript is "Serat Anggitan Dalem MN IV", author/initiator is KGPA Mangkunegara IV. Year of Copying is 14 *Sapar* Year of *Wawu* 1841/8 October 1911 with copying place of manuscripts is at Pura Mangkunegaran Surakarta. The paper used is European paper. *Serat Salokatama* is the 17th serat in the "Serat Anggitan Dalem MN IV". It places on pages 171 to 176. Masfiah et.al (2021).

The physical condition of the manuscript is still good which the binding/cutting of the manuscript is also still good with a thick cardboard cover covered with brown fabric. This Serat is in the form of a song (*tembang*). In this manuscript, there are thick and thin lines, there are also guidelines and Arabic page numbering. Total number of pages is 360 pages, number of blank pages is 64 pages, number of content pages is 323 pages, number of lines in each page is 17 lines, manuscript size is 25.2 x 20 x 3.6 centimeters, and the text size is 20x15 centimeters.

Script and language in this text are Javanese script and language, ink color is black (blue addition), other notes are in another section (containing the date of manufacture). It is explained on method that *Serat Salokatama* was translated by Bayun Marsiwi, the staff of "Reksapustaka Mangkunegara Surakarta" library. This manuscript is the part of *Serat Piwulang*.

According to Ardani (1995) Mangkunegara IV is a dynamic, creative, innovative and

visioner king and poet. Upon young generation, Mangkunegara IV gave advice for the important of good attitude and thoughtfulness life in order to reach the happiness. In order to know the values contained in the Salokatama, it is better to present the poetry of the Salokatama which takes the form of *tembang* (song) *mijil*. The poetry will be presented in the form of transliteration and translation (into English).

Table 1. Manuscript in Javanese Transliteration

Pupuh	Javanese Transliteration
1	<i>Wijiling kang prangripta, myat ing reh salah ton, kang milalu milara ragane, lali**) wirang kasereng ing kapti, nir yitnanta dadi, nistha temahipun.</i>
2	<i>Labet saking mudha dameng budi, digung lumuh kasor, (ng)gege-mangsa medhar kasurane, pamriharamung ngulab-ulabi, mring sanggya kang ngaksi, den alema punjul.</i>
3	<i>Tan wruh lamun akeh kang ngesemi, pinrayitnan batos, kang wus asih suda ing resepe, kang durung wruh wus ngrungu pawarti, ingkang sengit dadi, sokurireng kalbu.</i>
4	<i>Temah kengis wateke kang wadi, alane***) katongton, sapolahe kinlumuhan bae, ora ana kang bares sawiji, wong jail lan juti, iku saminipun.</i>
5	<i>Nadyan mari gung sinangga runggi, tan ana pitados, wus mangkana manungsa adate, paran-baya dennira (m)mbaleni, sapisan dumadi, nir piandelipun.</i>
6	<i>Yen pasthiya tumitah ping kalih, sakathahing wong, ora ana kaduwung solahe, lan tan ana ingkang wedi mati, gampang dennya budi, tan ana pamupus.</i>
7	<i>Balik ora tinitahken malih, paran wekasing (n)don, mung karantan kaduwung bathine, gegetunne sangsaya ngranuhi, yen nganyuta pati, mimbuhi dosa gung.</i>
8	<i>Wit jisime wong kang nglampus dhiri, tan kena den-uwor, lan makame para leluhure, myang sawiyah makamaning janmi, sinarang sinirik, kang apik tan****) ayun.</i>

9	<i>Krana wong kang amatenijanmi, wus dosa lwih asor, mangka ana wong kolung ragane, tetep lamun druhaka ngungkuli, patinira aji, kewan kethek lutung.</i>
10	<i>Pangruwate dosa sawatawis, rehne wus kalakon, tan liyan amung minta aksamane, mring kang samya sinrikken inggaling, prapta-a pribadi, marang wismanipun.</i>
11	<i>Yen kaprenah tuwa kalah inggil, ngabektiya gupoh, linairna ing kaluputane, lamun prenah nom nging pangkat inggil, mengku mawa taklim, krama nuting tembung.</i>
12	<i>Yen kaprenah enom menang inggil, den-rahab pangrengkoh, kabeh prihen lilihing rengune, lamun ana rikuhe ing ati, kamota ing tulis, lawan tembung arum.</i>
13	<i>Lan nuwuna apura Hyang Widhi, tobata ing batos, rumangsa-a driyanta salahe, mumulenen luluhure sami, kang sira alani, nulak walatipun.</i>
14	<i>Mula abot wit amaksa kapti, mring reh karahayon, wus mangkana lumrah prabawane, seje lawan pinrih laku juti, dhangsan sukeng kapti, iku timbanganipun.</i>
15	<i>Lan wus jamak manungsa donyeki, sapa rena kasor, nadyan ana kapok sayaktine, saking pangkat gedhe lawan cilik, sugih lawan miskin, andhap wimah luhur.</i>
16	<i>Kayaktenne kang pangkat geng alit, kang luhur kang asor, sugih miskin kabeh sasamane, yen ginunggung sarta den-condhongi, adoh kang sak serik*), cedhak sukanipun.</i>
17	<i>Dunungipun wong kang nglalu budi, ana becik awon, becikira kang tinurutake, alanipun wus kocap ing nguni, tan liyan jalaraning, cupeting panggayuh.</i>
18	<i>Mring kawiryan myang sabarang kapti, nanging tan kalakon, wit tan majad kang kinarepake, tanpa srana lumuh anorragi tan arsa minta sih, tamtu tan jinurung.</i>
19	<i>Lamun majad kang sinedyeng kapti, mangka tan kalakon, aja age kaget ing driyane, salah tanpa panglaluning ati, nguting-uring dhiri, nutuh amun-amun.</i>

20	<i>Tampanana sasmitaning Widhi, tajihna ing batos, umat kabeh iki kakasihe, yekti nora bineda sademi, dene duwe kapti, teka tan jinurung.</i>
21	<i>(m)Bokmanawa kang sira karepi, ginawe lalakon, durung waktu iku ing tegese, ngadatira saniskareng kapti, yen wus kemba lali, kono sok jinurung.</i>
22	<i>Ngibarate lir dunyan neng uwit, nanging maksih anom, yen penenek angel pangundhuhe, dupi kena tan enak binukti, tiwas ander-pati, wekasan tan urup.</i>
23	<i>Pakolehe anyarehken kapti, andina ywa towong, anunggoni neng ngisor uwite, prapteng mangsa jer runtuh pribadi, gampang denya ngambil, tur enak lan tuwuk.</i>
24	<i>Nora beda wong (ng)gayuh kamukten, yen kasreng ing batos, sinangkalan nglalu pratingkahe, nguring-uring kang dinolan kardi, sinengguh tan mikir, marang marang awakipun.</i>
25	<i>Ngempakaken rurusuhing batin, kemate linakon, estu kena kang kinarepake, kang mangkana iku wahyu eblis, ngadat tan lestari, geng bencananipun.</i>
26	<i>Kadya duren kang anom winuni, padhaning lalakon, seje lawan kang wantah wekase, panedhane saking jro semadi, kalaning wengi, ing lair sinamun.</i>
27	<i>Kang minangka isarat sa-ari, tan mengeng sapakon, mring kang wajib marentah awake, masrutira temen lan taberi, sasamben norragi, nyangking tembung arum.</i>
28	<i>Andhap asar rahayuning budi, tan melik kang asor, tansah asih marang sasamane, luwangira yen bisa nglakoni, barang kang kinapti, ing samajadipun.</i>
29	<i>Ora luput kang sarta basuki, iku wahyu yektos, pirabara tumurun bakale, ra-orane awake pribadi, lakonne lestari, tan sangsareng kalbu.</i>
30	<i>Lir angganing duryan kang mateng wit, jumbuhing lalakon, barang seja ana jalarane, ora teka yen amung den-siri, wit kang Maha Suci, tan adarbe suku</i>

31	<i>Itih panawunging ruwiya-di, ri Soma katongton, kaping sapta Sapar wimbaning lek, tabuh astha Dal sangkaleng warsi, Dwara Trusing Ardi, risang Mahaprabu*). Candrasengkala taun Jawi 1799, ing taun Masehi 1870 wulan Mei</i>
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The above mentioned *Serat* is in the form of *Tembang Mijil* which describes the efforts to achieve happiness in human life both in the family and in society. Mangkunegara IV chose *tembang* to convey a message to the public considering that Javanese people have intention on art at that time. In addition, *tembang* also has a life force among society.

Some of educational values on *Serat Salokatama* are expressed as parables addressed to young people unhurried desires in achieving life goal so if they had failed, they do not despair and commit suicide. This is driven by youth spirit, as explained in the first stanza. In the second stanza, because of youth spirit influence, young people tend to be arrogant, in a hurry, show off their strength and courage so that people are amazed and praise their superiority. The third and fourth stanzas explain that arrogant will unknowingly cause others to take down. Other people who initially loved them would have less sympathy and people who initially hatred them would have deep hatred upon them (Mangkunegara IV 1911).

The fifth, sixth and seventh stanzas explain even if there is incompatibility with other people, do not commit acts of violence, murder, or suicide, because you only once live in this world, so you do not kill people or commit suicide which increases the great sins and regrets. The eighth stanza explains that the bodies of people who commit suicide should not be buried in ancestral graves or other graves, because good people cannot be placed together with bad ones. In the ninth stanza, the killer with grave sins, blasphemy, and disobeying God and fellow humans later in

the hereafter are very lowly under the dignity of monkeys and langurs (Mangkunegara IV 1911).

In the 12th and 13th stanzas, parents should give advice to their children tenderly, build harmonious relationships and forgive each other. If you make a mistake immediately repent and ask God's forgiveness and glorify the ancestors. Sequentially, the 14th, 15th, 16th, and 17th stanzas get used to good behavior, good in the family relationships and having a sense of defeatism. In the 15th stanza, the attitude of defeatism is the key to build family harmony. In family life, one must love each other, either the rich or the poor, that is the content of the 16th stanza. The 17th stanza explains about the achievement of goals, in the pursuit of desires, people should not be quick to despair, thin hope, or commit suicide. Dreams should not be excessive, but if they want to be fulfilled, they must be accompanied by means, concerns, and God's help. Besides working hard, it is also accompanied by praying to God (the 18th stanza) (Mangkunegara IV 1911).

In the 19th stanza, if you fail to achieve your goals, you must be patient, not blame yourself, leave everything to God, because He is a place to complain and pour out all problems, as in the 20th stanza. In addition, young people should always be grateful for God's gifts (21st stanza). For the 22nd and 23rd stanzas, in going through difficult times, people must keep praying and asking God. Surely one day, the dream will come true, because God never disobeys His people. The achievement of goals through instant way or justifies all ways will impact on eternal result and lead to disaster (25th stanza). Furthermore, the 26th stanza explains that between prayer and effort must be balanced and earnest, and be polite by speaking politely in life (27th stanza) (Mangkunegara IV 1911).

In life, do not be contemptuous, try to love others and be humble (28th stanza), while the 29th

stanza contains about life, you must stay away from jealousy, arising love from others. Parents must be best model for their children about how to work with integrity. The last part of *tembang Mijil* on *Serat Salokatama* gives the parable of a desire or aspiration through durian (fruit). Durian does not fall before the fruit is ripe.

In the 30th stanza, all wishes must be asked earnestly by praying to God. The 31st stanza as closing is explained, this advice applies in a family (father, mother, and children) to pray and try to achieve what they aspire to. The advice on the *Serat Salokatama* is not only for young people but also for the society as general. *Serat Salokatama* was written on Monday, 7 *Sapar Dal*, 1799 Java or 1870 AD (Mangkunegara IV 1911).

The *Salokatama* manuscript contains high values which are applicable in family lives from the past to the present. A strong family with good characters will support and contribute to national development. Moreover, the manuscript can also be applied on a wider scale, education in the society. In the text of *Serat Salokatama*, there are at least five main values; religious, moral (ethics and manners), patience, optimism (*roja'*), and family communication of education.

Religious Values, Supernatural Power, and Shifting Levels of Worship

Religion is the main element in maintaining a family. Religious teachings invite kindness, respect for differences, and propagate tolerance. In Javanese society, the basic values of ethics/manners according to Franz Magnis-Suseno are good harmony in individual relationships, between family members, in social life and in relationship with God (Magnis-Suseno 1991). Whatever the beliefs, if religious values are instilled, the character of family members will be formed. Through religious values, a strong faith can fortify the family from negative influences. According to Endrasawara, in the practice of

religion, the family has two roles: to raise the degree and power, and to increase the bargaining power of human civilization. The concept of family education which was initiated by Mangkunegaran IV on *Serat Salokatama* is religious education (Endraswara 2015). This value of religious education later would lead Mangkunegara IV to be a king with a noble, moral, and civilized personality.

Mangkunegara IV on *Serat Salokatama* is explained as the king who practiced *Sufism*. This can be seen from the four concepts of worship that he expressed: worship of the body, worship of creation, worship of soul, and worship of sense. Worship of the body is worshipping God by prioritizing bodily movements as is explained in “*sembah raga puniku, pakartining wong amagang laku, sesucine asarana saking warih, kang wus lumrah limang waktu, wantu wataking wawaton*”, the implementation of worship of body is like people who are act as spiritual life, people who undergo the early stages of an ascetic life (Ardani 1995). The method of purification is by using water (ablution/ bathing). This prayer is performed five times a day and night. The pillars and legal requirements must be met appropriately and continuously (Ardani 1995).

Worship of heart is worshipping God by prioritizing the role of the heart to minimize the desires, such as stated by the 12th stanza of *Pupuh Gambuh*; “*Sucine tanpa banyu, amung nyunyuda hardaning kalbu, pambukane tata titi ngati-ati, atetep telaten atul, tuladan marang waspaos*”, the sacred of heart is reached by reducing the desires of lust beginning with being thorough, careful, steady, diligent, steadfast, resisting temptation, obeying the teacher's role, and always being vigilant. Worship of soul is worship to *Hyang Suksma* (God) by prioritizing the role of soul. While worship of taste is worship that is lived by feeling the essence of life of universe. If worship of heart is worshipping God

with heart and worship of soul is worshipping God with spirit, then worship of sense is worshipping God with core of spirit (Ardani 1995).

Those who reached all of worships above always repent to Allah and get pure physically and mentally. This *Serat* explained in the 13th stanza: “*Lan nuwuna apura Hyang Widhi, tobata ing batos, rumangsa-a driyanta salahe, mumulenen luluhure sami, kang sira alani, nulak walatipun*”, ask forgiveness from God, repent inwardly, realize your sin, glorify your ancestors whom you have hurt by rejecting the disaster/*karma*.

Thus, religious nuances are emitted in every daily activity of the Javanese people. The whole process of Javanese people's life is always associated with a power outside of themselves, the “*Adi Kuasa*”, the Highest and the most Infinite. This belief guides the mindset of Javanese people who always associate every part of their lives with supernatural which exist in universe. Against this power, Javanese people are in a weak and have no power, therefore humans depend on the power of the Almighty. The expression commonly used by Javanese people is “*ora ono doyo pikuwatan sangko manungso, kejoba hamung saking pitulunganing gusti Allah*,” there is neither power nor efforts but with His permission.

This way of life places every individual in Javanese society as a religious figures by maintaining a harmonious balance of life between individual's will and objective reality they face. This awareness leads people to understand that people only just try, God will determine “*manungso sadermo ikhtiyar, gusti Allah sing nemtokake*.” The joys and miseries of life have been determined by God, people must accept sincerely as in the expression “*bejo cilakaning manungso pinasthi ing pangeran*,” good and bad luck depend on Allah”.

In principle, Mangkunegara IV built his thinking through synchronization between

fiqh reasoning and Sufism. This is reflected in Mangkunegara IV's work, *Serat Wedhatama*. The teachings of this *Serat* have similarities with Sufism teachings about the soul cleansing and the ways to follow the spiritual path. The main points of Sufism teachings on *Serat Wedhatama* are being humble (*tawadu'*), looking for a good teacher, not eager to worldly life (*zuhud*), controlling self (*mujadah* and *uzlah*), surrendering to God (*tawakal*), feeling enough with every mercies (*qanaah*) and disclosed from unrevealed thing (*makrifat*) (Munandar 2020).

Islamic teaching spreading in Java on Mangkunegara IV era was the teaching which was harmonized by Sufism and religious guidance. These teachings were containing moral, and character inspired by Javanese mindset (*kejawen*). This can be seen in Islamic Javanese literature. There are Javanese characters that are still maintained today, those are worship and nobility. These two principles are in line with Qur'an and Hadith. It is also practiced by *Sufi Sunni* such as al-Ghazali, and non-*Sunni* such as al-Hallaj and Ibn 'Arabi. The process of absorption of Islamic teachings cannot be separated from the influence of Javanese culture which has a religious character. The concept of worship and nobility is carried out by Sufism practitioners in Indonesia, especially in Java, both from Sunni and non-Sunni (Mujibatun 2013).

Moral Value, Shame Feeling, and Main Manner

Moral ethic and manner values on *Serat Salokatama* are at least implied in various stanzas and themes such as filial piety to ancestors, to parents, and also to parents' in-law. Ethic values in family which need to be taught are shame, humility, honesty, family trust, forgiveness, courtesy, and gentleness in speaking. *Serat Salokatama* mentioned in the 11th stanza of *Tembang Mijil*: “*Yen kaprenah tuwa*

kalah inggil, ngabektiya gupoh, linairna ing kaluputane, lamun prenah nom nging pangkat inggil, mengku mawa taklim, krama nuting tembung”, If (that person) is older than you then immediately serve him in a highly regard (*sungkem*), forget his/her mistake, but if (that person) is younger but deeper knowledge then be polite (*taklim*) in saying. While in the 13th stanza, it is stated: “*mumulenen leluhur sesami*”, glorify your ancestors. This emphasizes that children must be obedient to their parents. In Islam, teaching of this filial piety is explained in QS. Al-Isra: 23-24.

One of piwulang values on *Serat Salokatama* is advice for young people to keep on shame (*isin*) in pursuing their dreams. It is described by Mangkunegara IV the 1st stanza of *Mijil*, “*Wijiling kang prangripta, myat ing reh salah ton, kang milalu milara ragane, lali***”) *wirang kasereng ing kapti, nir yitnanta dadi, nistha temahipun*”, the author originally composed his work/ (because) of seeking something wrong/ that is (a person who is) hurting and abusing himself/ forgetting shame of obeying heart's will/ then loses vigilance/ in the end becomes despised. In the context of today's life, the term *lali wiring kaserenging kapti* is an important thing that should be owned so that young people can restrain their lust in family, community, or society context. If they no longer have a sense of contentment and cannot contain their lust, it can cause humiliation such as the phrase: “*wong salah bakale seleh*”, the wrong person or people who harm others, will feel the consequences of their actions (Endraswara 2019). Likewise, “*sopo sing miwiti cidro, ingkono wahyune bakal sirno*”, whoever does bad things will get defeated one day, they will be destroyed one day (Herusatoto 2019).

In Islam, shame is an ethic that must be owned by a Muslim to achieve happiness, both in this world and in the hereafter. As in a hadith,

it is explained: “if you are not ashamed, then do whatever you want” (Bukhari n.d.). The moral message in this hadith is very deep, where shame is a trait for morals in Islamic teachings. In the context of Javanese culture, shame (*wirang/isin*) is a dignity or self-respect for Javanese people, because it is always associated with a sense of humanity (*kamanungsan*), that is self-attitude that always prioritizes treating others (Soehadha 2014). Shame is also a character identified as “*rasaning wong Jowo*” (Javanese identities) in addition to *aji* (pride), *pakewet* (hesitation), *ajrih* (fear), *remen* (love), *lingsem* (shame), and *gething* (hate). This character has become a culture practiced in the daily life of the Javanese people (Herusatoto 2019).

Other phrases which are often shown for those considered not to prioritize a sense of security are such as *wus ilang kamanungsane*, *dudu manungsa* atau *wus ora duwe isin* (humanless). Therefore, Javanese society in their ethic of manners emphasizes the principle of harmony with the phrase: “*rukun agawe sentosa, mangan ora mangan sing penting kumpul, crah agawe bubrah*”, harmony makes strong, while disputes only bring destruction. The Javanese people believe that they will be strong with unity and will be weak because of opposition. The principle of harmony in Javanese society is also often expressed as “*toto titi tentrem kerta raharjo*”, orderly, careful, peaceful, and prosperous.

On one hand, teaching Javanese people about the importance of shame and feeling guilty is the first step towards a mature Javanese personality (Magnis-Suseno 1991). On the other hand, Javanese expression “*ora ngerti isin/ora duwe rasawirang*” (shameless) is a deep criticism, because people who has no shame means that they have lost their “*sandangane urip*” (life cloth). Javanese people feel *isin/wirang* if they cannot show proper respect for people who deserve it.

Shame values, either in the context of Javanese society or Islam, becomes important for young people and all family members. Mangkunegara IV also emphasized the importance of shame. If a member of *Keraton* (Palace) acts indecently, the implication will impact on the dignity of the Mangkunegaran family. This is reflected in *Serat Palimarma* as follows (Ardani 1995):

“*anggagawa marang yayah wibi
kang wus mulyane don
tan sumbada lawan kudangane
anak lanang kang bisa ngayomi
kadang warga tuwin
marang bapa biyung
tangeh lamun mangkonoa sami
ngundur anyalerong
marang praja myang kadang wargane
marma yoga biraten tumuli
tyasira kang juti
amriha rahayu*”.

“Warning” is needed for family member who has embarrassed the families. Warning here aims to educate with interesting and compassionate advice. In the above *tembang*, according to Mangkunegara IV, wrong manners can be recovered by giving showing humble and not hurting others who did something wrong. This is appropriate with character of Javanese who prefer to avoid “*adu arep*” (head-to-head) and choose to give signs or markers. This shows how refined Javanese culture is in the teaching of “*nguwongke wong*” (humanizing people). In addition, according to Magnis Suseno, ways to achieve happiness are maintaining harmony, forgiving each other, keeping the good manners and not being rude in communicating among family members (Magnis-Suseno 1991).

Patience Value

Another value contained on *Serat Salokatama* is about patience in family as described in stanzas 22nd and 23rd; “*Pakolehe anyarehken kapti, andina ywa towong,*

anunggoni neng ngisor uwite, prapteng mangsa jer runtuh pribadi, gampang denya ngambil, tur enak lan tuwuk”, the behavior has to be patient/ every day is okay/ waiting under the tree/ (however) in time it will fall on its own/ easy (to take)/ and delicious (to eat). Stanza 24th also states: “*Nora beda wong (ng)gayuh kamukten, yen kasreng ing batos, sinangkalan nglalu pratingkahe, nguring-uring kang dinolan kardi, sinengguh tan mikir, marang marang awakipun*”, there is no different from someone who achieves best achievement/ if people have a hurry in his heart/ behavior by torturing himself / getting angry (emotional) at work/ like without thinking/ to themselves (Mangkunegara IV 1911).

Those stanzas reveal that in achieving goals, it requires patience. In Islamic teachings, patience is one of important teachings taken by the *Sufis*. According to Ibn Qayyim, patience is preventing or hindering or refraining from complaining, preventing the tongue from groaning and preventing the limbs from slapping the cheeks and tearing clothes (Al-Jauziyah 2005). Patience in Islam has three levels; being patient in carrying out Allah's commands, being patient in leaving Allah's prohibitions, and being patient in getting a disaster. Referring to *Mu'jam al-Mufahras li Alfazh Al-Qur'an*, patience is recorded in Qur'an 103 times (Al-Jauziyah 2005) in various verses, such as al-Kahf:28, Shad:44, al-Anbiya:83, 87, 88, Yusuf:18, 86, 90, Ibrahim:21, Surat Ali 'Imran:125, 200, Fushshilat:30, 31, Luqman:17, ar-Ra'd:19-22, al-Baqarah:45, 153, al-Ahqaf:35, as-Shura:13, al-Ahzab:7, al-Qalam: 48, and al-Qashash:24.

Javanese has many expression in patience, such as “*sabar sareh mesthi bakal pakoleh*”(do something, don't be in a hurry to get the desired result), “*wong sabar bakale subur*”(patience people will earn prosperity), or “*sabariku ingaran mustikaning laku*” (patience is the crown of life) (Herusatoto 2019). Only with a patient soul, all

life's goals can be achieved perfectly as stated on *Salokatama* “ideals must be accompanied by prayer and optimal effort. In Islam, it is known as endeavor (*ikhthiar*) and prayer (*do'a*)”. Regarding optimal effort and prayer, *Tembang Mijil* repeat it in several stanzas: the 18th, 19th, 22nd, and 26th.

Optimistic Value/Roja' (Hard Will)

Optimistic or *roja'* in Javanese teachings is expressed by “*wong kang temen bakal tinemu*”, serious people will succeed. On the 17th and 18th stanzas, *Salokatama* states “*Dunungipun wong kang nglalu budi, ana becik awon, becikira kang tinurutake, alanipun wus kocap ing nguni, tan lyan jalaraning, cupeting panggayuh; Mring kawiryanyang sabarang kapti, nanging tan kalakon, wit tan majad kang kinarepake, tanpa srana lumuh anorrangi tan arsa minta sih, tamtu tan jinurung*”, the condition of a person who is in despair (suicide)/ are good and bad/goodness is shown/ badness is hidden/ one cause/ that is narrow view; having nobility (ideals) in various things/ but will not be realized/because it is not in accordance with what they desired/ without work hard /without asking for prayer/ certainly will not be achieved. The meaning can be taken is that in achieving goals (happiness), the people must be based on a strong will (optimistic) without easily discouraged then followed by praying to God. From this analysis of Serat Salokatama above, many revealed noble values can be used as a source of character education in universal context.

The Implementation of Serat Salokatama Values in the Present Context

Mangkunegara IV's teachings of character, in the context of Javanese Islam, are a form of Javanese Sufism practice. According to Birsyada (2020), the results of Sufism could be seen from some literatures written by Mangkunegara

IV, such as *Serat Wedatama*. The Sufi spirit of Mangkunegara IV could be seen from the teaching of *catur sembah* (four worships), which was rich in Javanese ascetic values. Meanwhile, the form of Javanese puritanism could be seen from the teaching of *tri prakara*, which were *wiryō* (power), *arto* (wealth), and *winasis* (knowledge). This discourse is emphasized by Simuh (1988) the literature of Islamic *kejawen* is the literature written by Islamic Javanese figure in the early period of Islamic spreading. The pattern of sufism is Javanese sufism with the characteristic of anthropocentric (human as the center of sufism concept). In order to reach the top of this relation, people should trace the spiritual way (*laku batin*) so it builds moral characteristic (Hudha 2020). According to Ardani (1995), Javanese Sufism was practiced by Mangkunegara IV with four concepts; worship of the body, worship of creation, worship of soul, and worship of sense. One of Javanese Sufism concept on *Serat Salokatama* is about moral attitude.

The noble values on *Serat Salokatama* are relevant to the past, present and future. The values of religion, manners, devotion to ancestors, having a sense of shame, maintaining trust, humility, courtesy, patience, strong will, endeavor and prayer, polite communication, all these values remain suitable to be applied in all situations and conditions.

Javanese people tend to maintain (*ngugemi*) these values in the form of upholding their basic life pattern called harmony, as a cosmology form of world view in interactions with God, humans, and nature. Javanese people must be able to live “in harmony” to achieve peace each other. Harmony also means being able to overcome differences, able to work together, and able to accept each other to achieve the goal of living together in the community.

The Javanese cultural system has demands

that requires Javanese people to maintain harmony in their lives. Through living in harmony, Javanese people will be able to do everything that makes them happy. Javanese people tend to minimize all forms of conflict, and individual interests but they have concerned on communal cultural systems (togetherness) in order to create social harmony. This is what Javanese expression called as “*rame ing gawe sepi ing pamrih*” or “*mangan ora mangan sing penting kumpul*”.

As its core culture, Javanese ethics are directed to maintain self-existence in social life, Javanese society also has a main orientation in building a virtuous human being. To achieve a virtuous level, various forms of self-control are needed, such as avoiding acts of envy (*srei, drengki, dakwen*), jealous (*panas aten*), scary (*wedi*) and having a mental attitude *eling lan waspada* (alert and wary) based on patience. All these need to be applied by Javanese people to achieve *kasumpurnaning urip* (perfection of life) as a manifestation of noble character that the Javanese people desire. Therefore, Javanese society avoids the attitude of *dahwen* (criticize others), *open* (self-interested) and *jail* (make trouble for others). All these must be based on *ngono yo ngono ning aja ngono* (that is oke be like that but do not be like that). So, Javanese people view, being “Javanese” means having to be a civilized human being (*njawani*), understanding how to behave properly (*tindak-tanduk, muna-muni, solah-bawa*). The right life is living as a Javanese, showing gentle, polite, and patient character, speaking appropriately and maintaining an orderly order, as the Javanese principle of “*emban-papan, dugo-prayoga, lan lambe-ati*.”

Family education values on *Serat Salokatama* principally are appropriate with family education values in Islamic teachings such as the importance of communication education in family. One measure of happiness

in a family is communication. A harmonious relationship between family members is the main way to achieve happiness. *Serat Salokatama* by Mangkunegara IV in several stanzas mentions that the importance of good communication in family and the intensive interactions of husband, wife, children, and other family members are able to encourage harmony system in the household.

In the eleventh stanza of *Serat Salokatama*, it is expressed about communication between young and older people, it can also be communication between children and their parents or their parents-in-law. The following is the expression of eleventh stanza; “*yen kaprenah tuwa kalah inggil, ngabektiya gupoh, linairna ing kaluputane, lamun prenah nom nging pangkat inggil, mengku mawa taklim, krama nuting tembung*.” This expression means if (that person) is older in age/ then immediately serve (*sungkem*)/ forget the mistake/ but if (that person) is younger in age but high in knowledge/ be polite with *taklim*/ be polite in saying.

Those text has a very deep meaning. Communication can be applied in the form of spoken language and written language. An interesting phrases or words, as well as a pleasant writing will bring an effect of happiness in a family. In Islamic teachings, the practice of communication is exemplified in holy verses of Qur'an. Luqman's communication message is clearly explained in QS. Luqman:12-19.

According to Jasyadi (2018) here are at least six terms of *qaulan* (sayings) that serve as Islamic guidelines in communication: *qaulan sadida* (QS. an-Nisa:9), *qaulan baligha* (QS. an-Nisa':63), *qaulan ma'rufa* (QS. al-Baqarah:235; QS. an-Nisa':5 & 8; QS. al-Ahzab:32), *qaulan karima* (QS. al-Isra':23), *qaulan layyina* (QS. Thaha:44), and *qaulan maysura* (QS. al-Isra':28). Dialogue or communication between Luqman and his son can be a model in family life.

Furthermore Jasyadi explains that the story of Luqman's dialogue with his son when he says “*Yaa Bunayya*” (O, my son) applies the communication principle of *qaulan layyinan* (a gentle speech that touches the heart) (Jasyadi 2018). Through *qaulan layyinan*, the communicant's heart (the person with whom you communicate) will feel touched and his soul moved to receive our communication messages and tend to be very effective to be accepted in everyday life, because nowadays advice or messages are very rarely realized and observed by some people.

The principle of communication education on QS. Lukman is indicated by a dialogical atmosphere between father and son in an effort to achieve life happiness in the world and in the hereafter. The term “dialogical” here indicates that there is an element of communication between two people: father and son. Father is a communicator or initiator of ideas in planning the atmosphere of the dialogue. At the same time, he is listener (in dialogue feedback) so that he becomes the communicant at the same time (Prananosa, Ahmad Gawdy; Pestalozi 2018).

According to Semi, there are three tasks and functions of literature (Semi 1988). First, as an important tool for author moving the reader to reality and deciding when the author get into trouble. The author is tasked with following and thinking about the culture and values of their nation at the time they lived and then poured it into good literary works. One measure of good literature is literature that can describe the culture of the author when they lived. Literary works provide alternative wisdom to overcome life's problems. In this era of globalization, cultural interactions among nations occur intensively. Some improper cultures will influence, shift, and even replace the existing national culture. This why the roles of literature are important in counteracting these negative influences.

Second, literature as a tool to carry on the traditions of a nation, both for contemporary society and future generations. In other words, as a tool of transmitting traditions from one generation to another generation, in the form of ways of thinking, beliefs, habits, historical experiences, sense of aesthetic, language, and cultural forms. Third, as a place where human values are given proper attention (appreciated), maintained, and disseminated, especially in the midst of modern life which is marked by the rapid advancement of science and technology. Thus, the function of literature, in this case like the discussions above, cannot be generalized but requires more acceptable explanations by considering the contextual conditions (Heryanto 1985).

On the text of *Serat Salokatama*, young people have an obligation to respect their elders by speaking in a gentle dialogue. Old people are also polite to the young, so there is mutual respect *between* the two of them. Courtesy in family life must be applied because family is the first place where people love and respect each other. In the current context, communication or dialogue in the digital era are connected intensively by social media. The language used should be wise and not offending other people. This process of communication also can occur on family life. Improper language in communication can lead to disharmony in the family.

The role of the elders (parents) in giving example and building communication will have a big influence on children's personality. The role of parents in educating children is highly expected in providing a morality basic, especially religious education as a basic and guidance for children's character in their development process (Prananosa, Ahmad Gawdy; Pestalozzi 2018). To build a harmonious family, constructive dialogue between all family members is needed in order to achieve harmony and true happiness.

Communicative dialogue is the key of this discourse.

The values in the *Salokatama* are applicable in family lives because they are in line with religious teachings. The valuable teachings contained in the *Salokatama* such as to be honest, vigilant, not abuse themselves, forgiving, trustful, diligent, keeping good relationship with others, easy to ask for forgiveness when doing wrong, respectful, and tough and never giving up are good values which are also taught by religions, not only Islam but also other religions. Moreover, the teachings are either textually or contextually are relevant and closely related to ethical education in family.

CONCLUSION

Based on the explanation, this research comes into two important conclusions. *First*, the meanings of *Serat Salokatama* in the form of *mijil* explain the importance of religious values (religion), ethical values (*karma*), honesty value, trust value, humility (not arrogant), being polite to others, and strong-willed (optimistic, *roja'*) in reaching their goals. The values of character education are very important to be applied in family life as the smallest unit in social life.

The second, in the past context (time Mangkunegara IV as the king) as well as in the present context, the values of character education in *Serat Salokatama* are relevant to be used as guidelines and inspiration in family life. This is because *Serat Salokatama* contains a blend of noble Javanese culture while the expressions in the manuscript are sourced from Islamic teachings (Javanese Islam), so that in the present context it is relevant and can be applied in all situations and conditions. The meanings contained in *Serat Salokatama* can be said as the part of Javanese Sufism practice by Mangkunegara IV.

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