



**The Desire to Become a Chosen *Woman in Sērāt Mějang Dhatěng
Garwa R.P. 366.45***

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Abstract

Sufism as a divine teaching is present in various Javanese literary works, one of which is *Serat Mejang Dhateng Garwa R.P. 366.45*, a *macapat* text that is part of the *serat piwulang*, containing the advice of a father to his daughter. Despite its didactic nature, this text is rich in Sufi values that guide women as active subjects toward the perfection of life and closeness to the Divine. This process of inner education aligns with the concept of *suluk* or the spiritual journey toward God, giving the text a spiritual didactic dimension. This study aims to understand how the father's advice to his daughter is conveyed, the strategies used, and how women are positioned as chosen figures. The research method used is qualitative with a Lacanian psychoanalytic approach to gender. The results show that in the text, the song serves as a medium for conveying messages; women are positioned as subjects who recognize their shortcomings to fulfill their spiritual needs. The title represents the symbolic relationship between the prologue (husband) and the content (wife). At the same time, the daughter as a subject relates directly to the mother and indirectly to the father. This text represents Sufi values and gender awareness within the aesthetics of *macapat*.

Keywords: *women, subject, suluk, tembang macapat, the real*

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INTRODUCTION

The manuscript entitled *Sērāt Mějang Dhatěng Garwa* (hereinafter referred to as *SMDhG*), with manuscript code R.P. 336.45, according to the Katalog Naskah Kuno Perpustakaan Radya Pustaka: Javanese Literature in Surakarta Manuscripts (Florida, 1993) It is a literary work of the *suluk* genre that contains teachings for women. The text, written by Mangunswirya in the month of *Rabingulakir* in the year *Jé* 1834

(1904) and copied again in the year *Alip* 1835 (1905), is in the form of *tembang macapat* consisting of two *pupuh*. *Pupuh I Sinom* contains six stanzas, and *Pupuh II Pocung* consists of 119 stanzas (Raras, 2019:13). Based on its title, *SMDhG*, which is the material object of this research, is assumed to have the meaning of teaching about "*the knowledge of perfection*" to one's partner, whether to a husband or wife (Poerwadarminta, 1939).

As a *piwulang* text, *SMDhG* contains Sufi values in its didactic advice. The elements of Sufism are reflected in several aspects of this text. First, based on reading its content, the *SMDhG* text broadly recounts the spiritual journey of a female character who seeks a teacher capable of helping her understand the meaning of the life she must undergo to achieve the life goals she desires.

Second, the text of *SMDhG* in the form of *tembang macapat* strengthens this text's affiliation with the *suluk* tradition. The indicators can be identified based on the ability to interpret markers in words, phrases, sentences within lines, stanzas, and *pupuh* that build the literary work.

The concept of *suluk* in Javanese literature refers to works of Islamic mystical literature, namely literary works that contain teachings on purifying oneself to be as close as possible to Allah or even to '*manunggal*', or unite with Allah (Simuh, 1995:38). *Suluk* literature is a doctrine of Sufism (Nawafi, 2020:246) Both mystical transcendentalists and onion mystics (Simuh, 1995).

The dominance of the *tembang pocung* in the *SMDhG* text is suspected to have been deliberately chosen by the author because it has distinct characteristics and traits, such as being relaxed and not serious, as it is conveyed entertainingly, sometimes interspersed with jokes, humor, and riddles. This might be one of the strategies employed by the author in their aim to describe the advice '*to avoid improper actions*' (Poerwadarminta, 1939) Through the narrative structure they have built. Thus, it is hoped that students or anyone being advised, whether directly or indirectly, readers or

listeners, can easily grasp the hidden message behind the word choices. Meanwhile, the text used as the opening in *SMDhG* is *tembang sinom*, which illustrates the phases of human growth (both physical and spiritual) and the journey of a person towards adulthood (Padmosoekotjo, 1960; Santosa, 2016; Subalidinata, 1994; Suwanto & Winarni, 2016).

Based on the content of the aforementioned *SMDhG* text, this text is addressed to women. In this context, women are considered wives, mothers, and daughters. Therefore, women become essential figures. Women are positioned as subjects who are expected to excel. Thus, women need to be reminded and to remind themselves continuously (about their behavior). This could be the basis for creating literary works in Javanese literature focusing on women. The factors that reinforce this statement can be understood through the categorization of teachers that the narrator describes in detail. Women, as subjects, are expected to choose the right teachers. They must be individuals who can recognize themselves to determine who they want to be (in the future). Their abilities are at stake in deciding which options are best to choose.

The abilities that women have are indeed related to the provisions or personal capital that they have. Women will choose and determine based on their awareness of the shortcomings that they must fulfill/complete (Rahayu, 2023:120). Thus, women will become superior individuals.

The awareness of recognizing one's own needs relates to the concept of subject formation in Lacan's theory. This concept

encompasses three phases/stages. First is the *imaginary phase*, or '*mirror stage*', which functions as the initial stage of ego formation through identification. This identification refers to the transformation process within the subject when they begin to interpret an image of themselves (Lacan & Sheridan, 2005). In other words, the subject strives to identify their existence through real and symbolic mirrors. The imitative traits created by the people around them, whether children or adults, reflect the subject's behavior (Evans, 2006:193).

According to Lacan, this phase occurs in infants after six months. These infants already have a visual system in their bodies. They can recognize themselves through an image (*imago*) of themselves in front of a mirror, although their body movements are still not systematic. Self-identity is determined by the self-image, which is external or alien to oneself; the subject's assumption of their image in the mirror results from misunderstanding and is the basis of the subject's estrangement. According to Lacan, this phase is referred to as '*drama*'. At this stage, the subject is unable to identify themselves and is trapped in the imagination of spatial identification, which is the successful fantasy of the self-image fragmented into its totality (Lacan & Sheridan, 2005). Before they are entirely within the structure of the symbolic phase of language, their ego is split between their self-image and themselves.

Secondly, the *Symbolic Phase* consists of the signifier and the signified. Here, the subject begins to emerge. The subject is the result of the symbolic order. The subject seeks to fill the gap between language and meaning. That gap is a deficiency within oneself that needs to be

fulfilled. In this symbolic domain, language and the unconscious must be emphasized. "*The unconscious is structured like a language*," said Lacan (1977:149). This is due to at least two reasons: desire is the desire of the other that is internalized into the subject through demands, advice, insinuations, or, in short, through language.

Along with the subject's desire in the symbolic domain, the desire fulfilled by the subject is not the desire that the subject wants; rather, it is the rules that bind the subject to symbolic desire rather than the subject's original wish. As an essential component of the symbolic domain, language cannot fully express the meaning of desire. Lacan argues that the mismatch between desire and language causes this phenomenon. Language can always articulate things that cannot or excessively articulate desire. Thus, the subject feels a lack, or a lack of existence. One signifier indicates this lack in others. According to Evans (2006), this circle is never complete in the chain of signification because there is always a signifier that cannot be present to complete it.

Thirdly, there is *Yang Riil* (the Real) phase. *Yang Riil* (The Real) does not contradict the Imaginary. It exists outside of the symbolic structure. The Real is the impossible, that is, it is impossible to imagine, impossible to be enclosed within a symbolic order, and impossible to be attained in any way (Evans, 2006). Inspired by Emile Mayerson's theory, Lacan used this term in his work published in 1936. According to Meyerson, the Real is "*ontological absoluteness*" (Evans, 2006). If the symbolic realm is always associated with lack,

anxiety, and absence, the Real does not have any of these (Lacan & Miller, 1988).

The focus of psychoanalysis is the unconscious. Therefore, desire is always mentioned in Lacanian psychoanalysis. Lacan understands desire as the desire for recognition, which can be explained through Hegel's master-slave dialectic. One must struggle to gain recognition from one's peers to attain self-certainty. This process of recognition must be reciprocal, meaning the acknowledgment from others towards an individual corresponds to the capacities they possess (Lukman, 2011). Humans seem to find their place in the world by acquiring this self-certainty.

Desire can only be understood through language. The mechanisms of metaphor and metonymy facilitate the expression of emotions in symbolic forms. A metaphor is the process of replacing a signifier with a new signifier, according to Lacan and Sheridan (2005). However, metonymy represents a diachronic relationship between signifiers in the chain of signification. According to this definition, "metaphor" and "metonymy" signify how another signifier can replace a signifier in one signification chain with a different signification chain. In a vertical relationship, metaphor discusses how signifiers can be combined in a horizontal relationship (Evans, 2006).

The tendency of academics and the general public to interpret *suluk* is still limited to texts explicitly classified as *suluk*. These literary works directly identify themselves as part of the Javanese Sufism tradition. Works such as *Suluk Wijil*, *Suluk Malang Sumirang*, or *Suluk Syekh Siti Jenar* often become the main subjects of study because they contain inner

practices and teachings of Islamic spirituality (Simuh, 1995). However, the concept of *suluk* is not exclusive to texts formally titled '*suluk*.' Many other works, particularly in the category of *piwulang*, also contain the essence of Sufistic teachings. However, they are presented in a more didactic and implicit manner, causing the presence of the *suluk* concept within them to be often overlooked. *Suluk* has a symbolic and metaphorical style. Its language is full of mystical and Sufi terms that require interpretation, such as the teachings about *wahdatul wujud* or the concept of *Manunggaling Kawula Gusti* (Riyadi, 2012).

Based on this background, this research needs to be conducted because, to the best of the researcher's knowledge and observation over the last 10 years, studies focusing on the material literary objects of Javanese *suluk* have emphasized text editing and objective approaches. Supporting this statement are studies such as those on the object of *Suluk Sujinah* (Nisa, 2020; Putera dkk., 2022) the identification of the Manunggaling Kawula Gusti elements in *Serat Suluk Syekh Siti Jenar* (Nugraha, 2019), the identification of *santri lelana* and Islamic mystical elements in *Kejawen in Centhini XII* (Rahayu, 2015); *recollection of Islamic-Kejawen* mystical teachings in *Suluk Maknarasa* (Mulyani, 2015); the identification of controversial elements in *Suluk Gatholoco* (Sumarsih, 2021); and even studies on *Gendhing Literature* starting from the identification of harmonization elements, the concept of God with no beginning and no end, and also variations of God's names (Y. K. Werdiningsih, 2015; Y. K. Werdiningsih &

Andrian, 2020; Y. Werdiningsih & Maharani U, 2017).

The study of *Suluk Ulam Loh*: a philological examination of it (Lestari, 2013) Moreover, it identifies the teachings of perfection in life (Setyorini, L., 2014). Although there are also pragmatic approaches, such as those applied to *Suluk Daka* (T. A. Maulana, 2020). In other words, very little research is based on the authors' ideology. On the contrary, such research generally focuses on historical analysis of the syncretic relationship between Islam and Hindu-Buddhism or Islamic Sufism and Javanese mysticism based on texts of mysticism, *serat*, *primbon*, and *suluk* (Fawaid, Udasmoro, Margana, & Hussien, 2022).

In the development of modern Javanese literary discourse, an approach highlighting the author's ideology, particularly in forming female subjects, has begun to be pioneered by Rahayu (2023) through analysis of the novel Kinanti. In her study, Rahayu asserts that female subjects in literary texts are no longer positioned passively but as active agents navigating social and spiritual relations. Through strategies of focalization and specific narrative structures, the author voices an awareness of the existence of women who struggle to attain *Yang Riil* (the Real) in the Lacanian sense, that is, actual existence that was previously obstructed by symbolic and imaginary domination (Rahayu, 2023, pp. 118-128). This framework of thought serves as an important basis for re-reading educational texts such as *SMDhG*, which have not been extensively explored from ideological or psychoanalytic perspectives.

Thus, the research on the *Sĕrat Mĕjang Dhatĕng Garwa (SMDhG)* becomes relevant and significant. As a teaching text aimed at women, *SMDhG* not only contains mystical teachings in the form of macapat poems but also explains what and how women are positioned as subjects within the *SMDhG* work so that they can become chosen women.

METHOD

In this research, the research data were obtained from a material object in the form of the text of *Serat Mejang Dhateng Garwa R.P. 366.45 (SMDhG)*, which is part of the text *Sĕrat Paklĕmpakan Warni-Warni: Mangunsuwiryan* with manuscript code R.P. 336 from the *Radya Pustaka Pustaka* collection in Surakarta. This is the 45th of 65 existing texts, with page numbers 827–840. This text has been edited and transcribed from Javanese script to Latin script, and translated into Indonesian by Paramastri Raras (2019). Nevertheless, the editing and translation results are still being reviewed to ensure no errors and ambiguities in the translation.

Data collection is carried out by reading the text translation carefully and repeatedly, identifying the text's words, phrases, lines, and stanzas according to the data needs, as quotations that serve as *evidence*. The identified data is then categorized according to theoretical needs as an analytical tool to solve the problems in this research. Data analysis is conducted by applying Lacanian theory, primarily concerning how desire becomes important in making women the chosen subjects.

RESULTS AND DISCUSSION

The Form and Character of *Tembang* as a 'Path'

Pupuh I of the *Mĕjang Dhatĕng Garwa* (SMDhG) is a *Tembang Sinom* consisting of six stanzas. This *pupuh* begins with a narrative reminder that contains a message for humans to be aware that time is limited, so it is hoped that humans will never forget His grace, be strong in carrying out His commands, and avoid His prohibitions.

The interesting thing about this verse is that the entire narrative structure is directed towards men. The indicators are like '...*tan asih semah siwi*...' '...not caring for wife (and) children...' (I, 2:5) and '...*anak bojo awak barang*...' '...children, wife (husband), and even oneself...' (I, 6:3). Verse I serves as a prologue, which narrates how one should be as a man. He must be steadfast in facing temptations, patient, and sincere in facing death. (I, 2:1-2). He must realize that children, wife, and even oneself belong to Him (I, 6). Therefore, one must never forget that time is limited (I:1).

Table 1. Transliteration and Translation of *Pupuh* I

Alih Aksara	Terjemahan
" <i>Wruh asih murahing Allah sumrambah sakeh dumadi ngĕrtia ugĕring donya bisa kuwat anglakoni ngelmu agama suci apan marang bĕnĕr luput eling mring bĕcik ala mangsa kala watĕk wangkip</i> "	Knowing the love and mercy of God, encompassing all creatures. Know the rules in the world, and be strong enough to carry out sacred religious knowledge. That is regarding right and wrong, remembering what is good and evil. When time is limited, being able to place oneself with reasonable consideration.

*ĕmpan papan tĕka
timbang kang
prayoga*"

Time limitation encourages humans to make the best use of their time. This verse also signifies the responsibility of being human, especially as a man in household life. Men must be strong in facing temptations. As men, the temptations in a household are not just about economics, but also lie in their loyalty to their family (wife and children), meaning they will not 'have another.' A man must also be sincere about his responsibilities as the head of the household. This is something he must do for as long as he lives (until death arrives), and it must also be based on human love for Allah (God).

In fulfilling his responsibilities, a man must also be aware that besides himself, what belongs to him (wife and children) is God's possession. Whatever he endeavors, he must remain surrendered and leave the results to God. Likewise, in the case of any bad behavior he may exhibit towards his wife and children, a man must certainly remember God. This is the main point that 'time is limited'. Human life must be utilized as best as possible.

Meanwhile, the *Tembang Pocung* is applied to *Pupuh* II. *Pocung* refers to someone who has passed away and is then shrouded, wrapped in *mori* or funerary cloth (Javanese: *pocong*). The *Pocung* song has a character that is humorous, relaxed, and not serious; although it carries the meaning of death, it is packaged with jokes, comedy, and entertaining riddles (Padmosoekotjo, 1960). The relationship between the meaning of death, the relaxed and funny character of the song, and the teachings

for women is not without significance. It is suspected that the author/transcriber deliberately chose the *Pocung* song because this text contains advice to women (Florida, 1993) to remember and remind about death.

According to the category of texts that fall under the *suluk* texts, the selection of the *pocung* song serves as a means to remind its readers (through characters or narrators) of death based on religious teachings. Each religion has teachings that are believed to be related to death, some of which are different.

In Hindu teachings, death is the beginning of rebirth or reincarnation. Reincarnation is understood as a space to enjoy the life that has been lived in order to reflect on oneself. Death is a process that does not need to be feared, as death is the process of the evolution of the soul. A person's death will correspond to their actions during their lifetime. If a person has done good during their life, then the state in which they die will also be good. The same goes for the opposite. As part of the evolution of the soul, a person will be reborn according to their responsibilities in their previous life. Those who do not undergo reincarnation are souls who have reached the highest peak, where they have returned to be with Hyang Widhi/God (A. M. R. Maulana, Syifa, Hartanto, Hidayatika, & Rahma, 2023))

In Islam, death is the "gateway" for someone to enter the eternal world, which is the afterlife or the hereafter. The afterlife is the true life, a place where humans will be held accountable for all their actions during their life in the world. Islamic teachings recognize paradise and hell. Therefore, the monotheistic religion of Islam requires its followers to always

worship and seek forgiveness from Allah so that they may have a beautiful, eternal life later on.

One common thing about death in the teachings of those religions is that death occurs with God's involvement. It is God who decides how humans will experience life after death. Humans cannot determine, nor can they predict. Therefore, humans must live their lives in the best possible way, both for themselves and for others, so that God provides a 'determination' that aligns with their deeds.

The *Pupuh Pocung* consists of 119 stanzas, with a breakdown of 117 stanzas as content and two stanzas (118 and 119) as an epilogue. The distribution of the text in the song and the number of stanzas can be seen in Figure 1.

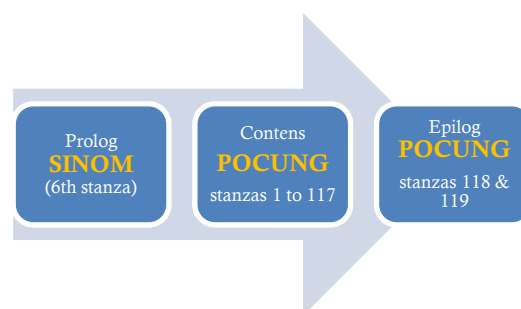


Figure 1. Text Distribution in *Tembang* and Number of Stanzas

Women become Subjects

The positioning of women as subjects in *SMDhG* becomes important because women act as agents to convey messages to other women, including themselves, so they can choose a teacher to guide them to their final destination. The message that women should be able to choose the right teacher is conveyed through dialogues among the characters found throughout the *pupuh pocung*. These dialogues dominate the number of stanzas in the text. By

characterizing the characters/narrator who drive the plot, the author (i.e., the transcriber) conveys their explicit and implicit messages of support. Since the narrator serves as the source of the author's language expression, the narrator is created by the author to present the story that the author has constructed (Sudjiman, 1992) and also functions as a storyteller (Luxemburg, Bal, Weststeijn, & Ikram, 1991). In such circumstances, the author can introduce more than one character.

The author presents the markers indicating this through the words '*Ibu*' and '*Ndhuk*' in the dialogues throughout the narrative of *tembang pocung*. The word '*Ibu*' first appears in *pupuh* II, stanza 20, line 1.

Transliteration

Adhuh biyung yen aku moh kaya wědhus

Translation

Oh, mother, I do not want to be like a goat.

The context occurs when the narrator (the character Mother) conveys that there is no point in learning from a teacher if one cannot understand the message delivered by the teacher. This is likened to being like a pig (II, 19:3).

Transliteration

Yen kadyeku parlune apa guguru

kok karaya-raya

yen mung bakal kaya babi

běgsěg mati uriye ora karuwan

Translation:

If that is the case

What is the point of learning

Why bother? If it is just going to be like a pig,

In an instant, death is inevitable.

The pig is a symbol of evil. The traits that pigs possess refer to laziness and something dirty. Humans are different from animals. The

human degree is higher when equated with a mindless animal. This shows that certain animals can symbolize destructive behaviors committed by humans as a reminder. This inequality is ironic, as if humans were dubbed like animals, it would illustrate the worst human behavior. In the context of "*not being able to understand the message conveyed by the teacher*", if matched with a pig, there are several possible interpretations, one of which is laziness in paying attention to the teaching given by the teacher.

Similarly, with the *gendhuk* marker (II, 16:1).

Transliteration

Payo gěndhuk pikirěn aja katungkul

Translation

Come on, *gendhuk*, do not think too much about being too busy.

As a dialog partner, the sign refers to the woman who must have the power to understand that God is not dead, does not change, and is eternal forever (II:15).

Transliteration

Yen kadyeku dudu iku Hyang Kang Agung

mangka Gusti Allah

nora rusak nora gingsir

langgěng bae tan wěkasan tan wiwitan

Translation

If that is the case, it is not the *Hyang Yang Agung*.

Meanwhile, God is not corrupted (dead) and does not change.

Eternal forever, with no end and no beginning.

Neither ending nor beginning, it is supernatural (II, 16:4-5).

Transliteration

satēměne ingkang ěndi

Gusti Allah kang tuhu asipat baka

Translation

Indeed, God is truly supernatural.

In having such beliefs, one requires a strong heart, where a woman is not swayed by logical thoughts, no matter how simple they may be, such as "*how can one believe in the existence of God if God is not visible*". The ability to understand this must undoubtedly be based on strong determination and faith, which signifies the purity of the heart. This ability is closely related to the understanding of Sufism, which is the spiritual teaching of Islam through efforts to purify oneself and the heart (both outwardly and inwardly) to draw closer to Allah.

In addition, the power or ability of women as subjects is also at stake in determining the teacher who suits their needs based on their deficiencies. Various types of teachers are offered throughout the text because it discusses what a teacher is like, what their character looks like, and what the impact is when choosing that teacher.

The types of teachers mentioned in the *SMDhG* text are as follows: first, teachers whose knowledge is not recognized, not competent, who are only concerned about being paid, thus they will give advice (II, 5);

Transliteration

*Ngaku-aku kēsusu dianggēp guru
ngelmune durung sah
parandene uwis wani
anampani mējani nuli mamējang*

Translation

He claims to be a teacher in haste, but his knowledge is not yet valid. He is already brave enough to accept payment and give advice.

Second, the teacher who scares people when they are about to die (II, 27-29);

Transliteration

*27. Iya iku akale guru kapuhung
ana maneh dwija
wējange gigirisi*

*ngandhakake ing pati katēkan coba
28. Coba agung jroning sakarat gumrudug
kang dhisik cahya bang
engēt aja koparani
marga lamun mlēbu meono dadi setan
29. Ingkang pungguh aja pisan-pisan kelu
yen wus sawatara
abang ilang irēng prapti
poma-poma iku iya panasaran*

Translation

27. Yes, that is the intelligence of a teacher like that. There is more; the teacher's teachings are terrifying. Saying (that) in death, there (will) be a test.

28. "The great test in dying comes together. The first is the red light.

Remember, do not approach it; if you enter there, you will become a demon.

29. If the light rises, never follow it. If, after a while, the red light disappears, the black light comes. Truly, that is also unreal knowledge.

Third, the teacher who advises that after death there will be reincarnation (II:37);

Transliteration

*Aja gugu iku lela jim kang ngutus
Sailange nulya
Kaki saka biyang prapti
Iya ngaku diutus ing Gusti Allah*

Translation

Do not follow, it is a spirit that was sent. After it disappeared, the mother's grandfather, who had also come, claimed to be sent by God.

Fourth, a teacher who can die in life and live in death and considers himself as God (*Manunggaling Kawula Gusti*) (II, 43-44).

Transliteration

*43. Jare iku wujud Gusti Kang Agung
banjur den ningkaha
tēgēse ningkah ngēmori
yen wis amor tan ana gusti kawula
44. Wit wus jumbuh iya Allah iya inghun
ya inghun ya Allah
bali ajali abadi
dhuh kok enak priye gone bisa nunggal*

Translation

43. It is said to be the manifestation of the Great Lord, then marry.

It means marriage (is) to intermingle.
 Once they have mixed, there is no God
 and no creations
 44. Because they have the same form, oh
 God, oh servant, oh servant, oh God,
 return (to) the eternal origin.
 Oh, it feels good. How can we unite?

Through these types of teachers, a woman in the *SMDhG* text can consider which aligns with her shortcomings.

In the context of *SMDhG*, whoever it is is a female figure who must be careful when choosing a teacher. No teacher masters every kind of knowledge, because a teacher will have one area in which they excel to teach their students. Each teacher has their own '*weight*'. Choosing the wrong teacher can make someone feel '*lost*', making their efforts to gain education from that teacher futile, aside from how hard someone tries to understand the teachings provided.

The function of women as subjects in the *SMDhG* text is as wives, mothers, and daughters. The interrelation of these roles is depicted in the narratives constructed by the author/transcriber. This can be seen in the following Figure 2.

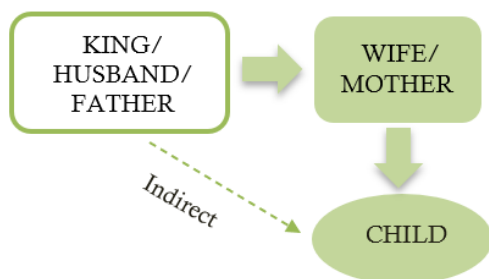


Figure 2. The Function of Women as Subjects

Recognizing Own Shortcomings to Understand the Need to Complete Them

In *SMDhG*, the subject is present due to the symbolic order depicted through the role of a wife who receives a mandate from her husband. In this context, the husband is seen as a king, considering that this work is a copy made by Mangkusuwirya from a manuscript (possibly) belonging to G.K.B.R. Ayu Prabuwijaya, the daughter of K.P.A.A. Mangkunegara IV, who is the daughter-in-law of Pakubuwana IX (Raras, 2019).

The figure of a father and a king who conveys a message to his wife indicates that he realizes that the messages delivered by a mother to her daughter are more easily accepted by the heart. This is because a mother is more connected to her child, instinctively and emotionally. The gender difference between a father and a child creates an invisible '*barrier*'. This is not meant to distance his daughter from himself (father/king), but rather this indirect way of delivering messages is solely for the sake of goodness. The message conveyed by the mother is considered to be more easily accepted, given the various means of communication. Suppose the message is delivered directly, between father and child. In that case, it is not certain that a child will immediately receive it openly without being influenced by other feelings, such as fear, reluctance, sadness, or offense, before eventually acting upon what was advised.

The implicit trust given involves reminding her child to choose a teacher who will '*guide*' him. As a mother, she must convince her child not to hesitate to ask questions when he does not understand.

Various descriptions of teachers are clearly explained. As a mother, she advises her child to recite the two declarations of faith and to believe in Muhammad as the Messenger of God. (II, 6-8).

Transliteration

6. *Wĕjāngipun ngucapkĕn sadat rumuhun
Wa ashadualla
Ha ilahailolahi
Ashadu'anna Mukamad Rasullullah
7. Ngawruhison mungguhing sajatinipun
tan ana Pangeran
amung Allah anĕkseni
Kanjĕng Nabi Mukhamad dutaning Allah
8. Wusing rampung ngucapkĕn sadat
puniku
banjur wiwit mijang
ujare wruha sireki
Nabi Rasul iku rajamu priyangga*

Translation

6. His advice was to recite the shahada first, "and I bear witness that there is no god but Allah, I bear witness that Muhammad is the Messenger of Allah.
7. I bear witness that indeed, there is no god (but) Allah, (and) I bear witness (that) Muhammad is the Messenger of Allah"
8. After finishing the recitation of the shahada, he then began to advise. He said, "Know (that) The Prophet Messenger (is) your Leader"

God is not dead, does not change, and is everlasting forever. (II:15),

Transliteration

*Yen kadyeku dudu iku Hyang Kang Agung
mangka Gusti Allah
nora rusak nora gingsir
langgĕng bae tan wĕkasan tan wiwitan*

Translation

If that is the case, then it is not the Great Divine. At the same time, God is not corrupted (dead) and does not change. Eternal forever, with no end and no beginning.

Not ending, and not beginning, supernatural (II, 16:4-5).

Transliteration

*satĕmĕne ingkang ĕndi
Gusti Allah kang tuhu asipat baka*

Translation

Indeed, the Lord God is truly mysterious

In *SMDhG*, the depiction can illustrate two conditions. The first is a wife who is obedient to her husband. The wife conveys the message that her husband (the king) has imparted to their child. This relationship can indicate that the husband and wife pay good attention and are educated about their child.

Meanwhile, the second point is that it can indicate that a mother is a child's main role model. A mother's parenting is the education received by a child from birth. A mother guides her child to believe in Allah and His messenger, as well as how a mother is rightly expected to guide her child to the path of truth. One of the ways is to choose a teacher who matches the shortcomings of her child.

The education and guidance a mother provides will ensure that her child possesses a good personality. A strong and excellent female figure is reflected in the results achieved, namely, her children. An 'excellent' mother, in terms of religious education, personality, attitude, and the guidance she provides to her child, as long as it refers to positive matters, will also raise an outstanding child, just like herself.

As a child, a girl faces several choices that must be decided independently. Therefore, she must be able to recognize herself. By recognizing herself, she will be able to understand her shortcomings, which become a need that must be fulfilled. One way to achieve this is through her adaptation to the

environment. The diverse self-image she obtains comes from the desires of others, which are then internalized into herself through demands, advice, insinuations, or briefly, through language. As a form of communication, language can be processed and contemplated. Through this process of self-internalization, a person has already created a reflection of others. This step can help her distinguish between what fits and what does not, which is necessary to understand her shortcomings.

In *SMDhG*, the desires of others are derived from the advice given by a mother to her child. The advice is intended so that the child can choose the right teacher. The child is compared to an animal if he cannot do that (II, 19-20; 55; 91). Similarly, when he is faced with another choice. A description states that there is no God and creature, because they look the same, both the servant and God. (II, 43-44).

Transliteration

43. *Jare iku wujude Gusti Kang Agung
banjur den ningkaha
tĕgĕse ningkah ngĕmori
yen wis amor tan ana gusti kawula
44. Wit wus jumbuh iya Allah iya ingsun
ya ingsun ya Allah
bali ajali abadi
dhuh kok enak priye gone bisa nunggal*

Translation

43. It is said to be the manifestation of the Great Lord, then marry. It means marriage (is) to intermingle. Once they have mixed, there is no God and no creations
44. Because they have the same form, oh God, oh servant, oh servant, oh God, return (to) the eternal origin. Oh, it feels good. How can we unite?

From various descriptions of teachers, the female subject still feels her restlessness. This is

marked by a denial/resistance to the concept of teachers as depicted. This contrary behavior may indicate that the subject—in this case, a girl—has not yet been able to meet her own needs. The four concepts of teachers may not align with the deficiencies she has (the fulfillment of needs she requires) after considering her desires and the advice she received from her mother.

CONCLUSION

The text of *SMDhG*, which deeply encompasses the values of Sufism, narrates the story of a subject who, after a journey in search of a teacher, finds that the female subject portraying a child cannot find what she seeks. The four descriptions of the teacher depicted in the text do not fill her emptiness or meet her needs.

Thus, the conclusions from the research conducted are as follows. First, the title *SMDhG* refers to the Prologue (husband) and the Content (woman as wife). Second, the subject of women as children is directly correlated with the mother but indirectly with the father. This possibility is related to the relationship between father and child in the palace environment, where there are 'barriers' that are not visible due to the rules governing their interaction with the king, in addition to the gender differences between father and child that create those 'barriers'. Third, the subject of women as children is positioned as resilient and superior because they are able to recognize their needs, thus enabling them to find the intended teacher, which is not described but is discussed in the *SMDhG* text. The figure of the teacher exists, but it is not one of the four types

of teachers described in the text, rather it is merely discussed. This indicates that the female figure in the position of the child has critical thinking. Fourth, *Yang Riil* (the Real) is the goal sought by the child as a superior female subject. This process can be found through acknowledgment or servitude to Him, who she believes is different from His created beings.

An in-depth study of the text *SMDhG* is still widely open for exploration. Various approaches and different perspectives will further complement the resolution of problems. Therefore, interest, determination, and passion are needed to pursue it.

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