



Ethnopedagogy in *Serat Centhini*

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Abstract

This study is motivated by concerns regarding the erosion of character among the younger generation, resulting from the disconnect between formal education and local wisdom in the era of globalization. To address this issue, the study aims to identify and analyze the integration of ethnopedagogical elements into the narrative of *Serat Centhini*, thereby contributing to the theoretical understanding of culture-based learning models. Employing a qualitative method with a textual analysis approach and an ethnopedagogical theoretical framework, the text is examined in depth to explore its narrative structure and character dialogues. The findings reveal that *Serat Centhini* effectively integrates moral teachings, ethics, and local knowledge, manifesting them into eight traditional educational values: family, responsibility, spirituality/religion, social consciousness, discipline, resilience, honesty, and fighting spirit. Consequently, this study underscores the importance of reconstructing traditional literary works as a medium for character education that is both relevant and contextual for the current generation.

Keywords: *ethnopedagogy; Serat Centhini; Javanese literature; traditional values; character education*

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INTRODUCTION

Serat Centhini, or *Suluk Tambangraras*, is an encyclopedia of Javanese culture, compiled in the early 19th century. It covers various aspects of life, from customs and religion to traditional knowledge, art, and literature. The text comprises 12 volumes totaling thousands of pages, making it one of the longest literary works in the world. Through the spiritual journeys and quests for knowledge of its characters, *Serat Centhini* not only gives a

detailed picture of Javanese life at that time but also shares deep moral and spiritual teachings.

This work was written by three poets from the Surakarta court at the behest of Pakubuwana V, who sought to document Javanese culture, religion, and social life (Musrichah, 2021). The manuscript comprises 12 volumes totaling approximately 4,200 pages, making it one of the longest literary works in the world. *Serat Centhini* covers various aspects of life, such as customs,

religious rituals, philosophy, arts, architecture, and traditional knowledge.

According to Wibawa (2013, p. 330), *Serat Centhini* is one of the greatest literary works in Javanese culture. *Serat Centhini* was written in the form of *macapat* poetry, starting in 1814 and completed in 1823. At the wish of Sunan Pakubuwana V, *Serat Centhini* was used to collect all kinds of knowledge about Javanese culture, both outward and inward, at that time, including their beliefs and experiences regarding religion. *Serat Centhini* is considered an encyclopedia about the world in Javanese society.

As reflected in the opening verses, this text was indeed written with the ambition of summarizing the *baboning pangawikan Jawi* (the core of Javanese knowledge). The content completeness in *Serat Centhini* includes three forms of Javanese culture, namely (1) the complexity of ideas, concepts, values, norms, and regulations prevailing in Javanese culture, (2) culture as a complexity of activities and patterned actions of people in Javanese society, and (3) culture as objects created by Javanese people (Wibawa, 2013: 331).

Serat Centhini is not just a literary work, but also an important document that records and preserves Javanese culture (Kristianto, 2021). By reading and studying *Serat Centhini*, we can understand the values and life perspectives of the Javanese people, as well as how they interact with nature, the gods, and each other. This work shows just how rich and complex Javanese culture is, and how important that heritage is for the identity and pride of the Javanese people even today. *Serat*

Centhini remains an important reference for researchers, cultural experts, and anyone interested in the richness of Javanese cultural heritage (Musrichah, 2021).

Serat Centhini is a fictional story that centers on the spiritual journey and quest for knowledge of three main characters: *Amongraga*, *Tambangraras*, and *Jayengresmi*. Their travels through different regions of Java offer a detailed look at the everyday life of Javanese people at the time. The narrative in *Serat Centhini* is packed with detailed descriptions of ceremonies, cooking recipes, educational systems, social structures, and knowledge of medicinal plants and traditional healing practices. One focus of this study is the educational value of local wisdom in *Serat Centhini*. The local education focus is specifically on *pupuh* 1-14, where many lessons of local wisdom can be found.

This is based on the fact that today's younger generation still seems to have little understanding of deep moral and spiritual teachings, because many people in modern times have lost their sense of character (Ammar, 2020). Therefore, education plays a very important role in fostering positive values, such as guidance, the introduction of noble morals and good moral character, and helping people become useful to themselves and others. Studying *Serat Centhini* from an ethnopedagogical perspective can later contribute to the field of education.

Ethnopedagogy is an educational approach that integrates cultural values, traditions, and local wisdom into the learning process. This concept aims to integrate a

community's knowledge and traditional practices with the formal curriculum, making education more relevant and meaningful for students from that community (Muzakkir, 2021). Ethnopedagogy emphasizes understanding and respecting students' cultural backgrounds and using those cultures as a source of learning.

The ethnopedagogy approach involves several strategies, including using the local language in teaching, integrating folklore, music, dance, and traditional arts into learning activities, and involving community figures in the educational process. Teachers act as facilitators, helping connect traditional knowledge with modern knowledge to create an inclusive and interactive learning environment. Through ethnopedagogy, education becomes a tool for preserving local culture while preparing students to face global challenges. It also helps students develop pride in their cultural heritage, which can boost motivation and learning outcomes.

The implementation of ethnopedagogy has a really positive impact. By respecting and integrating local culture into education, students feel more valued and connected to the material they are learning. It also strengthens their cultural identity, which is important for their psychological and social development. Plus, ethnopedagogy can help prevent local cultures from being sidelined by globalization, preserve cultural diversity, and ensure that traditional knowledge and practices are not lost (Muzakkir, 2021).

The ethnopedagogical approach in education uses local wisdom and cultural

values as a basis for learning. In *Serat Centhini*, ethnopedagogy can be used to integrate traditional teachings into the modern education curriculum (Kristianto, 2021). This research aims to identify and analyze the ethnopedagogical values in *Serat Centhini* and how these values can be applied in learning. Through this research, it is hoped that ways can be found to use *Serat Centhini* as a relevant and meaningful educational resource, so that young generations can better understand and appreciate their cultural heritage.

Research on *Serat Centhini* shows that this manuscript is not just a literary work, but a space for negotiating identity and the 'biography' of Javanese culture that is complex. Geertz (1973) provides an important foundation through his concept of the interconnection between religion and social structure in Java, which this manuscript reflects by presenting a syncretism between Islamic values and local traditions that shape the community's worldview. Along the same lines, Florida (1995) emphasizes that *Serat Centhini* is a massive effort to archive Javanese knowledge, acting as a form of intellectual resistance and preservation of collective memory against colonial currents. Florida sees this manuscript as a 'living' text that continues to speak beyond its time, giving modern readers access to understand the depth of spirituality and the ethical complexity of the Javanese people.

From a more political and imaginative perspective, Anderson (1991) offers a view on the role of texts in shaping collective consciousness. The *Serat Centhini* can be seen as

a means of building an "imagined community" through travel narratives that map the geography, culture, and spirituality across Java, thus strengthening the sense of belonging to a shared cultural identity. Integrating the ideas of these three figures in ethnopedagogical research allows us to see *Serat Centhini* as a holistic life curriculum, where Geertz (1960) dissects its cultural layers, Florida (1995) reveals the depth of its archives, and Anderson (1991) explains how the narrative binds social cohesion within society. Thus, this study positions the classical manuscript as a character-education tool that remains relevant for addressing the challenges of modernity.

Research on ethnopedagogical studies in *Serat Centhini* is very important because this classic literary work is not only valuable in literary terms but also contains local wisdom rich in educational value. Through ethnopedagogical analysis, this research can reveal the moral and character values taught through the narratives and cultural symbols in *Serat Centhini*.

Moreover, this research is crucial to preserving the nation's cultural heritage and revitalizing traditional educational values, ensuring they remain relevant to today's education system. By integrating the educational values of *Serat Centhini* into the learning context, this research is expected to strengthen character and cultural identity and shape Indonesians with noble personalities.

METHOD

This study employs a qualitative, textual approach to examine ethnopedagogy in *Serat*

Centhini. According to Sugiyono (2018), the qualitative research method is grounded in a postpositivist philosophy. It is used to study objects in their natural settings, with the researcher serving as the primary instrument. In line with this, Moleong (2017) defines qualitative research as research aimed at understanding phenomena experienced by research subjects, such as behavior, perception, motivation, and actions, holistically through descriptions in words. In this study, the researcher is not seeking generalizations but rather seeks to reveal the deepest meanings of the ethnopedagogical values recorded in the *Serat Centhini* text.

The data collected in this study are descriptive, comprising textual units derived from documentation studies. Moleong (2017) emphasizes that using documents in qualitative research is very important because documents are a stable and rich source of data for interpreting cultural contexts. The data analysis process was carried out inductively, following the Miles and Huberman model as adapted by Sugiyono (2018), comprising the stages of data reduction, data display, and conclusion drawing. Through this procedure, the ethnopedagogical facts in *Serat Centhini* are described in detail and then critically analyzed to yield credible, in-depth findings about Javanese local educational wisdom.

The data sources in this study are divided into two main categories: primary and secondary. According to Sugiyono (2018), a primary data source is one that directly provides data to the data collector, in this case, the text of *Serat Centhini* Volume 1, composed

by *Kamajaya* (1985). This text serves as the main document containing linguistic facts about ethnopedagogical values. In line with Moleong (2017), documents such as manuscripts or serats are stable data sources with high validity because the researcher's presence does not influence them and can represent the socio-cultural context at the time the text was written. Therefore, all quoted *pupuh*, dialogues between characters, and narratives in *Serat Centhini* are considered authentic data that will be analyzed for their meaning.

In addition to primary data, this research is also supported by secondary data sources to strengthen the analysis. Sugiyono (2018) explains that secondary sources are sources that do not provide data directly to the researcher, but rather through documents or other people. In this context, secondary sources include reference books on ethnopedagogy theory, scientific journals on the study of *Serat Centhini*, and the Javanese *Bausastra* dictionary to ensure the accuracy of language interpretation. The use of these secondary data sources aims to perform data triangulation as suggested by Moleong (2017), so that the interpretation of educational values in *Serat Centhini* has a solid theoretical foundation and can be scientifically accountable.

Serat Centhini is used because it is believed to have ethnopedagogical value in local wisdom education. This approach involves a deep analysis of existing texts to identify and understand the cultural values, traditions, and local wisdom they contain. The analysis process starts with intensive reading

and understanding the historical and social context of the *Serat Centhini* text, followed by drawing out the main themes related to ethnopedagogy. Data are collected from existing literature and analyzed descriptively to uncover both implicit and explicit meanings in the text. Through this approach, the research aims to explore how *Serat Centhini* can serve as a source of education grounded in local culture and its implications for educational practices in Javanese society.

RESULTS AND DISCUSSION

Research results show that traditional elements are present in *Serat Centhini*. The elements of traditional educational values in *Serat Centhini* include family values, responsibility, spirituality and religion, social values, discipline, resilience, honesty, and fighting spirit. Here is a discussion of the study of *Serat Centhini* from an ethnopedagogical perspective.

Family

"*Sinom; Sèh Walilanang wus sagah, nulya ingusadan aglis, gêrahe sang putri mulya, ramebu sukanya ngênting, karsanya narapati, Sèh Wali pinundhut mantu, ing karya tan winarna, dènnira amangun kardi, atut runtut lir mimi lawan mintuna.*"

Translation:

Tembang Sinom; Sheik Walilanang had agreed, and immediately treated (the princess) quickly, so the noble princess's illness was cured, making her father and mother extremely happy. By the king's will, Sheik Wali was taken (appointed) as a son-in-law. The event (their wedding) is not described in detail. In building their household, they were always harmonious and united, like a pair of *mimi* and *mintuna* fish (symbols of lifelong loyalty).

This verse describes the moment when Sheik Walilanang successfully cured the princess's illness. This success brought great joy to the king and queen, so the king decided to marry his daughter to Sheik Wali. Their married life is described as ideal, harmonious, and inseparable, a state often referred to in Javanese culture as '*mimi lan mintuna*'.

The excerpt reflects past social and cultural practices relevant to studying and understanding in ethnopedagogy. This story portrays Javanese values and social interactions among figures in society at that time. In the excerpt, the marriage between Sèh Walilanang and the noble princess depicts the importance of family values and the bonds between different social strata. This marriage event was not just an individual matter but also involved agreements and participation from higher parties in the Javanese social hierarchy of that era.

The excerpt from the ethnopedagogical study shows that the family is the first institution to transmit moral values and character in Javanese society. This is reflected in the figure of Syekh Walilanang, who represents competence and social responsibility. His success in healing the princess sends an educational message that personal skills should be devoted to the welfare of others. This aligns with Alwasilah's view (2009:52) that 'ethnopedagogy sees educational practice as an activity based on local wisdom, encompassing life skills and social ethics.' Moreover, the king's decision to appoint Syekh Wali as his son-in-law carries a moral lesson about the importance of appreciation and the repayment of kindness, which, in Javanese

society, is part of character formation through the example set by authority figures.

In addition, the excerpt can be used to interpret ethnopedagogy in the school environment. One example of an integrated learning material is '*unggah-ungguh basa*,' where respect for family and older people can be learned through the '*unggah-ungguh basa*' material.

Next, the metaphor "atut runtut lir mimi lan mintuna" represents an ethnopedagogical view of the ideal husband-wife relationship that prioritizes harmony and unlimited loyalty. The symbols *mimi* and *mintuna* teach the values of family resilience as well as harmony and togetherness, which are the main foundations of the Javanese cultural order. As Endraswara (2018:114) emphasizes, "classical Javanese literature functions as a medium of piwulang (education) that uses natural symbols to instill concepts of inner harmony and loyalty in the household." Thus, this text serves as an informal educational tool for the community to understand that the ultimate goal of building a household is to foster strong inner unity in accordance with local wisdom principles.

From an ethnopedagogical perspective, the story can serve as a learning resource to explore the traditional values, norms, and moral codes it embodies. Besides that, this story can also serve as a bridge to understand the social structure and cultural values that shaped society in the past. By teaching stories like this, young people can learn about their ancestors' history and culture and appreciate the cultural heritage that has been passed down.

In Javanese philosophy, this is a philosophy of achievement and reward. Sèh Walilanang received the highest reward by becoming the king's son-in-law because of his service in healing the princess. This reflects the concept that every good deed, knowledge, and dedication will be rewarded appropriately by the king or ruler.

Respect and Responsibility

"Kinanthi; Ing Giri apan wus tundhuk, kang ibu grahe ngranuhi, rinubung sakèh juragan, rawuhe Jèng Sunan Giri, karamating waliyolah, kang ibu dipunpêraki."

Translation:

Tembang Kinanthi; Sunan Giri has arrived at Giri. His mother was very *seriously* ill, surrounded/attended by many merchants. With the arrival of Kanjeng Sunan Giri, who was known for his miracles as a beloved of God, his mother was immediately approached and accompanied.

The overall meaning of this verse emphasizes filial devotion (*birrul walidain*) as the pinnacle of a person's intellectual and spiritual achievements. Even though Sunan Giri is portrayed as a great figure with the status of '*Waliyullah*' (friend of God) and possesses karamah, he still prioritizes his mother, being immediately present and accompanying her when she is seriously ill. This teaches an ethnopedagogical lesson that no matter how high someone's social position or spiritual rank is in Javanese culture, the foremost moral duty is to provide devotion, affection, and physical presence for one's parents. As Suharti (2017:84) emphasizes, 'true Javanese character education is rooted in a person's ability to humble themselves before their parents as a form of moral balance.'

The quote also describes social interactions and the important roles of figures in Javanese society in the past. This story can be used as a learning material from an ethnopedagogy perspective to understand cultural values and the existing social structure. In the quote, the mother is depicted as the leader of a family or household (*grahe*), issuing orders to her servants, including *Jèng Sunan Giri* (Kristianto, 2021). This reflects a value system that respects authority and hierarchy in traditional Javanese society, where order and obedience to leaders are considered important.

From an ethnopedagogical perspective, this story can be used to teach values like respect for authority, responsibility within the family, and gender roles in traditional Javanese society. By understanding the cultural context behind this story, young people can learn to appreciate and understand their ancestors' cultural heritage and apply it in their daily lives. Through teaching traditional stories like this, cultural values can be preserved and passed on to the next generation.

In Javanese philosophy, this is the idea that real power does not lie in fleeting worldly glory but in spiritual blessings. From the Javanese perspective, when people are brought down by fate and suffering, religion is the final and highest refuge.

Spiritual

"Mêgatruih; Ya ta wau sang prabu ing Majalangu, sampun amiyarsa warti, lamun Sunan Giri Prabu, Sètmata wus angèmasi, mangkya wayahe gumantos."

Translation:

Tembang Megatruih: So the king in Majapahit heard the news that Sunan Giri Prabu (that is, Raden Paku/Sunan Giri had passed away, and now it was time for his grandson to take over.

This excerpt shows how interactions among important figures in Javanese society at that time took place, particularly the relationship between the king of Majalangu and Sunan Giri. This story can be used as a learning material to understand the dynamics of political and social relationships in traditional Javanese society. Sunan Giri is mentioned as a figure with significant influence in both political and spiritual matters (Minardi, 2021). When Sunan Giri asserted himself as a guardian who had the right to govern, King Majalangu felt the need to consider his decisions carefully. This reflects the principles of obedience and respect for religious authority in Javanese society, where political leaders also acknowledge the important role of religious figures in decision-making.

Spiritually, this verse represents the concept of *sangkan paraning dumadi* through the death of Sunan Giri. The use of the word "*Sètmata*" to refer to Sunan Giri is not just a name but a symbol of the highest spiritual achievement, in which a servant has a sharp "inner eye" to see the ultimate truth. The death of the *wali* in this text is not seen as a sad ending, but as the return of God's beloved to His presence after completing his mission on earth. This aligns with Endraswara's view (2018:142) that "in Javanese mysticism, the death of a holy figure is a transcendental moment where physical existence merges into unity with the Creator."

Besides, the sentence "*mangkya wayahe gumantos*" (now it is time to replace) hints at spiritual continuity or the relay of spiritual leadership. From the perspective of spiritual ethnopedagogy, it teaches that even

though a teacher or guardian's physical body is gone, the values of truth and spiritual guidance should not be broken. The replacement of the position by the grandchild symbolizes that knowledge and blessings (*barakah*) must be passed down through generations so that the light of guidance remains shining. As emphasized by Suharti (2017:105), "Javanese spirituality emphasizes the regeneration of wisdom, where descendants not only inherit blood but also the moral obligation to maintain harmony between the microcosm and macrocosm established by their ancestors. From an ethnopedagogical perspective, this story can be used to teach about the relationship between political power and spiritual authority in traditional Javanese society. Young people can understand how important it is for political power and spiritual values to be in harmony to create a balanced social order. By understanding the values contained in stories like this, young people can appreciate and apply this cultural heritage in their daily lives."

Religion

"Mijil; Santun sarengatira jêng Nabi, Muhkammad kinaot, mila Kangjêng Sunan Giri Prapèn, lajêng têdhak mring Dêmak nagari, kumpul lan pra wali, mukmin miwah jamhur."

Translation:

Tembang Mijil; Following (adapting to) the sharia of the most honored Prophet Muhammad, then *Kanjeng Sunan Giri Prapen* came and went to the land of Demak, gathering together with the saints, along with the believers and the scholars/experts.

Overall, this verse represents the phase of formalization and refinement of Islamic

teachings in Java, referring directly to the sharia of the Prophet *Muhammad* as the main standard. The term "*santun sarengat*" suggests a process of transforming or adjusting social life toward a more orderly adherence to Islamic law. The presence of Sunan Giri Prapen in the Demak Kingdom shows that Islam in Javanese tradition was not only practiced individually but also supported by a strong institutional structure, namely the sultanate. This aligns with Zuhdi's (2012:43), who states that "the centers of Islamic power in early Java functioned as epicenters for the spread of sharia directly guided by the authority of the *wali*."

In this excerpt, there is a clear respect for religious figures, in this case, Prophet *Muhammad*. This respect is reflected in polite words directed to Prophet *Muhammad* and then to Sunan Giri *Prapèn*. It underscores the importance of religious values in traditional Javanese society, where religious authority is accorded a very high status. This text can serve as a learning resource for understanding how religious values shape the social and political order of Javanese society. Respect for religious leaders and adherence to their teachings are integral to daily life and decision-making in that society. This reflects how an ethnopedagogical approach can inspire understanding of the spiritual and religious values that shape the community's identity and behavior.

From an ethnopedagogical perspective, this story gives insight into how religious values are an important part of everyday life for traditional Javanese people. This can be used as a learning material to enrich understanding of the relationship

between religion and culture in the social and political life of Javanese society.

Social

"Pucung; Lah ta kulup para bupati sadarum, ingsun iyasakna, talaga kang luwih adi, tur sandika pra wadya nulya tumandang."

Translation:

Tembang Pocung; Oh my child (or servants) and all the regents, make for me a very beautiful lake, then the soldiers/people declare their readiness (ready to carry it out) and immediately start working.

The verse represents the concept of *manunggaling kawula gusti* in the context of leadership and civil obedience. The command to build a '*talaga kang luwih adi*' (a very beautiful lake) symbolizes a leader's vision for creating infrastructure or facilities for the public good. The '*sandika*' response from the regents and soldiers demonstrates a harmonious social hierarchy, in which the authority of the leader is met with loyalty and a strong work ethic from subordinates. According to Saddhono (2014:102), 'power relations in classical Javanese literature are often depicted as organic patron-client relationships, where the superior's orders are seen as noble tasks that must be carried out for the common good.'

Besides that, this event reflects the values of cooperation and social mobilization in the development of civilization. The process of "*nulya tumandang*" (immediately getting to work) shows social cohesion and the effectiveness of coordination across different layers of society, from the regent to the soldiers (*wadya*). In Javanese culture, ponds are often symbolized as sources of life and tranquility. So, the collective construction of a pond is a form of social ethnopedagogy about the

importance of collaboration in achieving the common good. As explained by Wiyatmi (2013:64), "literary works record how mass mobilization under the guidance of a wise leader becomes the key in creating prosperity and social stability in a region."

This text can be used to understand the concepts of obedience, authority, and hierarchy in traditional Javanese society. Respect and obedience to religious figures, in this case Sunan Giri Prapèn, form the foundation of the social and political structure of that community (Minardi, 2021). An ethnopedagogical approach can strengthen understanding of the importance of religious values in shaping social order and interpersonal relationships in Javanese society. From an ethnopedagogical perspective, this text can be used as a learning material to explore the values of obedience, authority, and religiosity in traditional Javanese society. This helps understand how beliefs and cultural values shape behavior patterns and social structures within a community.

Discipline

"Gambuh; Wus lêpas lampahipun, Alap-alap praptèng Surèngkewuh, laju maring Ngrarèmpah dhukuhirèki, Pangran Pèkik gupuh-gupuh, amêthuk carakèng katong."

Translation:

Tembang Gambuh: The journey has been very long (traveling quickly). The envoy (the hawk) has arrived at Surangkewuh, heading straight to the Nrarempah village. Prince Pekik hurriedly and swiftly welcomed the envoy from the king.

In this excerpt, *Pangran Pèkik* gives his subordinate, Alap-alap, clear instructions to carry out a task. This reflects the hierarchical

relationship between a boss and a subordinate in Javanese society. The explanation for this excerpt is that, in the context of ethnopedagogy, values such as discipline, loyalty, and respect for authority are reflected in interactions among individuals. *Alap-alap*, as the subordinate, takes on the task responsibly, while *Pangran Pèkik* shows trust in his subordinate. This demonstrates how Javanese cultural values, such as respect, responsibility, and cooperation, are reflected in the learning and teaching processes within the context of traditional Javanese culture.

This quote illustrates a high level of discipline from both the task executor (the messenger) and the task recipient (the official). The phrases "*wus lêpas lampahipun*" and "*praptèng Surèngkewuh*" show the messenger's punctuality and determination in carrying out their mandate. The figure of "*Alap-alap*" (the messenger) is likened to someone who works swiftly and accurately, without delaying the journey, and who reaches the destination promptly. This aligns with the ethnopedagogical concept of work discipline in Javanese culture. According to Saddhono (2014:115), "discipline in carrying out state duties or the king's messenger in classical literature is seen as a form of *dharma* that reflects an individual's integrity and professionalism toward higher authority."

Besides that, *Prince Pekik's* response of "*gupuh-gupuh amêthuk*" (quickly responding) reflects the protocol discipline and mental readiness of a leader in responding to commands from superiors. The quick or "*gupuh*" attitude here does not mean chaotic panic, but rather shows respect and a high

priority for state duties. As explained by Suharti (2017:132), "discipline in Javanese culture also includes aspects of manners and speed in responding to instructions, where a servant or official must always be ready (alert) to receive orders as a form of organizational loyalty." So, this verse teaches that discipline is key to effective communication and coordination in a social structure.

Brave and Tough

"Sinom; Dènnira aprang sadina, kasoran wong Surawèsthi, mundur tansah tinututan, apan ta saputing ratri, wong Giri kang nututi, wus samya wangsul sadarum, wong Giri giyak-giyak, angklung ngènthir angalètèr samya emprak."

Translation:

Tembang Sinom: They fought for a whole day; the people of Surawesthi were defeated, they retreated but were still pursued, until nightfall, when it was the people of Giri who continued the pursuit. After that, everyone returned. The people of Giri cheered with joy, the sound of angklung rang out in response, and everyone danced and clapped (celebrating the victory).

This quote shows how the *Surawèsthi* soldiers were defeated in battle and retreated, while the Giri soldiers pursued them throughout the night. From an ethnopedagogical perspective, this reflects the values of courage and resilience taught in Javanese culture. The Giri soldiers demonstrate perseverance and steadfastness in the face of their enemies, qualities valued in traditional Javanese education. These values are not just about winning in battle, but also about being persistent in the face of difficulties and not giving up easily.

From the perspective of bravery, the phrases "*dènnira aprang sadina*" and "*wong Giri*

kang nututi" convey a relentless, dominant spirit in battle. The courage in Javanese-Islamic culture displayed by the Giri troops is not just physical bravery, but also bravery rooted in the belief in the righteousness of their struggle. Their toughness is seen in their ability to endure long battles all day without losing spirit, even continuing to pursue the enemy into the night (*saputing ratri*). According to Saddhono (2014:128), "war representation in classical texts is often used to teach readers about the knightly mentality, where inner resilience is the key to defeating a stronger enemy."

Furthermore, celebrating victory with cheers (*giyak-giyak*) and the loud sounds of angklung instruments reflects the collective resilience and joy after completing tough duties. The troops' ability to quickly rise from the pressures of war to cultural celebration shows strong emotional balance. From an ethnopedagogical perspective, this teaches that bravery should be balanced with social cohesion and gratitude for achievements earned through hard work. As Endraswara (2018:149) emphasizes, "victory in Javanese tradition is not only celebrated militarily but also culturally through sounds, which symbolize that true resilience is the kind that can unite the hearts of the people in harmony."

In the context of education, this story teaches young people the importance of perseverance and determination. Even when facing big challenges, the Giri soldiers did not back down, but kept fighting until the end. It is an important lesson for young people to always stay persistent in pursuing their goals, even when facing many obstacles.

Honestly

"*Sinom; Endrasena saha wadya wadya, miwah para wadya Giri, wus sowan ngarsanira sang, pandhitaraja ing Giri, manêmbah tur udani, lamun wadya Surèngkewuh, wus mundur palarasan, tan ana kang mangga pulih, kathah pêjah gustine datan karuwan.*"

Translation:

Tembang Sinom; Endrasena, along with the soldiers, as well as all the soldiers from Giri, had come before him, the *Pandhitaraja* (Sunan) in Giri, bowing down while giving a report that the soldiers from Surabaya (*Surèngkewuh*) had retreated and fled, no one was able to fight back, many were killed, and the fate of their leader was uncertain.

This quote describes Endrasena and the Giri soldiers meeting the *pandhita* king in Giri, reporting that the *Surèngkewuh* forces had retreated and many had died without a clear account of their fate. From an ethnopedagogical perspective, this reflects values of honesty, responsibility, and openness in reporting the true situation. Endrasena and his soldiers did not hide the harsh reality but honestly reported it to their leader.

In terms of honesty, this verse emphasizes the value of factual, open communication in the field. The actions of Endrasena and the soldiers who promptly reported (*sowan*) and provided updates (*tur udani*) about the war situation show a moral responsibility to communicate the truth without hiding realities, including the uncertainty of the enemy leader's fate (*gustine datan karuwan*). According to Suharti (2017:118), 'honesty in Javanese culture is often associated with the attitude of *setya tahu*, which is loyalty based on the truthfulness of words and actions in front of authority.' In this context, the soldiers' honesty serves as the

foundation for *Pandhitaraja* to make sound strategic decisions for his territory's future.

In addition, honest reports on the enemy's defeat and the number of casualties (*kathah pêjah*) demonstrate the transparency at the heart of leadership ethics. This honesty is not just about sharing news of victory, but about the accuracy of data in the relationship between subordinates and superiors. From an ethnopedagogical perspective, this suggests that the strength of an organization (in this case, the Giri leadership) depends on an honest, accountable flow of information. As Wibawa (2013:76) emphasized, "the integrity of a servant is measured by their courage to tell the truth as it is (*blaka suta*), because honesty is the spiritual currency that maintains harmony between a leader and their people."

In the context of cultural education, this teaches the importance of honesty and responsibility in delivering information. Even if the news being carried is bad, they are still responsible for reporting it truthfully. This is an important lesson for young people about the importance of integrity and the courage to tell the truth, even when it is difficult or unpleasant.

Fighting Spirit

"*Pangkur; Lah sagung pra wadyaningwang, dadi luwih bècik lalakon iki, tur tan sumêlang yèn lampus, kataman ing gagaman, nadyan kucêm nanging isih mamah-mumuh, nora keguh ing rarasan, waton (n)dêrbala lêstari.*"

Translation:

Tembang Pangkur: Oh, all my warriors, this journey of struggle gets better, and there is no worry about falling, getting slashed on the battlefield, even if it looks grim (suffering/wounded), but still holding on (fighting), not shaken by talk (incitement/jeers), as long as a strong

determination remains everlasting (eternal).

This quote describes a leader who encourages their soldiers, telling them to keep fighting even if there is a chance of losing or getting hurt in war. From an ethnopedagogical perspective, it reflects values of courage and resilience, as well as sacrifice for a greater good. The leader's attitude of prioritizing bravery and facing death without fear teaches young generations the importance of a strong fighting spirit and of not giving up easily in the face of challenges.

This verse illustrates the philosophy of sincere devotion in the *palastra*, which is the mental readiness of a warrior to fall on the battlefield for the beliefs they hold. The phrase "*tan sumêlang yèn lampus*" shows that a higher purpose has overcome the fear of death, so physical wounds from weapons (*kataman ing gagaman*) are no longer seen as suffering, but rather as a mark of honor. According to Saddhono (2014:142), "the spirit of struggle in classical Javanese literature often emphasizes psychological resilience where a soldier is prepared to have limitless loyalty that surpasses personal ego."

Besides that, the phrases "*nora keguh ing rarasan*" and "*waton ndêrbala lêstari*" emphasize the importance of integrity and steadfastness in principles amid social or physical pressures. True fighting spirit is portrayed as a strength that remains unshaken by negative opinions of others or a weakened body (*mamah-mumuh*). From an ethnopedagogical perspective, this teaches that the key to victory lies not in the power of weapons but in the lasting determination

(lêstari) in the heart. As explained by Suharti (2017:156), "the peak of a warrior's character is the firmness of heart (*teteg*) that allows someone to continue walking the path of truth even when the circumstances around them seem unfavorable."

In the context of cultural education, this story teaches the importance of having faith and courage when facing tough situations. Young people are encouraged not to give up easily and to always try to do their best, even when things do not go their way. These values of bravery and resilience provide an important foundation for building a strong, moral character.

CONCLUSION

The results and discussion of the ethnopedagogical study of *Serat Centhini* show that this literary work contains various cultural values and local wisdom relevant to learning and application in an educational context. Through the narratives and dialogues of its characters, *Serat Centhini* teaches values such as respect for authority, social responsibility, as well as the important roles of family and religion in traditional Javanese society. The analyzed excerpts depict the social structures, political relationships, and religious dynamics that underpinned social order at that time. The ethnopedagogical approach to studying *Serat Centhini* enables a deeper understanding of how these traditional values can be integrated into modern education, so that younger generations can appreciate and apply their cultural heritage in daily life. Thus, *Serat Centhini* not only serves as a historical document but also as a source of inspiration

and guidance for education rooted in local culture.

Integrating ethnopedagogy materials into school textbooks should focus on transforming classical literary texts from merely linguistic objects into a medium for contextualizing character values. Learning materials should connect narratives of heroism and the philosophies of songs, such as the knightly values in the struggle of the Giri troops or the concept of harmony in mimi-mintuna, to students' current life realities. Through symbol visualization and digitizing manuscripts into creative content, cultural literacy is no longer seen as static memorization material but as an adaptive source of inspiration to build both intellectual intelligence and emotional sensitivity in the younger generation.

In developing character education modules, the transcendental and social values found in the texts can be translated into practical learning units. The module can adopt role models such as Sunan Giri in the unit on filial piety (*birrul walidain*), as well as Endrasena's informational honesty, to train students in integrity and openness (*blaka suta*). In addition, the resilience reflected in the Pangkur meter can serve as a foundation for strengthening mental anti-bullying skills, so that students have firm principles and are not easily swayed by negative pressures from their social environment.

Overall, strengthening cultural literacy in the educational environment should aim to foster substantive understanding to build a strong national identity. Practical recommendations include creating cultural spaces in schools that connect local wisdom

with global issues, such as leadership ethics and environmental management, through the symbolism of building ponds. By making ethnopedagogy the foundation of education, schools will be able to produce graduates who are not only academically competent but also highly spiritually and socially aware, in line with the principle of balancing vertical relationships with the Creator and horizontal relationships with fellow humans.

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