

RADEN KUSUMA DARSONO: LITERARY HISTORY AND NOBLE VALUE ON *SERAT PANCADRIYA* (1899)

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Abstract

The purpose of this article was to elucidate the origins of the *Serat Pancadriya* manuscript, the field of *Serat Pancadriya* philology, and the remarkable principles of *Serat Pancadriya* itself. Using a historical method, the authors applied the stages of gathering, analysing, interpreting, and writing (historiography). The *Serat Pancadriya* manuscript, which can be accessed online using the manuscript code NB 18 at the Khastara National Library of Indonesia, served as the primary source. The validity of the manuscript was then evaluated internally through philological approaches and theories used during the interpretation stage in order to identify the noble values found in the *Serat Pancadriya*. After every phase was completed, the following conclusions were reached about the composition of this article: Written by Raden Koesoemo Darsono on May 16, 1899 AD in Besuki, the *Serat Pancadriya* contains three noble values: philosophical, divine, politeness, and moral. Philological studies in text criticism have found writing errors in the form of lacunae, additions, ditographies, substitutions, and combinations.

Keywords: Raden kusuma darsono; Literary history; Noble values; *Serat pancadriya*.

INTRODUCTION

The Javanese people inherited their diversity of civilizations through a variety of media, including handwritten media in the form of old manuscripts or texts (Gunawan & Sudiarti, 2023). According to (F. Handayani, 2023), these manuscripts are typically written in Arabic or pegon in Javanese script. In addition to being tangible objects that can be seen and handled, manuscripts also have handwritten text that conveys a range of emotions and ideas as a remnant of earlier cultures. Various antiquated materials, including rattan, palm leaves, daluwang, European paper, and tree bark, can be used to write manuscripts (Luthfi, 2016).

In this research, the author used *Serat Pancadriya*, a type of manuscript with *piwulang* or *suluk* text. This is a type of manuscript that contains noble values and is spiritually religious, as well as wisdom packaged in local Javanese culture (Susiyanto, 2018). The text contains the view of *Qibla Papat Lima Pancer*, personified in the story of the defeat of Raja Napsu from *Pancadriya* by Raden Iman from Sanubari, which implies that human passions are considered important because the prosperity of a damaged country depends on the leader (Kusuma, 2020). In order to fulfil the role of *memayu hayuning Bawana*, which entails protecting the environment and enhancing human welfare, a leader who embodies the qualities of *mutmainah* desires will tend to be good or noble (Pramudiyanto & Sari, 2024). But if a leader is associated with an angry, passionate personality, he will also have a propensity for evil, which makes him want to be in charge and to be self-centered and triumph on his own (Winarno & Sawarjuwono, 2021).

In Javanese literature, *Pancadriya* has a meaning of *piranti ngrerasakake ing angganing manungsa yaitu pandeleng, pangambu, pangrasa, pangrasa ilat, dan pangrungu, atau hardaning karêp marang rasa kawadhagan*. In Indonesian, it is translated as the human body's sensory organs that contain the senses of sight, smell, touch, taste, and hearing, or the desire for tastes that the body can detect." Thus, *pancadriya* in this context refers to the five primary senses that humans

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possess and the significance of being aware of and using these senses in order to interact with and comprehend the environment in which we live (Suyanto, 2018).

The Serat Pancadriya that the author obtained came from the National Library of the Republic of Indonesia with manuscript number NB 18 can be accessed online via the link <https://khasara.perpusnas.go.id/landing/detail/78049>. Not only that, the author also found a similar manuscript which was published in 1884 and stored in the Dutch National Library (Punika Serat Pancadriya: Kekarangan Saking Buku Pinangkané: Mawi Sėkar, 1884). Initially it came from the Leiden University Library and in 1872, both of which can be accessed via Google Playbook (Punika Serat Pancadriya: Kekarangan Saking Kitab Pinangkane, Mawi Sėkar, 1872).

There were four reasons why the Serat Pancadriya NB 18 manuscript was chosen as the primary research source. To begin with, no research has ever been done on the manuscript. The preceding research was restricted to the translation of the Serat Pancadriya printed manuscript version, which was released in 1884 (Punika Serat Pancadriya: Kekarangan Saking Kitab Pinangkane, Mawi Sėkar, 1872). Secondly, employing *timbang macapat* to write the script in a way that only specific groups can comprehend, utilising archaic and figurative language. Third, Serat Pancadriya was written in Javanese, a language and script that are still in use today. However, some Javanese people find it difficult to read and comprehend because they speak a different language (Darsono, 1899). Fourth, the manuscript contains information about noble values which are important to reveal through philological research so that readers can know and practice the noble values in the manuscript as a noble culture of the past.

RESEARCH METHOD

Using historical methods, the author begins the study of *Serat Pancadriya* at the source collection stage (Madjid, 2021). At this point, the Khasara National Library of Indonesia's *Serat Pancadriya* NB 18 manuscript served as the primary source. Next, relevant books and journal articles were added, along with the following supporting sources: *Punika Serat Pancadriya: Kekarangan Saking Buku Pinangkane: Mawi Sekar, 1872 & 1884*. To comprehend and evaluate the sources' credibility, internal criticism is applied to the gathered data (Abdurrahman, 2011).

The interpretation phase, or source interpretation, is also crucial (Madjid, 2021). The moral message or *piwulang* and the noble values found in *Serat Pancadriya* are revealed in this research through a philological approach and theory as proposed by Fathurrahman (2015). After that, the author divides the discussion into three subsections using historiography, which is the last step in the historical method (Abdurrahman, 2011). These subsections are: 1) The history of *Serat Pancadriya*'s emergence; 2) Philological studies of *Serat Pancadriya*; and 3) The noble values that contained in *Serat Pancadriya*.

RESULT AND DISCUSSION

The History of *Serat Pancadriya*

Serat Pancadriya NB 18 was first written by Raden Koesomo Darsono in Besuki on 16 May 1899 AD, in Javanese and in *tėmbang macapat* form. Information on the time and place of writing was obtained through the Indonesian National Library's catalog of Indonesian Manuscripts Volume 4 (Behrend, 1998), as well as information on the cover of the recto section and in the text, namely in the manggala using the *sengkalan* of *dėwa nėmbah angėsthi aji* (1821) as well as in colophon (Darsono, 1899).

Besuki is the name of the village used as the name of the residency government unit during the Dutch East Indies Government which was established in 1883, consisting of Besuki Regency, Bondowoso Regency, Panarukan Regency, *Zelfstandig* (Kepatihan) Jember, and Banyuwangi Regency (Nurhayati, M.Pd. & Dwiadmojo, 2019). The aim of establishing the residency was none other than to facilitate the colonial nation's mission of territorial control in various fields, including geographical, political, economic, social and cultural (Mahamid, 2022).

The *Serat Pancadriya* manuscript was written during the Dutch East Indies towards the end of the 19th century. At that time, in the 19th and 20th centuries, social conditions in society were feudal and colonial in nature, thus opening up opportunities for the bureaucratic elite to live honorably and nobly like nobles. They defended themselves and strengthened their influence by increasing relations through marriage with noble families, in addition to imitating palace culture (Wahyudi & Artono, 2018). Apart from that, during the Dutch colonial period the tradition of handing over tribute to the king continued, but the handing over of tribute was transferred to the company, not to the palace (Mahamid, 2023).

In addition to the feudal and colonial patterns that shaped the structure of society, the transitory nature of Besuki Residency has an impact on the dynamics of cultural development. Intense cross-cultural interaction is encouraged by the easy communication flow. As a result, people are impacted by and exposed to outside culture. Until the 20th century, the Besuki Residency consisted of Using ethnicities (native Banyuwangi residents), Javanese ethnicities, Madurese ethnicities, and other ethnicities like Europeans, Chinese, Arabs, and Foreign East residents. Intercultural contact cannot be separated from immigrants by several ethnic groups.

Cultural dynamics formed from several ethnic and Islamic cultures form traditional values and symbols that develop in Besuki Residency as a form of local identity. The form of Islamic culture in Besuki Residency is a celebration to commemorate the Islamic New Year and Eid al-Fitr. Meanwhile, cultural influences are formed from local ethnic culture in the form of traditional arts such as Singo Ulung from Bondowoso and several arts from Madura such as Macapatan Art, Kerapan Sapi, and Mask Art (Lestari, Rohmawati, & Wijaya, 2023). Javanese culture also influences the culture at Besuki Residency, one of which is the *mamacah* ceremony which is carried out at weddings with the aim of providing safety to the family and their future children (P. K. Handayani, Rifada, & Fridatami, 2018).

In the end, Islam also influenced traditional arts such as *Macapatan* art which originated from Javanese culture, namely *Serat Pancadriya* which was written by Raden Koesomo Darsono in Besuki in 1899. *Serat* with this type of piwulang or suluk script is a manuscript written in the form of *macapat* songs, using Javanese language and script.

Philological Studies of *Serat Pancadriya*

First, Manuscript Description. The *Serat Pancadriya* manuscript with codex NB 18 was written by Raden Koesomo Darsono and is stored in the National Library of the Republic of Indonesia. The manggala or introduction to the manuscript contains information that the manuscript was written at ten o'clock in the evening of Pahing, the fifth month of Muharram, Jimawal 1821. The mangala contains praise for Hyang, the colophon or closing section contains information that the manuscript was completed on May 16, 1899 in Besuki. Thus, the age of the manuscript is 124 years (Darsono, 1899).

The manuscript is in good condition and intact without any tears. The paper is light blue except for the dark blue outer cover. The manuscript is written recto verso and is quite easy to read even though the ink is opaque. This is written using imported paper with the number of lines per page, namely on the front outer cover, the recto section and on the recto page after the front outer cover, the verso section is only one line, on the inside cover it consists of 6 lines and on page numbers 1-34 it consists of 8 lines. It is 42 pages thick with a manuscript size of 22 x 17.5 cm, the size of the manuscript margins in the text under study is Top: 1.5 cm Right: 1 cm Bottom: 1.5 cm Left: 1 cm (Darsono, 1899).

The cover of the manuscript is dark blue with octagonal decoration and the opposite sides are the same length. Regarding page numbering, it is located in the top center of the text, using black ink and New Javanese numerals. The shape of the letters used is ngetumbar with the letters tilted slightly to the right and has a small font size and thick letter strokes. The manuscript contains one text in the piwulang or suluk script type and in the form of poetry or songs consisting of 5 pupuh, namely *Pupuh I Dhandhanggula* with 2 stanzas, *Pupuh II Asmaradana* with 19 stanzas,

Pupuh III Sinom with 23 stanzas, *Pupuh IV Durma* with 18 stanzas, and *Pupuh V Dhandhanggula* has 5 stanzas (Darsono, 1899).

Second, Transliteration. The Serat Pancadriya manuscript has been transliterated using both standard and diplomatic transliteration. The process of diplomatic transliteration involves transferring partner scripts to Latin using the Javanese General System of Transliteration (JGST) or the Javanese Latin Script Transliteration System in conjunction with Arabic-Latin transliteration guidelines found in the Guidelines for Preparing Scientific Papers, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya. Standard transliteration practices, meantime, involve consulting dictionaries and the General Guidelines for Improved Javanese Spelling of Latin Letters.

Third, Text Criticism. In this section, criticism of the text was carried out by assessing the text for forms of errors found as part of the text criticism apparatus which were then placed below the text in the form of footnotes. Text criticism and text editing were simultaneously carried out by text criticism apparatus (Luthfi, 2016). Some forms of errors were found including reduction, addition, ditography (replacement), substitution (substitution), combination (two or more) of errors obtained in the process of copying or writing in the text with the following description:

N	Position	Errors		Correction	
		Javanese	Latin	Javanese	Latin
0				e	
Lakuna					
1	P I C1: l1	ꦱꦭꦱ	<i>slasa</i>	ꦱꦭꦱꦱ	<i>Selasa</i>
2	P I C1: l9	ꦗꦁ	<i>Jeng</i>	ꦗꦁꦗꦁ / ꦗꦁꦗꦁ	<i>Kanjeng</i>
3	P III C16: l9	ꦏꦶꦤꦁꦏꦶꦁ	<i>cinaking</i>	ꦏꦶꦤꦁꦏꦶꦁ	<i>cinangking</i>
Adisi					
1	P 1 C2: l7	ꦲꦶꦁꦤꦒꦥꦸꦱ	<i>ing ngapus</i>	ꦲꦶꦁꦤꦒꦥꦸꦱ	<i>ing apus</i>
2	P II C16: l5	ꦲꦶꦁꦤꦒꦱꦩꦂ	<i>Hyang Ngasmar a</i>	ꦲꦶꦁꦤꦒꦱꦩꦂ	<i>Hyang Asmara</i>
3	P III C12: l6	ꦏꦁꦁꦁ	<i>kang ngagung</i>	ꦏꦁꦁꦁ	<i>kang agung</i>
Ditografi					
1	P II C6: l6	ꦥꦸꦥꦸꦱ	<i>pupusuh</i>	ꦥꦸꦥꦸꦱ	<i>pepusuh</i>
2	P III C5: l1	ꦢꦢꦤ	<i>dadana</i>	ꦢꦢꦤ	<i>dedana</i>
3	P III C5: l9	ꦱꦱꦶꦏꦺꦥ	<i>sasikepe</i>	ꦱꦱꦶꦏꦺꦥ	<i>sesikepe</i>
Substitusi					
1	P II C2: l1	ꦲꦶꦁꦭꦸꦂ	<i>leluri</i>	ꦲꦶꦁꦭꦸꦂ	<i>ngluri</i>
2	P II C16: l2; P IV C6: b, l4; P V C4: l9	ꦠꦺꦏꦶꦠ	<i>tokit</i>	ꦠꦺꦏꦶꦠ	<i>Tokid</i>
3	P I B2: b2	ꦥꦤꦕꦢꦂꦶ	<i>Poncadri ya</i>	ꦥꦤꦕꦢꦂꦶ ꦶꦁꦤꦕꦢꦂꦶ	<i>Pancadriya</i>

Where: P=*Pupuh*, B=*Couplet*, b=*line*

Thrid, Translation. *Serat Pancadriya* employs a rather free translation style, meaning that it stays within reasonable bounds and doesn't adhere too strictly to word order in an attempt to best represent the text's content as accurately as possible given the limited resources. The translation is split into five cantos: the contents, colophon, and inside cover. The manuscript, published in 1899 in song form, has its title printed on the inside cover. Subsequently, the colophon section provides details regarding the manuscript's completion in Besuki on May 16, 1899 AD, and its publication by *Wangsa Seputra*. In the interim, the contents include:

- 1) *Pupuh I Dhandhanggula*, contains information about the time the manuscript was written on Tuesday Pahing Muharam Jimawal 1821 AJ. The manuscript is a series from Kanjeng Imam Nawawi and was copied into Javanese and praises Hyang.
- 2) *Pupuh II Asmaradana*, contains praise for the Prophet and King Pancadriya who had the title Raja Napsu as well as his wife, namely Arya Budiyah and four royal courtiers: Ng. Luamah Sekti, Demang Amarah, Rongga Supiyah and Klawani. Also mentioned in the text is the Kajineman Sekti Village Head nicknamed Makruh. This *pupuh* also explains the existence of the main satriyas from Sanubari who have noble origins, including Raden Iman, Retna Ayu Mutmainah, Raden Tokid, Raden Makrifat, and Raden Islam, as well as his servant, Nata Agama.
- 3) *Pupuh III Sinom*, contains King Napsu's threat to Raden Iman to submit under the Pancadriya Kingdom. Next is about the preparation of troops, equipment and vehicles for war from the two regions.
- 4) *Pupuh IV Durma*, contains the defeat of the *Pancadriya* in the war against Sanubari. It was also reported that Patih Arya Budiyah defected and sided with Sanubari. Demang Amarah fought against Nata Agama, Raden Tokid against Luamah, Lurah Kajineman against Dewi *Mutmainah* and *Nata Agama*, Raden Iman with *Makrifat* against *Klawani*, while Raden Iman fought against Raja Napsu.
- 5) *Pupuh V Dhandhanggula*, tells the story of Raden Iman who took over the *Pancadriya* territory and was crowned as king of Sanubari by Arya Budiyah with the nickname King of Holy Faith and was called waliyullah. Then, Retna Ayu Mutmainah was appointed as governor. Apart from that, regarding the architecture of the building and decoration of King Raden Iman's throne.

Noble Values of *Serat Pancadriya*

In essence, *Serat Pancadriya* is a *piwulang* or *suluk* text which teaches humans to have the noble mind to control their passions by improving their relationship with Allah Swt. so that he becomes a good leader, especially for himself (Darsono, 1899). The noble values at *Serat Pancadriya* include philosophical values, divine values, politeness values, and moral values.

First, Philosophical Values. The philosophical value contained in *Serat Pancadriya* is found in the use of *sengkalan* in the year the manuscript was written (Darsono, 1899). *Sengkalan* or chronogram is an expression of marking time through year numbers hidden behind words arranged in reverse and aims to make it easier to remember important events or occurrences in life. Each word represents a number from a year, and contains a moral message that is implicit in the arrangement of the words (Adi, 2013).

Therefore, using words instead of numbers not only makes them a time indicator, but also allows them to convey messages, hopes and situations, or feelings about the events being recorded. The meaning of this philosophy is formed from an understanding of the character or value of several words which depend on the rules and understanding of the use of these words (Darsono, 1899). In *Serat Pancadriya*, this text is written using *sengkalan* as in *Pupuh I Dhandhanggula* verse 1 which reads:

||| *jam sadasa dalu Slasa Pahing, kaping gangsal Mukharam kang condra, sadha nuju ing mangsané, Jimawal kang lumaku, dèwa nĕmbah angĕsthi aji, sangkala duk manurat, agya maha nurun, mangun langening carita, kĕkarangan saking Jĕng Imam Nawawi, kang rinilan déning Hyang.*

Translation: Tuesday, June 5, 2021, ten o'clock at night. It was Jimawal, the third year of the tiger, running, 1821 (dĕwa [1], nĕmbah [2], angĕsthi [8], and aji [1]). As Hyang was writing, he immediately copied, enhancing the narrative's beauty, a series of Kanjĕng Imam Nawawi, which he adored.

Through understanding the character (values) of *Sengkalan Dewa Nembah Angesthi Aji*, deep spirituality and devotion to God is carried out by worshiping Allah Swt and always remembering Him, both in thoughts (reason) and feelings (heart) because of the will or intention for Allah Swt can bring humans to a deeper understanding of wisdom, self-strengthening, well-being in life and the ability to lead well in life, such as the ability to control oneself over lust (Gufron & Anwar, 2022).

Second, Politeness Value. The value of politeness also inspires the use of punctuation marks on gĕdhé or agĕng in the *Serat Pancadriya* manuscript. This sign is a form of expressing politeness towards the person to whom the letter is written, and the song or poem depends on the degree or position of the writer and the person being addressed. In the *Serat Pancadriya* manuscript, researchers found types of signs in the sublime and in the middle in the *gedhe* or *ageng* used. The sign on the sublime is a sign that is made at the beginning of a stanza in a letter or song composition and is directed from someone in a high position to a lower level or from someone who is older to someone who is younger. This sign is found in every stanza, namely in every pupuh except in the 2nd and 19th stanzas in Pupuh II Asmaradana and in the 6th stanza in Pupuh III Sinom which uses a sign in madya, namely a sign at the beginning of the stanza as a marker if it is a song composition. In this section it is addressed to people who have the same degree or are the same age as the author (Darsono, 1899).

Third, Divine Value. The divine values contained in *Serat Pancadriya* show human belief in the existence of the Almighty. Divine values are explicitly written in the manggala (introduction), colophon (cover) and in Pupuh III Sinom. In the manggala section which is located in Pupuh I, the second stanza of Dhandhanggula contains a prayer or hope for salvation and blessings before the author begins his essay (Darsono, 1899), as in the following stanza:

||| *purwaning rĕh wasita ginupit, caritane Serat Pancadriya, saking kitab pinangkané, lafale kang rinacut, sinalinan ing Basa Jawi, masudé lapal murat, dadya kang ing (2) apus, sinawung kalawan tembang, witing raras sajagad samya amuji ing kanugrahaning Hyang.*
||o||

Translation: The story of Serat Pancadriya, which was the beginning of the chapter on pitutur (which was composed), is taken from the original book and is rendered into Javanese with an abridged pronunciation that means the pronunciation or saying (just finished). This is done in (2) coral, which is composed with tĕmbang and plants beautiful and beautiful all over the world, praising Hyang's safety.

In the verse above, the author performs worship to obtain salvation from Hyang as God who has created and controls nature and reflects his belief in God's power as the beginning of the discussion before the author begins his writing. Likewise, in the colophon section which is the closing or end of the discussion, the author closes his writing with wallahu a'lam which means only Allah Swt. who knows the truth better (Darsono, 1899). The contents contained in *Serat Pancadriya* are as follows:

||| *tamat Serat Pancadriya, ||| walahuaklam, Bĕsuki ping 16 wulan Mei 1899 katĕdhak déning Wangsa Seputra.*

Translation: Wangsa Seputra announced the end of Serat Pancadriya, wallahualam, Besuki, on May 16, 1899.

Fourth, Moral Value. Serat Pancadriya teaches moral principles for having a noble mind and serves as a *suluk*, containing Islamic principles wrapped in the customs of the Javanese people. Moral values are principles that distinguish between right and wrong behaviour on an individual basis and function as standards for social interactions (Abidin, 2021). The story's personified leader's lustful nature, along with the various forms of desire found in the five human senses and strategies for controlling them, are the moral values found in *Serat Pancadriya* (Darsono, 1899).

1) Lawamah

Pupuh II Asmaradana:

Verse 4: Ngabehi Luamah Sekti, the other side of the body is like copper (because its physique and strength are like copper), it is the heart of the event, it is born out of the eyes, it is indeed the pleasure, to keep talking about it, from night to day. (There is always something to talk about from night to day from Ngabehi Luamah Sekti).

In the verse above, *Ngabehi Luamah Sekti* is a symbol of *lawamah* lust. This lust arises from the eyes and gives rise to a feeling of pleasure in feeling or talking about (*gibah*) other people (Darsono, 1899). Another source states that *lawamah* lust arises from the mouth and resides in the stomach, causing feelings of hunger, thirst and drowsiness and is symbolized by a shining black heart. Not only that, this lust is a passion that has egocentripetal power so that it tends to be selfish and has the characteristics of being greedy, lazy, lascivious and evil. Then *lawamah* lust also has other worldly characteristics such as being dark, stupid, and not wanting to know the truth (Khasanah, 2018).

2) Anger

Pupuh II Asmaradana:

Verse 5: And another official, nicknamed Demang (4). Anger, as if he had been inked by himself, had no event, came out of his ears, because of his pleasure, pitting himself against power.

Verse 6: Killing day and night, mourning for days,...

In the verse above, *Demang Angarah* is a symbol of angry passion that arises from the ears and has the characteristic of being happy to compete with one another, causing feelings of sorrow (Darsono, 1899).

Pupuh III Sinom verse 4: ... King Napsu was furious, he hit his chest with very sharp eyes, he was really shaking in shock at his verbal abuse. 5th stanza: Given a frown (one side of the forehead looks frowned), the ear looks like it has been torn off,...

Canticle IV Durma stanza 3: King Napsu was too angry, bluffed like the earth was shaking, his magic came out,...

Anger drives a person to commit crimes *angkara murka* or crime with his proud character such as *adigang*, *adigung*, and *adiguna*, which means relying on strength, nobility or lineage, and intelligence (Sukadari, 2020). Therefore, in *Pupuh III Sinom stanza 4* above, it is described that when King Napsu was angry he would curse and even his supernatural power would come out as a manifestation of the great character, namely relying on supernatural powers or strength as in *Canto IV Durma stanza 3* (Darsono, 1899).

3) Sufiyah

Pupuh II Asmaradana:

Verse 6: Killing day and night, mourning for days, with another enlargement, named Cavity Supiyah, yellow all over the body, it happened prematurely, born out of the nose.

Verse 7: Day and night really worried, scared the goosebumps don't break (continuously), but it means a lot,...

In the verse above, *Rongga Supiyah* is a symbol of *Sufiyah* lust. This desire arises from the nose and is likened to a heart which has a yellow light and causes worry and fear (Darsono, 1899). The color yellow, or in Javanese, called *jene*, is a symbol of human life in a world that cannot control its desires. Another source states that *Sufiyah* lust is born from the eyes, resides in the spleen and gives rise to feelings of longing, lust, pleasure and desire (Mustakharoh, 2021). Meanwhile, according to George Quinn, *Sufiyah* lust is found in the bone marrow and fluids in the body (Quinn, 2021).

4) *Nafsu Khewani*

Pupuh II Asmaradana:

Verse 7: ... and also his leader, his name is Kwanani, his (5) green body, whose spleen happened.

Verse 7: From the supple anus is born, because of its pleasure, it is great at eating and sleeping, it is considered good (by) its devotees, then the country is peaceful, yes (it can be seen) from its waving (waving), Kwanani eats and sleeps.

Verse 9: If you don't eat like a lion, the country will split up, an eclipse will occur, an earthquake will occur, offerings (gifts) will be in the form of big winds accompanied by rain, Pancadriya Country, because of that there will be too many people (having a high population), Kwanani will be happy.

The verse above contains *Klawani* which is a symbol of animal lust. This lust is born from the anus and is symbolized by the color green and is located in the spleen (Darsono, 1899). Animal lust is described as being greedy, causing a large appetite and giving rise to laziness, resulting in a lot of sleep. This lust is in line with the human element by Imam Al-Ghazali in *Ihya' Ulumuddin*, namely the animalistic nature which is depicted as a pig and symbolizes greed.

5) *Mutmainah*

Pupuh III Sinom:

Verse 18: Sang Retnayu Mutmainah, she can't be left behind (can't be left behind in taking part in the war against the Pancadriya), she is indeed the main beauty, dressed in good clothes, adds a sweet beauty, the light is directed to the west, her spotlight (the beam of light is directed to the west), hara In spite of the Shari'a, the long cloth is actually Tarikat, the kemben is actually the edge of Makrifat.

Verse 19: Shining with sampur sahadad, [from] falling in love with Hyang Widi, the winner of the Jariyah charity (Retnayu Mutmainah did a lot of Jariyah charity), her path was confident (Retnayu Mutmainah walked on a stretcher), Raden Iman [was in] will, the relatives were behind, without talking on the road, (21) until the battle of the armed forces, Raden Iman's superior umbrella was visible.

In the verse above, *Sang Retna Ayu Mutmainah* is a symbol of *mutmainah's* lust which is born from the nose (Darsono, 1899). *Mutmainah* lust is lust in humans that encourages their souls to be calm, that is, with their peaceful or serene nature so that they make *karyena tyase* which means pleasing to others (Khasanah, 2018).

6) *Kiblat Papat Lima Pancer*

Some of the desires above are essentially related to the division of human desires in the view of Sufism and Javanese philosophy known as *Qibla Papat Lima Pancer*, namely the balance of nature which is determined by the direction of the wind and limits the cosmic nature, both macro cosmos and micro cosmos for Javanese society (Aminah & Nature, 2024). The cardinal directions are *wetan* (east) referring to *mutmainah* lust which is symbolized by the color white, *kidul* (south) referring to anger lust which is symbolized by the color red, *kulon* (west) referring to *lawamah* lust which is symbolized by the color black, and *lor* (north)

refers to spiritual lust which is symbolized by the color yellow and the middle is called pancer (Darsono, 1899).

Therefore, in this view animal lust can be included as lawamah lust because they both have lust that causes feelings of drowsiness, hunger and greed (Santoso et al., 2020). Kwanani lust is written in a separate section in the *Serat Pancadriya* because it remembers the importance of being introspective in order to avoid behavior that involves sleeping and eating a lot (Darsono, 1899).

In the *Qibla Papat Lima Pancer*, balance is necessary because losing one of these passions will also result in a loss of natural balance, even though *lawamah*, *anger*, and *sufiyah* lust are thought to be passions that lead to evil as opposed to *mutmainah* passions, which lead to goodness (Pratiwi Priyanto, Priyatiningih, & Deswijaya, 2020). This idea is consistent with the Javanese philosophical idea of *hamemayu hayuhing Bawana*, which holds that because of the mutually beneficial symbiosis between nature and humans, humans feel a part of the natural order of life in the universe (Ainia, 2021).

CONCLUSION

Serat Pancadriya is a type of manuscript with *piwulang* or *suluk* text written by Raden Kusuma Darsono on 16 May 1899 AD at Besuki Residency. After the philological study was carried out, the results of text criticism found writing errors in the form of lacunae, additions, substitutions, ditographies and combinations. It contains noble values of a religious spiritual nature, as well as the wisdom of leaders packaged in local Javanese culture, including philosophical values, contained in the use of *sengkalan*, namely *dewa nembah angesthi aji* which means that by living spirituality and devotion to God Almighty you can bring humans to a deeper understanding of wisdom. Next is the divine value, namely belief in the existence of Hyang or Almighty God. Then, the value of politeness in the word *agěng* is to express politeness according to the level of the writer and the person being addressed. Finally, moral values contain Islamic values packaged in local Javanese culture, namely forms of lust, *Qibla Papat Lima Pancer*, as well as the lustful nature of leaders which influences the prosperity or destruction of a country.

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