WOMEN’S SELF ACTUALIZATION IN THE FAMILY
(MORAL TEACHING IN SERAT WULANG REH PUTRI)

Afif Syaiful Mahmudin
Fakultas Tarbiyah dan Ilmu Keguruan, Institut Agama Islam Negeri Ponorogo, Indonesia
afifsyaifulmahmudin7@gmail.com

Received: 11-03-2021  Revised: 14-05-2021  Accepted: 12-06-2021

Abstract
The present life is a continuation of the past, the old cultural information will be an inspiration and knowledge in the future life, Javanese literature with its superiority is very relevant to be used to answer current problems. Especially in the case of women, the author is interested in bringing up a Javanese literary work by Paku Buwana X, entitled Serat Wulang Reh Putri. The research questions are: 1) Moral teachings in Serat Wulang Reh Putri for women in the family scope 2) The relevance of moral teachings in Serat Wulang Reh Putri for women in today’s families. The researcher uses a qualitative approach with the type of library research study. The results of this study are: 1) The moral teachings in the Serat Wulang Reh Putri are the requirements and provisions for women who are getting married, the obligations of a wife in marriage, the prohibitions for women in the family and good behavior that must be done by women when they are married. 2) This fiber was originally intended for the daughter of the King or only for women in the palace, but because of its teachings, women in general can follow and implement it. Even though it was made centuries ago, the teachings contained in it are still very relevant to the current situation, especially for married women.

Keywords: Self-Actualization, Women, Family, Serat Wulang Reh Putri

INTRODUCTION
The creation of men and women is the will of Allah SWT, women have the same rights and obligations as men, as men, women also have the right to actualize themselves and have an active role in becoming khalifatullah on earth. Nature for women is a state of life that comes from God, not from human culture. So that the divine nature such as menstruation, pregnancy, childbirth, breastfeeding is a condition that cannot be changed. Meanwhile, the situation which is a product of human beings can be corrected if it tends to create an unfair situation.

In Islam, Allah SWT created women as companions of their husbands and mothers of their children. But in fact, not a few women are used as slaves in the family, complement the suffering and become the backbone of the household that replaces the husband’s obligation to earn a living. Normatively, religion does not require the wife to earn a living since the

---

1 Siti Sundari, Prospektif Wanita Jawa, (Jakarta: Pustaka Jaya, 2000), 32.
beginning of the wedding needs like clothing, food and board are the sole responsibility of the husband, wife despite having much wealth that he remains obliged to pull out his money at all. This is a testament to the flexibility of Islamic law for women.

Various problems surrounding women, both in the family and in the general area, have been looking for solutions from Western or other theories where these concepts still have shortcomings because they are not in accordance with the conditions of women in this pluralistic country. While in Indonesia itself there is a treasure trove of life teachings (wulang) for women which are codified in old texts as cultural heritage. Information from old literature can be revealed through classical texts which are read in all aspects explicitly through writings or manuscripts. One of which is raised here is Javanese Literature. This manuscript is in the form of Javanese literary works, both ancient Javanese, Middle Javanese and New Javanese which are handwritten with Javanese, Latin, Arabic grundil, and Arabic pegon scripts. Then the material for the script is made of lontar, daluwang and generally uses paper, it contains various contents such as important events, hero stories, etiquette, government systems, religious life, moral teachings and so on.

The present life is a continuation of the past, the old cultural information will be an inspiration and knowledge in the future life, Javanese literature with its superiority is very relevant to be used to answer today's problems. Especially in the case of women, the author is interested in bringing up a Javanese literary work by Paku Buwana X, entitled Serat Wulang Reh Putri. This Serat is in the form of a macapat song (poem) consisting of 4 pupuh, namely Mijil 10 at or verse, Asmarandhana 17 verse, Dhangdanggula 19 verse and Kinanthi 17 verse with the theme of women's teachings in married life.

Based on the background described above, the focus of this research is to explore the self-actualization of women in the family through the moral teachings of Serat Wulang Reh Putri, so the formulation of the research problem is: 1) What are the moral teachings in Serat Wulang Reh Putri for women in the family scope? 2) How is the relevance of the moral teachings in Serat Wulang Reh Putri with women in today's families?

From the research problem formulation, the objectives to be achieved in this research are: 1) To express the moral teachings in Serat Wulang Reh Putri for women in the family scope. 2) To analyze the relevance of moral teachings in Serat Wulang Reh Putri with women in today's families.

This type of research is literary research, literary research is an effort to search for objects of knowledge and give meaning carefully, critically and continuously to literature itself. In other words, literary research is a scientific discipline that has a clear object, basically this research is meaningful with literary criticism, the difference is a matter of scope.

The style of literary research is often in the form of operations and exploration, namely looking for texts and classical manuscripts to conduct a study of the text. Like other scientific activities, literary research must also use support from deep scientific theories and

---

2 Baried, Siti Baroroh, Pengantar Teori Filologi, (Jakarta: Pusat Pembinaan dan Pengembangan Bahasa, 1983), 8.
3 Darusuprapto, Keadaan dan jenis Sastra Jawa: Keadaan dan Perkembangan Bahasa, Sastra, Etika, Tata Krama dan Seni Pertunjukan Jawa, Bali dan Sunda, (Yogyakarta: Depdikbud, 1985), 133.
4 Atar Semi, Metode Penelitian Sastra, (Bandung: Angkasa, 1983), 18.
principles, because this research is included in a scientific discipline, this is because it contains object clarity, there are approaches, methods and a theoretical framework. Literary research concerns the minds of the authors, readers and the quality of the art produced, so literary works are a medium for expressing ideas and ideas from humans themselves.

The area of this literary research is qualitative research whose attention is focused on descriptive literature, while the data taken can be in the form of words, sentence structure and number. Qualitative research more often uses the analysis of induction and meaning as its main concern. Researchers tried to get data from the object under study using a literature study which aims to get as much data and information as possible, especially focusing on the object under study, namely Serat Wulang Reh Putri. Because qualitative research is interpreted as a scientific procedure used in problem solving based on the point of view and approach used by researchers.

This research is in the form of library research, as the definition of library research is the process of processing data in a research workspace or library where a researcher explores information and data through books, audio-visuals and so on.

RESULT AND DISCUSSION

In the era of the kingdom, women were considered as "maintainers" while the king was considered the center of the "cosmos". Serat Wulang Reh Putri also contains moral teachings that strongly reflect the figure of women as caregivers in the household. The manuscript is in the form of Paku Buwana X's handwriting which was researched to reveal the teachings in it. Therefore, manuscript research tries to publish carefully and completely so that the message of the manuscript reaches the reader.

The above manuscript is from the Mutual Library of the Mangkunegaran Palace Surakarta with a photocopy because the original manuscript has been damaged and cannot be borrowed by researchers. The manuscript is 32x21 cm with a size of 28x14 cm, the text is 22 pages thick, precisely on page 804 to page 825.

Furthermore, the manuscript is written in black ink with Javanese script in the form of square letters, medium size, the writing is neat, can be read clearly and the letter spacing is not so tight. The material for this Serat Wulang Reh Putri script is from HVS paper in the New Javanese language (tembang macapat). According to Darnawi, Javanese songs can be divided into three groups, namely: 1) Macapat (little) songs, which can be called original Javanese poetry, consist of Kinanthi, Pacung, Asmarabhana, Mijil, Maskumambang, Pangkur, Sinom, Dhandabanggulo and Durma. 2) The song Tengahan (Dagelan) in the form of a kidung, consists of Gambuh, Megatroh, Balabak, Wirangrong and Jurudemung. 3) Girisa or big song.

In Serat Wulang Reh Putri, it is in the original macapat form using rhyme or metrum tembang, containing a standard line of rhyme or teacher gatra, the number of syllables or wilangan teacher and vocals at the end of each line or song teacher. Each pupuh in Serat Wulang

---

5 H.B. Sutopo, Konsep-Konsep Dasar dalam Penelitian Kualitatif, (Surabaya: IKIP Surabaya, 1988), 9.
6 Aminudin, Pengantar Memahami Bahasa dalam Karya Sastra, (Semarang: IKIP Semarang, 1987), 1.
7 Atar Semi, Metode Penelitian Sastra, (Bandung: Angkasa, 1983), 8.
8 Dasuki, Sholeh. Sajadah Perkuliahan Metode Penelitian Filologi oleh Emuch Hermansoemantri. (Surakarta: Universitas Sebelas Maret., 1992), 1.
9 Darnawi, Soesatyo. Pengantar Puisi Djawa. (Djakarta: PN. Balai Poestaka, 1964), 13.
Reh Putri has a different rhyme pattern and character. Then, the rhyme from the text of Serat Wulang Reh Putri is in the form of: 1) *Pupuh Mijil* as many as ten verse or pada, in which it contains songs, namely *gatra* teachers, *wilangan* teachers and *song* teachers. In one stanza contains six *gatra* or lines with *wilangan* *gurus* and songs 10i, 6o, 10e, 10i, 6i and 6u. 2) *Asmarandhana* consists of 17 verse which have a meter in each stanza, there are 7 *gatras* with *teacher* *wilangan* compositions and songs 8i, 8a, 8c/o, 8a, 7a, 8u, and 8a. 3) *Dhandhanggulo* has 19 verse containing the tembang meter, in each stanza there are 10 *gatras* with *wilangan* teachers and songs 10i, 10a, 8e, 7u, 9i, 7a, 6u, 8a, 12i and 7a. 4) *Kinanthi* consists of 31 verse, containing the tembang meter each one stanza, namely 6 *gatra* with *teacher* *wilangan* and songs 8u, 8i, 8a, 8i, 8a and 8i.

There are so many Javanese songs that have a special *sasmita* *song*. Location of *sasmita* was mixed, there is the very beginning of *cantos* temple of the second or the suffix of each *stanza* that fills switching among *pupuh* one with *pupuh* other. 11

The teachings contained in the Serat Wulang Reh Putri explain the attitude of a woman when accompanying her husband. For example, the King of China told Dewi Adaninggar as his daughter when he was going to meet Jayeng Murti so that he could be married. The advice is that a woman or wife must be obedient and obedient to her husband, it is also explained that the husband basically has rights like a king. If the wife makes a mistake then the husband has the right to punish her, it is analogous to the king because if someone makes a mistake, whether it's his own child or wife, then a king must still punish both of them. The punishment of a king does not mean that the king has a cruel nature but punishment is given so that next time someone who makes a mistake will not repeat his mistake.

In the Serat Wulang Reh Putri script, the punishment is given to the wife so that she is always obedient, loyal, and understanding and obeys her husband. More than that, it is intended that the wife always has a happy feeling when facing her husband even though he is not feeling well. Another advice from Serat Wulang Reh Putri is likening the finger, the index finger indicates that the wife must obey her husband's orders, the thumb means that women must have a sincere heart. The middle finger implies that a wife must always take care of gifts from her husband, while the ring finger means that a wife must be sweet when talking to her husband. The last finger is likened to a wife who must be able to serve her husband patiently and gently.

Furthermore, the theme of Serat Wulang Reh Putri is an elaboration of the ideas, main thoughts and ideas of the author himself, namely Pakubuwono X which contains teachings or education for a princess of the king in dealing with the intricacies of marriage. The author himself wants to bring out the figure or character of an ideal woman (wife) according to the author's view.

According to Serat Wulang Reh Putri, marriage is something sacred. Therefore, a woman who wants to get married must be equipped with the teachings of noble character, ethics and manners that will be faced by the woman if she is married. The most important thing for a woman when she wants to get married is to have patience, a gentle character, to be

---

10 Saputra, Karsono H. *Sekar Macapat*. (Jakarta: Wedatama Widyasastra, 2001), 56-59.
11 Darnawi, Soesatyo. *Pengantar Puisi Djawa*. (Djakarta: PN. Balai Poestaka, 1964), 34-36.
obedient and devoted to her husband and to God. A woman is not allowed to do as she pleases because she is bound by the rules in marriage, even though the woman is the daughter of the king, she must still want to be governed by her husband. As explained in the following text:

Yen Pawestri Tan kenombawani
Tumindaksapakon
Nadyan sireku putri arane
Nora kenongendelakesireki
Yen putreng narpati
Temah dadi lutut. (Mijil, stanza 3)

The text above means that a woman or wife must always respect her husband and be devoted to him. If a wife does not respect her husband, then the woman has tarnished the faces of her parents. In the teachings of Serat Wulang Reh Putri, it is also explained that if a wife does not want to be devoted to her husband, the woman’s parents will not succeed in educating and giving advice to her daughter.

Next, consider the text excerpt from Serat Wulang Reh Putri below:

Ikupomoputroingsun
Anggonenpituturiki
Den wediingkakangiro
Ojodumehsuting aji
Yen sironorabektio
Ing laki tan wandengi
Anggagowo romo ibu
Kurang pamurakingsiwi
Ikuterkaningngakata
Apanesaningsuniki
Marang Allahu Taala
MiwahingRasululloh (Kinanthi, verse 7-8)

The text above means that a wife must uphold the teachings that have been given by her parents to always be obedient to her husband, Never feel arrogant even as a princess. If the wife is not devoted to her husband, then the wife’s parents will be viewed badly by others or get bad prejudice from many people. The most important thing is that a wife must not only obey her husband but also carry out the commands of Allah and the commands of the Prophet.

Pupuh Mijil contained in Serat Wulang Reh Putri describes various outpourings of taste or au wedaring Roso from parents who always love their daughter even though she is married. This is evidenced by the Noble teachings so that girls do not get lost in the way of life. Pupuh Asmarandhana in Serat Wulang Reh Putri also hints at the concern of parents for their daughters, while Pupuh Dhandhanggula tells good things about the prayers and hopes of parents for the daughter he loves. Furthermore, Pupuh Kinanthi as an illustration of the great love of parents for their daughters in this Pupuh also explains the various tips that are needed by girls when they are about to get married.

In addition to what is described above, piwulan which contains orders, suggestions, invitations, advice, and prohibitions to keep away from bad deeds from a woman or wife. The
various examples narrated in Serat Wulang Reh Putri contain good deeds and criticisms for various bad deeds committed by a woman, also include various hopes so that children and grandchildren or the younger generation in general can have a noble life.

The discourses contained in Serat Wulang Reh Putri are argumentative, which means that the discourse is the same as sermons, snakes or speeches. With various stories the author of Serat Wulang Reh Putri tries hard to convince readers to follow the advice contained in the song. Not quite so, the author of Serat Wulang Reh Putri also explains the bad consequences that arise if you do not follow the advice of the text.

Other teachings contained in the Serat Wulang Reh Putri are:

**Marriage terms and conditions.**

The conditions and provisions for carrying out a marriage for a woman must be known by her as early as possible. This is intended so that women will find happiness in their marriage later. As explained in the following stanza Mijil verse 2:

*Nora ganpang babu wong alaki
Luwih saking abot
Kudu werobingtotitine
Miwah coro-corone wong laki
Lan watakengi
Den awas den emut*

The translation is, it is not easy for a woman to have a husband, it is very difficult and must know the existing rules. Women must also know all the procedures for married people, know the character of men and always be vigilant and remember. Next, consider the script below:

*Pratikele wong akrami
dudu brana dudu rupa
amung ati paitane
laput pisan kena pisan
yen gampang luwih gampang
yen angel-angel kelangkung
tan kena tinambak arta*

*Ten kena tinambak warni
nger-nger wong krama
kudu eling paitane
eling kwiseseng priya
ora kena sembrana
kurang tiri kurang emut
iku laput ngambah-ambra (Asmarandhana, verse 1-2)*

*Iku wajib kang rinukti
apan jenenging wanita
kudu eling paitane
eling kareh ing wong lanang
dadi eling parentab
nastiti wus dwekipun
yen ilang titine liwar (Asmarandhana, verse 4)*
Based on the quote above, it can be explained that the provision of women who will marry according to Serat Wulang Reh Putri is the heart, not property or material. If a woman does not succeed in building a household, then the marriage is considered not good. Therefore, the conditions and future women who will marry are none other than the heart. In addition, a woman or wife must always remember the power of a man or her husband, she must not behave as she pleases and arbitrarily. Things like that that a woman who wants to marry must have and know that she must really realize that she is under the auspices of a man or her husband.

**Duties of the wife in marriage**

The mandate related to the obligations of a wife in marriage which has been explained in Serat Wulang Reh Putri can be seen in the pupuh Mijil stanza 6 as follows:

```
Babo nini sira sun tuturi  
prakara kang abot  
rong prakara gedhene panggawe  
ingkang dhingin parentah narpati  
kapindbone laki  
padba abotipun
```

Translation: You are my daughter, I advise, heavy matters, two big things, namely: the first is the king's order, the second is the husband's, the weight is the same.

Marriage or household is not easy, Serat Wulang Reh Putri explains the picture that the duties and obligations of women in the household are not easy. There are two big things that must be considered by a wife, namely:

a. The king is the center of the macrocosm, therefore all advice or orders from the king must always be obeyed. Why should a woman be equipped with moral teachings, because women will be the first and most important educators of a family, so women have a very big influence on the survival of life the next generation after that. These generations must be strived to become good successors who become useful resources for other humans and a nation.

b. The husband's orders or the attention and advice given must be obeyed by a wife to the point that the husband is the head of the household as well as the captain so that the household is not easily shaken by the shocks of issues outside the household itself. In Serat Wulang Reh Putri, it is also emphasized that orders or advice from the king who here can be called a husband basically have the same weight and role.

In Serat Wulang Reh Putri, she also teaches that if a woman has carried out various obligations from her husband well, then she is entitled to the love of her husband. A woman should marry only once in her life until she becomes the grandmother of her grandchildren. According to Serat Wulang Reh Putri, the category of good women is explained as follows:

```
Sakabebe anak ingsun  
pawestri kang kanggo laki
```
Afif Syaiful Mahmudin

kinasihan ing kang priya
pan padha bektiya laki
padha lakinya sapihan
dipun kongsi nininini (Kinanthi, verse 9)

Translation: All my sons, whose daughters are used by their husbands, may their husbands love them, and be devoted to their husbands, just marry once, hopefully until they reach their grandmothers.

Prohibition of women in marriage

The teachings contained in the Serat Wulang Reh Putri contain prohibitions that must be avoided by a woman or wife related to marriage. Prohibition of marriage for a woman including a wife may not step over her husband, This is contained in the pupuh Mijil stanza 3 as follows:

Yen pawestri tan kena mbawani
tumindak sapakon
nadyan sireku putri arane
nora kena ngandelken sireki
yen putreng narpati
temab dadi laput

Translation: Women should not precede the will of their husbands, do whatever they want (as long as they are commanded) even though you are a daughter, you should not show that the king's son is not good.

Serat Wulang Reh Putri emphasizes that conscientiousness is very important for a woman or wife, besides that it is also emphasized that every act of adultery is included in a very despicable act both in the eyes of the family or society, especially in the eyes of God. Thus, adultery should be avoided by a married woman. From this explanation, it can be concluded that a woman who is not careful who commits adultery is considered a damaged woman, because she does not know the purpose of her life. This problem can be seen from the following quote:

Dosa labir dosa batin
ati ngering manungsaa
yen tan pi nanteng aiptane
iku atine hiuubrab
tan wurng karusakaa
owah ing ati tan emut
yen ati ratuning badan (Asmarandhana, verse 6)

Translation: Sin is outward and inward, the heart becomes a guide, if it is not solemn in its creation, it is a sign that the heart is chaotic, can cause damage, change the heart because you do not remember, if the heart is the king of the body.

Based on the text above, it is not actually the face or material that is the essence of a marriage, but a steady and sincere heart that will be the most important thing in a marriage. For example, no matter how beautiful a woman's face is but her heart is not good, she will eventually become a person who fails and is considered bad from marriage, so in the
text the heart is likened to a king and from the heart it will move all members of a person's body.

**Good behavior for women in marriage**

Regarding good behavior for women or wives in married life has been explained in Pupuh Kinanthi, the quote is as follows:

*Lawan ana kojah ingsun
saking eyangira swargi
pawestri iku elinga
lamun ginawan dariji
lilima punika ana
arane sawiji-wiji*

*Jajempol ingkang rumuhun
panuduh ingkang ping kalih
panunggul kang kaping tiga
kaping pat dariji manis
kaping gangsale punika
ing wekasan pan jajenthik (Kinanthi, verse 11-12)*

Translation: And there is a message, from your late grandfather, remember that the woman is equipped with fingers, all five of them exist, if specified they have meaning (11). The first thumb, the second index finger, the third middle finger, the fourth ring finger, the fifth, the last one is the little finger (12)

According to the text above, it can be explained that women or humans in general are creatures created by God who have been equipped with 5 fingers on their hands, namely the thumb or thumb, panuduh or index finger, panunggul or middle finger, and the finger or little finger. This is a very good sign and can be used as a teaching tool for women.

A woman has been created by God Almighty who has a proposition or command in her life that must be known, this is explained as follows:

1. The thumb or thumb means that a woman must perfect her heart, if there is a desire from her husband, it must be obeyed as best as possible. This point is explained in Kinanthi verse 13 as follows:

*Kawruha sakarsanipun
mungghah pasmuning Hyang Widbi
den kaya pol manahira
yen ana karsane laki
tegese pol kang den gampang
sabarang karsaning laki*

Translation: Know the meaning, Hyang Widhi's sign, is like wholeheartedly, if there is a husband's will, the meaning is easy wholeheartedly, all the husband's will.
2. The index finger gives the meaning that women should not delay anything ordered by their husband, immediately carried out and not underestimate anything that is the husband's order. This has been explained in *Kinanthi* verse 14 as follows:

*Mila ginawan panuduh
aja sira kumawani
anjel tuduhing priya
ing satuduh anglakoni
dene panunggul suweda
iku sasmitaning ugi*

Translation: So you are equipped with an index finger, don't you dare, if your husband shows you, hurry up to do it, with your middle finger, that is also a sign.

3. Panunggul or middle finger means that women should not feel disappointed when her husband provides a living even though it is only a little, she must accept it gladly. This implies that a wife must glorify the gift from her husband.

4. The ring finger means that a wife must always have a cheerful face and behave well in front of her husband, should not frown even though her heart is sad. This is explained in the following text excerpt:

*Marmane sira punika
ginawan dariji manis
dipun manis ulatira
yen ana karsaning laki
apa dene yen angucap
ing wacana kudu manis*

*Aja dosa ambasengut
nora maragaken ali
ing netra sumringah
sanadyan rengu ing batin
yen ana karsaning priya
buwangen aja na kari*

Translation: It means that you, equipped with a ring finger, make your facial features "sweet", if you are in front of your husband, if you speak, use sweet words (16). Do not be angry and sour, it does not attract the heart, the face is made happy, even though the heart is upset, if you are in front of your husband, throw it away, don't miss it (17).

5. Kelingking means that women must have the skills and readiness as well as be careful when serving their husbands. This means that a wife who has been equipped with a finger or little finger must be smart in serving and tinkering with
whatever is done in order to make her husband happy. This point has been explained in *Kinanthi* stanza 18 below:

\[\text{Marmane ginawan iku} \\
\text{iya dariji jajenthik} \\
\text{dipun angthag akethikan} \\
\text{yen ana karsaning laki} \\
\text{karepe kathab thik-thikan} \\
\text{den tarampil barang kardi}\]

Translation: Therefore it is equipped, as well as the little finger, to be weighed, if there is a husband's will, the purpose of being weighed is to be skilled at work.

All of the above are expected to be carried out by a wife in the household, 5 instructions on how to behave women that have been written in this Serat Wulang Reh Putri Should be considered carefully by a married woman because it contains many moral teachings that are beneficial for the woman herself.

The relevance of the Serat Wulang Reh Putri text includes teachings for women in married life, although this text was written a long time ago, the moral messages contained in it are still very relevant to be understood and practiced for today's women.

In the past, Javanese women who lived in the Palace could not be separated from a noble image, this situation finally gave the impression that the women of the Palace were those who were exclusive to the environment around them. However, this noble impression also colors the perspective of women outside the palace itself, even the teachings of women in the palace have become a culture in Javanese society in general.

The moral teachings contained in the Serat Wulang Reh Putri can not only be used for moral purposes for the women of the Palace, but also for other women. This is because there are many moral values contained in the Serat itself and are still very relevant to be studied in today's life. One of the characteristics of modern humans is the awareness and attitude of mutual respect and maintaining self-esteem among fellow human beings. The values of modernity related to moral teachings are found in many Javanese literary works. Moral teachings in Javanese literature emphasize aspects of totality and loyalty so as to eliminate external and internal conflicts that may arise. Likewise, moral teachings for women are reflected in many Javanese literary works which incidentally come from Javanese culture itself.

Basically the message from Serat Wulang Reh Putri is advice from the King for royal daughters or the Javanese Palace, this is specifically for wives who are in the Keraton environment to always be obedient and obedient to their husbands and families and have a noble character, attitude and attitude. Seliro, has good morals in society and knows himself and understands well the character of his husband.

Pakubuwono X as the author of Serat Wulang Reh Putri gives a message to women that marriage is not easy, it can even be said to be very difficult. Because, women are asked to be able to recognize the character of men well. When Serat Wulang Reh Putri was made, the condition of Javanese society was still in the era of Feudalism, the King was considered the center of the highest Cosmos of all structures, even at that time power was not seen from the
number of possessions but more depending on one's personality. This personality can be seen from how many people have loyal followers who are always obedient to him.

In the end, Serat Wulang Reh Putri which was originally intended for the daughters of the king was finally heard by the people outside the Palace and was considered a way of life, role models and teachings that were firmly held for women at that time. All the good values carried out by the community at large will become in a noble culture in the end, the script which was originally intended for the princesses of the king was finally heard by the people outside the palace and was considered as a way of life and a role model for women in the past. All good values that are carried out by the community at large will become a noble culture, as well as what happened in the teachings in this Serat Wulang Reh Putri.

Currently, women's lives are side by side with men both inside the home and especially outside the home or in the world of work, women as equal partners for men when he is outside the family environment. That way, women or wives need to be equipped with various views and good life attitudes that come from the teachings of their ancestors who have proven their superiority. This is very important because the teachings that have taken root from our nation will not change and be eroded by the current globalization.

This work by Pakubuwono X is still very relevant today, for example, the position of women in the white wulangreh Serat is said to be equal to men, women can be behind and even in front of men. In the letter, it is said that wherever a woman's position is, the most important thing is that it must be balanced and proportional between the fulfillment of her rights and obligations, both within the family and outside the family. In other words, women must not only be able to take care of the household, be an educator for their children at home, be a good wife for their husbands, they are also allowed to compete in work and social matters outside of the family itself.

The role of women as partners of men means that women have dual roles, namely in internal and external families. In this regard, women are currently required to be good at concocting and taking noble moral values that have been taught from their ancestors, especially from our own nation's culture.

The teachings that can still be used by women today, especially those related to marriage as guidance in married life are:

**Marriage terms and conditions**

The terms and conditions for this marriage must be owned by a woman, both ancient women and today's women, because basically everything must be studied and the conditions met as well as in marriage matters. This message from Serat Wulang Reh Putri is still very relevant to be carried out by women of the current generation, by studying marriage teachings from Serat Wulang Reh Putri, women are currently expected to have good mental readiness when they want to carry out marriage.

**Women's responsibilities in marriage**

In the teachings of Serat Wulang Reh Putri, it is said that married life for women is not easy, there are many obligations and tasks that must be carried out by women when they are married. The similarity with today's life is that women are required to always follow their husbands because the husband is the head of a household, women are forbidden to act as they please so that the harmony in the household is lost. Likewise in a religious view, a wife must
be devoted to her husband, this is also written in Serat Wulang Reh Putri, Kinanti verse 1 to 3 and verse 9. So it can be concluded that the inherent obligations of a wife will always be the same as experienced by women in the past and now.

**Prohibition of women in marriage**

The moral teachings that can still be used for women today from the teachings of Serat Wulang Reh Putri are those related to prohibitions or taboos, these include: 1) Women are not allowed to step on their husbands 2) Women or wives are prohibited from committing adultery

Related to the first prohibition, namely that women or wives are not allowed to step over their husbands, it means that when making decisions related to household problems, a wife should discuss with her husband. This is done to maintain harmony in the household. Then, women who have become wives are not allowed to commit adultery, this moral teaching needs to be firmly held and implemented for women who live in the present. There are so many problems that arise in the family triggered by factors of adultery, infidelity and so on, the moral teaching to leave adultery is also in harmony with the teachings of Islam.

**Guidance for behavior for women in marriage**

The moral teachings contained in the Serat Wulang Reh Putri contain behavioral instructions for women or wives. This teaching can be used and used as a reference for women today, the instructions contained in this text indicate that the position of women is as a partner of men, in this Serat it is symbolized by 5 fingers, namely: 1) Women or wives must always obey their husbands. 2) The wife should always pay attention to all instructions and orders from her husband. 3) A wife must be able to maintain the good name of her husband, the good name of the family and secrets from the household when outside the house. 4) The wife must always be sweet and gentle to her husband. 5) A wife must appear intelligent and skilled so that she will be sensitive to whatever is meant by her husband, this is found in *Kinanthi* verse 11 to 18, stanzas 28-30.

In accordance with the teachings above, in this Serat itself there is a demand for women to have the following things:

a. Skills, namely a wife must know the ins and outs of being married, can master the characteristics that will harm the family. The word that is synonymous with this skill is kudu werub ing tata titine.

b. Should not be arbitrary and arrogant, A wife must show a humble attitude in front of her husband even though his rank is higher. The essence of this moral teaching is that a wife must submit to her husband's will, think first when she wants to do something, not ask her husband for anything. Even though the woman's degree is the daughter of a king. As for the words not to be arbitrary and arrogant in this Serat Wulang Reh Putri, that is to bang and tumindak sapakon which means not from the government and glorifying yourself to your husband.

c. Obedient, this obedience is a good effort from a wife to save the household ark, as is the obedience of a people to their king. The verses from Serat Wulang Reh Putri which contain this understanding explain that the husband's position is the same as the position
of a king. The words that can describe these teachings are parentah or orders as described in the words Yen tiwaso tangan mbilabeni.

d. Loyalty, faithfulness is the basis of husband and wife relationships in the household, the teachings in Serat Wulang Reh Putri emphasize that loyalty is the biggest capital to maintain household relations, good looks, wealth and position are not a concern in building household harmony. Loyalty is written in the stanza Amung Ati Paitane.

e. Always Alert or Eling, in acting A wife must take into account any mistakes that will arise from her actions, this is intended so that women always have accuracy and awareness and should not be careless because carelessness that will continue to lead to mistakes.

Of all the moral teachings written by Pakubuwono X contained in Serat Wulang Reh Putri, this is very worthy to be studied and re-implemented by today's women in living married life in today's modern era.

CONCLUSION

Based on data exposure and data analysis on "Self-Actualization of Women in the Family (Moral Teachings in Serat Wulang Reh Putri)", it can be concluded as follows:

In Serat Wulang Reh Putri, there are many moral teachings that can be learned and practiced by women in the family. These moral teachings include the conditions and provisions for women who will marry, the obligations of a wife in marriage, prohibitions for women in the family and good behavior that must be carried out by women when she is married. All of which is certainly good to be carried out for all good women who have married.

Serat Wulang Reh Putri written by Pakubuwono X was originally intended for the daughter of the King or only for women in the palace, but because of the "noble" teachings, women in general could finally follow and implement them. Even though it was made centuries ago, the teachings contained in it are still very relevant to the current situation, especially for married women. Among the moral teachings that still feel "updated" until now are signs for women who work outside the family, these are discussed so that women can actualize themselves and optimize their abilities so as to achieve success in the domestic sphere of the family and in the public sphere.

REFERENCES

Aminudin. Pengantar Memahami Bahasa dalam Karya Sastra. Semarang: IKIP Semarang Press, 1987.

Baroroh, Siti, Baried. Pengantar Teori Filologi. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa, 1983.

Darnawi, Soesatyo. Pengantar Puisi Djawa. Djakarta: PN. Balai Poestaka, 1964.

Darusuprapto. Keadaan dan jenis Sastra Jawa: Keadaan dan Perkembangan Bahasa, Sastra, Etika, Tata Krama dan Seni Pertunjukan Jawa, Bali dan Sunda. Yogyakarta: Depdikbud, 1985.

Dasuki, Sholeh. Suplemen Perkuliahan Metode Penelitian Filologi oleh Emuch Hermansoemantri. Surakarta: Universitas Sebelas Maret, 1992.

Djamaris, Edward. Filologi dan Cara Kerja Penelitian Filologi. Bahasa dan Sastra No.1 (Tahun 3). Jakarta: Pusat Pembinaan dan Pengembangan Bahasa, 1977.
Endraswara, Suwardi. *Metodologi Penelitian Sastra*. Yogyakarta: Pustaka Widyatama, 2003.

Esten, Mursal. *Kesusastraan Pengantar Teori dan Sejarah*. Bandung: Angkasa, 1987.

Gazalba, Sidi. *Islam dan Kesenian*. Jakarta: Pustaka Al-Husna, 1988.

Globe, Frank G. *Maqabat Ketiga Psikologi Humanistik Abraham Maslow*. Yogyakarta: Kanisius, 1987.

Hadi, Sutrisno. *Relevansi Studi Filologi*. Yogyakarta: Gadjah Mada University Press, 1981.

Jaenudin, Ujam. *Teori-teori Kepribadian*. Bandung: CV.Pustaka Setia, 2015.

KS, Okke Zaimar. *Menelusuri Makna Ziarah Karya Iwan Simatupang*. Jakarta: Intermasa, 1990.

Lubis, Mochtar. *Teknik Mengarang*. Jakarta: Kurnia Esa, 1981.

Maslow, H. Abraham. *Motivation and Personality*. USA: Harper&Row Publishers, 1970.

Moi, Alberto. *Proses Aktualisasi Diri*. Probolinggo: Mater Dei, 2002.

Murniati, Susanto. *Citra Wanita dan Kekuasaan (Jawa)*. Yogyakarta: Kanisius, 2000.

Nababan, M. Rudolf. *Teori Menerjemahkan Bahasa Inggris*. Yogyakarta: Pustaka Pelajar, 1999.

Pradopo, Rahmat Djoko. *Beberapa Teori Sastra. Metode Kritik dan Penerapannya*. Yogyakarta: Pustaka Pelajar, 1975.

Pradopo, Rahmat Djoko. *Pengkajian puisi*. Yogyakarta: Gadjah Mada University Press, 1999.

Pradopo, Rahmat Djoko. *Metodologi Penelitian Sastra: Penelitian Sastra dengan Pendekatan Semiotik*. Yogyakarta: PT Hanindita Graha Widya, 2001.

Pradopo, Sri Widati. *Struktur Cerita Pendek Jawa*. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan, 1988.

Riffaterre, Michael. *Semiotic of Poetry*. Bloomington-London: Indiana University Press, 1978.

Saputra, Karsono H. *Sekar Macapat*. Jakarta: Wedatama Widya Sastra, 2001.

Satoto, Sudiro. *Kajian Drama*. Surakarta: Sebelas Maret University Press, 1986.

Semi, Atar. *Metode Penelitian Sastra*. Bandung: Angkasa, 1983.

Sudjiman, Panuti. *Petunjuk Penelitian Karya Ilmu*. Jakarta: Kelompok Pengajaran Bahasa Indonesia, 1984.

Sundari, Siti. *Perspektif Wanita Jawa*. Jakarta: Pustaka Jaya, 2000.

Suseno Franz Magnis. *Etika Jawa Sebuah Analisa Falsafi Tentang Kebijaksanaan Hidup Jawa*. Jakarta: Gramedia Pustaka Utama, 1988.

Sutopo, H.B. *Konsep-Konsep Dasar dalam Penelitian Kualitatif*. Surabaya: IKIP Surabaya, 1988.

Teeuw, A. *Sastra dan Ilmu Sastra: Pengantar Teori Sastra*. Jakarta: Pustaka Jaya, 1988.

Tjahjadi, S.P. *Hukum Moral (Ajaran Immanuel Kant tentang Etika dan Imperatif Kategoris)*. Yogyakarta: Kanisius, 1991.

Umar N. *Argumen Kesetaraan Gender Perspektif al-Qur’an*. Jakarta: Paramadina, 1999.

Westsijn Willem G, Mike Ball Luxemburg. *Pengantar Ilmu Sastra*. Penterjemah Dick Hartoko. Jakarta: Gramedia, 1989.