

The philosophical values of *Uba Rampe* in the traditional *Sebaran Apem Kukus Keong Emas* ceremony

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Received:
05 December 2025

Revised:
24 February 2026

Accepted:
27 February 2026

Published:
28 February 2026

Abstract

This study describes the philosophical value contained in the Uba Rampe of the traditional ceremony of Sebaran Apem Kukus Keong Emas. The purpose of this study is to determine the philosophical value in the Uba Rampe of the traditional ceremony of the Sebaran Apem Kukus Keong Emas. The research method used was a descriptive qualitative. The data analysis technique employed interactive analysis by Miles and Huberman, which included data collection, data reduction, data presentation, and drawing conclusions. The study applied Javanese philosophy theory by Sri Wintala Achmad. The data in this study consisted of photographs of Uba Rampe, with data sources obtained from informants and events. The sampling technique used was snowball sampling. Data were collected through observation and interviews. Data validity was tested using source triangulation and theory triangulation. The results of this study indicate the existence of philosophical value in the Uba Rampe of the traditional ceremony of Sebaran Apem Kukus Keong Emas. In addition, there is also relevance to the teaching material of narrative essays on cultural events in junior high school.

Keywords: *philosophical value; Sebaran Apem Kukus Keong Emas; Uba Rampe*

INTRODUCTION

The philosophical value embedded in the *Uba Rampe* of the traditional *Sebaran Apem Kukus Keong Emas* ceremony is essential because it reflects the worldview, moral teachings, and spiritual beliefs of the local community. Each element of the *Uba Rampe* is not merely a ceremonial complement, but a symbolic representation of harmony between humans, nature, and God. Understanding these philosophical meanings is important to preserve cultural identity and to prevent the loss of local wisdom amid the pressures of modernization and globalization. However, many younger generations participate in the ceremony without fully understanding the symbolic meanings contained in its ritual objects. However, some still maintain their local culture. This is also consistent with research conducted by Dewi et al.,

How to Cite (APA Style):

Veronika, P., Wijayanti, K.D., Waluyo, B., Rahadini, A.A., Kurwidaria, F., Lestari, W.D., Fitriana, T.R., & Nuranisah, P. (2026). The philosophical values of *Uba Rampe* in the traditional *Sebaran Apem Kukus Keong Emas* ceremony. *EduLite: Journal of English Education, Literature, and Culture*, 11 (1), 329-349. <http://dx.doi.org/10.30659/e.11.1.329-349>

(2024) which showed that 50% of Indonesian teenagers surveyed preferred foreign cultures. Based on the above problems, it is necessary to preserve the heritage of our ancestors. Indonesia possesses a rich variety of traditions and rituals passed down through generations, each containing important elements of local wisdom, including ubarampe as symbolic components within traditional ceremonies. In a study that uncovered the mythical meaning of the uba-rampe buka luwur (opening luwur) at the Tomb of Nyai Ageng Ngerang, it was discovered that each of these uba-rampe is believed by the community to possess powers useful in life. This myth developed due to the numerous stories circulating, forming an ideology believed by the community (Maharani et al., 2024).

The *Sebaran Apem Kukus Keong Emas* ceremony is one of the cultural traditions of Central Java that is rich in philosophical and spiritual values. Its procession, the distribution pattern of the apem, and the forms of ubarampe involved are not merely ritualistic but serve as a medium for conveying moral messages and cultural knowledge. This understanding aligns with the findings of Rahadini & Rahmat (2018), who demonstrated that symbolic components in local traditions embody life teachings, spiritual values, and moral guidance inherited from ancestors. In the midst of globalization, which has contributed to decreasing interest among younger generations toward local culture cultural preservation through scientific research becomes increasingly relevant. This is reinforced by the findings of Nuryati & Fateah (2025), who argue that interpreting cultural values within traditional elements can be effectively integrated as learning resources in formal education, particularly in the development of local-content curricula and culturally grounded instructional materials.

Therefore, examining the philosophical values of the *Uba Rampe* in the *Sebaran Apem Kukus Keong Emas* ceremony is important not only for cultural preservation but also for enriching educational materials that are relevant to classroom learning. The ethnic group with the largest population and still maintaining their ancestral heritage is Java. Javanese people still believe in and apply the values taught by their ancestors through culture, one of which is through traditional ceremonies. According to Achmad (2017) traditional ceremonies are ceremonies carried out together by groups of Javanese people who have regional, cultural, and racial ties, to obtain values from the teachings of their ancestors in that group. Traditional ceremonies in Java are related to human life, religion, and nature. The traditional ceremony of Spreading Apem Kukus. Keong Emas is one of the traditional ceremonies related to religion.

One of the traditional ceremonies still maintained by the people of Boyolali is the *Sebaran Apem Kukus Keong Emas*. This ceremony is also known as *Saparan Pengging*. This is because the *Sebaran Apem Kukus Keong Emas* ceremony is held on the third Friday of the Sapar month in the Javanese calendar. This ceremony is an expression of gratitude to God for all the blessings that have been given. During the traditional *Sebaran Apem Kukus*, many people come, both from Boyolali Regency and from other areas to seek blessings. The distributed apem is believed by the community to bring blessings because it has been prayed for by scholars and students. The

characteristic of this ceremony is the apem used using apem in the shape of a golden snail (*keong emas*). This is in accordance with the teachings of monotheism taught by Raden Ngabehi Yosodipuro to his students to use young coconut leaves (*janur*). This is what is meant by the tradition of containing ancestral values.

Every tradition holds many values, as evidenced by research by Saputra et al., (2023), which shows that a group of people believe a tradition possesses various cultural, economic, and historical values. The existence of these values necessitates a program to introduce the tradition. This is further supported by research by Kartika et al., (2024), which explains that the *Bundo Kanduang* program can revive fading traditions, enabling the community to understand the process and learn from its values. Etymologically, the word "philosophy" comes from the Greek words "pneilein" value love, and "sophia" value wisdom. These two words translate into the love of wisdom. In Javanese, "philosophy" means "*ngudi kasampurnan*" or the pursuit of perfection. The activity of philosophy is the act of deep thought (Sulaksono, 2014). Javanese philosophy is understood as the Javanese people's wise perspective on achieving perfection (Achmad, 2017). Therefore, Javanese philosophy focuses more on spiritual matters between humans and God. Javanese philosophy contains advice from ancestors that is useful for human life. This advice can take the form of literature, culture, and art. Javanese people impart philosophical teachings to future generations not using explicit language, but through symbols to encourage thought. An example is the philosophical value of *Uba Rampe* (traditional rituals). This culture is included in the teaching materials for seventh grade.

Although there are many adjustments required when immersion between local culture and school curriculum, but it is possible if the applications of carefully selected local culture are given in their local environmental settings (Miranti et al., 2018). Integrating local wisdom into the education curriculum can be an effective strategy for building a young generation that has a strong cultural identity and cares about the environment and a generation that is more responsible and loves the environment (Aura & Nugraha, 2022). The implications of this research can have a positive impact on students' lives now and in the future (Jayanti & Wulandari, 2024). Javanese language learning in Central Java Province includes local content based learning subjects. According to Kementerian Pendidikan dan Kebudayaan (2014), *mulok* is learning material in schools regarding local potential and characteristics. The purpose of *mulok* is studied for students related to behavior, understanding, and skills to understand and love the environment, spirituality, culture, social, and nature in the region. In addition, it is also to maintain and advance local wisdom to support national development. Several studies, similar to Pratika's (2022) study, found philosophical value in the series of activities and offerings, as well as the relevance of the teaching materials. Saputra et al., (2023) study, which examined the Jenang Sura tradition, revealed the manifestation of *Uba Rampe* and its philosophical value.

There is a study that shows that local wisdom values such as honesty, discipline, cooperation, and responsibility are social capital in building

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effective character education management in Islamic educational institutions (Cendekia et al., 2020). Effective strategies for integrating local values and national identity in civic education to strengthen students' character and instill the values of tolerance, responsibility, and nationality (Rianto et al., 2023). The practice of local wisdom in folklore can be the basis for developing a spirit of conservation from an early age, which contributes to the formation of cultural and environmental values in the younger generation (Humanus et al., 2023). By integrating indigenous knowledge, education may become more context-specific, pertinent, and efficient in fostering persons with strong moral values and principles (Kusnadi, 2023). Instilling local wisdom values in the school environment through curricular and extracurricular activities can shape students' character habits such as attitudes of mutual respect, local cultural habits, and discipline (Fikri, 2022). Local wisdom-based character education is able to maintain the nation's cultural identity in the millennial era, as well as instill moral, creative, and innovative character in the younger generation (Zulkarnaen, 2022). In research on the Ngayu-ayu ritual, it contains character education, including religiosity, mutual cooperation, tolerance, responsibility, and environmental awareness, which are increasingly influenced by modernization. These values are believed to be able to strengthen the character of the younger generation if they are continuously nurtured within the context of cultural education (Astari, 2024). In a research result, it was also found that the oral tradition in the form of healing mantras of the Osing people contains important local wisdom values, such as social solidarity, harmony, and intergenerational relationships, which can be integrated into character education and cultural learning for the younger generation (Caesarine & Setyaningsih, 2023).

Previous studies have examined Javanese traditional ceremonies from various perspectives, including symbolic interpretation (Geertz, 1960; Woodward, 1989), social cohesion and communal identity (Errington, 1989; Koentjaraningrat, 1985), ritual semiotics (Barthes, 1972; Peirce, 1931), and the role of local wisdom in character education (Suyanto, 2018). However, these studies generally focus on ritual functions, symbolic representation, or educational values in a broad sense, without specifically analyzing the philosophical foundations embedded in each element of *Uba Rampe* within the *Sebaran Apem Kukus Keong Emas* ceremony. Furthermore, the application of Javanese philosophical theory as an analytical framework remains limited in existing literature. Therefore, this study seeks to fill this gap by providing a systematic philosophical interpretation of *Uba Rampe* in the *Sebaran Apem Kukus Keong Emas* ceremony and by explicitly connecting its symbolic meanings to ethical and educational relevance.

However, most of these studies emphasize general symbolic interpretation and sociocultural functions without specifically examining the philosophical foundations underlying each element of *Uba Rampe*. Furthermore, previous research rarely applies Javanese philosophical theory, particularly the perspective proposed by Sri Wintala Achmad, as an analytical framework. Studies that specifically investigate the *Sebaran Apem Kukus Keong Emas* ceremony are also still limited, and none have comprehensively analyzed its philosophical values in relation to contemporary educational relevance. Therefore, this study aims to fill this gap by analyzing the

philosophical values embedded in the *Uba Rampe* of the traditional *Sebaran Apem Kukus Keong Emas* ceremony using Javanese philosophical theory by Sri Wintala Achmad. This approach not only enriches the study of local rituals but also offers a deeper philosophical interpretation that highlights the relevance of ancestral values for character education and cultural sustainability. This study aims to analyze the philosophical values embedded in the *Uba Rampe* of the traditional *Sebaran Apem Kukus Keong Emas* ceremony using Javanese philosophical theory by Sri Wintala Achmad. The main objective is to provide a deeper understanding of the symbolic meanings of the ritual objects and their relevance to contemporary cultural education.

METHOD

This study employed a descriptive qualitative research method to describe the philosophical values of *Uba Rampe* in the traditional *Sebaran Apem Kukus Keong Emas* ceremony. According to Sugiyono (2022), qualitative research is a research method based on post-positivist philosophy and is used to examine natural or scientific objects. The data in this study consisted of photographs of *Uba Rampe*, with data sources obtained from informants and ceremonial events. The sampling technique used was snowball sampling. Data were collected through observation and interviews. Data validity was ensured through source triangulation and theory triangulation. The data were analyzed using the interactive analysis model proposed by Miles et al., (2014) which included data collection, data reduction, data display, and conclusion drawing. The researchers collected data through observation and interviews, then reduced the data by selecting information related to philosophical values. The selected data were grouped and analyzed using Javanese philosophical theory to identify the embedded philosophical meanings. Finally, the analyzed data were presented and conclusions were drawn.

RESULTS AND DISCUSSION

Uba Rampe (a type of food) are everything needed for traditional ceremonies. The traditional *Sebaran Apem Kukus Keong Emas* ceremony features *Uba Rampe* with philosophical significance. This research uses the Javanese philosophy of Sri Wintala Achmad. Based on interviews, each *Uba Rampe* has a philosophical significance.

1) *Apem*

Apem means forgiveness. It comes from the Arabic word "*afuwun*" value forgiveness. Humans, as members of the community, are obligated to submit and draw closer to Allah SWT despite their sins. *Apem* is made from rice flour mixed with Javanese sugar and pandan leaves for a savory flavor. Sugar has a sweet taste, intended to help humans attain *kabagyan urip*, or happiness in life. In short, it is to ask for forgiveness from Allah SWT as the Most Forgiving, and then it is the duty of humans as His people to turn to and approach Allah SWT with all the sins that have been committed. *Apem* is made from white rice flour, which symbolizes the father/sky, red Javanese sugar, which symbolizes the mother/ homeland, and flour, which symbolizes sweetness and sweetness/ fragrance. In addition, according to an interview with Mr. Siswantodiningrat, apem is made as a food to eat. The sugar tastes

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sweet, with the aim of making people happy in life.

There are two types of apem used in the traditional ceremony of distributing steamed golden snail apem, namely regular apem and golden snail-shaped apem. Philosophical values embedded in ritual objects can be interpreted through a semiotic perspective, which views cultural objects as systems of signs that convey meaning (Barthes, 1972; Peirce, 1931). In this context, the snail-shaped apem functions as a symbol representing the snail plague that once occurred in the Pengging area. In Javanese philosophy, ritual food is not merely material consumption but also carries symbolic and spiritual meaning related to harmony between humans and God (Geertz, 1960; Magnis-Suseno, 1997). The term apem itself is often associated with the concept of forgiveness (from the Arabic word 'afwun'), symbolizing repentance and purification. Therefore, the golden snail apem serves as a medium of spiritual reflection and as a symbolic bridge connecting humans with God.



Figure 1. Apem Kukus Keong Emas

2) *Janur*

Janur (young coconut leaves) are commonly used in Javanese traditions to wrap ketupat and lepet; however, in the *Sebaran Apem Kukus Keong Emas* ceremony, *janur* is specifically used to wrap apem. In Javanese symbolic interpretation, ritual objects often contain *pasemon* (metaphorical expressions) that convey philosophical meaning (Koentjaraningrat, 1985). The use of *janur* is locally interpreted as the *pasemon* “*Jan-jane Nur Ilahi*”, meaning that essentially human life receives divine light (*nur*) from God. This interpretation reflects the integration of Islamic spiritual concepts into Javanese symbolic language (Woodward, 1989). Furthermore, the yellow color of young coconut leaves carries positive connotations in Javanese cosmology. In *kejawen* belief, yellow symbolizes life, sanctity, and fertility, often associated with the philosophical notion of a “container of life” (Magnis-Suseno, 1997). Within this symbolic framework, the use of *janur* in the ceremony signifies the hope that newborn life will be pure and possess noble qualities. According to an interview with Mr. Siswantodiningrat (personal communication, 12 March 2024), the *janur* wrapping also serves as a reminder that humans are born in a state of purity and are expected to maintain moral integrity throughout life.



Figure 2. *Janur*

3) *Tumpeng*

Tumpeng is a familiar dish often used in Javanese customs. *Tumpeng* has a philosophical value, symbolizing prayer or request. This is evident in its shape, which always tapers upwards. Therefore, the purpose of *tumpeng* is to ask for prayers and guidance from Allah SWT. *Tumpeng* is a *cone shaped* rice dish that is usually arranged around a bowl. *Tumpeng* has a philosophical value as a symbol of supplication. The philosophy of *tumpeng* can be seen from the semiotics of the *tumpeng* shape which is always pointed at the top. This symbolizes the connection between humans and God. From the results of an interview with Mr. Siswantodiningrat, he said that the cone shape has the purpose of asking God. Therefore, *tumpeng* is a means of asking God. *Tumpeng* during traditional ceremonies. *Sebaran Apem Kukus Keong Emas*, there are two types, namely *tumpeng sega* and *tumpeng apem*.

Tumpeng holds philosophical value as a symbol of supplication in Javanese ritual tradition. In Javanese cosmology, ritual food is not merely sustenance but a symbolic medium that mediates the relationship between humans and the divine (Koentjaraningrat, 1985). The conical shape of *tumpeng*, which points upward, is semiotically interpreted as representing the vertical relationship between humans and God. From a semiotic perspective, ritual symbols function as signs that convey transcendental meaning through form and structure (Peirce, 1931). The upward-pointing peak signifies orientation toward the Divine, reflecting the human act of prayer and surrender. This interpretation aligns with Javanese ethical thought, which emphasizes harmony between the microcosm (human beings) and the macrocosm (the universe and God) (Magnis-Suseno, 1997). According to an interview with Mr. Siswantodiningrat (personal communication, 12 March 2024), the cone shape of *tumpeng* symbolizes the act of asking and praying to God, reinforcing its role as a ritual medium of supplication. In the *Sebaran Apem Kukus Keong Emas* ceremony, there are two types of *tumpeng*: *tumpeng sega* (rice *tumpeng*) and *tumpeng apem*. The differentiation of these forms reflects variations in ritual intention and symbolic emphasis within the ceremony.

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Figure 3. *Tumpeng Sega and Tumpeng Apem*

4) Sega golong

Sega golong is rice formed into balls. *Sega golong* signifies unifying intentions. *Golong gilig kanggo* unites and supports its purpose, namely traditional ceremonies. *Golong gilig* signifies the unity of will and intention to achieve a common goal. *Sega golong* is usually served with *sambel goreng krecek*, *dhele ireng*, *tahu*, *tempe*, *karak*, *krupuk*, *pithik ingkung* & *suwir*, and *gudhangan*. *Sega golong* is rice that is folded. The folded rice has the value of uniting intentions. *Golong gilig* that is going to be married is to unite and support the occasion. The shape of the folded rice symbolizes the intention of the whole community to support the traditional ceremony of *Sebaran Apem Kukus Keong Emas*. *Sega golong* is used during the tahlil and yasinan procession at the Raden Ngabehi Yosodipuro Tomb. After praying together, they then eat this *sega golong* together.



Figure 4. *Sega Golong*

5) Inkung pithik

Inkung pithik (whole chicken cooked and tied at the feet) in Javanese ritual tradition carries symbolic meaning beyond its culinary function. In Javanese ethics, ritual offerings often serve as moral reminders, particularly concerning the control of human desires (*hawa nafsu*) (Koentjaraningrat, 1985). The tied posture of the chicken symbolically represents restraint. From a symbolic perspective, physical binding functions as a metaphor for controlling internal impulses (Peirce, 1931). Within Javanese moral philosophy, uncontrolled desire is viewed as a source of imbalance that may lead humans toward sinful behavior; therefore, self-restraint is considered

an essential ethical virtue (Magnis-Suseno, 1997). The bound form of *ingkung pithik* thus signifies the obligation to curb lust and avoid immoral actions. According to an interview with Mr. Siswantodiningrat (personal communication, 12 March 2024), the tied shape of the chicken represents human lust that must be restrained. He explained that lust, if left uncontrolled, may lead to greed and sin; therefore, the symbolic binding of the chicken serves as a reminder for humans to discipline themselves.



Figure 5. *Inkung Pithik*

6) Endog Amal

Endog amal (salted duck egg preserved through curing) in the *Sebaran Apem Kukus Keong Emas* ceremony carries symbolic meaning related to charitable deeds. In Javanese ritual tradition, food components often function as moral symbols that reflect ethical expectations for community members (Koentjaraningrat, 1985). The term *endog amal* is locally interpreted as representing amal (good deeds), reflecting the integration of Islamic ethical concepts into Javanese ceremonial practice (Woodward, 1989). In Islamic teaching, charitable deeds (*amal saleh*) are regarded as spiritual provisions for the hereafter, emphasizing sincerity and moral responsibility. The symbolic presence of *endog amal* in the ritual context conveys the expectation that humans should continuously perform good deeds in their worldly life as preparation for the afterlife. This interpretation aligns with Javanese ethical thought, which emphasizes inner purity and moral self-discipline as essential virtues (Magnis-Suseno, 1997). According to an interview with Mr. Siswantodiningrat (personal communication, 12 March 2024), *endog amal* symbolizes the obligation for humans to engage in charity and righteous conduct. He explained that good deeds serve as spiritual “savings” that will bring happiness in the hereafter. In the ceremony, the peeled salted egg is placed as part of the rice porridge, reinforcing its role as an integral symbolic component within the ritual structure.

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Figure 6. *Endog Amal*

7) Bekakak

Bekakak is a puppet-like figure made of glutinous rice and shaped to resemble a human form. In Javanese ritual symbolism, effigies that resemble human figures often function as symbolic substitutes in ceremonial contexts (Koentjaraningrat, 1985). Rather than referring to literal human sacrifice, such representations serve as metaphorical expressions of surrender and offering within the ritual framework. From a semiotic perspective, the anthropomorphic shape of *bekakak* operates as a sign that represents the human self being symbolically offered (Peirce, 1931). The concept of sacrifice in this context does not imply physical harm, but rather the symbolic surrender of ego, desire, or worldly attachment. This interpretation aligns with Javanese ethical thought, which emphasizes self-control and spiritual dedication as part of moral refinement (Magnis-Suseno, 1997). According to an interview with Mr. Siswantodiningrat (personal communication, 12 March 2024), *bekakak* symbolizes sacrifice in the sense of offering oneself symbolically to God. He explained that what is sacrificed is not the human being physically, but what belongs to the human such as ego, desire, or negative traits. The human-like form of *bekakak* reinforces this symbolic meaning. In the Larungan ceremony procession, *bekakak* is included as part of the *Uba Rampe*, serving as a ritual medium that expresses symbolic offering and spiritual surrender within the broader ceremonial structure.



Figure 7. *Bekakak*

8) Gedhang Raja

Gedhang Raja Rahayu (also known as *Gedhang Ayu*) refers to a variety of banana used in the ritual. In Javanese symbolic thought, plants and agricultural products frequently function as metaphors for human character

and moral disposition (Koentjaraningrat, 1985). The term *raja* (king) in *gedhang raja* does not merely denote superiority in quality, but carries ethical connotations within Javanese philosophy. According to the results of an interview with Mr. Siswantodiningrat (personal communication, 12 March 2024), the symbolic meaning of *gedhang raja* is closely related to the *tuntut* (banana blossom), which has a long downward stem. The *tuntut* is interpreted as a metaphor for the human heart, suggesting that human intentions should remain grounded and humble. In this context, the “king” metaphor does not encourage domination, but rather serves as a moral reminder that humans should not live in an arrogant or abusive manner. This interpretation resonates with the well-known Javanese ethical proverb *adigang, adigung, adiguna*, which warns against excessive pride. *Adigang* refers to relying solely on physical strength, *adigung* to depending on power or greatness, and *adiguna* to boasting of intelligence. Javanese moral philosophy consistently emphasizes humility and balance as central virtues (Magnis-Suseno, 1997). Thus, *gedhang raja* symbolically teaches that although humans may possess strength, status, or intelligence, they must avoid arrogance and maintain moral self-restraint. Within the *Sebaran Apem Kukus Keong Emas* ceremony, the inclusion of *gedhang raja* as part of the *Uba Rampe* reinforces the ethical message that true “kingship” lies not in dominance, but in humility and control over one’s inner disposition.



Figure 8. *Gedhang Raja*

9) *Asil Bumi*

Asil bumi (agricultural produce) in the *Sebaran Apem Kukus Keong Emas* ceremony symbolizes prosperity, safety, and communal well-being. In Javanese ritual tradition, offerings derived from the earth function as expressions of gratitude for sustenance and harmony between humans and nature (Koentjaraningrat, 1985). Agricultural products presented in ceremonial contexts are not merely material displays, but symbolic affirmations of divine blessing and environmental balance. The presence of diverse vegetables such as carrots, cabbage, eggplant, peanuts, tomatoes, and broccoli as well as fruits including salak, oranges, apples, bananas, and mangoes, signifies abundance. Symbolically, diversity reflects completeness and sufficiency, reinforcing hopes for continued prosperity and peace within the community. This interpretation aligns with Javanese cosmological thought, which emphasizes harmony between the microcosm (human beings) and the macrocosm (nature and the divine) (Magnis-Suseno, 1997). According to Mr. Budiarto (personal communication, 15 March 2024), the

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inclusion of *asil bumi* represents gratitude for a smooth and successful harvest. He emphasized that these agricultural products are offered as a form of thanksgiving and as a prayer for ongoing safety and prosperity. Thus, *asil bumi* in the ritual context embodies both ecological awareness and spiritual devotion.



Figure 9. *Asil Bumi*

10) *Pala Kependhem* and *Palawija*

Pala kependhem refers to tubers or crops that grow underground, while *palawija* denotes secondary crops cultivated in fields aside from rice. In Javanese agrarian symbolism, food sources are often interpreted as representations of life, sustenance, and divine providence (Koentjaraningrat, 1985). The inclusion of *pala kependhem* such as cassava (*tela kaspe*), sweet potato (*tela rambat*), purple and yellow tubers, and *mbote* (taro) symbolizes resilience and adaptability, as these crops grow beneath the soil and survive in diverse environmental conditions. According to an interview with Mr. Siswantodiningrat (personal communication, 12 March 2024), *pala kependhem* carries a health value, expressing a communal prayer for physical well-being and safety. The fact that these crops grow hidden underground is locally interpreted as symbolizing inner strength and protection. Similarly, *palawija* including peanuts, soybeans (*dhele*), and corn represents agricultural diversity and food sustainability. In Javanese cosmological thought, agricultural abundance reflects harmony between humans and nature, as well as divine blessing (Magnis-Suseno, 1997). Thus, both *pala kependhem* and *palawija* function as expressions of gratitude for the variety of sustenance provided by God, emphasizing that nourishment can originate from multiple sources. Within the *Sebaran Apem Kukus Keong Emas* ceremony, the presence of these crops reinforces the values of health, gratitude, and ecological awareness, integrating agrarian life with spiritual devotion.



Figure 10. *Pala Kependhem lan Palawija*

11) *Jajan Pasar*

Jajan pasar (traditional market snacks) are various traditional cakes commonly sold in local markets. In Javanese ritual practice, the inclusion of diverse food items symbolizes abundance and communal sharing (Koentjaraningrat, 1985). The variety of *jajan pasar* presented in the *Sebaran Apem Kukus Keong Emas* ceremony such as *mendhut*, *lapis*, *putu ayu*, *cucur*, *kembang gula klapa*, and *roti kukus* reflects the diversity of staple ingredients derived from agricultural produce. Symbolically, diversity in ritual offerings signifies completeness and sufficiency, indicating that sustenance may come from various sources provided by God. In Javanese ethical thought, gratitude (*syukur*) is a central virtue, closely related to harmony, modesty, and communal solidarity (Magnis-Suseno, 1997). Thus, the presence of *jajan pasar* functions as an expression of thanksgiving for health and safety, while also reinforcing the moral value of not being selfish. According to local understanding conveyed by community members (field data, 2024), the sharing of *jajan pasar* during the ceremony represents mutual care and collective well being. Therefore, beyond their culinary role, these snacks embody values of gratitude, generosity, and social harmony within the ritual context.



Figure 11. *Jajan Pasar*

12) *Beras Kuning*

Beras kuning (rice colored yellow with turmeric) is commonly used in Javanese traditional ceremonies and is often distributed together with coins. In Javanese symbolic tradition, yellow is associated with prosperity, blessing, and sacredness (Koentjaraningrat, 1985). The use of turmeric to color the rice strengthens its association with health and protection, as turmeric is culturally recognized for its medicinal properties. According to an interview with Mr. Siswantodiningrat (personal communication, 12 March 2024), *beras kuning* symbolizes health and comprehensive safety (*kaslametan*). The distribution of yellow rice mixed with coins represents a prayer for both physical well-being and material sufficiency. In this context, the act of sharing reflects communal solidarity and collective hope for prosperity. From a broader cultural perspective, the concept of *kaslametan* in Javanese thought refers to a state of harmony and protection that encompasses not only individuals but also the wider community (Magnis-Suseno, 1997). Thus, the symbolic meaning of *beras kuning* extends beyond

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personal safety to communal and even national well-being, reflecting prayers for peace and stability within the Unitary State of the Republic of Indonesia.



Figure 12. *Beras Kuning*

13) *Ketan*

Ketan (sticky rice) in Javanese ritual tradition symbolizes closeness and social cohesion. Its adhesive texture, which allows the grains to bind together, is metaphorically interpreted as representing unity and intimacy among community members. In Javanese ceremonial symbolism, food texture and form frequently function as moral metaphors (Koentjaraningrat, 1985). The sticky quality of *ketan* thus conveys the expectation that humans maintain harmonious relationships and foster solidarity. During the *Sebaran Apem Kukus Keong Emas* ceremony, *ketan* is shaped into *golong* or *kepelan* (rounded forms) and placed together with a candle. The rounded shape symbolizes wholeness and unity, reinforcing the value of togetherness. According to Javanese ethical philosophy, social harmony is an essential element of *rukun* (peaceful coexistence), which emphasizes mutual respect and communal balance (Magnis-Suseno, 1997). In addition, *ketan* appears in five colors red, yellow, green, black, and white. Multicolored elements in Javanese ritual practice often represent completeness and balance, sometimes associated with the symbolic directions and elements within Javanese cosmology. The use of these colors strengthens the meaning of harmony, suggesting that unity should embrace diversity within the community. Thus, beyond its culinary function, *ketan* in the ceremony embodies the values of unity, friendship, harmony, and inclusivity within the social and spiritual life of the community.



Figure 13. *Ketan*

14) *Jenang*

Jenang is one of the essential traditional foods served in various Javanese ceremonies. In rituals such as the *Sebaran Apem Kukus Keong Emas*, different types of *jenang* are used, each with specific colors and symbolic meanings. For example, *jenang merah* (red *jenang*) represents bravery and sincerity; *jenang putih* (white *jenang*) symbolizes purity and spiritual harmony; and *jenang kuning* (yellow *jenang*) signifies prosperity and fertility (Koentjaraningrat, 1985). The quantity of *jenang* presented and consumed also carries philosophical significance. In the context of the ceremony, offering nine portions of *jenang* reflects the concept of the “nine airs,” which refers to the nine human orifices through which external influences enter the body (Smith, 2011). These include the two eyes, two ears, two nostrils, one mouth, and two lower body orifices, symbolizing the channels of perception, desire, and experience. In Javanese thought, acknowledging these nine passageways is an acknowledgment of human vulnerability and the need for self-discipline (*manunggaling kawula-Gusti*) in moral conduct (Geertz, 1960; Magnis-Suseno, 1997). When seven portions of *jenang* are offered, it is traditionally interpreted as a symbol of mutual assistance (*gotong royong*) and shared community responsibility (Errington, 1989). Meanwhile, five portions of *jenang* correspond to the five names of the Javanese five day market cycle (*pasaran*): *Legi*, *Pahing*, *Wage*, *Pon*, and *Kliwon*, which are associated with cosmic balance and temporal harmony in Javanese cosmology (Karjanto & Beauducel, 2021). Through these symbolic configurations, *jenang* functions not only as food but also as a medium that conveys ethical teachings about balance, reciprocity, and integration between humans and the spiritual world.



Figure 14. Jenang

15) *Sesajen ora enak*

Sesajen ora enak, which contains raw entrails and raw liver, represents one of the symbolic components within the ritual structure. In Javanese cosmological understanding, reality is often perceived as consisting of both the visible (*kasat mata*) and invisible (*tidak kasat mata*) realms (Koentjaraningrat, 1985). Ritual offerings directed toward unseen entities are commonly interpreted as symbolic gestures acknowledging the coexistence of multiple dimensions of existence. According to an interview with Mr. Siswantodiningrat (personal communication, 12 March 2024), the inclusion of raw entrails symbolizes the awareness that human life is not solitary but

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coexists with other beings created by God. He explained that the offering serves as a form of respect toward the unseen realm so that the ceremony may proceed safely and without disturbance. From an anthropological perspective, such practices do not necessarily imply literal worship of unseen beings, but rather reflect a cultural expression of balance and precaution within ritual cosmology (Magnis-Suseno, 1997). In Islamic theological understanding, the existence of unseen beings such as jinn is acknowledged; however, within this ceremonial context, the offering functions symbolically as a gesture of harmony and protection rather than devotion. Thus, *sesajen ora enak* embodies the value of coexistence, caution, and spiritual awareness within the broader moral and cosmological system of the *Sebaran Apem Kukus Keong Emas* ceremony.



Figure 15. Sesajen ora enak

Based on the research findings above, it can be seen that *each Uba Rampe* has a very noble philosophical value related to human relationships with God, family, social environment, nature, and culture. Systematically, the philosophical value of *Uba Rampe* can be presented in the following table.

Table 1. The Philosophical Value of *Uba Rampe*

No	<i>Uba Rampe</i>	The Philosophical Value
1	<i>Apem</i>	salvation, inner cleansing, receiving blessings.
2	<i>Janur</i>	good hope, safety, repelling evil, and purity.
3	<i>Tumpeng</i>	gratitude, glory, and supplication to God
4	<i>Sega golong</i>	firmness of intention, determination, harmony.
5	<i>Inkung pithik</i>	safety and a request for protection.
6	<i>Endog Amal</i>	fertility, birth, and purity of intention.
7	<i>Bekakak</i>	negative energy repellent for spiritual balance.
8	<i>Gedhang Raja</i>	leadership, prosperity and glory.
9	<i>Asil Bumi</i>	prosperity, fertility, well-being, ease in life.
10	<i>Pala Kependhem and Palawija</i>	solid safety, stable sustenance, inner strength, resilience, hard work, and sufficient food.
11	<i>Jajan Pasar</i>	harmony, abundance, joy, togetherness.
12	<i>Beras Kuning</i>	brilliance, noble blessings, purity of intention.
13	<i>Ketan</i>	harmony, unity, and the strength of social ties.
14	<i>Jenang</i>	distress protection, making every step easier.
15	<i>Sesajen ora enak</i>	spiritual balance, neutralizing negative things

Based on the research results above, relevance was found for the teaching material on narrative essays on cultural events found in Javanese language learning in junior high schools. This relevance includes:

a. Cognitive aspects

The traditional *Sebaran Apem Kukus Keong Emas* ceremony contains a cognitive aspect. By utilizing the relevant teaching materials using local traditions, students can learn about and expand their knowledge of traditional ceremonies around them. Students can gain knowledge about the *Uba Rampe* used in traditional ceremonies and the philosophical values contained within them. This, as explained by Abadi & Soebijantoro (2016), demonstrates the potential of ceremonies as a source of local history learning. Students gain knowledge of local history and knowledge about the ceremony. This insight fosters a sense of preserving cultural heritage in students.

b. Affective Aspect

Affective education is divided into several aspects, such as emotions, values, beliefs, and attitudes (Wibawa, 2007). Teaching materials about cultural events foster students' pride in their culture. This fosters a desire to preserve that culture. Furthermore, the values of *Uba Rampe* can also serve as examples for students in their attitudes and behavior.

c. Psychomotor Aspects

This philosophical value relates to life and can therefore be applied insocial life. The psychomotor aspects of traditional ceremonies enable students to apply the values of *Uba Rampe* to their daily lives. Learning through their own culture empowers students to be skilled in social life. Students can solve problems directly.

CONCLUSION

This study concludes that the traditional *Sebaran Apem Kukus Keong Emas* ceremony in Bendan Village, Banyudono Subdistrict, Boyolali Regency contains profound philosophical values embedded in each *Uba Rampe*. These values reflect harmony between humans and God, purity of intention, gratitude, social solidarity, environmental awareness, moral restraint, and cosmological balance. The ritual objects function not merely as ceremonial complements but as ethical and spiritual guidelines shaping communal identity and moral consciousness.

The philosophical values of each *Uba Rampe* were identified through qualitative ethnographic methods, including participant observation, in-depth interviews with key informants (such as Mr. Siswantodiningrat and Mr. Budiarto), and documentation analysis of ritual practices. Data were analyzed using a hermeneutic interpretative approach grounded in Javanese philosophical theory. The symbolic meanings were interpreted through cultural semiotics and then cross validated using theoretical triangulation, particularly Javanese ethical philosophy and anthropological perspectives. Member checking was also conducted by confirming interpretative findings with the informants to

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ensure cultural accuracy and validity.

The novelty of this research lies in its specific focus on the philosophical interpretation of *Uba Rampe* within the *Sebaran Apem Kukus Keong Emas* ceremony using Javanese philosophical theory. Unlike previous studies that primarily examined ritual practices from anthropological or descriptive cultural perspectives, this study emphasizes a systematic philosophical analysis of symbolic meanings and connects them explicitly to character education in formal schooling contexts. Previous research on Javanese traditional ceremonies has generally concentrated on social functions, symbolic representation, or cultural preservation without deeply exploring the philosophical foundations of each ritual element. Furthermore, studies discussing *Uba Rampe* often treat them as general ritual complements without analyzing their ethical and spiritual implications in contemporary educational contexts. This research addresses these gaps by integrating philosophical interpretation with pedagogical relevance.

The findings have important implications for cultural preservation and education, particularly in integrating local wisdom into Javanese language learning at the junior high school level. By incorporating traditional ceremonies into narrative writing materials, students can develop cognitive understanding, affective appreciation, and psychomotor engagement with their cultural heritage. Future research may expand this study by comparing similar rituals in different regions, examining intergenerational transmission of philosophical values, or applying interdisciplinary approaches such as semiotics, eco-criticism, or digital cultural preservation. Quantitative studies may also explore the measurable impact of integrating local wisdom into formal education.

AUTHOR STATEMENTS

Prima Veronika: Conceptualization, research design, data collection, formal analysis, interpretation of philosophical values, writing original draft preparation, and final approval of the manuscript. **Kenfitria Diah Wijayanti:** Methodology development, validation of data analysis, supervision, writing review and editing, and critical revision of the manuscript. **Budi Waluyo:** Theoretical framework development, literature review, and academic consultation on Javanese philosophical interpretation. **Astiana Ajeng Rahadini:** Data collection, interview transcription, and documentation of ritual objects (*Uba Rampe*). **Favorita Kurwidaria:** Data validation, triangulation process, and qualitative data organization. **Winda Dwi Lestari:** Data analysis support, interpretation of symbolic meanings, and manuscript formatting. **Tya Resta Fitriana:** Field observation assistance, data coding, and preparation of research instruments. **Puji Nuranisah:** Editing, proofreading, reference management, and final manuscript preparation for submission.

ACKNOWLEDGEMENTS

We would like to express our gratitude to the LPPM of Universitas Sebelas Maret for supporting this research through a research group grant, under contract number 194.2/UN27.22/PT.01.03/2024. Their support has been instrumental in maintaining the quality of the research and the development

of this journal article, one of its outputs.

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How to Cite (APA Style):

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<https://doi.org/10.35905/almaarief.v4i1.2518>

Conflict of Interest Statement: The authors declare that the research was conducted without any commercial or financial relationships that could be construed as a potential conflict of interest.

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