

Philosophical Teachings of Javanese Culture in *Lakon Ludruk: Cosmological Perspective*

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ABSTRACT

This study discusses the philosophical teachings of Javanese cultural wisdom with Javanese cosmology studies. The source of data is the *ludruk* drama on *Lakon Kebo Kicak dan Babat Alas Angker*. This is descriptive qualitative research by doing data collection, data reduction, data presentation, and data analysis. The results showed that there are teachings of Javanese cultural local wisdom to shape children character intelligence. Those are, first, the teachings of religious philosophy; the value of surrendering and believing in Allah's provisions, believing in the power of Allah and if Allah wills nothing is impossible as well as the belief that Allah will provide the best thing. Second teaching found is cosmic philosophy; that humans living in the world one day will leave it and move to another world, and that someone who makes a mistake or sin forever will not be peace before the problem is resolved. Third teachings is ethical philosophy; humans as social beings always need others even after passing away. Moreover, this teaching is also about how to respect their elders and how be able to balance their physical and spiritual life to do their obligation towards their God and their country. Fourth teaching is about improving character intelligence in children to make them more empathetic, more respect themselves and others, polite, creative, wise, patient, having sense of confidence and responsibility, sociable, critical and able to control themselves.

Keywords: *local wisdom, philosophic teaching, cosmology, ludruk, character*

1. INTRODUCTION

As a multiethnic and multicultural country, Indonesia is very rich in culture. Culture is the creation site of historical meanings, actions, works and entities. In every cultural action, there are meanings, ideas, knowledge, skills that reflect the lifestyle of the community (Koentjaraningrat, 2004; McRobbie, 2005; Thohir, 2009). Danandjaya (in Winarto, 2010; Sahid, 2011), cultural diversity is a tradition that they have inherited from generation to generation and belong together, both in verbal and non-verbal forms. Javanese culture as a regional culture has various works, both oral, written, and performance which reflect the ability to think, behave, rule, and show life guidance both individually and socially. This ability is carried in genes of human's birth (such as eating, drinking, or cultural actions) (Koentjaraningrat, 2009). The life order in Javanese culture contains the values of noble local wisdom. So it can be said that Javanese culture is a sublime local culture and produces human with dignity. As disclosed by (Dasiswai 2015); Tucker

& Grim, 2003),) that local culture is the harmony between people, nature and the environment which is influenced by culture. This phenomenon affects the local cultural knowledge that produces cultured humans.

Ludruk as a Javanese local cultural art has a high value content of local wisdom. Galla (2001) states that the value of cultural local wisdom both now and in the past (intangible heritage) comes from local cultures that exist in the archipelago (*nusantara*). Thus, the traditional art of *ludruk* must be maintained and preserved. Preserving the arts means preserving the noble teachings contained therein. The value of this teaching, if lived by someone, will greatly affect the way of thinking, how to behave and how to act. This teaching or value system is the highest guideline for human behavior (Ahmadi & Uhbiyati, 1991; Koentjaraningrat, 2009; Kurniawan, 2013). Culture (*ludruk*) can instill a wise attitude towards various problems if individuals have followed how the cultural is depicted in the drama they see. So as the next

generation of this nation, there is nothing wrong with seeing and getting to know the story and all the elements in the drama (*ludruk*). Even the youth generation, especially youth Javanese, have to know *Ludruk's* stories because it is the original culture of Java. Javanese people are very steeped with Javanese culture and art. Until there is the term “*oyo ngangti ilang jawane*”. Javanese people see nature and culture as all-powerful realities as said by Endraswara that culture as an order of life (Endraswara, 2013). Culture that is made into a society habit and order such as art (*wayang, ketoprak, ludruk*), beliefs, history, language, and science is called cosmology.

Cosmology comes from the Greek term, kosmos, means well order. Cosmology is the science of nature or the world. The concrete starting point for cosmology is the unity of man and the world/nature. The understanding between humans and the world in anthropology is then called cosmology (Bakker, 1995; Bourdeau, 2004).

Javanese cosmology views life in this world as a unified existence. In that unity, all symptoms have a place and are in complementary relationships (Ciptoprawiro, 1986; Mulder, 2001). Javanese cosmology is a form of Javanese thought to formulate human life. Humans exist in two cosmos (nature), namely macrocosm and microcosm. Macrocosm in the Javanese mind is an attitude and view of life towards the universe which contains supernatural powers and is full of mysterious things. Meanwhile, the microcosm in the Javanese mind is the attitude to view a life towards the real world (Dumadi, 2011).

In the macrocosm, the center of the universe is God. For Javanese, the universe has four main directions and one center as, God, a balance between the four directions. Meanwhile, the microcosm (real world) for the Javanese is the king. For the Javanese, the king is the embodiment of God in the real world. Attitudes and views of the real world are reflected in every human life with the environment, the composition of humans in society, the order of daily human life and everything visible to the eye (Dumadi, 2011).

As a culture, *Ludruk* is always based on human life, natural events, the surrounding environment, and following the current situation in society in the process of making a script or story up to the performance from the writers and actors. Apart from being an entertainment accepted by the public, drama also presents a story that reflects the real characters and stories. As research on the character of the drama "Woyzeck" by George Buechner, which is reflected in the relationship between groups and collective subjects in a cultured community group. The theme of

individual freedom bound in that community group is reflected in the constellation relationship and configuration of the main character with the community. The author's world view is also reflected in the reality of the period (Mumbunan, 2007; Haniah et al., 2019).

Until now, a lot of studies has been done on drama literature. Titisnowati (2004) studied the structure of the performance, the structure of the story, and the social function of the *ludruk* drama *Jaka Sambang* by Budaya. Supriyanto (2006) analyzed the postcolonial discourse of *Sarip Tambakayasa's* drama with reception theory. Jain, Ishani (2016) explained the biggest drama in India, Mahabharata. Çerkez, Altinay, Altinay, and Bashirova, (2012) focused on the function of drama in learning. Widyahening (2013) took the impact of socio drama in her research. Firmansyah (2002) focused on the study of performance structures, functions, meanings, types of *ludruk Sawonggaling*. Taufiq (2008) conducted a study about “*Ludruk Faces Regeneration Problems*”. Taufiq (2011) analyzed “*The Power Reflections in Traditional Drama Ludruk Text*”. Mumbunan (2007) studies about *The Meaning of Freedom in George Buechner's Woyzeck Drama*. Meliono (2011) with his research on *Understanding the Nusantara Thought and Local Wisdom as an Aspect of the Indonesian Education*. Altinay and Bashirova, (2012) explained about *Drama and Role Playing in Teaching Practice: The Role of Group Works*. Gill, C. (2013) attempted to investigate the effects of spoken drama in England. Kasemin, (1999) analyzed *The Role and The Function of Ludruk*.

The above studies, specifically have not analyzed and took a deep explanation on the study of the teachings of Javanese cultural wisdom in drama story. According to Naga (2013) that drama seeks to find out the history and mythology of a region or nation. Apart from that, it is also used to compose drama texts to address contemporary issues. In line with the Dragon, according to Jain (2016) in his research entitled *A Retelling of The Greatest Indian Epic: The Mahabharata*, he told that a drama text or drama performance always has the potential to teach a character values or local cultural wisdom values. For those reasons, this is a necessity for the younger generation or Javanese to take an active role in developing noble teachings in *ludruk*. The contribution of the teachings in *ludruk* to build the behavior or character and fostering the goodness values is very significant (Agustina, 2016).

Ludruk is the complexity of appreciation, reflection, ideas, thoughts, views and values which are essentially the expression and externalization of the human mind's activities itself (Saryono, 2010). So it is

necessary to continue being preserved and maintained in a comprehensive and integrated manner as the guidance for every element of society to love the culture (Effendi 2006). This traditional drama is not only a spectacle or entertainment but as part of culture and national identity. *Ludruk*, like culture in other ethnic communities, has distinctive and unique aesthetic values. As Teeuw points out, in the Javanese literary tradition - and generally in the Eastern literary tradition - Javanese aesthetic values are concerned with beauty and elegance, which are an aesthetic object in the view of Javanese people. In Javanese culture, beauty and elegance are intertwined mutually with holiness (Javanese religious values), truth and accuracy (Javanese philosophical values) and, kindness and politeness or appropriateness (Javanese ethical values) (Saryono, 2010). Some people said that Javanese religious, philosophical, aesthetic, cosmic, and ethical values are walking together and supporting each other. For example, the aesthetic quality of ancient Javanese literature is centered on religious qualities (*kalangon*) and the aesthetic moment of ancient Javanese literature lies in the religious moment. In other words, in Javanese culture, beautiful things can reach the meaning of good, proper, correct, appropriate and pure.

The morality of Javanese cultural philosophical wisdom means a view of life, a pattern of view, a behavior that emphasizes the harmony of human life, nature, and God. Religiousness for Javanese people means holy, always relying on the power of God. It is a belief that the universe where becomes human real life are from the essence of Allah (Simuh, 2016). This is why Javanese culture is so unique and interesting to be analyzed especially in Javanese beliefs such as related ethics and various things that exist in Javanese culture. With the selected title *Cosmological Perspective: Philosophical Teaching of Javanese Culture in Lakon Ludruk*, it is hoped to provide an interpretation for the community that they have a culture which cannot be separated from life.

2. RESEARCH METHOD

This study uses a qualitative approach. The data used is inductive and the meaning of each event is an essential concern in qualitative research (Moleong, 2012). According to Sugiyono (2010), qualitative methods are also called naturalistic methods because the research is carried out in natural

setting conditions; it is also called the ethnographic method because initially this method was more widely used for research in the field of cultural anthropology; and called qualitative because the data and analysis are more qualitative in nature. In qualitative research, researchers also rely more on interpretations (Charmaz 2011; Denzin 2011; Strauss & Corbin, 2015; Sutopo, 2002). The method in this research is qualitative-descriptive, means that the researcher will look for a comprehensive, in-depth, and accurate description of the data about the value of Javanese cultural wisdom from the perspective of Javanese cosmology.

The object of this research is *Ludruk kebo kicak* and *Babat Alas Angker*. The research data are about the morality or philosophical values of Javanese cultural wisdom especially those related to the morality of religiosity, cosmic, and ethics in *Ludruk Kebo Kicak* and *Babat Alas Angker*. The researcher collected the data through observation, notes, and documentation and then analyzed using interactive analysis before then validated by triangulating methods, theories, and data sources.

3. RESULTS AND DISCUSSION

This research will examine the philosophical morality of cultural wisdom related to Javanese cosmology in *Ludruk Kebo kicak* and *Babat Alas Angker*, especially those related to the morality of religiosity (the teaching of the relationship between humans and God), the morality of cosmic (the teaching of the relationship between humans and their natural surroundings), and the morality of ethical (the teaching of the relationship between humans and other humans). Here are the discussions:

3.1 The Teaching of Religiosity Philosophy

The aspect of religious teachings in this study is intended as an aspect of the human relationship towards God or certain Supra Natural essence. From the religious aspect, the emergence of this teachings is due to the human closeness towards his God. The act done by Pak Dugul and the residents in this story to start something by reading *basmalah* and close it by *hamdalah* shows that the conversation in *ludruk* story contains a religious aspect of human relationship towards God. The religious value contained in the *Babat Alas Angker ludruk* is proven in the following conversation:

Pak Dugul	:	Monggo-monggo awake dewe moco dongo.
(Semua bareng)	:	<i>Bismillahirrahmanirraim Lahaulawalaquwata Illabillahil'aliyil'adim!!!</i>
Seruni	:	<i>Alhamdulilah yo Kang awake dewe iso.</i>
Subairi	:	<i>Iki kabeh ngersakne Gusti Alloh S.W.T</i>

The conversation said by the character above described that everything is the will of Allah. The characters in the story also believe that by saying the name of Allah everything they do will run smoothly and saying *hamdalah* in closing shows gratitude to God for all the ease they feel. This is the value of a

person's faith to the power of Allah. As well as an Islamic figure, Imam Hambali, in the story of *Babat Alas Angker* who has a strong faith in Allah as his God. The next religious value is that humans have a relationship with God described in the *Ludruk Story Kebo Kicak*, here is the following quote:

Joko Tulus teko sawijining nggon lan ngidak-ngidak simbahe sing lagi topo
Pak dhe : ***Enak anggonku topo. Nganti gugur olehku topo. Rupamu ganteng tapi kelakuanmu koyo kebo.***

.....
Amarga simbah wis kadung mangkel, Joko Tulus dikutuk dadi kebo

The quote above illustrates the religious value of the relationship between humans and God. Asceticism or meditation is securing oneself from the hustle and bustle of the world by restraining lust (eating,

drinking, sleeping, lust) to seek inner peace. This is one of the most important ways to become one with God.

The relation towards God also reaffirmed in this dialogue:

Pak dhe : *La endi anakmu. Coba sowakno mrene.*
Wandan Wanguri : *Lee (banjur metu nyeluk anak e)*
Simbah : *iki lo panggone simbahmu nak yo.*
Pak dhe : ***Le. Dadine aku gumun. Satasane ibumu wanito kang ayu, terus ndue putro kang koyo kowe. Ning menungso mung sak dermo nglakoni kabeh mau gumantung cinorek ing kodrat kersaning gusti ing akaryo jagad. Sejatine kowe diiris menyang ngarepku ono wigati opo?***

Wandan Wanguri : *kono le ndang mature dewe menyang mbahmu.*

The quotation above is quite clear that humans have a relationship with God Almighty. If He wills, anything will happen and human as the actor. The words that show that humans must believe in the existence of God - the Lord of the Universe- appears in the above dialogue of Pak Dhe.

Humans live and die by the will of God. The characters in the *ludruk lakon* (drama) *Babat Alas Angker* and *Kebo Kicak* have the belief that all creatures live in this world because there is the one who revives them and all living things belong to the creator.

All the quotes above are sufficient to prove that *lakon* (drama) of *Kebo Kicak* and *Babat Alas Angker* have religious values in the aspect of humans as God's creatures and have a correlation with the thought of God as the ruler of the universe. This vertical correlation becomes a harmonious relationship between human and the creator because human being

is the one who need God. So as a servant, he must always *tawadhu* (humble, maiden like, not arrogant), carry out all His commands and stay clear from His prohibitions.

3.2 The Teaching of Cosmic Philosophy

This teaching is an aspect related to the relationship between humans and nature. Humans are social creatures who need each other among humans, which is impossible for humans to live alone without other people. For that reason, someone must have a good relationship between people. Furthermore, having a good relationship towards God (The Ruler of the Universe), a good relationship among human beings and a good relationship to other creatures is a must, here is the quote:

Pak Dugul : *Dek zaman biyen golek kayu-kayu tengah alas banyune bening sumbere gedi saiki bareng dipageri banyune gak patek agung wes gak koyo biyen opo kawit sumbere?*

Mbok Dugul : ***Nek krosoku Sendang iku gak sampek sumbere Pakmu lawong sumbere Sendang iku panguripan.***

The quote illustrates that humans, apart from having a relationship with God, they also have a relationship with the natural surroundings. It is stated in the quote that a reservoir (dam) is a place to collect water from residents. However, after someone gave the dam's fence, the water receded unlike the previous conditions which were full of water. This proves that humans have a relationship with the environment aside

from having a relationship with God. If the natural surroundings is cared properly, it will benefit those who take care of it. On the other hand, if it is not cared properly, it will be damaged and harm the one who did it. In the following quote of *Lakon Kebo Kicak*, the researcher found a description about the relationship of human and the natural surrounding:

<i>Pak dhe</i>	:	<i>yen ngono kowe tego marang kawula sing ono neng pancuran, ing padepokan pancuran tur akeh wong loro, bebasan isuk loro sore tumekaning pati, mulo kowe tak pekso pasrahno banteng tracak kencono iki tak ngge ne qiqah</i>
<i>Surontanu</i>	:	<i>Sepindah maleh bopo, mboten kok ateges kulo meniko mboten bekti kaleh guru, mboten, mboten kok surontanu meniko mboten ngelabuh dateng kawula sak pondok pancuran, nanging kulo nyuwun bopo, sanesipun mawon mboten banteng tracak kencono meniko.</i>
<i>Pak dhe</i>	:	<i>yen ora banteng tracak kencono sing nggo kikh, padepokan pancuran ora bakal waluyo, mulo iki dino we bakal tak pecat, mulo ora enek banteng tracak kencono Bopo soponyono</i>
<i>Surontanu</i>	:	<i>iyu ngger</i>
<i>Pak dhe</i>	:	<i>kepekso kulo kurang dugo kaleh riko, wosal-wasul kulo pun matur, sampun ngantos</i>
<i>Surontanu</i>	:	<i>banteng tracak kencono meniko damel qiqah wonten ing pondok pancuran niki, manawi panjenengan mekso kulo mboten lilo tak patenane banteng tracak kencono.</i>
<i>Pak dhe</i>	:	<i>luweh mending aku minggat soko kene</i>

The above quotation describes the relationship between the universe as depicted in the character of *Surantanu* who is really love his pet, *Tracak Kencana Bull*, and won't allow it to be sacrificed as an *akekah* (*qurban*) at *Tempuran* hermitage. Besides, a relationship of humans with nature is also illustrated when *Surantanu* ran away to hide *Tracak Kencana Bull* in a yellowing rice plant named *Padimono Village*. Then the bull was tied to the *Mojo* tree which is then called by

Mojo Songo because they are nine *mojo* trees in that place.

3.3 Ethical Philosophy Teachings

This kind of teaching is related to the aspects of human relations. The ethical teachings in *Ludruk Babat Alas Angker* and *Kebo Kicak Lakon* (drama) are shown in the quotation below:

<i>Subairi</i>	:	<i>Assalamualaikum</i>
<i>Semua</i>	:	<i>Walaikumsalam</i>
<i>Mbok Dugul</i>	:	<i>Monggo-mongo</i>
<i>Pak Dugul</i>	:	<i>Loh? Iki sopo iki?</i>
<i>Subairi</i>	:	<i>Niki kulo Subairi. Lan niki bojo kulo Seruni.</i>
<i>Seruni</i>	:	<i>Bade nyuwon toyone sekedik wonten Ibuk?</i>
<i>Mbok Dugul</i>	:	<i>Loh gak enek lo Cah Ayu. Enek e banyu udan. Arep ta?</i>
<i>Subairi</i>	:	<i>Lha enten nopo kok mboten enten toyo biasa</i>
<i>Pak Dugul</i>	:	<i>Lha banyu ono Sendang ono sumbere kono dipageri duwur.</i>
<i>Mbok Dugul</i>	:	<i>Nek njumuk kudu mbayar lo ndok. Padahal sumbere du.weke umum.</i>

From the dialogue above, we can see that the character of *Subairi* and his wife are on their way. They needed water to drink and wanted to ask *Dugul's* family because their supplies ran out. Unfortunately, he could not help them because *Pak Dugul* himself was not able to fetch water in *Sendang*. Another case in the following quotation will illustrate that humans have life and should plant life (build good relationships with

other humans, animals, plants, and their God). The case is shown in the following quote:

Aside from the above quotation, the ethical value of human relations among them is also described in the story of *Ludruk Kebo Kicak* performance, here is the quote:

<i>Wandan Wanguri</i>	:	<i>"Ora le. Ora koyo ngono kahanane le. Paman, aku kudu ngucap opo yen enek pitakonan koyo ngene paman. (karo nangis)</i>
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Pamane	:	“Nduk, wandan wanguri. Bener omonge anakmu si Joko Tulus. Anakmu kui wis mancik dewoso. Yen ndek tengah dalam dulinan, tansah kanggo kucapane konco-kancane. Wiwit anakmu iki wes mancik dewoso. Cerito o bloko suto, kedadean 15 tahun seng kepungkur. Mbok wes ra perlu eroh to le Wes to yung nek sampean gak iso ndudohno sopo sejatine wong tuo ku sing ngukir jiwo ragaku yung. Nak uwong urip tak pilih mati yung.
Wandan Wanguri Joko Tulus	:	yen pancen wes dadi anteping atimu lan prasetyamu le, aku tak prasojo. Pancen ono wewati sing tak simpen kanti 15 taun suine le. Wes dadi bukti yung lan sopo sejatine kowe. Rungokno Wandan Wanguri tak cerito yo le
Wandan Wanguri	:	

The quote written above describes the relationship between a child and his father. The child wanted to know where his father whom he has never seen since

his birth up to age 15. This is a human-human relationship, because it is impossible for humans to be born without Father and Mother.

<i>Sasono ing padepokan pancuran</i>		
Pak Dhe	:	Mulo kuwo tak tundung ninggalno padepokan pancuran iki upagin kewan kang ulune sarwo putih
Surontanu	:	Nggeh, namung pangestu ingkang kulo suwun, mugi-mugi kulo saget pikantuk damel. Sakdurunge pangestu sepisan, mugo-mugo tindak lakumu kalih ing sambu kolo ingkang kloro njaluk o kasembadan.
Pak Dhe	:	Kepareng Sakwise njaluk pangestu, Surontanu banjur ngalih ninggalno padepokan pancuran
Surontanu	:	

The quote above explains the existence of human-human relations who need each other's help as problems cannot always be solved without the help from others.

Ki Ageng Sopooyo received the idea to solve the plague in the hermitage which he had to slaughter a white animal, then he commanded his man

(*Surontanu*) to get the animal. Instead of getting the white animal to his teacher (Ki Ageng Sopooyo), he brought his pet (*Tracak Kencana Bull*) whose body was infiltrated by two stealth of Lirih Boyo and Banteng Boyo. The bull was asked by his teacher to be sacrificed for the hermitage *aqiqah* but *Surontanu* did not give it. Here is the dialogue:

Joko Tulus	:	Surontanu!!!
Surontanu	:	Sopo koe
Joko Tulus	:	Ojo kaget aku kebo kicak
Surontanu	:	Ono wigati opo kowe nganti nungkol aku.
Joko Tulus	:	Aku mau dingendiko bopo, ono ing tebu ireng la mulo kui aku nlusong mlakumu manuto karo aku kowe. Banteng tak jaluk Hahahangertenono kebo kicak, sumpah prasetyanku kambek
Surontanu	:	banteng kencono iki bebaskan nyowo siji. Mati Surontanu yo mati banteng kencono. Keturunan sumpah prasetyamu, yen koe ora manut karo aku brodol
Joko Tulus	:	lakonmu. Kebo kicak...iso koe ndue ni aneng tracak kencono yen biso nyempel
Surontanu	:	bahune Surontanu.

One of the cultures referred is through the art culture of drama such as *lakon ludruk Kebo Kicak* and *Babat Alas Angker* which contain a lot of religious teachings and cosmological values.

3.4 Improve Children's Character with The Cultural Philosophic Teachings

Children are impossible to learn some of good characters by themselves. This intelligence must be honed with the help of others, by seeing the

phenomena around. Ethical intelligence is the ability to understand whether something is right or wrong. It means, if they have strong ethical beliefs and act based on these beliefs, they will act right and respectful. (Borba, 2008).

Ludruk lakon (story) *Kebo Kicak* is a traditional drama that tells the story of a child named Joko Tulus (*Kebo Kicak*) looking for his father whom he had never seen since twelve years ago. Joko Tulus wanted to devote himself to his father if he had met him. Meanwhile, the story of *Babat Alas Angker* is about

the life journey of a man who sincerely serves his teacher and the Great Sultan.

The story about the struggle of a child in finding his father to devote his-self can be used as a medium to instill moral intelligence but depends on how a teacher transform it. Wen (Murdisin, 2011) mentions several things about teaching a good character can be done by teachers; (1) helping students in finding the moral value from curriculum, (2) evaluating the progress of learning by focusing not only on their grade but more in their experiences, (3) guiding students to have the ability to solve problems (including the aspects of character, self-development and politeness and mutualism association), (4) helping students to have the ability to plan a better life (5) assisting students to develop life creativity in order to get learning achievements in aspects of life. In this aspect the teacher not only helps their children to succeed in academic aspects but also helps them to improve their intelligence in other aspects.

There are many ways to help children improve their moral intelligence, for example: the teacher can give a pre-test to find out how their character, analyze and prepare the media to make them easily understand it. Borba (2008) describes several ways to improve moral intelligence, those are (1) making tests to assess or find out students' morality, (2) choosing practical ways to increase their morality, (3) choosing a true story about someone doing good deeds, (4) making a discussion and questions about morality, and (5) using other sources to promote a morality. By those ways mentioned above, it is easier for children to help them find the ethical values. Thus, it can improve children's listening skills and their moral intelligence to make them more empathetic in respecting themselves and others, more polite, creative, wise, patient, have a sense of self-confidence and responsibility, sociable, critical and able to control themselves.

4. CONCLUSION

Based on the research results of lakon kebo kicak and Babat Alas Angker, it can be concluded that, *First*, there are human relations teachings towards God in the story, including the value of surrendering and believing in God's provisions, the belief in the power of God, and the belief that Allah will give the best. *Second*, there found cosmic teachings (the relationship between humans and their surroundings) about humans living in the world will one day leave it and move to another world, and someone who makes a mistake or sin will forever not be peace before the problem is resolved. *Third*, there found the ethical teachings (the relationship between humans and human beings) including humans as social beings always need others even after passing away, how to

respect older people, and someone must be able to balance their physical and spiritual life to do their obligation to serve their God and their country. *Fourth*, there are ethical teachings that can be applied in everyday life.

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All authors contribute to the content of the paper from the beginning to the end of writing the paper

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