

# CONTEXTUALIZATION OF SULUK CANDRA'S CHARACTER VALUES

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## **Abstract**

*Indonesia's education is heavily promoting education on characters. Exploring the values of character as legacy of the previous generations can be done through scriptures. Of any genres of Javanese scriptures very rich in character values is the wulang script. One of the wulang scripts found in Surakarta is Suluk Candra written by Prince Wijil Kadilangu and stored in Museum Rekso Pustaka Mangkunegaran Library . This article tries to explore the character values in it and to contextualize it with today's education. The method used in this study is principle working of philology and interpretation of texts.. The working principle of philology aims to produce a text edition, while interpretation aims to analyze the content of the text. The results of this study are as follows. Suluk Candra is a script containing Islamic values. At least this Suluk teaches four ethics that can be contextualized with the world of education in the current 4.0 era. The ethical findings are ethics to the king/ leader/ state, ethics to teachers, ethics to fellow human beings, and ethics to oneself. In addition to values of ethics, values of character education are also found in Suluk Candra. Those character values are relevant to the present days, including love of science, logical thinking, critical, creative, innovative, religious, honest, and nationalist.*

**Keywords:** *Value contextualization, Interpretation, Suluk Candra script*

### **Abstrak**

*Dunia pendidikan Indonesia sedang menggalakkan pendidikan yang berkarakter. Menggali nilai karakter warisan generasi pendahulu dapat ditelusur melalui naskah. Di antara genre naskah di Jawa yang sangat kaya nilai karakter adalah naskah wulang. Salah satu naskah wulang yang ditemukan di Surakarta adalah naskah Suluk Candra karya Pangeran Wijil Kadilangu yang tersimpan di Perpustakaan Museum Rekso Pustaka Mangkunegaran. Artikel ini berusaha menggali nilai-nilai karakter yang ada di dalamnya serta mencoba mengkontekstkan dengan dunia pendidikan saat ini. Prinsip kerja filologi dan interpretasi teks adalah metode yang dimanfaatkan dalam kajian ini. Prinsip kerja filologi bermuara untuk menghasilkan edisi teks, sedangkan interpretasi bertujuan menganalisis kandungan isi teks. Adapun hasil kajian ini sebagai berikut. Suluk Candra ini merupakan naskah wulang yang bermuatan nilai keislaman. Setidaknya suluk ini mengajarkan empat etika yang dapat dikonteskan dengan dunia pendidikan di era 4.0 saat ini. Temuan etika tersebut yaitu, etika kepada raja/pimpinan/negara, etika kepada guru, etika kepada sesama manusia, dan etika kepada diri sendiri. Selain nilai etika, dalam Suluk Candra juga ditemukan nilai-nilai pendidikan karakter yang relevan dengan masa sekarang di antaranya cinta ilmu, berpikir logis, kritis, kreatif, inovatif, religius, jujur, dan nasionalis.*

**Kata Kunci:** *Kontekstualisasi nilai, Interpretasi, Naskah Suluk Candra*

## **Introduction**

Nusantara is rich of languages and scripts<sup>1</sup>, one of which is represented in ancient manuscripts and is believed to contain a lot of valuable educational values, but the study of the contents of the manuscript and its contextualization of today's education has not been done much. (Fakhriati 2012; Iswanto 2015; Pertiwi 2018; Susantio 2018) This is indicated by the fact that most manuscripts, both ancient manuscripts and papyrus are no longer

well maintained, even most of them have been lost and their contents cannot be understood anymore so that they require conservation and preservation as a rescue step. (Primadesi 2010; Wirayanti 2011) In addition, attention to the handling, maintenance, and preservation of ancient manuscripts from the government, libraries, or the community of the owner of the manuscript is considered to be lacking. (Sukaesih et al. 2016; Wulandari 2019; Zulfitri 2014)

On the other hand, the education in the 4.0 era is vigorously promoting the basis of character/*moral* values which are the values of past legacies<sup>2</sup>. Education character is in line with the goal of national education i.e to make students as human beings who believe in and fear God Almighty, have noble, healthy, knowledgeable, capable, creative, independent, and become democratic and responsible citizens<sup>3</sup>. Muhadjir Effendy - Minister of Education 2016-2019 - has emphasized that in the ongoing curriculum, knowledge transfer from text books is only 30%, while 60% -70% is character education<sup>4</sup>.

Character education has a larger portion than cognitive education in the national curriculum. It is necessary to explore character values through the various learning resources available. In addition to formal education in schools, character values can be extracted from cultural heritage in Indonesia, including through the existence of ancient manuscripts. As a cultural heritage of the past, ancient manuscripts contain very diverse

values, ranging from social, political, religious, educational, cultural, economic, linguistic and literary issues. (Cahyaningrum 2012; Pertiwi 2018; Susantio 2018) In the aspect of education, the character values contained in the ancient manuscripts can make a positive contribution to the character education program rolled out by the government. Therefore, research studies need to be carried out to explore the character values contained in ancient manuscripts, as well as efforts to preserve ancient manuscripts as cultural heritage.

The character values from the manuscript, which in this case is limited to Javanese manuscripts in the Surakarta Kartasura Residency, can be searched for through catalogs compiled both by Western manuscripts such as Nancy F (Florida 1993, 2000) and by the depository agency<sup>5</sup>. The compiled catalog, no matter how good it is, is still a preliminary study as an introduction to the manuscript, not reviewing the contents. There have been several character education studies abstracted from various sources such as Alquran, Islamic values, islamic boarding schools, local wisdom, and cultures. (Farisi 2011; Makmun 2014; Priyatna 2017; Purnamasari 2017; Sukardi 2016) Some of the studies already exemplified are not yet completed in contextualizing the current spirit of education. Examples of studies that try to contextualize the text with the current conditions are the writings of Fadly Rahman and Yulianeta. Fadly presents a description of Sundanese-Javanese food recipes summarized in

manuscripts that are still maintained by the community to date, (Rahman 2018) while Yulianeta adopted the story of saga into comics and animated films so that the value of the script can be used by a wider audience. (Yulianeta 2018) In contrast to the examples of these studies, this study seeks to contextualize the value of Javanese script character education with the concept of character education in present days.

This study seeks to complement the previous studies on character education based on texts or sourced from the past science treasures that generally did not contextualize the conditions of nowadays education. In line with that, three questions can be formulated: a) how was the Suluk Candra manuscript created in terms of the author and the social context forming it; b) what is the content of Suluk Candra if it is reviewed in interpretation; and c) how can the character values from Suluk Candra be contextualized with education in era 4.0 which is also based on character values. The three answers to these questions are the subject of each of the parts of this paper.

The ideal education is continuous education, which has a plot and linkages between the past and the present. Based on these assumptions, this study argues the following. First, there are always educational values that can be taken and functioned from past work. Second, the past value can be recognized for its benefits through the process of interpretation. Third, the values

from the past will be successfully utilized if contextualization is carried out with the present situation.

## **Literature Review**

### **A. Continuous Educational Values**

This article is not a character-based study; however, to understand and recognize an ancient manuscript will be more comprehensive if we know the characters of those who form the manuscript. Harahap has mentioned at least three indicators to see someone's figure; integrity (scientific, leadership, or peculiarity owned); monumental works; and contributions (services or effects to the community), (Harahap 2006) To get to know the writer Suluk Candra studied, this Harahap concept can be utilized. This study mentions the identity and origin of the author, as well as the social context that shaped it when the text was written.

Thus, getting to know the character is also an important part of the scripture study. A text does not stand alone. It shaped by the time, place, history, and culture around it. Studying and interpreting a text, as stated by Robson, will be comprehensive if it is not only processing the text, but also is supported by an assessment of the source of the text, the author's background, and the surrounding culture underlying the writing of the text. Text studies will be of high benefit if they are then able to be contextualized. (Robson 1994)

## **B. Ethics and Character**

One genre of scripts that contain character and moral values is the genre of *piwulang*. This genre is also known as the didactic literary term that provides the teaching of the noble values of the archipelago native nation combined with the teachings of early Islam. (Maknun 2017) The simple definition of the word moral is one's knowledge of something good or bad. (Hamid 2017) Moral education is the basis of the essential elements of an educational character. (Koesoema 2007: 195) Character education is a process of civilizing and transforming human values and Indonesian cultural values in the dynamics of community, nation and state life. (Sukiyat 2020: 20) Internalization of character values in the realm of education certainly aims to produce young people of good character. (Sukiyat 2020: 20) states that good character is related to knowing good, loving good, and doing good things.

In Indonesia, character education is not a new phenomenon in the world of education. The declaration of character education was carried out by Susilo Bambang Yudhoyono on the commemoration of National Education Day May 2, 2010. Until now, character education is still being developed and is the focus of education at all levels of education. (Sukiyat 2020: 6) The implementation of character education in Indonesia is very much in line with the goals of national education in shaping the nation's dignified character and

civilization. In 2017 Indonesian government through the Ministry of Education and Culture launched a new policy related to eight hours at school or five school days, in which there is a program to strengthen character education supported by the issuance of Presidential Regulation No. 87 of 2017 dealing with Strengthening Character Education. Article 1 Paragraph 1 states that the Strengthening of Character Education, hereinafter referred to as PPK, is an educational movement under the responsibility of the education unit to strengthen the character of students through harmonization of heart training, exercise, thought, and sports with the involvement and cooperation between education units, family, and society as part of *Gerakan Nasional Revolusi Mental* (GNRM), or in other words to synergize the role of the whole community in education. (Lickona 2012) Educational and cultural aspects support each other in the development of character education. Character is formed by good morals, and morals are derived from cultural values, especially those that have the support of religious teachings. (Simanjuntak 2014) Furthermore, one of the cultural products that can play a role in shaping this character is the classical texts.

### **C. Interpretation and Contextualization of Value**

Interpretation is another term for "tafsir", the Greek derivation which turns "hermeneutic". This concept is then also used in a review of the text as a method to explain and find out



messages from writings that are still unclear and cause confusion to readers. One of the concepts of hermeneutics / interpretation referred to in this study is the perspective of Paul Ricoeur who seeks to uncover the objective meaning of text that has a distance of space and time with the reader. In the next stage, in understanding the text does not always try to explore the writer's intention as a reference. (Hardiman 2015; Wachid-B.S. 2006) Robson indeed states that the text of the manuscript does not emerge from a vacuum, but rather there is a condition and situation surrounding and influencing its birth, (Robson 1994) so to comprehend the text comprehensively it is necessary to trace the conditions outside the text. However, after the text can be understood in this way, it does not mean the task of the reviewer ends, because ideally the results of understanding obtained from the text can be applied or contextualized as much as possible to the present situation. Contextualization efforts in Ricouer's perspective try to break away from the author's limited horizons to be open to read and to interpret differently by subsequent readers. (Wachid-B.S. 2006)

In the context of this study, after the text of the manuscript can be interpreted properly and contextualized with education at the present time. Today's education faces the challenges of the industrial revolution 4.0., which is interpreted as a change that takes place quickly including the aspects of

education. (Gunawan 2019; Suwardana 2017) This 4.0. revolution has an impact on the high dependence of the community on the internet that continues to increase from year to year<sup>6</sup>. The internet has positive and negative impacts, so the challenge in the world of education is to maximize the positive impact of the internet with educational content, one of whose strongholds is character value. (Muzayanah 2018; Suryawan 2016) Thus, there is a symbiosis that needs one another in creating this positive impact, namely fortifying the negative impact of the internet with character values, and promoting character values by utilizing internet media.

## **Method**

This study is a part of the results of research work in which data collection was conducted in April-July by taking a locus in Perpustakaan Museum Reksa Pustaka Mangkunegaran Surakarta. This library was chosen because it is one of the collectors of ancient texts in the residency of Surakarta. The intended text was the *piwulang* genre as made in the catalog classification (Florida 1993) assumed to contain many values of character education, and the selected text was Suluk Candra's manuscript written by Prince Wijil Kadilangu.

To explore the values of character education, this study used the principal working of philology, translation, and interpretation (hermeneutics). To study and contextualize the

value of this manuscript, it starts with a philological method approach leading the reviewer to respond to the manuscript. (Ikram 2019; Luthfi 2016; Robson 1994) The philological step referred to here does not depart from zero. In general, the collection of manuscripts in the Reksa Pustaka library has been identified. In addition, the text of study material which was originally using Javanese languages and scripts has also gone through the process of transferring Latin script (transcription) by the manager of Reksa Pustaka Library.

The researcher departed with limited literacy and classical Javanese literacy skills, therefore the researcher focused more on the attitude of the results of the text that had been translated. The next process is translating/ translating from Javanese to Indonesian which is also assisted by translators available at Reksa Pustaka Library. These translators were chosen with the main consideration that they were more competent and more familiar with the manuscripts collected than the researchers themselves. During the process of translating this. Javanese text as much as possible it is lexically and pragmatically, namely translations concerned with the communicative side of the reader and cultural context. (Anis et al. 2016) The text of the Suluk Candra manuscript studied in the form of poetry was assumed to imply the meaning to be conveyed. Therefore, as stated by Ricoeur, further interpretation

was needed to reveal the symbolic meaning in it. (Hardiman 2015)

This qualitative study is based on the study of the Suluk Candra manuscript as its primary data. Codicology and philological processes in the manuscript and texts have been reviewed previously by library staffs, therefore this study is more sufficient for a foothold on the results of text transfer and literacy. Nevertheless, a history of the previous study's philological processes and their results are presented concisely for the sake of the integrity of this study. Next, the text review stage is completed with an interview process for the managers and script experts in Surakarta. The observation took place in the library, supporting documents were studied, transcription from Javanese script (Hanacaraka) to Latin and transliteration of texts from Javanese to Indonesian were carried on, and completed with crosschecking of data in the forum focus group discussion with script practitioners and library staffs.

The Suluk Candra Manuscript was chosen based on the recommendation and discussion conducted by the researchers with the library manager. In general, the conditions of the Reska Pustaka manuscript text collection were transcribed by the staff of the Reksa Pustaka library under the leadership of Mrs. Darweni in 1994, including manuscript texts containing character education selected by researchers. The selected data used was the text of the Suluk Candra manuscript and the results of its

transcript (Darweni 1994) which was then translated and became the object of study. The finished text of the translation was filtered into parts that stated and contains educational or character values.

## **Result**

### **A. Suluk Candra; Author, Social Context, and Philological History**

This manuscript was written in the transitional period of the Kartasura Palace to the Surakarta Palace, which the contents of the manuscript were inspired by King Pakubuwono II's assignments or orders to Prince Wijil as the scriptwriter, that the duties of the courtiers was to be a servant and to carry out his royal command. Based on the Nancy F's Catalog, the places where the manuscript was written were Kartasura and Surakarta. This means that the manuscript was written in the process of moving the Palace of Kartasura to Surakarta. The text was born in the palace, laden with relations between the King at that time (Pakubuwono II) and the courtiers who were assigned to find the right location for the transfer of the Kartasura Palace, which eventually found the Sala Village. (Florida 1993, 2000; Kadilangu 1870; Margapranata and Etall 1986; Sayid n.d.)

According to some of these sources, Prince Wijil Kadilangu who was referred to as the author of Candra's suluk was Prince Wijil I. Although he was still a descendant of Sunan

Kalijaga, Prince Wijil at that time served as a royal servant, poet, and palace poet who lived during the reign of King Pakubuwono II. In the process of transition of Kartasura Palace to Surakarta, he was assigned by the King to investigate and test whether Sala Village was a suitable place for the Kartasura Palace. (Faberiek n.d.)

Sunan Kalijaga was the son of the Regent of Tuban (Ki Tumenggung Wilatikta). He was married to Dewi Saroh Binti Maulana Ishaq, and had a son, Raden Umar Sa'id (Sunan Muria) and two daughters, Dewi Rukayah and Dewi Sofiah. (Shihabuddin 2013) Poestoko Darah Agung Book mentioned that Sunan Kalijaga studied for quite a long time with Sunan Syarif Hidayatullah Cirebon, and he eventually married Sunan Syarif Hidayatullah's daughter, Dewi Sarokah. From his marriage to Dewi Sarokah he had five children, one of whom was Sunan Hadi or Panembahan Kali. (Prayitno 2010)

Genealogy showing that Prince Wijil Kadilangu is a descendant of Sunan Kalijaga, can be described as hereditary as follows (Faberiek n.d.):

- Sunan Kalijaga had a son Sunan Hadi/Panembahan Kali
- Sunan Hadi had sons Panembahan Pengulu and Panembahan Semarang
- Panembahan Pengulu had a son Panembahan Ketib
- Panembahan Ketib had a son Panembahan Sabrang
- Panembahan Sabrang had a son Panembahan Notoprodjo
- Panembahan Notoprojo had a son Pangeran Wijil
- Pangeran Wijil has 5, one of whom is Prince Wijil I who died in Lawean Surakarta, and the author of Serat Suluk Candra. He was married to the daughter of Raden Tumenggung Tjokronegoro Regent of Kedu, and had 21 children.

- One of Prince Wijil I's sons named R.B. Wariokoesoemo or R.M. Soedjalmi who lived in the Ngasinan Kedu had 16 children, who dropped off Kanjeng Pangeran Surjodiningrat in Surakarta.

The writing of Suluk Candra by Pangeran Wijil Kadilangu was carried on in the mid-18th century. The writing period occurred during the reign of Pakubowono II who became King of the Kingdom of Kartasura-Surakarta in 1726-1749. (Florida 2000) At that time there was a transition from the Kartasura Palace to the Surakarta Palace. The transition of Kartasura Palace was conceived by Raja Pakubuwono II, who saw the destruction of the kingdom and its residence along with the assets of the whole kingdom. To find a proper place for the transfer of the Kingdom of Kartasura, the King ordered a number of his servants, one of whom was Prince Wijil who was tasked with finding suitable land as a place to live. The other three courtiers were Kyai Kalipah Buyut, Mas Pangulu Pekik Ibrahim, and Kyai Tumenggung Tirtawiguna. From the search of the courtiers, two places were found, namely Talangwangi / Kadipala Village and Sala Village. (Prayitno 2010)

Other sources said that Prince Wijil and the three other servants (Kyai Kalipah Buyut, Mas Pangulu Pekik Ibrahim, and Kyai Tumenggung Tirtawiguna) received orders from King Pakubuwono II to investigate carefully whether Sala Village was a proper and prime place for the movement of the Kartasura Palace. Previously, King Pakubuwono had sent several servants in the palace to find a suitable place according to supernatural

cues. The envoys were Mayor Hogendorep, Adipati Pringgalaya, and several other regents and courtiers. Their search resulted in three villages deemed appropriate for the transition of the Kartasura Palace, namely Kadipala Village, Sala Village, and Sanasewu Village. From the three villages it was agreed by the king's envoys that Sala Village was worthy of being a new palace place. (Margapranata and Etall 1986)

### **B. Philological History of Suluk Candra**

The mention of Suluk Candra in the treasury of manuscripts in Surakarta refers to two kinds of manuscript texts. The first text by Arya Jayadiningrat I as stored in the Radya Pustaka Museum contains characters from various ethnicities in Java. This Suluk is a part of Serat Wulang manuscript which is an original handwritten manuscript in which there are four texts<sup>7</sup> 1) Suluk Mas Nganten, 2) Suluk Margawirya , 3) Suluk Jekrek, and 4) Suluk Candra.

The second text is Suluk Candra which is the work of Prince Wijil Kadilangu generally containing Sufism and Islamic ethics. Studies conducted by researchers were related to education-containing manuscripts that can be explored by character education. Therefore, it was the text of the Prince Wijil Kadilangu version that continued for review.

Furthermore, the manuscript of Suluk Candra by Prince Wijil Kadilangu in the scope of Surakarta could at least be traced in two places, namely in the Surakarta Palace (Florida 1993) and



the Rekso Pustaka Mangkunegaran Museum. (Florida 2000) At the time of data collection, the researchers had problems accessing the manuscripts in the Keraton Surakarta, so that it was sufficient to use primary data from the Rekso Pustaka Museum collection. This was actually quite regrettable because the text of the Rekso Pustaka collection was incomplete<sup>8</sup>.

**Table 1.** Comparison of Suluk Candra in Nancy F Catalog 1 and 2

<p><b>KS 481.14 244 Na SMP 151/8</b>  <b>Suluk saking kitab Candra.</b>  <i>(Suluk saking kitab Candra)</i>                  Author: <b>Wijil Kadilangu</b>, Pangéran.                  Composed: Kartasura; Surakarta, [mid 18th c.].                  Inscribed: Surakarta, 1870.                  Scribe: Hawikrama, Ng.                  MS. pp. 149–84; 33.2 x 20.5 cm.  <i>Religion. Islam - Tasawwuf – Suluk Didactic literature. Youth</i>                  Lessons addressed to youth on the way to Perfection; Islamic ethics. Macapat verse: three cantos. Poem opens in Dhangdhanggula metre: “Éling-élingen ngagesang bénjing.” The teachings emphasize, among other things, service and submission to one’s king, one’s teacher(s), one’s parents, and oneself. Text calls for adherence to Islamic and state laws.</p>	<p><b>MN 315A A 185 SMP 191/7</b>  <b>Serat Suluk Candra</b>  <i>Serat Suluk Candra</i>                  Author: <b>Wijil Kadilangu</b>, Pangéran                  Composed: Kartasura, Surakarta; mid 18th c.                  Inscribed: Surakarta, [mid–late 19th c.]                  i, 16 pp.; 33.5 x 20.5 cm.  <i>Religion. Islam - Tasawwuf-- Suluk Didactic literature. Youth</i>                  Islamic ethics: lessons addressed to youth concerning the way to Perfection. Macapat verse. One canto only, in Dhangdhanggula The poem opens: “Éling-élingen ngabesang bénjing.” End of MS missing. Authorship is attributed to Pangéran <b>Wijil Kadilangu</b>, court poet to Pakubuwana II.                  Karaton Surakarta Kadipaten script.                  Watermarks: “VDL”; “PROPATRIA EENDRAGT MAAKT MAGT.”</p>
<p>Catalog 1 (Florida, 1993: 262)</p>	<p>Catalog 2 (Florida, 2000: 207)</p>

The results of the philological identification of this manuscript stored in Rekso Pustaka Pustaka Museum assisted by librarians can be seen in table 2 below.

**Table 2.** Philological Description of Suluk Candra of Rekso Pustaka Collection

No.	Aspect	Manuscript Description
1	Manuscript storage	Reksapustaka Pura Mangkunegaran

No.	Aspect	Manuscript Description
		Library, Surakarta
2	Collection number	A. 186
3	manuskript size	33 cm x 21 cm
4	stext column size	28 cm x 16.5 cm
5	Number of manuscript pages	37 pages (28 content pages, 9 empty pages)
6	Number of lines per page	27 lines
7	Paper	Europe and HVS Paper
8	Paper stamp	Propatria
9	Thin and thick lines	exist
10	<b>Kuras</b>	none
11	Sampul manuskript cover	exist
12	Manuscript binding	exist
13	Language	Javanese
14	Letters	Javanese
15	Ink	Black
16	Shape/genre of text	<b>Tembang/song</b>
17	Manggala and colophones	none
18	Copier spot of manuscripts	none
19	Copier of the manuscript	none
20	The time of writing or copying the manuscript	Not mentioned
21	Ilumination	none
22	Physical condition	Damaged
23	Binding	thread stitching (broken)
24	Cover	Thick brown cardboard
25	Page numbering	Javanese

(Source: data collection/ crosscheck by researchers from the Reksa Pustaka libraris data)

The results of the Suluk Candra text identification can be briefly seen in the following table 3.

**Table 3.** Description of Serat Suluk Candra by Prince Wijil Kadilangu

No.	Aspect	Description
1.	Title/Theme of Text	Suluk Candra
2.	Genre	Tembang (Dandanggendhis)
3.	Author	Prince Wijil Kadilangu
4.	Copier	Hawikrama, Ng.
5.	initiator	-
6.	Writing time	Mid 18 <sup>th</sup> century

<b>No.</b>	<b>Aspect</b>	<b>Description</b>
7.	Copying time	1870 (Mid-end of 19 <sup>th</sup> century)
8.	Text writing place	Kartasura, Surakarta
9.	Text copying place	Surakarta
10.	Text study done	-
11.	Text editing done 1. Editing type 2. Editor	1. Transferring Script from Javanese Script to Latin Script 2. Darweni (as manager of Rekso Pustaka Library) in 1994
12.	Text translation done 1. Title 2. Translator	Not found
13.	Text editing by the researchers	Copying the script by Mrs. Darweni, because the edits that researchers obtained in the form of hard copies
14.	Text translation by the researchers	Because there was no translator, the researcher asked the help of Rekso Pustaka Library employee to translate. The translation team was chaired by Bayun Marsiwi.
15.	Summary	Teachings about ethics to the king, teachers, fellow, and to yourself.
16.	Manuscript specification (contains the value of the uniqueness of the manuscript)	- This text has an element of advice to comply with Islamic law and state law (Nancy Catalog Vol. 1). - In this text, the teacher and the king have the same position and degree, so the ethics that must be carried out to the king is the same as the ethics for the teacher. - This text was written during the transitional period of the Kartasura Palace to the Surakarta Palace, so that the contents of the manuscript were inspired by King Pakubuwono II's task or command to Prince Wijil as the scriptwriter, that the duties of the servant were to be a servant and carry out his royal command.

(Source: data collection/ crosscheck by researchers from the Reksa Pustaka librarys data)

### **C. Transliterated and Translated Edition of Suluk Candra**

Suluk Candra script in Rekso Pustaka Library is a copy of the original one. This script was transliterated into Latin writing by Mrs. Darweni as the manager of Rekso Pustaka Library in 1994. As the original text, transliteration of the Suluk Candra script stopped at verse 66 of Tand *Dandangendis*. The continued Candra Suluk script was not found in Rekso Pustaka Library. Transliteration of of Suluk Candra script is 10 pages with 66 stanzas and written with 1 space.

When it was discovered by researchers, Suluk Candra Script at the Rekso Pustaka library is in the form of an original script with Javanese language and transliteration results. Thus the codicological process of the text and the philology of this text along with the sequential steps including text critics have been done before by library staff. The researchers here then continued the work due to time constraints and the ability to read and write Javanese script and language. Therefore, with the permission of the library manager, the researcher initiated the process of the language conversion of the Suluk Candra Script which was carried out by a team consisting of 3 library employees, led by Bayun Marsiwi. In the end, the re-typed edition by the researcher produced 11 pages of the script and language transfer tables with 1 psp Time New Roman font size of 11 ppt. In this study, the results of the transfer of texts and language translation are intentionally not displayed in full for the sake of effectiveness.

Examples of the beginning and end of the stanza and the cut off part of the Suluk Candra Script can be seen in table 4. The text of Suluk Candra is in the form of a Javanese poem that has a standard (its own rules) so that in table 4 and so on which contains the results of language transfer, editors appear with slash punctuation marks (/) as sentence or line separators, and two slashes (//) as movers stanzas.

No.	Transliteration	Translation
1	Eling-elingen ngagesang benjing, ingkang samya kal dunya, ngakerat, den waspada pandulune, lwiring kal donyanipun, anganggea kawan prakawis, kang dhingin njih nalendra, kalihnya mring guru, katrinya sameng dumadya, kaping catur pribadenira ta kaki, den praptaning budiman.	Keep in mind that later life / the same state of the world, the hereafter / make clear your vision / the eternal form of the world / use four things / the first is narendra (queen) / second to the teacher / third to your fellow / four of your own, son / use your thoughts //
66	Barang karya anjinem sabda ji, haywa nyipta duwe kawajiban, wenang mokal apadene, kaya papanjingipun, duk kalane sira dumadi, dadine sacumbana, mor estri lan kakung, sapa wruh sangkaning rasa, lali marang kengetan wektuning mani, mengkonong wong ngawula.	Work ordered by the King / will create obligations / authorities but not seriously / like what enters / when humans are created / become official / women and men gather / who knows what they feel / will definitely forget when the semen comes out / that's how people do it //
	Dipun lali rasaning sakalir, anadene.....	made forget all tastes / like it does...

#### **D. Ethical, Moral, and Character Values of Suluk Candra**

Suluk Candra by Prince Wijil Kadilangu has a moral message closely related to character education. The moral value of Suluk Candra can at least be divided into four parts, namely

ethics to the king, to the teacher, to others, and to yourself. The ethics to the king include not disobedient, not lying, carrying out the king's orders, and serving the king. Teachings about ethics to teachers involve not disobedient, not lying, carrying out the teacher's orders, and serving the teacher. Ethical teachings to others include not lying, not to being jealous, not making fun, not being arrogant, fair/not favoritism, patience, and doing good. The teachings about ethics to yourself include not being stupid, not daydreaming, being honest, not doing adultery, not being greedy, and being religious.

Indeed, character and moral values are not only found in Islam and its teachings, but in the context of this study, suluk writers are Javanese aristocrats of the Islamic period, so that the strongest assumption of character and moral values in his work also comes from the combination of Islamic religion and Javanese culture. The results of searching for character/ moral values that are close to the values of faith and Islam in Suluk Candra are in abundance. In a discussion, for example in the discussion of drinking, the form of liquor, the causes of the prohibition, and its impact on the drinker as a person and as a social function are well explained. In this study not all findings are presented, only a few examples and important points that can be presented include in tables 5 and 6 below.

**Table 5.** Values of Faith Education in Suluk Candra

No	Text	Translation	Interpretation
1	<i>Wong kang gaglak kang</i>	The person who	Those who are

No	Text	Translation	Interpretation
	<i>kameren kaki, mratandhani tan wruh ing pangeran, balenlo sajeg-jege, yeku wong kepaung, ya wong ingkang dhedher ngangkuhi, tandha tan wruh ing iman, miwah tokitipun, iku wong kena musibat, keneng sarik jajalanat kalung jugel, dir sipating janma</i> (Dandanggula, bait 3 halaman 1).	digests envy, son / explains not to know the prince / wretch during his life / that is, the person who is lost / the person who opens his pride / signs of not knowing about faith / especially monotheism / the person affected by the accident / found the devil suffering / arrogant / human nature // (Dandanggula, verse 3 page 1).	Arrogant and jealous are a sign of people who do not believe in God or people who do not believe, do not know monotheism, they will be harmed and suffer for the rest of their lives.
2	<i>Ya mring guru sumungkem sayekti, aja serik lawan aja gersah, lan aja milih kasihe, bot-eboten ing pungkur, ana lire sirik ta kaki, ywa nyirik srengat lawas, sarengat Jeng Rasul, awit jaman nabi kita, kang tan arsa sarengatira Jeng Nabi, ya insun nas sampurna</i> (Dandanggula, bait 5 halaman 1).	To the real prostrate teacher / do not be upset and do not feel sorry / and do not choose his love / meditate on past events / there is a desire to be envious (do not accept) right now / do not envy the preceding law / law of the Holy Quran / start our prophetic days / who does not receive the Shari'a of the Prophet / yes I am weak of perfection // (Dandanggula, verse 5 page 1).	The teaching of the Shari'a (not accepting) the Shari'ah has been taught by the Messenger and the Messenger of Allah. The person who envies / does not accept the law of the Prophet will not be perfect.

**Table 6.** Values of Islamic Education in Suluk Candra

No	Text	Translation	Interpretation
1	<i>Den aemut wewaler kaping tri, ing ngagesang ywa karem</i>	Then always remember the third prohibition / in the	Restrictions on <i>molimo</i> (five things)

No	Text	Translation	Interpretation
	<i>sabarang, kang gumlar ing dunya kabeh, riringkesaning tembung, haywa karem gangsal prakawis, ywa kulineng ngasmara, lawan mangan nginum, kaping tri arsa berana, catur kawiryawan angegungaken dhiri, yeku karem ping lima</i> (Dandanggula, bait 33 halaman 5).	world do not want everything / that is all in the world / so in short words / do not want five cases (molimo) / ie often make out / and also eat and drink / third want wealth / fourth nobility (rank) and like to boast / those are the five desires // (Dandanggula, verse 33 page 5).	forage/adultery, eat drunk, greed, nobility bragging.
2	<i>Endi lire sumungkem narpati, haywa karem amemangan nalar, kapindho haywa kameren, katri pan aja nagkuh, kaping catur angopen-openi, kang nora gagepokan, mring badanireku, yeku wong kang doyan nalar, mratandhani tan wruh kawula lan Gusti, jampeng panca driyanya</i> (Dandanggula, bait 2 halaman 1).	As if bowing down to the king / do not be complacent of digesting (the mind) / the second do not envy / the third do not be arrogant / the fourth take care / unrelated / with yourself / that is the person who loves to think / signifies not understanding the "I" relationship with God / deaf senses // (Dandanggula, verse 2 page 1).	One of the ethics of serving the king / queen / head / country should be <i>katri pan aja angkuh</i> , not be proud, not be arrogant nor jealous
3	<i>Ya mring guru sumungkem sayekti, aja serik lawan aja gersah, lan aja milih kasihe, bot-eboten ing pungkur, ana lire sirik ta kaki, ywa nyirik srengat lawas, sarengat Jeng Rasul, awit jaman nabi kita, kang tan arsa sarengatira Jeng Nabi, ya ingsun nas sampurna</i>	To the real prostrate teacher / don't be upset and don't be displeased / and don't choose his love / consider it in the past / there is a desire to envy (not accepting), son / don't envy the previous Shari'a / law / Kanjeng Rosul / start era of our	The ethics to teachers is always to be respectful and to restrain anger at the teacher.



No	Text	Translation	Interpretation
	(Dandanggula, bait 5 halaman 1).	prophet / who does not receive the Shariah Kanjeng Prophet / yes I am weak perfection // (Dandanggula, verse 5 page 1).	
4	Jebeng haywa pilih kasih kaki, haywa melik mring arta barana, lumakua satitah bae, ywa manggung mangan turu, yen ngasihi aja abot sisih, salwirnya kang gumelar, ing dunya sawegung, iku jamannya priyangga, wijil linggih pilih kasih mratandhani, lwire arsa rinusak. (Dandanggula, bait 8 halaman 2).	Son, don't play favor / don't be jealous of abundant wealth / walk according to nature / don't just talk about eating and sleeping / if you love don't be biased / everything that is created / in the whole world / it's own era / sitting out of favoritism signifies / intention to damage // (Dandanggula, verse 8 page 2).	The ethics of association with fellow human beings is always to be fair, let it be impartial, if loving is not biased, because favoritism basically contains the intention to damage (relationships).
5	<i>Aja agersah sira ta kaki, yen cinoba lara kamlaratan, ywa susah cinacat ing len, ywa susah sinaretu, samasa manireng dumadi, tuhu ana jamannya, wus kocap ing dangu, yeku aran hanma nistha, apan liwar tejaline morak-marik, becik angingu sona</i> (Dandanggula, bait 7 halaman 2).	Don't be upset, son / if you suffer from poverty / don't try to reproach others / don't bother later / when it happens / there are real times / have been told before / that is called a despicable human / starting the wrong way the light is chaotic / it's better to keep a dog // (Dandanggula, verse 7 page 2).	Teachings to be patient, not no be upset, restless, if tested by God with poverty.
6	<i>Den aemut ywa dora sasami, atemahan murungken kasidan, dunya prapta ing</i>	Remember not to do evil to others / later it will impede perfection / the world	Ethics towards others is not to do bad things to others, because

No	Text	Translation	Interpretation
	<i>ngakire, sajeg tan manggih hayu, yen ta dora catur winarni, ywa dorani sarira, memurung ing kalbu, budiman setya sumetya paramarta, ngenaki lwiring dumadi, den muhung ing paminta</i> (Dandanggula, bait 27 halaman 5).	until the hereafter / finally it will be difficult to get salvation / if you do the four bad things / that are ungodly to yourself / will be heartbroken / be smart, be faithful to make nobleness / please the entire creation / that is what should be expected // (Dandanggula, verse 27 page 5).	doing bad things to others will prevent the perfection of life in this world and the hereafter.

### **E. Contextualization of Educational Value in Suluk Candra**

The writing context of the Suluk Candra text was during the Islamic kingdom in Java (Surakarta). The written ethical content will certainly be easily sorted out with the concepts of empire and Islam, as the values of faith, Islam, and charity mentioned earlier. However, the textual value of past texts can still be contextualized with present life. For one example, values in Suluk Candra can be contextualized with national education slogan through the 2013 curriculum, which strengthens character education. If it is contextualized with the scope of character education promoted by the Ministry of National Education including the exercise of mind, exercise, sports, and taste, each of which can be lowered back into character values. We can find some of the values of character education. supported by these Candra Suluk stanzas. (Maknun, 2017; Ministry of National

Education, 2011) The character values include: Love Science; think logically, critically, creatively, and innovatively; religious; honest; nationalist. The description of this character value can be seen in the description of table 7 below.

**Table 7.** Interpretation of Characters Values of Suluk Candra

No	Character	Text	Translation	Interpretation
1	Love of knowledge is a way of thinking, behaving, and doing that shows loyalty, caring, and high appreciation of knowledge.	<i>Kaping tri ywa karem kang dumadi, adining dunya kalawan kerat, catur nguni uningane, sastra ingkang dumunung, jroning jiwangganireki, kumpule krameng kerat, lawan tubadilun, catur munajat wekasan, eninging ciptamaya den waspadeng ngaksi, sawarga lan naraka</i> (Dandanggula, verse 13 page 2).	Third, do not be complacent by what happens / the beauty of the world and the hereafter / the previous word is known / literary is the place / in your own soul / the gathering place of the hereafter / and <i>tubadilun</i> / the words keep the ending / silence of the creation [3] note the real / heaven and hell // (Dandanggula , verse 13 page 2).	Literature here can be interpreted as <i>kawruh</i> , science, knowledge, through which knowledge can be known the word or previous orders, including the teachings to not fall asleep in the beauty of the world.
2	Logical, critical, creative, and innovative thinking is thinking and doing something tangible or logical to produce new and most recent ways or results from	<i>Endi lire sumungkem narpati, haywa karem amemangan nalar, kapindho haywa kameren, katri pan aja nagkuh, kaping catur angopeni, kang</i>	As if prostrate to the king / do not be complacent of digesting reason (mind) / second do not be jealous / third do not be arrogant / the fourth care / that	People who daydream, <i>yeku wong kang doyan nalar</i> , signifies not understand the relationship with the servant of God, he was

No	Character	Text	Translation	Interpretation
	what they already have.	<i>nora gagepokan, mring badanireku, yeku wong kang doyan nalar, mratandhani tan wruh kawula lan Gusti, jampeng panca driyanya</i> (Dandanggula, verse 2 page 1).	is not related / with yourself / that is someone who likes to daydream / signify not understanding the relationship "I" with God / deaf five senses // (Dandanggula, verse 2 page 1).	among those who are deaf senses.
3	Being religious is to think and do something tangible or logical to produce new and most recent ways or results from what they already have.	<i>Iku karya bawuring pangeksi, bubrah sagung roh kudu raharja, nuntun mring papa papane, ya jebeng den aemut, haywa kongsi lali Hyang Widhi, jaman samengko nora, yen asal wong agung, ambuwang batal lan karam, ngorak-arik sarak sarengating Nabi, jer iku tanpa guna</i> (Dandanggula, verse 54 page 9). <i>Nora bisa nuntuni kamuktin, ngene batal mengkono</i>	It will disguise the view / damage all salvation from holy spirit / lead to disgrace / then my son remember / don't forget Hyang Widhi / don't be like today / when becoming an authority / ignore everything that is invalid and unclean / damage the Shari'a of the Prophet / it is not useful // (Dandanggula, verse 54 page 9). Cannot invite to authority / if this is canceled so forbidden / better just be	Prompts not to forget God, by praying according to the time.

No	Character	Text	Translation	Interpretation
		<i>akaram, angur klenengan bae, tur kepenak rinungu, nginum tonyak nak- ngenak sathim, binutapat tan wegah, leganing tyas nutuk, nora kudu sembahyanga, bangun enjing lagi kapenaking guling, luhur mangsane mangan (Dandanggula, verse 55 page 9). Wetu ngasar sedhenge raresik, banjur dolan nunggang jara anyar, mahrip mulih sedhengane, ngisa atapak nabuh, lan kasuksan enak kapyarsi, ronggenge kinon cedhak, sindhen tumpang dhengkul, trangginas nyandhak rupiyah, sinwelaken jro kembenan glintir penthil, tiniyung ing ambungan</i>	<i>klenengan (quiet) / sound good to hear / drink palm wine to enforce virility / with unrelenting cheating / soothe the heart's content / do not have to pray / morning Dawn comfortable hugging / dzuhur time to eat / / (Dandanggula, verse 55 page 9). In Asar time it is to clean up / then go riding a new horse / Maghrib go home rest / Isyak time to watch <i>tabuhan</i> / and good taste has been presented / <i>Ronggeng</i> then comes closer / <i>Sinden</i> is cross- legged / quickly take money / then tuck in the back while holding the nipples breasts / then brought closer kissed // (Dandanggula,</i>	

No	Character	Text	Translation	Interpretation
		(Dandanggula, verse 56 page 9).	verse 56 page 9).	
4	Being honest interpreted as to be able to always be trusted in the words, actions, and work, both for themselves and other parties.	<i>Haywa pareg jebeng sira kaki, iku wong akeh sasamarnya, winalik insan kamile, carita kaping catur, sungkemira prayitneng janmi, mring jiwangga priyangga, sirnakna kang catur, karana jebeng den yitna, aja ngaku lungguh aneng prang wadani, kapindho aja dora</i> (Dandanggula, verse 12 page 2). <i>Belahine ngagesang ya kaki, ngaku-aku ngenggoki wus nyata, mring ngilmu rasa jatine, temah amba purkupur, anadene waler ping kalih, dora kang winicara, ywa dorani ratu, jer ratu musthikaning rat, kang</i>	Don't get closer, son / that's a lot of doubts / reverse the perfect human / the fourth story / your devotion is careful to humans / for your own soul / destroy the fourth / so be careful , son/ don't claim to sit on the rug / second don't lie // (Dandanggula, verse 12 page 2). Breaking of life, son / claiming to distort reality / to his true taste / your destiny is truly infidel / there is another second prohibition / lie when telling / don't lie to the queen / truly the queen of the earth/ who do the law and fair / noble in power // (Dandanggula, verse 19 page	Ethics associating with others is to be careful and honest (do not lie). Ethics to behave to the queen (in the current context can be interpreted by the leadership) is not saying lies. This applies to leaders who carry out the law fairly and have high authority.

No	Character	Text	Translation	Interpretation
		<i>angasta ing kukum kalawan adil, kang murba amisesa</i> (Dandanggula, verse 19 page 3).	3).	
5	Being nationalist is the way of thinking, behaving, and doing that shows loyalty, care, and high respect for the language, physical environment, social, cultural, economic, and political people.	<i>Anglakoni dora mring narpati, dadi sira dora tri prakara, dhingin mring yayah renane, dosa ping kalih tuhu, dosa marang gusti Jeng Nabi, Rasul nayakaning rat, tri dosa ywang agung, tan wurung asiya-siya, nadyan silih neng dunya prapta ing ngakir, anemu kasangsara</i> (Dandanggula, verse 21 page 4).	Commit disobedience to the king / will make you sinful in three things / the first sin to your father and mother / the second sin is / sin to <i>Kangjeng</i> the Prophet who is the world leader / the third to sin to God / therefore it will be in vain / even though in the world or in the end world later / will encounter misery // (Dandanggula, verse 21 page 4).	Those who are disobedient to the king / queen / leader / country, then basically have sinned with parents, sins against the Prophet as world leader, and sins against God.

## Discussion

The manuscript of Serat Suluk Candra Fiber was written by Prince Wijil, a servant of the palace and poet of the Palace during the time of King Pakubuwono II Surakarta. After his figure was reviewed, it was known that he was descendant of

Sunan Kalijaga. In terms of his integrity as a poet, recorded in addition to Suluk Candra, he wrote several other works namely *Suluk Tegesing Aksara Alip*, *Suluk Wasita Gain Sirullah*, and *Suluk Besi*. (Florida 1993) One of his works in the form of *serat* is History of Empu. (Florida 2000) Some of these facts show that Prince Wijil could be classified into the ranks of Javanese poets of the Surakarta Kingdom.

As a royal poet, the writings of Prince Wijil that appeared in Suluk Candra were also influenced and inspired by his position as a royal figure who had the duty to help guard and favor the king and the kingdom. This can be seen from the contents of Suluk Candra containing a lot of ethical teachings of a royal servant to his king, at which time Prince Wijil Kadilangu had a very large task related to the transition of the palace. Even though Suluk Candra can be said to be nuanced in a "palace centric" closely attached to Javanese and royal values, it was also influenced by Islamic values. Re-understanding the ethical values and character of this manuscript is proven to still be adjusted to the current conditions.

This study has proven that finding out the meaning of texts can be carried on through interpretive studies. Interpretatively, Javanese noble values are combined with the values of faith and Islam as shown in the examples of tables 5 and 6. Such results also prove that there was a harmonious combination between Islam and Java which also appeared in



literary works at that time. Opinions like this have of course also been stated by Javanese script researchers before, such as Saddhono and Pramestuti (2018) who studied Javanese local wisdom, he stated "Islamic religious values can fill the culture that has been owned by Javanese people since a long time ago. The process of spreading Islam through art by Wali Sanga in the past is also successful today. The dissemination process is completed without coercion or elimination of the local wisdom of traditional culture. The spread of Islam in Indonesia enriches Indonesian culture." Another example is Wulandari (2019) who examines the integration of religion and culture in the chronicle: "Cross culture is something that cannot be denied, as is the case in Javanese society which is very multicultural. Babad Ngayogyakarta Text Hamengkubuwana IV-V records the situation. Careful reading or known as close reading of this text gives a picture of Javanese culture that coexists in harmony with Islam."

Besides Javanese and Islamic wisdom values, character values can also be explored from this text. If it is contextualized with the value of character education promoted by the Ministry of Education through 20 character values, at least the Suluk Candra manuscript also outlines examples of these character values, including the value of love of science, logical and innovative thinking, religious, honest, and nationalist as shown in table 7. This shows that long before character education was

promoted by the Ministry of Education, it had been taught and applied by past generations. The cultivation of the main character values in Javanese families is in the family environment, even texts that specifically provide character teachings to children are also widely available. (Idrus 2012; Widarwati 2018) Therefore, of course the character values that are already owned as the nation's capital can still be applied in the world of education today. (Andriani 2015; Maunah 2016; Pujiartati, Joebagio, and Sariyatun 2017; Pujiartati and Sariyatun 2017; Wardhani and Muhadjir 2017)

A further challenge resulting from the interpretation of the value of this manuscript is its wider use in the world of education in the 4.0 era. This time, in the Archipelago National Seminar held in 2019, several experts gave a presentation on the latest developments related to the manuscript. Mu'jizah (2019) asserted that manuscript studies should move towards interdisciplinary studies so that the benefits gained from exploration of manuscripts can be maximized, for example the combination of the philosophical approach with linguistics, literature, history, and so forth. In the same forum Sudiby (2019) also mentioned that research studies also need to follow the changing times, including in the use of electronic media and computerized manuscripts. Whereas Pudjiastuti (2019) gives an example of manuscript digitalization work which is a necessary thing in the mission of saving the manuscript in the 4.0 era.

Among the examples that have contextualized and applied ancient manuscripts to the world today are what Fadly Rahman did by reviving ancient culinary recipes and what Yulianeta did by creating the saga into comic and animated film forms (Rahman 2018; Yulianeta 2018). Studies of spawning medical traces on the manuscript have also been found, for example by Shanthi et al. in their study of ethnobotany of the Javanese royal court (Shanthi, Jumari, and Izzati 2014). Several studies related to manuscript-based treatment have also been explored by Holil (2019) who found dozens of studies of traditional medicine manuscripts from various areas based on manuscripts. Another example of a practical application is that of Oman Fathurahman et al. in presenting manuscripts and introducing them to the public through online media, namely through the study of ancient archipelago manuscripts (Ngariksa) which thematically package interesting topics in the form of manuscript studies. (Fathurahman 2019)

Finally, studies examining character values in texts that have been contextualized by education have been carried out by reviewers. Furthermore, the character values in the manuscript, including the manuscript in this study are also very open to possibilities to be composed in various forms that are more easily accepted by readers, especially era 4.0. which is fast and identical to the internet.

## **Closing**

This study shows that the value of character education is not a new thing discovered in the 2013 curriculum character education. Character values have been taught, held, and carried out in previous periods that have been root and become the nation's identity or even more specifically in the context of this study, Javanese society. The results of the interpretation of the character values of the manuscript and its contextualization are interconnected across time and space in the world of education. The following character values for example can be explored from old texts and then actualized again in the present.

The concepts of ethics, morals, and character can provenly be discussed in recognizing values in the text of the Serat Suluk Candra manuscript by utilizing philological methods and text interpretation. Interpretation studies are not the only way to analyze the text after philological studies. There are many concepts and methods to choose from. Nevertheless, this method of interpretation remains a viable option for dissecting content, especially in literature studies.

Eventually, this study has limitations, especially in presenting the forms of value contextualization of the text of the manuscript. This study encourages reviewers and other researchers to develop and continue to study forms of contextualization of character values based on manuscripts that can be formulated and delivered in a form more easily accepted

by the public. It is hope that readers or students will no longer be confronted with raw texts that require reading from Javanese script, translation, and so on, but can already enjoy the version as in reading books or visual forms.

## **Endnotes:**

<sup>1</sup>Ahmad Baso stated that the Nusantara was not only a representation held by Orientalists as a display case in the museum. (Baso 2019) Achadiati Ikram in an introductory book states that written culture in Indonesia has produced literary wealth in various Nusantara languages.

Henri Chambert Loir adds that there are at least thirteen languages used in Nusantara scripts according to Ikram: Aceh, Malay, Batak, Minangkabau, South Sumatra, Sundanese, Javanese, Madura, Balinese,

Sasak, Makassar, Bugis, and Wolio. Each of the cultural centers in Nusantara develops different written traditions and reflects various characters from local traditions, histories, cultures, and arts that enrich Nusantara cultures. (Ikram 2019)

<sup>2</sup> Presidential Decree No. 87 of 2017 on Strengthening Character Education.

<sup>3</sup> Law No 20 of 2003 on the National Education System.

<sup>4</sup> Reported by *kompas.com* June 13, 2017.

<sup>5</sup> As in *Rekso Pustaka Mangkunegaran Library*, the manager also makes a separate catalog with a different classification, even though it has been catalogued by Nancy F.

<sup>6</sup> Indonesian Internet Service Providers Association. 2018. *Penetration & Profile of Internet User Behavior in Indonesia*. Accessed December 3, 2019 from <https://apjii.or.id/survei2018s>.

<sup>7</sup> The discussion results between the researchers and the script librarians at *Radya Pustaka Museum*, July 2017.

<sup>8</sup> Information and catalog discussions with *Rekso Pustaka* librarian, July 2017. There is an interesting addition from *Rekso Pustaka* librarian that *Suluk Candra* manuscript text of Prince *Wijil Kadilangu*

in the Nancy F 2 Catalog is written in code 244 Na, while in Rekso Pustaka it is coded A. 185.

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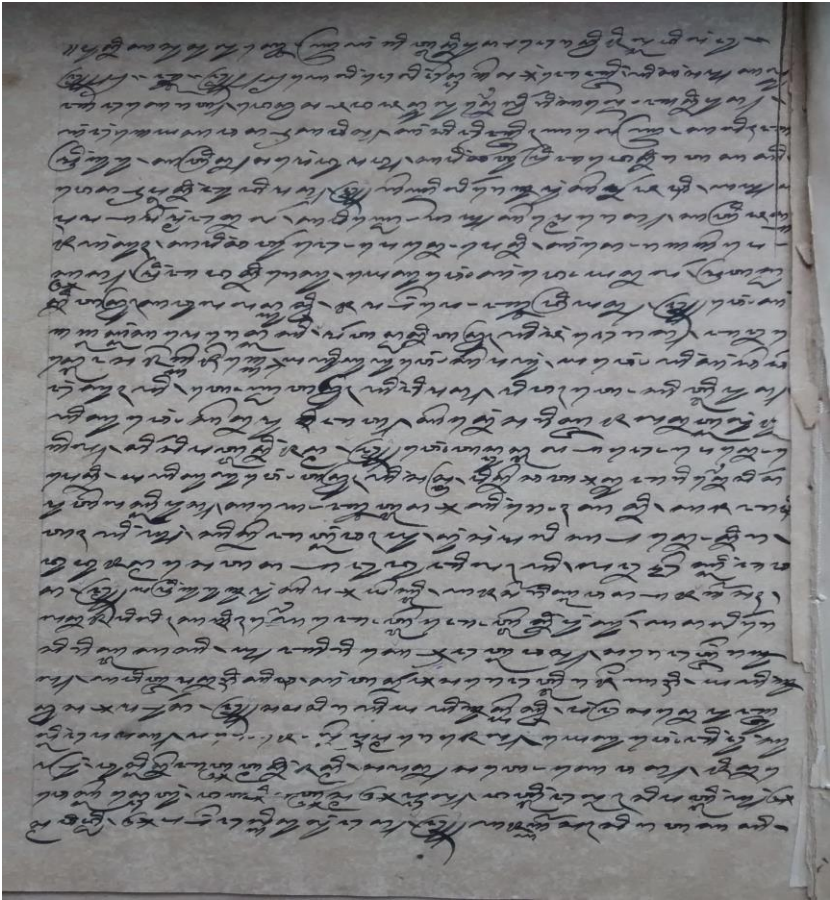
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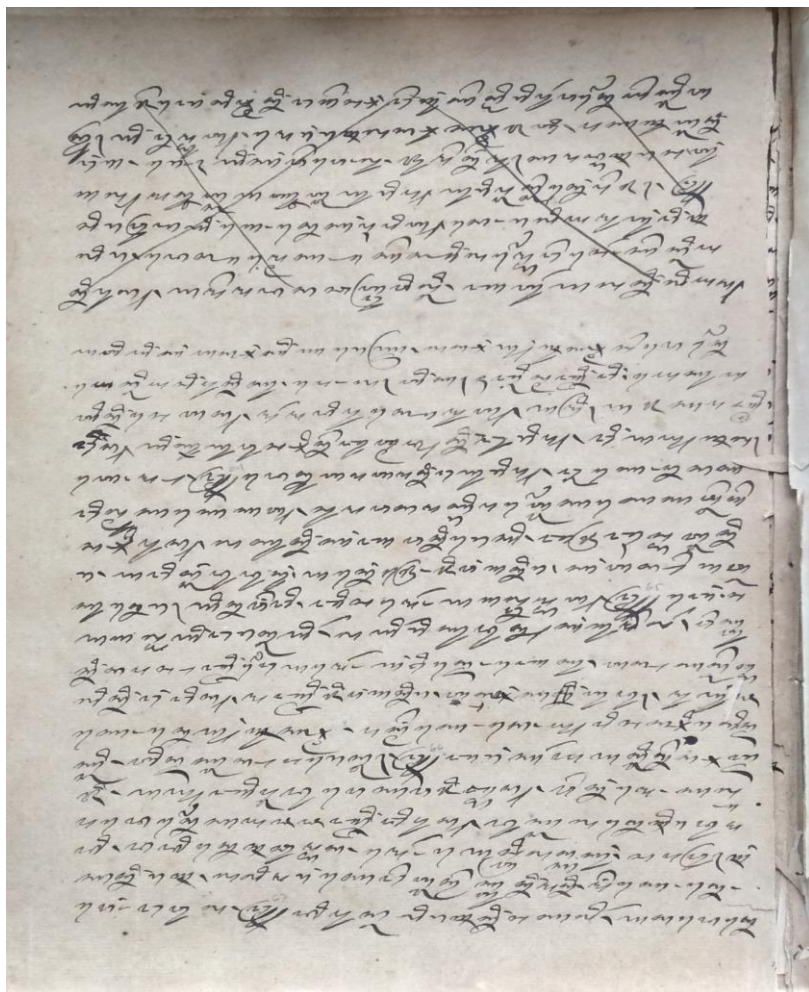
**Attachment: Start and End Pages of Suluk Candra Pangeran Wijil Kadilangu**

**Figure 1** starting page of Suluk Candra



(Source: Researcher's documentation)

**Figure 2** Final page of Suluk Candra



(Source: Researcher's documentation)