

PSYCHOLOGICAL CONDITIONS OF CHARACTERS BASED ON AGE IN THE CARIYOS KIDANG TELEANGKAS MANUSCRIPT

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Abstract

Humans as objects as well as subjects in psychological research. In a literary work, there is a character as an imaginary picture of humans in general. The psychological condition of the characters dramatically influences the storyline and point of view in the story. This study discusses the psychological condition of several characters based on age contained in the classic Javanese story in the NB 1801 manuscript entitled *Cariyos Kidang Telangkas*, collection of the National Library of Indonesia (PNRI). The manuscript is in the Javanese language and script, which raises the first problem: not everyone can understand Javanese script. The second problem is how age can affect the psychological condition of the characters in *Cariyos Kidang Telangkas*. The purpose of this research is to find out the contents of the NB 1801 manuscript, and the effect of age on the psychological condition of the characters in the story. The psychology of the characters is an important thing to study because the psychological conditions of the characters can affect the storyline through their actions and behavior of the characters. This study uses philology's methods and work steps, namely inventory to transliteration, then data and research objects use theory. Through this process, it was found that a person's age level can affect his actions, behavior, mindset, and psychological condition.

Keywords: Psychology, Age, *Cariyos Kidang Telangkas*, Manuscripts.

INTRODUCTION

Humans are dynamic beings who constantly change according to the aspects that occur in their lives. Some aspects that humans pass through form a condition of the soul, way of thinking, and behavior defined in psychology. The aspects experienced by humans are different, so no human being is genuinely identical in one group of people.

Humans as objects as well as subjects in psychological research. In a literary work, there is a character as an imaginary picture of humans in general. Character is the most critical formation in a work. The existence of characters, with their mindsets, traits, behaviors, and mental conditions, affect the story's movement. Conflicts are created from

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faulty thinking and an irregular mental state of a character. While the resolution usually comes because the character experiences consciousness, the absence or recovery of a mental state.

Characters as an illustration of the original human being certainly have psychological conditions similar to humans. Characters are made alive and live the jokes created by the author as if they were living in the real world. Not only that, there is a possibility that the author has poured his psychological condition and mindset into a work that is similar to a specific character. Thus, characters in fictional stories can also be studied on their psychological side with the psychology of literature. Endraswara (2008:16) states that literary psychology is the fruit of interdisciplinary psychology and literature.

Cariyos Kidang Telangkas (CKT) is one of the cariyos collections of the National Library of Indonesia (NB 1081). The author combines fiction with facts, such as the names of several figures recorded in history, including Raja Brawijaya, Bondan Kejawan, and Sunan Kalijaga. The text of the CKT manuscript belongs to fantasy prose which tells irrational things.

Psychological analysis of CKT's character can describe sufferers of psychiatric conditions in real life because there is a two-way relationship between literary works and reality. Some researchers believe that works of art are a reflection, imitation, and imitation of reality (Teeuw, 2017: 172), so the depiction of characteristics, traits, and characters by CKT figures will likely be the same as real-world humans.

The depiction of hallucinations can imply the psychological condition of the character, which represents the mental condition of humans in general. The character's psychological condition is one of the causes of the storyline, so if the character experiences a disturbed mental condition, it will become the basis for creating conflict in the story. Conversely, the storyline can be resolved when the character has experienced awareness and recovery of the soul's condition. So, it is essential to discuss the psychological condition of the characters in the story.

The contents of the NB 1081 manuscript, which is a literary work, contain characters who are living their lives. The contents of the text of this manuscript are prose, classified as a fantastic story or fantasy. Even though the characters and storylines in the text only tell fiction and highlight aesthetics, the author creates an imaginary human figure with conditions like humans in general. So in this case the characters in the story can be examined from a psychological point of view that examines the human psychological condition.

RESEARCH METHOD

The primary data are in Javanese script and Javanese, so they have to go through philological work steps to read them easily by researchers who do not understand Javanese script. According to Karsono (2008: 81), the work steps of philological research include manuscript inventory, manuscript description, accountability for transliteration, text criticism, and transliteration. This manuscript is single, so it uses the single manuscript method, namely the critical or standard editions. According to Bared (1985:69), the standard edition is done by correcting minor errors and adjusting the spelling that applies to the target script.

The data used are excerpts of the events experienced by the characters, which are collected by the observing and noting method, namely by reading the source repeatedly and then recording the parts that can solve the problem formulation. The text was then translated from Javanese into Indonesian with reference to the Javanese Dictionary: Indonesia-Java by Mangunsuwito (2002).

Research that discusses the human psychological condition is included in literary psychology by applying psychoanalysis. Ratna (2004) explained that literary psychology analyzes literary works with the relevance of psychological theories. The theory for analyzing data uses non-experimental methods with event sampling techniques or collecting event records that contain the behavior of the characters. Data from character behavior are classified according to age with reference to developmental psychology by Haditono (2004) which is divided into 6 periods, 1) prenatal period and first year; 2) ages one to four years; 3) Preschoolers and schoolchildren; 4) Adolescence I; 5) adolescence II; 6) adulthood and old age. However, data sources indicate that the masses used in this study were only adolescents and adults. Then if abnormal behavior is in that age range it will be classified into abnormal psychology. The data is then processed using a qualitative descriptive method by presenting qualitative data described descriptively. Kirk and Miller (1986:9) revealed that this study aims to describe and describe natural phenomena and human engineering.

FINDINGS

About the Manuscript

Manuscript NB 1081 is a manuscript with Javanese script and language, entitled *Cariyos Kidang Telangkas*. Therefore, to find out the manuscript's contents and so that all groups can read it, the manuscript must go through philological work steps. These steps are taken based on the number of manuscripts, namely only one or a single manuscript, then using the criticism method so that it is in accordance with the Javanese spelling and can be easily understood and researched by Javanese users. The following are the work steps for the philological research of the *Cariyos Kidang Telangkas* manuscript.

Inventory of Manuscript

Saputra (2008: 81) argues that the inventory of manuscripts is an activity of collecting information on the existence of manuscripts that contain a corpus of text. An inventory of the manuscripts of Cariyos Kidang Telangkas was carried out in the following catalogs: 1) *Katalog Induk Naskah-naskah Nusantara Jilid 3A-3B: Fakultas Sastra Universitas Indonesia* (Behrend & Pudjiastuti, 1997a, 1997b); 2) *Katalog Induk Naskah-naskah Nusantara Jilid 4: Perpustakaan Nasional Republik Indonesia* (Behrend dan Pudjiastuti, 1997); 3) *Catalogue Javanese Literature in Surakarta Manuscript: Volume 1* (Florida, 1993); 4) *Katalog Induk Naskah-naskah Nusantara Jilid 1: Museum sonobudoyo, Yogyakarta* (Behrend (penyunting), 1990); 5) *Katalog Induk Naskah-naskah Nusantara Jilid 2: Kraton Yogyakarta* (Terjemahan oleh Behrend dan Soetanto, 1994); 6) *Katalogus Manuskrip Kraton Yogyakarta* (Mudjanatistomo, 1971); 7) *Katalog Naskah-naskah Perpustakaan Pura Pakualaman* (Saktimulya, 2005); 7) *Direktori Edisi Naskah Nusantara* (Ekadjati, Asep, Rukimat, 2000); 8) *Khasanah Pustaka Nusantara Koleksi Digital Perpustakaan Nasional*; 9) *Indonesian Manuscripts in Great Britain* (Ricklefs, Voorhoeve, & Gallop, 2014); 10) *Katalog Naskah Merapi Merbabu* (Setyawati, Wiryamartana, & Molen, 2002).

The process of inventorying the manuscript found that the *Cariyos Kidang Telangkas* manuscript is a collection of the National Library with collection code NB 1081. This manuscript is not contained in the *Katalog Induk Naskah-naskah Nusantara Jilid 4: Perpustakaan Nasional Republik Indonesia*, but can be found on the Khasanah Pustaka Nusantara online page by the National Library brief information and digital collections. This is because every year the number of manuscripts in the National Library's collection with the NB collection code will continue to grow until this research is carried out. The addition of collections at the National Library means that NB 1081 has not yet been listed in the *Katalog Induk Naskah-naskah Nusantara Jilid 4: Perpustakaan Nasional Republik Indonesia*. NB 1081 is a manuscript received by the National Library in 2015, while the *Katalog Induk Naskah-naskah Nusantara Jilid 4: Perpustakaan Nasional Republik Indonesia* was published in 1977, so the CKT manuscript is not listed in the catalog.

The CKT manuscript has no name similar to any manuscript during the inventory process. There are only a few titles with the word *cariyos* in the collection of the National Library.

Physical Description of Manuscripts

NB 1081 with the title *Cariyos Kidang Telangkas* is a National Library of Indonesia manuscript collection. According to the information in the digital catalog available at the National Library, CKT is a damaged and fragile manuscript. After observing, the script is

fragile but not damaged, so the script can still be read clearly and thoroughly. The National Library made improvements on several sides, such as binding the manuscripts, then storing the manuscripts in thick and hard book covers to protect the manuscripts from being damaged when stored.

The manuscript is relatively tiny, covering seventeen centimeters long and eleven centimeters wide, and the inner paper is only fourteen centimeters long and eight centimeters wide. CKT has 36 pages, with 31 content pages and 4 blank pages. The cover used for this manuscript is green waxed paper which is commonly used for Javanese food, *madumangsa*, and kites. On the cover is written the title of the manuscript '21 Cariyos Kidang Telangkas', the writing is handwritten using black ink, and scraps of European paper are pasted. In the torn, there is a decoration to frame the title.

In the National Library of Indonesia's OPAC (Online Public Access Catalog) it is written that the manuscript uses European paper which is brownish in color, in a fragile condition but stored correctly, except that there are brown and black stains due to mold and binding. The edges of the manuscript are jagged like scraps of paper. On the back of the cover is a statement that the National Library of Indonesia received this manuscript, on April 24, 2015. With registration number 201501203008771, BIB ID 0010-0415003229. The statement also stated that this manuscript was received from PT Tapianta Sumber Hidup.

There is no watermark in the text. *Cariyos Kidang Telangkas* has twelve lines of narrative on one page. The ink used to write the letters is black ink. The writing is on the right and left, so two pages are in one sheet. This resulted in the writing on the previous page slightly visible.

In the information contained in the OPAC, the writing of numbers in this manuscript uses Javanese numerals, but after observing, the page numbering in this manuscript uses Latin numerals. Writing the first-page count on the third page of the manuscript.

On the back of the manuscript is a colophon indicating the year the manuscript was written, namely 1891. It is not yet known whether this year is the Javanese year or the Christian year. If the description is a Javanese numeral, then the year of writing the CKT manuscript is probably 1960 AD. It can be concluded that until now, CKT is 63 years old. The National Library of Indonesia's OPAC did not provide information regarding this matter, but previous research conducted by Anggita (2022), used the conversion of Javanese numbers to AD. The reference for this previous research is based on the writing style of the script, the form of the manuscript, the cover, and the size which is almost the same, and there is an identifying signature that reads "Pratik Kusuma". There is no further information regarding Pratik Kusuma, so it is unknown who the author is and the origin and scriptorium of this manuscript.

Description of the contents of the text

The contents of the CKT text are written using Javanese script. The variety of languages used is a variety of *ngoko* mixed with various *krama*. This text contains a fictional story written in a rush or narrative, so the CKT text is classified as a literary work in prose. In this narration, several dictions describe something, such as the existence of a *panyandra tembung*, or a word used to describe a person's physique by likening it to other objects. For example, when the author describes a character's physical condition using the words '*ayu warnanya cahya nuksmeng sasongka*' or 'beautiful looks like the soft light from the moon'. Other dictions were also found, in the form of *tembung saroja* or compound words, namely two words that have a different meanings when combined. In the text there is *tembung saroja* 'geter pater' or 'vibrates like being struck by lightning' another example is the word '*atmajiwa*' or 'lover'.

Another language style the author uses in expressing his imagination is not everyday Javanese. Still, Javanese is used in literature, so many polymorphisms and other linguistic rules are not commonplace in conversation in general. Everyday Javanese users may not be able to understand what the author means.

The text in the script is presented with a sequence or narration. Like prose, the text contains discourse and many paragraphs. One paragraph can be up to 2-4 pages in length. This is because the writing of the Javanese script is based on syllables, and the letters are slightly wider than Latin letters, besides that, this script is classified as a manuscript, namely a handwritten script.

Conversation writing in this script sometimes uses third-person narration told by the author, but there is also conversation writing that is said directly by the characters. Readers have difficulty knowing whether the conversation is directly by the character, or whether the author tells it because there is no marker to start a direct sentence.

On the first page of writing the story, the author explains the setting when the story took place, namely in the Dutch year (AD) 1460-1480. The author also describes that in that year there were many adherents of Islam in the archipelago, especially in Java.

CKT tells about the main character's life, starting from his abnormal birth. It is said that Kanjeng Sunan Kalijaga (Jaka Said) has a sister named Dewi Rasawulan. When Raswulan was fifteen years old, he meditated. One day, Dewi Rasawulan was looking for water to bathe. Then saw the spring and immediately took a shower. Next to the spring, there is a large banyan tree. Under the tree is an ascetic from Arabia named Sheikh Maulana Maghribi. The Shaykh was stunned by Raswulan's beauty, then God dropped the semen from the Sheikh and made Rasawulan pregnant, with an old gestational age.

Dewi Rasawulan was surprised by this, she was sad and confused. Then Rasawulan saw someone behind the banyan tree. Rasawulan approached the person. Sheikh Maulana Maghribi introduced himself. Then Rasawulan asked the hermit to pray to God to remove

the contents from his stomach. The Sheikh prayed, and sure enough, the child in Rasawulan's womb was born. After the child was born, Raswulan left him with the Sheikh. The sheikh then named the baby Kidang Telangkas, took the child to a village, and handed over the child to Nyai Ageng Tarub. Nyai was very happy and immediately brought the baby back to her house and cared for the child.

After Kidang Telangkas grew up, he liked hunting. One day, Kidang Telangkas was chasing a beautiful bird. But the bird kept on dodging and stopped near the spring. In the spring, some beautiful angels are bathing. An idea came from Kidang Telangkas to steal one of the shawls and hide it in the storage shed. After that, Kidang Telangkas returned to the spring and found that there was an angel named Nawang Wulan who could not return to heaven because her shawl was missing.

Seeing this, Kidang Telangkas pretended to help him, took him home, and married him. After starting a family, Kidang Telangkas changed his name to Jaka Tarub. Both of them were blessed with a wonderful child named Nawangsih. Once upon a time, Nawangsih whined to urinate, and Jaka Tarub handed her child to Nawang Wulan to be cleaned. Nawang Wulan, who was cooking rice, advised Jaka Tarub not to open the rice cooker lid. However, when Nawang Wulan left, Jaka Tarub could not hold back his curiosity and opened the rice cooker's lid. He was surprised because it turned out that the rice cooked by Nawang Wulan was very little. However, Jaka and his family have eaten a lot of rice.

When Nawang Wulan arrived at home, she looked at her rice cooker. But he was surprised why the rice he cooked did not increase. Then Nawang realized that Jaka Tarub had disobeyed his order. Nawang then took more rice from the storage room. He himself found the shawl hidden by Jaka Tarub. After finding the shawl, Nawang flew back to heaven. Before leaving, Nawang said goodbye and advised Jaka Tarub that if Nawangsih was crying, Jaka had to take her to a stage and burn incense so Nawang Wulan would come to calm her child.

Year after year passed, King Brawijaya at that time had a successor to the throne who was born from a maid of honor. The king named his son Bondan Kejawan. The king ordered Bondan to study at Ki Ageng Tarub's residence and planned to marry his son to Ki Ageng Tarub's son. Arriving at the Tarub Residence, Bondan was introduced to Nawangsih as a brother. After that, Bondan learned how to farm from Tarub. The lesson took a long time, and a feeling of love grew within Bondan Kejawan for Nawangsih. He expressed his feelings for Nawangsih. Nawangsih was confused and then ran to cry to her father. The father calmly explained that Bondan Kejawan was a distant relative, but Bondan had planned to marry Nawangsih.

Knowing this, Nawangsih agreed to get married. Then a party was held for the wedding between Bondan Kejawan and Nawangsih. At the end of the story, both are written to give birth and pass down the genealogy of the kings in Java.

In this source, there are figures with names similar to historical figures. However, this research only views these names as literary figures that have nothing to do with history.

Psychological Analysis of Characters in Cariyos Kidang Telangkas

To analyze the characters in the CKT, clear data is needed that describes the characters' personalities and age can be estimated. Not all the characters in CKT can be analyzed, because they do not have sufficient and clear descriptions about themselves. Hence, the only characters whose psychological condition can be analyzed are Dewi Rasawulan, Kidang Telangkas (Jaka Tarub), Nawangsih, and Bondan Kejawan.

Analysis of the Character of Dewi Rasawulan

In the text, Dewi Rasawulan is the sister of Sunan Kalijaga. Rasawulan ascetic in the forest. It is written in the text that Dewi Raswulan is fifteen years old. Here is the quote:

Kanjeng Sunan kalijaga wau kagungan sadhèrèkan trisajuga anama Déwi Rasawulan, sarêng sang putri sampun andungkap yuswa 15 warsa, kèsah tatapa ing wana. (page.2)

Kanjeng Sunan Kalijaga has a sibling named Dewi Rasawulan. After the daughter was 15 years old, she meditated in the forest.

The quote above shows that Dewi Rasawulan entered her early teens, 12-15 years old. Psychologists say that in this phase, adolescents are at the stage of character formation, self-discovery, social sensitivity, and rational education or mindset (Masdudi, 2015). At this time, Dewi Rasawulan had entered puberty. Darajat (1996) states that adolescents are no longer the same as children in mindset, actions, attitudes, and body shape (Masdudi, 2015). Therefore, in this period, humans are maturing their mindsets and actions, so there are still some deviations in finding identity.

Dewi Rasawulan then experienced an event that she could not accept, so that a sense of conflict arose within her. This is mentioned in the following quote:

Kawasaning gusti ingkang asipat Êsa akarya kaèlokan duk sang rêtna mêngtas saking siram katingal sampun wawrat andadosakên kagyat sarta gawoking tyasa sira. (hlm4-5)

By the power of God who makes beauty, when Retna finished bathing it looked like she was pregnant, and her heart was stunned.

Every human being must experience conflict in the form of conflicting motives, which causes humans to experience psychological conflict. Psychological conflict is characterized by inner conflict, doubt, indecision, loss of direction and not knowing how to make the right decision. Dewi Rasawulan felt confused about what had happened to her and at the same time did not know what to do next.

Not long after, Dewi Rasawulan met a man (Syekh Maulana Maghribi) meditating behind a banyan tree. Then they introduced themselves to each other. After knowing that the man was a sheikh, an element of the tendency to act in Dewi Rasawulan emerged based on previous events.

Here's the quote:

Sang rêtna tandya mujar, duh Sang yogi, mugi kawangana ing panggalihiparing pitulungan dhatêng kula sarana andêdonga ing Allah, darapon sirna wawratan kula punika= Sang Pandhita angrês linggah langkung wêlas sigra manungku ing puji katarima, sanalika wawratanipun sang putri babar jabang bayi mijil priya langkung pêkik warnanya prabawanira angunguwung anêlahi, yata sinungan naran mring kang rama Sang Pandhita anama: Kidang Têlangkas. (pp. 6-7)

The Retna then said, oh priest, I hope you don't mind helping me by praying to Allah so that my womb will disappear. The Pastor felt compassion and then sat cross-legged to say a prayer to be accepted, immediately from the daughter's womb a baby boy was born who had a very kind face, his authority seemed to radiate, then the father (the priest) gave him the name: Kidang Telangkas.

In this quote, it can be seen that the steps taken by Dewi Rasawulan as a teenager, with her own mindset and attitude without any advice from others. These considerations include the condition of the social and cultural environment where Dewi Rasawulan lives. The environment plays a vital role in the growth of individual psychology. Dewi Rasawulan's social and cultural environment allows her to be ridiculed and embarrass herself. Apart from her social and cultural background, the spiritual environment also made Dewi Rasawulan aware that the events she was experiencing at this time were not right, because she was doing penance.

Then a rejection arose in Dewi Rasawulan. She rejected the pregnancy and rejected the fetus she was carrying. This refusal arose because Dewi Rasawulan did not have a bond of love between herself and the baby, so Dewi Rasawulan decided to leave her child.

Here's the quote:

Sang putri laju sirama ing sêndhang malih, sawusnya gya wangsul mring ana atêtapa, Kidang Têlangkas kapulasara mring Sang Pandhita (p.7)

The Princess then quickly bathed in the spring again, after which she immediately returned to her place of meditation, the Telangkas Kidang was given to be cared for by the Pandita

Dewi Rasawulan's teenage years experienced a conflict that forced her to decide. This decision was based on considering aspects that existed in Dewi Rasawulan's life and resulted in a rejection of the events.

Analysis of the Characters of the Kidang Telangkas

Kidang Telangkas is the main character in the text of *Cariyos Kidang Telangkas*. After becoming an adult and having a family, he changed his name to Ki Ageng Tarub, known in general as Jaka Tarub. The CKT text has the same version as Jaka Tarub's story which has been widely spread and known to almost all Indonesian people.

In this text, the childhood of Kidang Telangkas is not told. The story jumps to the time when Kidang Telangkas has grown up. Here's the quote:

Nyai agêng Tarub dahat suka tyasa sira, gya kidang telangkas binêkta mantuk ing wismanya dèn upakara kadi putranya priyangga. mangkana sampuning diwasa kidang têngkas karêm saba ing wana anulup pêksi (pp. 8-9)

Nyai Ageng Tarub was very happy. Soon Kidang Telangkas was brought home and cared for like his own son. Then when he grew up, Kidang Telangkas liked to go to the forest to shoot birds.

The quote above explicitly says that Kidang Telangkas has entered adulthood. Levinson (1978) divides adulthood into three, namely early adulthood (with a range of 17-45 years), middle adulthood (45-60 years), and late adulthood (more than 60 years). In the CKT text, the author classifies Kidang Telangkas into early adulthood, because it enters the productive age.

At this age, of course, individuals have experienced maturity in mindset, body shape, and so on, so individuals who are considered adults already know which things are good and which are bad things, adapted to the moral and socio-cultural values of their environment.

When Kidang Telangkas went to the forest to shoot birds, he met a beautiful bird, and took him to a spring. In the spring, Kidang Telangkas met many beautiful angels. Kidang Telangkas' sexual desire then appeared to have one of these angels. Then, Kidang Telangkas started to take steps and decided to steal the shawl that belonged to one of the angels. Here's the quote:

wontên satêngahing margi ingkang anjog ing sêndhang padusaning para widhadari, ing wêkdal punika ugi kathah widhadari ingkang sami sram ing ngriku, Kidang Têngkas lajêng angambil sinjanging widhadari wau sajuga binêkta mantuk mring wismanya, dinèké ing lumbung sangandhaping tumpukan pantun lajêng wangsul malih mring sêndhang pasiraman wau sarya mbêkta sinjang ilênggah parêk ing sêndhang (pp. 9-11)

On the way home, he arrived at the spring where the angels bathed, at that time many angels were bathing there, Kidang Telangkas then took the angel's shawl and quickly brought it home, placed it in the barn which was under a pile of rice, then returned to the bathing spring while carrying the shawl and sitting near the spring.

Kidang Telangkas commits an act of theft to have one of the angels. Thus, he took a stance to steal to fulfill his inner satisfaction of being able to have a beautiful angel. As an adult, Kidang Telangkas certainly knows that stealing is wrong. However, this action was still carried out because Kidang Telangkas wanted to satisfy himself. Alexander and Staub classify this type of theft as the neurotic criminal (Suharsoyo, 2015). This crime is committed because there is a psychological conflict within the perpetrator.

The psychological conflict experienced by Kidang Telangkas is one of the characteristics of adult humans, namely marriage. Marriage can fulfill sexual, relationship, and communication needs. It is very natural for adult humans to want to have a relationship with the opposite sex immediately. Kidang Telangkas also share this desire. After stealing Angel's shawl, an Angel (Nawang Wulan) is seen who cannot return to heaven. The deer of Telangkas quickly approached the angel, took him home, and married him. Here's the quote:

tandya para widhadari wau samya mêtass génya siram wus samya busana gya mantuk mring kayanganira, ananging wontên widhadari sajuga ingkang taksih kantun anama: Nawang Wulan wit sinjangipun ical marma tansah kungkum sajroning toya kèwala, Kidang Têlangkas sigra marêpêki sarta angulungakên sinjang tinampèn déning sang rêtna ing ngagem, ing ngriku sang rêtna Nawang wulan binêkta mantuk ing wismanipun kidang telangkas ing ngambil garwa, sarta kidang têngkas ngalih aran: Jaka Tarub. (pp. 11-12)

Then the angels finished their bath together, quickly got dressed and immediately returned to heaven, but there was one angel who was left behind named Nawang Wulan. Because her shawl was gone, she was still soaking in the water, Kidang Telangkas immediately approached and gave her (another) shawl, the partner accepted the shawl and then used it, from there the mate Nawang Wulan then brought it home to Kidang Telangkas and proposed to be his wife. Then Kidang Telangkas changed its name to Jaka Tarub.

Psychological development in early adulthood requires humans to channel biological needs. This is because, in adulthood, humans have reached sexual maturity. The search for opposite-sex partners can fulfill the task of reproduction. Adult human desire to choose a partner is also influenced by other factors, such as the need for communication and being a partner in the household as was done by Jaka Tarub and Nawang Wulan who decided to get married to meet the needs of adult humans.

Household life involving two adult humans is not easy. Apart from being different in gender, the two humans today have many differences in almost all aspects. This difference is determined by events that occur in their life journey as humans. These events affect each individual's mindset, knowledge, and psychological condition.

Nawang Wulan and Jaka Tarub have different backgrounds. Jaka Tarub is an ordinary man who was abandoned by his parents and only cared for by an old widow. Then Nawang Wulan is an angel who lives in heaven. This significant difference makes the two of them have different ways of thinking.

This difference in perspective became a stumbling block in the household of Nawang Wulan and Jaka Tarub. This incident brought the truth to Nawang Wulan but became a disaster for Jaka Tarub and his son, Nawangsih. Here's the quote:

Jaka Tarub kinèn anênggani génya adang sarta winêling sampun pisan-pisan ambikak tutuping sêkul ing dandang (kêkêp) sang déwi wus kèsah mring lèpèn kang putra binêkta arsa binarsihan, :jaka Tarub amintuhokakên wawêlingé kang rayi, ananging dangu-dangu angunadika sajroning tyasira, baya apa darunanya déné wisêka ntaskêna ambukak tutuping sêga kang dèn êdang, wasana kapidêrêng harsa wêruh wadinya, kêkêb binuka tiningalan kadèn êdang wau namung pantun sawuli, jaka Tarub langkung ngungun déné pantun sawuli anuwuki katêdha tiyang sawisma (pp. 14-15)

Jaka Tarub firmly kept his promise to his wife, but for a long time he wondered to himself, what was the reason for the prohibition to open the lid of the rice cooker that was being cooked, then an overflowing curiosity arose in him wanting to know what was hidden, the cooker was then opened and it was seen that the only thing being cooked in it was a single rice stick, Jaka Tarub was immediately stunned and wondered because the people in the household could eat a single rice stalk, then immediately closed it again to the cooker.

Jaka Tarub experienced an inner conflict within himself. Jaka violated what his wife had mandated not to open the rice cooker, but Jaka could not hold back the curiosity overflowing at that time. This naturally happens to every person in the age range of children, adolescents, and adults. This feeling is due to a 'secret' not being told when giving the ban. Individuals humanly develop high curiosity when they do not know what causes the prohibition, and what impact is obtained when the individual violates an order.

Apart from Jaka's violations, there are differences in how to survive between Jaka Tarub and Nawang Wulan. As a wife in a household, Nawang Wulan used her magic to cook rice. Nawang used only one rice stick and conjured it into a lot of rice. According to ordinary people's minds, this cannot happen. This incident was classified as an irrational event, causing Jaka Tarub to be stunned.

This difference causes the two of them unable to continue their household life. If Jaka Tarub understands and implements the concept of Practice and Dharma, it is not fitting for a human to marry an angel. This violates the provisions of the macro-nature.

After the violation, Nawang Wulan found a shawl hidden by Jaka Tarub under the barn. This scene is said to be a response to Jaka Tarub's disgraceful actions in the past, namely stealing and violating his dharma and behavior as a human being on earth. Here's the quote:

dadya duk wiwit samana sang rêtna génya adang kadya salumrahing wong ngadang angambil pari mring lumbung. ing ngalami lami pantun wus têlas ing ngriku sinjangipun kang ical ing nguni wus kapanggih lajêng rinasuk dèn agêm sarta amanggih kang raka Jaka Tarub matur yèn sampun pinasthi karsaning Kang Murbèng Jagad yèn badhé pipisahan jalaran saking pandamêlipun kang raka piyambak

Then since then, the retna has been cooking rice like humans in general, namely taking rice from the barn. Gradually the paddy was gone, there was a scarf that had been lost that had been found, then worn by him and found the husband of Jaka Tarub, who said that if it was inevitable that it would be God's will for the Ruler of Nature if they were to separate, this was the fruit of the husband's own actions.

This period was Jaka Tarub's downfall. Losing a loved one makes a psychological state decline. For the sake of his son, Jaka Tarub must recover soon. This incident became a memory as well as a lesson for Jaka Tarub.

Analysis of Nawangsih Figures

Nawangsih is the son of Nawang Wulan and Jaka Tarub. It is not explained in detail how Nawangsih's growth has progressed since she was a baby. Her father raised Nawangsih, although her mother visited her several times when Nawangsih was a toddler.

Nawangsih is expected to enter early adulthood because she will marry King Brawijaya's son, Bondan Kejawan. The author categorizes this because the age of marriage is early adulthood, namely 17-45 years old. Here's the quote:

Bondhan Kêjawan wêkdal raja putra wau taksih timur karsanya Sang Prabu ingêmongkên dhumatêng abdi juru sabin sarêng sampun diwasa kapasrahakên mring kiyagêng Tarub pinarsi amarsudi kawruh sarta pinacangkên mring sang rêtna Nawangsih, tuwin kinantèn abdi sajuga namapun: Gandhung (pp. 22-23)

Bondan Kejawan as the king's son was still young, Sang Prabu wanted his son to be raised by servants who were experts in agriculture, when he reached adulthood he was handed over to Ki Ageng Tarub to seek knowledge and to be betrothed to Retna Nawangsih, followed by his servant named Gandhung

According to the quote above, the author concludes that Nawangsih is the same age as Bondan Kejawan, or at least a little younger because Nawangsih has entered the age of marriage.

As a child raised by a single father, Nawangsih did not have a bad character. This shows that Nawangsih gets enough love from her father. However, Nawangsih also experienced an inner conflict over events that she said were difficult to overcome. After several events took place, the scene when Bondan Kejawan expressed his feelings for Nawangsih, she became confused and ran away. Here's the Quote:

samana Sang rêtna gya anangis sarta astanya Bondhan Kêjawan wau kinipatkên uwal lajêng mantuk gagancangan dumugi ing wisma marêk mring kang rama sarwi gumêtêr kumyus wêdaling riwé saking angga, umatur wijiling sabda apêgat pêgat punapata Bondhan kêjawan punika yêktos kadangnya, yèn kadang sayêkti masa darbéya pratingkah kang tan prayogi (pp. 28-29)

Then the retna cried while waving Bondhan Kejawan's hand, then rushed home, approached her father trembling with sweat pouring out of her body, and said in a disjointed tone, is Bondhan Kejawan, her brother, if it's true, why do you have such an abnormal behavior?

For a woman entering young adulthood, Nawangsih does not have good emotional control and problem-solving abilities. Nawangsih is confused by the fact that Bondhan Kejawan, her brother, expresses feelings. The social and cultural environment in which Nawangsih lived probably did not justify relations with relatives, so Nawangsih found this incident strange. Nawangsih's lack of emotional control made her cry when she was confused. The mounting fear and worry made Nawangsih unable to say what she was feeling calm.

Analysis of the character of Bondhan Kejawan

In the CKT text, Bondhan Kejawan is the son of King Brawijaya and one of Empress Dwarawati's servants. When Bondhan was young, he was cared for by an agricultural expert. Then when he grew up, Bondhan was handed over to Jaka Tarub and married Nawangsih. Here's the Quote:

Bondhan Kêjawan wêkdal raja putra wau taksih timur karsanya Sang Prabu ingêmongkên dhumatêng abdi juru sabin sarêng sampun diwasa kapasrahakên mring kiyagêng Tarub pinarsi amarsudi kawruh sarta pinacangkên mring sang rêtna Nawangsih, tuwin kinantèn abdi sajuga namapun: Gandhung (pp. 22-23)

Bondan Kejawan as the king's son was still young, Sang Prabu wanted his son to be raised by servants who were experts in agriculture, when he reached adulthood he was handed over to Ki Ageng Tarub to seek knowledge and to be betrothed to Retna Nawangsih, followed by his servant named Gandhung

The quote shows that Bondhan has entered adulthood and is ready to marry. Getting married and having a family is one of the adult tasks. This is because, in young adulthood, the strength quality of the human body is in optimal condition, including sexual and biological activity. In addition, the level of mindset, psychological and emotional maturity is also almost perfect. In this phase, the individual needs a partner of the opposite sex to meet their needs.

The desire to have a partner of the opposite sex is one of the natural conditions of the human body. When you see the opposite sex in adulthood, you will feel pleasure, liking, and a sense of belonging. Likewise, Bondhan Kejawan was stunned by Nawangsih's beauty when he brought her to eat. Bondhan seduces Nawangsih by praising and expressing his feelings for Nawangsih. Here's the quote:

dupi Bondhan Kêjawan amirêng génya ngacarani Sang rêtna ingkang kalayan suratarum sabda manis wau tan kuwawa sae wiyadining driyanira, dadya Sang rêtna astanya cinandhak pinidih ing jari sangêt génya amipit sarwi amêdhar rarasing pangandika Manohara, dhuh wong ayu jiwatané pun kakang tuhu Ratu-Ratuning kusuma, ngupayaa ing tri Bawana pasthi tan nana kang amimiribi ing suwarnanira, bangêt akarya wiyoganing driya, Dhuh kang pindha Ratih muga animbanga sarasaning ngatiné pun kakang, dak ajap ajap wêlasa mring kawlas asih (pp. 26-28)

when Bondhan Kejawan heard that the one serving was the Retna then immediately talked sweetly, then couldn't hold back his feelings, then took the retna's hand and held her fingers firmly while explaining her feelings in beautiful words, duh woman who is the reason for my life, descendant of the noble, even though I searched in three worlds, surely nothing matches your beauty, my heart becomes very sad, my moon, I hope you consider sister's feelings, I'm waiting, have mercy on me with affection

Bondhan Kejawan's desire to immediately have a partner of the opposite sex is stated in the quote above. As an adult, it is normal for Bondhan Kejawan to express feelings for a girl he likes and wants to make him a partner. However, Bondhan Kejawan did not have the ability to hold back. The situation in the quote above is considered inappropriate. Because Jaka Tarub introduced Bondhan Kejawan as Nawangsih's brother, Nawangsih was confused because no one explained Bondhan Kejawan's purpose for coming to Jaka Tarub. Suppose Bondhan Kejawan had good self-control and emotions. In that case, Bondhan should have explained in advance his intentions and purposes for coming, and explained his identity so as not to make Nawangsih experience misunderstandings.

CONCLUSIONS

Based on the philological work steps that have been carried out, Manuscript NB 1081 with the title *Cariyos Kidang Telangkas* is one of the manuscripts in the collection of

the National Library of the Republic of Indonesia which is included in the cariyos category. This manuscript is in prose with a third-person point of view. After carrying out an inventory, it was discovered that this manuscript has neither a copy nor a master text, so it is a single manuscript (codex unicus). It contains a story about a character's life, Kidang Telangkas, written around 1960 AD.

CKT text analysis using literary psychology found that humans have different thought and emotional maturity levels at every age from adolescence to adulthood. The age range of the characters in the CKT script is teenagers and adults. These two age ranges affect the attitude taken and the maturity of the mindset in deciding something.

As the main character, the mindset, actions, and mental condition of Kidang Telangkas affect the storyline. At the age of reaching young adulthood, the actions of Kidang Telangkas, who needed a companion and married an angel, contributed significantly to the story, namely changing the balance of nature by marrying a different type of creature. The story comes into conflict when Kidang Tengkkas' curiosity makes his wife go and leave her child. In this phase, the actions of Kidang Telangkas affected Nawangsih's mental condition, which did not receive the whole affection of a mother. The decision of Kidang Telangkas to marry Nawangsih to a royal descendant also contributed to the formation and birth of the subsequent Javanese kings. Thus, the character of Kidang Telangkas is fascinating to tell because it has a significant influence on the environment.

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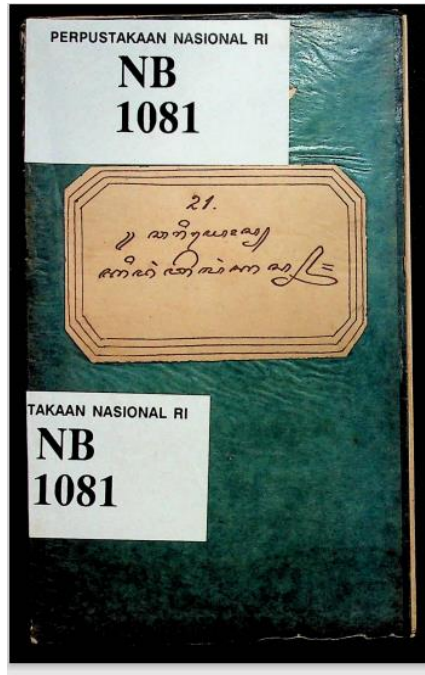
Attachment

A. About the Manuscript

Kolektor Lembaga Perpustakaan Nasional Republik Indonesia	
DATA NASKAH NUSANTARA	
Tanggal deskripsi	03-01-2019
Kode naskah	NB 1081
Judul naskah	Cariyos Kidang Telangkas
Pengarang	-
Penyalin	-
Tahun penyalin	1891
Tempat penyalin	-
Jenis alas naskah	Kertas Eropa
Kondisi fisik naskah	Berubang serangga, Bernoda coklat/hitam (jamur,tanned), Rapuh, Rusak jilid
Jilid	1 dari 1 naskah
Cap kertas (watermark)	Tidak ada
Garis tebal dan tipis	Tidak
Jumlah garis tebal setiap halaman	-
Jumlah garis tipis dalam 1 cm	-
Garis panduan	Tidak
Penomoran halaman	Angka Jawa
Jumlah total halaman	36 Halaman
Jumlah halaman isi	31 Halaman
Jumlah halaman kosong	4 Halaman
Jumlah baris dalam setiap halaman	12 Baris/Halaman
Ukuran naskah dalam cm (p x l)	17 X 11 cm
Ukuran teks dalam cm (p x l)	14 X 8 cm
Kata alihan	Tidak
Illuminasi dan atau ilustrasi	Tidak
Aksara	Jawa
Bahasa	Jawa
Warna tinta	Hitam
Catatan lain	-
Kolofon	Ada
Bentuk	Gancaran
Sampul	Kertas Minyak
Tebal	- cm

PERPUSTAKAAN NASIONAL	
Ringkasan isi dalam tiap teks	Awal teks : " Cariyos Kidang Telangkas// Menggah garjaripun Cariyos Kidang Telangkas kados ingkang kapratelakaken ing ngandhap punika: Bubuka kala ing taun Watandi 1460 dumugi ing taun 1490 sangsaya kathah tityang ing Nusa Jawi ingkang manjing agami Islam tuwin kathah ingkang dados panghuluning agami tuhu!"
	Akhir teks : " Ing salajengipun Bordhan Kejawan lan Sang Putri wau anurunken para kuhung ing Tanah Jawi tuwin Panembahan Senopati/ Inggih ingkang nurunaken Sampeyan Dalem ingkang Sinuhun Kangjeng Susuhunan ing Surakarta miwah ing Ngayogyakarta dumugi samangke punika!"
File digital naskah	Tidak Tersedia
Status naskah	Telah diverifikasi

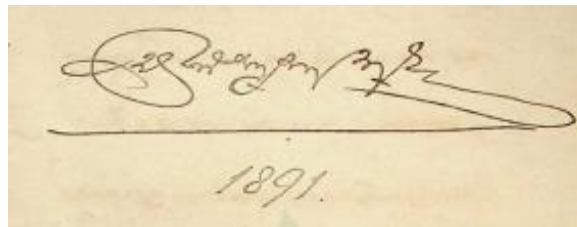
Gambar 1. Information, descriptions and story summaries of the CKT text contained in the metadata of the National Library of Indonesia



Gambar 2. Digital cover CKT manuscript



Gambar 3. Stamp of the purchase of the manuscript by the National Library from PT Tapianta Sumber Hidup



Gambar 4. Colophone CKT manuscript

B. Accountability for transliteration

The following is the application of reading improvement guidelines in manuscript texts CKT.






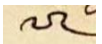














1. Javanese Legena Letters

Soun d	letter	Soun d	Letter	Soun d	Letter	Sound	Letter
ha		da		pa		ma	
na		ta		dha		ga	
ca		sa		ja		ba	
ra		wa		ya		tha	

ka		la		nya		nga	
----	---	----	---	-----	--	-----	---

Tabel 1. Javanese legena letters

2. Javanese pair letters

Bunyi	Huruf	Bunyi	Huruf	Bunyi	Huruf	Bunyi	Huruf
ha		da		pa		ma	
na		ta		dha		ga	
ca		sa		ja		ba	
ra		wa		ya		tha	
ka		la		nya		nga	

Tabel 2. Javanese pair letters

3. Sandhangan

1.	wulu		[i]	11	padha lungsi		point
2	pepet		[ê]	12	cakra ra		pra
3	suku		[u]	13	lugsi		comma
4	taling tarung		[o]	14	cakra keret		krê
5	taling		[è],[é]	15	pengkal		kya

6	layar		[r] mati	16	pa ceret		rê
7	cecak		[ng]	17	nga lelet		lê
8	wignyan		[h] mati	18	padha adeg- adeg		Beginning of the paragrap h
9	pangkon		mati				

Tabel 3. Sandhangan

4. Numbers

1	4	5	6	8	0

Tabel 4. Numbers

5. Javanese Murda Letters

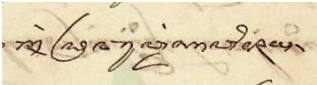
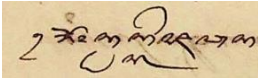
sa	pa	ba	na

Tabel 5. Javanese murda letters

Javanese murda letters application


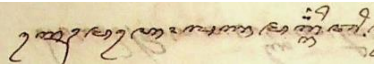
No	Tertulis dalam Naskah	Pengalihaksaraan
	 (Panjenenganipun)	Panjenenganipun

	 (Sunan kalijaga)	Sunan Kalijaga
	 (jaka Said)	Jaka Said
	 (Sèh maolaNa maghribi)	Sèh Maolana Maghribi
	 (Sang rêtna)	Sang Rêtna (berlaku pada semua kata 'sang')
	 (Pandhita)	Pandhita
	 (Pangeran)	Pangeran
	 (éSa)	Ésa
	 (Nawang wulan)	Nawang Wulan
	 (jaka Tarub)	Jaka Tarub
	 (dewi Nawangsih)	Dewi Nawangsih
	 (Nata Prabu Brawijaya)	Nata Prabu Brawijaya

 (Sang Prabu ongkawijaya)	Sang Prabu Ongkawijaya
 (Bondhan kêjawan)	Bondhan Kejawan


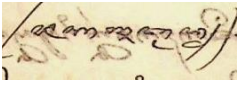

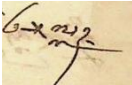

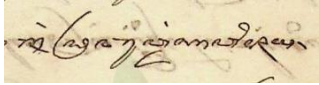
Tabel 6. Javanese murda letters application

6. Javanese Rekan Letters

 gh	 Sèh Maolana Maghribi
---	---

Tabel 7. Javanese Rekan Letters

7. Javanese Vocal Letters

I		 (Jaka Said)
A		 (Allah)
O		 (Sang Prabu Ongkawijaya)

Tabel 8. Javanese Vocal Letters

8. Responsibilities of Text Edits

1. Correction of Javanese spelling using guidelines on the online page lexicon/sastra.org, based on Baoesastra Djawa Poerwadar Minta (1939).

2. Names of people, the beginning of sentences, nicknames, and mentions of God use capital letters even though the text does not use black letters.

3. Using hyphens (-) in word reduplication

4. The signs used in text editing include:

- (-...-) marks are used to indicate pages

- double slash (//...) is used to indicate a scene that is different from the previous one

- full stop (.) is used to mark the end of a sentence or the end of a scene

- the omission of the sign (:...) in the text to indicate the writing of numbers

- added diacritics (é, è, and ê) to make pronunciation and translation easier

Edit text CKT Manuscript

Start pages

-1-

// Menggah gancaripun cariyos Kidang Telangkas kados ingkang kapratélakakên ing ngandhap punika.

//Bubuka, kala ing taun walandi 1460 dumugi ing taun 1480 sangsaya kathah titiyang ing nungsa jawi ingkang manjing agami islam tuwin kathah ingkang dados panguluning agami wau, kados ta wau ing jawi

-2-

têngah Panjênênganipun Kanjeng Sunan Kalijaga, (Jaka Said).

// Kanjeng Sunan Kalijaga wau kagungan sadhèrèkan trisajuga anama Déwi Rasawulan sarêng sang putri sampun andungkap yuswa 15 warsa, kèsah tatapa ing wana, inggih punika tapa ngalas, kang binukti muhung ron kang mudha-mudha kèwala, ing ngalami-lami anuju satunggiling dintên prabaning surya langkung saking panas,

Middle pages

-17-

...wus anyan yèn kang raka asalah gawé wus ambuka tutuping dandang, dadya duk wiwit samana Sang Rêtna génya adang kadya salumrahing wong ngadang angambil pari mring lumbung. Ing ngalami-lami pantun wus têlas ing ngriku sinjangipun kang ical ing nguni wus kapanggih lajêng rinasuk dèn agêm sarta amanggih kang raka Jaka Tarub matur yèn sampun pinasthi karsaning kang murbèng

-18-

jagad yèn badé pipisahan jalaran saking pandamêlipun kang raka piyambak wêlingnya sabên kang putra nangis supados sinèlèhkên mring panggung sarwi angobong ngamênyan duk samana sang putri gya muluk angumbara wangsul mring kahyangan. Jaka Tarub kèkênan ingsung kawadalat sru kaduwung ing nala, gung manutuhing sariranya, dèn nganti angêlir

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...nika ugi raja putra dhidaupkên lan sang putri, lulus génya palakrama atut-aruntut tan ana kang suwalèngkara.

ing salajêngipun Bondhan Kejawan lan sang putri wau anurunkên para luhur ing tanah jawi, tuwin Panêmbahan Sénapati, inggih ingkang nurunakên sampéyan dalêm ingkang Sinuhun kangjêng Susuhunan ing Surakarta miwah ing ngayogyakarta

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dumugi samangké punika

Pratik Kusuma

1891