

Treasures of Fairy Tale Texts at The Pakualaman Scriptorium

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ABSTRACT

Pakualaman scriptorium is one of the places where manuscripts are created in Java. From this place, works in a number of genres were created. One of the genres is fairy tales. However, there is no exact information on the number of fairy tale texts and their story content. Therefore, this research is expected to be a bridge to overcome this problem. The theory used is philology with manuscript data sources and text data. Data were collected through observation by checking all manuscripts and the entire text and analyzed descriptively. Data presentation is in the form of the number of manuscripts, the number of fairy tale texts, and the main content of the story. The research shows that there are thirteen manuscripts containing fairy tale texts. The number of texts is thirty-seven, namely *Adigang*, *Adigung*, *Adiguna*, *Ajidipa*, *Bayan Budiman*, *Bĕton Papat Gosong Kabĕh*, *Cantrik lan Manuk Prĕnjak*, *Dhalang Jagur*, *Dhayoh Sarwa Nyilih*, *Jaka Kusnun*, *Jaka Sabar*, *Jodholan*, *Kancil* (a and b version), *Katiban Woh Lo*, *Kĕmit Papat lan Raja Prayitna*, *Ki Jaka*, *Ki Jajĕrih*, *Ki Maradiwangsa*, *Ki Maratrana*, *Kyai Prĕlambang*, *Larĕ Mĕnjĕtĕ*, *Lĕmut lan Gajah Dhĕlikan*, *Ngabĕhi Ngĕbulpus*, *Pak Bĕja*, *Pambĕngĕ Landhak*, *Panji Brangtairawan*, *Patih Brihaban*, *Prabangkara*, *Pukitranganingtyas*, *Radĕn Mukjijat*, *Istijrat*, *lan Kĕramat*, *Raja Nĕdya Khaji*, *Raja Ngadil Suryaning Alam*, *Raja Wisana*, *Randha Kasiyan*, *Tikus lan Gajah Totohan*, *Watak Dhasar Kucing*, *Wĕsi Pinangan Rayap*, *Wong Ngĕmis Lĕnga*, *Wong Wayuh*. The texts contain good or bad moral values. Based on distribution map, the Pakualaman scriptorium fairy tale texts are stored in Pakualaman, Yogyakarta Palace, Sanabudaya Museum, and Leiden University.

Keywords: fairy tale, manuscript, Pakualaman, philology, text.

INTRODUCTION

Codicological identification shows that the Pakualaman manuscripts of the Paku Alam II era have a distinctive pattern in the aspect of writing and the decoration that accompanies the text. Meanwhile, the interpretation of the text shows the mandate of the initiator to be vigilant, to be safe, and to practice the typical Pakualaman teaching of *sĕstradi*. This finding confirms Pakualaman, especially the period of Paku Alam II, as one of the manuscript scholars in Java (Saktimulya, 2016).

The manuscript collection stored in Widyapustaka Pakualaman library is 251 manuscripts. According to the records of the local library, the research conducted on the manuscripts reached 28.68% and the research on the manuscript texts amounted to 33.06%. The percentage suggests that there are still many materials that can be researched from both codicological and textological aspects. Research opportunities from the aspect of codicology are still wide open for research on the physical materials of the manuscript such as the material of the manuscript cover, the type of paper used, writing materials such as ink and coloring of illuminations and illustrations, as well as the binding process (Saktimulya, 2016). Meanwhile, research is still wide open for the study of texts, especially genre texts such as wayang texts, primbon texts, and fairy tale texts from a period of time. Thus, the researches conducted will further reveal the special conditions or peculiarities of the Pakualaman manuscript scriptorium.

Based on the definition of scriptorium, the number of manuscripts, and the percentage of research results above, this article will specifically discuss fairy tale texts in the Pakualaman scriptorium because there is no data that shows the exact number of manuscripts containing fairy tale texts including what fairy tales are contained in them. Some time before there had been research on fairy tale texts in the Pakualaman scriptorium, but there has been no research that specifically discusses the fairy tale texts of the Pakualaman scriptorium as a whole. In terms of content, fairy tales are rich material with moralistic ideas, standards of good and bad (Shytov, 2008). In August Nitschke's view, fairy tales are collective (Zipes, 2002). Süzlüğü states that fairy tales were created by previous generations by transmission over hundreds of centuries. The content is a picture of the universe, life, society and identity (Karagöz et al., 2014).

The research that has been conducted on fairy tale texts in the Pakualaman scriptorium in sequence is (Utami, 2006) which discusses deer characters and non-deer characters accompanied by moral analysis. (Rahmat, 2006) examined the *Bayan Budiman* fairy tale text from the aspect of manuscript distribution and variations of the story that emerged equipped with text editing and translation of one of the manuscripts. Furthermore, research conducted by (Nafiana, 2011) on eight fairy tale texts with moral message analysis.

Next, research conducted by (Hidayati, 2017) on the fairy tale text with the title *Pak Beja* accompanied by a summary of the story and moral message. (Prastowo, 2017) examined the fairy tale text entitled *Kyai Prələambang* in semiotic meaning. Next, (Prakoso, 2018) discussed the fairy tale text *Jaka Kusnun* by emphasizing the advice contained in it. (Palupi, 2018) conducted research on fairy tale texts with the topic of inheritance division which was analyzed semiotically. Finally, research conducted by (Madyarinda, 2020) on the fairy tale text entitled *Ki Jaka* is accompanied by a summary presentation of the text content.

In view of the background and review of previous research, this study has the main objective of collecting and inventorying the texts of Pakualaman scriptorium tales stored in Pakualaman and those stored elsewhere outside Pakualaman. Therefore, this research will contribute to the knowledge of the

distinctiveness of manuscripts and texts from a scriptorium. From the codicological aspect, it will be seen what manuscripts contain fairy tale texts and the textological aspect of what fairy tales are contained in the Pakualaman scriptorium manuscripts. This has not been done in previous studies, which focus more on a text presentation and translation. The urgency of this research is as a data base for the fairy tale texts of the Pakualaman scriptorium, so that it will be increasingly clear how many manuscripts contain fairy tale texts, the total number of fairy tale texts, and the content of the text.

METHOD

The research on Pakualaman scriptorium fairy tale texts was conducted directly at Widyapustaka Pakualaman Library from 2020 to 2024. This research is philological in nature. Philological research aims to reveal the veil in the past through critical work with scientific investigation (Pollock, 2014). The objects of philological research are manuscripts and manuscript texts. The manuscript is the physical form of the document, while the text is the writing or content in the manuscript. Another term for manuscript is manuscript (Fathurahman, 2015). In connection with philological research methods, what is meant by methods is the work steps carried out systematically (Sangidu, 2005). The methods or work steps in this research include reading the manuscript catalog, manuscript inventory, physical description of the manuscript, script translation and language translation, and compiling a list of fairy tale texts.

Data is something that requires processing so that it can have meaning for the recipient (Siyoto & Sodik, 2015). Based on this understanding, it can be stated that the data in this study are fairy tale texts obtained from data sources, namely manuscripts. The data collection technique used in accordance with this research is the observation type (Hikmawati, 2020), namely through reading and recording information about the manuscript based on the Pakualaman manuscript catalog entitled *Katalog Naskah-Naskah Perpustakaan Pura Pakualaman* (Saktimulya, 2005), accompanied by reading the *Katalog Induk Naskah-Naskah Nusantara Jilid 1 Museum Sonobudoyo* (Behrend, 1990), and the *Katalog Induk Naskah-Naskah Nusantara Jilid 2 Kraton Yogyakarta* (Lindsay et al., 1994).

Data validity or triangulation is defined as a combination of various data collection techniques and data sources (Sugiyono, 2013). In this study, it was carried out by checking the results of reading from three catalogs (Saktimulya, 2005), (Behrend, 1990), and (Lindsay et al., 1994) which were synchronized with direct examination of the physical condition of the manuscript so that the results could be used as material for analysis. The data analysis technique applied in this research follows the interactive model (Saleh, 2017), namely by recording descriptively the manuscripts and texts that contain fairy tale texts. If in one manuscript there are other texts that are not fairy tale texts, they will be reduced. This means that it will not be included in the calculation of the number of fairy tale texts because of different genres. This is very likely to happen because there are manuscripts with characteristics composed of several texts of different genres. Furthermore, the results of this descriptive recording in the form of an inventory include the title of the manuscript accompanied by a physical

description and coupled with the main content of the story so that readers will get an overview of the contents of the text. Finally, the conclusion is drawn by mentioning the number of manuscripts and texts that contain fairy tales.

RESULT AND DISCUSSION

Through catalog study and direct observation at Widyapustaka Library of Pura Pakualaman, Sanabudaya Museum, and Widya Budaya Library of Yogyakarta Palace, the following information was obtained. There are thirteen manuscripts of the Pakualaman scriptorium that contain fairy tale texts. (1) *Asthabrata, Panca Candra, saha Kěmpalan Dongèng*; (2) *Bayan Budiman*; (3) *Dasanama saha Pěpali*; (4) *Kěmpalan Dongèng*; (5) *Kěmpalan Sěrat Warni-Warni*; (6) *Kyai Adidamastra*; (7) *Sěrat Rama, Arjunawijaya, saha Kěmpalan Dongèng*; (8) *Sěstra Agěng Adidarma*; (9) *Suléman Jamal, Suluk Luwang, saha Kěmpalan Dongèng*; (10) *Sěrat Adidarmasastra*; (11) *Sěrat Kancil Kridhamartana*; (12) *Sěrat Kancil Amongpraja*, (13) *Adidumastra*.

The manuscript of *Asthabrata, Panca Candra, saha Kěmpalan Dongèng* is kept in Widyapustaka Library of Pura Pakualaman. The code for this manuscript is Pi. The cover size is 20 x 33 cm and the cover has been detached from the binding. Paper size 19.6 x 32.7 cm. The paper condition of the beginning, middle, and end of the manuscript is detached from the binding. Some of the paper is broken. The paper used is European paper with two types of watermarks (Saktimulya, 2005). *Bayan Budiman* manuscript is a manuscript collection from Pakualaman with collection code St.16. It has a cover size of 20.6 x 33 cm and a paper size of 20.2 x 32.2 cm. Then for the number of manuscript pages as many as 132 pages with an average amount of text writing of 21 lines per page (Rahmat, 2009).

The manuscript *Dasanama saha Pěpali* with collection code number Pi. 6 is from the Pakualaman collection. The cover size is 16.5 x 20 cm and the paper size is 16.3 x 19.9 cm. The text is written using Javanese script and language with a poetic form of expression (*těmbang macapat*). The ink color used to write the text is black. The manuscript of *Kěmpalan Dongèng* in the Pakualaman collection is coded St. 35. The cover size is 17.5 x 21.7 cm and the paper size is 16.9 x 20.8 cm, and the number of pages is 272 pages (Saktimulya, 2005).



Figure 1. *Dasanama saha Pěpali* manuscript (Pi.6)

The manuscript of *Kěmpalan Sěrat Warni-Warni* has the manuscript code Pi. 12 is from the Pakualaman collection. The cover measures 18 x 22 cm. The cover is black with brown color on the four sides. Paper types are European paper and lined writing paper. The European paper used measures 17 x 20.6 cm. Meanwhile, the lined writing paper measures 16 x 20.7 cm. Furthermore, the manuscript entitled *Kyai Adidamastra* is a Pakualaman collection with collection code Pi. The cover of the manuscript measures 20.3 x 32.9 cm and has a paper measuring 20 x 32.5 cm. The paper used is made of European paper (Saktimulya, 2005).

The manuscript of *Sěrat Rama, Arjunawijaya, saha Kěmpalan Dongèng* is a Pakualaman collection with collection code St.79. The cover of the manuscript is made of patterned leather. The cover measures 21.5 x 34 cm. The front cover has been detached from the binding. The paper is made of European paper with watermarked lilies with countermark J.Honig & Zoon, F. Paper size 21.5 x 33.5 cm. Pages total 1118 pages. The next manuscript is *Sěstra Agěng Adidarma* with collection code Pi. 35 of the Pakualaman collection. The paper material of the manuscript is European paper. There is a watermark with the image of a crowned lion carrying a sword facing sideways resting on a box. The countermark reads GD Median. The cover of the manuscript measures 42.5 x 28 cm made of thick patterned material. The paper size is 42 x 27 cm. The total number of pages is 346, of which 56 are blank pages. The average number of lines per page is 19. The manuscript *Sulėman Jamal, Suluk Luwang, saha Kěmpalan Dongèng* with the manuscript code St. 90 is from the Pakualaman collection. The cover is made of leather and measures 20.6 x 33.4 cm. The cover color is black with golden yellow pattern. The paper is European paper with a size of 20.4 x 33.2 cm (Saktimulya, 2005).

The manuscript with the title *Sěrat Adidarmasastra* is in the collection of Widya Budaya Library of Yogyakarta Palace with the code W.295. The size of the manuscript cover is 34.2 x 23 cm, while the paper size is 33.1 x 21.8 cm. The manuscript is composed of 634 pages. On average, each page contains 25 lines of writing. There are two texts contained in the manuscript. The first text is a copy of the text of *Sěstra Agěng Adidarma* (Rahmat, 2006). Meanwhile, the second text is the Jayalěngkara text (Lindsay et al., 1994).

The manuscript of *Sěrat Kancil Kridhamartana* with collection code L181 is a collection of Yogyakarta Sanabudaya Museum with a brownish white cover and has been laminated (Behrend, 1990). The cover size is 22 x 34 cm. Paper size 21.2 x 32.5 cm. Page numbering of the initial part of the manuscript i-iv. Text numbering starts from page 1-365. The last three pages of the manuscript are not numbered. There is an insert numbering, 20a and 20b, which contains the table of contents. Another manuscript with the title *Sěrat Kancil Amongpraja* (Behrend, 1990) is also in the collection of Museum Sanabudaya. The manuscript code is L185. The black cover of the manuscript is made of cardboard paper with a size of 21.8 x 36.2 cm. The paper size is 20.8 x 34 cm. The paper is made of European paper with a watermark depicting a crowned lion carrying a sword facing sideways in a medallion surrounded by the inscription *CONCORDIA RESPARVAE CRESCUNT*. There is also a countermark with the inscription *Van Gelder*.

Finally, a manuscript with the title *Adidumastra* with collection code Or. 6388 is stored in the library of Leiden University in the Netherlands. The description in the manuscript catalog from *Katalog Induk Naskah-Naskah Nusantara Jilid 2 Kraton Yogyakarta* (Lindsay et al., 1994) states that manuscript Or. 6388 is a manuscript gifted by a Pakualaman relative to Dr. Hazeu in 1900. The affordances of this manuscript are digital, so it cannot be physically measured regarding its size.

The fairy tale texts contained in the thirteen manuscripts described above are explained in the table below. The table shows the title of the manuscript along with the number of fairy tale texts. Meanwhile, the titles of the fairy tale texts are presented and described after the table. The following is the presentation and description.

Table 1. Manuscript Title and Number of Fairy Tale Texts

| No | Manuscript Title | Number of Fairy Tale Texts |
|----------------------------------|---|----------------------------|
| 1 | <i>Asthabrata, Panca Candra, saha Kěmpalan Dongěng</i> | 7 |
| 2 | <i>Bayan Budiman</i> | 2 |
| 3 | <i>Dasanama saha Pěpali</i> | 3 |
| 4 | <i>Kěmpalan Dongěng</i> | 6 |
| 5 | <i>Kěmpalan Sěrat Warni-Warni</i> | 1 |
| 6 | <i>Kyai Adidamastra</i> | 16 |
| 7 | <i>Sěrat Rama, Arjunawijaya, saha Kěmpalan Dongěng</i> | 12 |
| 8 | <i>Sěstra Agěng Adidarma</i> | 26 |
| 9 | <i>Suléman Jamal, Suluk Luwang, saha Kěmpalan Dongěng</i> | 7 |
| 10 | <i>Sěrat Adidarmasastra</i> | 26 |
| 11 | <i>Sěrat Kancil Kridhamartana</i> | 1 |
| 12 | <i>Sěrat Kancil Amongpraja</i> | 1 |
| 13 | <i>Adidumastra</i> | 17 |
| Total number of Fairy Tale Texts | | 125 |

The titles of the fairy tale texts from each manuscript are presented in the paragraphs below. The fairy tale texts in the manuscripts *Asthabrata*, *Panca Candra*, *saha Kěmpalan Dongèng* are entitled *Jodholan*, *Raja Ngadil Suryaning Alam*, *Dhayoh Sarwa Nyilih*, *Wong Wayuh*, *Ki Maradiwangsa*, *Ki Jajėrih*, and *Kancil*. Furthermore, the manuscript entitled *Bayan Budiman* contains two fairy tale texts, *Bayan Budiman* and *Pėksi Bayan*. The manuscript *Dasanama saha Pėpali* contains three fairy tale texts, namely *Barkahing Ratu Adil*, *Pambėngė Landhak*, and *Katiban Woh Lo*.

The manuscript entitled *Kěmpalan Dongèng* contains six fairy tale texts, namely *Radėn Mukjijat*, *Istijrat*, *lan Kėramat*, *Jaka Kusnun*, *Kyai Pėrlambang*, *Pak Bėja*, *Ki Jaka*, and *Jaka Sabar*. The manuscript entitled *Kěmpalan Sėrat Warni-Warni* has only one fairy tale text entitled *Pukitranganingtyas*. Meanwhile, the manuscript entitled *Kyai Adidamastra* has 16 fairy tale texts, namely *Adigang*, *Adigung*, *Adiguna*, *Jodholan*, *Dhayoh Sarwa Nyilih*, *Ki Maradiwangsa*, *Ki Jajėrih*, *Kancil*, *Santri lan Manuk Prėnjak*, *Ajidipa*, *Randha Kasiyan*, *Andaka lan Wisuna*, *Panji Brangtairawan*, *Pėksi Bayan*, *Larė Mėnjėtė*, *Raja Nėdya Khaji*, *Kėmit Papat lan Raja Prayitna*, and *Tikus lan Gajah Totohan*.

The manuscript *Sėrat Rama*, *Arjunawijaya*, *saha Kěmpalan Dongèng* contains 12 fairy tale texts, namely *Aji Dipa*, *Randha Kasiyan*, *Andaka lan Wisuna*, *Pėksi Bayan*, *Larė Mėnjėtė*, *Bėton Papat Gosong Kabėh*, *Raja Nėdya Khaji*, *Wong Ngėmis Lėnga*, *Kėmit Papat lan Raja Prayitna*, *Tikus lan Gajah Totohan*, *Lėmut lan Gajah Dhėlikan*, and *Ngabėhi Ngėbulpus*. Based on the identification of the *Sėstra Agėng Adidarma* manuscript, 26 fairy tale texts were obtained, namely *Adigang*, *Adigung*, *Adiguna*, *Raja Wisana*, *Jodholan*, *Tikus lan Gajah Totohan*, *Lėmut lan Gajah Dhėlikan*, *Watak Dhasar Kucing*, *Cantrik lan Manuk Prėnjak*, *Pėksi Bayan*, *Patih Brihaban*, *Randha Kasiyan*, *Prabangkara*, *Wong Ngėmis Lėnga*, *Kėmit Papat lan Raja Prayitna*, *Larė Mėnjėtė*, *Bėton Papat Gosong Kabėh*, *Panji Brangtairawan*, *Wėsi Pinangan Rayap*, *Raja Ngadil Suryaning Alam*, *Dhayoh Sarwa Nyilih*, *Wong Wayuh*, *Ki Maradiwangsa*, *Ki Jajėrih*, *Kancil*, *Ki Maratruna*, *Dhalang Jagur*, and *Aji Dipa*.



Figure 2. Text of *Wong Ngėmis Lėnga* Fairy Tale in the *Sėstra Agėng Adidarma* Manuscript

Suléman Jamal, Suluk Luwang, saha Kěmpalan Dongèng contains seven fairy tale texts, namely *Pěksi Bayan, Laré Měnjété, Wong Ngěmis Lěnga, Kěmit Papat lan Raja Prayitna, Tikus lan Gajah Totohan, Lěmut lan Gajah Dhėlikan, and Ngabėhi Ngėbulpus*. Meanwhile, the fairy tale texts in *Sėrat Adidarmasastra* are the same as those in *Sėstra Agėng Adidarma*. The manuscripts *Sėrat Kancil Kridhamartana* and *Sėrat Kancil Amongpraja* each contain one fairy tale text, *Kancil* (versi b) text. Finally, the fairy tale texts contained in the manuscript entitled *Adidumastra* are *Adigang, Adigung, Adiguna, Raja Wisana, Jodholan, Cantrik lan Manuk Prėnjak, Pěksi Bayan, Patih Brihaban, Randha Kasiyan, Prabangkara, Wong Ngěmis Lěnga, Kěmit Papat lan Raja Prayitna, Laré Měnjété, Bėton Papat Gosong Kabėh, Panji Brangtairawan, Kancil, Ki Maratrana, Dhalang Jagur, and Ajidipa*.

Finally, the manuscript entitled *Adidumastra* has 17 fairy tale texts with the titles *Adigang, Adigung, Adiguna, Raja Wisana, Jodholan, Cantrik lan Manuk Prėnjak, Pěksi Bayan, Patih Brihaban, Randha Kasiyan, Prabangkara, Wong Ngěmis Lěnga, Kěmit Papat lan Raja Prayitna, Laré Měnjété, Bėton Papat Gosong Kabėh, Panji Brangtairawan, Kancil, Ki Maratrana, Dhalang Jagur, and Ajidipa*.

Based on the titles of the fairy tale texts from each manuscript, the following is the number of fairy tale texts from the Pakualaman scriptorium along with the main content of the story. The same fairy tale title or similar story will only be written once. The following is a description of the titles accompanied by the main content of the story.

- (1) *Adigang, Adigung, Adiguna*. This fable tells the story of an elephant who relies on his strength to attack a snake. By relying on poison, the snake countered the elephant's arrogance. The two fight and end in death. Meanwhile, a deer playing in the forest sees the elephant's carcass and uses it as a playing board. The gazelle's foot plunges into its stomach and results in its death.
- (2) *Ajidipa*. This fable tells the story of the division of a father's inheritance to his two sons. The inheritance is in the form of goods and advice. The youngest son sold his inheritance of advice to the King of Borneo. Through the advice, the King of Borneo was able to defeat the thieves who were planning to invade his palace.
- (3) *Bayan Budiman*. The story is framed around a Bayan bird that can speak like a human. Bayan Budiman was bought by a merchant. When the merchant went out to trade, the Bayan bird accompanied the merchant's wife. Bayan Budiman tells stories all night long to discourage the merchant's wife from committing infidelity.
- (4) *Bėton Papat Gosong Kabėh*. Tells the story of a student who is very obedient and devoted to the teacher. The student was underestimated by the teacher and other students. Due to his diligence, the student was able to cross the ocean in a very fast time, which amazed the teacher and other students.
- (5) *Cantrik lan Manuk Prėnjak*. The fable tells the story of a cantrik who was getting a talisman. On the way he caught a prenjak bird. After it was released, the prenjak said that

- there was a diamond on its head. The cantrik chased it until his body was injured. Finally, the cantrik felt bad and would not repeat his foolishness.
- (6) *Dhalang Jagur*. The text tells the story of the life of a puppeteer who gets sleepy easily. During a performance he falls asleep and becomes the butt of the audience's ridicule because when he wakes up he doesn't tell stories but nonsense.
 - (7) *Dhayoh Sarwa Nyilih*. The fable tells the story of a guest and a house owner who behave strangely. Guests and homeowners show off their clothes and jewelry to each other with nonsense and behavior that shows an attempt to show off. The guest and the owner of the house are considered disrespectful to each other.
 - (8) *Jaka Kusnun*. The story of a young man named Jaka Kusnun who asked the king for justice for his late father's property that was used up to fulfill the needs of the king's courtiers. He received compensation in the form of a flute and a magic skullcap. Through the means of the magical fruit, Jaka Kusnun eventually becomes a king.
 - (9) *Jaka Sabar*. The fable is about a young man who follows his late father's advice to learn true knowledge. He is tutored by four kyais and also learns from the conversations of four birds. Next, he is apprenticed in a palace. For his honesty he is appointed as a patih.
 - (10) *Jodholan*. The story is about a man who commits a series of frauds on the villagers. One of his scams is to make a goat poop money. Finally, he deceives the villagers by disguising himself as a bird.
 - (11) *Kancil* (version a and version b). *Kancil* version a tells the story of a series of tricks that deer perform on lions and other forest animals. It includes episodes when the deer steals a cucumber, races with a conch and when he falls into a well. At the end of the story, the deer dies in the carcass of an elephant. Meanwhile, version b of *Kancil* contains contents ranging from the birth of the deer to becoming an official.
 - (12) *Katiban Woh Lo*. The fable is about a man who is ungrateful for the gifts of God's creation. While leaning under a tree, his nose fell on a small fruit. He had previously thought that the fruit was as big as a pumpkin.
 - (13) *Kěmit Papat lan Raja Prayitna*. The story of a king who went incognito at night. He found four night guards talking about him. The king finally summoned the four palace night guards and rewarded them accordingly, especially the guard who wanted to become a patih.
 - (14) *Ki Jaka*. The story of an innocent young man who wants to serve a noble figure. After going through a series of searches, he devotes himself to an elephant. Through a supernatural encounter with the elephant's spirit, the young man is finally able to become a palace official and is married to the king's daughter.
 - (15) *Ki Jajėrih*. The story of a spoiled husband, pretending to be brave but actually a coward. The man shouted to his wife to find a sparring partner. When the sparring partner came, he was afraid.

- (16) *Ki Maradiwangsa*. Tells the story of a man who has two wives. He always covers up for his younger wife's shortcomings. However, his younger wife's behavior is excessive and hurtful. In the end, both of his wives leave.
- (17) *Ki Maratruna*. A tale about a man with a disrespectful wife. Ki Maratruna finally went to a shaman to make his wife obedient. Unexpectedly, the shaman he visited was a fake shaman. Instead of being obedient, his wife became even worse.
- (18) *Kyai Prĕlambang*. Tells the story of two boys whose father ordered them to work. Due to his intelligence, the eldest child was able to get a job while the youngest child did not get a job. The youngest child lives with his older brother. The eldest child who is married forgets his younger sibling. The youngest son finally went and got a magic club. Through this means he was able to defeat the king of jinn who was bothering King Kusnun. Thanks to this help, the youngest child was promoted to rank by the king.
- (19) *Laré Mĕnjĕté*. The story of a little boy who speaks out loud. The words that come out of his mouth are sometimes annoying. One day his father who was bathing him was annoyed by his son's words. Until finally the child was hit by his father.
- (20) *Lĕmut and Gajah Dhĕlikan*. A fairy tale about a mosquito and an elephant who made a bet. The bet was about who was the hardest to find in a game of hide and seek. The bet was won by the elephant, because the mosquito said give up and lost.
- (21) *Ngabĕhi Ngĕbulpus*. The text tells the story of a king who really wanted to meet the prophet's descendants. The king's wishes were exploited by one of his servants by bringing in a fake Mr. Sarif who was unable to pray and recite the Koran. The fraud was discovered until finally the fake courtier and Mr. Sarif were killed.
- (22) *Pak Bĕja*. A tale about two men with different fortunes. One gets lucky, the other gets unlucky. Through perseverance and hard work, the unlucky man can become a lucky man and live a prosperous life.
- (23) *Pambĕngĕ Landhak*. A story about a hedgehog who was absent from a meeting with the king. The reason was that he was busy at home taking care of the household and his parents. For his honesty, the hedgehog was forgiven.
- (24) *Panji Brangtairawan*. The story of a wise young man in a palace. Through his vigilance and wisdom he was able to save people. He was also able to save the king from an assassination attempt.
- (25) *Patih Brihaban*. A tale about a bird prime minister who had a disagreement with the bird king. The disagreement was about matchmaking. The bird prime minister thought that matchmaking was determined by humans. This assumption was wrong and he was eventually banished to the forest.
- (26) *Prabangkara*. The story of a very skilled palace painter. He was able to paint perfectly, because a little carelessness resulted in his painting being splattered with ink. He was

punished by the king. At the end of the adventure he returned to the palace and married the king's wife.

- (27) *Pukitranganingtyas*. A tale about a lazy child. After traveling around Java, he came to know that he had many shortcomings. The child's dreams were not achieved because he only ate, slept, and daydreamed.
- (28) *Raden Mukjijat, Istijrat, lan Kéramat*. The story of three young men who want to marry the daughter of a hermit. Through a series of journeys they get magical items that actually bring the princess to meet her soulmate, a king. At the end of the story, the three young men get ranks and degrees from the king.
- (29) *Raja Nēdya Khaji*. A fairy tale about a king who wanted to go on the pilgrimage, but forgot about his family and people. Through God's guidance from a dream, the king abandoned his intention to perform Hajj. He also received advice from a sage to be sincere and give alms.
- (30) *Raja Ngadil Suryaning Alam*. The tale of a just king. The king was able to resolve a dispute about a treasure found by the tenants of the house. The king made an agreement to marry the renter's child to the homeowner's child. After marriage they were given the treasure.
- (31) *Raja Wisana*. This fairy tale text tells the story of a dog who is an apprentice in a kingdom. At first he was kind and obedient. Over time he did evil by pitting the lion king against the bull governor. Due to the conflict, the lion king and the bull governor fought until both died. This resulted in the dog reigning as king replacing the lion. Due to greed, the dog ended up being beaten to death by humans.
- (32) *Randha Kasiyan*. A tale about a widow who gave birth to a child from her relationship with a dog. After finding out, the child became ashamed and left. His journey of leaving brought a clue that he should respect the dog who was none other than his father.
- (33) *Tikus lan Gajah Totohan*. A tale about a rat and an elephant who made a bet. The bet was about who the human considered the biggest. The rat won the bet because the human shouted that there was a very big rat.
- (34) *Watak Dhasar Kucing*. The story of the king and the governor who disagreed about character and efforts to train themselves. King believes that it is strong to train oneself rather than basic character. The governor won the dispute by releasing a mouse which was eventually chased by the king's cat.
- (35) *Wěsi Pinangan Rayap*. A tale about an impossible case, namely the case of iron being eaten by termites. A quarrel occurred between the owner of the keris and the person who was entrusted with the keris. The person who was entrusted said that the keris had been eaten by termites. The king was able to resolve the case wisely in an impossible way, namely he pretended to give birth and pretended to be going to put out the fire that occurred in the ocean.

- (36) *Wong Ngěmis Lěnga*. A tale about a beggar who fantasized about oil. He fantasized that the proceeds from selling the oil would bring him wealth. Unconsciously, his foot hit the oil tank and it spilled. When realized it, he cried.
- (37) *Wong Wayuh*. A tale about a man with four wives. His four wives often confused her husband and became the laughing stock of people. One of them was when there was a horse parade. They dressed up in smudges with a pungent odor. It became the laughing stock of people.

Based on the main content of the story, it can be stated that the text contains moral values about life. The moral values contained in the text do not all describe good behavior, but there are also examples of bad behavior conveyed through the characters and a number of events.

CONCLUSION

The research findings show that there are thirteen manuscripts containing fairy tale texts with a total of one hundred and twenty-five fairy tale texts. The number of texts does not mean different texts, but there are some texts that are the same but with different scripts. So, after narrowing it down, it was obtained that the number of fairy tale texts in the Pakualaman scriptorium was thirty-seven texts. The fairy tale manuscripts from the Pakualaman scriptorium are stored in the Widayapustaka Pakualaman library, the Widya Budaya Library of the Yogyakarta Palace, the Sanabudaya Museum of Yogyakarta, and the Leiden University Library. Future research that is very possible to do is for example the linguistic aspects of texts and children's literature. In addition, materials that are ready to be used can be used as a means of revitalization or conversion such as animation, comic stories, or performing arts (storytelling).

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