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## MORAL TEACHINGS IN THE KIDUNG SUDAMALA AS AN ENDEAVOUR TO BUILD LEARNERS' CHARACTERS

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### ABSTRACT

Kidung Sudamala is a song composed during the Majapahit Kingdom which contains self-purification, advice, life guidance, and ethical values. This research discussed the moral teachings in the character of Kidung Sudamala as an effort to build the character of the younger generation, which emphasizes a person's character and morality to achieve goodness in accordance with environmental values and standards. Moral is a person's behavior based on the need to achieve goodness according to environmental values. This research aims to provide direction and examples through ancient texts to the younger generation so that they can have a good impact and increase morality in the younger generation. This research used the library research method, which is research that examines journals, books, magazines, and other literary sources as support related to the object of research study and is used as primary data which becomes a reference source. Assisted by the theory of literary psychology and semiotics to explore the meaning in Kidung Sudamala. The moral teachings in Kidung Sudamala contain religious values, responsibility, caring, and mutual respect which are reflected in the characters through every scene told. Old literature provides moral guidance in individual social life with teachings, advice, and life instructions.

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### INTRODUCTION

Kidung is a form of literary work from the Old Javanese to Middle Javanese or late Majapahit periods. After the Majapahit era, more ballad literary works were

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discovered and developed in Bali. In the ancient Javanese-Indonesian dictionary, kidung means song, from this it seems that kidung is also poetry which is different from kakawin (Zoetmulder 1985:29). From the definition of kidung which originally meant singing, it can be seen that later the term kidung developed which refers to a literary genre, and kidung most likely comes from Javanese (Suarka, 2007:5). Zoetmulder explained that ballads were included in Old Javanese literary works. Both views view the status of kidung literature from a geographical-diachronic perspective, because kidung is considered a work of Javanese literature at a certain time. Zoetmulder further said that the term Middle Javanese was a form of language at the end of the Javanese Hindu period and was a stage of divergence between Old Javanese and Modern Javanese in the following centuries (Zoetmulder, 1985:29-34). Kidung Sudamala is one of the songs composed during the Majapahit Kingdom. Kidung Sudamala is a song which means self-purification. It is said that Goddess Uma purified herself as a result of the curse received from Dewa Guru. Kidung Sudamala is a branch of the story that developed from the baboon wayang story, namely the Mahabharata epic. The characters of Kidung Sudamala have character and traits that can be used as role models for today's young generation. The moral teachings of these figures can be used as a reference and have meaning for the younger generation.

Character is interpreted as the basic values that shape a person's personality are influenced by hereditary factors and the characteristics of the individual's environment, which are manifested in attitudes and behavior in everyday life (Samami, 2016: 43). Wiyani (2013:26) believes that character is the mental or moral quality or strength, morals and manners of a person which is a special personality that is the driving force that differentiates him from other individuals. Character is also a description of behavior that emphasizes the values of right, wrong, good and bad in a person. Character also refers to a person's morality. Morality is defined as a set or thoughts about life behavior, and certain basic colors found in a group of people in a certain environment (Daroeso, 1986:22). Morals are also lessons about good behavior in life based on a certain view of life or religion. Morals are a person's behavior that is based on the knowledge that he is bound by the need to achieve goodness in accordance with the values and standards that apply in his environment. The word morality is also often synonymous with ethics, which comes from ancient Greek, "*ethos*" which means habits, manners, character, feelings,

attitudes, or ways of thinking. In other words, ethics is defined as a system of values held by a group of people which greatly influences their behavior. Ethics is a science in which the ethical principles and values applied in society are used as material for reflection or studied systematically and methodically.

The character of today's young generation tends to experience moral decline. On a moral, social and the younger generation of academics no longer provide a good example to society as an educated generation, the nature of the younger generation is now oriented towards hedonism (having fun), disobedience to parents and indifference between individuals as well as decreased sensitivity to the social conditions of society. It is important to carry out character education in the younger generation, considering that the current generation of young people still lack morals as explained above. Character education is the process of being guided to develop into a perfect human being with the dimensions of heart, mind, body, emotions and intentions (Samami, 2016:45). Character education is also defined as instilling values, habits, morals and manners with the aim of being able to make good and bad decisions and implementing goodness in behavior and daily life. Based on the understanding above, this research describes the moral teachings of the character Kidung Sudamala as an effort to educate the character of the younger generation through psychological theory. It is hoped that character education by describing the behavior of characters in ancient texts can raise the moral and educational values of the younger generation and introduce the younger generation to Indonesian culture, especially the Javanese language which is in the form of ancient (literary) texts.

## **METHOD**

This research uses a library research method, namely research that examines journals, books, magazines, or other literary sources as support related to the object of research study and is used as primary data which becomes a reference source. This research is presented in descriptive form with a research focus on journals and books as well as literature reviews that don't require field research.

## **RESULT AND DISCUSSIONS**

The character of a character in a story is certainly a reflection that can be a role model for readers. Authors and readers have an inseparable relationship, a literary work will be

very valuable when read and interpreted. The identity of a story, apart from background, plot, setting, characters and characterization, certainly plays an important role in a story. The personality of a character is a basic issue, where the author's personality will influence the spirit in his work. Personality psychology is psychology that studies human personality with the research object being factors that influence human behavior. The first function of personality psychology is the descriptive function (describing) and organizing human behavior or events experienced by individuals systematically. The second function is the predictive function, where this knowledge must be able to predict behavior, events or consequences that have not yet appeared in the individual (Minderop, 2018: 8).

According to Sigmund Freud, the personality structure is divided into three, namely Id, Ego and Superego. The id is located in the unconscious part which is a reservoir of impulse and a source of psychic energy. The ego is located between the conscious and unconscious worlds and serves as an intermediary that reconciles the demands of the superego's impulses and prohibitions. The superego is located partly in the conscious part and partly in the unconscious part, tasked with supervising and preventing the perfect satisfaction of these impulses which are the result of education and identification with parents (Minderop, 2018:21). Characterization in the Sudamala Story will be shared into three structures, there are Id, Ego, and Superego to make it easier to see the personalities of the characters in the story.

### ***Id* in Sudamala's story**

*Id* is psychic energy and instincts that pressure humans to fulfill basic needs such as needs, eating, sex resisting pain or discomfort. According to Freud, the id is in the subconscious, there is no contact with reality (Minderop, 2018:21). *Id* in Sudamala's story can be seen from the reflection of the character of Ranini or Uma when she and Lord Brahma had forbidden intercourse. This attitude is a form *Id* which arises where Ranini or Uma unconsciously follows the lust (desire) or pleasure that arises within them.

### ***Ego* in Sudamala's story**

*Ego* is a behavior or action to fulfill something and a strong desire from a reality, which will form a new personality structure. The ego is caught between two opposing forces and is guarded and obeys the principles of reality. The reflection of Ego in the story of Sudamala is seen in the part of the story of Ranini or Durga who wants to prey on the sons of Kunti (*Pandavas*), Durga or Uma, although a scary figure resembling a giant, is one form *ego* which

is based on awareness and desire. Uma or Durga in the story wants to prey on Sadewa to free herself from Bhatara Guru's curse, aware that only by preying on Sadewa can she be free, Durga does not want her offerings to be replaced by other sons of Kunti such as Arjuna, Bhima or Yudistira. The ego helps man to consider whether he can satisfy himself without causing trouble or suffering to himself. The position of the Ego is between the subconscious and conscious realms so that humans can have reasoning to solve the problems that exist within themselves. Durga or Uma, even though eating Arjuna will fulfill his wishes or pleasure, but does not solve the problem (his curse) so he chooses to stick to his main goal of freeing himself from the curse and becoming a god again by eating Sadewa.

### ***Superego* in Sudamala's story**

*Superego* refers to morality in personality. *Superego* just as the conscience recognizes good and bad values (*conscience*). As *id*, *superego* does not consider reality because it does not struggle with realistic things, except when it comes to sexual impulses and aggressiveness *id* can be satisfied in moral considerations. The *superego* in the story of Sudamala is shown in the story of Bhatara Guru as a husband who does not follow his wishes and is angry with Dewi Uma when he finds out about Dewi Uma's inappropriate actions. Bhatara Guru punished and forgave Goddess Uma's actions as a form *superego* which appears as an intermediary between *id* and *ego*. *Id* in the story of Sudamala is the lust of Goddess Uma who is in love with Lord Brahma to be a pleasure, temporarily *Ego* What happens is that sexual needs are a normal thing between people of the opposite sex. This is where *superego* becomes an intermediary and be an advice that can be taken as a moral lesson. Morality is defined as a set or thought about life behavior, and certain basic colors found in a group of people in a certain environment (Daroeso, 1986:22). The word morality is also often synonymous with ethics, which comes from ancient Greek, "*ethos*" which means habits, manners, character, feelings, attitudes, or ways of thinking. In other words, ethics is defined as a system of values held by a group of people which greatly influences their behavior. Ethics is a science in which the ethical principles and values applied in society are used as material for reflection or studied systematically and methodically. Morals are a person's behavior that is based on the knowledge that he is bound by the need to achieve goodness in accordance with the values and standards that apply in his environment. Literary works are a type of literature that contains a lot of advice, teachings and ethics that can be used as examples in individual social life and as an effort to improve the attitudes, ethics and behavior of the younger generation in this era of globalization. There are two

processes for conveying moral teachings in a literary work, the first is conveying morals directly, meaning that the moral values and teachings are conveyed by the author explicitly or clearly, so that they can be more easily understood by readers. On the other hand, indirect moral delivery means that it is implied and not directly visible to the reader. The author's indirect delivery of morals provides an alternative for readers to interpret moral values and teachings according to what the reader thinks. The Kidung's Sudamala delivery of moral teachings is carried out indirectly, below will be explain this moral teachings according to the script of the play Kidung Sudamala.

### ***Responsibility***

A child's love comes from the love of a mother who has strong instincts for her child. Sincere love from conception to birth, risking one's life and daring to do anything for the sake of the child. The love that a mother has for her child is usually accompanied by unrequited affection, this is called altruistic love (Maharani, 2016: 18-22). In the Kidung Sudamala the ethical philosophy is seen in the story, when Goddess Kunti comes to Setra Gandamayit to ask Ranini for the safety of her sons. As a mother, Dewi Kunti was of course worried about the safety of her sons because she heard that the two giants, namely Kalanjaya and Kalantaka, would attack the kingdom and kill the Pandavas. With recklessness and anxiety, Dewi Kunti came to Setra Gandamayit alone without the Pandavas' knowledge and did not consider what risks she would take. Arriving at Setra, Dewi Kunti was greeted by Ranini and explained what the Goddess meant by coming to Setra. Dewi Kunti explained the purpose of her visit, but Ranini refused. Hearing Ranini's answer, Dewi Kunti said goodbye feeling sad. When Dewi Kunti returned home, Ranini considered the Dewi's request. After thinking long and hard, Ranini sent Butha Kalika to follow Dewi Kunti to return to Setra. Ranini also agreed to Kunti's request but with the condition, namely that she had to present a "red goat" and what Ranini meant was Sadewa. Dewi Kunti refused, nevertheless Sadewa was not a child born from her womb, Goddess Kunti did not differentiate her feelings of affection for Sadewa. He still protects Sadewa like his biological child. He also offered Bima, Arjuna or Darmawangsa as a replacement. Ranini refused because only Sadewa could free her from the curse. This is explained in the following text quote:

*"...yen hangucapeng Daya, paran wĕkase pandawa mangko, lah ngong humarĕking kayangan, suntda kapatiyane. Kalanjaya kalantaka, hapannatmajanira, ranini batara ring kadaton, ring setra gandamayu ika, malar sira suka mne. Ranini yan sira haweh, nru karetanningngwang, ndatannana wruh pandawa mangko, haniliba maring kayangan, kunĕngta ranini mangke...." ...Yen harĕp kapatiyane, satrunnira pandawa, tka kunti kaharepingong, hurupana mangke wdus bang, iku karepingong mangke.*

*Batari kunti haturre, pun kunti tkanana, wdus bang pinalaku mangko, pun kuntiringanurakna, muwah pun pandawa mangke. Hana Sung Ta Warnane, Hanakta Ran Sadewa, Hika Haturrakneng Hiringong, Ra Sadewa Rare Hapanas, Hamangan Bapa Babune. Pun kunti merdekah mangke, pun sadewa haturra, punapa ta pangucapanning ngong, bayaluhur yen wka dawak, dudu hanakingsun mangke. Batari kunti haturre, one single tinadah, pun bima pun dananjaya mangko, makadi yen pun darmawangsa...". (lontar 4b-5b).*

Translation:

"...Well now I will go face the heavens to beg, so that the twin monsters can be destroyed. Aren't Kalanjaya and Kalantaka the sons of Ranini, the batara who resides in the palace, in Setra Gandamayit, who knows, maybe he will be willing to help. If Ranini is willing to provide assistance, my services will be greatly indebted to her. Well, let the Pandavas not know about this. I will go secretly to heaven..." ...  
"If you really want the death of the two of them, the enemies of the Pandavas, I want a red goat in exchange, that is what I want." Batari Kunti said "My lord, I will give you the red goat that is my request. My lord, Servant and the Pandavas will convey it." "Actually, there is someone who I liken to the red goat, namely your son, Sadewa. That person is the one you must present to me, Sadewa."

In this story fragment, we see how Kunti feels as a mother to her children. He tried to do everything he could to save his child. Parents always try to give the best to their children. Parental love never ends. Whatever the circumstances of their children, parents always protect their children and provide extraordinary love and do not discriminate. From the quote above, it is clear that Dewi Kunti's attitude can be imitated by today's parents, namely taking great responsibility and not discriminating in love, but also being protective, even though Sadewa is not Dewi Kunti's biological child. The moral lesson that can be taught to the younger generation is that a child should be able to see the good side of what parents do for their child, even though sometimes parents' decisions seem wrong from the child's point of view. Everything parents do is for the good of their children. The younger generation must be able to do it understand and take the good side of all environmental problems and the smallest dimension is the family. The morality of today's young generation is generally less wise about problems. For example, he feels that he is in a less harmonious family or he feels that his parents never listen to his arguments, which then has an impact on the child's psychology, he is easily angry, does not respect his parents, and dares to refuse his parents' requests without considering their good intentions. Likewise with the family "*broken home*", they usually cannot accept new family members because they don't like them and think that the new people who enter their family at that time are bad people. Such views must be removed from the minds of the younger generation because they affect the character and ethics of the younger generation when they enter the social life of society. According to the story quote above, it is hoped that it can create a sense of mutual respect between family

members and increase a sense of responsibility in the younger generation.

### ***Caring***

Mothers have a very large role in influencing the lives and behavior of their children. The mother must be able to carry out her role well, one of which is providing encouragement and guiding her in the Kidung Sudamala. There are examples of parents' guidance to children in terms of finding a life partner as well as caring, attentive and willing to make sacrifices. Providing encouragement and guidance is an important role for mothers. The love given by a mother will provide a feeling of warmth and comfort for the child. This is in line with Dewi Uma's attitude which provides guidance to Sadewa in choosing a life partner, with the following text quote:

*"sadewa tuhu ghutangningwang, sadewa nakingsung mangke. Duk salini we are mangke, haranta sudamala, pan we are hanglukat malaningong, we are mani sama kalukat, padha rahayuha mangke. Hana manih gañjarrane, sudamala rabiha, hana ta kaki pangutusingong, maring prangalas kita mangkata, mandhala lor wetan prěnahe. Ring tambapetra haranne, sira drewyanakanak, roro pada hayu Runingong, haranne ki soka padapa, ika karmmanisun mangke. This is my feet sañjatanne, pamate"* (lontar 12b).

Translation :

"I owe you a debt. Sadewa you are now my son. I changed your name to: Sudamala, because you have freed me from calamity, and thus you have also been freed from all sins, good luck from now on. I still have a gift for you. You should marry Sudamala! I told you to go to Prangalas. Leave immediately to the northeast region. Meet Tamba Petra, that's the name of the person you should meet. He has two daughters, all beautiful, named Soka and Perdapa, who will later become your soul mate. Accept this too, a weapon to kill". (lontar 12b).

Based on the text quote above, it is explained that Goddess Uma was free from the curse with Sadewa's help. So, Goddess Uma felt indebted to Sadewa, then it was explained that Sadewa was adopted as a son by Goddess Uma. This proves that love does not only come from a biological mother. Mother also has one an important role for their child's future. Love and attention bring care and sincerity. Goddess Uma's love is shown by the way she sent Sadewa to find her soul mate and so she could get married. The excerpt from the story above can be used as a reference for moral training for the younger generation, that caring attitudes do not only come from the immediate family. A caring and sensitive attitude towards other people is also very important considering that we as social creatures are very dependent in social life on other individuals. As a young generation, it is appropriate to always instill an attitude of mutual respect, politeness and care for others. Love needs to be interpreted as a function of strengthening harmony in the family. Because basically the feeling of love between each family member, between kinship and between generations is

the basis for creating a harmonious family. According to Fromm (Maharani, 2016:31) sacrifice of time and energy is a characteristic of rational love. Fromm also explained that there are several elements of love, namely caring, responsibility and respect. These three elements should be present in every fraternal relationship, this is in line with part of the story in the Kidung Sudamala. At that time Sakula went looking for his younger brother Sadewa, because he was worried about his younger brother's safety. The following text quote illustrates this:

*"raden śakula kawarnnaha, wawa tangyanangis mangke. Halampah tirtha mangke, sigra rarawup sira, ri sampunnira rahup mangko, tumurun jog nħr lumampah, maring setra sinadyane. Haglislaknnira mangke, tankawarnaheng ngawan, duk tka sira ring setra mangko, Kapanggih ni bhuta kalika, wait for the mangke garden ring. Ni Kalika. Muwus mangke, bage ki sudhamala, kamayangan sira mangsul mangko, baya siranglukatěn sira, Mantange mangsula mangke. Raden śakula namdane, dudu sun sudhamala, pañdhawa haran sakula ta ngong, hangulatyarinku sadewa, huni sinangkalengkene. Yen sira wilasengkene, Tuduhaknengringwang, Sangwane Mati Sadewa Mangko, Hiringsuinini Tumut Pjah, Maring Harinisun Mangke."* (lontar Kidung Sudamala 18a-18b).

Translation:

"Now it is told by Raden Sakula. When he woke up, he cried. He walked to the bathhouse to wash his face. After washing his face, he immediately went downstairs and hurriedly walked towards Setra. Go quickly. Didn't tell him he was on the road. When he arrived in Setra, he met the woman Kalika. Waiting in the flower garden. Ni Kalika said: "Welcome, Raden Sudamala, how happy this servant is. Of course, if you come here again, you will release me." Raden Sakula answered: "I am not Sadamala. I am a Pandava, named Sakula. I came to look for my younger brother, Sadewa, who was previously tortured here. If you have mercy on me, show me where it belongs. If he were dead, where would his body be, I would die with my brother." (lontar Kidung Sudamala 18a-18b).

The quote above explains that Raden Sakula as an older brother is worried about his younger sibling's safety. The feeling of caring between siblings is very important, which is in line with the element of love described by Fromm, namely caring. This was seen when Raden Sakula as an older brother was worried about the safety of his younger sibling, Sadewa. Caring between siblings is very important, if there is no caring between the family then the family will not be harmonious. Another concern between brothers is also depicted by Sadewa and Sakula, when Sadewa gave one of his wives to his brother, shown in the text

excerpt below:

*"Prapti pupundutan mangke, so sang mahadibya sĕkullulam brĕm kalawan tok, hanadah rāmya hakalihan, mwanng raden sakula mangke. Sampun sira nadah mangke, linge raden sadewa, lah yayi sōka idhĕpĕningong, sunwehi raka kang sakula, ingsun padapa wuwuse. Raden sōka pamuwuse sandhika baikira, pun sōka tanlangganaha mangko, sadenira makyahangreha, masa tanidhĕpa mangke. Raden sudhamala linge, sira kakang sakula, ni soka katurreng kakang mangko, raden sakula without saying, hangrasaha kadi mangke. Raden sudhamala linge, kula śabda mangkana, dadyanan sapangucap iringngong, wisesā suwehaneng kakang, denpada arabi mangke. Raden sakula śabdane sanakanira radyan, also kaka lah hatarima mangko, dahing si yayi pajaringngwang, yen mati suntumut mangke. Hangampila sira mangke, dera raden sakula, ni sōka hangiringakĕn mangko, hanuli maring saluki wetan, raden sakulalaknne. Kawarnnaha sira mangke, rahaden sudhamala, kalawan raden sakula mangko, henak denira papasihan, hana ring maᅇdhala mangke."* (lontar Kidung Sudamala 20a-20b).

Translation:

"Now comes the dish from the Pandita, rice, brem and palm wine. Two brothers eating together it's fun. After eating, Sang Sadewa said: "Oh, Dinda Saka, my wish is, I will give you the husband of my sister Sakula, and I will be the one to marry Padapa". Ni Soka said: "I have no objection, I will not refuse if this servant is given order, it is impossible that I will oppose it." Raden Sudamala said: "Kanda Sakula, Ni Soka I leave to kanda. " Raden Sakula was silent and thinking. Raden Sudamala said again: "The words of this servant mean that both of us are equal, we both get a gift, we both get married". Raden Sakula said: "Well, I just obeyed, actually I only had an intention, if Dinda died I would die too". Hence, Ni Soka was taken by Raden Sakula. Together they went to the east side hall. Now it is told, Raden Sudamala and Raden Sakula had a safe and happy marriage at the hermitage." (lontar Kidung Sudamala 20a-20b).

From the text quote above, it can be seen that Sadewa cares about his older brother who has not yet found a life partner. Even if it is related to today's era, giving one of your wives to a brother cannot be justified. Sadewa's goal in doing this was for both of them to receive gifts from the Gods. It is also said that Ni Soka accepted sincerely if she was given to Sakula, this was based on her affection for Sadewa. Affection doesn't change easily. This feeling of affection can make sacrifices for the people you love (Maharani, 2016:13).

### ***Determination and Religiousness***

Another moral teaching contained in the Kidung Sudamala is faithfulness from Raden Sadewa and his ability to survive the anger of Kalika's ghost while at Setra Gandamayau was also one of the factors in his being awarded the name "Sudamala" (Shashangka, 2020:279). Raden Sadewa's defensive ability is skill *citta* or thoughts that are able to survive the rise of negative tendencies. Raden Sadewa's success in surviving is also illustrated through events such as the following quote:

*"Prabāwanira rahaden teja mwan ririsumar, prahara ktug lindu tanalon, mēkab kang pratiwi gumiwang, teja sumunu sumare. Kētug arrived gumērengseng, sēsēban lan badama, kang wadokala mangko wungadoh, hapadang kaya dininglalan, ranini tumurun mangke."* (lontar Kidung Sudamala 10a).

Translation:

Raden Sadewa's chivalry shines out, rainbow rays appear accompanied by light rain, stormy winds, earthquakes occur, move as if to split the earth, rays in the sky shine brightly. Thunder rumbled, sweeping away all the weapons, the ghosts went away, and the earth became bright. So now Ranini is seen coming down to the place". (lontar Kidung Sudamala 10a).

When all the negative elements that are deliberately created to destroy the consciousness of the mind do not work, then in the end it comes from within oneself '*citta*' it will emit light and immediately all the negative elements that appear will be swept away by a powerful storm of *citta* consciousness (Shashangka, 2020:280-281). The light that emerged from Raden Sadewa was of course the result of his steadfast mind in steep spiritual studies. Spiritual knowledge based on compassion. Spiritual and Compassion is an inseparable unity. Spirituality is an inner practice to align oneself with the universe and God, this is what Raden Sadewa did thus he was able to overcome all kinds of obstacles in Setra Gandamayau, which in the end he was able to change his name to Sudamala. In the midst of the current era of globalization, the younger generation should have firm beliefs and be able to filter out the good and bad influences in the increasingly strong era of globalization. Determination as the main fortress of the individual. An individual's determination can lead him to success.

### ***Ethical and Moral Values***

Talking about ethics, Pancasila is basically an ethical system, especially the ethics of the Indonesian nation. Therefore, Pancasila ethics is the moral foundation of the Indonesian

nation which is based on the teachings of Pancasila. Pancasila values are used as parameters for government, society and individual behavior. The values of ethical teachings can be understood as a unified whole, both in interpretation and application. Javanese people know the term expression which is a universal concept of life, namely *empan, papan, andhepan*. This means that a person must be able to stand up and follow ethics, customs and manners. All behavior, actions and words must be adapted to the context. Who you talk to, what you talk about, where does the conversation happen. Everything is considered to create the harmony of life. Old literature is able to provide moral guidance in the social life of an individual because old literature contains teachings, advice and guidance life that can be used as a guide in behavior.

## CONCLUSIONS

Kidung Sudamala is an old literary work in Old Javanese, Middle Javanese. The story of Kidung Sudamala is about cleansing herself from Goddess Uma due to the curse she received from Dewa Guru because of her actions. Kidul Sudamala also contains life guidelines that can be used as guidelines for character building for an individual or the younger generation today considering the low level of ethics in the younger generation due to globalization. The character of today's young generation tends to experience moral decline. At the moral, social and academic level, the younger generation no longer provides a good example to society as an educated generation, the nature of the younger generation is now oriented towards hedonism (having fun), disobedience to parents and indifference between individuals and decreased sensitivity to the social conditions of society. It is crucial to carry out character education in the younger generation, considering that there is still a lack of morals and ethics in the younger generation. The moral teachings in Kidung Sudamala contain religious values, responsibility, caring and mutual respect which are reflected in the characters through every scene told. Old literature is able to provide moral guidance in the social life of an individual because old literature contains teachings, advice and life instructions that can be used as guidelines for behavior.

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