

Pegon's Script as One of Scripts to Present Character Education's Theme and Preservation of Local Culture:

A Review of *Singir Mitera Sejati* - Rembang

Iin Suryaningsih*

Department of Arabic and Literature
University of Al-Azhar Indonesia
Jakarta, Indonesia

*iin.suryaningsih@uai.ac.id

Abstract—Pegon to be popular script characters in certain communities and in certain times. In addition to Java especially in coastal areas such as the Central-Java Rembang, many of the original Muslim scholarly works of this city have been found references in the field of science that are very important such as character education or moral's education. This study will review of the singir "Mitera Sejati" scholarly works by Bishri Musthafa of Rembang origin, which systematically informs Islamic character education. This research has been a community reference in the field of character education outside Rembang to date. Through this study, the authors will prove that the pegon's script as one of scripts to present Character Education's theme and Preservation Local Culture. The results of this study founded that the role of the pegon's script in scholarly is very important and is a hallmark of the nusantara's script known not only locally but internationally. One of them is evident in relevant works of educational poetry like singir Mitera Sejati.

Keywords: *singir Mitera Sejati, pegon as a popular script characters, character education from singir*

I. INTRODUCTION

At a glance, remember the large figure influential; Bisri Mustofa, a charismatic religious figure. The originator of the Raudhah al-Thalibin Rembang Islamic boarding school in Central Java, born in Central Java Rembang in 1915, actively taught at the Kasingan-Rembang boarding school during the Japanese occupation. This pesantren is developing very rapidly until now. In addition to productive in writing also teaching, and even became a politician in almost three periods of replacement of the Indonesian president. Besides Singir Mitera Sejati and Ngudi Susila many nutritious products were born as his writings, interpretations of Al-Ibriz, Imrithy's translation by Al-Uyuthy, translated drama scripts of the Prophet Yusuf. Bisri is also known as a moderate religionist, his religious thoughts always prioritize moderate alignments for the sake of the purpose of prosperity and the goodness of the Muslims which was adapted to the situation and conditions of the era and society at that time. He really paid attention to the context of a problem. One of his greatest obsessions is to make the concept of Ahlu al-Sunnah Wa al-Jama'ah sourced from the Qur'an and al-Sunnah as the basis for upholding the amar ma'ruf nahi munkar based on solidarity and social care that still

pays attention to the needs of the times and society. An obsession that is rooted in every step of his life is a principle that he maintains to build his beloved Country-Indonesia [1].

It is the pegon's script, as the script used in this study, is a product of the adaptation of two cultures; Arab and Javanese. This text not only describes morality which is very closely related to spirituality, but emerges local culture [2]. The acculturation of this script's model has not become a serious study among observers of our culture except that it is limited to the study of the pegon script as a product of the adaptation of Arabic and Malay culture born in Java. The majority research is a study of the acculturation of Arabic and Javanese Arabic culture has always focused on raising physical evidence of buildings and architecture in ancient history, whereas before 1883 AD on certain studies, Crawford had put forward the proposition that the indigenous inhabitants of Indonesia and the Malays had accepted Islam straight from Arabs. But after 1883 AD the opinion began to be refuted by scholars with a variety of opinions about the entry of Islam in Indonesia / the archipelago. The diversity of these opinions relates to which region Islam in Indonesia originated, who brought it, and when was the entry of Islam into Indonesia [3].

This study will focus on pegon's script titled "Mitera Sejati" by Musthafa Bishri to see the moral message that informs Islamic character education systematically, which shows one of the efforts in preserving local culture through the literary media like pegon's script.

II. METHODS

There are two methods used in this research, namely (1) philology method; to read texts and do text on text, and (2) qualitative analysis methods; reviewing the history of the development of script scripts to find relations between Arab and Indonesian cultures.

The steps carried out in the philological method are: (1) tracing the existence of texts, as a means of knowing the possibility of variants of the same text and being useful as a comparison in conducting textual criticisms, (2) doing a physical description of the text and content to provide information about the origin text proposals and lattice

requirements in the text, (3) rewrite the text, transcribe and transliterate to translate the text (if in a foreign language), (4) apply the theoretical and point of view of the study of the text to find values and meaning of the existing themes in the text.

Qualitative analysis methods serve as stages of conducting reference traces related to the data reinforcement material. just mention the relation about the history and development of pegon and pegon scripts as cultural products as well as efforts to preserve local treasures in Indonesia as a result of cultural interaction with Arabic.

III. DISCUSSION

A. *Singer Mitera Sejati; Javanese Monumental Literary Works*

The Mitera Sejati (MS) manuscript was found in the form of a book measuring 13.3 x 18.3 cm, published by maktabah ahmad nabahan wa waladihi, totaling 8 (eight) pages, consisting of 18-19 lines per page, written on brown opaque paper, pegon script (Javanese Arabic), Javanese and writing are still good enough to read. The colophon of the manuscript states that this text was written in 1373 Hijri / 1951 AD 63 years ago and published by Menara Rembang [4].

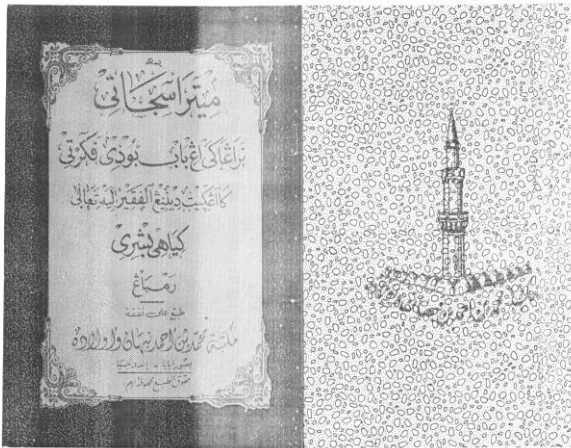


Fig. 1. The front page of the *Mitera Sejati*.

Research on the pegon script as one particular script's character system, especially for the development of the local culture and Islamic in Indonesia, has not been done much

except limited to the history of its origin which is associated with the Jawi script. As also stated in Astuti, that the discussion of the role and function of pegon in the writing of religious texts and other literary works, especially in Java. The term pegon naming is inherent throughout its history and is a symbol of the acculturation products of Islamic and Javanese culture. This script was also rapidly used since the beginning of the 17th century until the beginning of the 19th century with the appearance of the rise and rise of the work of the archipelago scholars who provide a distinctive color of his writings, especially in this case is the product of works that were born from pesantren like singir. The pegon script has two variations, and both have their respective functions which form the basis of the text and the purpose of the text author. It is not only the understanding of the pegon script that is the hallmark and culture of the Islamic community in Java, more than that, as Islam's entry into the archipelago also gave birth to the acculturation of Islamic culture with the local community. They use Arabic letters (*hijaiyah*) also to write their respective local languages, such as implementation in Bugis-Sulawesi, Sundanese-West Java and more This effort is part of the maintenance of local cultural products, one of which is Singir [5].

Singir itself is formed from a wording which has a purpose according to certain conditions and situations, using terms that are arranged as well and as beautiful as possible to ensure that the readers are able to enter and focus on the goals to be achieved by the author. Singir aesthetics include the aesthetics of diction, judgment, concrete expressions, figurative meaning, rhyme and rhythm [6]. That is why singir entered the genre of poetic literary works that can be analyzed the structure of their beauty. Saputra in Rizal, singir discourse when analyzed from the content and shape of the dominant temple structure consists of three parts, namely manggala / introduction, core discourse / ideas and colophon / cover. Manggala is an introduction filled with a tradition of praise addressed to Allah SWT and the prophet Muhammad SAW, while the core discourse discusses the narrative and thematic content of the text, and the colophon is information that contains information on copying texts on the singir. The element found in the song is praise and prayer that become one. The two elements are always attached to singir considered as a form of gratitude for the long series of his work.

IV. RESULTS

TABLE I. CHARACTER EDUCATION IN LOCAL CULTURAL PRODUCTS; A SINGIR STUDY [7]

theme	Transliteration of Mitera Sejati's text (MS)	Translation
People's attitude towards the government; 1st page meaning	<i>Kita ngerti yen pemerintah kita iku, ngatur marang samubarang tindak laku</i>	We know that our government regulates all behavior
People's attitude towards the government; 2nd pages meaning	<i>Wong kang dhalim kampak bakal diadili, kabeh kepentingan umum diperduli</i>	People who violate axes (rules) will be tried, all public interests are taken care of
People's attitude towards the government; 3rd pages*	<i>Kesehatan, kemakmuran, keamanan, pendidikan, pengajaran, kretek dalam</i>	Health, prosperity, security, education, teaching, road bridges

Table I. Cont.

meaning	These five important points will make community and state life balanced and can go hand in hand. Assist the authorities in maintaining security. Maintain public safety and order. # The character of togetherness arranged through small and continuous cases	
People's attitude towards the government; 4th pages	<i>Kabeh mau diopeni lan ditata, kanggo kepentingan kita padha rata</i>	All that is cared for and arranged, for our benefit so that it is evenly distributed
meaning	Demonstrate democratic values of self-recognition of the rights and obligations as good citizens. Instilling values by fostering a sense of national unity and unity become the foundation as well as the main goal together. # the importance of working together so that the vision and mission are delivered and carried out in a balanced manner. The character of being a leader simultaneously becomes an equally good society.	
People's attitude towards the government; 5th pages	<i>Mula kita kudu tundhuk ora mepeng, lan bantu kabeh ora ngegampang</i>	Then we must submit and not defy, and help so as not to simplify
meaning	# Discipline and patience with every condition is a character that can emerge if we accept it by maintaining communication and being kind to each problem	
Progress and progress; 3rd pages	<i>Nanging awas aja tiru wong kemajuan, nganti lali hukum syara' kanggo guyon</i>	But don't go along with the progress or modern people, until they forget Islamic law is made a toy
meaning	Balance in applying the law made by the state in the form of the applicable law while still maintaining Islamic law which is the basis of life in the context of individuals and society. #principled, even though the progress of the age is at hand; is a basic character that must be maintained	
The color is etiquette, first page	<i>Tata krama iku akeh tuladhane. Koyo temen aris demen negarane</i>	The manners are many examples, for example trustworthy, gentle and loving towards his homeland
meaning	Pride towards his homeland, a very high sense of belonging. Maintaining the preservation of regional culture. #be yourself, and still receive knowledge and good experience from the outside, then make adjustments so that they still have the good of both. A strong character that must exist in the guardians of this world	
Progress, 7th pages	<i>Ora malu podo lali budi timur, padha ketularan barat kelantur-lantur</i>	No shame in forgetting the eastern culture, preferring to the western culture
meaning	Must have principles, and maintain a good eastern culture without being ashamed to admit it. Accept the influence of foreign cultures that can advance and develop national culture. Filtering the entry of foreign cultures that are not clear benefits for the progress of the nation. Refuse the entry of foreign cultural influences that are not in accordance with the national personality. # adapt local traditions with existing novelty traditions. Harmony emerges from two different sides of the coin, that is indeed the true character of each human being who will carry his identity everywhere and everywhere	
Progress, 8th pages	<i>Malah pada krasa gagah dipandang, dudu anak turun jawa sajakane</i>	Instead feel handsome, like not a descendant of Java
meaning	Javanese tradition strongly believes that the culture that is hereditary in their environment, is ideally used as a basis and guidelines for life and life. # Javanese character from the beginning is known for its gentle demeanor and polite personality in bringing the local culture into place, so only we can take care of it.	

V. CONCLUSION

From the pegon (Arabic-Javanese) texts like the singir that was popular at this particular time was found full of meaning about character education learning which basically should be possessed by virtuous humans. Pegon in history has become a medium to convey Javanese scientific treasures which gradually makes the present generation more aware of the wisdom of certain local cultures that are still very well maintained today. For example, Singir Sejera Sejati, is one of the historical proofs of a work on character education that is typical of raising the wisdom of local culture with the pegon script as its medium. In it presents several themes about the concept of community, both from a personal perspective or the point of view of people who have certain professions such as government. Teaches procedures for adaptation that are compatible with some cultures that are built naturally, such as Java, Islam and Arabic.

Character education has increasingly shrunk and almost disappeared in the concept of life and in harmony of the Indonesian people in general, and Java in particular. Bishri tried to explain the concept more closely with his people through his works which he conveyed with local script

intermediaries such as pegon, and he succeeded. True Mitera is the chosen text from a number of texts about characters made by scholars in the archipelago whose distribution covers several regions outside Rembang. Reception theory applied in this text is able to give researchers good hermeneutic readings, and at one conclusion that the poetry about this character fully leads to monotheism to Allah SWT.

ACKNOWLEDGMENT

Thank you to the Ministry of Research, Technology and Higher Education DRPM for providing the opportunity for researchers to become part of a range of funded researchers from 2018-2019. Likewise, thanks are also immeasurable to the LP2M of Al-Azhar University of Indonesia for all forms of cooperation and support to the author until the completion of this paper and have the opportunity to present it at the ICASSETH 2019 international seminar in Unswagati-Cirebon.

REFERENCES

- [1] K. Astuti, "Aspek Tasawuf dalam Manuskrip Beraksara Pegon: Kajian atas Serat Munjiyat Karya Kyai Saleh Darat dan Singir Parase Nabi Karya Anonim," Unpublished.

- [2] C. Adib, “‘Singa Podium’ Yang Produktif Menulis,” [Online]. Retrieved from <https://ahlussunahwaljamaah.wordpress.com/manakib/kh-bisri-mustofa/>
- [3] M. Aziz, “Produksi Wacana Syiar Islam dalam Kitab Pegon Kiai Saleh Darat Semarang dan Kiai Bisri Musthofa Rembang,” *Journal.Umy.Ac.Id*, vol. 9, no. 2, pp. 112–128, 2013.
- [4] D. Azis, “Akulturasi Islam dan Budaya Jawa,” *Journal.Stainkudus.Ac.Id*, vol. 1, no. 2, 2013.
- [5] I. Fikri, “Aksara Pegon: studi tentang simbol perlawanan Islam di Jawa pada abad XVIII–XIX.” [Online]. Retrieved from <http://eprints.walisongo.ac.id/3829/>
- [6] I. Gusmian, “KH Misbah Ibn Zainul Musthafa (1916-1994 M): Pemikir dan Penulis Teks Keagamaan dari Pesantren,” *Jurnal lektur keagamaan*, vol. 14, no. 1, 2016.
- [7] I. Fikri, “Aksara Pegon: studi tentang simbol perlawanan Islam di Jawa pada abad XVIII–XIX,” [Online]. Retrieved from <http://eprints.walisongo.ac.id/3829/>