

Comparison of Narrative Structures between *Pantun* and Comic of *Lutung Kasarung* through Analysis of Nuclear Unit Based on Joseph Campbell's theory

Dicky Hidayat^{1*}, Mohd. Asyiek Bin Mat Desa²

¹Universitas Telkom, Bandung, Indonesia

²University Sain Malaysia, Pulau Pinang, Malaysia

Abstract. Sundanese *pantun* contains stories about the mystical-ritual-sacred Sundanese cultural values and has a narrative structure that describes the spiritual journey of an ancient Sundanese cultural hero. The *Lutung Kasarung pantun* is the most widely adapted *pantun* to various media, such as story books, comics, films and digital games. This study aims to compare the narrative structure between *Lutung Kasarung pantun* and comics made by R.A Kosasih published by Melodie Bandung in 1961, through analysis of nuclear units based on Joseph Campbell's theory. The results showed differences in the narrative structure of the *Lutung Kasarung pantun* and comic, which was caused by the transformation of the culture, form, time, and acceptance of the reader who later acted as creators.

1 Introduction

Pantun is a form of Sundanese performing arts and oral traditions. It is done by a storyteller or *pantun* interpreter who tells a story by singing accompanied by a traditional musical instrument, namely *kecap*. The story generally tells of the adventures of kings or knights of Prabu Siliwangi's descendants, the King of Pajajaran Kingdom in expanding his conquered territory or in looking for beautiful princesses to be made empresses [1]. *Pantun* come from the word "tun", equivalent with the word *tuntun*, *bantuan*, *mantun*, which means guidance that accompanies the path of salvation [2]. Then based on the form of Sundanese *pantun* belonging to the oral folklore in the category of folk songs, namely the ballad [3].

Sundanese *pantun* has been known since the 16th century. The ancient Sundanese text of *Sanghyang Kandang Karesian* (1518), has mentioned the existence of the *pantun* at that time, such as Siliwangi, Haturwangi, Banyakcatra, and Langgalarang. Research on Sundanese *pantun* was first written by Dutch researcher J.J. Meiyer (1891), C.M. Pleyte (1907) and F.S. Eringa (1949). The more intensive documentation and recording of Sundanese *pantun* was made by Ajip Rosidi (1970). He was successfully recorded and transcribed 26 *pantuns* and 14 of them have been published.

* Corresponding author: dickyhidayatkartawijaya@gmail.com

Sundanese *pantun* is an important and high-value form of old Sundanese literature. Sundanese *pantun* contain values that reflect Sundanese culture that are mystical-ritual-sacred and have a plot that essentially describes the spiritual journey of the old society cultural heroes [4]. There is a similarity between the story of Sundanese *pantun* with the mystical stories of other nation, namely in the plot there are two main characters consisting of cultural figures and God. The flow consists of elements arranged sequentially : separation (departure) from the real world, examinations (initiation) for the hero, and the return of heroes from other worlds (spiritual) [4].

The *pantun* story of *Lutung Kasarung* (PSLK) is one of the very sacred *pantun* so not all *pantun* interpreter dare shown it [5]. However, PSLK is a Sundanese *pantun* that is most widely adapted into various media. From the history of the reception of the text, it appears that PSLK has many possibilities for a transformation that is not only cross-cultural (Sundanese to Dutch, Indonesian, and Javanese), but also in the form of cross-forms (from *pantun* form to written forms, prose, poetry, drama, opera, novels, fairy tales and films) [6].

PSLK which was originally from oral tradition and uses Sundanese language, tells the story of Sanghyang Guru Minda, a deity from heaven descended to earth in the form of a *lutung* (ugly monkey). In his journey, the Lutung met with Princess Purbasari from Pasir Batang kingdom who was expelled by Purbararang, her enraged sister. After going through various problems and obstacles, Lutung Kasarung finally turned into a king and married Purbasari. They then jointly ruled the Kingdom of Pasir Batang and Cupu Mandala.

PSLK was first adapted into comic by R.A. Kosasih in 1960. *Lutung Kasarung* comic was published by the Melodie publisher in Bandung. The Indonesian comics history began with the publication of *Put On* comic strip by Kho Wan Gie (Sopoiku) in 1931 in the *Sin Po* newspaper. The comics development continued until the Japanese period and Indonesia's independence period. In 1947 American comic influences began in Indonesia with the publication of *Tarzan* comic strip, published by the Keng Po publisher. Furthermore, many foreign comics entered Indonesia such as *Rip Kirby*, *Phantom*, *John Hazard* and others. This condition triggered the emergence of local comics that imitated the foreign comics. To eliminate the stigma that comics are media that do not educate and only spread foreign culture, some publishers such as Keng Po and Melodie publish comics with national culture themes, such as wayang and regional culture-themed comics (*Lutung Kasarung*, *Imperium Majapahit*, *Damar Wulan*, etc.) [7, 8].

The Sundanese *pantun* transformation into other media must begin with the *pantun* interpretation process using Sundanese people's mindset and knowledge. The interpretation with western knowledge, mindset and media has potential to deconstruct the meaning and the philosophy itself, enresults the emergence of superficial meanings of *pantun* values [2].

1.1 Problem Identification

At present there are many processes of adaptation and transformation from traditional art to more modern forms and versions. This is done as a heritage of cultural values and revitalization of traditional culture. Every text in the PSLK story contains the thoughts and views of old Sundanese people, the transformation of PSLK from *pantun* to comics will cause changes in values, in line with the cultural transformation in society.

The research problem is how different are the narrative structures between PSLK *pantun* and comics, which is caused by the transformation of forms, culture, time and acceptance of the readers who later became creators.

1. 2 Theoretical Review

Narrative structure is an arrangement of interrelated and mutually supportive elements, functioning together to convey the theme of the story, which included structural forms, structural elements, and relationships of structural elements. The narrative structure in *pantun* is the part that must exist and if there is none it will damage the story [4].

Sundanese *pantun* contain values that reflect Sundanese culture that are mystical-ritual-sacred and have plot that essentially describes the spiritual journey of the old society cultural heroes. There are similarities between the Sundanese *pantun* story with the mystical stories of other societies, namely in the plot there are two main characters namely cultural figures and God [4]. Based on Joseph Campbell's research on myths from various countries, a hero adventures from the ordinary world to the region of supernatural wonders. Extraordinary power is there and the decisive victory is won; the hero returns from a mysterious adventure with his power to his fellowmen [9]. Campbell concluded that the myth involving the hero and God had the main storyline or the Nuclear Unit which consisted of three stages: separation, departure, and return [4]. See the table 1 below.

Table 1. The nuclear unit variations

Departure/Separation	Initiation	Return
a. The coming of an adventure call	a. The journey of trials or dangerous aspects of gods	a. Refuse again
b. Refuse to leave	b. Meet with the goddess or get happiness	b. Escape unseen
c. Magical help comes to the hero	c. There are seductive women or Oedipus Complex	c. Assistance from outside parties
d. Cross the first gate	d. Redeem sins against father	d. Cross the gate home
e. Enter into the whale's stomach	e. Apotheoses (hero becomes godly)	e. Become the ruler of two worlds, spiritual and physical
	f. Main gift	f. Live freely/freely

The Nuclear Unit with its parts will be used as a reference to analyze PSLK as oral literature and comics. Will Eisner defines comics as sequential art. While McCloud stated that the image when standing alone and seen one by one is still just an image, but when the picture is arranged in sequence, even though it only consists of two pictures, the art in the picture changes its value to comic art. Comics have elements that are connected to each other, such as panels, gutters, word balloons, narratives, effects, figures, and backgrounds [10].

Carl Potts state that there are three elements combine to make comics: narrative, art and sequential visual storytelling. Narrative is usually a story, but comics also include mood pieces, character sketches, abstract work, and instructional content. Comic art generally consists of drawings, paintings, or photo. Sequential visual storytelling consists of 1) the visuals a comics creator choose to show; 2) the framing, angle, layout, and visual elements rendering; 3) the juxtaposition, order, and visual elements sequence; 4) the emphasis that the visual elements are given relative to one another [11].

The semiotics theory can be used to analyze the structure of narration and visual content. This theory sees text and images as a whole meaning (system). All visual aspects in comics are denotative signs and systems, functioning as signs on connotative systems or mythical systems, which will connect them to the culture and meaning contained within them [12]. The narrative structure is composed of reading units. Using a semiotic approach, Roland Barthes separates the markers in the narrative discourse into a series of concise and sequential fragments called reading units (lexia) with short lengths that vary. Barthes also states that each of these lexias has several possible meanings. Its dimensions depend on the density of its connotations which vary according to the moments of the text [13].

2 Methods

The research was conducted through qualitative approach. This approach is done through methodical steps to reduce it transcendental, so the correlation is derived intentionality connection of every aspect of the object being studied with the other aspects of the reference [14]. This research is a comparative study using nuclear unit analysis based on Joseph Campbell theory, research conducted by comparing equations and differences as phenomena to find factors or situations that cause them. The research data was obtained through document study, that is from PSLK transcription, reports on the results of research on PSLK in the form of oral literature and comics. Data analysis here was carried out with three stages of qualitative data analysis, that is data reduction, display, and conclusions/verification. The three stages are organizing data, describing it into small units, synthesizing, compiling it into patterns, selecting and sorting out important and unimportant data, and finally concluding so that the results of the conclusions are information that can be conveyed to others [10].

3 Discussion

3.1 Object of the Research

There are two objects in this research, PSLK in the form of oral tradition (*pantun*) and comics. PSLK *pantun* which will be used as the object here is PSLK *pantun* written by F.S. Eringa (1949). Although research on Sundanese *pantun* was first made by J.J. Meiyer (1891) and C.M. Pleyte (1907), but a more comprehensive academic study of Sundanese *Pantun* in the form of dissertation was first written by Eringa. Here Eringa only examined philology and literature aspects of Sundanese *pantun*. A more complete study of the narrative structure of PSLK was written by Tini Kartini (1984). She uses the theory of Nuclear Unit from Joseph Campbell, who divides the three stages of the narrative structure (separation/departure, examination/ initiation and return) to analyze the narrative structure from Eringa's PSLK.

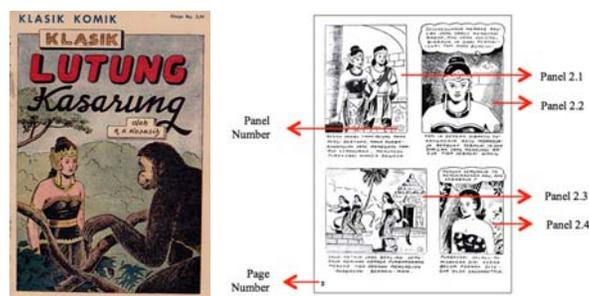


Fig. 1. *Lutung Kasarung* comic created by RA. Kosasih, and comic numbering system (right)

For PSLK comics, the research object here is the creation of R.A. Kosasih. It was first published by publisher Melodie in 1961 in Bandung. This comic is printed on low quality paper, cover printed on thicker paper, colored with offset printing techniques, while the 42 content pages printed in one color with black ink. The language used in the comics is Indonesian, the text written in the comic still uses the Soewandi spelling, an Indonesian old spelling (1947-1972). This was chosen because it was the first comic adaptation of PSLK, so it was considered to have a conformity and was not much different from the oral version.

3.2 Data Processing Techniques

The PSLK *pantun* by Eringa is written in Sundanese and Dutch. Data in the form of sentences in the *pantun* are numbered from numbers 1 to 1037. These sentences are arranged in verses which are units of sentences or data units as below:

<p><i>Kuring rek diajar ngidung, nya ngidung carita pantun, ngahudang carita wayang, nyilokakeun nyukcruk laku, nyukcruk laku nu bahayu, (5-9)</i></p> <p><i>mapay lampah nu baheula. (10)</i></p>	<p>I will learn to sing songs, that is the <i>pantun</i> story song, revive wayang stories, describe the order of experience, past experience,</p> <p>tracing past trips.</p>
--	---

Using the Campbell's Nuclear Unit theory, Kartini divides the narrative of PSLK in three stages: separation (departure), examination (initiation) and return [4]. The Nuclear Unit in PSLK develops into certain variations, adjusting to the structure and plot. Processing data from PSLK comics is done by sorting comics based on pages and panels. The pages and panels are then numbered systematically to facilitate the analysis process. The Kosasih's PSLK comics consist of front and back cover pages, both printed in color, 42 content pages printed in black ink, and 161 comic panels. Furthermore, the analysis carried out on all panels on each comic page uses a semiotic approach to describe aspects of the comic narrative. The analysis results then compared with the PSLK *pantun*, to find out the differences and similarities of the narrative structure.

3.3 Analysis

The narrative structure analysis of PSLK comic is done step by step by referring to Roland Barthes's approach as follows: 1) breaking the text into chronological sequences of text or lexia units; 2) analyze the nature of the order and its intertextuality; 3) make conclusions after the conclusion to evaluate thoroughly at the end of the conversation [15].

Table 2. Comparison of nuclear units in *pantun* and comics (Purbasari as a hero)

NUCLEAR UNIT (HERO: PURBASARI)	<i>PANTUN</i>	COMIC
1. Departure/Separation	<p>a. Purbasari was expelled from the jungle of Gunung Cupu Mandala Ayu by Purbararang = the arrival of an adventure call.</p> <p>c. Purbasari was assisted by Lutung Kasarung and Sunan Ambu to create Gunung Cupu an empire = the hero received magical assistance.</p> <p>d. Purbasari's face and body were covered with charcoal stove so that it became black and ugly = the hero crossed the first gate.</p> <p>e. Purbasari was expelled to Gunung Cupu Mandala Ayu forest = the hero entered the whale's stomach.</p> <p>Formula (a-c-d-e)</p>	<p>a. Purbasari was expelled to Gunung Cupu forest (5.1, 5.2)</p> <p>c. Purbasari married Guru Minda and moved the kingdom of Galuh to Gunung Cupu (42.1, 42.2, 42.3)</p> <p>d. Purbasari's face and body were covered in gum keler trees by Purbararang (2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2, 4.3, 4.4)</p> <p>e. Purbasari was expelled from Gunung Cupu's forest, escorted by Mangkubumi (5.3, 5.4)</p> <p>Formula (a-c-d-e)</p>

<p>2. Initiation</p>	<p>a. Purbasari experienced various challenges from Purbararang such as damming rivers, planting rice, catching wild bulls, cooking contests, weaving, knitting, body slenderness, beauty, fragrance, and handsome fiancée contest = heroes getting exams or experiencing dangerous.</p> <p>b. Purbasari meets Lutung Kasarung incarnation of Guru Minda from Kahyangan, who helped her in all difficulties = meeting the hero with the god.</p> <p>c. Purbasari meets with Guru Minda which shows the good looks of the original form as Guriang Kawung Luwuk = the tempting man.</p> <p>e. Purbasari's patience and fortitude face all the challenges that occupy him as the ideal female = the hero becomes a goddess woman.</p> <p>f. The implementation of all challenges and requests of Purbararang = the main gift to the hero.</p> <p>Formula (a-b-c-e-f)</p>	<p>a. Purbararang challenges Purbasari to damm the river, catch fish, tame wild bulls, and handsome fiancée contest (25.3, 25.4, 26.3, 27.1, 27.2, 27.3, 27.4, 28.1, 29.3, 29.4, 30.1, 30.2, 30.3, 30.4, 31.1, 31.2, 31.3, 31.4, 32.1, 32.2, 32.3, 32.4, 33.1, 33.2, 33.3, 33.4, 34.1, 34.2, 34.3, 34.4, 35.1, 35.2, 35.3, 35.4, 36.1, 36.2, 36.3, 36.4, 37.1, 37.2, 37.3, 37.4, 38.1, 38.2)</p> <p>b. Purbasari met with Lutung Kasarung who was delivered by Aki Panyumpit (21.3, 21.4)</p> <p>c. Purbasari met with Lutung Kasarung who transformed into Guriang Kawung Luwuk (28.2, 28.3, 28.4, 29.1, 29.2)</p> <p>e. Lutung Kasarung helped Purbasari threat the tiger and be beautiful (22.1, 22.2, 22.3, 22.4, 23.1, 23.2, 23.3, 23.4, 24.1, 24.2, 24.3, 24.4, 25.1, 25.2)</p> <p>f. Purbasari won all the challenges of Purbararang (41.3, 41.4)</p> <p>Formula (a-b-c-e-f)</p>
<p>3. Return</p>	<p>a. Purbasari was unable and surrendered to all Purbararang's challenges = the hero refused to return.</p> <p>c. Lutung Kasarung helped Purbasari in fulfilling the Purbararang challenge so she was not beheaded = help came from an outside hero.</p> <p>d. The victory of Lutung Kasarung / Guru Minda who became his fiance in a handsome and noble contest with Indrajaya = the gate of the new position of Purbasari.</p> <p>e. Purbasari despite all the pressure and challenges, then became the queen of Pasir Batang = the hero became the ruler of the two worlds, spiritual and physical.</p> <p>f. Purbasari got the gift of a god husband, became queen, and her country was fertile = a free living hero.</p> <p>Formula (a-c-d-e-f)</p>	<p>a. Purbasari felt unable to carry out the challenge of Purbararang (26.1)</p> <p>b. Lutung Kasarung helped Purbasari to carry out the challenge of Purbararang (26.2)</p> <p>d. The victory of Lutung Kasarung/ Guru Minda in handsome and noble contest with Indrajaya (38.3, 38.4, 39.1, 39.2, 39.3, 39.4, 40.1, 40.2)</p> <p>e. Purbasari became the royal queen of Galuh and moved the royal center to Mount Cupu (42.1)</p> <p>f. Purbasari and Guru Minda became king and queen of the Galuh kingdom (42.2, 42.3)</p> <p>Formula (a-c-d-e-f)</p>

Table 3. Comparison of nuclear units in *pantun* and comics (Lutung Kasarung as a hero)

<p>NUCLEAR UNIT (HERO: LUTUNG)</p>	<p>PANTUN</p>	<p>COMIC</p>
<p>1. Departure/Separation</p>	<p>a. Guru Minda dreams of a beautiful princess = a call for adventure.</p> <p>b. Guru Minda cries when he will be taken by Aki Panyumpit. He felt sad because he became a Lutung and had to adventure before getting a wife = the hero refused to adventure.</p> <p>c. Lutung Kasarung is assisted by Sunan Ambu and the Bujangga Ampat from</p>	<p>a. Lutung Kasarung received help from the Bujangga Ampat from kahyangan to damm the Baranang Siang river (26.3)</p> <p>b. In the forest, Lutung Kasarung met Aki Panyumpit and he was handed over to Purbararang. Because Lutung Kasarung made a chaos in Galuh kingdom, Purbararang was</p>

	<p>heaven in creating everything supernaturally = the arrival of supernatural assistance to the hero.</p> <p>d. Lutung Kasarung is delivered to Mount Cupu Mandala Ayu, then accompany Purbasari = the hero crosses the first gate.</p> <p>e. Guru Minda lives in the forest in the form of a Lutung = the hero enters the whale's stomach.</p> <p>Formula (a-b-c-d-e)</p>	<p>overwhelmed, finally she ordered Aki Panyumpit to give Lutung Kasarung to Purbasari (6.1, 6.2, 6.3, 6.4, 7.1, 7.2, 7.3, 7.4, 8.1, 8.2, 8.3, 8.4, 9.1, 9.2, 9.3, 9.4, 10.1, 10.2, 10.3, 10.4, 11.1, 11.2, 11.3, 12.1, 12.2, 12.3, 12.4, 13.1, 13.2, 13.3, 13.4, 14.1, 14.2, 14.3, 14.4, 15.1, 15.2, 15.3, 15.4, 16.1, 16.2, 16.3, 16.4, 17.1, 17.2, 17.3, 17.4, 18.1, 18.2, 18.3, 19.1, 19.2, 19.3, 19.4, 20.1, 20.2, 20.3)</p> <p>c. Lutung kasarung was released and delivered by Aki Panyumpit to the forest to accompany Purbasari (20.4, 21.1, 21.2)</p> <p>Formula (c-d-e)</p>
2. Initiation	<p>a. The suffering of Guru Minda because he cannot openly love Purbasari, and the fact that Purbasari was ugly and black-faced = a problem for the hero.</p> <p>b. Guru Minda meets Purbasari who is face-like with her mother (Sunan Ambu) = the hero meeting with the goddess (magna mater).</p> <p>c. Purbasari's beauty which is similar to his mother, is a tempter for Lutung Kasarung = The woman teaser (Oedipus complex) in the hero</p> <p>d. Lutung Kasarung who harbored lust for his mother could love Purbasari who was similar to his mother = penance for the mother by the hero.</p> <p>f. Lutung Kasarung got Purbasari, the ideal woman who loved him = the main gift for the hero.</p> <p>Formula (a-b-c-d-f)</p>	<p>b. Lutung Kasarung meets Purbasari (21.3, 21.4)</p> <p>f. Lutung Kasarung and Purbasari became the king and queen of the Galuh kingdom and moved the kingdom center to Gunung Cupu (42.1, 42.2, 42.3)</p> <p>Formula (b-f)</p>
3. Return	<p>c. Lutung Kasarung completed all of Purbasari's tasks with the help of magic Sunan Ambu = getting help from other parties.</p> <p>d. Lutung Kasarung changed his origin as Guru Minda when challenged to complain good looks with Indrajaya = the hero headed for the gate home.</p> <p>e. Lutung Kasarung can defeat Indrajaya with his supernatural powers and become a perfect human physically and mentally = the hero becomes the ruler of two worlds, spiritual and physical.</p> <p>f. Guru Minda became the king of Pasir Batang accompanying the queen of Purbasari = the existence of wisdom and grace.</p> <p>Formula (c-d-e-f)</p>	<p>c. Lutung Kasarung completed all Purbasari's tasks with the help of Bujangga Ampat from Kahyangan (26.3)</p> <p>d. Lutung Kasarung changed his origin as Guru Minda (40.1, 40.2, 40.3, 40.4)</p> <p>f. Guru Minda became the king of Pasir Batang accompanying the queen of Purbasari (41.1, 41.2, 41.3, 41.4, 42.1, 42.2, 42.3)</p> <p>Formula (c-d-f)</p>

The visual aspects analysis of comics is done with semiotic approach, especially in denotative and connotative aspects. The denotative aspect summarizes all aspects of the sign contained in comic visual elements, namely visual elements contained in the panel, gutter/closure, word balloons, narratives, effects, characters and backgrounds. All these

elements build a set of denotative signs with literal meaning. While connotation is the order of meaning, cultural values and ideology that is formed from these visual elements.

Eringa's PSLK *pantun* contained two parallel structures. The first is Guru Minda (Lutung Kasarung) as a hero, and the second is Purbasari as a heroine. Lutung Kasarung's structure is marked by the presence of Lutung Kasarung as the main image in the comic panel. Purbasari's structure is marked by the presence of Purbasari as the main image in the comic panel. The panel displaying images of Lutung Kasarung and Purbasari in the same panel became the structure of Lutung Kasarung and Purbasari as a hero/heroine. A panel that does not show a picture of Lutung Kasarung or Purbasari can be the structure of Lutung Kasarung or Purbasari as a hero/heroine.

4 Conclusion

The results show that PSLK originally came from the Sundanese oral tradition, has transcultural transformation from Sundanese to Indonesian and from Indonesian to English. They also shows PSLK transformation across forms, from oral to written and from written to comics. The nuclear unit theory analysis on PSLK to compare the narrative structure between *pantun* and comic, shows that there are differences and similarities in structure and plot.

The results also show that the story of the myth contained in PSLK has three elements in the nuclear unit consisting of separation, initiation and return. However, these elements have different variations in the *pantun* and comics. Generally, the comic focuses more on the storyline of Purbasari as a hero. This is shown in the narrative found in comic page 1 which only contains an introduction about Purbasari, no Lutung Kasarung. Nuclear unit parting on the storyline of Purbasari (1) there is a similarity in the plot between PSLK and comic, namely with the flow formula (a-c-d-e). In the nuclear unit tests on the Purbasari storyline (2) there is a difference between the *pantun* and comic grooves. The plot that tells Purbasari to experience various trials from Purbararang includes requests to stem rivers, plant rice, catch wild bulls, contest cooking, weaving, knitting casks, pitting hair lengths, complaining body slimming, beauty, fragrance, and finally their fiance's good looks. respectively (2.a), the comics are not described in full. In the comic, there is only a plot about Purbararang challenging Purbasari to stem the river, catch fish, tame wild bulls, and complain their fiance's good looks. Nuclear unit parting on the storyline of Purbasari (3) there is a similarity in the plot between PSLK and comic, namely by the flow formula (a-c-d-e-f).

Differences are found in the Lutung Kasarung storyline as a hero. In the parting nuclear unit (1), the flow of Guru Minda dreams of a beautiful princess who is her lover, Guru Minda cries when she will be taken by Aki Panyumpit (1.a) and feels sad because of being a Lutung Kasarung who must wander first before getting a wife (1.b) not found in the comic plot. On nuclear unit tests (2), the Guru Minda suffering because as a monkey cannot openly love Purbasari and the fact that she was ugly and black (2.a), not depicted in comics. Likewise, the background about Sunan Ambu who has a face similar to Purbasari (2.c), the mother who is loved by Guru Minda (2.d) is not found in the comic plot. In the nuclear unit test (3), the comic plot is not told about the magic match between Lutung Kasarung and Indrajaya won by Lutung Kasarung (3.e).

The transformation of the PSLK from oral to writing and from writing to comics led to a change in flow accompanied by a change in the main character from Lutung Kasarung to Purbasari. This flow change has reduced the magical and mystical things that were originally found in PSLK. Changes in the times and acceptance of reader who then acted as creators, is the most decisive factor in this transformation. PSLK *pantun* story which contains values that reflect Sundanese culture that is mystical-ritual-sacred, in the hands of R.A. Kosasih has transformed into more entertainment.

References

1. F.S. Eringa, *Loetoeng Kasaroeng Een Mythologisch Verhall Uit West Java. Verhandelingen Van Het Koninklijk Instituut Voor Tall Land En Volkenkunde, Deel VIII* (S.Gravenhage, Martinus Nijhoff, 1949)
2. J. Sumardjo, *Simbol-Simbol Mitos Pantun Sunda* (Kelir, Bandung, 2013)
3. J. Dananjaya, *Folklore Indonesia, Ilmu Gosip, Dongeng, dan lain-lain* (Pustaka Utama Grafiti, Jakarta, 2007)
4. T. Kartini, *Struktur Cerita Pantun Sunda* (Pusat Pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan, Jakarta, 1984)
5. A. Rosidi, *Purbasari Ayu Wangi atawa Lutung Kasarung* (Nuansa, Bandung, 2008)
6. M.P.S.S. Pudentia, *Transformasi Sastra: Analisis atas Cerita Rakyat Lutung Kasarung* (Balai Pustaka, Jakarta, 1992)
7. S.G. Ajidarma, *Tiga Panji Tengkorak: Kebudayaan dalam Perbincangan* (Kepustakaan Populer Gramedia, Jakarta, 2011)
8. M. Boneff, *Komik Indonesia* (Kepustakaan Populer Gramedia, Jakarta, 2008)
9. J. Campbell, *The Hero with A Thousand Faces* (Princeton University Press, New York, 1973)
10. M.B. Miles, A. Huberman, S.J. Michael, *Qualitative Data Analysis, A Methods Sourcebook* (SAGE Publications, Inc., California, 2014)
11. C. Potts, *The DC Comics Guide to Creating Comics: Inside the Art os Visual Storytelling* (Watson-Guptil, New York, 2013)
12. A.A. Berger, *Tanda-Tanda dalam Kebudayaan Kontemporer. Penterjemah M. Dwi Marianto dan Sunarto* (Penerbit PT Tiara Wacana, Yogyakarta, 2000)
13. K. Budiman, *Semiotika Visual. Konsep, Isu, dan Problem Ikonistis*. (Jalasutra, Yogyakarta, 2011)
14. J.W. Creswell, *Research Design Qualitative, Quantitative, and Mixed Methods Approaches* (SAGE Publications, Inc., California, 2014)
15. R. Barthes, *Elemen of Semiology* (Hill and Wang, New York, 1981)