

Documentation and Transliteration of Ancient Sundanese Manuscript in the Jatigede Dam Area of Sumedang Regency

(A philological and ethnopedagogical study)

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Abstract—This research article reports the study results of Sundanese ancient manuscript in the Jatigede Dam Area of Sumedang Regency. It describes the results of transliteration and formulation of formal and narrative structures of the manuscript *wawacan* genre. The first year object is *Wawacan Sulanjana* manuscript transliteration, from Pegon-Arabic into Latin alphabet. This research employed descriptive method. It describes the physical characteristics, the *wawacan* content, and the results of transliteration. The data was collected by library research and field study. The data sources are catalogs of Sundanese manuscripts in various libraries, museums, universities, and communities. The research concludes that the formal structure was built in 289 stanzas of *Pupuh* (a kind of Sundanese traditional canto or poetry that has clear sentence pattern) with eight turns. The order of application starts from *Pupuh Asmarandana* one time, *Pupuh Sinom* two times, *Pupuh Kinanti* one time, *Pupuh Pangkur* three times, *Pupuh Dangdanggula* three times, *Pupuh Durma* one time, *Pupuh Magatru* one time, and *Pupuh Mijil* one time. The *Wawacan Sulanjana* story content is a literary genre. It has formal and narrative structures, a typical of *wawacan*. Its central theme illustrates the harmonization of ecological system covering environment, humans, and animals. The storyline is arranged in a straight plot, starting from beginning-middle-end that is embodied in expression-complication-climax-denouement-completion. The plot is depicted with causal relationship, logical relationship, with role axiom of each character. The characters are classified into the protagonist: *Sulanjana*; and the antagonists: *Sapi Gumarang*, *Sangkalabuat*, and *Budugbasu*. The story background is the Pakuan Royal Palace, the sky (the atmosphere), rice fields and other fields, as well as the Cemetery of *Nyi Pohaci*. Tradition and transmission (inheritance and transmission) of manuscript writing and copying in ancient days is line with the development of the local cultural wisdom values of the people.

Keywords—*ancient manuscripts; transliteration; documentation; local wisdom*

I. INTRODUCTION

This research was triggered by concerns about the fate of ancient Sundanese manuscripts. The manuscripts increasingly tend to be ignored so that their existence may be worsen and neglected. The contents of ancient Sundanese manuscripts contain the local wisdom values that are identity of Sundanese people. They are very valuable for Sundanese people of today and future.

As an ethnic community, Sundanese people also have a long record of the life of society, social culture, government, and so on. The journey that starts from prehistoric times leaves many remarks. The remarks are summarized in manuscripts or documents that constitute an important data for the Indonesian people.

Ancient Sundanese manuscripts contain the records of thoughts, feelings, and knowledge of the people that produced the manuscript. Therefore, as public historical documents, the manuscripts are also cultural products that can provide information on viewing patterns, attitudes, and behaviors of the people of respected times.

Efforts to maintain ancient texts continue to be made in order to save and copy the contents. Since 1980, the Centre of Language Learning and Research has produced a series of research reports on Sundanese manuscripts conducted by a team of researchers led by Ekadjati [1] and Hadist [2]. In addition, there are a number of thesis discusses Sundanese manuscripts produced at Faculty of Literature of Padjadjaran University and Faculty of Language and Art Education of the Bandung Institute of Teacher Training and Pedagogy. The thesis generally presents texts and their Indonesian translations and text analysis or discussion in terms of language, literature, and history.

Many Western and Indonesian researchers have conducted studies and researches on Sundanese manuscripts. However, so far, there have not been studies or researches that conduct transliteration of the Sumedang Sundanese manuscripts. The manuscripts are *Wawacan Sulanjana*, *Layang Syeh Abdul*

Kodir, and Prabu Tajimalela. The *wawacan* manuscripts are written in the form of poetry (*dangding*). The compositions in the past were considered as a pride and were considered more valuable than other essays written in prose (*lancaran*). As revealed by Rosidi, the *dangding* form played a role and became a common norm of Sundanese literature since the mid of the 19th century. *Dangding* was considered the only highest form of literature and that notion continued until the Japanese era and afterwards [3].

Sumedang Regency is one area in West Java Province that stores many manuscripts. Based on the research of Ekadjati, there are many old Sundanese manuscripts that are still scattered among the people; being made private collections [4]. The Pangeran Geusan Ulun Museum of Sumedang has 15 manuscripts. In general, the state of these texts situation is very worrying. They are damaged, obsolete, and hard to be read. Therefore, to enable the contents of the texts passed down to present Sundanese generations, it is necessary to make research, documentation, and transliteration of the manuscripts.

There are several problems to be revealed in this study: how is the transliteration from Pegon-Arabic characters into Latin characters; as well as the formal and narrative structures of the Sundanese ancient manuscripts of *wawacan* genre in Sumedang? Based on the problems, the purpose of this study is to provide descriptive information and documentation on the results of transliteration and the formulation of a formal structure and narrative structures of Sundanese ancient manuscripts of *wawacan* genre in Sumedang.

This research is very important and has a very high degree of relevance because the text contains information that is useful as a material for the study of literature, linguistics, and sociology. The *wawacan* text can support literary history and enrich the repertory of Sundanese and Indonesian literature.

The *wawacan* text transliteration can provide a picture of language development, especially vocabulary and past Sundanese sentence structure. This can also be used as a source of reference for lexicography, in particular the language lexicon.

This research employed descriptive method. The method used to describe the physical characteristics and the content of *wawacan*, as well as the results of transliteration. This method included the stages of manuscripts research. As mentioned by Djamaris [5] which is also used by Koswara [6], method used in the philological study covers several types in accordance with stages of research. The first stage is manuscripts data collection. Data collection was performed by method of literature and field studies. The data sources are catalogs of Sundanese manuscripts in various libraries, museums, universities, and communities. The data collected is a list of manuscripts. The second stage was the data processing, researching manuscripts available in terms of quality. The method used in this phase was the descriptive method. The *wawacan* manuscript was described with the same pattern, i.e. manuscript numbers, conditions, writings, languages, colophons, and the story outlines.

The technique of transliteration is performed by identifying the characteristics of the outer and inner script. The

transliteration (changing letters and spelling) of the *wawacan* from the Pegon-Arabic alphabet into the Latin alphabet is in accordance with Enhanced Sundanese Spelling that is in line with the Enhanced Indonesian Spelling.

II. THEORETICAL REVIEW

Wawacan is a story in *dangding* form, written in *pupuh* poetry. Because of the narrative character, a *wawacan* text (discourse) is normally long. The *pupuh*s are changed frequently, usually along with the changes of episode. *Wawacan* is usually read with singing by means of *seni beluk* (Java: *macapatan*), but not all plays of the *wawacan* can be staged in *seni beluk* Iskandarwassid [7], *Wawacan* text content has literary value and reflects the socio-cultural conception of past Sundanese.

The *wawacan* manuscripts are written in the form of poetry (*dangding*). The compositions in the past were considered as a pride and were considered more valuable than other essays written in prose (*lancaran*). As revealed by Rosidi, the *dangding* form played a role and became a common norm of Sundanese literature since the mid of the 19th century [3]. *Dangding* was considered the only highest form of literature and that notion continued until the Japanese era and afterwards. Furthermore, Rosidi explains that *wawacan* is a saga written in the form of certain poetry called *dangding*. *Dangding* is a specific bond that describes specific things as well. It consists of several pieces of poetry called *pupuh* [3].

Famous *pupuh*s that are commonly used in *wawacan* is *Dangdanggula*, *Sinom*, *Kinanti*, *Asmarandana*, *Magartru*, *Mijil*, *Pangkur*, *Durma*, *Pucung*, *Maskumambang*, *Wirangrong*, *Balakbak*, and others. There are 17 kinds of *pupuh*s. In terms of pattern, *pupuh* is a reason that makes *wawacan* having literary value.

Furthermore, Iskandarwassid explains that the first phase of *wawacan* stories from Javanese literature were not directly copied (not translated into Sundanese) in the form of text (manuscript) [7]. This is supported by the discovery of Javanese manuscripts. In the second phase, it appears that the efforts to translate (copy) to Sundanese because many people lived outside *kadaleman* 'regency' did not understand it. In the third phase, the activity was no longer to translate but to create stories that have been existed before. The stories could have been existed in verbal media.

After the discovery of printing technology, *wawacan* that has previously issued in the form of text is formed in the form of book. *Wawacans* that has been printed include *Wawacan Panji Wulung*, *Wawacan Ali Muhtar*, and *Wawacan Raja Sudibja* of R.H. Muhammad Musa; *Wawacan Batara Rama* of R.A.A. Martanagara; *Wawacan Rengganis* of R.H. Abdussalam; *Wawacan Kidung Sunda* and *Wawacan Lenggang Kencana* of Tubagus Djayadilaga; *Wawacan Purnama Alam* of R. Suriaduredja; *Wawacan Dipati Imbanagara* and *Wawacan Dipati Ukur* of M. K. Harjakusumah; *Wawacan Nyi Sumur Sumedang* and *Wawacan Lutung Kasarung* of Engka Widjaya; and *Wawacan Rusiah nu Kasep* of R.H. Hodijah Mahtum in Sumarsono [8].

III. METHOD

This research employed descriptive method. It describes the physical characteristics, the *wawacan* content, and the results of transliteration. The data was collected by library research and field study. The data sources are catalogs of Sundanese manuscripts in various libraries, museums, universities, and communities.

IV. RESULTS

The results of research describe the Ancient Sundanese manuscript in the form of *wawacan* entitled *Wawacan Sulanjana*. As noted in the research objectives, the focus was to describe the results of transliteration and the formulation of formal and narrative structures of the Sundanese ancient manuscripts of *wawacan genre* in Sumedang.

A. Manuscript Identity

The manuscripts that were examined entitled *Wawacan Sulanjana*. The author and the scribe are unknown. The owner is *Rumdia*, aged 70 years, a farmer. The manuscript is inherited by *Rumdia*. Initially, it was considered as sacred and ritual thing. Now it is considered as an archive of library.

The dimension of the manuscript covers 16 x 19 cm. The written space is 12.5 x 15.5 cm. The manuscript is sturdy. It has 53 pages. The number of lines per page is 15 lines. It uses Sundanese language with Pegon-Arabic alphabet. The size of the writing script is considered medium. The letters form is rounded. The tool that was used to write is possibly a dip pen. The cast mark is thick. Pagination and columns do not exist. The ink color is black. The paper is dark-yellowish white paper. The paper type is possibly European paper. The state of the writing is very clear. There is no watermark on the paper. The form is pupuh poetry. There are eight types of *pupuh* used, namely *asmarandana* (1 time), *sinom* (2 times), *kinanti* (1 time), *pangkur* (3 times), *dangdanggula* (3 times), *Mijil* (1 time), *durma* (1 time), and *magatru* (1 time).

B. The Formal Structure of *Wawacan Sulanjana*

Literary work in the form of *wawacan* is built by formal and narrative structures. Formal structure is a way of presenting idea by using *pupuh* poetry. In addition, the formal structure of *wawacan* is also characterized by the presence of *manggalasastra* (allophones) at beginning of story. The definition of narrative structure is *wawacan* story structure is formed from entanglement story elements that are complete and coherent in overall at in parts. The story elements are themes, plots, characters, and characterizations, as well as the background (setting) of story.

The formal structure of *Wawacan Sulanjana* is built by 8 *pupuh*s. The order of application starts from *Pupuh Asmarandana* one time, *Pupuh Sinom* two times, *Pupuh Kinanti* one time, *Pupuh Pangkur* three times, *Pupuh Dangdanggula* three times, *Pupuh Durma* one time, *Pupuh Magatru* one time, and *Pupuh Mijil* one time.

Based on the number of stanzas used in *Wawacan Sulanjana*, each *pupuh* contributes different number. *Pupuh Asmarandana* that is found one time at the beginning of the

first episode contributes 23 stanzas. *Pupuh Sinom* that is found two times in two episodes of the story contributes 43 stanzas. *Pupuh Kinanti* that is found one time in an episode of the story contributes 36 stanzas. *Pupuh Pangkur* that is found three times in three episodes of the story contributes 65 stanzas. *Pupuh Dangdanggula* that is found three times in three episodes of the story contributes 39 stanzas. *Pupuh Durma* that is found one time in an episode of the story contributes 27 stanzas. *Pupuh Magatru* that is found one time in an episode of the story contributes 28 stanzas. *Pupuh Mijil* that is found one time in an episode of the story contributes 28 stanzas.

Formally, the *Wawacan Sulanjana* has 289 stanzas of *pupuh* with 8 times of turnings.

In addition, other elements that make up the formal structure of *Wawacan Sulanjana* are also marked by the presence of *sasmitaning tembang pupuh*, or the figuratively names of the *pupuh*. The *sasmitaning* of *Pupuh Asmarandana* is marked with the word *Asmarandana*. The *sasmitaning* of *Pupuh Sinom* is characterized by words 'Geus lila' 'been a long time' contained at the end of the previous stanza. The *sasmitaning* of *Pupuh Kinanti* is characterized by the word 'diganti' 'being replaced' contained in the final stanza of the previous *pupuh*. The *sasmitaning* of *Pupuh Pangkur* is characterized by the words 'geus mulang' 'been home' (the word syllable *kur* in *mungkur* has the same origin with the word syllable *kur* in the word *pangkur*; and the words *ti tukang* 'from behind' has similar meaning with *ti pungkur*) contained in the final stanza of the previous *pupuh*. The *sasmitaning* of *Pupuh Dangdanggula* is characterized by the word 'dangdan' 'to dress-up' that appears in the final stanza of the previous *pupuh*. The *sasmitaning* of *Pupuh Durma* is marked with the word 'mundur' 'move backward' that appears at the end of the previous *pupuh*. The *sasmitaning* of *Pupuh Mijil* is marked with the word 'indit' ('to go outside', analogous with the words *bijil*). The *sasmitaning* of *Pupuh Magatru* is characterized by the word *Megat* (to intercept) that appears in the final stanza of the previous *pupuh*.

In addition, other identities that characterize the formal structure of *Wawacan Sulanjana* are the presence of *manggalasastra* and colophon. *Manggalasastra* of the *Wawacan Sulanjana* is at the beginning of the story that formed in the *Pupuh Asmarandana* with five pieces' stanzas. Its content is the writer's for the readers for the quality of the writing. The colophon of *Wawacan Sulanjana* is at the end of the story that formed in *Pupuh Dangdanggula* with two stanzas. The content suggests that the story has been completed; the writer apologized because there might be many mistakes.

C. The Narrative Structure of *Wawacan Sulanjana*

The central theme or main theme of *Wawacan Sulanjana* is ecological systems harmonization between environment, humans, and animals. The nature of story expects life balance for people, nature, and animals in the world, especially in the land of Pakuan Pajajaran. One of the efforts to maintain the life balance is the cultivation of rice in fields and farms. In addition, the life balance should also be supported by the good and productive natural environment condition for both human

and animal needs. It is described by the author through the story of the need to plant enow/kawung (sugar palm), coconut, and bamboo as well as to plant grass on the ground surface of the earth.

Thus, the topic emphasized in the theme of the story actually a need for revamping the system of rice farming in fields and farms, as well as planting fields with sugar palm, coconut, and bamboo trees so that this earth, especially the people of Pakuan Pajajaran could become prosperous.

The presence of Dewi Pohaci (Goddess of Rice), which became the origin of the growth of various types of rice, coconut, sugar palm, bamboo, and grasses to be planted in Pakuan is a symbol of human needs derived from the plant species. The advent of the plant pests of rice, such as the destruction of rice conducted by *Sangkalabuat* and *Budugbasu*, is also a symbol of the presence of an ecosystem that needs to be kept in balance.

The storyline in *Wawacan Sulanjana* can be explained as follow. Dewa Guru as the ruler of the universe commissioned Dewa Panji Nerada to coordinate all gods in doing the task to bring stone foundation (*tatapakan*) of a building. If he did not obey the commission, then he would receive punishment from Dewa Guru. Dewa Anta cried because his figure is a snake (no arms and no legs). He felt the task is very hard. Before Dewa Nerada, his three teardrops were transformed into three eggs.

Dewa Nerada told Dewa Anta to send the three eggs are to be handed over to Dewa Guru. On his way to reach Dewa Guru, through the sky, Dewa Anta was attacked by an eagle, so that his eyes became blind and two eggs were fallen to the earth. An egg that fell turned into a *rimbang* animal called *Sangkalabuat*; and another egg turned into a pig called *Budugbasu*. Two of these animals became the adopted sons of *Sapi Gumarang* (an incarnation of The Idajil). Dewa Anta brought an egg left in his mouth, which was then given to Dewa Guru.

Dewa Guru commanded Dewa Anta to lay the egg until it hatched. Hatching from the egg was a beautiful baby girl. The baby was subsequently treated by Dewi Uma, the wife of Dewa Guru. The baby was named Dewi Puhaci. After she turned a woman, she had a great beauty of his face. Dewa Wenang worried of the woman's beauty. He worried that Dewa Guru would fall in love and marry his adopted daughter. To avoid it, Dewa Wenang gave an apple to Dewi Uma in order to be eaten by Dewi Puhaci. Because of eating the fruit, Dewi Puhaci fell ill and then died.

Dewa Guru commissioned Aki Bagawat Sangsri to take care of the burial of Dewi Puhaci as well as to become the caretaker of her grave. Every Friday, Aki Bagawat cleaned the grave. Suddenly, different types of plants appeared from the grave of Goddess Puhaci. Coconut grew from her head. Rice grew from her right eye. From her thigh, various types of bamboo grew, such as *haur beak*, *haur geulis*, *haur temen*, and *awi tali*. Then hairs of her calf grew into grasses. The strange events were then reported by Aki Bagawat to Dewa Guru.

Next, Dewa Guru told Aki Bagawat to bring all of the plants seeds to Prabu Siliwangi in Pakuan Land. In his letter, Dewa Guru ordered Prabu Siliwangi and all of his people to

plant the seeds in the Pakuan region. Pakuan country became fertile because of the rice so that its people became prosperous. Pakuan Land's prosperity was heard by Dempu Awang (a ship captain). He intended to buy rice to Prabu Siliwangi, but he did not get permission from Prabu Siliwangi because it must first get approval from Dewa Guru. Therefore, Dempu Awang was hurt and he wanted to destroy the welfare of the Pakuan people. He got help from Sapi Gumarang and his two adopted sons (*Sangkalabuat* and *Budugbasu*) to destroy the paddy-rice grown in fields and farms.

The entire rice crop was damaged. The people Pakuan became agitated, worried about crop failure. Then the gods helped them. Raden Sulanjana, the son of Dewa Wenang managed to conquer the rice destruction conducted by Sapi Gumarang and both of his adoptive sons. Pakuan Land became safe, peaceful, and prosperous again. Dewa Guru immediately ordered Dewi Nawang Wulan to get home to heaven. Dewi Nawang Wulan was the wife of Prabu Siliwangi who always took part in the rice planting in Pakuan. Then Dewa Guru sent Dewa Anta (god of snake) to maintain and take care for Nyi Puhaci (goddess of rice) both in fields and in granary (*leuit*).

The relationship between the parts of the *Wawacan Sulanjana* storyline is a causal relationship, the relationship that is according to logic. However, there is also an axiom that Raden Sulanjana has supernatural powers that was greater than the magic of Sapi Gumarang, *Sangkalabuat*, and *Budugbasu*. Even if a person has an incredible magic power that is used for the vanity and evil (such as Sapi Gumarang), then its miracle would be defeated by other powerful figures who came to defend truth and justice (such as Sulanjana). In other words, the evil will forever be defeated by the right. The evil will get a penalty and the right will get a reward.

Based on its shape, the plot in *Wawacan Sulanjana* is straight because it depicts events in a series. The storyline model is arranged in a straight plot, starting from beginning-middle-end that is embodied in expression-complication-climax-denouement-completion. When the straight plot is described, it is shown in the diagram A --- B --- C --- D --- E... Z. Based on the quantity, the plot of *Wawacan Sulanjana* is considered a double; while based on its quality, the plot is loose. It is because it inserts stories that are not directly related with the core story. It is usually called digression elements that result in the emergence of loose storyline.

Based on the elements builders, the plot of *Wawacan Sulanjana* has elements of conflict, delay, and imagery. The conflict is raised at the beginning of the story when Dewa Anta must fulfill the obligations to bring *tatapakan* (foundation) of a building. He would not be able to execute the command that made him accepting the punishment. Dewa Anta cried in the presence of Dewa Narada. Then the conflict grows steadily until the event of Dewa Anta being attacked by a hawk so that his eyes became blind and two eggs in his mouth fell to the earth.

The imagining element appears in *Wawacan Sulanjana*, among others, in the event when certain species of plants, such as rice, bamboo, sugar palm, coconuts, and grasses appeared from Dewi Pohaci's grave. The incident created an imagining of how surprised the guard of the grave was, at the top of the

event. Imagining element is also present in the event when Dewi Nawang Wulan must return to *kahiyangan* and left her husband, Prabu Siliwangi who does not know that she was the incarnation of a goddess from heaven sent by Dewa Guru to manage rice cultivation in the Pakuan Land.

The series of events narrated in the plot are tools that serve to connect the entanglement of events logically. The tool is called imagining, the first event to imagine events that will happen next.

The characters (figures) in a story have duties to do, or to bring, the theme of the story for particular targets. Therefore, a story that has no character will be difficult to achieve solution of the story.

The characters of *Wawacan Sulanjana*, in terms of its form, cover the forms of humans, gods, and animals. Several gods' characters are Dewa Guru, Dewa Narada, Dewa Anta, and Dewa Wenang. Several goddess characters are Dewi Uma, Dewi Pohaci, and Dewi Nawang Wulan. Human characters are Prabu Siliwangi, Patih Jayasantana, Dempu Awang, Raden Kaliwon, Sulanjana, Tali Mendar, and Tali Mendir. Animal characters are Sapi Gumarang, Sangkalabuat, Budugbasu, the hawk, and the white sparrow.

These figures can be classified into the main/central characters and subordinate characters. Main character is called protagonist, and subordinate is called antagonist. The protagonist of *Wawacan Sulanjana* is Sulanjana, while the antagonists are Sapi Gumarang, Sangkalabuat and Budugbasu.

Based on the characterizations, there are two types of characterizations: the round characterization; and the flat-characterization. Flat character in *Wawacan Sulanjana* appears in the protagonist, Raden Sulanjana, because he is the hero that defends the truth. He always involves in addressing injustices or crimes caused by the protagonists.

The character of Raden Sulanjana is static since its inception. He remains a good character: helper, fighter, upholder of truth and justice. The round characters are always dynamic, as presented by Sapi Gumarang, Sangkalabuat, and Budugbasu. At the initial appearance in the story, these characters are evil characters, the vengeful. However, in the end, after they are conquered by Raden Sulanjana, these characters change for the better, repent.

Other characters acted as extras, though their presence becomes driver of the story (leitmotif). Dewa Guru, Dewa Anta, Dewa Narada, and Prabu Siliwangi drive the story to arrive at the target of the theme is desired author. The idea can be briefly seen in the following part of the storyline.

Dewa Guru, the ruler of Triloka (the Three Realms), is commonly called Hyang Pramesti Resi commissioned Panji Narada to tell the gods to bring the material of foundation of building (*tatapakan*). The commission was declared by Panji Narada to the gods. Those who did not obey would be punished. A god, Dewa Anta (the god of snake) cried before Panji Narada because he could not carry out the task. He has no arms and no legs like the other gods. Three drops of tears that fell from him were turned into three eggs. Panji Narada told Dewa Anta to give them to Dewa Guru.

The presence of the three eggs actually becomes a motif in the *Wawacan Sulanjana* story development. An egg becomes a figure called Dewi Pohaci. Two other eggs turn into destructive figures of Sangkalabuat and Budugbasu, assisted by their adoptive father named Cattle Gumarang. Dewi Pohaci is a figure that sows the seeds of rice, coconut, palm, bamboo, and grasses that can give welfare for the humankind. In other side, Sangkalabuat, Budugbasu, and Sapi Gumarang serve to disrupt the rice plant. The destructive characters are eventually defeated by the culture hero, namely Raden Sulanjana.

The background depicted in *Wawacan Sulanjana* consists of place and time settings. Places include places in the above realm (*kadewan*) and places in the human realm (*Buana Pancatengah*).

Wawacan Sulanjana mentions a place name that refers to a state: The Kingdom of Pakuan. It also mentions several places in the palace: *pancaniti* and *paseban*. In addition, it mentions places in the above realm (*awang-awang*), rice fields and farms, and the cemetery.

Place in the above realm (*Buana Nyungcung*) is the abode of the gods in heaven. The time setting mentioned is Friday, the day when Aki Bagawat Sangsri must clean the grave of Nyi Pohaci.

D. Ethnopedagogical Values in Wawacan Sulanjana

Wawacan story content generally describe greatness, magic, ingenuity, majesty, wisdom of kings, sons of kings, and other royal officials.

Sulanjana is the name of a fictional character, the protagonist role in the story of *Wawacan Sulanjana*. He was a great and wise hero, who raised and benefited the people of Padjadjaran.

Local wisdom values is a current popular term that refers to the ability of local communities in maintaining harmonious relationship between man, nature, and culture. Local wisdom is knowledge that is based on the values of the local culture that presents through people's daily life. Local wisdom is the final form of knowledge deposition that is transferred among generations accidentally.

In the land of Sunda, the local wisdom values seem to have grown and evolved since prehistoric times. They can be expressed in a variety of cultural expressions such as mythology, inscriptions, symbols, and belief system as well as rituals and monuments. The artifacts can be observed at the step pyramid site of Mount Padang, Cianjur [9].

In academic studies, the moral values of indigenous people are seen as a concept of local genius or local traditional wisdom. Local wisdom is noble values that are applicable in the governance of community life to, among other things, protect and manage the environment sustainably. A tangible manifestation of the local wisdom application can be observed in Indigenous Peoples of Kuta Village, which has a still-preserved protected forest area of 40 hectares. Tradition of Kuta Village residents are compliance to maintain the forest that serves as water source and natural fortress for the village.

A customary traditional law is enforced for those who go into the forest.

V. CONCLUSIONS

The research concludes that the manuscript transliteration of *Wawacan Sulanjana*, Sumedang Regency, is not always consistent in writing; author of the text was less obey the rules of pupuh creation. The use of punctuation in the text is not in uniform, particularly the use of punctuation for the *pupuh*s turning. In terms of story content, the *wawacan* is considered as a literary genre. It has formal and narrative structures, a typical of *wawacan*. The use of Pegon-Arabic in the text gives an impression of the local wisdom values of people in the time it was made, especially the scriptwriter and the user community.

Tradition and transmission (inheritance and transmission) of manuscript writing and copying in ancient days is line with the development of the local cultural wisdom values of the people. The creativity of writing and copying texts as well as the public reception is a characteristic of the local wisdom values of the ancient people of Sumedang Regency. It is now only a memory.

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