

Kuda Kosong Artifact of the Cikundul Text

Fragment:

Building identity of a City

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Abstract—The manuscript of Cikundul tells about natural beauty. It is mentioned all matters concerning the Blank Horse (*kuda kosong*). In one case, this phenomenon of the development in urban planning is no longer in the layout, as it was implied by the script but in the ornament, so that the city has an identity. The government of Cianjur built monuments, including Kuda Kosong. The purpose of this paper is to interpret the relationship between text and context: whether there are any horse icons used in relation to community culture, and what mythology arises based on the icon. Based on the semantics by Eco, ‘sign is not a semiotic entity that is non-negotiable but the independent elements between two systems (expressions and contents) which has coding relationships (Fokkema, 1998). The connection above is answered, because in Eco’s understanding, a word is not merely a sign concept but a sign function. This research is approached in sociology- anthropology, using qualitative method by using content analysis, documentation, observation, and interview techniques. The results showed that a blank horse (*kuda kosong*) has a relationship between texts in the form of words and contents as a sign with context (sculpture) as an artifact. The relationship shows history, culture, and even function on social strengthening.

Keywords—*Cikundul manuscript; kuda kosong; semiotic; content analysis*

I. INTRODUCTION

The culture of a society is interesting to study because behind the cultural phenomenon is stored the noble value of the life journey of the community itself. People try to record past events through oral, written, or artifact traditions to be inherited. The form of the recording is in the form of cultural or artistic traditions, texts or texts, and motifs (paintings, sculptures, or carvings). The inheritance becomes interesting because history is packed in culture or art. This method is used to follow the development of society at that time. In Cianjur Regency there is a tradition of Empty Horses, which includes a horse that is not ridden in a carnival area. It becomes typical and attracts the attention of the general public, because in addition to being an area of entertainment, the area is also of cultural and historical value. This regional tradition has also attracted the attention of academics to research including in

terms of cultural values, usefulness, and performing arts [1-3]. The three studies are based on performances or shows, while this writing is different because it is based on the study of the script as background, and the artifacts that become inheritance effort. Beginning with the curiosity of the textual relationship that lives in the Cianjur community, Babad Cikundul with one of the community cultural icons in the form of an empty horse statue, this research and writing is carried out.

In general, literary research begins with the study of texts and then meaning, or popularly known as structural and semiotic theories, as well as this paper. Because attention to phenomena is fragmented, certain bases are used and only focus on certain interests. The intended interest is the semiotic foundation proposed by Umberto Eco for literary fragments and cultural symbols [4].

II. METHOD

The approach used is sociological anthropology, with qualitative methods of content analysis, and documentation, observation, and interview techniques. Sociology of anthropology is intended to be a fact in the form of a phenomenon of Cianjur people's behavior in giving cultural symbols in their environment. Qualitative methods of content analysis are intended work procedures that produce conclusions about the facts or cultural phenomena in Cianjur. The documentation technique is intended to obtain data contained in documents or indeed need to be compared through documentation. Observations are used to record the phenomena needed to support the analysis and conclusions about the Blank Horse. While interviews were conducted with the community, cultural observers and observers whose results were used in addition to strengthening objects, they also found additional information not obtained through the previous method.

III. THEORETICAL BASIS

Reviewing literature in a semiotic manner requires an expansion of scope. Literary research requires discipline that is included in the semantic systematic organization, namely linguistics, history, philosophy and anthropology. The

application of the theoretical part of this theory approached the intention.

The Semiotics Book in Literary Work Analysis offers several theories that can be used as an alternative basis in studying literary works, one of which is Umberto Eco's interpretation. In the book above, Zaimar reviews these interpretations in two ways, namely the process of communication, and understanding of closed and open texts [5]. Previously it was necessary to put forward the semiotic concept itself according to Eco, Semiotik relates to all that can be considered a sign [4]. A sign is anything that can be meaningfully substituted for something else [5]. A sign is always an element of an expression plane that is linked by convention with one (or several) elements in the content plane [4]. This kind of correlation in the sign contains expression and content. Even more clearly in this case is shown by Eco's attitude that only accepts Saussure's opinion regarding the sign that is the suitability or correspondence between the marker and the marker. It gives rise to the conclusion that a) the sign is not a physical entity, if possible only in terms of the concrete appearance of expressive elements, and b) the sign is not a standard semiotic entity but is the basis for the meeting of various independent elements. Thus the final conclusion is actually nothing called the sign that there is only a sign function (sing-function). This is in line with the opinion of Hjelmlev who stressed that it is more appropriate that the word sign is used as the name of the unit which consists of forms (content-form) and form-expression (expression-form) formed by interconnection or called the sign function.

With regard to interpretation, it cannot be separated from the expression and content of communication, both of which in Saussure's concept are called markers and markers.

Communication in literary texts is not always a single meaning but a lot of influence. As a cultural product, a text can be understood differently by both the sender and the recipient because both have different codes and ideologies. This is especially when understanding or producing art texts. Another thing still related to the meaning is closed and open text on literary texts. Closed text tends to limit certain interpretations of meaning. While the open provides opportunities for various interpretations. This last text formulates the dialectic between a work of art and its audience. Such openness allows the emergence of other works of art as transformations.

In the last one is the statue, there is arrangement of city ornaments with a statue in addition to the square. The existence of ornaments is more aesthetic while the square is more functional. That aesthetics is what seems to be used as a consideration in the arrangement of the city's ornaments today. There are several things that are thought to be considered in the ornamentation of city planning including; 1) philosophy, 2) the richness of flora and fauna, 3) historic sites, and 4) cultural wisdom. In order to understand this, conceptual contributions from ecology and architecture, and sociology is needed. This is because based on the culture of the Indonesian society, the creation of spatial planning is often embedded in the form of both one-dimensional artwork (literature, proverb, etc.), two dimensions (*wayang kulit*, and glass paintings), and three dimensions (dance, food, and spatial or city arrangement).

Some of the above affect the consideration of the landscape for the community. The consideration of determining settlements, becoming a village, then becoming a small city and finally becoming a big city now, for example, these events are stored in the collective memories of traditional societies referred to in old literature or chronicles (*babad*, *Serat*, *Kakawin*) and in *wayang* stories as *mbabad* alas or color *babad* [6].

IV. FINDINGS AND DISCUSSION

This section describes three things in sequence: the history of an empty horse, a fragment of the chronicle, and the cultural icon of the community and its study.

A. History of Cianjur

The history of Cianjur in question is historical fragments related to literary texts which are the subject of discussion. This is because the literature discussed is historical literature (*babad*). These historical fragments range only between the period of Wira Tanu I and II.

Based on the book Cianjur Anniversary, in 1529 Talaga was controlled by Cirebon from Pajajaran. The order of the kings of Pajajaran is 1) King Siliwangi, 2) Mundingsari, 3) Mundingsari Leutik, 4) Pucuk Umum, 5) Sunan Parung Gangsa, 6) Sunan Wanapri, and 7) Sunan Ciburang. Sunan Ciburang has a son named Aria Wangsa Goparana. Aria Wangsa Goparana left the palace to Sagaraherang and established a nagari (village). Because it is controlled by Cirebon, every area in Talaga is called the Cirebon region, including the people called the Cirebon people. Arya Wangsa Goparana died in the late 17th century, was buried in Nangkabeurit village, Sagaraherang district, Purwakarta district. Arya Wangsa Goparana descendants were 1) Djayasasana, 2) Wiradiwangsa, Candramanggala, 3) Candra Manggala, 4) Sataan Kumbang, 5) Yudanagara, 6) Nawing Candradirana, 7) Sanaan Yudanagara, and 8) Nyi Murti. This Arya Wangsa Goparana descendant later became the Regent of Cianjur with the title Wira Tanu and Wira Tanu Datar, including Djayasasana.

Djayasasana deepened religion and after growing up left Sagaraherang with a number of its people and then resided in Cijagang (Cianjur). In 1655 a census was carried out, accounting for 1100 people or 300 families. Two hundred people from the people were governed by Mataram to guard the western border, with Senapati Djayasasana. Since then the Djayasasana has the title Wira Tanu (senapati), as well as the people called the Wira Tanu chop. Because the number of its people increased to 2000, Wira Tanu no longer became senapati but became Dalem. Wira Tanu is called "regent" or "regentschap" ruler (padaleman, regency). This Padaleman happened around 1675-1680. With this event, Kadaleman or Cianjur regency was confirmed to be born between the years above, precisely 12 July 1677.

In the description above, the existence of Mataram is mentioned. Mataram was the largest kingdom at that time with the king of Tjakra Kusuma Ngabdurrahman (Sultan Agung) in power in 1613-1645. He conveyed the pretensions (recognition of power) of the West Java region except Banten and Cirebon.

Wira Tanu I was continued by Wira Tanu II. Because of the above pretensions, Ranga Gempol III (Sumedang) in 1620 came to Mataram declaring his area as part of Mataram. The same thing became the pattern in the Cianjur chapter that Wira Tanu II had sent tribute to Mataram. Historically this was impossible because since 1677 Cianjur was handed over to the VOC, and Wira Tanu II took office in 1691-1706.

B. Literature in Babad Cikundul

In this section, a fragment of the text of Sajaah Cikundul is presented in the form of Sundanese-language *babad* text. The fragment illustrates the existence of an empty horse that functions as a performance art at a party.

The text is as follows.

.....
*Kula numutkeun tuladan
 nangeunahkeun kana dangding
 kitu asal pusakan
 malah-malah enggeus galib
 baheula nini aki
 kitu asal pencar Cikundul
 ari nu kariaan su
 mawonna mungguh bopati
 kudu bae make kuda kosong*

*Kuda teh dirarejeng
 dipayungan jeung diaping
 leumpang hareupeun jampana
 atawa tukang bendi
 saur nini aki
 ditunggan ku karuhun
 eyang Arya Kancana
 malah saur ibu Usni
 mun teu kitu rajeun sok meunang cilaka
 [7].*

I just followed the example
 Adjusted to the rhythm
 according to the reference book
 bahkan is normal
 formerly grandparents
 originating from Cikundul
 if anyone organizes a party
 more so the regent
 required to wear an empty horse
 The horse is controlled
 Shaded and escorted

walk in front of a stretcher
 or preceded by horse car
 according to grandparents
 (the horse) ridden by an ancestor
 Eyang Arya Kancana
 even Usni's mother said
 If not, it will experience an accident

The meaning of the text above is not structurally but semiotic in the cultural symbols used. The meaning is in accordance with the goal, which is only with regard to the

empty horse. Based on the text fragments, the initial stanza starts from the seventh array. It is interpreted freely that for those who hold a feast, especially regional leaders (regents) must use an empty horse stage. A horse is controlled, umbrella, flanked walking in front of a stretcher or horse cart. According to the parents, the horse was ridden by an ancestor, Arya Kancana's grandfather. Even according to Usni (?), if there is no such thing, an accident will occur. The icon used is a horse, there is an artistic value because it is decorated and included in a cultural degree package or carnival. But there is another aspect of art that is shown, namely the existence of a culture of trust in the ancestors and the myth of that belief. This is the intellectual meaning of art that has language, not from other contexts or mediums.

C. Culture and Kuda Kosong Statue

The culture of empty horses is usually held at the Cianjur anniversary carnival. There has been research conducted on this cultural title in terms of story, stage and usefulness. This paper focuses on sculpture as a transformation of the text. Through observation, and interviews with resource persons, information was obtained about the horse statue found at the T-junction of Cianjur to Jonggol from Cianjur city or from the direction of Bandung. As the story behind the art of the carnival, the statue of the horse the background is the story that developed in the Cianjur community. That during the time of Aria Wira Tanu II, sent his brother (Dalem Aria Kidul) to Mataram to diplomate the existence of Cianjur and his authority. This was done considering that Mataram's territory was expanding. The diplomacy brought letters with the Javanese language as follows:

Serat Kalih Sembah Pangabakti:

Medal saking iklasing wedaya, abdi dalem Sunda Kilen kang dahat budi punggung, kangte senggah pasiten gusti. Kita Ing Pamoyanan tepining Cianjur Aria Wiratanu II, mugi konjuk ing dalem Kanjeng Sinuhun Ing Mataram sasampuning kadya sapu niki. Kebak Dalem nyaoskeun raga, nagri sareng isine, pitik katur sumangga kersaning dalem, kaula darma teungga, ayahan pakulun. Cipta Ulun kumaula sing dalu, mun nyadong adoh jeung Gusti sumangga raga kasrah.

If the contents of the Javanese Kalih letter are interpreted, it is about the surrender of Cianjur Regency to the Sultan of Mataram, the Regent of Cianjur surrenders all of Cianjur's wealth to the Sultan of Mataram. The Regent of Cianjur promised to be loyal and obedient to the Sultan of Mataram, and if he violated it was willing to be punished by his soul.

In addition to submitting a letter, he also handed over a gift from Aria Wiratanu II containing three grains of rice and three grains of pepper. Three rice grains contained a symbolic message that the Cianjur district which at that time had not yet been able to prosper its people, while the three grains of pepper meant that even though Cianjur was still poor because he was just standing, but if insulted let alone attacked by Cianjur ready to maintain his pride. Diplomacy was successful, Mataram recognized Cianjur as part of its territory with special privileges, namely the authority to manage. Amangkurat II retaliated by giving three items as gifts in the diplomacy,

namely a male European horse racing black, Saparantu tree and a keris studded with diamond diamonds. Male racing horses mean that Cianjur immediately builds his area, saporantu trees mean that Cianjur must be a lasting district like a long saporantu tree.

As the beginning of the writing the thing to be discussed is the horse, especially the horse statue with the background of the chronicle the chronicle above and being an icon of Cianjur culture. As a cultural icon, there are cultural symbols in sculpture accessories interpreted as an art and set in a story. This article still needs information, because there is no reason or meaning in the cultural symbol that has become the accessory of the horse statue. But it has shown how efforts to pass on cultural values, the involvement of patrons in cultural inheritance, and of course the involvement of supporting communities from that culture. The accessories on the statue are in the form of a black horse, standing like a step because the front left leg is raised. Costumes worn in the form of green cloth on the body, neck, head and fourth part of the foot. The cloth is yellow gold. The same color is also shown on the base of the statue in the form of a rectangular cube. The horse is saddled but not mounted. On the front of the cube, the writing of the above fiber is displayed. The number and shape of jasmine flower motifs on the fabric both on the back, neck and head shows varying amounts. But both color, shape and amount cannot be correlated with meaning based on community references. In fauna, the horse is not a typical Javanese animal while according to the story of the horse the gift was given by the king of Mataram. Imagination makes it possible for Mataram to have a horse like that because Mataram had a wide area of authority even though at that time there was a Portuguese, as well as the early colonialists of the Dutch East Indies. The use of horses as a means of transportation allows to cross regions. The dominant color of the horse accessory is green and yellow.

V. CONCLUSION

In conclusion, historical facts can be packaged in the reality of art. Language, motion, sculpture, or other arts. By transforming historical facts on art, it is easier to communicate the values contained. *Babad* as a literary work with a historical background can be a tool for inheriting these values. The transformation method of an art form in another form shows the value of the art.

The writing above when summarized in the table will be illustrated in table 1 as follows.

TABLE I. REALITY AND IMAGINATION

Reality	Reality and Imagination			
History	Art			
	Language	the art of motion	Sculpture	?
	literature	Dance / performance		?
	Babad	Blank Horse	Blank Horse	?
		Carnival		?

Table 1 shows when the facts of history are modified into art facts, there is a development of meaning in fact, even semiotic meaning is only a codification of perceptual experiences that are socialized. This is in line with Husserl and Eco's views in Fokkema [8]. Thus it is natural that there are conclusions that are complications in society when faced with facts with different perspectives, namely historical facts, and art facts (literature, dance, or sculpture), as obtained through interviews with the public. Through the conclusions of this paper, it was found that the phenomenon of the role of babad as a literary work illustrates the interwovenness of community phenomena of the past, present, and future.

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