The Values of Local Culture Wisdom of Walangsungsang (Pangeran Cakrabuana): A philological study

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Abstract—The purpose of this study is (1) to describe and transliterate Walangsungsang wawacan script from Arabic-Pegon into Latin letters, (2) to describe the formal structure and narrative structure of Walangsungsang Wawacan, and (3) to describe the ethno-pedagogical values contained in Walangsungsang wawacan script. The method employed in this study is the study of philology to transcribe ancient Sundanese script from Arabic-Pegon into Latin script, as one of technology transfer effort from traditional work pattern to modern technology. This research collaborated three approaches, namely philology approach, literary approach, and ethno-pedagogical approach. Philological research findings revealed the following facts: (a) Walangsungsang wawacan writer is not always consistent in writing letters, lack of understanding about the rules of making pupuh; the use of punctuation in the text studied is not homogeneous, especially the punctuation for pupuh alteration; while based on the results of literary research it is shown that Walangsungsang wawacan has a formal and narrative structure as commonly it required. Based on philological and literary research findings it is known that Walangsungsang wawacan contains values of local cultural wisdom education (ethno-pedagogy) related to the purpose of life and postulate of Sundanese people.

Keywords—ethnopedagogy; philology; wawacan

I. INTRODUCTION

In classical Sundanese literature there is a script that has local history value called wawacan. Wawacan is more commonly known as babad. This Sundanese literature of local history genre is limited in number compared with other types of wawacan. Based on Sundanese manuscripts catalog it is known that there are only 4 pieces of manuscripts that located in Garut, Majalengka, Ciamis, and Bandung [1]. Among several numbers of wawacan that have local historical value and reflect the concept of the nation's mental revolution at that period is Walangsungsang wawacan. The contents illustrate the characteristics of Prabu Silivangi’s son, a charismatic figure of Sunda Pakuan Pajajaran Kingdom. His name is Pangeran Walangsungsang or Pangeran Cakrabuana. His name is preserved in a script entitled Walangsungsang wawacan. This wawacan script becomes one of the monumental works for the history of Sundanese literature. However, until now Walangsungsang or Pangeran Cakrabuana has remained an idol and role model for the Sundanese people because he is considered a leader who is authoritative, fair, wise, and affectionate to his people. He is a prominent figure of Islam and founder of today Cirebon city. This figure has been preserved into a fictional and factual work in Sundanese literary history in the form of wawacan. Wawacan is a story in dangding form, written in pupuh. The text of wawacan is generally long narrative; often pupuh alteration usually accompanying the episode shift. Wawacan is usually read by way of being sung or developed in performance of beluk art (Java: macapatan), but not all wawacan story can be performed in beluk art [2]. Wawacan script is generally handwritten (hand script; manuscript). The original form was written in the Cacarakan Java letters and some were in Arabic-Pegon letters. In relation to the notion of wawacan, Rosidi explains that wawacan is a saga written in the form of a particular poem called dangding. Dangding is a certain fixed words connection to describe certain phenomena. Dangding consists of several pieces of poetry called pupuh. The famous pupuh commonly used in wawacan are dangganggula, sinom, kinanti, asmaranada, magatra, mijil, pangkar, durma, pucung, maskumambang, wirangrong, balakbak, and others of which are 17 kinds.

This wawacan literary was born around the 17th century. Based on the information the infiltration of pupuh form that bear wawacan was derived from the Javanese literature that penetrated sometime in the 17th century. Initially the spread of wawacan was done through handwritten duplication. Some of them were written in cacarakan (Sunda-Java script). According to Kartini at the beginning of its development wawacan was disseminated through moslem scholars in Islamic schools [3]. This can be seen from the many contents of wawacan, whether in the form of a manuscript or already printed, containing the teachings of Islam and Islamic stories, both in adaptation and original form. In subsequent developments wawacan also spread through the aristocratic and blue-blooded Sundanese people such as regents, demangs, and officials under it, including Islamic officials, such as penghulu and kalipah. Generally, wawacan coming from pesantren was written in Arabic or Pegon, while wawacan composed by regents or Sundanese nobles was written in Sundanese-Javanese letters.
Furthermore, after the literacy culture in Latin letters spread through schools established by the Dutch government, wawacan was written and printed in Latin letters. Sometimes the Dutch government's statements were printed in two letters, Java-Sunda and Latin. The literary works of wawacan form flourished in the late nineteenth century until mid-twentieth century. In general, the literary work of this wawacan form has a fixed structure element, namely manggalasatra (allophone), content, and closure or colophon. Manggalasatra usually contains a request for a permit and forgiveness to the Creator or karuhun, as well as an apology for the authors or the authors' incapability. Colophon is present at the end of the story which generally contains date or time of the writing or copying, accompanied by an apology from the author or copyist of any deficiencies. Usually in this section the author or copyist likes to humble themselves.

In general, the contents of wawacan story were derived from Islamic literature and Javanese literature, fairy tales and saga, pantun stories, babad, and stories derived from life in the society. In addition, the content of wawacan stories can also be classified by its type, i.e. religious, rules/laws, societies, mythology, education, literature, historical literature, and history.

One of wawacan stories that describe local history literature of the founding of Cirebon kingdom is Walangsungsang wawacan. The contents of this wawacan have an intertextual relationship with Kean Santang wawacan. Both names of the characters used as story titles are King Siliwangi’s sons, The King of Pajajaran Kingdom, but of different versions. The contents of Walangsung wawacan are closer to local factual history values, even if they are fictional. On the contrary, the content of Kean Santang wawacan story has many fictional values rather than factual. Of course, both are equally classified into local history literature and contain values of local cultural wisdom for Sundanese people at that time. These two princes of King Pajajaran have the same vision and mission to spread Islam, but in different periods of time and places. The existence of the factual and fictional levels of these two figures at that time can be seen in the span of the connecting line of Sundanese history. Therefore, an intertextual study with other texts containing Sundanese history or Sundanese historical literature, such as Sundanese historical books written by Saleh Danasasmita and Yoseph Iskandar, and Sundanese historical novels of Yoseph Iskandar as a comparable data source or its secondary data is required [4-6].

This research will try to answer the following research questions:

- How to transliterate Walangsung wawacan script from Arabic-Pegan into Latin letters?
- How does the story structure cover themes and problems, story facts (plot, characterization, and background) and story devices (title, point of view, style and tone) in the Walangsungsang wawacan script?
- What are the values of ethno-pedagogy contained in Walangsungsang wawacan script?

This study needs at least three theories, namely the theory of philology, literature and ethno-pedagogy. Philology relates to the technique of manuscript description, transliteration and text translation. In describing the manuscript, the writer employed Pigaeud theory [7]. While for transliteration of manuscript the writer employed the theory of Baried, et al [8], in Cerita Dipati Ukur: Karya Sasra Sejarah Sunda. Furthermore, in translation techniques the writer employed Partini Sardjono’s theory in Pengkajian Sasra [9].

To understand the values of nation character education (ethno-pedagogy) contained in Walangsungsang wawacan script, it is necessary to use Robert Stanton literary theory. In principle he argues that the literary work is composed of an autonomous structure. The structure consists of (a) story theme, (b) story facts (plot, character, and character, background, and (c) story devices (title, point of view, style, and tone).

The main theory of this structure is literary approach. Therefore, as a fundamental support of this research the writer applied literary approach proposed by Abrams as quoted by Teeuw [10].

The ethno-pedagogy theory used in this research is the concept of nation character education proposed by Suardi Warmen, et al. regarding the purpose of life and postulate of the Sundanese people such as hirup bagia, aman, tingtrim, ngahenang-ngahenang, labur darajat, ngeunah angen ngeunah angeun, sampurna dunia aherat. Hurip waras, cageur bageur, bener, pinter, pujur, ludeung, silih asuh, silih asuh, silih asuh, singertengah. This view of life is briefly implied in the phrase: glory, happiness, tranquility and serenity, freedom, peace, salvation and perfection [11]. Muslih theory which divides character education values into nine pillars: love of God and all His creation, independence and responsibility, honesty or trustworthy and wise, respectful and polite, generous, helpful and mutual cooperation, confident, creative and hardworking, leadership and justice, amiable and humble, and tolerance, peace and unity.

Confidently Lickona emphasized the importance of the three components of a good character, morale knowing, moral feeling, and moral action. It is necessary to educate Indonesian citizens (children, students, and youth) to understand, to feel, and at the same time implement good values.

II. METHODS

The philology research approach used in this research is the approach related to manuscript research method, descriptive technique and manuscript transliteration. The manuscript research method used in this research are plural textual research method, Working Principle Grounding Method (legger), while the research technique is transliteration technique and manuscript translation.

The literary approach used in this study is an objective approach with structural methods. Structural method is intended to understand the elements of (story structure) Walangsungsang wawacan story which includes: theme, plot, character and characterization, story background, and the relationship of elements functions amongst. The result of structural analysis of Walangsong wawacan form and
Wawacan Walangsungsang tells of the departure of the figure of Walangsungsang from Pajajaran Palace because he was expelled by his father, Prabu Siliwangi. At first Walangsungsang invited his father to embrace the religion of Islam brought by Rasululloh, the Prophet Muhammad. Prabu Siliwangi refused, rebuked and even drove Walangsungsang to leave the Palace of Pajajaran, then Walangsungsang studied Islam to Syeh Sundan Gunung Jati in Mount Amparan Jati Cirebon.

In relation to the narrative structure of Walangsungsang Wawacan, it can be described as follows. The main theme of Walangsungsang wawacan is the Islamization of Sundanese society in Pajajaran Kingdom territory, especially in Cirebon region by Walangsungsang. This Islamization was rejected by King Pajajaran, namely King Siliwangi (his father) who insisted on maintaining his belief in the Sunda Wiwitan religion and was hostile to Islam [2]. In other ancient Sundanese manuscripts, such as the Kean Santang wawacan script, the rejection was done passively, that was, King Siliwangi went away from Pajajaran Kingdom by doing moksa (ngahyang). He escaped from Kean Santang (his son) pursuit who wanted to Islamize him. This is different from historical source information which notifies that Jayadewata or Pamanahraska who later held Sri Baduga Maharaja or Prabu Siliwangi was very tolerant to the existence of other religions in Pajajaran, including Hinduism, Buddhism, and Islam. Indeed, he did not embrace Islam, but his wife, Nyal Subanglarang and his son from Subanglarang (Walangsungsang, Rarasantang, Raja Sangara) were Muslims. This religious tolerance in Pasundan land had long been instilled by his grandfather, King Niskala Wastu Kancana, when he became a king in Sunda Galuh Kingdom. (See Sejarah Jawa Barat: Yuganing Rajakawasa and History Novel: Prabu Wastu Kancana, Prabu Aman Jaya Dewata, Tri Tangtu di Bumi by Yoseph Iskandar). There was a harmonious religious life in Pasundan land. They work together to build Pajajaran Kingdom even with different religious beliefs. Thus, the main issue that supports the story theme in Walangsungsang wawacan is actually the need to reform the religious belief system from Hinduism to Islam.

The plot in Walangsungsang wawacan is synopsisized as follows: Walangsungsang was expelled from Keraton Pajajaran by his father King Prabu Siliwangi for desiring to change religion from Sundanese wiwitan into Islam. Walangsungsang looked for Islamic teachings to some holy places inhabited by Hindus and Buddhists, but he did not find it. On the advice of the Hindu and Buddhist he was told to meet Sheikh Nurjati on Mount Amparan Jati, Cirebon, after graduating from Sheikh Nurjati Islamic studies, he with his sister were assigned by his teacher to make the pilgrimage to Mecca. In Mecca he met his teacher's friend, Syeh Bayanullah. Walangsungsang and Sheikh Bayanullah wanted to return back to Java, but his younger sister, Rara Santang, was married with the Northern King of Egypt who later had twin sons, i.e. Syarif Hidayatullah and Syarif Amin. On the way back to Java Walangsungsang stopped by Negeri Aceh to heal the sick son of Sultan Kut. It was ajimat al-i al-nil papul that made the baby healed, when he arrived at Mount Amparan Jati, his teacher, Syeh Nurjati was not there; his teacher left a message for Walangsungsang to have the story has been ended and the writer apologizes for his writing inadequacy.

III. FINDINGS AND DISCUSSION

Wawacan literary works are constructed by formal structure and narrative structure. The formal structure is essays presentation form by means of pupuh poems. In addition, wawacan formal structure is also characterized by the presence of manggalasastra (allophones) at the beginning of the story. While the meaning of the narrative structure in wawacan story structure is formed from the interconnected story elements of the whole story and its coherence. Those story elements are the theme, plot, character, characterization and story setting.

In addition to the formal structure, Walangsungsang wawacan is also characterized by the presence of manggalasastra and colophon. Manggalasastra of Walangsungsang wawacan is at the beginning of the story that formed in Dangdanggula pupuh poems with 7 stanzas. The contents are the praise of the author to Allah SWT, Prophet Muhammad Saw., The Companions, and the writer's apology to the reader because of his writing inadequacy. While Walangsungsang wawacan colophon is positioned at the end of the story and formed in dangdanggula pupuh with 2 stanzas. The content tells that the story has been ended and the writer apologizes for his writing inadequacy.
settle there and set up Dukuh Pandan which is now known as Cirebon.

The relationship among plots in Walangsungsang wawacan is a causal relationship, a logical relationship, but with an axiom that Raden Walangsung has an extraordinary power compared with ordinary human being. He did not use his supernatural powers for arrogance and malignity, but to help others. In other words, Walangsungsang departure from Pajajaran Palace can be interpreted as a sacred journey to mentally evolve shifted from the doctrine before Islam into the Islamic belief that blessed by Allah Swt.

Based on its structural study it is known that Walangsungsang wawacan text is loaded with nation character education values (ethno-pedagogy) embedded in the local cultural wisdom values of the Sundanese society that day. The value of ethno-pedagogy is related to the Sundanese views of life i.e. (1) the view of human life with himself based on the following parameters (a) Intellectual Quotient (IQ), well educated, (b) Emotional Quotient (EQ), good cultural knowledge, (c) Spiritual Quotient (SQ), religious, (d) Actional Quotient (AQ), skilful, (2) the view of human life to the environment which is exposed to activities in three life dimensions i.e. the family, the community, and the nation based on the concept of trisilas (silih asih, silih asuh, silih asah: love, care and advice), (3) the view of human life with nature which is characterized by the consciousness of ecology and geopolitics of every human being to maintain and preserve their natural environment for the benefits of human being, (4) the view human life with Allah SWT. This is manifested by strong human conviction to Allah Swt, as the creator of earth, sky, human beings, with all its contents. Humans have an obligation to practice the Islam shari'a brought by messenger of Allah, the Prophet Muhammad, (5) the view of human life in pursuing physical affluence and inner satisfaction. This is reflected in the text of Walangsungsang wawacan through the character of Walangsung who has an awareness of ethical, aesthetic, fair, honest, trustworthy and amiable in carrying out his role as a religious and government leader of his day in Cirebon.

IV. CONCLUSIONS

There are several findings obtained in Walangsungsang wawacan script research which is described as follows.

(a) The use of punctuation in the Walangsungsang wawacan text is not homogeneous, especially the use of punctuation for pupuh alteration; (b) In terms story content, Walangsungsang wawacan is classified as literature genre. It has a formal and narrative structure as commonly wawacan required; (c) The use of Arabic-Pegon in Walangsungsang wawacan script expressed the impression of the existence of local cultural wisdom values in the community at that period, especially for the script writer and community user; (d) The tradition and transmission of wawacan texts in the past is aligned with the development of local cultural wisdom values of the community in accepting and spreading Islamic shari‘ah in its time through wawacan; (e) Besides functioning as an Islamic sylar, in the past, Walangsungsang wawacan also served as an entertainment for the people who performed the sacred rituals called beluk. But now the sacred ceremony and ritual is rarely found because its function has shifted into entertainment art only. The society’s reception of wawacan script in the past is one of the evidences of the existences of local cultural wisdom values of Sundanese society at that time which is rarely found nowadays; (f) Based on the results of the description and identification of the manuscript it can be assumed that Walangsungsang wawacan text belongs to old manuscripts category. It is identified from the old European paper (striped shadow) and the text writing (punctuation) that used violet ink. Therefore, Walangsungsang wawacan text is predicted to be used in the late of 18th century; (g) Walangsungsang wawacan manuscript was written in Arabic-Pegon. This indicates that wawacan writing workplace (scriptorium) was at pesantren. The manuscript was not written by Sundanese nobility which is generally written in Java-Sunda script (Cacarakan); (h) Based on the results of Walangsungsang wawacan manuscript transliteration, there are two consonant clusters which cannot be used to write words beginning with letters / dr /, / pr /, / sr /; (i) Walangsungsang wawacan manuscript has both formal and narrative structure. Its formal structure is constructed by manggalastra presence and colophon which is formed in pupuh poems completed by saminataning pupuh. While Walangsungsang wawacan narrative structure embodied in the theme, plot, character and characterization, the background and values. The theme revolved around Islamic sylar and the spreader of Islam in West Java. The plot includes progressive plot with loose type quality plot. Nevertheless, the three constituent elements such as conflicts, imagery, and delays remain present in Walangsungsang wawacan story; (j) At that time Walangsungsang wawacan was read and sung in beluk. It is identified from forefinger black mark on the lower right edge of the script. It is caused by the frequency of the former opening the manuscript; (k) Walangsungsang wawacan manuscripts are loaded with ethno-pedagogical values which are primarily based on three categories of human moral practices that related to God (Alloh Swt.), Man, and nature. These three things are implemented in life goals and postulates of Sundanese people i.e. glory, happiness, tranquility and serenity, independence, peace, salvation and perfection of hereafter, physically and spiritually healthy, true, smart, honest, courageous, loving, caring, intellectual, and proportional; (l) From education view Walangsungsang wawacan manuscripts is very feasible as one of the alternative materials of learning nation character education in formal education institutions through the subjects of language, literature, and local culture, especially at schools in West Java.

REFERENCES


