

# Poem Story of *Budak Mandjor* Structure Analysis and Ethnopedagogy

Andi Rohendi\*, Ruhaliah

Universitas Pendidikan Indonesia, Bandung, Indonesia

\*Corresponding author. Email: [andiendol@upi.edu](mailto:andiendol@upi.edu)

## ABSTRACT

This research aims to know and describe the flow and value of ethnopedagogy contained in the Story of *Pantun Budak Mandjor*. This study used descriptive methods of analysis. The results of this study describe the structure and value of ethnopedagogy Poem Story of *Budak Mandjor*. The structure of *Pantun Budak Mandjor's* story in this study is focused on the storyline. The structure analysis used in this research is the structure of the nuclear unit. The value of ethnopedagogy contained in the story of the *Pantun Budak Mandjor* shows the character is convinced in the power of God, obedient, desire to help them in distress and religion, this is described in the devotion of *Budak Mandjor* to Sunan Ambu. The child's extraordinary devotion to his mother or people to his god, to the extent of his extraordinary grace for his devotion.

**Keywords:** *Budak Mandjor, ethnopedagogy, structure*

## 1. INTRODUCTION

The story of the poem, also known as the play of rhyme, is a story told by a poem (the poetry) in *Ruatan* (ritual). Iskandarwasid (as cited in Puspitaningsih, 2012) explained that performances known as *Mantun*. Usually, a poetic recital lasts all night, starting after *Isha* and ending at midnight. The development of pantun stories is not only for solace, but also as a means of conveying moral, emotional, and value-the value of life messages, all of which are regarded sacred by the ancient Sundanese. The early stages of the cultural ideal or customs, according to Koentjaraningrat (2015), are the value of culture. Cultural value is a layer of abstract and broad language. This stage is an idea and a concept of life and has cultural values of the sublime. Therefore, the value of culture has a function as a guideline high for human behavior more concrete. Also, in the association is centered on the value of culture in the form of local wisdom.

The values of local wisdom as an emanation of culture owned by the nation of Indonesia have long been known in the wealth and civilization of a dignified. The values of local wisdom in the poem story of *Budak Mandjor* need to continue to be explored, preserved, and developed. In the story the poem contains some of the cultural values, including (1) the value of hedonism, that is the value that gives pleasure; (2) the value of the

artistic, which is the value that manifests an art; (3) cultural values, namely the values associated with the community, civilization, and culture; (4) values, ethics, morals, and religion. (5) practical value (Purnama, 2016).

The story rhymes a lot with the value of education at that time, which is constituted by the culture of Sundanese. Ethnopedagogy is the practice of education based on local wisdom. It looked at the knowledge or local knowledge as a source of innovation and skills that can be empowered for the welfare of society. Local wisdom is a collection of facts, concepts, beliefs, and perceptions about the world around. This includes how to observe and measure the nature around, solve problems, and validate the information. In a nutshell, local wisdom is the process of how knowledge is produced, stored, applied, maintained, and inherited (Koswara et al., 2016).

Ethnopedagogy is the values of local wisdom in the story of the poem (Alwasilah et al., 2009) The contents of the story poem can be known when examined using the share method. Among the elements of Ethnopedagogy that there is in the story rhyme *Budak Pangalasan*. In the story of the poem, there are many educational values based on local wisdom. Value-the value that is in the story of rhymes can be used as a basis in everyday life and also enrich the mind of the community. It's a story poem is a trust, legends, and customs of a nation that has existed for a long time,

passed down generation to generation orally and in writing. Poem stories include beliefs, customs, and ceremonies found in the community and also in the objects which made the human which is closely related to the spiritual life. The story for example contains the prohibition to not do something opposite to the norm of life.

In this era, many do not know about the story of the poem, for it is this study aimed to expand the depth of the poetry of the story with the can know the structure of the story and the values contained therein. in previous research, there are also reviewing about a slave rhyme which learns by Rulita (2018). Rhyme in the story of the *Pantun Budak Mandjor* as a tribute material literature lesson in high school. in this research, learn about the structure of language there is in the story rhymes, like *purwakanti*, syllables, words, and phrases. (Rulita, 2018).

## 2. METHOD

The research method used in this research is descriptive method of analysis. Descriptive analysis method is used to describe facts, properties, and relationships among the phenomena investigated in a systematic, timely, and accurate from the sample of the study through the perception of the right. The perception of research directed at understanding one of the systems literatures, namely the system works in relation to the poem story of *Budak Mandjor*. The method of research is the means used by the researchers to collect research data (Arikunto, 2005) The research method is one way to achieve the research objectives. To achieve the research objectives, the method used is the method of description of the analysis. Methods description of the analysis is a method that can overcome the problems that the actual way of collecting data, describing data, and analyze data. This method is used adapted to the circumstances existing onwards are arranged so the results of the analysis that can be used for the material of teaching literature-based character education. His study uses a qualitative approach with the techniques of research literature review. with steps of research reading the main sources of poem story of *Budak Mandjor*, then collect data, analyze data, and describe the data.

## 3. FINDINGS AND DISCUSSION

Seen from the arrangement of the story, the poem that there is a section called *rajah*, there is also a section that told, there are parts of the dialogue and there are parts that are sung. The arrangement of the rhymes is generally the same, starting with *rajah pamuka*, the story, describe the state of the kingdom and hero of the story or an adventure which ended by the *rajah pamunah* or *rajah panutup* (Rosidi in Maryati, 2014).

### Rajah Pamuka/Rajah Bubuka (Opening)

*Bismillah didjieun mimiti* (beginning with *bismillah*)

*Malah mandar padang ati*

*Disa 'ir bada ka gusti* (presented to the god)

*Di aherat djadi mukikija* (in heaven so *mujijat*)

*Ari sakabehna pudji* (all praise)

*Kagungan allah nu sahidji* (completely belongs to God)

*Mugi tetep rahmat salam* (may receive mercy)

*Ka nabi alaihi salam* (to the prophet *alhiwasalam*)

*Ka sahabat sakalian* (to her best friend)

*Sarta kulawarga pisan* (and his family)

*Ai sahabat saperti bulan* (companions like the moon)

*Nu njaangan dunja alam* (that illuminates the nature)

.....

*La ilaha ilallah* (there is no deity but Allah)

*Muhammadarasulullah* (and Muhammad as the prophet of Allah)

*Kitu aturanana* (so the rules)

*Hormatan ka nu djadi karuhun* (respect for the ancestors)

### The Content of The Story

The poem opens with the telling of the state of the kingdom of Kuta Haralang with King Raden Patih Gajah Malang and his prime minister Raden Patih Badak Pamalang takes being faced with a problem. The problem begins at the request of princess Agan Aci Haralang, the sister of him that was pretty that don't want to eat and drink. As it turned out later that the princess wanted something, that you want to eat twenty pieces of *langur* meat, twenty pieces of monkey meat, and forty pieces of *jalarang* meat. The princess declared, that if his wish was not fulfilled, surely, he would not recover from his illness, and appetite drinking will remain lost. King Raden Patih Gajah Malang through resignation, rallying his troops to search for what desired his sister's.

Then the story moves to heaven that tells Sunan Ambu being plucked a sprig of flowers Jaksi and the interest that was created two boys and a girl. The second child was very bad apparently. The male bones of her chest stood out, was the female bones his brow jutted out. A male given name of the Budak Mandjor and women Si Genjru, two names by the ugliness of their likeness. Sunan Ambu ordered her sons to go down to the world (Buana panca tengah) to help people who are in distress. The first help is Aki Panyumpit with his wife who is confused to find the animals of prey which commanded the King Raden Patih Gajah Malang. Budak Mandjor and his sister help to find a hunted animal, by asking one of the animals of every kind. However, after successfully providing the animal is Aki Panyumpit is broken because of the amount required by the royal party. On the part of the poem, we described how good of a Budak Mandjor and his sister to help someone in distress, on the other hand, we are also given an overview of how human nature that dissenters against his promise to save himself. It is depicted in the attitude of Aki Panyumpit.

Good Budak Mandjor is also depicted on the part of the poem that tells of the Son of Padjajaran who is experiencing distress in the vast Ocean that is caused because he ignored the ban on his parents. With the command given Sunan Ambu, Budak Mandjor penetrates the earth to save Raden Sungging. Instantly sobered, Raden Sungging surprised by the arrival of Budak Mandjor is ugly and creepy. But after it was explained that the Budak Mandjor is the god of humanity that was ordered to help him. Hearing the explanation, Raden Sungging asks for his help to get Raden Sumur Agung. With his kindness Budak Mandjor, he was carrying out the request of Raden Sungging to himself could marry Raden Well Great and makes it King in Kuta Tandingan. Budak Mandjor also serve Raden Sungging and was appointed to be his prime minister.

### Rajah Panutup/Rajah Pamunah (Closing)

*Allahuma radjah pamunah*  
*Munah kaju munah batu* (cover kaju cover stone)  
*Munah bumi munah langit* (cover the earth cover the sky)  
*Kapunah kapunih*  
*Ku radjah pamunah saking kidul* (of the rajah's cover of the south, east, north, west)

### **3.1. The plot structure of the CPBM**

Based on the plot, the story *pantun* consists of the elements (consecutive), namely parting (departure) – exam (initiation) – back. The storyline of the so-called nuclear units, Kartini in (Koswara et al., 2016). Nuclear units are the groove that in reality can develop into several variations, as follows.

#### **3.1.1. Departure**

##### The Call to Adventure

In CPBM early adventurers *Budak Mandjor* at the time of her and her sister Si Genjru lowered into *buana tengah* by Sunan Ambu and entrusted to Aki and Nini Panyumpit. Then the second tells the adventurous Raden Sungging who decided to run away from the kingdom because it is not sanctioned by her parents When they want to apply for a so fiancée other people.

#### **3.1.2. Trials (The Beginning)**

##### The Dangerous Travel temptations

The trials of the first override the *Budak Manyor* and Si Genjru that When punished by the king of the Elephants Malang who thought they were taking langur, monkey and *jaralang* each 1 tail. Then they were sentenced, Si Genjru sentenced to pound on in *lisung* with the state in the chain, the *Budak Mandjor* convicted to take care of the kingdom or as a

slave. Trials which then impinge on the Raden Sungging, where she was lost and adrift in the ocean. This happens because opposed to what so the decision of her parents.

##### The Encounter with the Savior God

Raden Sungging fainting due to not do anything When the boat he made-drift away due to heavy rains. It is known by Sunan Ambu and then ordered the Budak Mandjor to help him.

##### Apotheosis, The Hero Turned into a God

The hero in the CPBM this *Budak Mandjor* with the will of the Sunan Ambu can save Aki and Nini Panyumpit from the death penalty of the king. It also saves Raden Sungging, and he calls himself the God of Humanity.

##### The Main Reward

The main reward is given by Sunan Ambu to the Budak Mandjor and Si Genjru. This is a gift for his service and runs the command. Devotion first carried Budak Mandjor and her sister is against Aki Panyumpit and his wife. They are ordered to descend to the Buana Tengah to help Aki life and his confusion. Then the second is against Raden Sungging Gilang Mantri (*Putra Padjajaran*). For his service was a Budak Mandjor and her sister climbed Back into Surgaloka place Sunan Ambu. Sunan Ambu knows the intent of both as in the following quote.

*"enih, anaking, geus heula cman geulis sakitu ge kasalamatan duanana katenja ka ibu oge moal burung tinekanan hasil pamaksudan bener, ujang jeung nyai téh patut terus ratu rembesing kusumah rupa teu mupakat jeng nu loba bans menta salin jinis" "nya kitu, ibu taya ajeun saduit cek paripaos tea mah loba nu ngahina" "moal burung tinekarum hasil maksud" (Rosidi, 1983). (o my son is handsome and beautiful, your patience I see, certainly what referred no longer to be implemented).*

After *disipuh* Both of them turned into handsome Men and pretty women. Their name is no longer Budak Mandjor and Si Genjru, but be Raden Patih Silk Kalang Stage Aria Mangkunagara and Nyi Mas Aci Wangi Mayang Sunda Ratna Kembang.

#### **3.1.3. Coming Back**

In CPBM, Budak Mandjor did not come Back and settle down with Sunan Ambu but rather choose to serve the Queen Sungging Gilang Orderlies. Budak Mandjor Back to Sorgaloka only to ask himself changed apparently. After getting what he wants him Back into Buana Panca Tengah and serve the Queen Sungging Gilang orderlies in Kuta Tandingan. Queen Sungging did not Return to his native, because he had been appointed to be the king of Anom in Kuta Tandingan.

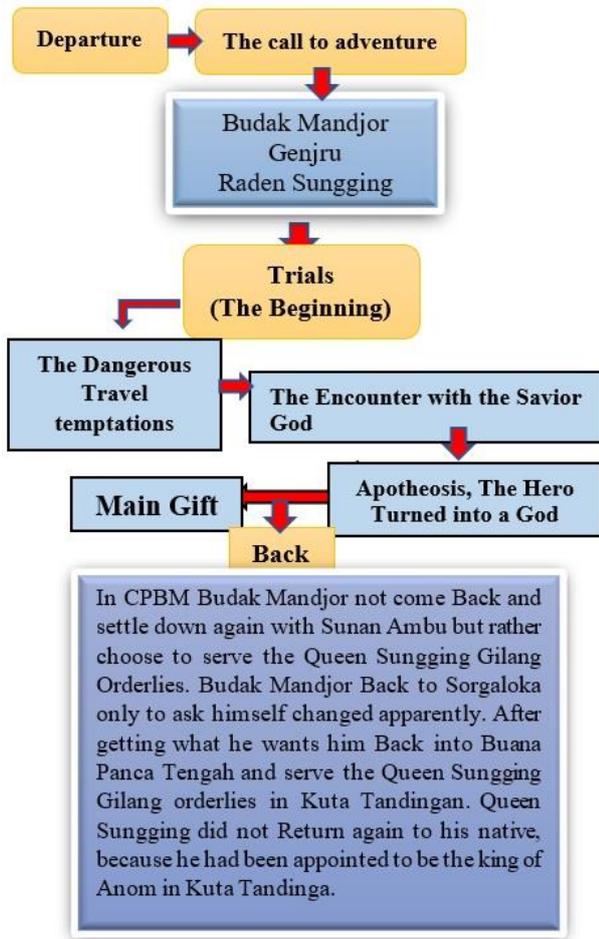


Figure 1 The story plot of Budak Mandjor poem.

### 3.2. The value of Ethnopedagogy In CPBM

#### 3.2.1. Always pray to God before doing activity / activities

Worthy of a creature, has a matter that should be attributed to the creator in his every move that is made to get the protection and blessing. The backrest, as a believer, called to prayer. While praying is a representation of our communication to God. Prayer should be constituted with a sense of sincerity, seriousness, and that is no less important than sure. Especially in the day. Prayer becomes a means of expression of gratitude to Allah SWT, who has given grace can day day-to-day, and of course, everyone expects a smooth and safe as well as produce what is expected to be maximum. It can be seen from the quote:

*laila ilaha ilallah,  
muhammadurasulullahlailailaha ilallah,  
muhammadurasulullah  
kitu aturanana  
hormatan ka nu djadi karuhun  
bismillah didjieun nu mimiti  
malah mandar padang ati  
disa'ir bada ka gusti*

*diaherat djadi mukikija  
ari sakabehna pudji  
kagungan allah nu sahidji  
mugi tetep rahmat salam  
ka nabi alaihi salam. (Rosidi, 1983)*

#### 3.2.2. Have a good prejudice towards others

As human beings should have a prejudice against others. Don't jump to judge from his appearance. This is illustrated on the Aki payumpit and Raden Sungging, which shocked and scared to see the figure of the creepy of the likeness of a Budak Mandjor when he helps them in distress.

#### 3.2.3. Keeping Promises

As the norm of religion and ethics has a strong foundation of Sunda, that every promise, every beat should be run. Should not be indulgence in empty promises, and should be in line between words and deeds. This can be seen from the behavior of the Aki and Nini Panyumpit who broke his promise to the Aki Manyor. It can be seen from the following quote:

*"ujang, nuhun sarebu suka salaksa kersa, ujang bela pati ka Aki jeung Nini"*

*"sawangsulna Aki haturnuhun mung abdi nyuhunkeun hiji perjangjian tadi , upami parantos buktos tias nulungan baris nyuhunkeun tina sarupana hiji ; lutung sahij, monyet sahiji jaralang sahiji ; " nya kumaha ujang qtuh kurang-kurang hiji" "teu sawios. ngan tadi perjangjian abdi we cenah aki baris nyumponan cenah"*

(CPBM, 1973, p. 23).

#### 3.2.4. Listen to parents' advice

In the Sunda known by the word got *Supata* (curse) for people who do not hear the advice, parenting advice. Curse words parents can bring havoc. It is perceived by the Queen Sungging Gilang Mantri Padjadjaran's son it. la to indulge his own heart, impelled by a feeling of love lust, lost by lust, which causes he does not remember to the counsel of his parents. When he expressed his intention of going to propose to You Well the Great, the father has been banned because You are Well Agung already so fiancée other people. This can be seen from the following quotation:

*"ambu naha Ratu Sugging Gilang Mantri bet basangkal ngalanggar ka nu jadi kolot teu beunang dicaram tangtu ieu Ratu Sungging Gilang Mantri nemahan bahaya emah, anakiking ayeuna bakal teu beunang dihalangan ku kolot teh teu hade kabina-bina naha bet maksa mirusa teu beunang dicaram tinangtu Ratu Sungging nemaha bahaya, yeuh sakecap nyata sapilemek bukti"*

(CPBM, 1973, p. 51)

### 3.2.5. *Don't take something that doesn't belong to us*

Cultural values reflected here, that which is not rightfully ours, or something that is already owned by someone else we are not allowed to pick it up. According to the story the poem is, Raden Sungging wanted to propose to Agan Sumur Agung. But directly forbidden by his father, as Agan Sumur Agung has become the fiancé of others, and should not be bothering him.

### 3.2.6. *believe in God's plan*

Cultural values obtained in this story is how a man who has been trying, to get what he wanted, but fate decides otherwise. This is illustrated in the figures Kuda Pepengkas, the dutiful son of his parents, always ask permission and blessing of the parents, it turns out to fail to marry Agan Sumur Agung. Destiny is stronger to determine fate even though he has been trying hard to do his best according to the cultural values of that time. His failure to marry Agan Sumur Agung Supreme can in look from the following quote:

*"Eh, Lengser wayahna indit gagancangan jugjug tangkal kai kiara jingkang dompang malang gugahkeun anak nya éta anu kasep Raden Pati Kuda Pamengkas"* (stepped down, please depart towards the tree kiara jimpang dompang, wake raden Pati Kuda Pamengkas.)

*"mangga"* (execute)

*"Yen cek paripaos téa mah geus kolot dipaling lalay ayeuna yen Kuta Tandingan euweuh ka kukuhan euweuh ka pengkuhan jalir ti na jangji udar tina subaya Agan Sumur Agung geus dikawinkeun ka deungeun-deungeun geura hudang kituh! teu guna-guna! hayo kaditu gancang!"* (Rosidi, 1983)

### 3.2.7. *Always ask for permission and blessings from your parents*

CPBM very clearly illustrates good ethics shown by the Kuda Pamengkas. How he was as a child very respectful of his parents and always ask the blessing when going to perform a job. For example, the first time he will propose to Agan Sumur Agung he asked the permission and blessing of his parents, as revealed in the following quote:

*"nuhun ama, ibu manawi nya éta abdi gaduh kukupingan di Nagara Kuta Tandingan nugeulis punjul ti deungem Agan Sumur Agung saderek kanjeung Raja Dipati Layung Kumendung abdi manawi ditampi baris ngalamar nyuhunkeun pidu'a rama ibu"*

*"Eh, ujang mah didu 'a keun ku ama jeung ku ibu "* (Rosidi, 1983)

Similarly, when will perform meditation under a tree Kiara Jingkang Dompok Malang, he does not forget also

ask the blessing his father and mother, as shown in the following quote;

*"nun, ama anu geulis teh nya pasrah nya lilah moal aya basa nampik cenah tanapi teu nampa mung aya pamundutna nu geulis téh saha-saha cenah nu kersa tapa handapeun tangkal kai kiara jingkang dopang malang lamina tujuh taun baris pasrah lilah senah "*  
*"kumaha ayeuna rek dilakonan ku ujang?" nyuhukkeun pidu'a ama, ibu baris badé dilakonan"*

*"nya sukur ujang! ' kolot mah ngan rek ngadu'akeun"*

(CPBM, 1973, p. 45)

## 5. CONCLUSION

Figures that appear in the CPBM this is a Budak Mandjor and his sister have an amazing experience. Both are the son of Sunan Ambu, which is from the world above. Both were down to earth (middle-earth), then up into the world below, as they both get punished for being buried in the ground. In conclusion, the experience of the second son of the god's humanity is experiencing travel in the three worlds, which is a single entity (the totality of the cosmic). After the unification of this, the next task will be the hero to help the welfare of the world.

In the story rhyme, a lot of life values, morals, and culture are contained in the works of such literature. In CPBM some cultural values are delivered to the reader, namely, 1) read the prayer at the start of the activity that launched everything, 2) bias against people and don't judge just from the appearance, 3) can be kept, 4) do not underestimate the advice of parents, because of what the parents say it will affect the things that we are living, 5) are taught to respect the rights and ownership of other persons, 6) believe in the destiny of the creator, 7) must have the permission and blessing of the parents. This story gives insight into a very remarkable as we are in life should be obedient to our parents, our leaders, and our religion.

## ACKNOWLEDGMENT

I am grateful to all those who have helped so that the text is finished. To all lecturers, the Department of Language Education and the Culture of Sunda SPs UPI a lot to give input to this paper. I say thank you as high.

## REFERENCES

- Alwasilah, A. C., Suryadi, K., Karyono, T. (2009). *Etnopedagogi: Landasan Praktek Pendidikan dan Pendidikan Guru* [Ethnopedagogy: The Foundation for Teacher Education and Practice]. Bandung: Kiblat Buku Utama.

- Arikunto, S. (2005). *Prosedur Penelitian: Suatu pendekatan praktik* [Research Procedure: A practical approach]. Bandung: Rineka Cipta.
- Koswara, D., Haerudin, D., & Permana, R. (2016). Nilai-nilai pendidikan karakter bangsa dalam khazanah sastra Sunda klasik: Transformasi dari kelisanan (orality) ke keberaksaraan (literacy) carita pantun Mundinglaya Di Kusumah (kajian struktural-semiotik dan etnopedagogi) [The values of national character education in classical Sundanese literature: The transformation from orality to literacy in the Mundinglaya Di Kusumah pantun (structural-semiotic studies and ethnopedagogy)]. *Jurnal Penelitian Pendidikan, 14*(2).
- Maryati, M. (2014). Cerita Pantun Bujang Pangalasan (Analisis Struktur, Semiotik, Dan Etnopedagogi) [Bujang Pangalasan Pantun (Structure, Semiotics, and Ethnopedagogy Anaysis)]. *LOKABASA, 5*(1).
- Puspitaningsih, D. E. (2012). *Karakteristik Kapamingpinan dina Carita Pantun Badak Pamalang. Ulikan Struktural Jeung Semiotik* [Characteristics of Leadership in the Story of the Badak Pamalang Poetry (Structural and Semiotic Studies)] (Master's Thesis, Universitas Pendidikan Indonesia).
- Rosidi, A. (1983). *Carita pantun Budak Manjor* [Budak Manjor Poetry]. Bandung: Proyek Penelitian Pantun & Folklor Sunda.
- Rulita, E. E. (2018). Rima dalam cerita Pantun Budak Mandjor sebagai Bahan pembelajaran apresiasi sastra di SMA [Rhymes in Pantun Budak Mandjor as learning material for literary appreciation in high school]. *LOKABASA, 9*(1), 33–42.