

The Story of Pantun *Badak Pamalang* A Structural and Semiotic Study

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ABSTRACT

The background of this research is the researchers' interest in examining oral literary works in the form of Sundanese poetry stories whose language is rich in meaning. Another background is that based on research data on pantun stories that have been researched, it is found that the *carita pantun* research is still limited compared to other literary works. The story of Sundanese Pantun is not only rich in meaning but also in cultural values. Many poetry stories have been spread in Sundanese society or other areas such as southern Cirebon, Kuningan and other places that speak Sundanese. One of the Pantun stories known to the Sundanese people is *Badak Pamalang*. This study aims to explain the structure and meaning contained in the story of the *Badak Pamalang*. In this study, a descriptive method was used. Data were collected through literature study techniques. The results of this study reveal the structure (formal and narrative structure) and meaning. The story structure of the *Badak Pamalang* rhymes is analyzed based on the theory of A. J. Greimas and Kartini. The story of the *Pantun Badak Pamalang* has meanings related to human life, life's journey, belief, Sundanese philosophy and other semiotic elements found in indexes, signs and symbols.

Keywords: Pantun story, semiotics, structure.

1. INTRODUCTION

Pantun is one of the cultural products and part of literary works. As we know, there are so many literary works available. There are literary works scattered in each region in written form and some are in oral form. One of the classic oral literature works is the story rhyme. Pantun stories have existed since the 16th century AD. As in previous research conducted by Koswara, Haerudin, and Permana (2014), it was explained that the rhyme story was recognized for its existence in the ancient Sundanese manuscript *Sanghyang Siksa Kandang Karesian* with the title *Mangsa 1440 Saka/1518 AD* (Atja & Danasasmita, 1981, p. 40). The rhyme story is a long fictitious story and one day is not enough in replaying it because the poem is sacred. Each region or region certainly has a literary story in the form of a rhyme that is characteristic of each region. *Carita pantun* are recognized as being in the ancient Sundanese manuscript *Sanghyang Siksa Kandang Karesian* with the title *prey 1440 Saka/1518 AD* (Atja & Danasasmita, 1981, p. 40). *Pantun* performances were also still widely known by the Sundanese people in 1950 (Sumardjo, 2013). Several literary experts and writers considered that *pantun* stories had high value from a literary point of view. The rhyme

story is also inseparable from culture and even the rhyme itself is an inseparable part of the culture.

Pantun stories generally tell about the past related to the kings or sons and daughters of the descendants of the king of Pajajaran. There are many *Pantuns* known to the Sundanese people, including the *Pantun* of Lutung Kasarung, Ciung Wanara, Lutung Leutik, and many others. *Carita Pantun* contain values, including cultural values. Koentjaraningrat (1984) states that cultural values are the initial stages of ideal or customary culture. Cultural values have a function as a high guideline for more concrete human behavior and can be used as a medium to find out the social reality that is processed creatively.

Pantun stories themselves by the old community were known as old poems which had characteristics such as each stanza consisting of four lines and each line consisting of 4-6 words or 8-12 syllables. Where the first and second lines are called *sampiran* and the third and fourth lines are called contents. *Pantun* stories have different stories from other literary works and are almost extinct in the present day. The *pantun* story aims to preserve Sundanese classical literature and at the same time introduce it to the wider community.

The purpose of this research in general is to preserve the almost lost literary works of pantun stories and the specific purpose of this research is to analyze the semiotic structure and meaning contained in the *Carita Pantun Badak Pamalang*. Researchers are interested in examining the structure and semiotic studies in the rhyme story. The rhyme story that will be studied is entitled *Badak Pamalang*.

2. METHODS

The research method is the method used by researchers to collect research data (Arikunto, 1998). The research method used in this study is a qualitative descriptive method. The approach used is an objective approach with the semiotic-structural method. The data collection technique used in this research is a literature study. The data source of this research was from the text of the rhyme story entitled *Badak Pamalang* (Rosidi 1985). The data analysis of this research was analyzed based on the theory of structure and semiotics of meaning. The structural analysis uses the theory of A.J Greimas using six actant models, while the storyline uses the theory of nuclear units (Kartini, 1984).

3. FINDINGS AND DISCUSSION

The rhyme story is related to the beliefs, legends, and customs of a nation that have existed for a long time passed down from generation to generation. Pantun stories are also related to customs and ceremonies found in society and are closely related to spiritual life. The story, for example, contains a prohibition against doing something so that something bad does not happen that you do not want. In the *Badak Pamalang* play, the rhyme story is connected with the beliefs of the ancient Sundanese ancestors who lived in the cosmological structure of Sundanese society.

Judging from the composition of the story, the story of the rhyme begins with the opening diagram and then continues with the story (Koswara, Haerudin, & Permana, 2014). In the *carita pantun* there is a part called *raja*, there is also a part that is told, there is a part that is dialogue and a part that is sung. The composition of the rhyme story is generally fixed, starting with the *raja pamuka*, ending the story, describing the state of the kingdom and the story characters or going on an adventure ending with a *raja pamunah* or closing part (Rosidi, 1983). In the *Carita Pantun Badak Pamalang*, no part of the closing *Raja* is found.

Rajah Pamuka (Opening)

*Tjing indung kami dek diadjar ngawih
Saeutik beunang mihuit
Kawih kami sudi mandi
Kawih kami suda pulang
Saeutik tamba pamali
Mangka unggut maung*

*Mangka golong na karembong
Mangka petjat benten omas
Lekat-lekat katalandjuran
Pantes lempenganeun saur*

Contents of the story

The core of the *Carita Pantun Badak Pamalang* tells the story of a king who traveled to the country of Nusa Bali, after arriving in Nusa Bali, the king was captured and put in the Iron Prison because he did not allow or say goodbye to the natives when he set foot in the area. The king could not do anything and could only pray that someone from Pajajaran would save him. His prayer was answered after a character named Badak Pamalang saved him from prison. The detailed story is as follows.

The story begins about the kingdom of Cirebon Girang which is very fertile and prosperous, who became the king of Sunan Ua Eudeum Jaya's conqueror. So that came to Cirebon Girang, Kasep Munding Sanggawati, a son of Pajajaran who wanted to learn to wander in search of experience so that he would become a perfect king someday. Together with Pamuk Ua Kidang Pananjung, the governor of Pawara Kalih, Patih Gelap Nyawang and his wife Lenggang Pakuan, Munding Sanggawati will wander eastward, wanting to borrow a boat from Sunan Ua Eudeum Jaya. Ua eudeum Jaya had forty boats, but now there are only four, because the others were borrowed and not returned. The four boats were named Si Beulit Pugur, Si Sima Getih, Si Bayuta Ngumbang and Si Colat Emas. Each boat has its own character. Munding Sanggawati wanted to borrow the Colat Emas boat, so she got ready to go with the others. Before leaving, Patih Parawa Kalih burned incense while praying. Then they boarded a boat and sail.

They finally arrived in Nusa Bali. The Ponggawa Nusa Bali; Munding Rarangin, Gajah Rarangin and their beautiful daughter Nyi Geulang Rarang, Rarang Nimbrang Inten, Bagdaya Panutup Sungging. Demang Patih Naga Bali is famous for being irritable and very manly. Munding Sanggawati secretly entered Nusa Bali. He walked along the walls around the kingdom, then knocked on the door of Elong Kancana where the princesses were. He asked for the door to be opened and the beautiful princess opened the door and then asked Munding Sanggawati by the daughter Lenggang Kancana. So, the princess accepted it with open arms. Munding Sanggawati is having fun with her daughter. That's where Nyi Geulang Rarang dreamed that the sky was crushed and the banyan tree collapsed in the wind, the sun fought with the moon, eastern animals appeared in the south. So, he went to see Demang Patih Naga Bali's older brother and conveyed the dream which might be an important address. Hearing his dream, Demang Patih Naga Bali had a feeling that someone had sneaked into the Elong Kancana where the princesses were, and he ordered Lengersér to keep watch around the palace, so the

Lengsér left for the princesses. But when he arrived at the outer wall, he was frightened by Ua Pawara Kalih, so he ran back to the Demang Patih Naga Bali and said that he did not dare to check Lenggang Kencana and in the end it was Demang Patih Naga Bali who checked the state of the palace.

Long story short, Munding Sanggawati and Patih Pawara Kalih were arrested by the Demang Patih Naga Bali and then put in an iron prison. At that time, he suddenly began to remember his parents' advice to always meet the natives and ask permission if he was going to visit a new area. He also regretted not remembering his parents' advice and could only resign himself to the situation. He also hoped that someone from Pajajaran would save him and his *patih*s out of prison. He was imprisoned while in prison.

In the country of Pajajaran, Aci Malati when he was left wandering was craving for a month. When she was nine months pregnant, she felt that she was going to give birth, so she was called down, and then ordered to pick up Nini Paraji. The baby was born very smooth. No blood or water came out with it. Even the navel was not there, when it was three days old the baby screamed through the sky asking for a name, by his mother the baby was named Kalang Kidang, but he was still crying. So, by Nini Paraji he was given the name Perebu Anggawaruling, but he was still crying, by his mother he was given the name again Perebu Geulang Rarang, but he was still crying. Then came the Malati Munding Slayer. He took the baby, then kicked it so that it was thrown into the sky.

From the clouds the baby then slid far away, held back by a sprig of colored champak flowers. So Nenenda came down from Sangiang Nunggal Building, Kahiangan, then rocked the baby and gave him a name. First, Nenenda sings songs full of advice: "Count to tens, numbers to become wise, that one *windu* 'eight years' and eighteen months in a year. A month is thirty days. Day seven, month twelve, the seven *dawuh* are five, the five are made four. The four make three. The three make two and the two make one single. Be single to yourself. So, remember the One, "the grandmother sang. Then the grandmother gave him a name: "I hope you will be brave, become a man of the sky and a man of the universe. You have flown into the clouds across the poor mega. Then grandmother will give the name Badak Pamalang "By hearing the name given by Nenenda, the baby silent too. The crying stopped. Sleeping soundly, he hung on the flower stalks of color measles.

That is Demang Patih Naga Bali in Nusa Bali. He had a pet, namely a featherless eagle. The eagle wants to lay eggs. He also faced the Demang Patih Naga Bali and asked for a place to nest. The eagle was also told to make a nest on a banyan branch that juts out to the east, it's the largest tree branch in all of Nusa Bali. The branch protrudes above the flower garden. So, the eagle went to the place indicated by his master. When the egg hatches,

the cub is as big as a calf, opening its mouth to ask for food, so the mother goes to her master to ask for food, she can eat cats, dogs, horses, deer, and other livestock. The animals were often eaten, the livestock was exhausted, the animals in the forest had been eaten but the children were still hungry, so the mother eagle turned to the Demang Patih Naga Bali and the Demang Patih Naga Bali allowed her to eat anything except the people of Nusa Bali.

The mother eagle flies into the sky. From above the poor mega he looked around looking for food. Nothing was visible, except for a baby hanging from the flower stalk of the colorless measles in the forest of the Pajajaran area. So, he descended from the sky to the Pajajaran forest. The baby was immediately pecked and swallowed, but the heat was burning, so the mother eagle flew back to her nest and gave her baby food (the baby who was swallowed). He took the baby out, then fed it into his son's mouth. So, the Badak Pamalang entered the eagle's belly. The Badak Pamalang in the eagle's stomach did not die and it was getting bigger by the day. Since then, the eagle cub no longer asks for food. The dung that littered the king's garden was very foul and smelly. Meanwhile the Badak Pamalang was walking around in his intestines.

Nine months in the belly of an eagle, Badak Pamalang wants to get out. But if it comes out of his beak, he is afraid of being pecked again and if it comes out of his rectum, he can't stand the smell. "Ah but because I want to go out, let the stench I endure," in my heart. While getting out of the eagle's intestines, the Badak Pamalang pulled the ball, so that the eagle's cub died. Then he also pulled the eagle's mother ball, so it died too. Then go down to the state flower garden of Nusa Bali. He was very happy to pick colorful flowers, so that the setaman flowers were finished.

Every day the flowers bloom, but every day they are plucked out by the Badak Pamalang. At that time, Lenggang Kencana's daughter wanted to visit the flower garden. When he saw that the flower garden was destroyed, he was very angry. He was looking for someone who thought he was destroying his flower garden. But when he saw there was only a small child, he hugged him and kissed him, then brought him to Elong Kencana. He made a swing for the child, then rocked it lovingly. There was Demang Naga Bali who was going around patrolling, hearing my sister singing and talking too. So, he knocked on the door, Demang Naga Bali was suspicious, so he kicked the door so it opened. So, he saw the rope swing and then found a small child.

The child does not have a navel 'belly button' and is not a child of Nusa Bali, surely one day he will destroy the country of Nusa Bali when he grows up. He also intended to kill the little boy, Putri Lenggang Kencana tried to prevent that intention, but unfortunately the Demang Patih Naga Bali then took the Budak Pamalang

and by Demang Patih Naga Bali, he kicked it hard but the child laughed and then smacked him as hard as he could on the Malela iron stump. "A little less loud uncle," said the boy. The Balinese dragon was getting angry, he took the boy to the steel forge. The boy was pressed up and down, but instead of dying, the steel forge was crushed. "It's not hard to massage it, uncle," he said. The Balinese dragon raised his hand to slap the child. His slap is famous magic. But when he raised his hand to slap, suddenly he felt his neck getting stuck so that the blow didn't happen. Even that's not all, suddenly his whole-body aches because of the in choking forty tails. So, he asked for forgiveness from the Budak Pamalang and he ran away and hid himself under the bed, afraid of being chased by the Budak Pamalang.

Badak Pamalang immediately looked for his mother, but there was none in his cubicle. So, he created an artifact called *Mustika Anjing* 'hound artifact', which he told to follow in his mother's footsteps. He himself walked behind the *Mustika Anjing*. So, he reached a waterfall Cimande Racun. Lenggang Kancana's mother was very sad and she committed suicide by jumping into a waterfall but then with the supernatural power of the Badak Pamalang, she came back to life. So, they went back to Kaputren Elong Kancana. So, they live in peace there. One day the Badak Pamalang felt lonely because he was only playing alone, so he asked his mother for something. So, the mother took out a chicken from Kentri Haji Malang Dewa from the Karamat tinun. So, play them together.

Badak Pamalang invites Kentri to talk and ask about Nusa Bali. The sacred rooster is really good at talking. The chicken also tells of a king who was sentenced to an iron prison, the prison is very strong. There is no hole to get into it. Hearing the story of the Kentri, Badak Pamalang intended to free a king who was imprisoned and ordered the Kentri to take him to the prison. Arriving at the prison, he destroyed the prison with his powerful hands. The prison was destroyed, pieces of iron flew into the Nusa Bali market. The prisoners were already very thin and could not move anymore. So, the Badak Pamalang went with Kentri to look for food in the form of leaves in the forest. But when he climbed a tree from the top, he saw that there were grandparents making *bodag* (bamboo woven containers). So, he went there to ask for the biggest *bodag*, went to the Badak Pamalang with Kentri to the Nusa Bali market. To the merchants he asked for all kinds of food that he put in the *bodag*, then he took it to the iron prison.

There the food was given to the defenseless inmates of the iron prison. Meanwhile, the Badak Pamalang was reminded of fruits to wash his mouth and clothes for the two of them. So, he went to the street to block people from Kuta Genggelang who often gave fruit to the king of Nusa Bali. At first, he went to the market to approach the shrimp paste seller. His body was scrubbed with

shrimp paste and pretended to be ulcers, then stood on the road that the fruit seller would pass. The two fruit artisans, named Suraganggang and Suragenggeng, felt very sorry to see a rotten child asking for fruit. So, he gave rambutan and mangosteen. As a sign of gratitude, Badak Pamalang wants to help carry the fruit. Suraganggang and Suragenggeng handed over the load to him. But if it's three steps forward, the Badak Pamalang takes seven steps back. Suraganggang and Suragenggeng quietly walked along while singing, not knowing that the bears of fruit were getting farther and farther away. The Badak Pamalang gave fruit to the two prisoners who had just finished eating. While eating the fruit, the Badak Pamalang asked about the people he had just helped and he told his true identity to the king.

Badak Pamalang informed that he was from Pajajaran, his mother was Aci Malati, his father was Prebu Munding Malati. The king also told him that he was his uncle (Kasep Munding Sanggawati) the crown prince of Pajajaran, he was with Ua Parawa Kalih, Ua Kidang Pananjung, Attorney Dark Nyawang and Salenggang Pakuan, he also explained that he went wandering when he (Badak Pamalang) was conceived a month. After hearing the story, Badak Pamalang felt sorry for his brothers and he also looked for clothes for his two parents. He then went to Lenggang Kancana's mother asking to make a very large sack. He filled the extraordinary sack with all kinds of garbage and broken glass all over the land of Nusa Bali. Only in the four corners did he put gold plates. Then he brought the sack to the shore. When Ki Nakoda's ship passed, his crew saw a pile of goods as big as a hill. When checked, it appears there is a child sitting on it. The boy asked to lower the sack with seven sets of royal clothes. Which is accepted by Ki Nakoda. But when the sailors tried to take him to the ship, they were unable to lift him. So, the Badak Pamalang picked up and threw it into the ship, causing the ship to sway. When checked, it turned out that the items were mere trash. The shards of glass and all the stones in it almost killed the sailors. The captains were furious because they had been deceived by the Badak Pamalang and intended to look for the Badak Pamalang, but his intentions were canceled, the captain finally gave the clothes sincerely and the captain immediately left for fear that the Badak Pamalang would chase him.

The Badak Pamalang gave the royal clothes to his parents. So, the men of Pajajaran put on new clothes, and they were ordered to meet their adoptive mother. Everyone left for the country. Kidang Pananjung sipped the entire country of Nusa Bali so that everyone fell asleep, and they walked safely to their mother's place (Badak Pamalang). After arriving, Badak Pamalang asked for prayers and prayers from his mother and parents, Pamuk Kidang Pananjung, Attorney Dark Nyawang, Patih Parawa Kalih and Uanda Munding Sanggawati. After receiving prayers and various amulets

and magic from the parents and mothers, then the Badak Pamalang went to the sacred place that became the mainstay of Nusa Bali.

First, he went to Kabuyutan Beusi Malela, which after being destroyed then his supernatural powers entered him. From there he went to Kabuyutan Beusi Kuning which was even more sacred, but even then, he could destroy it, then Kabuyutan Tiwuan Gatung, Kabuyutan Oray Laki, Kabuyutan Kancan Malela, all of which he could destroy and all the supernatural powers contained in each of them belonged to him so that he more sacred and glorious. After destroying all the sacred things, he then asked his mother to pray for the people of Nusa Bali, and then he invited Kentri to escort him to war. Munding Rarangin and Gajah Rarangin were challenged. Both of them felt insulted by small children, but it turned out that both of them were unable to fight the Badak Pamalang. After fighting for a while, both of them died. After defeating Munding Rarangin and Gajah Rarangin, the Badak Pamalang challenged the Demang Naga Bali. The Demang Naga Bali came down against him, but after fighting for a long time and both issued their respective supernatural powers, the Demang Naga Bali finally gave up. He also handed over the State of Nusa Bali and its contents.

The handover was immediately continued to Munding Sanggawati, who accepted it well. Munding Rarangin and Gajah Rarangin were revived by the Badak Pamalang. Both of them came back to life and served Munding Sanggawati. The princesses of Nusa Bali who are famous for being beautiful were also handed over to Munding Sanggawati, who accepted them with pleasure. Munding Sanggawati, a man of Pajajaran who will become the perfect king in Nusa Bali, is surrounded by beautiful beauties, guarded by a powerful *pongawa* (guards).

3.1. CPBP Narrative Structure

Greimas is a French researcher who adheres to Structural Theory (Teeuw et al., 1984), he developed his theory based on structural analogies in linguistics that came from Saussure (Hawkes, 2003).

Greimas also summarized the 31 functions proposed by Propp into 20 functions. The 20 functions are further grouped into three structures, namely based on agreement, implementation, and termination. In structural analysis, Greimas (1971) proposes a model with six actors to analyze the narrative structure of the story which consists of a sender, receiver, object, hero subject, helper, and challenger.

The following are the results of applying the actant model from the theory of A.J. Greimas to the Pantun Badak Pamalang can be seen from the description of the description below.

3.2. Model of Six Actants of Badak Pamalang

As explained above in the theory of structure expressed by Greimas, Greimas proposes a model with six actors consisting of the sender, receiver, object, hero subject, helper, and challenger. In the story of the Pantun Badak Pamalang the sender is Kasep Munding Sanggawati (Putra Pajajaran), the story begins when Kasep Munding Sanggawati (Putra Pajajaran) leaves the kingdom of Pajajaran to go to the Dragon Kingdom of Bali.

Kasep Munding Sanggawati's goal (Putra Pajajaran) left the kingdom because he wanted to perfect his knowledge and at the same time, he also wanted to become the King of the Dragon Kingdom of Bali. Its success was assisted by Badak Pamang, Lenggang Kancana (the adoptive mother of the Badak Pamalang), Pamuk Ua Kidang Pananjung, Patih Pawara Kalih, Attorney Dark Nyawang and Lenggang Pakuan. The characters that have been mentioned in the rhyme of Badak Pamalang are also included in the supporting actant.

The object, which is the target or object in the story of the Badak Pamalang rhyme, the object is the Dragon Kingdom of Bali, achieving the object achieved is not easy, but with various struggles and assistance from various parties, the object can be achieved with full struggle The figures who helped in helping the sending figure (Kasep Munding Sanggawati) were Badak Pamalang, Lenggang Kancana, Kidang Pananjung, and Kentri Haji Malang Dewa. These characters can also be said to be heroes in this rhyme story, when someone almost succeeds in achieving what he wants, he encounters obstacles and trials that become opponents in achieving his mission.

Opponents in the story of the Pantun Badak Pamalang are Demang Patih Naga Bali and his courtiers. Pongawa Nusa Bali; Munding Rarangin and Gajah Rarangin. Raja Kasep Munding Sanggawati (Putra Pajajaran) received the success of the hero's struggle in various ways, strategies, prayers, and (mystical) knowledge assistance. In the rhyme story Badak Pamalang it is explained that Demang Patih Naga Bali and his Pongawanya were defeated by Badak Pamalang, who received this success was King Kasep Munding Sanggawati (Putra Pajajaran).

The rhyme story of Badak Pamalang has an arrangement of storylines like the storyline of rhymes in general (Kartini, 1984). There is a storyline called a nuclear unit (Kartini, 1984). Nuclear unit is a path that in reality can develop into several variations, namely as follows:

Farewell (may be present or not):

1. Came to the call for adventure;
2. Refusing to go on adventures;
3. Magical help comes to the adventurous.

Exam (initiation)

1. Dangerous ordeal journey;
2. Meeting with the savior God;
3. There is a seductive woman;
4. Apotheosis, the hero becomes divine; and
5. Main award

Coming Back

1. Refuse to return;
2. Escape magically;
3. Assistance/assistance from outside parties;
4. Be the ruler of the physical and spiritual worlds; and
5. Happy life (free) as a statement of wisdom grace.

The following is an analysis of the discussion of the nuclear unit storyline (Kartini, 1984).

In the Separation section, it is told that the crown prince of Padjadjaran will leave the kingdom to go to Nusa Bali when the Badak Pamalang is still in his mother's womb.

In the exam section, Munding Sanggawati is told that he tried to enter the kingdom of Nusa Bali secretly and did not have permission to go to a new place he was visiting, in the kingdom of Nusa Bali he made love with the princesses of the kingdom. Not long after, he was caught by the Balinese Dragon and his courtiers. He was put in an iron prison for many years. But finally, he was free from prison thanks to the Badak Pamalang who saved him.

In the return section, it is told that Munding Sanggawati got her glory by becoming the King of the Nusa Bali country thanks to the help of the Badak Pamalang and he lived happily in the kingdom with the royal princesses he had married. The success of the Badak Pamalang in defeating the Ponggawa and the King of Nusa Bali produced encouraging results and affected the happiness of his uncle (Munding Sanggawati). Badak Pamalang gave the kingdom of Nusa Bali to his uncle (Munding Sanggawati). The Badak Pamalang should have been the king here, but the Badak Pamalang refused and gave the kingdom as well as the title of King to his uncle (Munding Sanggawati). Munding Sanggawati also accepted the kingdom of Nusa Bali and became a leader or became king in the kingdom given by the Badak Pamalang and did not return to the Pajajaran Kingdom.

3.3. The Semiotics Meaning of The Carita Pantun Badak Pamalang

The rhyme is full of meaning. The story of the Badak Pamalang rhyme is similar to the rhymes of Budak Manjor and Lutung leutik. These poems come from Nenenda kahiang or Sunan Ambu. The characters can come from the middle world of Buana Panca and later in the local world above, but there is always interference from the upper world or *kahiang* over the characters of the pantun (Koswara, Haerudin, & Permana, 2014)

The characters are 'delivery' or 'help'; the world above to the son of the king of Pajajaran who was wandering to become king. Badak Pamalang in this rhyme is able to overcome all the problems faced by the son of the king of Pajajaran and Badak Pamalang is able to do transcendent things, such as resurrecting a dead person, being beaten like massaged, always defeating any enemy, able to fly, penetrate the earth, etc. All of this was done for the success of the prince of Pajajaran to sincerely become king, even though he became a man in a country outside Pajajaran.

In the Primordial Sundanese conception, this is the formation of the *umbulan* into a round and eventually a new village. The origin of the expansion of the village is the oldest village in Pasundan, namely Cikeusik. Pajajaran is identical to Cikeusik, namely the holder of custom or mandate of power from the world above. The formation of the Babakan into a village is the archetype of the formation of the new power mandala of the Pajajaran sons.

The story of the Badak Pamalang is similar to Budak Mandjor, namely the absence of perfect humans in the country that was chosen to be the center of the mandala of Prince Pajajaran's power. This is why the Badak Pamalang is described as a baby who does not have a belly button and when it is born there is no blood or amniotic fluid. This is a sign of transcendence, even though he is the son of the king of Pajajaran.

Although the Badak Pamalang is protected by the world above, it cannot be separated from trials and trials. This is the philosophy of the old Indonesian people, that 'raft upstream, swim later' all noble things that bring joy cannot be separated from difficulties and obstacles that must be fought to overcome. Life is as if *diruwat* or *dilokat*. Humans are treated with suffering and hardship. If he manages to overcome it, then he will become a 'perfect human' who brings joy to others (See Sumardjo, 2003).

There are several other semiotic elements in the story of the Pantun Badak Pamalang including an index of actions, signs, and symbols. The index of actions can be seen from the story of the death of the character Putri Lenggang Kancana, the adoptive mother of the Badak Pamalang. In the rhyme story Badak Pamalang, Putri Lenggang Kancana committed suicide by jumping into a waterfall because she was sad and devastated to see her adopted son being tortured and about to be killed by Demang Patih Naga Bali, but Badak Pamalang was still alive, then after that Badak Pamalang looked for his mother and finally succeeded. bring back his dead mother thanks to the *Mustika Anjing* he made. After that, they returned to the Palace.

Koswara, Haerudin, and Permana's (2014) research explained the semiotic meaning of signs related to the names of characters. This study also found the naming of

names characters such as in Koswara, Haerudin, and Permana (2014), in this study the existence of the characters Munding Aci Malati, Munding Sanggawati, Badak Pamalang in the Carita Pantun Badak Pamalang can be interpreted as follows. metaphorically named after animals, such as rhinoceros, *munding* 'buffalo', horse, langur, bird, monkey, *kidang* 'deer', and elephant, these names symbolize the presence of three worlds, namely Buana Nyuncung (upper world), Buana Panca Tengah (middle world), and Buana Larang (underworld). *Munding* 'buffalo' and *Badak* 'rhinoceros' represent animal figures in the Underworld, while horses and tigers represent animal figures who come from the Upper World.

In addition to the index marks as stated above, in the Pantun Badak Pamalang, symbols are also found. Another sign of symbols in the Pantun Badak Pamalang is the appearance of the names of animals such as poultry, such as chickens, and eagles. The rooster figure, locally, has a symbol of the upper world. Likewise, the figure of the eagle is a symbol of the presence of the Upper world. In the Pantun Badak Pamalang, the characters take sides and help a hero (Badak Pamalang). This can be interpreted as a symbol of the ecological linkage between humans, animals, and nature in the form of a geographical setting of mountains, rivers, seas, as well as strengthening the presence of inner needs, namely asceticism.

4. CONCLUSION

The story of the Badak Pamalang is one of the classic Sundanese rhymes. The contents of the story of the Badak Pamalang rhyme are mystical, ritualistic and also sacred. The story of the Badak Pamalang rhyme is one of the Sundanese pantuns stories whose longest story does not even end in one night. The story of the Badak Pamalang rhyme was published in two consecutive volumes, namely the 9th and 10th series.

The story of the Pantun Badak Pamalang has a story structure like the structure of the pantun in general. The story of the Pantun Badak Pamalang is studied using the narrative structure of Greimas and Kartini. This study focused on the analysis of its structure and meaning only. In this rhyme story, many heroes are found, who became hero figures in the Badak Pamalang rhyme story, namely the Badak Pamalang, Lenggang Kencana, Kidang Pananjung, Kentri Haji Malang Dewa and his uncle. The story of the Badak Pamalang rhyme contains the meaning of important and meaningful life teachings, containing Sundanese philosophical values. In addition to the philosophical and life meanings, there are also other meanings related to semiotic elements such as the index of actions, signs, symbols. The action index is found in the process of bringing Lenggang Kencana to life by

Badak Pamalang thanks to the help of the *Mustika Anjing* he made, the symbol is marked by the appearance of the names of animals which are an ecological link between humans, animals, and the nature of birds. Signs, indexes, and symbols are found in the Pantun Badak Pamalang.

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