

Character Literature Learning Model Based on Classical Sundanese Literature *Carita Pantun* *Mundinglaya di Kusumah* (CPMdK) A Structural, Semiotic, and Ethno-pedagogic Study

Dedi Koswara^{1,*}, Retty Isnendes¹, Pandu Hyangsewu², Agus Suherman¹

¹ Department of Sundanese Language Education, Universitas Pendidikan Indonesia, Bandung, Indonesia

² Department of Sociology Education, Universitas Pendidikan Indonesia, Bandung, Indonesia

*Corresponding author. Email: dedi.koswara@upi.edu

ABSTRACT

This research raises questions as: (1) formal structure and narrative structure (2) elements, and (3) values of national character education (ethnopedagogy) and learning models from CPMdK. The approach used in this study is structural and semiotic framework. Based on the results of the application of the approach, it is found that CPMdK has (1) 8 formulas, 13 functions, and 7 action environments, (2) there are three semiotic elements that are revealed in CPMdK namely icon marks, indexes, and symbols. Semiotics also can be interpreted as an effort to preserve the values of national character education (ethno-pedagogic) contained in CPMdK, which is in line with the situation and conditions and interests of the Sundanese people at that time. To preserve these values to be inherited by the younger Sundanese generation, it is necessary to develop a literary learning model based on classical Sundanese literature, *Carita Pantun Mundinglaya di Kusumah*.

Keywords: *Carita pantun, ethnopedagogy, structural-semiotic*

1. INTRODUCTION

In the treasures of Sundanese literature, *carita pantun* is a genre of Sundanese oral literature whose existence is almost extinct. The story of the rhyme is a story that is told by an interpreter (*pantun*) in a speech art performance called as *mantun*. The performance of this rhyme story usually lasts all night starting after *Isha* prayer time until dawn. The narration is done by memorizing it orally (Rosidi, 2000; Iskandarwassid, 1996; Isnendes, 2011; Koswara, Haerudin, Permana, 2014).

The rhyme story is one of the original Sundanese oral literature that existed in 1518 AD (Danasasmita, 1987). Information about the story of the rhyme, the play of the rhyme or the art of the rhyme is in the ancient Sundanese script *Sanghyang Siksa Kanda Ng Karesian* (1440 Saka; 1518 Masehi). In the manuscript, among other things, it is mentioned that there are four rhyme story plays, namely *Langgalarang*, *Banyakcatra*, *Siliwangi*, and *Haturwangi*. In general, the rhyme plays tell stories of the past about kings or the sons and daughters of kings of

Pajajaran descent (Wibisana, 2000). Starting from the content of the story which tells a lot about the greatness and majesty of the king of *Pajajaran*, *Prabu Siliwangi*, it is suspected that the rhyme story was born in the *Pajajaran* era. However, there is another explanation which states that there is also a rhyme story that tells the greatness and majesty of an older kingdom, namely the Sand Kingdom of *Batang Anu Girang* in the rhyme story of *Lutung Kasarung* and the Kingdom of *Galuh* in the rhyme story of *Ciung Wanara* which had stood much earlier than the Kingdom of *Pajajaran*.

In terms of its form, the rhyme story is in the form of a narrative poem. As a poem, the power of rhymes is mainly in determining the right choice of words to describe comparisons of very plastic character characteristics. For example, Rosidi (1966) reveals that in order to depict the body of the giant character Yaksa Mayuta, who is very tall, in the rhyme story *Mundinglaya di Kusumah*, a painting of *Huluna blind sabeulah/replied pasundul jeung Langit* (his head is bald on one side due to frequent contact with the sky) is described. As a form of narrative poetry, the rhyme story has a relatively fixed

story structure, which is as follows: *Rajah Bubuka — Mangkat Carita* (Starting to tell a story) — Paintings: paintings of royal majesty, paintings of the beauty of princesses and the handsomeness of the king's sons, paintings of princesses and sons of kings dressed up, paintings of walking princesses, paintings of princesses weaving, paintings of dense forests, paintings of wars, paintings of weddings and state parties — *Rajah Panutup*.

Research on Sundanese *pantun* stories today is far less in number than researches on written Sundanese literary texts such as manuscripts (manuscript: handscript). This happened, among other things, because Sundanese oral literature has now begun to disappear by the times. Therefore, the Sundanese *pantun* storytellers (*jurupantun*) who used to be popular to perform in certain events and become idols in the community, now the scope of their activities is getting narrower and less.

The formulation of this research focuses on (1) the formal structure and narrative structure of CPMdK oral literature, (2) the semiotic meanings of the signs that are packaged in the CPMdK text, and (3) how are the values of national character education and learning models made based on the ethno-pedagogical values contained in CPMdK.

2. THEORETICAL REVIEW

The literary approach used in this study is an objective approach with a structural method, this method is intended to understand the formal structure of CPMdK oral literature through an analysis of the elements of the formula and the theme as stated by (Lord, 1976). Then to understand the narrative structure of CPMdK Propp's (1987) theory of narrative structure is applied with respect to 31 story functions. Furthermore, to understand the meaning of signs in a semiotic manner, the CPMdK text as a whole will apply semiotic studies according to the theory of Barthes (Hawkes, 2003), van Zoest and Sardjoe (1991), and van Zoest (1993). Meanwhile, to reveal the existence of national character education packaged in the CPMdK text, Alwasilah, Suryadi, and Karyono's (2009) theory, and Warnaen (1987). These two theorists rely their opinions on goals, postulates, and ways to achieve goals.

Pantun stories are old poetry (Iskandarwassid, 1996; Rulita, 2018), but there are also ordinary narratives as a form of prose and dialogue as a feature of drama forms. So in literacy, the form of the rhyme story stands on three literary forms except for the *Baduy* rhyme, which is a form of poetry as a whole (Isnendes, 2021). Structuralism is an approach to literary works that is autonomous. It means how to understand a literary work by interpreting the structure of the work from its creator. Within the framework of Abrams theory, this approach is referred to as objective theory, namely the success or failure of a

literary work is based on the unity between its elements that build a complete system. (Isnendes, Narudin, & Toyidin, 2018). Semiotics is a study of sign systems that are other than linguistic. This sounds complicated, but it really is not. Music, dance, and art are all complex, rule driven, nonlinguistic 'language' that we read or interpret every day (Isnendes, Narudin, & Toyidin, 2018). And ethno-pedagogy is the practice of education based on local wisdom in various fields such as medicine, martial arts, environment, agriculture, economy, government, calendar system, and others. Ethno-pedagogy views local knowledge or wisdom as a source of innovation and skills that can be empowered for the welfare of the community (Alwasilah, Suryadi, & Karyono, 2009).

3. RESEARCH METHODS

3.1 Literary Approach

The literary approach used in this study is an objective approach with structural and semiotic methods. The structural method is intended to understand the elements of the story (story structure) of CPMdK which includes: theme, plot, characters and characterizations, setting of the story, and the relationship between the functions of the elements. Furthermore, to fully understand the meaning of CPMdK, a semiotic method would be applied. With this semiotic study, it is possible to apply other literary approaches, such as mimetic, expressive, and pragmatic approaches. The expressive approach is intended to find out the function and meaning of the CPMdK text according to the speakers of the text; The pragmatic approach is intended to understand the influence of the CPMdK text on the reading community (in this case the CPMdK text story speaker who is considered "the rider writes the text", and the mimetic approach is intended to understand the text in its link with the universe (in this case cosmology-religio-CPMdK). For example, the presence of cosmic elements of the god of nature; religious elements of animism-dynamism; and magical-mythical elements of the name of King Prabu *Siliwangi* from the Kingdom of *Pajajaran*. The results of the structural-semiotic analysis of the form and content of CPMdK will be described qualitatively so that it can give meaning to a generalization related to the values of national character education. Therefore, in general, the research method used in this study is a descriptive-qualitative method.

3.2 Research Techniques

The research technique applied in this research is literature study and analytical technique. The literature study technique was carried out in various libraries in West Java to obtain the CPMdK text. In addition, literature studies are also conducted to obtain information on other writings related to research or discussion of CPMdK.

The analysis technique was carried out to analyze the CPMdK text based on the study of oral theory in terms of its formal structure and narrative structure; in terms of semiotics; and in terms of character education.

3.3 Research Data

This research is the text of the CPMdK transcript of the Sundanese Pantun and Folklore Research Project (Rosidi, 1970).

4. FINDING AND DISCUSSION

4.1. Formal Structure and Narrative Structure of CPMdK

Based on the application of Lord's theory (Lord, 1976) it is known that the CPMdK oral text has a formula structure consisting of 8 types of formulas, namely:

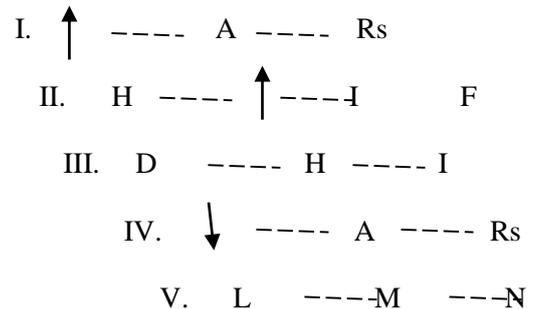
- (1) The one-line formula, as found in the word *neda agung, paralun* 'sorry'
- (2) The half-line formula as found in the word *bul kukus mendung ka manggung* 'mengawan dupa ke manggung'
- (3) The repetition formula for the preposition *ka 'ke'*, as found in the expression:
Ka manggung neda papayung
 'ke manggung minta pelindung'.
Ka Dewata neda map
 'to Dewata asking for an apology
Ka pohaci neda suci
 'to Pohaci ask for holy'
- (4) The formula for the beginning of the story is in the form of a "raja" in the rhyme story
- (5) The formula for the initial sentence tells the story by using the expression:
 a. *aya nu geus kawiliskeun* 'something is already famous'
 b. *kaanginkeun ka Priangan* 'notified to Priangan'
 c. *Kocap in Nagara Selan* 'that's in Negara Selan'
- (6) The formula in the middle of the story to mark the change of story episodes is expressed in expressions such as:
 a. *urang nyarioskeun* 'we tell'
 b. *urang snooze carios* 'we postpone the story'
 c. *ayeuna urang kocap* 'now told'
- (7) The formula in the middle of the story to mark the story will continue is expressed by using words such as:
 a. *enggalna carios* 'long story short'
 b. *salajengna . . .* 'next'
 c. *lajeng . . .* 'Keep going'
- (8) The formula for stating the occurrence of an event is expressed in the statement *Cunduk ka wukuning taun, datang mangsaning bulan, takdirullah tumurun,* 'Until a certain year arrives in a certain month, God's destiny descends'.

This formula appears many times in CPMdK as a means of interpreters to facilitate story creation. Formula is a group of words that are regularly used in the same dimension to express certain basic ideas (Lord, 1976); (Pradotokusumo, 2005).

In addition to the results of applying Lord's theory (Lord, 1976) in CPMdK research, Propp's (1987) theory is also applied which aims to determine the form of the narrative structure of CPMdK. According to Propp (1987), a story basically has a construction. The construction consists of narratives which are divided into three elements, namely actors, actions, and sufferers. Then the three elements can be grouped into two parts, namely elements that are fixed and elements that change. The element that remains is the action, while the element that changes is the perpetrator and the sufferer. For Propp (1987) the most important thing is the fixed element, namely the action (action) hereinafter referred to as the function (function) (Junus, 1981; Suwondo, 2003). Propp's (1987) theory of narrative motives explains that oral literature (folklore) has 31 story functions and 7 environments of action. Based on the application of Propp's (1987) theory, it is known that CPMdK oral literature has 13 story functions and 7 action environments. The thirteen functions are: departure, crime, rescue, struggle, victory, acceptance of magical elements, donor's first function, return, unfounded demands, difficult tasks, completion of tasks, unveiling of the veil, and marriage (ascension to the throne). This is also in line with the study of (Isnendes, 2010) which views that Propp's (1987) theory can be relevant to be used in studying CPMdK from *Tatar Sunda*.

If the narrative structure is formulated in a pattern, it will appear as follows:

(α) ARSHIFDHI ARsLMNExW: (X). If detailed the flow pattern will be



The thirteen CPMdK narrative functions above can be grouped into 7 action environments, as follows.

- (1) The environment of the crime, marked with the symbols: (A), (L), and (↑)
- (2) The environment of the donor's actions (suppliers), is marked with the symbols: (F), and (D)'
- (3) The auxiliary action environment, marked with the symbols: (Rs), (F), and (D),

- (4) The environment of action of a daughter and her father, marked by the symbols: (I), (Rs), and (W).
- (5) Intermediary action environment, marked with symbols: (I), (F), (Rs), and (D).
- (6) The hero's action environment, marked with the symbols: (H), (I), (), (M), and (N),
- (7) Fake hero action environment, marked with the symbols: (L), (M), and (Ex).

In general, rhymes are presented in the order of (1) *raja pamuka*, (2) death of the story, (3) describing the state of the kingdom and story characters who are adventurous and (4) *raja pamunah* or *raja panutup* (Rosidi, 1966). CPMdK also has this kind of story structure, although CPMdK does not find a cover-up diagram. Likewise, the storyline, CPMdK has an arrangement of storylines like the storyline of a *pantun* in general (Kartini, 1984), yaitu sebagai berikut. Which is as follows:

- (1) Farewell
 - a. The call for adventure has come
 - b. Magical help comes to the adventurous
- (2) Exam (initiation)
 - a. Dangerous ordeal journey
 - b. Encounter with the savior god
 - c. There's a seductive woman
 - d. Apotheosis, heroes become divine
 - e. Main award
- (3) Back
 - a. Be the ruler of the spiritual and physical world
 - b. Happy life (free) as a statement of the wisdom of grace.

In addition to the peculiarities of the plot structure, the rhyme story also has characteristics in narrative techniques that are different from other Sundanese oral literary genres. In the rhyme, formulaic and formulaic patterns are found, and the dialogues, which tend to have relatively fixed lines, consist of eight syllables. Therefore, in terms of its form, the rhyme is in the form of a narrative poem. Then the beginning of the story in the rhyme story always begins with the *raja powder* 'opening tattoo'. In addition, every *juru pantun* storytelling is always accompanied by a harp that he picked himself. Likewise, each episode change is always expressed in typical, patterned and repetitive expressions (as discussed in the CPMK formulaic formula pattern). Narrative techniques in rhymes are relatively unstable, always changing. This, perhaps, is in accordance with the nature of *pantun* stories as oral literature that is faced with certain different situations and conditions.

4.2. Semiotics in CPMdK

CPMdK text is a sign that needs to be interpreted semiotically. Based on the application of Pierce's semiotic theory (van Zoest, 1993), it is known that CPMdK has a sign in the relationship of the trio, namely

with its ground, its reference, and its interpretation. These signs are icons, indexes, and symbols. These signs in the CPMdK refer to a referent that can be interpreted as the existence of past Sundanese people's beliefs about the old Sundanese cosmology.

There are three semiotic elements contained in the CPMdK text, namely icon signs, indexes, and symbols. The icon mark in CPMdK consists of topological, diagrammatic, and metaphorical icons. These three iconic signs are implied in the discourse of the CPMdK powder diagram. Index marks in CPMdK include character naming index, character action index, and story setting index. The character naming index is present in the names of the three figures, namely *Prabu Siliwangi*, *Mundinglaya di Kusumah*, and *Sunan Ambu*. The figures of the three names can be interpreted heuristically at the language level and hermeneutic at the myth level.

Semiotics, relying on the characteristics of the three characters in CPMdK, can be interpreted as the presence of the concept of dualism—a contradiction between evil and good or a conflict between rights and vanity which at the same time animates the contents of this *pantun* story. Evil or evil can ultimately be defeated by good or right. Therefore, for someone who wants to reach the level of self-perfection, he must be able to overcome all trials with patience, steadfastness, and tenacity and believe in the majesty and power above, Allah SWT.

The index of actions of characters in the CPMdK text, among others, is found in the dream event of *Prabu Siliwangi's* wife so that she summoned her son, *Mundinglaya in Kusumah* to make this dream come true. The case of dreams is part of the spiritual realm, the human unconscious. Dreams in Indonesian mystical-spiritual culture are signs. The dream was part of the reality of the Upper World. The three worlds, namely the Upper World, the Middle World and the Underworld are one unit. So dreams that come from the Upper World are also the reality of the Middle World of Man (Sumardjo, 2009). So, the dream act in the CPMdK story is an index sign that can be interpreted as the process of achieving the perfect human being to unite the three worlds in Sundanese cosmology.

In addition, the action index can also be seen in the story of the death and recurring life of the *Mundinglaya in Kusumah* character and other characters in the CPMdK text. This gives the impression of a classical antagonistic dualism in Sundanese society. As narrated in CPMdK that the character *Mundinglaya* died and then came back to life, when he fought against *Guriang Tujuh* in *Jabang Langit* when he was about to seize the kite *salaka domas*. He died, but thanks to the *karembong sutra amulet* given by Dewi Asri, he came back to life. This event can be interpreted that in this world there is never a death for good and evil can never defeat the right. Goodness and rights must be kept alive and fought for so

that they will always be embedded in the human body and soul in this world.

As for what is included in the story setting index category in the CPMdK text is the presence of place settings, such as rivers, seas, forests, hermitages, and mountains. The river and sea backgrounds can be interpreted as a reference to places that have a higher safety risk. If we are in that place, it means that we must be steadfast, patient, and steadfast against the trials (initiations) that will occur. The swift water of the river and the enormity of the ocean waves can be a threat to the safety of the soul and body of someone who is wading through it. This setting refers to a meaning regarding a person's level of determination in an effort to achieve his goals. In Sundanese cosmology this setting is a symbol of the Underworld that one must go through to become a perfect human being. Then the emergence of the ascension of *Mundinglaya* to *Jabaning Langit* is identical with the background of Mount Mandala Datar (in another poem), it can also be interpreted as a symbol of the axis of the cosmos (axis-mundi) where ancestral spirits and divinities connect.

Meanwhile, the term mandala can be interpreted as the centre, the presence of the Upper World that is united with humans. Likewise, the existence of a forest background can be interpreted as a symbol of primordial Sundanese cosmology. The forest is a place that has long been used by the Sundanese as fields, a place for farming to plant rice, not rice fields. *Sunan Ambu* is the ruler of the World over his general cultivation. The sky is the Upper World, from where the rain element comes that can fertilize the fields. The sky is "wet" (female principle) and "dry" (male principle) will lead to plant fertility, life (Sumardjo, 2009).

Another setting that exists in human Middle-earth is the ascetic setting. In CPMdK it is mentioned as the name of the *Leuwi Sipatahunan* hermitage where *Mundinglaya's* mental and physical preparation is made. Hermitage is an index that can be given the meaning as a holy place, a place to learn spiritual knowledge to achieve a level of holiness for someone. Hermitage is an "empty world of content" that is in an "empty world of content". The contents of this human world are actually empty (empty for those who believe). However, what appears to be empty in the Upper World is actually the content, which means the content in the human world, is actually empty. The real content is in the empty world, namely the mega world, the sky world, the rainbow world, far above, and the world of the gods. Hermitage is actually an Upper World bias that is present in Middle-earth, humans. In the old Sundanese cosmology, as in the rhyme story, there is always a demand that humans are perfect in the three worlds. He meant that he should be able to enter and unite the Upper World, the Underworld and the Middle World. One of the bridges to enter the upper world is that humans must reach the level of holiness. The degree of holiness,

among other things, can be obtained in a hermitage. That is why, usually in classical Sundanese stories (Tedjowirawan, 2004), the hermitage setting is identical with the presence of holy people who can later be used as bridges or liaisons with the Upper World.

In addition to the icons and indexes as stated above, CPMdK also includes symbols. These symbols, among others, are present in the contents of the CPMdK powder diagram. The diagram can lead to the meaning of the cosmology of the Sundanese people of the *pantun* era. In the diagram mentioned various names of gods, kings, Allah, Prophet Muhammad, companions of the prophet, angels, saints and others, and also mentioned the direction of the cardinal points with one center in the middle. Thus the tattoo is addressed to all kinds of rulers of space and time. *Rajah* produces the macrocosm, *Rajah* presents the sacred to humans, presents something sacred in human nature, which will spread blessings to all sacred spaces and will cleanse the profane realm. In other words, the *pantun* artist with his tattoo creates a mendala, bringing out the essence in the performance space. The rhyme interpreter is a mediator who connects the upper world with the human world. The interpreter is the middle world that connects the human world with the world above (Sumardjo, 2009).

Furthermore, he explained that Sundanese cosmology recognizes the Upper World in two categories, namely *Buana Nyungcung* and *Buana Larang*, heaven and earth. This nature (earth) is controlled by *Batara Nagaraja*, *Batari Nagasugih* or the like. In this world there are gods and pohaci too, as in *Buana Nyungcung*. In the CPMdK diagram they are called "*Sang Rumuhun*", "*Sang Nugraha*", "*Prince Suryapararat*", "*Prince Karangsipat*", and "*Ka Nu Agung*".

The word "*Sang Rumuhun*" tends to refer to gods and pohaci. Pohaci comes from the word *pwah aci* which means the essence or essence of women. This is sakti or the wife of the gods or bodhisattvas who are the source of energy, creativity, and supernatural powers of the gods. Dewata and pohaci are two singular pairs, depending on which aspect is addressed, whether the divine power or the supernatural power that comes from the pohaci. The mention of "*Sang Nugraha*" refers to the inhabitants of a world called *Buana Larang* or *Patala*. This place is inhabited by *Sang Nugraha* or *Batara Nagaraja*, *Naga Rahyang Niskala* (on Earth *Paniisan*). There is also *Nini Bagawat Sangsri* who takes care of soil fertility and *Ki Bagawat Sangsri* who takes care of all the plants. In this cosmology, *Buana Larang* is not identical with Hell which is the bias of the *Samawi* religions.

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Another symbol in the CPMdK is the appearance of the names of animals such as birds, chickens and eagles, a dragon and a lion. The rooster figure, locally, has an Upper World symbol. Likewise, characters who take the name of an animal (*Kidang Pananjung*), tend to be symbols of the presence of the Upper World. In CPMdK these figures take sides and help a hero (*Raden Mundinglaya*) in his holy journey. 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. Then the presence of the *puseur* universe setting ‘the center of the earth’ under the sea as a country with a palace in a cave can be interpreted as a symbol of the Underworld in the Sundanese-marine or maritime worldview. In this connection, (Sumardjo & Saini, 2004) calls it the *Nagaraja* Underworld which can be reached through the vortex in the middle of the sea, and the Underworld which is reached through the mouth of the cave.

4.3. Learning Model from CPMdK Values

Viewed from the perspective of national character education, “The Story of the *Mundinglaya Pantun* in Kusuma (CPMdK)” implies the presence of ethno-pedagogical values (education of national character). The ethno-pedagogical values (education of the nation’s character) are implied in (CPMK)”, namely (1) being patient and trusting in facing all the trials and tribulations of life, (2) always heeding the advice of parents to live a safe and prosperous life in the hereafter, (3) always devoted, obedient and obedient to parents, (4) has a purpose in life: *hurip, sane, cageur, bageur, true, smart, ludeung, penance sharpening, silih asih, silih asuh, jeung sineger Tengah*, and (5) existence patriotism, love for the homeland, fight and work hard for the country and nation. These values become lessons for students in junior high, high school, and college.

Literary learning that uses literary works as its teaching material should be a process of direct interaction between teachers and students, because this is related to direct experience that will be found by students so that students experience direct encounters with the imagination, expression, and creation contained in the CPMdK story. Literary reception learning is a learning model that gives an appreciation of the previous experiences gained by students. Literary reception is defined as the attitude of acceptance or welcoming of readers of Nyoman (2011) towards the works that are listened to or read. The broad meaning is text processing, ways of giving meaning to the work, so that it can provide a response to the work. Literary reception considers the weaknesses of structuralism, raises awareness of human values, raises awareness that literary values can be developed through reading, awareness of the immortality of works through their readers, and raises awareness of the ambiguity of meaning that occurs between works and their receptors (recipients), which in this case are students. The essence of this literary reception is expository teaching (Suhariyadi, 2016). The learning model of character education values with the literary reception model is as presented in Figure 1.

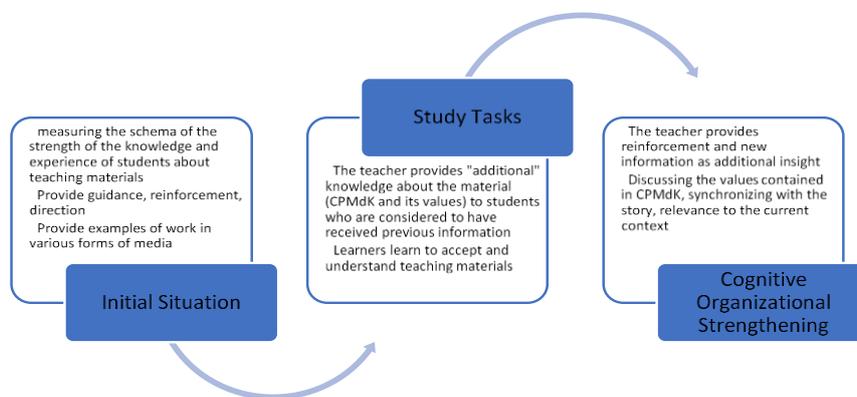


Figure 1 Literary Reception Model Diagram.

5. CONCLUSION

To conclude, CPMdK has a formal structure and a narrative structure. The formal structure of CPMK is formed by 8 formulas. The narrative structure of CPMK is composed of 13 functions and 7 action environments. CPMdK is a sign of the existence of moral institutions, characteristics, and social goals of the ancient Sundanese people in their era. This is known from the semiotic aspects in the form of icons, indexes, and symbols. Based on the results of structural, semiotic and ethno-pedagogic studies, CPMdK can be used as a model for learning character literature in formal schools in educational institutions in West Java

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