Structure and Motifs in Sundanese *Pantun* Lutung Kasarung

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ABSTRACT

The background of this study is the decreasing research about *pantun*, and Lutung Kasarung *pantun* as a story that is considered sacred and filled with philosophical thoughts and beliefs by Sundanese people. The ancient Sundanese considered *pantun* as mythology or history. Most of the *pantun* talk about Pajajaran nobles *(ménak)* or historical figures who have strength and power, even being considered gods. *Pantun* Lutung Kasarung is considered the oldest rhyme, has the highest values and philosophy. This study aims to describe the structure and motifs in *pantun* Lutung Kasarung. The method used in this research is descriptive-analytical with the object of *pantun* Lutung Kasarung version C.M Pleyte (LKP) and version Ajip Rosidi (LKA). The technique used in this research is documentation. The results: (1) the structure of the LKP and LKA stories has some differences even though the stories both tell about Lutung Kasarung, and (2) accumulatively there are 18 motifs found in LKP and LKA. Lutung Kasarung has a lot of philosophical values, not just a fairy tale of a king/God looking for his one true soul. More than that, Lutung Kasarung is a belief and image of ancient people believing in *dunia atas* (upper world) which is considered sacred and full of mystique.

Keywords: Lutung Kasarung, Motifs, Pantun, Structure.

1. INTRODUCTION

Nowadays, *pantun* or a rhyming verse is included as the nearly extinct Sundanese oral literature genre (Koswara, Haerudin & Permana, 2014). Whereas, *pantun* is considered as an original story instead of the influence of other literary works (Rosidi, 2009). *Pantun* is a description of the ancient Sundanese people *(buhun)* in terms of belief. *Pantun* clearly illustrates the philosophy and beliefs of Sundanese ancestors. In this way, *Pantun* becomes a symbol of the culture and beliefs of the Sundanese people which are considered sacred (Rosidi, 1973; Weintraub, 1994; Maulina, 2015). Therefore, the initial function of *pantun* is as a ritual that cannot be told carelessly. Ancient Sundanese people considered *pantun* as mythology or history. Most *pantun* talk about Pajajaran nobles *(ménak)* or historical figures who have strength and power, even being considered gods. Lutung Kasarung *pantun* is considered the oldest *pantun*, having the highest values and philosophy. Therefore, Lutung Kasarung is considered the most sacred *pantun*, besides Ciung Wanara and Mundinglaya in Kusumah. Not all *pantun* interpreters dare to present *(mantunkeun)* the story of Lutung Kasarung because they are considered very skilled. The *pantun* interpreter believes that the Lutung Kasarung plot opens the story of the Upper World which is so sacred to humans. This can be seen in Guru Minda's journey from heaven to the human world, and vice versa.

The story of Lutung Kasarung's *pantun* has similarities with other *pantun*s. For example, the struggle for power or the kingdom, the transformation of humans into other forms, and the presence of the Sunan Ambu character. Sunan Ambu in Sundanese belief is considered the highest symbol of *Indung* (mother/female). Sunan Ambu, Pohaci, and Bujangga are a collection of powers that forever foster and help human life in facing adversity (Rosidi, 2009). The things that are often seen in each *pantun* are also called motives or as story/*pantun* drivers. The motives that are often found in almost all *pantun*s include the motive of a character who is on an adventure, whether it is to find a mate, expand regional power, or symbolically on a journey to perfect himself; dream motive; Sundanese cosmological motives are depicted through figures such as Sunan Ambu, Pohaci and Bujangga. A long time ago, there have been several publications about Lutung Kasarung story. The original text was written by Argasasmita, the *mantri* of Kawularang coffee (Majalengka) published by C.M.

Pleyte. The text is stored in the manuscript room in Central Jakarta Museum (Suniarti, 1990). Besides Pleyte, F.S. Eringa also wrote a dissertation on Lutung Kasarung's story in 1949. Until now, Lutung Kasarung's *pantun* has undergone several transformations, both in prose, poetry, and visual forms. Lutung Kasarung was transformed into several forms include *wawacan* (lecture) by Engka Widjaja, a song by Saleh Danasasmita and Ade Kosmaya, the prose by Ajip Rosidi, and into the film which became Indonesia's first film in 1926. There are two versions of Lutung Kasarung's *pantun* that became the object of this research. The first version was published by C.M. Pleyte in 1911 (LKP) and the second version was published by Ajip Rosidi and the Sundanese Folklore Research Project Team in 1973 (LKA). LKP uses the Galuh-Priangan as *pantun* style, although it is not stated where the origin is and who is the *pantun* interpreter. Whereas LKA is sung by Ki Sadjin from Baduy.

2. LITERATURE REVIEW

2.1. Structure

Greimas's narrative is a combination of Levi-Strauss' pragmatic model and Propp's syntagmatic model. Greimas' theory simplifies Propp's functions. In narrative analysis according to Greimas, there are two stages of structure, such as (1) the external structure, which explains a story; and (2) the inner structure, such as the immanent level, which includes (a) the narrative syntactic analysis level (actant and functional scheme) and (b) the discursive level. Greimas (Taum in Mustafa, 2017) explains that actant is the smallest narrative unit which is also a syntactic element that has no function. Actant are not identical to actors but are abstract roles performed by one of the characters, while other actors/characters are concrete forms of Actant. Actants are characters who experience certain events. Character analysis will show the physical or nature, while the actant analysis will explain his behaviour. According to the pattern of attentional roles, the three pairs of oppositions of actant functions are depicted in Figure 1. In addition, Greimas (Taum in Mustafa, 2017) explains the story model remains as a plot. The model is described in a
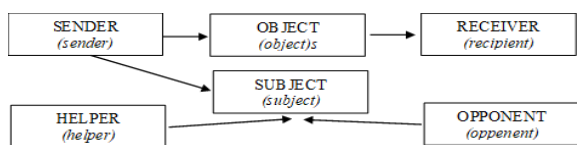

Figure 1 Greimas` actant scheme.

Table 1. Transformation plot

I	II			III
Initial State	**Transformation**			Final State
	Initial Trials	Ultimate Trials	Brilliant Stage	

variety of behaviours called functional structures that can be seen in Table 1.

2.2 Motifs

Motive is the main element that often appears in the story; it can be in the form of events, forms, or formulas. Examples of motives are "A child who is abused by a stepmother", "a person in disguise", "a bad person gets revenge at the end of the story", etc. (Iskandarwassid, 2017). Danandjaja (1984) explains that motives are the specific elements of stories and have unusual characteristics such as a testament, a magical animal, a forbidden concept, certain types of characters/humans, certain structures, etc.

Thompson (1995) divides stories based on motives. There are approximately 23 categories of motifs, as follows: *1) mythological motifs, 2) animal motifs, 3) motifs of taboo, 4) magic, 5) the dead, 6) marvels, 7) ogres, 8) tests, 9) the wise and the fools, 10) deception, 11) reversals of fortune, 12) ordaining the future, 13) chance and fate, 14) society, 15) rewards and punishments, 16) captives and fugitives, 17) unnatural cruelty, 18) sex, 19) the nature of life, 20) religion, 21) traits of character, 22) humor, and 23) miscellaneous groups of motifs.*

The 23 categories are further divided into hundreds of sub-motives. An example of Thompson's motifs and sub-motives is described below.

Mythological Motifs
   A0.—A99. Creator
   A0. Creator
   A10. Nature of the creator
   A20. Origin of the creator
   A30. Creator's companions
   A40. Creator's advisers
   A50. Conflict of good and evil creators
   A60. Marplot at creation
   A70. Creator – miscellaneous motifs
   A100.—A499. Gods
   A100.—A199. The Gods in general
   A100. Deity
   A110. Origin of God
   .....
   A500.—A599. Demigods and culture heroes
   A500. Demigods and culture heroes
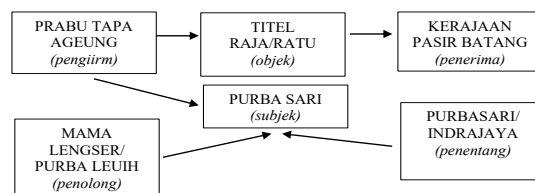   *A510. Origin of the culture heroes*
   ....

Figure 2 LKP actant scheme.

3. METHOD

This research is a qualitative type with a descriptive method. The qualitative method aimed to understand the whole event that happened on the subject explained through sentences and language as well as utilizing various scientific methods (Moleong, 2015). This present study analyzed the data collected from two versions of Lutung Kasarung *pantun* (LKA and LKP). The structure and motives of LKA and LKP *pantun* were identified and analyzed. After being analyzed, the data were interpreted and described to be a research report and conclusions. The purpose of using this method is to describe, systematically, actual, and factual the facts and phenomena in the object being analyzed.

4. DISCUSSION

The structure used to analyze the object of this research is Greimas's narrative theory. Greimas divides two schemes, specifically the actant scheme and the function scheme.

4.1. Structural

4.1.1. The Scheme of LKP Actant

Actants are also called actors. Actants are different from characters. Character analysis shows the physical and his/her nature, while actant analysis discusses action done by the actors. The analysis of the LKP actant scheme is illustrated in Figure 2.

4.1.2. The Scheme of LKP Function

The function scheme shows the stages experienced by the characters. Based on the results of the analysis, it is revealed that the main centre of the LKP story is Purba Sari and Lutung in trying to solve problems in the form of trials from Purba Rarang and his other brothers. The Scheme can be seen in Figure 3.

4.1.3. The Scheme of LKA Actant

Even though LKA and LKP have the same title and main character (Lutung Kasarung) but there are differences between the LKA and LKP storylines. LKA story focuses more on telling the character of Lutung
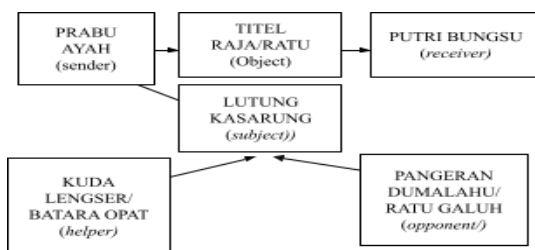

Figure 3 LKP function scheme.

Table 2. LKA function schematic table

Initial State	Transformation			Final State
	Initial Trials	**Ultimate Trial**	**Brilliant Stage**	
Prabu Ayah challenged Batara Lima to pursue a puppet arrow if he wanted to become queen/king.	Batara Rajuna did not agree. The four Bataras unite to become Batara Opat. Lutung was captured by Dalem Panyumpit and brought to the kingdom.	Lutung fights with Prince Dumalahu over Putri Bungsu. Lutung fought with Ratu Galuh for power.	Lutung was assisted by Batara Opat and defeated Prince Dumalahu.	Prabu Ayah divided the two areas for Lutung Kasarung and Ratu Galuh

Table 3. The scheme of LKP function table

Initial State	Transformation			Final State
	Initial Trials	**Ultimate Trial**	**Brilliant Stage**	
King Prabu Tapa Ageung chose Purba Sari to be his successor to lead Nagara Pasir Batang	Purba Rarang and Purba Sari's brothers were jealous.	Purba Sari was expelled from the kingdom and stayed on Mount Mandala Ayu. His face was damaged with *boreh*.	Purba Sari received help from Guru Minda (Lutung) and Sunan Ambu in dealing with Purba Rarang's challenges.	Purba Sari returned to Nagara Pasir Batang and led with Guru Minda.

Kasarung as a subject in his journey to conquer the kingdom to become a leader (object). The existence of a daughter (Putri Bungsu) is only told slightly. The figures who became the opponents were Prince Dumalahu and Ratu Galuh. Meanwhile, the helpers were Kuda Lengser, Batara Opat, and Prabu Rama/Father. The one who acts as the recipient is Putri Bungsu (youngest daughter). The scheme of LKA actants is described in Table 2.

4.1.4. The Scheme of LKP Function

Based on the analysis, the centre of LKA story is Prabu Lutung Kasarung who experienced various events until he was finally able to lead the kingdom. The scheme of LKP actants is described in Table 3.

4.2. Motifs

After being analyzed, LKP has approximately 17 categories of motives based on Thompson's motives. The

Table 4. Classification motifs LKP and LKA

No.	Motif	Code	LKA	LKP
1	Mythological	A0.—A99		
	Creator	A0.		Sang Hyang Tunggal
	Gods of the upper world	A200.		Sunan Ambu
2	Cosmogony and cosmology	A600.—A899		
	nature of the upper world	A660.		Kayangan, Sunan Ambu, Pohaci, Bujangga
3	Animal	B0.—B99		
	Speaking animals	B210.	Prabu Lutung Kasarung	Lutung Kasarung
	marriage to the person in animal form	B640.	Putri Bungsu and Lutung Kasarung	Purbasari and Lutung Kasarung
4	Taboo	C0. –C99		
	Sex tabu	C100.		Guru Minda to Sunan Ambu
	Punishment for breaking tab)	C900.		Guru Minda likes Sunan Ambu to be sentenced to descend into the human world
5	Transformation	D0. –D699		
	Jalma jadi sato (man to animal)	D100.	Lutung Kasarung	Lutung Kasarung
	Magic changes in man himself	D50.	Lutung Kasarung becomes handsome	Lutung Kasarung becomes Ki Bagus Lembu Halang; Purba Sari becomes beautiful
6	Magic object	D800. –D899		
	Magic clothes	D1050.		Lutung's coat
7	The dead	E0. –E199		
	Resuscitation	E10.	Lutung stays alive after being slaughtered	Indrajaya came back alive after losing the war
8	Marvels	F0. –F199		
	Inhabitant of the upper world visits earth	F30.		Guru Minda went to Dunia Panca Tengah
9	Marvelous creatures)	F200. –F299		
	Fairies	F200.		Pohaci, Bujangga, Sunan Ambu, kayangan
	Person with extraordinary powers	F600.	Lutung Kasarung, Batara Opat, Ratu Galuh	Guru Minda/ Lutung Kasarung
	Extraordinary objects and places	F840.		Lutung's coat
	Marvelous cures	F950.		The water used for bathing by Purba Sari
10	Test	H0. –H199)		
	Test of guilt or innocence	H210.	Lutung is slaughtered and emits a fragrant smell	
	Impossible tasks	H1010.		Purba Rarang's order/challenge to Purba Sari
11	Test of cleverness	H500. –H899		
	Test in guessing	H510.	Lutung has a power competition (fighting) with Prince Dumalahu	
	Test of cleverness or ability	H500.		Purba Sari has a power competition with Purba Rarang
	Superhuman test	H1130	Batara Lima must chase the puppet arrows	
12	Victorious youngest child	L0.	Putri Bungsu	Purba Sari
13	Formulas	Z0. –Z99	Three, Seven, Five…	Three, Seven, Five…
14	Helper	N800.	Batara Opat	Dwellers of heaven; Guru Minda
15	Rewards and punishments	Q400. –Q599		
	Cruel punishment	Q450.	Lutung Kasarung	Lutung Kasarung; Purba Sari; Purba Sari and Indrajaya's brothers and sisters
	Kindness rewarded	Q40.	Putri Bungsu	Purba Leuih and Mama Lengser
16	Magic sleep	D1960.		Guru Minda; Lutung Kasarung; Purba Sari
17	Cruel relatives	S0.		Purba Rarang
18	Society	P300. –P399		
	Nations	P710.	Lutung Kasarung and Ratu Galuh	
	Royalty and nobility	P0.	Lutung Kasarung and Ratu Galuh	Purba Rarang and Purba Sari

motives are *1) mythological motive; 2) cosmogony and cosmology; 3) animals; 4) taboo; 5) transformations; 6) magic objects; 7) the dead; 8) marvels; 9) marvelous creatures; 10) tests; 11) test of cleverness; 12) victorious youngest child; 13) formulas; 14) helpers; 15) rewards and punishments; 16) magic sleep; and 17) cruel relatives*. On the contrary, LKP has approximately 8 categories of motives. The motives in LKA are *1) challenge motive; 2) formulas; 3) victorious youngest child; 4) rewards and punishments; 5) transformations; 6) test of cleverness; 7) marvelous creatures, and 8) royalty and nobility.* The classification of LKP and LKA motives is illustrated in Table 4.

In terms of structure, LKP is more complex while LKA is more monotonous. The plot in LKP is more focused than the plot of LKA which is wider because it talks about several perpetrators. Based on the analysis of the narrative structure, LKP consists of 4 functional schemes and 4 actant schemes. While LKA consists of 5 function schemes and 5 actant schemes. The main character in LKP is Purba Sari and Lutung Kasarung. In LKA, the main character is more likely Lutung Kasarung only, Putri Bungsu is not told much. Other than the narrative structure, from the results of the research, it was also found that there are 18 motifs in LKP and LKA which are detailed: LKP has 17 main motifs while LKA has 8 main motifs. Motifs are *1) mythological motifs; 2) cosmogony and cosmology; 3) animal; 4) taboo; 5) transformation; 6) magic object; 7) the dead; 8) magical journey (marvels); 9) marvelous creatures; 10) test; 11) test of cleverness motive; 12) victorious youngest child motive; 13) motif of numbers (formulas); 14) helper; 15) rewards and punishments; 16) dreams (magic sleep); 17) the motive of cruel relatives; and 18) royalty and nobility.*

LKP which is older than LKA can be considered a hypnogram of LKA. There is a difference between LKP and LKA although both have the same story about Lutung Kasarung. LKP focuses on the story of Purba Sari and Purba Rarang, while LKA focuses on the story of Lutung Kasarung. In terms of characters, they also experience name modification, for example, in LKP, the daughter's name is Purba Sari, but in LKA, she becomes Putri Bungsu.

The story of Lutung Kasarung is also related to other texts. The story of the transformation from people to animals (lutung) is also told in Babad Pasir, as well as the background of the place which is similar between Pasir Batang and Pasir Luhur. In the story of Babad Pasir, there is also the same pattern of people changing into lutung (monkeys) and there is an antagonistic dualism between the two princesses. The story of the power struggle between Lutung and Ratu Galuh which is explained in LKA is found in the story of Ciung Wanara and the history of the Galuh Kingdom during the 8th century. Lastly, the pattern of two kings fighting to win the princess in LKA is also found in the story of Mundinglaya di Kusumah which tells the story of Mundinglaya fighting Prince Sunten Jaya to win the goddess Asri. This thing can be a mutual relation between history and literary works. Further research is still needed to make sure whether pantun Lutung Kasarung was the same as Babad Pasir and other pantun that have plot similarities.

5. CONCLUSION

Pantun has many cultural values and beliefs in it. By researching *pantun*, the author hopes that the values which exist in society will be maintained along with the preservation of Sundanese culture, especially *pantun*.

Lutung Kasarung has a lot of philosophical values, not just a fairy tale of a king/God looking for his one true soul. More than that, Lutung Kasarung is a belief and image of ancient people believing in *dunia atas* (upper world) which is considered sacred and full of mystique. The different versions of Lutung Kasarung can also add to the repertoire of Sundanese culture and as a comparison of stories between people in different regions. The similarities of *pantun* Lutung Kasarung and several other *pantuns* are also interesting to be investigated further. Further research may open new discoveries about *pantun* that are also related to Sundanese history in general. The author hopes that this research will spark the curiosity of other authors to conduct further research on this subject.

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