

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

Dedi Koswara, Ruswendi Permana  
Departemen Pendidikan Bahasa Sunda  
Universitas Pendidikan Indonesia  
Bandung, Indonesia  
dedi.koswara@upi.edu

Pandu Hyangsewu  
Departemen Pendidikan Agama Islam  
Universitas Pendidikan Indonesia  
Bandung, Indonesia

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

**Keywords**—ethnopedagogy; philology; wawacan

## I. INTRODUCTION

In classical Sundanese literature there is a script that has local history value called *wawacan*. *Wawacan* is more commonly known as *babad*. This Sundanese literature of local history genre is limited in number compared with other types of *wawacan*. Based on Sundanese manuscripts catalog it is known that there are only 4 pieces of manuscripts that located in Garut, Majalengka, Ciamis, and Bandung [1]. Among several numbers of *wawacan* that have local historical value and reflect the concept of the nation's mental revolution at that period is *Walangsungsang wawacan*. The contents illustrate the characteristics of Prabu Siliwangi's son, a charismatic figure of Sunda Pakuan Pajajaran Kingdom. His name is *Pangeran Walangsungsang* or *Pangeran Cakrabuana*. His name is preserved in a script entitled *Walangsungsang wawacan*. This *wawacan* script becomes one of the monumental works for the history of Sundanese literature. However, until now

*Walangsungsang* or *Pangeran Cakrabuana* has remained an idol and role model for the Sundanese people because he is considered a leader who is authoritative, fair, wise, and affectionate to his people. He is a prominent figure of Islam and founder of today Cirebon city. This figure has been preserved into a fictional and factual work in Sundanese literary history in the form of *wawacan*. *Wawacan* is a story in *dangding* form, written in *pupuh*. The text of *wawacan* is narrative, generally long narrative; often *pupuh* alteration usually accompanying the episode shift. *Wawacan* is usually read by way of being sung or developed in performance of *beluk* art (Java: *macapatan*), but not all *wawacan* story can be performed in *beluk* art [2]. *Wawacan* script is generally handwritten (hand script; manuscript). The original form was written in the *Cacarakan* Java letters and some were in Arabic-Pegon letters. In relation to the notion of *wawacan*, Rosidi explains that *wawacan* is a saga written in the form of a particular poem called *dangding*. *Dangding* is a certain fixed words connection to describe certain phenomena. *Dangding* consists of several pieces of poetry called *pupuh*. The famous *pupuh* commonly used in *wawacan* are *dangdanggula*, *sinom*, *kinanti*, *asmarandana*, *magatru*, *mijil*, *pangkur*, *durma*, *pucung*, *maskumambang*, *wirangrong*, *balakbak*, and others of which are 17 kinds.

This *wawacan* literary was born around the 17<sup>th</sup> century. Based on the information the infiltration of *pupuh* form that bear *wawacan* was derived from the Javanese literature that penetrated sometime in the 17th century. Initially the spread of *wawacan* was done through handwritten duplication. Some of them were written in *cacarakan* (Sunda-Java script). According to Kartini at the beginning of its development *wawacan* was disseminated through moslem scholars in Islamic schools [3]. This can be seen from the many contents of *wawacan*, whether in the form of a manuscript or already printed, containing the teachings of Islam and Islamic stories, both in adaptation and original form. In subsequent developments *wawacan* also spread through the aristocratic and blue-blooded Sundanese people such as regents, *demangs*, and officials under it, including Islamic officials, such as *penghulu* and *kalipah*. Generally, *wawacan* coming from *pesantren* was written in Arabic or *Pegon*, while *wawacan* composed by regents or Sundanese nobles was written in Sundanese-Javanese letters.

Furthermore, after the literacy culture in Latin letters spread through schools established by the Dutch government, *wawacan* was written and printed in Latin letters. Sometimes the Dutch government's statements were printed in two letters, Java-Sunda and Latin. The literary works of *wawacan* form flourished in the late nineteenth century until mid-twentieth century. In general, the literary work of this *wawacan* form has a fixed structure element, namely *manggalasastra* (allophone), content, and closure or colophon. *Manggalasastra* usually contains a request for a permit and forgiveness to the Creator or *karuhun*, as well as an apology for the authors 'or the authors' incapability. Colophon is present at the end of the story which generally contains date or time of the writing or copying, accompanied by an apology from the author or copyist of any deficiencies. Usually in this section the author or copyist likes to humble themselves.

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

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

This research will try to answer the following research questions:

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

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

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

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

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

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

## II. METHODS

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

The literary approach used in this study is an objective approach with structural methods. Structural method is intended to understand the elements of (story structure) *Walangsungsang wawacan* story which includes: theme, plot, character and characterization, story background, and the relationship of elements functions amongst. The result of structural analysis of *Walangsungsang wawacan* form and

contents will be described qualitatively so that it can give meaning to a generalization related to the values of nation character education. Therefore, in general, research method used in this research is descriptive-qualitative method.

The research techniques employed in this research are literature study, field study, transliteration technique, and analysis technique. The literature study technique and field study were conducted in various libraries and museums as well as individual and institutions manuscripts collections in West Java to obtain the script of Walangsungsang *wawacan*.

Analytical techniques were employed to describe the origin, size, contents and function of the text philologically. The transliteration technique was utilized to transliterate Walangsungsang *wawacan* text written in Arabic-Pegon into Latin letters. Furthermore, Walangsungsang *wawacan* story structure analysis is based on literary and ethno-pedagogical studies.

Primary data of this research based on literature study from Sundanese manuscript catalog. There are four Walangsungsang *wawacan* manuscripts, which belonged to individual collection in Garut regency, Ciamis regency, Bandung regency, and Majalengka regency. In addition, the secondary data used in this research sourced from Sundanese history and Sundanese historical novels by Yoseph Iskandar i.e. *Pamanahrassa*, *Putri Subanglarang*, *Prabu Anom Jayadewata*, and *Tri Tangtu di Bumi*. Ancient Sundanese manuscripts i.e. *Carita Parahyangan* and *Carita Ratu Pakuan* [5,6,12,13]. Added together with Sundanese history book written by Saleh Danasasmita i.e. *Nyukcruk Sajarah Prabu Siliwangi jeung Pakuan Pajajaran*, *Menemukan Gerbang Pakuan*, *Menemukan Kerajaan Sunda*, *Senopati Balangantrang: Intrik jeung Barebedan Pulitik di Galuh*, and Yoseph Iskandar's Sundanese history book entitled *Sejarah Jawa Barat (Yuganing Rajakawasa)*.

### III. FINDINGS AND DISCUSSION

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

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

Wawacan Walangsungsang tells of the departure of the figure of Walangsungsang from Pajajaran Palace because he was expelled by his father, Prabu Siliwangi. At first Walangsungsang invited his father to embrace the religion of Islam brought by Rasulullah, the Prophet Muhammad. Prabu Siliwangi refused, rebuked and even drove Walangsungsang to leave the Palace of Pajajaran, then Walangsungsang studied Islam to Syeh Sundan Gunung Jati in Mount Amparan Jati Cirebon.

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

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

settle there and set up Dukuh Pandan which is now known as Cirebon.

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

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

#### IV. CONCLUSIONS

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

(a) The use of punctuation in the Walangsungasang *wawacan* text is not homogeneous, especially the use of punctuation for *pupuh* alteration; (b) In terms story content, Walangsungasang *wawacan* is classified as literature genre. It has a formal and narrative structure as commonly *wawacan* required; (c) The use of Arabic-Pegon in Walangsungasang *wawacan* script expressed the impression of the existence of local cultural wisdom values in the community at that period, especially for the script writer and community user; (d) The tradition and transmission of *wawacan* texts in the past is aligned with the development of local cultural wisdom values of the community in accepting and spreading Islamic shari'ah in its time through *wawacan*; (e) Besides functioning as an Islamic *syiar*, in the past, Walangsungasang *wawacan* also served as an entertainment for the people who performed the

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

#### REFERENCES

- [1] Ekadjati, Edi S. *Cerita Dipati Ukur: Karya Sastra Sejarah Sunda*. Jakarta: Pustaka Jaya, 1982.
- [2] Koswara, D. *Wawacan Walangsungasang*. Bandung: Mughni Sejahtera. 2008.
- [3] Kartini, Tini et al. *Struktur Cerita Pantun Sunda*: Alur. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa DEPDIKBUD, 1984.
- [4] Danasasmita, S. *Menemukan Kerajaan Sunda*. Bandung: Kiblat, 2014.

- [5] Iskandar, Y. Pamanahrasa. Bandung: Yayasan Pembangunan Jawa Barat, 1991.
- [6] Iskandar, Y. Tri Tangtu di Bumi. Bandung: Yayasan Pembangunan Jawa Barat, 1992.
- [7] Pigeaud, T. G. Literature Of Java: Catalogue Raisonne of Javanese Manuscripts in the Library of the University of Leiden and Other Public Collections in the Netherlands. Leiden: The Hague, Martinus Nyhoff, 1968.
- [8] Baried, Siti Baroroh et al. Pengantar Teori Filologi. Jakarta: Pusat, 1985.
- [9] Sardjono, P. Pengkajian Sastra. Bandung: Yayasan Pustaka, 2005.
- [10] Teeuw, A. Sastra dan Ilmu Sastra: Pengantar Teori Sastra. Jakarta: Pustaka Jaya, 1988.
- [11] Warnaen, S. Pandangan Hidup Orang Sunda. Bandung: Yayasan Pembangunan Jawa Barat, 1987.
- [12] Iskandar, Y. Putri Subanglarang. Bandung: Yayasan Pembangunan Jawa Barat, 1991.
- [13] Iskandar, Y. Prabu Anom Jayadewata. Bandung: Yayasan Pembangunan Jawa Barat, 1996.