

Literary Study of Ancient Manuscript "Sunan Gunung Jati's Wawacan" The Kingdom Of Cirebon, West Java, Indonesia

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Abstract— Indonesia possesses a vast cultural heritage that deserves scientific study in order to preserve and preserve it for generations to come. One such heritage is the hikayat (traditional folktale) presented in the form of wawacan (traditional folktale). The purpose of this study is to explore: language, culture, and literary codes; its position in classical literature; characteristics of hikayat (traditional folktales); and its transformation from other classical literature. The research method used is descriptive, using text analysis and interview techniques. The stages of the study include: manuscript identification; compiling a story synopsis; and data analysis using a qualitative approach. From the results of the data analysis, we know the literary elements, cultural codes, the position of the manuscript in classical literature, the characteristics of the fable and the transformation model of other classical literature.

Keywords— literary studies, ancient manuscripts, wawacan, classical stories, Sundanese culture.

INTRODUCTION

Indonesia is home to many ethnic groups, including the Javanese, Sundanese, Dayak, Malay, Buginese, Balinese, and others. Each ethnic group possesses a diverse culture, encompassing literary arts, cuisine, architecture, clothing, games, performing arts, and customs. In modern times, some cultural traditions from each ethnic group have survived, while others have disappeared. One Sundanese tradition that is currently largely unknown to the public is Wawacan, a narrative form of literature presented in "dangding poetry" (poetry sung with pupuh rules). This anonymous literary form is available in the Javanese-language palawa manuscripts of Cirebon.

This literary form is interesting to study, because its content greatly influences the beliefs of the Sundanese people, so that it is immortalized in place names such as Kuningan Regency from the name of a hero named Aria Kemuning; the names of higher education institutions such as Pajajaran University are taken from the name of the Pajajaran Kingdom, Siliwangi University is taken from the name of a king from the Pajajaran Kingdom named Prabu Siliwangi and many more. Many literary experts explain that Wawacan Sunan Gunung Jati is historiographic literature

The study of Sunan Gunung Jati's Wawacan can be conducted based on its literary text. Several research questions will be answered:

1. What is the structure of the Sunan Gunung Jati Wawacan story?
2. What cultural and literary codes are present in the Sunan Gunung Jati Wawacan story?

3. What is the position of Sunan Gunung Jati Wawacan within classical literature?
4. Are there fable characteristics in the Sunan Gunung Jati Wawacan story?
5. Is there a transformation from other classical literature?

LITERATURE REVIEW

Indonesia's language, culture, and natural resources are abundant and diverse. Sulistiyo [1] explains that Indonesia's cultural diversity can shape its lifestyle. Meanwhile, Koentjaraningrat [2] states, "Indonesia's ethnic and cultural diversity is a wealth that reflects the uniqueness and richness of this nation." Traditions found in every region in Indonesia are the result of a culture that is considered and agreed upon by the community as having ethical truth. For example, the "Traditional Sea Ceremony," as practiced by coastal communities, teaches the importance of gratitude to God Almighty, mutual cooperation, respect for nature, and harmonious relationships among humans (Syarifuddin) [3].

Cultural diversity in Indonesia can unite the nation (Greetz [4] and Anderson [5]). However, conversely, it can also divide the nation (Smith [6] and (Hantington, 1996) [7]). This diversity can unite the nation if it raises public awareness of brotherhood in diversity. However, often the primordialism of a group is stronger than awareness, so politically, differences or diversity can become triggers for division. Furthermore, cultural diversity can bring added value to the country. The People's Consultative Assembly of the Republic of Indonesia [8] stated that this sector can add 7.8% to gross domestic product (GDP).

Of the various cultural diversities of the archipelago, one of them is classical Sundanese literature known as the wawacan genre. This Sundanese literary work is presented in poetry using pupuh standards. Wawacan consists of many pupuh and tells a story. Wawacan is sung (beluk) as entertainment and in rituals, such as thanksgiving and warding off disasters [9]. Anggraini [10] explains that wawacan is a story sung in the form of pupuh poetry, such as: kinanti, sinom, asmarandana, and dangdanggula. The form of wawacan in the thanksgiving activity is a long story bound by the rules of pupuh, such as the rules for the final sound of the line, and the number of syllables. The songs presented in reading wawacan are often called "beluk" in wedding thanksgiving events, child births, thanksgiving and others.

The word "wawacan" is synonymous with the word "babacaan," meaning what is read. According to Ayip Rosidi (1966), this literary work originates from Javanese literature, brought by the nobility and religious scholars [11]. In cultural anthropology, the Sundanese are those who use Sundanese in everyday conversation. They live in the areas of West Java and Banten, known as Tanah Pasundan or Tatar Sunda [12]. The population of Tatar Sunda ranks second among the total population of Indonesia.

Besides its function as a means of entertainment, wawacan has a very valuable function for Sundanese society. The first benefit is its didactic function, namely providing insight into historical knowledge. The second benefit is its social function, namely how we live ethically and well with other creatures around us. The third benefit is its religious function related to strengthening faith, especially among adherents of Islam [13].

Considering the role of wawacan in everyday life, cultural heritage needs to be preserved. The Tatar Sundanese people, known as Tanah Pasundan, need to feel a sense of ownership of the valuable cultural heritage of their ancestors. To achieve this, a study of the wawacan manuscript is necessary.

This study can be conducted from various perspectives, including story structure, codes (culture, language, and literature), its place in classical literature, the characteristics of the fable, and its transformation from other classical literature.

One of the most important historiographical discourses in the development of Islam in the Sundanese region is the Wawacan of Sunan Gunung Jati. Its narrative is richly supported by historical facts, such as:

1. The Great Mosque of Sang Cipta Rasa
2. Wayang Kulit and Gamelan
3. Heirlooms and the Concept of Jamasan
4. The Original Manuscript of Sunan Gunung Jati
5. Crystal Bottles and Ancient Plates [14]

The story of Sunan Gunung Jati, whose real name was Sheikh Syarif Hidayatulloh, is well-known among West Javanese scholars. People from many places visit the "kesultanan" location in Cirebon, West Java.

RESEARCH METHODS

a. Research Procedure

The research approach used is qualitative with a descriptive analytical method. One characteristic of qualitative research is that it is based on words, not numbers, in describing and analyzing phenomena within the context of human life. This approach prioritizes understanding human experiences within specific social and cultural contexts, as well as the meanings contained therein [15].

Using a descriptive analytical method, the research was conducted through the following procedures: reading the script, understanding the story, compiling a synopsis of the story, analyzing (story structure, codes [language, culture, and literature], its position in literature, classics, characteristics of fables, and forms of transformation from other classic literature), and drawing conclusions.

b. Data Collection and Sources

Data collection was conducted through a review of the form and content of the text, accompanied by interviews with experts in classical literature and religious figures knowledgeable about the spread of Islam in the Pasundan region. Data sources included primary and secondary sources. The primary source was the original manuscript of Wawacan Sunan Gunung Jati, while the secondary source was a book translated/translated by Emon Suryaatmana [16], a classical literature scholar, and religious figure.

c. Data Processing

The analysis process is carried out concurrently with the data collection process. There are three stages: data reduction, data presentation, and conclusion drawing/verification [17]. The explanations for these stages are as follows:

1) Data Reduction

After the data is collected, the next step is data reduction. Data reduction is the process of selecting, focusing, simplifying, abstracting, and transforming the data obtained. The data obtained needs to be examined and detailed according to the research theme.

In data reduction, researchers select, create summaries or brief descriptions, and categorize the data to form research transcripts. This step also removes data irrelevant to the author's research to obtain data that is relevant to the research. An example is selecting data from interviews related to the research.

2) Data Presentation

After the data reduction process, the data presentation process is carried out. The data collection is arranged to allow for conclusions to be drawn. This data presentation is carried out in accordance with the research objectives to facilitate interpretation of the relationships.

3) Conclusion Drawing/Verification

The next activity is drawing conclusions. The conclusions drawn are immediately verified by looking and questioning again while looking at the notes made during the observation or interview to gain a more precise understanding.

DATA AND DISCUSSION

a. Data

1) Manuscript Identity

- Title: Wawacan Sunan Gunung Jati
- Author: Anonymous
- Translator: Emon Suryaatmana and T.D. Sudjana
- Language: Old Cirebon Javanese
- Script/Writing: The manuscript is written in Murda script (Old Javanese script)
- Form: Wawacan (collection of pupuh)
- Type: Narrative
- Colophon: The manuscript was written in the 18th century

2) Story Summary

Raden Walangsungsang was the son of Prabu Siliwangi (King of Pajajaran), who was appointed Crown Prince. Walangsungsang had a younger sister named Rarasantang. The two were very close.

To prepare to become king, Walangsungsang had to master a wide range of knowledge. Therefore, he studied extensively from both priests and religious scholars. The first person Walangsungsang took as his teacher was Ki Danuwarsih. While studying with Ki Danuwarsih, Walangsungsang was accompanied by Rarasantang. While studying with Ki Danuwarsih, Walangsungsang married Endhang Geulis. The woman he married was Ki Danuwarsih's daughter.

After completing his studies with Ki Danuwarsih, Walangsungsang studied with Sanghiyang Nago at the Ciangkup hermitage. There, Walangsungsang asked to be taught the law of Muhammad. Sanghiyang Nago was unable to teach the teachings, because he was Hindu. Sanghiyang Nago's decision was to have Walangsungsang study with a cleric at Gunung Jati. Sanghiyang Nago gave Walangsungsang magical amulets called 'golok cabang', 'umbul-umbul', 'badhong bathok', and 'kopeah waringi'. Each amulet has supernatural benefits, 'golok Cabang' allows humans to fly; 'umbul-umbul' makes enemies difficult, 'badhong Bathok' makes humans strong against evil; and 'kopeah Waringi' makes humans disappear and makes Jin feel afraid.

On his way to Mount Jati, Walangsungsang found a tree inhabited by many storks. Walangsungsang wanted to possess the storks. Using his magical powers, Walangsungsang was able to capture a black stork. The stork he captured was the king of the stork group. The king of the storks possessed magical powers, namely the ability to communicate with humans. When Walangsungsang was about to slaughter him, the stork asked for forgiveness and promised Walangsungsang that he would give him something he needed. Walangsungsang granted the stork's request. Walangsungsang traveled with the storks to a kingdom. There, Walangsungsang was given objects called 'lodor' and 'pandil' by the King of the Storks. These two objects were said to bring him all the food he needed.

Upon arriving at Gunung Jati, Walangsungsang studied with Sheikh Datuk Kahfi. He was taught Islamic religious knowledge. After studying Islam sufficiently, Walangsungsang was instructed by Sheikh Datuk Kahfi to establish a settlement called Panjunan (the place is now known as Kanoman). There he built a house and a mosque. He lived with his wife and younger brother. The local community nicknamed him Kuwu Sungkan.

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Next, Walangsungsang and Rarasantang were instructed by Sheikh Datuk Kahfi to study Islam with Sheikh Bayanullah in Mecca. Upon arrival in Mecca, Walangsungsang and Rarasantang (Walangsungsang's younger brother) were welcomed by Sheikh Bayanullah. Nyi Endhang Geulais, Walangsungsang's wife, remained in Panjunan.

While performing the Hajj, Rarasantang (Walangsungsang's younger brother) met the King of Egypt. The King's wife had recently died. The Egyptian king was captivated by Rarasantang's beauty. He remarked that Rarasantang resembled his deceased wife. Eventually, Rarasantang became his wife. The Egyptian king gave her a turban as a dowry.

Walangsungsang and his teacher (Sheikh Bayanullah) returned to Cirebon, bringing with them a piece of Rarasantang's turban.

After marrying the Egyptian king, Rarasantang gave birth to two sons, Syarif Hidayatullah and Syarif Arifin.

After mastering the Quran, Syarif Hidayatullah received an important message from his father to study directly with the Prophet Muhammad. To realize this message, Syarif Hidayatullah asked his mother for permission to

travel. During his travels, Syarif Hidayatullah met Naga Patala. During this meeting, Naga Petala gave Syarif Hidayatullah a ring. The ring allowed him to see the heavens and the earth through the seventh layer. Furthermore, Syarif Hidayatullah also met Sheikh Kamarullah. Syarif Hidayatullah was taught the science of thorekat. After understanding the science of thorekat, Syarif Hidayatullah continued his travels. During this time, he met a woman who was the incarnation of the Prophet Ilyas. The woman gave Syarif Hidayatullah a cake. The cake enabled Syarif Hidayatullah to understand a thousand languages.

On the next journey, Syarif Hidayatullah rode two horses that were the incarnations of Prophet Khidr. He arrived in the Land of Ajrak. The King of this country was named Abdul Kalmuk Sopir (King of Jinn). In that Land, Syarif Hidayatullah was ordered by the King to eat two kamalkan seeds. Then, Syarif Hidayatullah lost consciousness, then his body was taken by King Abdul Kalmuk to the Sungsang mosque, and his soul was sent to heaven. In the first and second heavens, Syarif Hidayatullah met with obedient believers; in the third heaven, he met with Prophet Jesus; in the fourth heaven, he met with the angels Gabriel, Michael, Israfil, and Azroil; in the fifth heaven, he met with Prophet Adam, Prophet Abraham, and Prophet Moses; in the seventh heaven, he met with Prophet Muhammad. In the meeting with Prophet Muhammad, Syarif Hidayatullah was given messages, among others: he must stop meditating, must remember much, and carry out the obligatory worship of Muslims, such as reciting the Shahadah, praying, fasting, giving zakat, and performing the Hajj. In addition to giving a message, Prophet Muhammad peace be upon him gave a robe to Syarif Hidayatullah. Juubah is a sign of unity between Prophet Muhammad peace be upon him and Syarif Hidayatullah. Prophet Muhammad peace be upon him told Syarif Hidayatullah to spread the teachings of Islam in Gunung Jati. Not long after the incident, Syarif Hidayatullah regained consciousness and was surprised that he was already at the Sungsang Mosque.

From the Sungsang Mosque, Syarif found his way to Gunung Jati. He went to Gunung Jati. There, he met his mother, Rarasantang. His mother told him that while Syarif was striving to gain knowledge in various places, he (Rarasantang) received a whisper that he should return to Gunung Jati to meet Sheikh Datuk Kahfi. At Gunung Jati, Syarif met Sheikh Abdul Kahfi. From there, Syarif began his struggle to spread Islam on the island of Java.

In his struggle to develop Islam, Syarif met with prominent figures studying the teachings of the Prophet in various places. The first figure Syarif met was Sheikh Kamarullah, known as Sheikh of Mount Muria, who lived in Ampaldenta Village. At that time, Sheikh Kamarullah was teaching his students the science of the Shahada through asceticism. He had three known students: Prince Kendal, Prince Makdum, and Prince Kejoran. Prince Kendal was instructed to meditate silently; Prince Makdum was instructed to face the beach; and Prince Kejoran was instructed to look at the sun.

In their initial meeting with Sheikh Kamarullah, Syarif studied the science of the Shahada. From this study, they concluded that the essence of the Shahada can only be understood through four things: sharia, ethics, reality, and knowledge. After understanding the science of the Shahada, Sheikh Kamarullah asked Syarif to teach his students.

On his way to Sheikh Kamarullah's disciples, Syarif met Ki Paderesan. Ki Paderesan fasted daily to gain the power of the Shahadat. He (Ki Paderesan) possessed the knowledge of the "Twin Suns" as the sacred power of the Shahadat. Syarif explained that the essence of the Shahadat is shariat, tariqah, reality, and knowledge. To convince

Ki Paderesan to believe him, Syarif demonstrated the power of the Shahadat by turning a betel nut into gold. Seeing this miracle, Ki Paderesan was drawn to learn from Syarif at Gunung Jati.

On his next journey, Syarif met Sheikh Kamarullah's disciples (Prince Kendal, Prince Makdum, and Prince Kejoran). Syarif taught them the truth of the meaning of sayahadat. The three men understood it and wanted to study at Gunung Jati.

After living in Gunung Jati for some time, Syarif went to the Kingdom of Egypt to meet his younger brother (Syarif Arifin). On his way to Egypt, Syarif saw a floating palace. In a river, there was a Patih Keling carrying his father's body. Syarif said, "Lift the body, I feel sorry for him." Then Syarif washed the body and buried it. From that incident, Patih Keling served Syarif.

Upon arriving in the Kingdom of Egypt, Syarif met with his younger brother (Syarif Arifin). There, a discussion ensued about the leadership of the Egyptian Kingdom. Syarif handed over the leadership of the Egyptian Kingdom to his younger brother. Besides meeting with his younger brother, Syarif also visited the tomb of his father (the King of Egypt).

Returning from Egypt, Syarif stopped in China. While in China, it was reported that the Queen Consort was ill. Syarif visited the Chinese Kingdom and treated the Queen Consort. By God's permission, the Queen Consort recovered from her illness. After recovering, the Queen Consort gave birth to a very beautiful daughter. After reaching adulthood, the King's daughter fell madly in love with Syarif. Eventually, the Queen Consort fled to Java to meet Syarif.

Upon arriving in Cirebon, Syarif Hidayatullah was married to a Chinese princess. News of Syarif's arrival in Gunung Jati spread throughout Cirebon, until Nyai Endang Geulis (Walangsungsang's wife) heard the news. She and her daughter (Pengkuwati) met Syarif while handing over a kandaga containing a message from Walangsungsang that he (Walangsungsang) was entrusting Pengkuwati to be his wife. As proof, Nyai Endang Geulis handed over a piece of turban cloth as a dowry for Rarasantang (Syarif's mother) when she married the King of Egypt (Syarif's father). Finally, Syarif married Pengkuwati witnessed by Sheikh Ampaldeta. After the wedding with the Chinese princess and Pengkuwati, accompanied by many of his followers, Syarif established the Kesutanan Palace in Cirebon.

Another story tells of a king from Tuban named Prince Nurkalam. After his father's death, he refused to succeed to the throne and instead chose to wander in search of knowledge. During his travels, he encountered an old man (an incarnation of an angel) who gave him advice. The advice was: "Don't reveal secrets, don't refuse gifts, sleep when you're sleepy, and don't sleep with a beautiful wife." The king's son was named Durakhman.

Durakhman was once a servant in the Nursiwan Kingdom. He was deeply loved by the empress, but she did not serve him. Using her cunning schemes, the empress slandered Durakhman. The king punished Durakhman. The punishment was to order Durakhman to deliver a letter to the kingdom's prime minister. The letter contained an order that the person who brought the letter must have their throat cut off. If they did not comply, the prime minister's neck would be cut instead.

On his way, Durakhman was invited by someone who was distributing roast chicken. Durakhman remembered an old man's saying, "If you receive a gift, don't refuse it," so he attended the celebration. This incident was discovered by a servant of the king named Taruna. Taruna was the son of the kingdom's prime minister. The letter Durakhman was carrying was seized by Taruna and handed over to the kingdom's prime minister. Upon receiving the letter, the kingdom's prime minister immediately killed Taruna. Ultimately, Durakhman survived the assassination.

The next story is about Durakhman serving in the Giri Lawungan Kingdom. This kingdom was led by a queen named Nyi Roro Kidul. The queen of this kingdom fell in love with Durakhman, and eventually married him. On the first night, Durakhman was asked to have sex, but he refused, remembering his grandfather's saying "don't sleep with a beautiful wife." Annoyed, Nyi Roro Kidul slept soundly. From Nyi Roro Kidul's genitals, a white centipede emerged and tried to kill Durakhman. However, Durakhman was very clever at catching it. Finally, the centipede turned into a kamaluyeng keris. The next day, many people were preparing to bury the body. When asked, the people answered that they were going to bury the bride's body, because every time the king married, the husband would die the next day. With shame from Durakhman, Nyi Roro Kidul threw herself into the sea.

Durakhman then studied with Sheikh Kamarullah in Apaldeta. Sheikh Kamarullah ordered Durakhman to become a thug in the Jayapura forest. After a long period of meditation, Durakhman met Ki Paderesan and Nyi Mukena who were heading to Mount Jati. Durakhman asked to follow them to study with Sheikh Syarif Hidayatullah. After arriving at Mount Jati, Sheikh Syarif told Durakhman to wait by a river. It is said that Durakhman was swept away in the river, then finally, he arrived at the place of Prophet Khidir. At the end of the story, Durakhman was nicknamed Sunan Kali Jaga.

The next story tells of a battle with several kingdoms that refused to embrace Islam. The battles described were the Majapahit and Galuh Kingdoms. In the battle with the Majapahit Kingdom, the Gunung Jati Sultanate's troops were led by Raden Fatah (the son of the Majapahit King who had converted to Islam). Because at that time many of the Majapahit Kingdom's people had already converted to Islam, the Gunung Jati Sultanate's troops easily defeated the Majapahit Kingdom's troops. In the battle with the Galuh Kingdom, the Gunung Jati Sultanate's troops were led by Adipati Aria Kemuning (known for having a very magical horse) and Ki Kuwu Sangkan. The battle against the Galuh Kingdom's troops was quite long. However, the Galuh Kingdom's troops were finally defeated.

The story also tells of the Pajajaran Kingdom, led by King Siliwangi. The Pajajaran Kingdom refused to attack the Gunung Jati Sultanate, as its king was well aware that Sheikh Syarif Hidayatullah was his grandson. However, King Siliwangi refused to convert to Islam. Finally, King Siliwangi and his followers went into the forest and transformed into tigers.

The final part of this discourse tells the story of Abdurrahman and Abdurrahkim. These two men were brothers, sons of Dharmawisesa, the king (of the Batu Kencana Kingdom). It is said that Dharmawisesa dreamed of having a golden rooster that could crow the name of Allah. Dharmawisesa ordered his eldest son, Raden Aji, along with Abdurrahman and Abdurrahkim, to look for the rooster. Raden Aji strongly disagreed with being accompanied by his two younger brothers (Abdurrahman and Abdurrahkim). On the way, his two younger brothers were killed and their bodies thrown into the sea. Strangely, the bodies of Abdurrahman and Abdurrahkim came back to life and

boarded the ship that Raden Aji was on. However, Raden Aji still refused to be accompanied by the two men. Finally, Abdurrahman and Abdirrahim were killed a second time.

The bodies of Abdurrahman and Abdurrokhim were thrown into the middle of the sea. Arriving at the bottom of the sea, the two bodies came back to life. Then, they met with Syekh Samancaya. Abdurrahman and Abdurrokhim explained their intentions, namely that their parents had told them to look for a chicken that could crow while mentioning the name of Allah. Sheikh Samancaya told them where the golden chicken was in the Batu Merah Kingdom. The King of Batu Merah Kingdom was named King Wardi. But now he has died. Now the country is led by a picture of a princess accompanied by her patih. The picture is now looked after by Kiyai Pangantin. Then, Sheikh Samancaya gave instructions to get the chicken. Abdurrahman and Abdurrokhim must behave honestly and take the narrow path on the left, not the right. In carrying out the instructions, Abdurrahman and Abdurrokhim had different opinions. Abdurrahman took the right path while Abdurrokhim took the narrow left path. Abdurrahman saw a picture of a beautiful princess, so he was crazy about wanting to have her. But in the end he died. Meanwhile, Abdurrokhim was able to meet with Kiyai Pangantin, who guarded the image.

That concludes the story in the Wawacan Sunan Gunung Jati manuscript.

b. Analysis

1. Literary Analysis

a) Story Theme

The persistence of Islamic heroes in spreading Islam in Java

b) Characters

The characters in the Wawacan Sunan Gunung Jati are grouped into three types: humans, animals, and supernatural beings (celestial beings).

The human characters are: King Siliwangi, Walangsungsang, Rarasantang, Ki Danuwarsih, Nyi Endang Geulis, Peengkuwati, Sanghyang Nago, Sheikh Datuk Kahfi, Sheikh Bayanullah, King of Egypt (unnamed), Sheikh Syarif Hidayatullah, Sheikh Arifin, Sheikh Kamarullah, Sheikh Ampaldeta, Prince Kendal, Prince Makdum, Prince Kejoran, Ki Paderesan, Nyi Mukena, Patih Keling, the Queen Consort of the King of China (unnamed), the King of China (unnamed), the Princess of the King of China (unnamed), Prince Nursalam, King Nursiwan, Queen Consort of King Nursiwan (name unknown), Patih King Nursiwan (name unknown), Taruna, Nyi Roro Kidul, Rd. Fatah, Brawijaya, King Galuh (name unknown), Duke Aria Kemuning, Rd Aji, Abdurrahman, Abdurrokhim, Dharmawisesa, King Wardi, Syekh Samancaya, and Kiyai Pangantin.

The animal characters are the King of the Bagau Bird and the Petala Dragon.

The figures in the form of supernatural beings include three groups, some are classified as incarnate beings, Spirits, jinns and angels. Those included in the incarnate figures are the woman who incarnates the prophet Ilyas, the horse who incarnates the prophet Khidir, and the grandfather who incarnates the angel. The figures in the form of spirits are: the spirits of the believers, the spirit of the Prophet Isa, the spirit of the Prophet Adam, the spirit of the

Prophet Ibrahim, the spirit of the Prophet Musa, and the spirit of the Prophet Muhammad SAW. The figure included in the jinn is Abdul Kalmuk Sofar. And those included in the angels are: Jibril, Isrofil, Ajroil, and Mikail.

Based on the behavioral characters, the characters in Wawacan Sunan Gunung Jati can be classified into three types, namely protagonist, antagonist, and neutral. In the first part of the story, the protagonist is Walangsungsang, the antagonist of Prabu Siliwangi, and the neutral characters are Rarasantang, Ki Danuwarsih, Sanghiyang Nago, Syekh Datuk Kahfi, King of the Stork, King of Egypt, and so on. In the second part there are two episodes. In the first episode (main) the protagonist is Syekh Sarif Hidayatullah, the antagonists are King of China, King Galuh and Brawijaya (king of Majapahit), and the neutral characters are Syekh Kamarullah, Ki Paderesan, Prince Kendal, Prince Makdum, and Prince Kejoran. In the second episode (additional) the protagonist is Durakhman (prince Nurkalam), the antagonists are Prameswari Raja Nursiwan, Raja Nursiwan, and Nyi Roro Kidul, and the neutral characters are the grandfather (angel incarnation), Taruna, Syekh Kamarullah, and Nyi Mukena. In the third part, the Protagonist characters are Abdurrahman and Abdurrahkim, the antagonist is Rd Aji, and the neutral characters are Dharmawisesa, Syekh Sanancaya, and Kiayi Pengantin.

c) Storyline Analysis

The storyline of Wawacan Sunan Gunung Jati can be presented as a series of important events across three parts.

Part 1 tells the story of Walangsungsang, with the following storyline:

- Conversation between King Siliwangi and Walangsungsang in the Pajajaran Kingdom
- Walangsungsang learns from Ki Danuwarsih and Sanghiyang Nago.
- Walangsungsang meets King Stork
- Walangsungsang learns Islam from Sheikh Datuk Kahfi in Gunung Jati.
- Walangsungsang and Rarasantang travel to Mecca.
- Rarasantang marries the King of Egypt.
- Walangsungsang returns to Java.
- Rarasantang is blessed with two children, Syarif Hidayatullah and Syarif Arifin.

Part 2 tells the story of the main character (Syekh Syarif Hidayatullah) with the storyline:

- Rarasantang received a message from the King of Egypt (her husband) when he was still alive, that Syarif should study with Rosulullah.
- A message from the King of Egypt was conveyed by Rarasantang to Sarif Hidayatullah.
- Syarif Hidayatullah wandered in search of the teachings of Rosululloh.
- Syarif Hidayatulloh mi'roz reached the seventh heaven and met Rosululloh.
- When Syarif Hidayatullah wandered, Rarasantang returned to Cirebon.
- After mi'raz, suddenly Syarif was in Gunung Jati, then met his mother (Rarasantang) and Sheikh Datuk Kahfi.
- Syarif Hidayatullah spread the teachings of the Creed to priests who were interested in the teachings of the Prophet
- Syarif Hidayatullah met his younger brother in Egypt, and on his return he spent time wandering in China.

- Syarif Hidayatullah Returned to Cirebon, then built the Kratos Sultanate.
- As a complement to the story, the adventures of Prince Nurkalam (the son of a king) who loves to travel to increase his knowledge are told.
- During his travels, Prince Nurkalam heard a story about a figure named Syarif Hidayatullah in the Cirebon Sultanate.
- Prince Nurkalam really wanted to meet and learn from Syarif Hidayatulloh.
- After studying with Syarif Hidayatullah, Prince Nurkalam was nicknamed Sunan Kalijaga, which is now known as the Sunan Kalijaga sultanate located in Demak, Central Java.
- The Cirebon Sultanate was able to defeat the Majapahit Kingdom and the Galuh Kingdom.
- Prabu Siliwangi (Syarif Hidayatullah's grandfather) as King of Pajajaran did not want to convert to Islam, so he finally went to the Sancang Forest, then in the forest he changed his form into a tiger.

Part 3 tells the story of Abdurrahman and Abdurrahkim

- King Batu Kencana (Darmawisesa) desires a rooster that can crow while mentioning the name of Allah.
- Rd. Aji, accompanied by Abdurrahman and Abdurrahkim, travels in search of the rooster his parents desire.
- During his journey, Rd. Aji kills Abdurrahman and Abdurrahkim.
- Abdurrahman and Abdurrahkim's bodies are thrown into the sea; there they come back to life.
- Abdurrahman and Abdurrahkim continue their journey and meet Sheikh Samancaya.
- Abdurrahman and Abdurrahkim travel to the land of Batu Merah to retrieve the golden rooster.

Each part of the story contains conflict. In the first part, there is an ideological conflict between Walangsungsang and Prabu Siliwangi. This conflict is resolved by the awareness of the freedom to determine one's beliefs.

The second part, similar to the first, deals with differences in beliefs, but the resolutions are different. In this part, some conflicts are resolved through deliberation, while others are resolved through war. In the third part, the conflict arises from jealousy, and the resolution involves murder.

The storylines of the first and second parts are closely related, thus forming a forward flow. The third part appears to have no apparent connection to the previous part.

However, the reviewer suspects that, based on the translator's explanation, the final part of the Wawacan Sunan Gunung Jati manuscript is missing, and thus the connection between the third part and the previous part is stated in the missing part of the manuscript.

d) Analysis of the Story's Setting

The events depicted in the plot are set in the palace (specifically for the king and queen), mountains and forests where the priests meditate and meditate. The first to seventh levels are used (for the supernatural characters: angels and spirits), and the oceans are used for the characters' journeys.

Regarding the time setting, if linked to the spread of Islam in Java, it is estimated to be around the 1500s AD, as the reign of Sri Baduga Maharaja (Prabu Siliwangi) was approximately 1482–1521 AD.

e) Point of View Analysis

Although the author of the story is unknown (anonymous), the point of view can be understood. The author of this story is outside the story. He or she is an observer of the events that occurred and the supporting facts from historical sources. Therefore, the Wawacan Sunan Gunung Jati, associated with historical events, can be categorized as historiographic literature. Many of the events recounted are related to historical facts currently known to the general public.

2. Cultural Analysis and Literary Code

The language used in the manuscript is Old Cirebon Javanese written in Murba script (Old Javanese script). The vocabulary used is highly relevant to the Islamic content of the story, including: Allah SWT, Shahada, Sharia, Makrif, Torekat, Al-Quran, Dhikr, Rasulullah, Nabi, Anbiya, Auliya, and so on. The names of the characters are highly relevant to Islam, such as: Sheikh Kamarullah, Sheikh Syarif Hidayatullah, Sheikh Arifin, Nabi Khidir, Angel Ajroil, and so on.

The vocabulary used is appropriate to the setting of the story, including: Raden, Raja, Patih, Prameswari, Adipati, Tapabrata, Semedi, and so on. Vocabulary related to the names of objects, such as: umbul-umbul, badhong bathok, kopeah waringain, lodor, pendil, machete, petala jug, kandaga jug, kamulkan seed, kamaluyeng keris, and white centipede.

The truth of literary stories is fictional and can be true or merely imaginary. When examined from the perspective of the narrative elements, the names of characters, places, and objects in the Wawacan Sunan Gunung Jati are factually well-known and even believed by Islamic scholars and adherents in Tatar Sunda to this day. Government institutions use terms or names immortalized in the stories. For example, the Kuningan Regency government uses a horse as a symbol of regional pride. This symbol represents the pride of the Kuningan Regency community regarding the magical powers ridden by Adipati Aria Kemuning during his battle with the Galuh Kingdom's forces. However, the sequence of the story is not necessarily historiographically accurate, as it is difficult to prove factually.

The Wawacan of Sunan Gunung Jati is in the form of prose presented in the form of pupuh (typical Sundanese songs), such as: dadanggula, sinom, kinanti, asmarandana, magatru, balakbak, durma, pucung, mijil, and pangkur. These pupuhs, when associated with the elements of the story, have a role as a background atmosphere. For example, pupuh dangdanggula becomes the background atmosphere of the main character's doubtful thoughts, pupuh kinanti becomes the background of sadness, pupuh asmarandana becomes the background of admiration in facing surprising events, while pupuh balakbak becomes the background of giving proverbs.

3. Hikayat Analysis

The story contained in the Wawacan Sunan Gunung Jati is a literary work that focuses on the history of the struggle to develop Islam in Tatar Sunda. Considering the form and content of the Wawacan Sunan Gunung Jati story, it can be categorized as classical literature of the Islamic period. Yock Fang [18] stated, "Literature during the Islamic

era includes five types: Quranic stories, stories of the Prophet Muhammad, stories of the Prophet Muhammad's companions, stories of Islamic heroes, and biblical literature."

Rusyana and Saini K.M. [19] explain, "Hikayat is a long fictional story that recounts events with elements of the story (characters, plot, and setting) tinged with elements of magic. The characters are generally of noble character, such as kings, queens, knights, prophets, the prophet's family, and companions. Based on these characteristics, the Wawacan Sunan Gunung Jati can be categorized as hikayat literature because it has the following characteristics: a fictional story; a long storyline; characters and settings that contain magic; story characters have noble status; and the setting is a kingdom, forest, hermitage, mosque.

CONCLUSION

The results of the literary study of the Wawacan Sunan Gunung Jati can be concluded as follows:

- 1) The elements of the story (theme, characters, plot, and setting) are very complete.
- 2) It is a narrative presented in puupuh (poem) form with regular meter, but is not a transformation of Arabic poetry or Indian poetry, but rather Cirebon Javanese literature, a transformation of ancient Javanese literary proceedings.
- 3) Its form bears similarities to the story of the Prophet's Miracles and the story of Alexander Zulkarnaen.
- 4) The story's content points to the belief in the truth of Islamic teachings and the history of Islam in Java.
- 5) The script used is murba, a transformation of falawa script.

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