A semiotic analysis of toponymy in classic Sundanese literary texts

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ABSTRACT

This paper investigates classic Sundanese oral literary text of *Carita Pantun Sanghyang Jagatrasa* (CPSJ) and the manuscript of *Wawacan Sanghyang Jagatrasa* (WSJ) in terms of (1) the transformation of CPJS from an oral into a written text, (2) the formal structure of CPJS as a narrative poem and the formal structure of WSJ. The investigation employs oral and written literary text approaches based on Propp (1975), and Lord (1976) to examine the texts. The analysis found that (1) structurally CPJS possesses eight formulas, 13 functions, and seven spheres of actions while WSJ possesses six actant models and three functional models, (2) the transformation of CPSJ from oral literary text to a written text lies on the literary conventions, narrative technique, expressions formula, vocabulary, and sentence constructions, (3) the appearance of universal toponymy and anthroponymy in CPSJ and WSJ can semiotically be perceived as a reflection of the existence of classic Sundanese mythology which links human life, animals, and the environment in a harmonious ecology. Semiotically, the transformation is understood as an effort to preserve the moral values contained in CPJS into WSJ relevant to the situation and condition of Sundanese people's interest.

Keywords: Anthroponymy**,** *carita pantun*; toponymy; *wawacan*

INTRODUCTION

Indonesia has many different ethnic groups such as Javanese, Sundanese, Malay, Batak, Madurese, Betawi, Makassarese, Minangkabau, Dayak, Buginese and Balinese. Each ethnic group has its own distinct language and literature tradition. Sundanese ethnic group, who inhabits the western part of Java Island, has both distinct oral and written literature tradition. *Pantun* is one literary genre in Sundanese oral literature, which regretfully is in the brink of extinction. *Pantun* is a verse or narrative poem which is narrated by a *juru pantun* (*pantun* story reciter) in an art festival called *mantun* (reciting a *pantun* story). This festival usually lasted for a whole night that started after Isya prayer, around 7 o'clock at night, until before dawn. The recitation of a pantun is usually memorized orally (Rosidi, 2000, p.493; Iskandarwassid, 1996, p.102; Ruhaliah, 2019, p.37).

Stories in *pantun* are Sundanese original oral literary texts that go back to 1518. Information in *pantun* stories, *pantun* performance or the arts of *pantun* are stored in old Sundanese manuscript *Sanghyang Siksa Kanda Ng Karesian* (1440 Saka a Hinduism-based calendar or 1518 A.D) (Atja and Danasasmita, 1981). According to Atja and Danasasmita (1981) the manuscript mentioned four *pantun* stories, *Langgalarang, Banyakcatra,*

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Siliwangi, and *Haturwangi* (1440 *Saka*, Hinduism-based calender or 1518 A.D).

In general *pantun* stories tell past stories about kings, prince and princess of Pajajaran king's descendants. Pajajaran is an ancient Sundanese kingdom with the capital city located in Bogor, West Java. Based on the fact that many of *pantun* stories narrate the glory and greatness of Pajajaran king, Prabu Siliwangi, *pantun* has been believed to appear in the time of Pajajaran kingdom. There is, however, an alternative opinion which believes that *pantun* appeared in the time older than Pajajaran kingdom era. It holds that *pantun* first appeared during the kingdom of Pasir Batang Anu Girang and kingdom of Galuh. This belief is based on *pantun* stories of Lutung Kasarung which narrates the glory and greatness of the kingdom of Pasir Batang Anu Girang, and Ciung Wanara which narrates the glory and greatness of Kingdom of Galuh. Both of the kingdoms were way older than the kingdom of Pajajaran.

Examined from its form, *pantun* stories are a narrative poem. As a poem the strength of *pantun* lies on the selection of words that are appropriately employed to depict characteristic comparisons of characters. Rosidi (1966, p. 2; Koswara, 2015, p. 22-23; Koswara, 2011, p.36) for example, mentioned that to describe a giant character, *Yaksa Mayuta*, who is very big and tall, the *pantun* of *Mundinglaya di Kusumah* used the words of *huluna butak sabeulah/balas pasundul jeung langit* (his head is partly bald as the result of bumping into the sky). As a narrative poem, *pantun* stories possess a relatively stable structure. They start with *Rajah Bubuka* (introduction mantra)— *Mangkat Carita* (introduction) which contains the depiction of the kingdom greatness, the depiction of the prince and princess' beauty, the depiction of the king's prince and princess dressing up, the depiction of the princess walking, weaving, the depiction of the thick jungle, the depiction of battles, the depiction of wedding balls and the kingdom's party, and they end with *Rajah Panutup* (closing mantra).

Research on Sundanese *pantun* is limited and less in number compared to that on written Sundanese literary texts. This derives from the fact that Sundanese oral literary texts are slowly gone with time. The *pantun* reciters/narrators who once roamed the many arts festivals and grew to become the idols of the people are now getting old and are decreasing in number. Their activities are also becoming less and limited. Without proper documentation and thorough investigation on the content of *pantun* stories, it is a tough challenge that we can unearth and pass on the moral values contained in *pantun* to the next generation. As for now one of the Sundanese oral literary texts that survived the time is *Carita Pantun Sanghyang Jagatrasa (CPSJ).*

The text of *Sanghyang Jagatrasa* is not only presented orally, but it is also written in the form of *wawacan.* *Wawacan* is a narrative poem in Sundanese using the rules of *pupuh* poem. *Pupuh* poems are poems following certain pattern and influenced by Javanese literature. There are 17 kinds of *pupuh* (Pudjiastuti, et al., 2018, p. 116; Ruhaliah, 2018, p. 10; Sudaryat, 2015, p. 269). These texts serve as interesting texts to investigate because despite being different kinds of text, *pantun* and *wawacan* have the same story which serves as their content. The story of *Sanghyang Jagatrasa* is presented in an oral text known as *Carita Pantun Sunda* (Sundanese Poem Tales) which is an original Sundanese literary text that has been present since the 14th century and is also presented in a hand-written Arab-Pegon manuscript (Arab-Pegon is Malay or Sundanese which is written in Arabic alphabet) *Wawacan* has existed since the 17th century as the result of Javanese ethnic influence. This brings an important question of why there is a transformation of form from *pantun* oral literary text to written form in the genre of *wawacan.*

To this relation, Teeuw (1988, p.280-281) suggested that orality and literacy, here means *wawacan,* were more complex for the context of Indonesia because in fact, these two literary texts do not only live side by side but they also show cohesiveness. By cohesiveness means the written literary text can be functioned as read literary text as well as a performing art. What was a performing art of oral literary text, then, was often written and made as a written literary text? Hence, the typical features of oral literary texts are often felt in the development of written literature. This is in line with Sweeney (1987, p. 1) who suggests that in one hand this transformation is within large oral tradition, and on the other hand, there are oral literature habits which mix with written literature which was born in the era of manuscript culture. In other words, in the time when it was the tradition to copy a hand-written manuscript, it was also the time when making the written literary text a performing art was a tradition. Handwritten manuscripts were often performed orally. This oral performance of handwritten manuscripts is the reading of *wawacan* in Sundanese culture, which is also known as *Beluk*; *Macapatan* in Javanese culture, *Makaba* or *Kabaan* in Sumatra culture, and *Mabasan* in Balinesse culture. This case may never be found in western literary culture.

The investigation reported in the paper is directed towards finding answers to three important questions that guide the investigation. First is finding the formal structure and narrative structure of CPJS oral text and WSJ written text. Second formulating the form and content formulation from oral CPJS into written WSJ, and the third making meaning of the toponymic and anthroponymic signs in both CPSJ and WSJ.

Semiotics

Semiotics is from the Greek word *semeion* and in its later development semiotics is defined as the science of signs. Semiotics is understood as the science that studies signs and everything related to signs such as signs systems (see van Zoest, 1993, p.1; Sudjiman, 1990, 75; Sudjiman and van Zoest, 1992, p. vii). Sukyadi (2011, p. 1) suggests that semiotics is the science of semiosis, which is a theoretical elaboration of signs and what they do. Quoting Lang, he further asserted that making meaning of signs can center on a) signs as a specific object, b) signs' meanings, c) signs using, and d) signs impacts.

Modern semiotics was developed by Charles Sanders Peirce, an American philosopher and logician (1834-1914). One of many important points that he suggested was that logics should be directed to learn how people reason and think. This reasoning according to Pierce's hypothesis is conducted through signs. Signs allow us to think, relate to other people, and give meaning to what is presented by the nature (see van Zoest, 1991, pp.1-2; Sudjiman and van Zoest, 1992, p. 1).

According to Pierce (in Nurgiyantoro, 1995, p.41) something is a sign when it has something else. A sign, which Pierce called a representamen, should represent something he called an object (a referent, he also called it designatum, denotatum). Further Pierce explained that semiosis process can take place continuously so that an interpretant produces a new sign representing new object and will produce another interpretant. This is relevant with a sign diagram presented by Barthes (in Hawkes, 1978, p. 132). Pierce also explained that a sign is everything that has to represent something else in certain extent and capacity. Signs can mean something to someone if the meaningful relation is played by the interpretant (Sudjiman and van Zoest, 1992, p. 43; Eco, 1979, p. 68-69).

Semiotics was also developed by Ferdinand de Saussure (1857-1913) a Swiss linguist. One important point that Saussure pointed out was that language should be studied as one sign system even though language is not the only sign system (see van Zoest, 1993, p. 2). Further Saussure suggested that language is a sign system which reveals ideas and can be compared to writing, alphabets, symbolical rituals, manner system, military signs and others.

The underlying point of Saussure opinion was a dichotomy of *langue* and *parole*, between *signifiant* dan *signifie*, and a dichotomy between *syntagm* dan *paradigm* (see Sudjiman and van Zoest, 1992, p. 55-56; Christomy and Yuwono, 2010, p. 52). To this relation Santosa (1993, p. 17) believes that Saussure has four important core concepts, (1) synchronic and diachronic, (2) syntagmatic and paradigmatic, (3) the concept of signifier and signified, and (4) langue and parole.

Toponymy in literary texts as a sign

The basis for the semiotic analysis of the universal toponymy (taxonomic study of place-names) and anthroponymy (the study of personal names) in *Carita Pantun Sanghyang Jagatrasa* (CPSJ) and *Wawacan Sanghyang Jagatrasa* (WSJ) is the notion that literary texts are a meaningful sign structure. Without paying attention to sign systems, signs and their meanings, and sign convention, the meanings of literary text structure cannot be optimally understood (Junus, 1983). To this relation Preminger (cited in Pradopo, 1995, p. 121) suggested that literature (literary texts) are art works that use language as their medium of expression. The materials for literary texts are meaningful language. Language is material in relation to literature. It already has its own system and convention, which is why (verbal) language is considered as the first order of semiotic system. On the other hand, literature has its own system and convention. Literature is then considered as the second order of semiotics.

van Zoest (1993, p. 61) believed that literary texts as a whole serve as a sign with all of their features. For the readers, literary texts represent something else, a reality referred to. Texts according to him are signs built by other signs. He asserted that literary texts as a whole are indexical sign as the texts are related to what they represent or referred to; a world they create. This created world involves three dimensions (1) real world (historical reality), (2) the authors' world, and (3) the readers' world.

Further, van Zoest (1993, p.79) suggested that these three global indexical orders of literary texts serve as the justification of their writing, existence, readers, and literary research. The indexical functions of literary texts are (1) indexical relation with the authors' world. This relation gives the literary texts communicative features sign; (2) indexical relation with the historical truth. This gives the literary texts a value as a tool to gain knowledge about reality and to comprehend it, and (3) indexical relation with the literary texts' readers; the readers obtain rich life horizon from the literary texts they read. In line with van Zoest's ideas, Jacobson (in Scholes, 1982, p. 20-21) suggested that literary texts serve as the communication tool between their author, the message carrier which delivers the message, and the readers as the message receivers.

In literature research employing semiotic approach, indexical signs which are signs showing causal relation in their widest definition are often the type of signs that become the focus (Pradopo, 1995, p. 120). Literary texts as a sign needs to be studied semiotically because semiotics takes social and cultural phenomenon as signs. Semiotics studies systems, rules, and conventions that allow them to have meanings. Signs, according to semiotics, consist of signifier and signified. A signifier is the

formal form underlying a signified whereas the latter is something signified by the former. In other word, a signified is the meaning of a signifier. Barthes (in Hawkes, 1978, p. 132) proposed a sign diagram as shown in Figure 1.

The sign diagram shows that signs have two orders; language order and myth order. Language order is referred to as a full primary signifier. It is full because its signifier already has a stable or fixed meaning reference. On the contrary, at the secondary sign or myth order, the already full sign at the order of language is then put into an empty signifier. The signifier at the myth order does no longer contain denotative meaning but it has, now, a connotative, figurative, specific, subjective and other associated meanings.

Figure 1
Sign Diagram proposed by Barthes
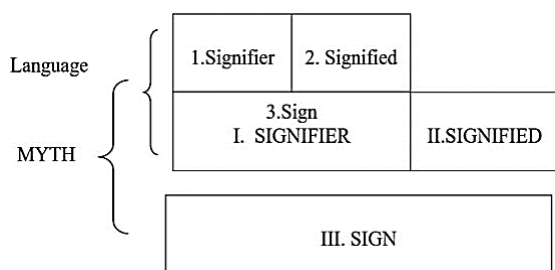
Barthes's sign model is a signifying model of primary sign model whose meaning reference is full. At the diagram, denotative meaning which is a lexical meaning involves signifier, signified and sign. The domain of denotative meaning becomes language order because it is direct, objective and literal. Signs in language order change into signifiers in the order of myth so that the signifieds must be found by the interpreters themselves in order for the signifiers to be full in terms of their referents. By finding the signifiers, the signs become full as a meaning in the order of myth. To this relation, van Zoest (1993, p.70) suggested that we could find ideology in a text by investigating the connotations within it. It is also a way to find mythology in texts. Mythology which means the union of coherent myths present meaning incarnation which possesses a place in ideology. Ideology must be able to be told and the story is the myth. van Zoest further suggested that each culture knows its ideology. Each ideology is bound into the culture. Anybody learning a culture deals with ideology. They have to pay attention to cultural information. Ideology directs the culture and it is at the end the one that determines the vision and worldviews of a cultural group.

Both CPSJ and WSJ contain toponymy and universal events that need meaning making semiotically. In addition to toponymy, CPSJ and WSJ also contain anthroponymy. Both toponymy and anthroponymy serve as the substance of onomastics. Toponymy studies the history of a place name while anthroponymy studies the history of people's or those taken as people's name (Sudaryat et al, 2009, p.10; Rohaedi in Rais, 2008, p. 53-54; Kovac, 2017, p. 2-3). Camalia (2015, p.75-76) asserted that toponymy is a branch of onomastics which studies name of places. Toponymy is the naming of geographical elements that can take the form of names of islands, mounts, rivers, hills, cities, villages. Toponymy cannot be separated from linguistic studies, anthropology, geography, history, and culture. Hence, toponymy is a science that is related to the naming of a territory which is related to linguistic, anthropology, geography, history and culture. In relation to CPSJ and WSJ the toponymy and anthroponymy contained in them are analyzed to see what they reflect about Sundanese mythology.

Narrative poem formula and theme
Lord (1976) who explains the formula and theme of narrative songs as oral literature, believes that narrative songs like poems are organized following a certain formula, which he defines as "a group of words which is regularly employed under the same metrical conditions to express a given essential idea." The formula, he believes, appears in the form of phrases, clauses, or lines. He further asserted that any study of formula must properly begin with a consideration of metric and music. In creating the formula, the story tellers either remember the phrases as they heard them from other story tellers or they create the phrases themselves through an analogy (see also Foley, 1981).

Each story teller of narrative poems usually has mastered ready-to -use formula to facilitate him creating an oral poem. The words arrangement in each line of narrative poems and the lines in the composition are arranged according to a certain formula the story tellers know. They have the right and freedom to select and use it in the story composition when they are performing. This formula is often developed to serve them as the artist.

Leaning on Lord's idea we can say that the moment of the composition creation or rearranging is a very important moment as each story teller creates his own version. To this relation, Sweeney (1987) suggests that there is no model of composition that is memorized by the story tellers. The change or rearrangement of composition always takes place at the time of performance despite the fact that the content of the composition remains the same. The absence of a fixed composition leads to the existence of story variations which serves as one of the characteristics of oral literature. According to Teeuw (1994) the existence of story variations is a good indication of the nature of oral literature, which is alive, agile, and contemporary.

In practice, what Lord (1976) means with formulaic expressions in especially narrative poems

are lines or half line constructed on the pattern of the formula. Using this formulaic pattern, a story teller arranges the lines in a given position. When the arrangement is in process there are usually substitution, combination, model forming, and words or expressions addition to the formula as deemed required by the story teller. With all these, a story teller can create lines continuously based on his wish and creativity (Finnegan, 1992). Lord's idea on formulaic pattern in narrative poems has been used as the base to unravel the formal and narrative structure of CPSJ and WSJ.

METHOD
The investigation reported in the paper is qualitative in nature. It uses structural approach to find the formal structure of the story in CPSJ and WSJ through its formula. The investigation also aims to investigate the combination of narrative elements into a complete whole. To understand their narrative structure and formula Propp's (1975) theory on narrative structure, and Lord's (1976) theory on poem formula have been employed. Semiotic approach has also been used to make meaning of the signs in the story.

Data were collected through literary research and field study. The former was aimed to unearth literary resources associated with *Sanghyang Jagatrasa*, the story investigated, while the latter was aimed to trace how the story spread out in the society. Technically the field study includes interview, observation, data recording, and text transcription.

The interview was conducted to trace down the origin of the story, the identity of the story tellers, and all the things related with the society's knowledge on and about the story. The observation was aimed to obtain knowledge about the physical and social environment of the story as well as the interaction between the audience when the story in the narrative poem was being recited and performed

along with the performance itself. The recording was aimed to document all the activities covered and included in and during the interview and the observation. The text transcription was conducted to transfer the recorded story and other data into a written form. The results of the description and analysis from the data sources and the research data in the form of the story of *Sanghyang Jagatrasa* are then described.

There are two main objects investigated in the paper; they are the orality of CPJS and the literacy of WSJ. What is meant by orality here is *Cerita Pantun Sanghyang Jagatrasa* (CPSJ) as an oral text while the literacy of WSJ here is understood as the written form of WSJ, which is a transformed form of CPJS oral text into a written text. The orality and literacy of the two texts were analyzed using oral philology theory as proposed by Hutomo (1999) and written philology theory as developed by Maas (1958), Robson (1978), and Baried, et al. (1985). Greimas' (in Hawkes, 1978) theory on actant and structure theory was used to analyse the written literary form of WSJ. To unearth the transformation relation between the orality and literacy of CPSJ and WSJ, Teeuw's (1994) theory on literary convention, narrative technique, expression formula, vocabulary and sentence constructions has been employed. To make meaning of the semiotic signs in CPSJ including the meaning related with the toponymy and anthrophonymy, van Zoest (1991, 1993)'s, Barthes (in Hawkes 1978)' and Peirce's semiotic theory on sign model and sign categories (icon, index, symbols) were also used.

FINDINGS AND DISCUSSION
Using Lord's theory (1976) on the importance of formula structure and theme at each episode change based on meter or word groups signifying the change, it is found that CPSJ oral text has formula structure which consists of 8 formulas as the following:

(1) *One line formula*, as shown in *neda agung nya paralun,* words which are intended to 'ask for forgiveness'
(2) *Half a line formula* as found in '*bul kukus mendung ka manggung*' (the incense is clouding to the sky)
(3) *repetition of preposition 'ka' formula*, as found in the following:
Ka manggung neda papayung	'to the heaven asking for protection'
Ka Dewata neda maap	'to gods asking for forgiveness'
Ka pohaci neda suci	'to the goddess of Sri asking for holiness'
(4) *'Rajah' (sung prayer/mantra) at the beginning of the story formula* in *cerita pantun* (verse/narrative poem)
(5) *'First sentence telling the story' formula* using the following expressions
a.	*aya nu geus kawiliskeun*	'There are famous ones'
b.	*kaanginkeun ka Priangan*	'The wind brings the news to Priangan' (Priangan refers to Bandung area where Sundanese live)
c.	*kocap di Nagara Selan*	'The story goes that in Selan
(6) *A change in the middle of the story formula* using the following expressions
a.	*urang nyarioskeun*	'We will tell the story of'
b.	*urang tunda carios*	'We temporarily postpone the story of'

    c.   *ayeuna urang kocap*   'We will now tell'

(7) *A story continuation in the middle of the story formula* using the following sequencers
    a.   *enggalna carios*   'Long story made short'
    b.   *salajengna . . .*   'and then...'
    c.   *lajeng . . .*   'then...'

(8) *Indicating an event is taking place formula* using the following expressions
    a.   Cunduk ka wukuning taun,   'At certain year'
    b.   datang ka mangsaning bulan,   'Arriving at the month of '
    c.   takdirulloh teh tumurun   'the decision from God'

The above formulas are found from analysing each story episode by looking into the meter or word groups in every beginning of a story episode. This functions as a basic key to facilitate *juru pantun* (the narrative poem reciter) in remembering the sequences of the next story. The analysis found 8 formulas elaborated above in CPSJ oral text. The formulas are repeated in CPSJ and serve for the *juru pantun* to create a story. A formula in poems as Lord (1976) proposed was group of words regularly used in the same meter to convey an underlying main idea (see also Pradotokusumo, 2005, p. 94).

Applying Propp's narrative structure it is found that in short, the narrative structure of CPSJ can be described as a king who ordered his three sons to find a rooster with a golden head which could recite *al-iklas* (one of the surahs in the Holy Qur'an) when it made its usual long call. The king would give his throne to any of the sons who could find it. His eldest son, Raden Jagatlaga was so determined to get it that he departed from the kingdom earlier than his two brothers. His two brothers, Raden Jagatnata and Jagatrasa departed soon afterwards. As Raden Jagatlaga was concerned that his two brothers would find the rooster he killed them and dumped their bodies to the sea. The two were then resurrected by Syeh Yazid. At the end of the story, Raden Jagatrasa, the king's youngest son was the one who succeeded in finding the rooster and as a result got the throne from the king.

The story told in WSJ is similar to that of CPSJ with minor difference in the name of the sons. In CPSJ the second son was Raden Jagatnata while in WSJ his name was Raden Gandasari. This is made possible because WSJ is the transformation of CPSJ oral form into *pupuh* poem. According to Propp a story has a construction which consists of three elements: actor, action, and object of the action. These three elements are categorized into fixed element and changing element. The fixed element is the action while the changing element is the actor and the object of the action. For Propp the most important element is the fixed element; action which is then referred to as function (Junus, 1983, p.6; Suwondo 2003, p.38). Propp's narrative motive theory suggests that a folklore has 13 functions and 7 spheres of actions. In CPSJ, the analysis found 13 functions and 7 spheres of action. The 13 functions are departure, crime, rescue, struggle, victory, the receiving of magical element, donor first function, coming home, baseless demand, challenging task, task completion, mystery revelation, and marriage (ascending into throne).

The narrative structure of the story can be shown in the pattern of (α) ↑ ARsHIFDHI ↓ ARsLMNExW: (X) which can be further elaborated as shown in Figure 2.

Figure 2
Pattern of Narrative Structure in CPSJ

I. ↑ ---- A ----Rs
  II. H ---- I ----F
    III.   D ---- H ----I
      IV. ↓ -- -- A ---- Rs
        V. L ---- M ---- N
          VI. Ex ---- W
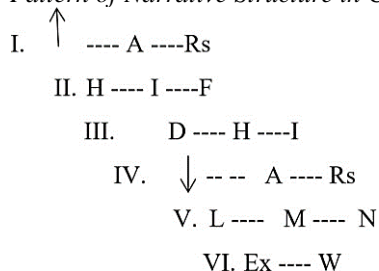
where ↑ symbolizes a departure, A symbolizes crime, Rs rescue, H symbolizes fights, I symbolizes victory, F symbolizes the acceptance of magical elements (magical weapon), D symbolizes the donor first function, ↓ symbolizes home arrival, L symbolizes a baseless demand, M symbolizes a hard task, N symbolizes the task completion Ex symbolizes the unravel of fake cover, W symbolize a marriage or ascending into a throne.

The thirteen narrative functions of CPSJ above can be grouped into seven spheres of action:
(1) Criminal sphere of action, marked with (A), (L), and (↑)
(2) Donor's sphere of action, marked with (F), and (D)'
(3) Helper's sphere of action, marked with (Rs), (F), and (D),
(4) Princess and her father's sphere of action, marked with (I), (Rs), and (W).
(5) Intermediary sphere of action, marked with (I), (F), (Rs), and (D).
(6) Hero's sphere of action, marked (H), (I), (↓), (M), and (N),
(7) Fake hero's sphere of action, marked with (L), (M), and (Ex).

In addition to the narrative structure of CPSJ oral text, the analysis also found the narrative structure of WSJ written text. The plot of WSJ is

similar to that of CPSJ and the only difference between the two is the name of the second son of the king. According to Greimas (in Hawkes, 1978, p.92-93) all stories despite in different forms show a similar configuration of the types of actant (characters) based on the relation and function they play in the stories. Greimas offered a model of six actants which consists of sender, receiver, object, subject, supporting hero, and opponent (see Figure 3). He also offered one model of function consisting of competence stage, main stage, and victory stage. The application of Greimas functional model on WSJ is presented in Figure 4.
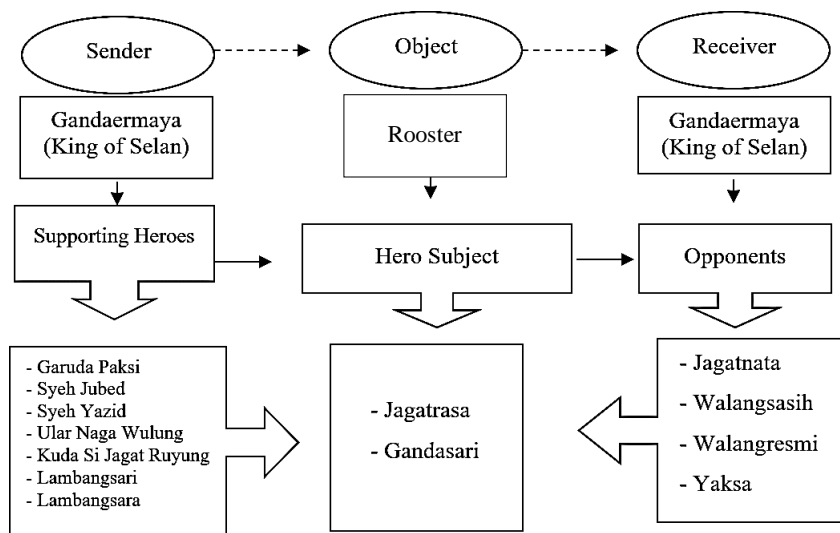
Figure 3
WSJ Actant Model

Figure 4
WSJ Functional Model

Early Situation	Competence Stage	Main Stage	Victory Stage	End Situation

Applying Pierce semiotic theory, the analysis found that CPSJ and WSJ have signs that form a triangle which relates with their ground, with their referent, and with their interpretant. The signs are iconic, indexical, and symbolic. The signs in CPSJ refer to an object that can be understood as the belief of old Sundanese people in old Sundanese cosmology. This can, among other, be found in 'opening *rajah*' (a poem serving as the opening verses of the narrative poem) at the beginning of CPSJ as follows:

Rajah Bubuka (Opening *Rajah*)
Astagfirullohaladzim	to God we ask for forgiveness
Astagfirullohaladzim	to God we ask for forgiveness
Astagfirullohaladzim	to God we ask for forgiveness
Bul kukus mendung ka manggung	The incense is clouding to the *manggung (The Upperworld)*
nyambuang ka awang-awang	spreading to heavens
ka manggung neda papayung	to the Upper world asking for protection
ka dewata neda suka	to Gods, asking for blessing
ka pohaci neda suci	to Goddess Sri, asking for holiness
Kuring dek diajar ngidung	I am learning to recite a poem,
nya ngidung carita pantun ngahudang	reciting a verse poem telling
carita anu baheula nyilokakeun	an old story which makes meaning of signs from nature
nyukcruk laku nu rahayu	tracking old deeds
mapay lampah nu baheula	following old actions
Pun sapun	we beg forgiveness

ka luhur ka Sang umuhun	above to *Sang Rumuhun*
ka handap ka Sang Nugraha	below to *Sang Nugraha*
kawula amit rek ngukus	I am asking permission to burn the incense
ka nu alus lembut putih	to the soft white one
ka Pangeran Suryaparat	to *Pangeran Suryaparat*
ka Pangeran Karangsipat	to *Pangeran Karangsipat*
Ka Pangeran Karangsipat	To *Pangeran Karangsipat*
Nugraha Ratu nu geuleuh	*Nugraha Ratu* who is disgusting
bul kukus ngawitanana	clouding the incense in the beginning
canana camaya putih	sandalwood, the white pine
teges kawula cunduk ka Nu Agung	for sure I worship The Greatest
dongkap ka Nu Kawasa mangga saur	arriving before God, please call

The concept of classic Sundanese cosmology as shown in the opening *rajah* is described in Figure 5. In addition to be found in *rajah*, semiotically, classic Sundanese cosmology is also found in the symbols used to name animal characters (rooster, snake, lion), setting of places of mountains, sea, and *pertapaan* (a place where someone meditates to gain magical powers or magical objects; a hermitage) which serves as a universal toponymy, as well as in the symbols used in objects used as offerings in the ceremony at the beginning of *mantun* (the act of reciting the poem) performance.

Figure 5
CPSJ's Upper World Concept
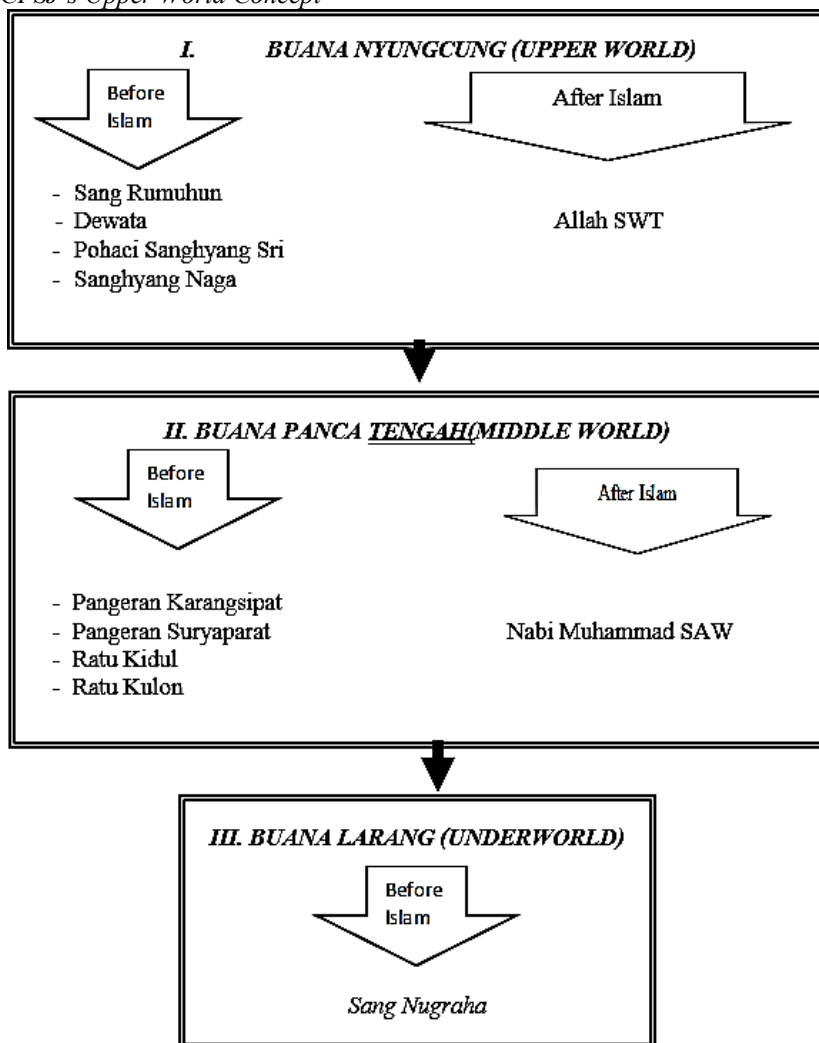
There are three types of signs in Piercian perspectives found in CPSJ; iconic, indexical, and symbolic signs. The iconic signs are topologycal, diagramatic, and metaphorical. These three are

implied in the opening *rajah* of CPSJ. The toponymy and universal anthroponymy in CPSJ cover the naming of characters, the characters' actions, and the setting of the story. Anthroponymy is found in the names of Jagatlaga, Jagatnata, and Jagatrasa. The names are heuristically interpreted at the order of linguistic and hermeneutically at the order of myth.

Etymologically, the word *jagat* which is from Sanskrit means world, realm, earth, and the word *laga* means to war; to battle (Mardiwarsito, 1983, p. 305). The name Jagatlaga, hence, means "to battle against the world." This fits the characteristics of the character Jagatlaga in CPSJ as recited by the poem reciter. In the order of myth, the character of Jagatlaga is the analogy of the god Shiva in Hindu. This shows that CPSJ was derived from the Hindu time of Sundanese.

Next character is Jagatnata. *Jagat* as explained above is from Sanskrit and the word *nata* is from *natha* also from Sanskrit which means a helper, a protector. The character Jagatnata is then understood as a character who can provide protection to the people in the earth. *Jagatrasa*, another character consists of the words; *jagat* and *rasa*. The word *rasa* is similar in meaning to *raksa* from Sanskrit which means protection. In addition, the word *rasa* is also similar in meaning to *raksasa* also from Sanskrit which means (as) a protector (Mardiwarsito, 1983,

p. 460). The character *jagatrasa* is then understood as the character that acts as a protector of the people of the earth. Jagatrasa in CPSJ reflects a human character who has achieved a perfection in both his physical and mental being. It is why the character Jagatrasa is the main character in the story.

Based on the characteristics of the three characters, CPSJ can then be comprehended as the battle between good and bad; the battle between right and wrong which serves as the underlying point of the narrative poem. The bad and the wrong can finally be defeated by the right and the good. This translates that anyone wishing to achieve perfection in his or herself should be able to defeat, to overcome all the predicaments and challenges meeting them in their way; they should be highly patient, determined and believing in the power of God the Almighty.

The indexical signs in CPSJ and WSJ are found in the interpretation of the king's dream. The King Gandaermaya had a dream and so he summoned his three sons to make the dream comes true. Dreams are part of spiritual, subconscious level of humans. Dreams in Indonesian mythical-spiritual culture are signs. Dreams are part of Upper World reality. The three worlds; upper world, middle world, and under world are one so dreams that come from upper world is then also a reality in the humans' middle world (Sumarjo & Kosim, 2004, p.12). The king's dream in CPSJ and WSJ then serves as an indexical sign that can be interpreted as

a process of human achievement towards perfection to integrate all the three worlds in primordial Sundanese cosmology.

In relation to toponymy, the analysis found that the settings in the story which are in the form of a river, sea, jungle, hermitage and mounts serve as the universal toponymy. The river and the sea are high risk places. When we are in those areas, we are required to be patient and determined facing the challenges which act as an initiation. The strong stream of the river and the waves pose a threat to the safety of the person wading through them. These settings refer to a person's determination in his effort to achieve his/her goals. In classic Sundanese cosmology these are a toponymy which is the symbol of Under World (Buana Larang) that someone must go through to arrive at perfection as a person. Another toponymy found is the name of *Gunung Mandala Datar* (Mount of Mandala Datar). Gunung Mandala Datar in the story represents the axis-mundi (cosmos) where the spirit of the elders and gods' intermediaries' dwell. The word *mandala* is itself a toponymy which means a center, the presence of the Upper World which is integrated into humans. The forest is a toponymy which serves as the cosmology symbol of primordial Sundaneses. For ages the Sundanese has used forests as a place where they build farms, a place where they planted paddy apart from in *sawah* (paddy fields). Classic agricultural Sundanese believed that Sunan Ambu was the master of the Upper World (Buana Nyungcung) who also rules farming. Sunan Ambu as mentioned in CPSJ and WSJ is the figure worshipped by primordial classic Sundanese. The sky where Sunan Ambu dwelled produces rain that fertilizes the ground for plants. According to Sumarjo (2003, p.176) for classic Sundanese the sky is believed to be both "wet" which is the property of a female and "dry" which is the property of a male. The two then work together to fertilize the plants and life.

Another universal toponymy which was found in the Middle World is hermitage. The hermitage mentioned in CPSJ is *Pertapaan Mandalagiri* which was inhabited by Syeh Yazid with his two daughters; Lambangsara and Lambangsari. As an indexical sign, a hermitage is a holy place, a place where people go to learn spirituality to achieve perfection as a human. A hermitage is "an empty world which is filled" which is situated in a "filled world which is empty". The content in or what fills the human's world is essentially empty. However, what seems to be empty in the Upper World is basically its content or what fills it. What it means as the content in the humans' world is essentially empty. The real content is found in the empty world which is the world of cloud, the world of sky, the world of rainbow which is far away, and in the world of gods. A hermitage is basically a reflection of the Upper World which is present in the Middle

World, the world of humans. In classic Sundanese cosmology as found in verses or narrative poems, humans are required to be perfect in the three worlds. It means they must enter and integrate the Upper World, the Under World, and the Middle World into one. One of the bridges to do it is that humans must attain level of holiness. This level of holiness can be attained among others in a hermitage. That is the reason why in classic Sundanese stories hermitages are identical to the presence of holy men that serve as the bridge or intermediary to the Upper World.

In addition to indexical signs, the analysis also found symbolic signs. These symbolic signs are present in the CPSJ opening *rajah*. The *rajah* leads us to the meaning and interpretation of Sundanese cosmology in the era of *pantun* (verse/narrative poem). In the *rajah*, we find names of gods, Allah, Prophet Muhammad, prophets' companions, angels, and holy men. The poem also mentions wind direction with its center. Hence, the rajah is aimed at all the masters of time and space. The *Rajah* presents macro cosmos; it presents a holy solemn sacred thing in the world of humans that will spread blessing to all sacred spaces that will cleanse the profane. In other words, the poem reciter creates a *mandala*, bringing the essence to the space of the stage. The poem reciter is a mediator that mediates between the Upper World and the Humans World. The poem reciter is the middle world that bridges the Humans World and the Upper World (Sumarjo, 2003, p.87). Sundanese cosmology recognizes the Upper World to consist of two parts, *Buana Nyuncung* and *Buana Larang*, the earth and the heavens. The earth (universe) is controlled by *Batara Nagaraja* and *Batari Nagasugih*. In this realm there are also gods and goddesses. The *rajah* in CPSJ uses anthroponymy characters with the names of "Sang Rumuhun", "Sang Nugraha", "Pangeran Suryaparat", "Pangeran Karangsipat", and "Ka Nu Agung".

Semiotically "Sang Rumuhun" refers to gods and goddesses (*pohaci*). The word Pohaci is from *pwah aci* which means the essence of "womeness". *Pohaci* possess magical power and are the wives of *dewa* (the gods) or *bodhisatwa*. *Pohaci* are the source of energy, creativity, and the magical power of the gods. Gods and Goddesses are two single pairs; Gods control power while the goddesses control magical power. Meanwhile "Sang Nugraha" refers to the inhabitants of a realm called Buana Larang or Patala (the Underworld). This place is inhabited by Batara Nagaraja, Naga Rahyang Niskala, the "Sang Nugraha" who resides in *Bumi Paniisan*. In this realm also lives Ni Bagawat Sangsri who manages the fertility of the soil and Ki Bagawat Sangsri who manages all the plants. In this cosmology, Buana Larang is not identical to the Hell that is the result of *Samawi* ('heaven-sent') religions' influence (Sumarjo, 2003, p. 62). The

mention of Allah and Prophet Muhammad in the verse poem by the poem reciter seems to serve as an effort to make *pantun* (verse poems) last through time from generation to generation of Sundanese as many of them have embraced Islam as their religion. All those things mentioned show the presence of anthroponymy in both CPSJ and WSJ.

Other symbols found in CPSJ and WSJ which are closely related to anthroponymy are found in part of the story that uses animal characters such as a rooster and *garuda* (a mythical great eagle), a dragon (*Naga Wulung*) and a lion (*Singa Barong*). All these characters symbolize and represent the presence of the Upper World. Those characters take the side of and support the hero (*Raden Jagatrasa*) in his holy journey. Semiotically the relation between the animal characters and the human along with the relation between the natural setting of mount, river, sea and hermitage is the symbol of ecological relation between them; it is geomorphological, hydrological, biological and ecological toponymy. In addition, *puseur jagat* (the center of the earth) located under the ocean used as one of the setting of places symbolizes the Under World in Sundanese maritime world view. The Under World of Nagaraja is the Under World accessible from both the vortex of the ocean and from the cave (Sumarjo and Kosim, 2004, p.36)

Other symbols categorized into toponymy and anthroponymy in CPSJ are found in the ceremony equipment as the terms required to be present before the poem recital commences. The equipment is (1) *parupuyan*, a fireplace for burning incense, (2) *pangradinan*, a container to keep things such as coconut oil, perfume, betel, betel nuts, flowers, a comb and a mirror, (3) *parawanten*, food offerings such as *tangtangangin* (a type of dumpling made from rice packed inside a diamond-shaped container of woven palm leaf pouch), *leupeut* (rice packed in banana leave shaped like a log), porridge (sugar-browned porridge and salted one), *tumpeng* (a yellow rice platter in the shape of inverted cone), *bakakak ayam* (roasted whole chicken), black coffee, salad made from *kulutuk* banana, *rujak* (a kind of fruit salad), fruits, tubers, young coconut, sugar cane, rock sugar, free range chicken egg, two bunches of paddy and rice, (4) *panyinglar*, leaves of banyan tree, *hanjuang* leaves, a banana stem, and cane stick. The burning of incense is aimed to produce fragrant smoke. The smoke serves as the sensory medium which symbolizes the connection between humans and Upper World cosmology. This act is in line with the verse the poem reciter verbally recites, "*bulkukus mendung ka manggung, nyambuang ka awang-awang, ka manggung neda papayung, ka dewata neda suka, ka pohaci neda suci*" (*The incense is clouding to the Upper World, spreading to heavens, to the Upper World asking for protection, to Gods, asking for blessing, to Goddess Sri, asking for holiness*). Through the recitation of the verse, the

Upper World is summoned to be present in the performance performed by the poem reciter.

The traditional make-up serves as the offering to the spirits of the Upper World which are believed to be female in nature. The shape of *the tangtangangin* symbolizes the four directions of the universe as the basis for the forming of *mandala*. Food offerings are also rich in symbols. *Leupeut* as one of the food offerings symbolizes maleness. Brown-sugared porridge symbolizes femaleness and the Upper World, while salted porridge symbolizes maleness and the human world. The *tumpeng* whose shape is like a mount symbolizes axis mundi which is regarded as the place that connects human world with the Upper World. The egg symbolizes the beginning of life while young banana leaves symbolize human death and their new life in the Upper World. Young coconut with its upper part that has been holed becomes the place for the stem of *hanjuang* leaves which symbolizes the integration of male nature and female nature, Upper World and human world (Sumarjo, 2003, p. 23).

The offering equipment present during the ceremony of the *mantun* (the reciting of verse poem) performance essentially depicts the merge of the Upper World and the human world into one cosmos and the presence of the Supreme Being of the heavens in the human world. All this is aimed as the condition for the safety, peace, prosperity, and fertility for life, and for human life in the now world and the hereafter. The young coconut, the stem of *hanjuang* leaves and of *handeuleum* leaves which are inserted into the holed young coconut reflect the *Tantra (literally means' loop', 'warp', 'weave')* belief of both Shiva-Hinduism and Mahayana-Budhism that thrived in the old West Java where *pantun* was part of its culture. The belief holds that there are eight lined up paths lining towards one center (*mandala*) each of which is guarded by gods or Bodhisatwa and the universe protecting power of Shiva, the center god. Seven of the paths merge into one, leaving one which is the place of the poem reciter to join the merge later. Hence the poem reciter places himself in the merge of the cosmic powers as long as his poem recital. He possesses an equal cosmic power as other cosmic beings (Sumarjo, 2002, p. 25).

In general, stories in verse poems are arranged in a specific order which consist of (1) opening *rajah*, (2) *mangkat carita* (beginning of the story),

(3) description of the situation and condition of the kingdom and the characters, and (4) *rajah pamunah* or *rajah panutup* (closing *rajah*) (Rosidi, 1983, p. 33). The order is found in CPSJ, however, there is no closing *rajah* (Kartini, 1984, p. 80). The plot of CPSJ can be elaborated as follows:

1. Farewell
   a. The call for adventure.
   b. Mythical help for the adventurer.
2. Test (initiation)
   a. Dangerous journey of initiation
   b. The meeting with the savior
   c. The presence of seducing women
   d. Apotheosis, the hero turns into gods like in his nature
   e. Blessing
3. Returning home

The gist of the story of CPSJ and WSJ is essentially a hope or a waiting for the success of the three sons of king of Selan to find and catch the rooster. The hope or the waiting in the written text of WSJ is depicted in a *pupuh* (rhyming classic Sundanese songs that have fixed syllables in each of their line). They are often considered as sung poems of *Kinanti* (one type of the *pupuh*). As an epic poem, CPSJ has an expression formula that is different from that of WSJ that is written in the form of *pupuh* poem. In CPSJ the expression formula is found at the beginning of the story in the form of *rajah* and beginning sentences telling the story; and a formula in the middle of the story which consists of the formula to mark the story that will continue. In addition, it was also found a formula serving to state the happening of an event. On the other hand, the expression formula in WSJ is indicated by the presence of colophon at the end of the story. Apart from that, expression formula is also found at the change of *pupuh*. For example, to indicate the change of *Pupuh 1 Asmarandana* to *Pupuh II Sinom*, at the end of the 21st couplet of *Pupuh I Asmarandana*, it was mentioned, *nu aranom geus dongkap* (the young people have come). At the word *aranom* (the young people), there is a syllable of *nom* which phonologically has a similar sound to the syllable of *nom* in *pupuh Sinom*. This shows that *Pupuh I Asmarandana* will then be changed by *pupuh Sinom*.

The transformation from orality of CPSJ to the literacy of WSJ semiotically means the effort to preserve the moral values contained in the story of the verse poem into the time of *wawacan* in connection with the situation, condition and the interest of the Sundanese people at the time.

CONCLUSION

The paper has investigated the formal structure and narrative structure of CPJS oral text and WSJ written text. In addition, the paper also has analyzed the formula, content formulation from oral CPJS into written WSJ, and has made meaning of the toponymy and anthroponymy signs in both CPSJ and WSJ. The oral text of *Carita Pantun Sanghyang Jagatrasa* (CPSJ) and written text of *Wawacan Sanghyang Jagatrasa* (WSJ) has a formal structure and narrative structure. CPSJ formal structure is formed by 8 formulas, while the formal structure of WSJ is formed by *pupuh* poem. The narrative structure of CPSJ is arranged in 13 functions and 7

actants while the narrative structure of WSJ is arranged in 6 actant models and 1 functional model which consists of 3 stages of plot.

The presence of onomastics which is categorized into universal toponymy and anthrophonymy in the transformation from the orality of CPSJ into the literacy of WSJ semiotically can be understood as the effort to preserve and maintain the existence of moral values contained in the story of the verse poem into the time of *wawacan* in connection with the situation, condition and the interest of the Sundanese people at the time. The presence of universal toponymy and anthrophonymy in classic Sundanese literary texts such as in verse poems and *wawacan* can be semiotically interpreted as signs that refer to specific referents of the existence of Sundanese cosmology in its time which pays high attention to the harmony of ecology system of the life of humans, animals, and the environment.

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