



The Integration of the Requirements and Characters of the *Pupuh* in the *Wawacan* Panji Wulung Manuscript

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Abstract

Manuscripts, as a legacy and cultural inheritance of predecessors, are vital cultural documents for the advancement of a society's culture. Consequently, manuscripts must not be undervalued. This is comprehensible, as their existence can still be realized in the Generation Z age. The important and interesting manuscripts studied in this article are manuscripts in the Sundanese literature category in the form of *Wawacan*, which is closely related to *pupuh*. *Wawacan* has an influence on the Sundanese literary treasury. The purpose of this study is to explain the definition, position and classification, as well as the requirements and character of *pupuh* in an effort to support understanding of the ins and outs of WPW. This article's examination of the literary elements aims to offer an overview, context, and elucidation of the *Wawacan* Panji Wulung text, which was widely esteemed and utilized as an educational reference, culminating in six print editions during its era. This article is part of qualitative research, employing descriptive analysis methodologies through sociological literary approaches, hermeneutics, which are intrinsically linked to philological studies, both codicologically and textologically, as well as cultural studies in general. The study's results demonstrate the interconnection between the requirements and characteristics of the *pupuh*, together with the complexities of *Wawacan* Panji Wulung. This page serves as a reference for literacy across several scientific disciplines in a multidisciplinary context.

Keywords:

characters of *Pupuh*; integration of requirements; manuscript; Panji Wulung *Wawacan*

Abstrak

Manuskrip sebagai warisan daninggalan budaya nenek moyang di masa silam, merupakan dokumen budaya yang sangat penting bagi perkembangan peradaban suatu masyarakat. Maka dari itu, manuskrip tidak bisa diremehkan. Hal ini dimengerti, karena eksistensinya masih dapat diimplementasikan di era generasi Z. Manuskrip penting dan menarik dikaji dalam tulisan ini adalah manuskrip berkategori susastra Sunda berbentuk *Wawacan*, yang berkaitan erat dengan *pupuh*. *Wawacan* membawa pengaruh terhadap khazanah susastra Sunda. Tujuan dari penelitian ini adalah untuk menjelaskan definisi, kedudukan dan klasifikasi, serta syarat dan karakter *pupuh* dalam upaya mendukung pemahaman seluk-beluk WPW. Tulisan ini termasuk ke dalam penelitian kualitatif, dikaji menggunakan metode penelitian deskriptif analisis, melalui metode pendekatan dan kajian sosiologis

sastra, hermeneutik, yang tidak terlepas dari kajian filologis, baik secara kodikologis maupun tekstologis, serta kajian budaya secara umum. Hasil kajian yang dilakukan memperlihatkan adanya keterjalinan persyaratan dan karakter *pupuh*, serta seluk-beluk *Wawacan Panji Wulung*.

Kata Kunci:

keterpaduan persyaratan; karakter *Pupuh*, manuskrip; *Wawacan Panji Wulung*



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Introduction

Manuscripts as the result of the creativity of previous generations that still exist today, are able to provide opportunities that are ready to be used as objects of research and study from various perspectives. This analysis, of course, through research and study methods that are in accordance with the field of science, as well as the characteristics of the manuscript text that is being worked on. Thus, manuscript texts as objects of philological study can be worked on from various perspectives, both from philological studies, literary structures, sociological literature, hermeneutics, cultural studies, and other fields of science.

One of the distinctive types (genres) of Nusantara literary works is *Wawacan*. In it, written and oral aspects become integrated. *Wawacan* written in a bound form (*dangding*) can only be fully and completely enjoyed through oral actualization in the form of reading by singing. The singing is based on the *dangding* style, which concretely manifests in *pupuh* (Ekadjati, 1985; Ekadjati, 1999; Ekadjati, 2006). Each *pupuh* has one main song and a number of variants. These *pupuh*s have their own character and atmosphere. *Pupuh Kinanti*, *Sinom*, *Asmarandana*, and *Dangdanggula* are *pupuh*s that are famous among Sundanese people.

In essence, the enjoyment of *Wawacan* based on reading without singing is not complete. Essentially artistic, *Wawacan* suggests the presence of literary art and song art, and essentially socially suggests the presence of other people in its enjoyment. The reading (singing) of *Wawacan* usually takes turns. One person sings and the other listens, alternately, in addition to there being listeners of the traditional Sundanese art treasure called *beluk*. *Beluk* art, in Majalengka known as *gaok*, is performed for entertainment in circumcision ceremonies, *babarit* (seven-month pregnancy ceremony), birth, and marriage. In addition, *gaok* is also used in ritual ceremonies, such as in agricultural ceremonies: *guar bumi* (starting to hoe the land), *mipit* (starting to harvest rice), and *ngakut* (transporting rice to the barn). Another term for the way of reading and singing *Wawacan* in the Sundanese region is *mamaca*, in Bali it is called *mabasan*, in Java it is called *macapatan* or *mondrengan*; *macapatan* is performed by one or two people, *mondrengan* is performed by more than two people (B. Sularto, in Sumarlina, 1990; Heriyanto & Elis, 2019, Darsa, 1993; Sumarlina, 2010; Sumarlina, 2018).

Sundanese *Wawacan*, although historically derived from Javanese literature, in its life journey until now, its Javanese-ness is no longer felt. In addition to the factor of long familiarity, which causes *Wawacan* to blend with Sundanese tradition, what is more important is, perhaps the Sundanese taste and taste that match the literary form of "Tatar Wétan", so that its foreignness for Sundanese people is not felt. A universal cultural event whose ownership of foreign elements is partly determined by

its suitability with the recipient element (Sumarlina, 2012; Darsa, 2020; Sumarlina, et al., 2020). Evidence that *Wawacan* is quite popular and has been considered to belong to the Sundanese people can be seen from how fertile the growth of this type (genre) of *Wawacan* is in the Sundanese literary treasury. *Wawacan*, both anonymous and those with clear author identities, has become an inseparable part of Sundanese literary life, estimated from the mid-seventeenth century until its heyday around the 19th century.

Wawacan cannot be separated from the requirements and character of *pupuh* in its presentation. A very harmonious integration is needed between the two, especially if the *Wawacan* is sung. To see the integration between the requirements and character of *pupuh* in the *Wawacan* literary genre, the purpose of this study is to explain the definition, position and classification, as well as the requirements and character of *pupuh* in an effort to support understanding of the ins and outs of WPW. This rise is hoped that it can be a reference for literacy for other sciences in a multidisciplinary manner.

Method

To study a problem, a researcher must determine what methods and approaches will be used, to reveal the contents contained in the research object that we are doing. This, of course, concerns the problem of how to work in an effort to realize a form of research results that are carried out, which are adjusted to the objectives and objects being studied. The research methods and study methods used are adjusted to the data and manuscripts being studied. In line with this, this paper is included in qualitative research. Using descriptive analysis research methods, through sociological literary approaches and studies, hermeneutics, which are inseparable from philological studies, both codicologically and textologically, as well as multidisciplinary cultural studies. The research methods and study methods used are also very dependent on the provisions of efforts based on the conditions of data and the contents of the manuscript text, through written texts, in the *Wawacan* Panji Wulung manuscript text.

The technique of collecting data sources, both primary data sources and secondary data sources, is carried out through a literature study, where the manuscript is located. The *Wawacan* Panji Wulung manuscript is currently stored in the National Library of the Republic of Indonesia, with the code SD 70. In addition, researching the existence of WPW in various Sundanese, Javanese, and Malay manuscript catalogs, to be used as a comparison if needed. Field studies were conducted to places where similar manuscripts are stored, both to Kabuyutan Ciburuy Garut, Pasulukan Loka Gandasmita, Maspar Galunggung Museum, Sri Baduga Museum, and Geusan Ulun Museum, so that this article can be a literature reference for researchers and other sciences.

Result and Discussion

Definition of *Wawacan*

Wawacan as a form of literary work entered the Sundanese literary treasury estimated in the mid-XVII century, brought by Islamic scholars through Islamic boarding schools and the nobility (Ajip Rosidi, in Sumarlina, 2012; Prawirasumantri, 2007; Sumarlina, 2018; Sumarlina & Aswina SM, 2021). This is understandable,

because Islam at that time was considered a new religion and had many followers. It is not surprising that Islamic boarding schools were built everywhere to carry out various religious activities. This situation was used by the Mataram people, who at that time were in power in the land of Sunda, as an opportunity to introduce their feudal influences and elements. As is known, during the Mataram era, many Sundanese people, especially from the nobility, went back and forth to Mataram for government bureaucratic purposes, which indirectly influenced the Sundanese literary treasury with the entry of new types, one of which was *Wawacan*.

Wawacan etymologically comes from the root word 'baca'. The phoneme /b/ in Sundanese often changes into the phoneme /w/ or vice versa, such as: *baca* becomes *waca*; *bening* becomes *wening*. Both phonemes, when viewed from the articulators and their articulation, are included in the bilabial consonant type (Sumarlina & Prawirasumantri, 2007; 2018, Sumarlina, et al., 2024e). The word *waca* undergoes a *dwipurwa* repetition process, plus the suffix -an (*dwipurwa* affix) to become *Wawacaan*, then undergoes encoding to become *Wawacan*. This repetition functions to indicate the intensity of work, which means reading continuously when connected with the cultural patterns of Sundanese society when *Wawacan* was born, at that time it could be said that there were still few Sundanese people who could read. It is possible that there is a habit of someone reading literary works, in this case *Wawacan* continuously and others listening. The word *Wawacan* has experienced a shift in meaning and a transfer of word class over time. The term *Wawacan* is finally used as one type of Sundanese literary work, namely a kind of tale written in a certain form of poetry called *dangding* (Rosidi, 1983; Sumarlina, 2012; Sumarlina & Aswina SM., 2021), or as stated by Rusyana (in Sumarlina, 2012; Sumarlina, 2018; Sumarlina, et al., 2023), *Wawacan* is a long story composed according to the rules of *pupuh*. Thus, it can be said that *Wawacan* is a story figure that is poured into verses with all its ties and rules called "*dangding*" and can be sung in songs.

These discourses were initially written without including the author's name (anonymous), such as *Wawacan Suryakanta*, *Wawacan Rangga Wulung*, *Wawacan Suryaningrat*. At the end of the 19th century, these discourses began to be printed. At that time, a Sundanese author appeared who was very influential and had contributed to the development of Sundanese literary treasures, named R.H. Moehamad Moesa. In addition to writing prose, he also wrote *Guguritan* and discourses, including *Wawacan Ali Muhtar*, *Wawacan Secanala*, and *Wawacan Panji Wulung*.

R.H. Moehamad Moesa can be said to be a pioneer or innovator in the Sundanese literary treasury, because he was the first to compose realistic literary works. In his writings, Moehamad Moesa has left the supernatural realm and does not believe in superstition and the supernatural which at that time still colored the literary works of his time. Through his works, Moehamad Moesa began to erode things that were considered supernatural, magical, and extraordinary, as well as the supernatural realm that was less acceptable to common sense. He has introduced the real world, as seen in *Wawacan Panji Wulung* (WPW). In WPW, all supernatural powers, intelligence, immunity, and bravery are not obtained through routine physical (bodily) and spiritual training from childhood to adulthood. The views and ideas presented by Moehamad Moesa in his works were greatly influenced by K. F. Holle as his close friend. Another thing that is no less important than this influence

is that Moehamad Moesa has abandoned Javanese as a written language (Moriyama, 2005; Sumarlina, 1990; Sumarlina, et al., 2024e).

It should be explained that the term Panji in WPW is only a name, which is used as the name of a main character named Panji Wulung. Meanwhile, the characteristics of the Panji story in the Sundanese literary treasure are present in the Pantun Story.

WPW Position Based on Era

Talking about the issue of the position of *Wawacan* in the Sundanese literary treasury cannot be separated from the history of Sundanese literature itself. Regarding this, Rosidi (1983:15-28) after responding to the periodization of Sundanese literature put forward by R. I. Adiwidjaja and M. A. Salmun divided the history of Sundanese literature into three eras, namely the *bihari* era (*buhun*), the *kamari* era (yesterday), and the *kiwari* era (now).

The results of folk literature whose authors are unknown, whether they have been written or not, for example *pantun* stories, mythological stories, fables, *asih*, *kawih*, mantras are included in ancient literary works. Likewise, ancient manuscripts that can be classified as literary works, such as *Carita Waruga Guru* and *Kunjarakarna*. Literary works that were born in ancient times generally show the structure of the ancient cosmos, before the influence of Islam. There is also Hindu influence, but it does not eliminate its Sundanese characteristics.

Sundanese literature in ancient times had a vital role in expressing and strengthening its socio-cultural values and thus socializing its supporters into the Sundanese world at that time, both in the fields of religion or belief and society and its history. In addition to being entertaining, Sundanese literature at that time also explained nature and its events and familiarized humans with supernatural powers. Sundanese literature of old played a role in bringing to its supporters the great soul of Sunda at that time, familiarizing them with it, making them internalize it.

The history of Sundanese literature in the past period produced various genres, including Guguritan, *Wawacan*, Sisindiraan, Pupujian, novels, fairy tales, and short stories. Since H. Muhammad Moesa, Sundanese authors in this era have mentioned their names in their creations, such as H. Hasan Mustapa, Kalipah Apo, D. K. Ardiwinata.

In contrast to the great, strong, and free literature of the past, Sundanese literature of the past often shows the weak soul of its time which is generally influenced by feudalism and a humble and sad attitude that misses the past. Sundanese literature of the past presents events and values of its time, as well as its conflicts, in accordance with the journey of the Sundanese people in their history at that time, from the period of Islamic and Javanese influence to the period of Western influence. In the past, there was a lot of Sundanese literature of high value, including the Mahabrata *Wawacan* and the Ramayana *Wawacan* which are included in world literature, the Panji Wulung *Wawacan* literature created by Muhammad Moesa which was a pioneer towards naturalist literature (Sumarlina, 2024ae).

The role of Sundanese literature in the past was basically to maintain and develop its existence as one of the elements of Sundanese culture in its encounters between Sundanese people and other ethnic groups in Indonesia, and with its encounters with the Western world. Through its literary products, Sundanese people at that time also compromised with the influence of Javanese culture, digested it into

something beautiful, then established Islamic religious values in the lives of its people, and led Sundanese people to welcome Western influences and the modernization that came with it. Such things are also evident in WPW as one of the results of Sundanese literature that was born in the past.

The treasury of Sundanese literature in the modern era has increased with the emergence of a new genre, namely poetry, in the sense of free verse that is not in the form of *dangding* or poetry. The presence of poetry as a "new thing" at that time was often greeted with disapproval. The reason is because poetry is not considered to be the original property of Sundanese ancestors, but is an import from foreign literature. In addition, in terms of its form, poetry does not have special rules like *dangding*.

The position of *Wawacan* in the Sundanese literary treasury based on the description began to develop since the period of the *Kamari* era 'yesterday'. In relation to this reality, WPW is most likely included in the period of the *Kamari* era 'yesterday'. This is strengthened when viewed from the content of the WPW text which describes much of the atmosphere of palace life even though there are slight differences with other *Wawacans* that are considered to be of the same era.

WPW Position Based on Content

Wawacan, when viewed from the aspect of its content, can be divided into three groups, namely classical *Wawacan*, transitional *Wawacan*, and modern *Wawacan*. The characteristics, characterization, and structure of *Wawacan* of each era will not be described in detail in this writing. However, this writing will reach towards an overall understanding.

The titles of the *Wawacans* such as: Rengganis, Damarwulan, Johar Manikem are included in the classic *Wawacans*. The basic characteristics of these *Wawacans* are that they are still palace-centric and supernatural, or in other words the content of the story is unreasonable or in other words the content of the story is unreasonable or irrational because it is outside the real world. While the characterization of the characters is typological.

In general, the writing of a *Wawacan* must meet the requirements of the elements, such as: *manggalasastra* (opening), content, and closing. However, whether viewed from the elements of the *manggalasastra*, the content, or the closing, each era has its own characteristics. For example, in classical *Wawacan*, the elements of the *manggalasastra* generally use doxology, namely words of praise addressed to God, gods, and so on who are considered supernatural powers. The closing section usually includes the name of the author or copyist of the *Wawacan*, some even include the day, date, month, place, and date of writing.

WPW is one of the discourses that is included in the transitional or protomodern discourse. As explained in the previous section, WPW when viewed from the content perspective begins to leave the fantastic world and begins to enter the realistic world according to reality and everyday life. In addition, WPW is described so that we do not believe too much in superstition and other supernatural things. In this case, Moehamad Moesa as the author when compared to Indonesian authors, he can be equated with Abdullah bin Abdulkasir Munsyi (Moriyama, 2005).

The *Wawacan* that fall into the transitional period in the *mangalasastra* elements do not use doxology, but go straight to the story, as can be seen in the following example taken from WPW.

Dangdanggula

Dangdanggula nu awit digurit, nu dianggit carita baheula, nurun tina kitab kahot, diturun kana lagu, nu dipambrih réa nu sudi, malar réa nu suka, ari nu dicatur, aya sahiji nagara, Sokadana nagara gédé téh teuing, murah keur kahirupan (WPW, 1891:1)

"*Dangdanggula* sebagai pembuka cerita, yang digubah cerita zaman dahulu, menyelin dari kitab lama, digubah dalam bentuk tembang, diharapkan banyak yang senang, banyak yang suka, yang diceritakannya, sebuah negara, negara besar bernama Soekadana, makmur bagi kehidupan manusia".

"*Dangdanggula* as the opening of the story, which is composed of an ancient story, copied from an old book, composed in the form of a song, it is hoped that many will enjoy it, many will like it, what it tells, a country, a big country called Soekadana, prosperous for human life."

Looking at the examples described above, it is clear that the presentation of WPW is not the same as the previous *Wawacan*. The opening *manggalasastra* element is without a doxology, it looks concise but does not reduce its beauty. The first stanza uses the *Dangdanggula pupuh* consisting of ten lines (*padalisan*). The first to sixth *padalisan* are the opening (*manggalasastra*), while the seventh line has begun to tell the story.

The closing section of the WPW includes the time, date, day, month, and year of writing, as seen below.

Sinom

Tamatna kaula ngarang, pukul tujuh malem Kemis, di tanggal tujuh welasna, kaleresan bulan April, tahun kangjeng Masehi, saréwu dalapan ratus, jeung genep puluh dua, keur marengan hijrah Nabi, sréwu dua ratus tujuh puluh dlanan (Sumarlina, 1990).

"I finished composing, at seven o'clock on Thursday evening, the seventeenth, coinciding with the month of April, the year of the Common Era, one thousand eight hundred and sixty-two, coinciding with the year of the Prophet's migration, one thousand two hundred and seventy-eight."

Unlike classical discourses and transitional discourses, modern discourses that began to develop around the beginning of the 20th century, contain stories about daily life, daily events, and the behavior of people living in the real world. The content of modern discourse is the same as what we call a novel. What distinguishes the two is that discourses are written in the form of poetry (*dangding*) while novels are written in prose.

The structure of modern *Wawacan* is basically the same as the structure of classical and proto-modern *Wawacan*. The difference lies in the *manggalasastra* element (opening). In *manggalasastra*, modern *Wawacan* has begun to introduce characters/actors, names of places, and the next story. In fact, there are also some that go directly to the story.

Requirements and Characters of *Pupuh*

Another requirement that cannot be ignored in writing *Wawacan* is the rules or provisions of *pupuh*. *Wawacan* is a long story composed using the rules of *pupuh*. What is meant by *pupuh* is the rules for making *dangding* (there are 17 types of *pupuh*). *Dangding* is a poem composed according to the rules of *pupuh* (Djiwapraja, 1986;

Sumarlina, 1990; Sumarlina & Aswina SM, 2021; Sumarlina, et al., 2024b). *Pupuh* has a bond in the form of *gurulagu* (vocal provisions at the end of the line), a bond in the form of *guruwilangan* (provisions on the number of syllables in each line/*padalisan*), a bond in the form of *gurugatra* (provisions on the number of lines in each line/*padalisan*), a bond in the form of *gurugatra* (provisions on the number of lines in each stanza/pada) for one type of *pupuh*, and a bond in the form of *pupuh* character. *Gurugatra* and its characters can be seen in the following table.

Table 1. Rules of *Pupuh* in *Gurugatra* and its Characters

No	Nama <i>Pupuh</i>	Gurugatra	Karakter
1	<i>Kinanti</i>	6 larik	Concern, hope, waiting
2	<i>Asmarandana</i>	7 larik	Passion, affection
3	<i>Sinom</i>	9 larik	Joy, pleasure
4	<i>Dangdanggula</i>	10 larik	Glory, happiness
5	<i>Pucung</i>	4 larik	Advice, surprise, awareness, appeal
6	<i>Magatru</i>	5 larik	Jokes, concern, to intersperse the story
7	<i>Mijil</i>	6 larik	Difficult, sad, unfortunate, lonely, silent
8	<i>Wirangrong</i>	6 larik	Shame, bad luck, loss
9	<i>Pangkur</i>	7 larik	Wandering, lust, ready to fight
10	<i>Durma</i>	7 larik	Angry, fighting, quarreling
11	<i>Lambang</i>	4 larik	Humor, witty
12	<i>Gambuh</i>	5 larik	Confused, hesitant
13	<i>Balakbak</i>	6 larik	Funny, joke
14	<i>Ladrang</i>	4 larik	Humor, riddle
15	<i>Jurudemung</i>	5 larik	Regret
16	<i>Gurisa</i>	8 larik	Jokes to fill the silence
17	<i>Maskumambang</i>	4 larik	Concerned, lamenting, heartbroken, and sorrowful

Sumber: (Sumarlina, 2012)

The *pupuh* which has several bonds is used as a container for a very long story in the form of a *Wawacan*. This certainly requires special processing, because to compose a *Wawacan* must heed the rules of the *pupuh* which are so strict and must be in accordance with the character of the story that will be told. Therefore, it is not strange if in the *Wawacan* there are many words or sentences that are sometimes "raped" just to fulfill the rules of the *pupuh*. In fact, there are also *dangding* that deviate from the rules of the *pupuh*. One example of this deviation can be seen in the closing data of the WPW that has been presented previously. The *pupuh* used as the closing data for the story is the *Sinom pupuh* which consists of nine *padalisan* (arrays). In the ninth verse there are the words "sréwu two hundred and seventy eight". The words sréwu and dlanan should be written saréwu 'one thousand' and dalapan 'eight'. But because twelve syllables are required, a phoneme must be removed. This has none other than to fulfill the rules for wilangan teachers that have been set (Prawirasumantri, 2007; Sumarlina, 2012; Sumarlina, et al., 2024c).

In addition to the bonds of the *pupuh*, in the *Wawacan* there are words that indicate the change of *pupuh*, events, atmosphere, place, and characters. The words that indicate in the *Wawacan* are one of the characteristics of old literary works that have strict rules. This is in accordance with the statement of A. Teeuw (Sumarlina, 1990 & 2012), that static and unchanging are common and distinctive characteristics of traditional literature. Furthermore, it is also stated that such literature does not

only need to be static, but most of it must be stereotypical and formulaic. This is done to facilitate memorization and re-introduction on the part of the reader or listener because old literature was created to be read, lived, and experienced together.

Thus the complexity of the requirements for writing a *Wawacan*. In relation to this problem, the question arises: does the author of WPW, in this case R.H. Moehammad Moesa, still follow and fulfill the requirements of *Wawacan* in writing his composition? Finally, it is necessary to mention the terms *kanto* and *pupuh*. In this writing, the term *kanto* is not used, which according to Sudjiman (in Sumarlina, 1990 & 2012), means "one of the main or largest parts in a long poem". In addition to still feeling foreign, it is also less appropriate if applied to literary works in the form of *Wawacan*. Because in this form of *Wawacan*, in general, *pupuh* is usually used. Therefore, in this writing the term *pupuh* will be used, and this term is already better known among Javanese people. In fact, Slametmulyana (Sumarlina, 2021) and Pradotokusumo, 1986; Sumarlina, 1990; Sumarlina 2018), who researched kakawin works, used the term *pupuh* in her dissertation. This *pupuh* usually consists of smaller units, called *pada* (*gurugatra* or stanza), *padalisan* (*gatra* or lines) which in their use must obey the *guru wilangan* and *guru lagu*.

The names of the *pupuh* used in the WPW text, from 17 known *pupuh* names only 10 *pupuh* are used, namely: *pupuh Dangdanggula* (I, IX, XIV, XVIII, XXVI), *pupuh Asmarandana* (II, VII, XII, XVII, XX), *pupuh Sinom* (III, VIII, XIII, XXI, XXVIII), *pupuh Kinanti* (V, XI, XVI, XXIII), *pupuh Pangkur* (IV, XXIV), *pupuh Mijil* (VI), *pupuh Durma* (X, XXV), *pupuh Magatru* (XV), *pupuh Pucung* (XIX), and *pupuh Maskumambang* (XXII, XXVII). The *pupuh*s above can be more clearly explained in the following table 2.

Table 2. Names of *Pupuh* Used in The WPW Text

No.	<i>Pupuh</i> Name	<i>Pupuh</i>
1.	<i>Dangdanggula</i>	I, IX, XIV, XVIII, XXVI
2.	<i>Asmarandana</i>	II, VII, XII, XVII, XX
3.	<i>Sinom</i>	III, VIII, XIII, XXI, XXVIII
4.	<i>Kinanti</i>	V, XI, XVI, XXIII
5.	<i>Pangkur</i>	IV, XXIV
6.	<i>Mijil</i>	VI
7.	<i>Durma</i>	X, XXV
8.	<i>Magatru</i>	XV
9.	<i>Pucung</i>	XIX
10.	<i>Maskumambang</i>	XXII, XXVII

Through table 2, it can be seen that the *Dangdanggula pupuh*, *Asmarandana pupuh*, *Sinom pupuh*, and *Kinanti pupuh* occupy the top positions in the use of *pupuh* names. This is adjusted to the character of the *pupuh* itself. Because each *pupuh* has a certain character, and therefore the task of each *pupuh* is certain, and therefore the task of each *pupuh* is also certain. In relation to this, Adun Sjubarsa, in Emuch Hermansoémantri (Sumarlina, 1990; Sumarlina, 2012), states that "... each *pupuh* has its own painting power, which is different from each other". As a consequence, each painting or statement must be contained in a *pupuh* whose character is in accordance with the nature to be depicted.

Pigeaud (in Sumarlina, 1990; Sumarlina, 2012; Sumarlina, 2024d) explained that "The theory of characterization of the various *pupuh*s is a new phenomenon as a

result of refinement introduced by palace poets, because it is still doubtful whether in the past the macapat songs had distinctive characters". Although theoretically each *pupuh* has a determined character and type of atmosphere that can be conveyed, it is not uncommon for "deviations" to occur, in the sense that what is depicted in a *pupuh* is contrary to the character of the *pupuh* itself. Factors causing these deviations include a fondness for certain *pupuh*s and the unclear boundaries between the character of one *pupuh* and the character of another. The classification of *pupuh* known in Sundanese society consists of 17 *pupuh*, which are divided into four groups, namely:

1. *Pupuh-pupuh* that are very popular, namely *pupuh Dangdanggula*, *Sinom*, *Asmarandana*, and *Kinanti*.
2. The *pupuh*s that usually appear in *Wawacan*, namely apart from the four *pupuh*s above, also include the *pupuh*s *Durma*, *Pangkur*, *Pucung*, *Magatru*, *Mijil*, and *Maskumambang*.
3. *Pupuh* that are rarely used: *Wirangrong*, *Balakbak*, *Gurisa* and *Lambang*.
4. *Pupuh* that are almost forgotten and can only be found in ancient *Wawacan*, namely *pupuh-pupuh: Landrang*, *Gambuh*, and *Jurudemung*.

Based on his fondness for a particular *pupuh*, all statements, descriptions and outpourings which in essence have various moods, are forced to be composed with his favorite *pupuh*s. As a result, many compositions are not in accordance with the character of his *pupuh*.

The selection of a poem as a medium for a painting or statement is subjective, that is, it depends on the breadth of knowledge and depth of understanding about the type and character of the poem. However, in general, the composition does not deviate much from the main character of the poem used. There are several poems, among the 17 types of poems, that have clear characters, namely: *Dangdanggula* is happy, *agung*, *Maskumambang* is concerned, *Balakbak* is funny, and *Durma* is angry. The characters of the other poems are between the four. In general, a painting with a tone of concern can be contained in the poems *Asmarandana*, *Kinanti*, *Magatru*, *Maskumambang* or *Mijil*. Thus, the boundaries between one character and another can be said to be still blurry, even though for certain *pupuh* there are already clear boundaries. For example, concern: *Asmarandana* describes concerns related to romantic love, while concerns are related to romantic love, while *Maskumambang*'s concerns are concerns at an extreme level, namely intense sadness. However, concerns due to romance can also be used to accommodate such paintings.

In relation to the character of this *pupuh*, (Sumarlina, 1990; Sumarlina, 2012) has divided macapat songs into four main types: (1) *pupuh* which are lyrical in nature (outpouring of feelings): *Kinanti*, *Asmarandana*, and *Mijil*; (2) *pupuh* which are narrative in nature: *Dangdanggula*, *Sinom*; (3) *pupuh* which are often used to describe terrible and violent events: *Durma*, *Pangkur*; and (4) *pupuh* which are harsh, spicy in nature: *Maskumambang*, *Pucung*. The typification of the character of the *pupuh* is based on the diversity of the form of the *pupuh*, namely the dissimilarity in terms of the number of *padalisan* in each *pada* and the number of syllables in each *padalisan*. In other words, there is a connection or parallel between the external facts (form) of the *pupuh* and the character of the *pupuh*. However, this statement cannot be fully accepted, because objectively there is no clear relationship between the form of the *pupuh* and its character.

The following describes the statements and narratives contained in WPW, relating to the intertwining of the characters of the *pupuh*.

1. *Dangdanggula*

Pupuh Dangdanggula appears in the WPW text five times, namely in *pupuh* I, IX, XIV, XVIII, and XXVI (see table 7). This *pupuh* is used as a container to open the story. It is a habit among *Wawacan* composers that the *Dangdanggula pupuh*, in addition to the *Asmarandana* and *Sinom pupuhs*, is used to start their *Wawacan*. This is explicitly stated in the WPW: “*Dangdanggula* nu awit digurit, nu dianggit carita baheula...” (*Dangdanggula* which I first made *dangding*, which I composed an old story...’).

Pupuh Dangdanggulai in *Wawacan* is not only used as a story opener but also used to depict extreme joy and grandeur. This painting is reflected in *Dangdanggula pupuh* IX, where the overflowing joy of Panji Wulung and the entire palace of the Cempa kingdom is concluded, because Panji Wulung managed to save the princess and was appointed crown prince, while King Cempa and his people rejoiced because his daughter was safe from danger and had found a brave, handsome, and brave partner. Likewise, *Dangdanggula pupuh* XVIII basically presents a story that is joyful, full of hope, and proud. It describes the return of Panji Wulung's biological mother, Nyi Mas Tunjungsari, to the Sokadana Kingdom and her coronation as empress. The inauguration and coronation were considered by the composer as a proud and very joyful gift, which is why the episode was composed in the *Dangdanggula* poem. Another painting that conveys a sense of pride and joy is seen in poem XIV when Panji Wulung intends to inform his adoptive father, Patih Jayengpati, about his inauguration and coronation as Prince Adipati in the Cempa Kingdom, which he conveys through a letter, and feels proud because he can send various possessions.

In general, the *Dangdanggula* poem depicts an atmosphere of joy, happiness, even majesty. However, this is not the case in the XXVI poem. This poem generally expresses the atmosphere after the war against the rebels in the attempted coup led by Andakasura and the Cempa patih, although the coup attempt was thwarted. However, the description depicts an atmosphere of sorrow among the Cempa kingdom. It is most likely not the composer's intention to place this "position" in his *Dangdanggula* poem, but rather this painting is intended as an introduction to the next poem, namely *Maskumambang*, poem XXVII, whose main character is concern and deep sorrow.

2. *Asmarandana*

This poem appears five times in WPW, namely poems II, VII, XII, XVII, and XX. *Asmarandana* is generally characterized by sadness, concern, but concern because of the turmoil of love. However, according to Ajip Rosidi, this poem, in addition to depicting love, can also be used to describe something that contains advice. Margaret said that the paintings that can be presented by *Asmarandana* are those that are in the nature of an outpouring of feelings (lyrics), romantic or those that praise life in the village (Sumarlina, 1990).

The sad nature contained in this *pupuh* is seen in *pupuh* II which describes Tunjungsari's sadness because she was expelled by the King due to the slander of the empress. In *pupuh* II, the atmosphere of the 'rural' *pilemburan* is also shown as mentioned by J. Kartomi. This atmosphere is used by the author to describe the birth

of Panji Wulung and part of his childhood life. The romantic character of *Asmarandana* has not yet been seen in *Asmarandana pupuh* VII, because in this *pupuh* it only tells of Panji Wulung's fight with the kidnapper of Princess Andayaningrat, which was finally won by Panji Wulung. The final episode of this *pupuh* only leads to things that are slightly romantic, because it tells of Panji Wulung's success in helping the princess and the meeting between the two.

The distinctive character of *Asmarandana*, which is romantic, is seen and felt in *pupuh* XII; during the marriage between Raden Panji Wulung and Andayaningrat, the daughter of the king of Cempa who was successfully helped by Panji Wulung. At the end of this episode, it seems that Ajip Rosidi's understanding of the character of this *pupuh* can be proven, because in the *pupuh* there are didactic things. It describes the advice that must be carried out by a prospective king, who will hold the position of king. *Pupuh* XVII, basically shows a romantic atmosphere mixed with joy because in the episode it describes the situation in the Cempa kingdom when Andayaningrat was crowned as heir to the throne which was then handed back to Panji Wulung who had become her husband. The revelry held to welcome the coronation of Raden Panji Wulung in the Cempa country signifies a joyful atmosphere for all state servants and their people.

Pupuh XX basically contains an atmosphere of concern and worry of the entire society of the Cempa Kingdom because for a while they will be left by their king, who intends to visit the Sokadana Kingdom, whose king is none other than Panji Wulung's biological father. Another event depicted in the episode is Panji Wulung's refusal to be made king in the Sokadana Kingdom, with one of the reasons being that he had been crowned king in the Cempa Kingdom. Furthermore, the throne of the Sokadana kingdom was given to his adopted brother, namely Raden Panji Pamekas.

3. *Sinom*

Pupuh Sinom is the same as *pupuh Dandanggula* and *Asmarandana*, appearing in WPW five times, namely in *pupuh* III, VIII, XIII, XXI, and XXVIII. In general, this *pupuh* is used to describe long stories, didactic paintings, serious statements, harsh, great atmospheres, and no less joyful paintings. Thus, *pupuh Sinom* can accommodate various kinds of atmospheres or has a wide and varied painting power.

Pupuh III and *Pupuh* XIII basically tell didactic stories. This painting appears when Panji Wulung is advised by his adoptive father named Patih Lembu Jayengpati (III) and when Panji Wulung advises Patih Giling Wesi (XIII). *Sinom pupuh* VIII still feels like a didactic atmosphere mixed with worry. After Panji Lembu Wulung successfully helped the princess from the Cempa country, Panji Wulung intended to return the princess to her country. However, Panji Wulung felt anxious for fear of not being accepted by the king even though Andayaningrat had assured him. In addition, there is also an atmosphere of joy and happiness in the Cempa country which is welcoming the king's daughter and her future husband. The painting of a joyful atmosphere mixed with didacticism appears in *pupuh* XXI, during the coronation of Raden Panji Pamekas, Panji Wulung's adopted brother as Panji Wulung's successor to rule the Sokadana Kingdom. The *pupuh* also contains a description of the advice of the senior king of Sokadana to Panji Pamekas.

Sinom pupuh XXVIII in WPW is used as the closing of the story. In the *pupuh*, Andakasura's condition is described when he was punished by the king of Cempa (Panji Wulung) for the treason he and the patih of Cempa and his followers did.

Basically, this *pupuh* describes an atmosphere of sorrow or concern, in addition to the didactic elements found at the end of the story.

4. *Kinanti*

Pupuh Kinanti is one of the *pupuh*s that is quite well-known in West Java, besides *pupuh Dangdanggula*, *Sinom* and *Asmarandana*. Its popularity is probably due to the regularity of its form: the same number of syllables in each *padalisan*, namely eight syllables, also the regular alternation of the final sounds of the *padalisan* (guru lagu) between the vowels *i* and *a*, after the final sound of the first *padalisan u*.

Pupuh Kinanti, according to Margaret J. Kartomi, is suitable for depicting love, happiness, hospitality, greetings, natural beauty, moral advice and is also commonly used as a story opener. Likewise, Harjawiraga's opinion is that in addition to expositions containing advice, *pupu Kinanti* can also be used as a story opener. There are so many types and atmospheres of painting that can be accommodated by *Kinanti*, so that concerns, especially in romance, hope, and waiting can also be accommodated.

The WPW text contains four *Kinanti pupuh*s, as shown in table 7, namely *pupuh V*, *XI*, *XVI*, and *XXIII*. The painting that appears in *pupuh V* basically shows the atmosphere of natural beauty, when Panji Wulung travels with his loyal entourage in order to seek knowledge and life experience. In this *pupuh* there is a lack of harmony between the form of the *pupuh* and its character, because in addition to showing the atmosphere of natural beauty, it also depicts a harsh and violent atmosphere that occurs when a fight takes place between Panji Wulung and robbers who break into his residence in the middle of the night, although in the end the fight is won by Panji Wulung.

Kinanti, canto *XI* contains a painting depicting the handover of power of the Gilingwesi kingdom to Panji Wulung because its king was killed on the battlefield. The painting of the atmosphere that is shown tends to lead to very deep joy, in connection with the appointment and crowning of Ki Sudarma as the regent of the Gilingwesi kingdom. Basically, canto *XVI* also depicts the joyful atmosphere when the handover of power from the king of Cempa to his daughter, named Andayaningrat, whose power was finally handed over to her husband, namely Panji Wulung. This episode ends with a romantic atmosphere. The painting of a joyful atmosphere is also seen in *Kinanti*, canto *XXIII* which is interspersed with didactic elements. This is evident when Panji Pamekas has been crowned king of Sokadana and received advice from Panji Wulung. *Kinanti*, this *XXIII* canto ends with a transition from joy and emotion to a spicy and harsh atmosphere because the next canto contains *Pangkur*, who has a harsh and harsh character, in addition to lust and anger.

5. *Pangkur*

Pupuh Pangkur has a hard and spicy character. In *Pangkur*, there is the initial nature or preparation of an event that is hard, spicy, and great. So, it is a painting of the symptoms only, for example readiness, the departure of troops to the battlefield. In addition, *pupuh Pangkur* is also usually used to tell a story of a journey or wandering, and according to Satjadibrata "wandering driven by passion", death or death, also riddles, according to Margaret, are usually expressed in *pupuh Pangkur*, besides *Durma*.

This canto appears in WPW twice, namely canto IV and XXIV. Canto IV is used by the composer to tell the story of Panji Wulung's journey or wanderings accompanied by Jangga-Janggali. While on the journey, they met robbers, so a fight was inevitable. The fight was won by Panji Wulung, who finally all the robbers, led by Jayapati, surrendered and faithfully accompanied Panji Wulung on his journey, while *Pangkur* canto XXIV contains a depiction of the preparations for a treason attempt carried out by Andaka Sura, by influencing the *patih* and the *mantri* of the Cempa kingdom when their king was visiting another kingdom. In this canto, there are already signs of a major war.

6. *Durma*

Pupuh Durma appears twice in WPW. This *pupuh* basically has the same character as *Pangkur*, namely spicy, hard, and great. However, the atmosphere it brings feels different. *Durma* is used to describe the occurrence of events or scenes that are hard, sharp, and great, for example, events of quarrels, fights, wars, or events accompanied by great anger.

Durma, in WPW appears in cantos X and XXV. The typical atmosphere of *Durma* which is spicy, harsh, and great is seen in both. Canto X depicts the atmosphere of war between the Cempa kingdom led by Panji Wulung and the Gilingwesi kingdom which is also led by its king. In the battle, the Cempa kingdom won. While *Durma*, canto XXV shows the atmosphere of war between the rebels in the context of a treason attempt, led by Andaka Sura with the Cempa kingdom itself, led by Panji Wulung who was assisted by King Sudarma from Gilingwesi. The treason attempt ultimately failed because Andaka Sura himself finally fled.

7. *Maskumambang*

Maskumambang is used by the composer twice, namely *pupuh* XXII and *pupuh* XXVII. In general, this *pupuh* has the main character of concern and sadness. Therefore, it is usually used to depict very deep sorrow, concern, and longing. The painting that contains very deep sorrow and concern is not seen in *pupuh* XXII, because in *pupuh* XXII it only depicts a serious, joyful, and happy atmosphere. *Pupuh* XXII shows the situation in the Sokadana Kingdom after the coronation of Panji Pamekas who was crowned as Panji Wulung's successor. Panji Pamekas received various very valuable advice from Panji Wulung regarding how to govern the country and all the people of Sokadana.

The atmosphere of concern, sadness and deep sadness as the typical character of *Maskumambang*, was only seen in *pupuh* XXVII, when Andaka Sura and Patih Cempa fled into the wilderness and were finally found by the soldiers who were looking for them. The two were then handcuffed and taken to the palace after being paraded around. There, the sad, sad and concerned atmosphere of Andaka Sura and his patih is shown.

8. *Magatru*

Pupuh Magatru only appears once in WPW, namely in *pupuh* XV. The character and atmosphere of *pupuh Magatru* have relatively similarities with *pupuh Maskumambang*. However, even so, there are also slight differences between the two, namely the rather broad variations that can be expressed in *pupuh Magatru*. In addition, *Magatru* is usually used to describe something that contains concern,

especially regret and lamentation, because the character of the *pupuh*: concerned, sad, regretful.

The painting that appears in the XV canto contains a touching, sad, and serious atmosphere. The touching atmosphere here is not sad because of experiencing misery, but moved because of receiving joy. In the canto, Panji Wulung's adoptive father, mother, and biological mother are seen being moved reading a letter from Panji Wulung informing him that he has become a king in the Cempa kingdom. In addition, a serious atmosphere is also seen when Panji Wulung listens to advice from the senior king of the Cempa kingdom.

9. *Mijil*

Pupuh Mijil was used by the composer of WPW to accommodate the atmosphere of difficulty, sadness, woe, loneliness and desolation that appears in *pupuh* VI. The painting of the atmosphere above was shown and experienced by the robbers who invaded Panji Wulung's residence. However, all the robbers were defeated by Panji Wulung. Thus, the atmosphere that appears is one of sadness, difficulty and woe. A quiet and quiet atmosphere was also shown when the incident took place at night, when all the residents of the house were asleep. Apart from that, an atmosphere of silence and loneliness was also visible in Panji Wulung's subsequent life during his wanderings and temporary stay in the house of a farmer.

10. *Pucung*

Pucung appears in WPW only once, namely *pupuh* XIX. The character and atmosphere that can be conveyed by the *Pucung pupuh* are advice, surprise, awareness and appeal. The painting of such an atmosphere is seen in *pupuh* XIX, when Panji Wulung receives various advice from his biological father, namely Prabu Dewakeswari from the Sokadana kingdom. In addition, the atmosphere of awareness and appeal is also shown when Panji Wulung realizes that he has been crowned King of Cempa. Thus, Panji Wulung cannot replace his father. Instead, he appeals to his father to appoint his adopted brother, namely Panji Pamekas, as his successor.

From all the descriptions related to the character of this *pupuh*, in general it can be said that the WPW composer essentially understands the character of the *pupuh* or the atmospheres that are usually brought by each *pupuh*. This is because there is a match between the atmosphere of the painting he displays and the character of the *pupuh*. However, there are also things that are somewhat deviant when looking at the atmosphere of the painting composed in the last *pada-pada* of a *pupuh* in question. Because the atmosphere present in the last *pada-pada* is closer to the character of the next *pupuh*. This may be that the last *pada-pada* is used by the composer as a support or direction for the next *pupuh*.

Conclusion

Manuscripts as cultural documents of the past can still exist in the millennial era. One of them is *Wawacan* Panji Wulung, which was very popular in its time, because it was used as an educational reference book, and was printed six times. The *Wawacan* genre historically originated from Javanese Literature, but has been considered to belong to the Sundanese people and has become an inseparable part of Sundanese literary life. *Wawacan* is a long story composed according to the requirements based on the provisions of the *pupuh*. The rules are called *dangding*,

namely poetry composed according to the rules of *pupuh*, which includes 17 types, and can be sung in songs. *Pupuh* has a bond in the form of *gurulagu* (vocal provisions at the end of the line), a bond in the form of *guruwilangan* (provisions on the number of syllables in each line/*padalisan*), a bond in the form of *gurugatra* (provisions on the number of lines in each line/*padalisan*), a bond in the form of *gurugatra* (provisions on the number of lines in each stanza/pada) for one type of *pupuh*, and a bond in the form of *pupuh* characters. The interweaving of the requirements and characters of *pupuh*, which are expected to provide an overview, background, and add clarity to the text of *Wawacan Panji Wulung* (WPW),

The *Wawacan* genre based on its era is included in the period of yesterday, which shows the weak soul of its era influenced by feudalism and a humble and sad attitude that misses the past. Sundanese literature in the past presents events and values of its era, also with its conflicts, in accordance with the journey of the Sundanese people. *Wawacan Panji Wulung* (WPW) is included in the transitional or protomodern *Wawacan*, because its content begins to leave the fantastic world and begins to enter the realistic world, in accordance with reality and everyday life. WPW does not believe too much in superstition and other supernatural things.

The *Wawacan Panji Wulung* text uses 10 types of *pupuh*, namely *Dangdanggula*, *Asmarandana*, *Sinom*, *Kinanti*, *Pangkur*, *Mijil*, *Durma*, *Magatru*, *Pucung*, and *Maskumambang*. *Pupuh Dangdanggula*, *Asmarandana*, *Sinom*, and *Kinanti* occupy the top positions in the use of *pupuh* names. This is adjusted to the character of the *pupuh*. Each *pupuh* has its own character and function. The selection of *pupuh* as a medium for painting or statements is subjective, depending on the breadth of knowledge and depth of understanding of the type and character of the *pupuh* and its composition does not deviate from the main character of the *pupuh* it uses. There are several *pupuh*s, including 17 types of *pupuh* that have clear characters.

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