

## **Sundanese Script “Wawacan Aladin” as a Media in Introducing Education of Character**

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### **ABSTRACT**

Each tribe in a nation has the values of local wisdom which exist in daily life. The implementation of it has been important in building society's character. One of them can be found in Sundanese script entitled “Wawacan Aladin” in which the content can be empowered in teaching the Sundanese language especially in introducing and appreciating literature manuscript. This paper focuses on deciphering of “Wawacan Aladin” script which can be used as a media for students to emulate the character that is shown on the script. Based on the research, it tells the journey of a man called Aladin with his talisman. His character has both positive and negative. The positive character that can be seen from education values such as: 1) value of character as a god creature, 2) and value of character as a person including: (a) honesty, (b) responsibility, (c) obedience, (d) hard worker, (e) confidence, (f) logic, (g) autonomy, (h) curiosity, (i) open mind (3) values of character as society member are (a) awareness (b) obedience to social rules, (d) appreciation, (e) politeness, and (f) democratic, (g) and tolerance.

Keywords :*Education of Character, Local wisdom, Script*

### **INTRODUCTION**

Education of character is very important for us especially for children. It is a way to or even process to form a child's personal to be a good person morally and culturally. As a cultured human being we should try to empower what exists around us. One of ways in introducing culture that contain experiences and local wisdom to the young generation is by using old literary (wawacan). Wawacan or story is a part of the works of literature that is well known to Sundanese. Wawacan is an old literary work that was built based on two different literary structures, namely poetry and prose. Wawacan is usually sung in accordance with the name of the pupuh that is used.

Rusyana in Koswara (2011:82) explained that wawacanis a kind of long story which has so many parts. So does the characters and places. It sometimes includes magic and irrational things for example a character of a devil, goddess etc. It can be seen from the description that wawacan is interesting literary works to be learnt either the content or its story. However, wawacan nowadays is a lesser known as literary work by students at school. The wawacan material only reaches its recognition indicator as a literary work belonging to the old literary type and is bound

by the rules of the pupil. Wawacan works are also rarely known by the public because of the limited number presented from the beginning to the end of the story. Therefore it is necessary research on wawacan from the beginning to the end of the story through two structures of works namely poetry and prose, then it is reviewed again based on the story content, positive characters that can be taken from the wawacan figures.

This study focuses on wawacan assessment based on poetry structure (formal) and prose (narrative). The structure of poetry according to Hermansoemantri (in Ruhaliah, 2010: 14) are *guru gatra*, *guru lagu* (line), *guru wilangan* (syllables), *guru wirahma* (notation), scene and character. Meanwhile, according to Christomy (2003: 34) *wawacan* story structure consists of strains, motifs, figures, backgrounds, and themes.

Wawacan used in this study is "Wawacan Aladin". It is the result of transliteration and edited by Febriani (2011) from the Sundanese *pegon* (ancient) script to the Sundanese roman. It is also a result of philological studies conducted by experts. A research done by Febriany (2011) to examines the physical circumstances of manuscripts and textures in supporting the topic analysis, and then transliterated using standard edition where its script (Wawacan Aladin) is clean of errors. This is done by researcher thus they can continue the research in the next stage that is centered on the contents of the text and using it as teaching materials.

In addition, wawacan Aladin is an interesting wawacan to be studied in depth using the theory of character which can be grouped into positive characters that can be understood by the reader and can be used as a reference in the attitude or behave especially for students. According to Asmani (2011: 36-41), the character education values consist of, (1) the value of character as god creature, (2) the value of character as a person himself, (3) the value of character as society, (4) the value of character in environment, and (5) the value of character as a citizen.

## **RESEARCH METHOD**

This study is qualitative research using descriptive method. As Sukmadinata (2012 ; 60) explains, qualitative research is a research that has purposes to describe and analyze the events, social activities, beliefs, perceptions, and human thoughts both individually and in groups. Instrument used in this research is data card. It is used to analyze the formal structure, narrative structure, characteristic, and the value of education contained in it. Inside the data card there is data encoding. Data encoding consists of kanto (pupil number), page, verse, code (formal structure, narrative structure, characteristics and educational value). Meanwhile the step of analysis is done by data collecting, data reduction, data display and conclusion (Miles and Hubberman 2013). The steps in analyzing "Wawacan Aladin" are:

- 1) reading and understanding Wawacan Aladin;
- 2) classifying the data based on the research problems. They are formal structure, narrative structure, characteristic and educational value that exist in it;
- 3) summarizing the results of Wawacan Aladin's analysis; and
- 4) developing the results of research Wawacan Aladin into teaching materials.

## FINDINGS AND DISCUSSION

### 1. General Structure Analysis of WawacanAladin

The analysis of the general structure of WawacanAladin according to Kuswari (2007: 71-72) consists of manggalasastra (opening), content, and closing/ colophon. WawacanAladin was built by the three general structures, manggalasastra as the opening before the story begins that we can find in bismillahirrahmanirahim writing, humbling, apology, and its benefit. Content is the story from beginning to the end. Meanwhile the colophon is shown by the description of the ending story, the ending statement, apology for unclear writing.

### 2. Structure Analysis

For the structure analysis, WawacanAladin consists of formal structure and narrative structure

#### a. Formal Structure

The formal structural theory in WawacanAladin uses theory of Hermansoemantri (in Ruhaliah, 2013) which sees wawacan as a form of pupuh and it pays attention to the vowel, syllable, characters and sasmitapupuh. Pupuh that exists in WawacanAladin consists of 28 kanto of 12 pupuh that are used in 550 verses. Those are pupuhsinom, kinanti, dangdanggula, pangkur, durma, magatru, balakbak, pucung, asmarandana, ladrang, mijil, wirangrong.

Some vowels and syllables in WawacanAladin are in accordance with the pupuh guidance and some are not. Pupuh that is inline with Wawacan Aladin are pupuhmagatru, pucung and pupuhwirangrong. The vowels and syllables of pupuhmagatru have 12-u, 8-i, 8-u, 8-i, and 8-o. In addition, there is also pucung which has syntax 12-u, 6-a, 8-é / o, 12-a. Meanwhile pupuhwirangrong has 8-i, 8-o, 8-u, 8-i, 8-a, and 8-a.

Whereas, some vowels and syllables that are not in accordance with Wawacan Aladin are pupuhsinom, pupuhkinanti, pupuhdangdanggula, pupuhpangkur, pupuhdurma, pupuhbalakbak, pupuhasmarandana, pupuhladrang, and pupuhmijil. The syntax of writing of sinomis 8-a, 8-i, 8-a, 8-i, 7-i, 8-u, 7-a, 8-i and 12-a. The errors contained in the writing of a sinompupuh are commonly found in errors in odd numbers such as 7-i and 7-a into 8-i and 8-a. The syntax of pupuhkinanti is 8-u, 8-i, 8-a, 8-i, 8-a, and 8-i. In the writing of pupuhkinanti there is a mistake in the writing of number of vowel and syllable generally on the fourth stanza in every pupuh into 8-e. Meanwhile dangdanggula has rules such as 10-i, 10-a, 8-é / o, 7-u, 8-i, 8-a, 6-u, 8-a, 12-i, 7-a. The error is on the line-4 where it is written 8-u, not 7-u, while in the line-5 10-i should be 9-i, line-6 written 8-a. PupuhPangkur has rule for 8-a, 11-i, 8-u, 8-a, 12-u, 8-a, and 8-I for both vowel and syllable. The error that occurs is on the 2nd line is 12-i, while the 4th line is written 8-a. Durmahas pattern such as 12-a, 7-i, 6-a, 7-a, 8-i, 5-a, 8-i. The error occurs on the 2nd line written 8-i, the 3rd line is written 8-a, the 4th line is written 8-a, and the seventh line is written 8-i. Pupuhbalakbak has rules such as 15-e, 15-e, 15-e. The error in writing can be found of 16-e on each line. Pupuhasmarandana rules are such as 8-i, 8-a, 8-o, 8-a, 7-a, 8-u,

8-a. The error in writing is on line 5 which is written 8-a. Ladrang has a pattern of 10-e, 8-a, 8-i, 12-a. The error that occurs on the ladrang is on the first line written 12-i, on the line 2 is 8-i, as well as on the 3rd row 8a. Meanwhile mijil has song patterns such as 10-i, 6-o, 10-e, 10-i, 6-i, 6-u. The error on the mijil is on the 1st line written 11-i, the 3rd row 9-e, and the 4th row 8-i.

From the mistakes above, generally the writer is mistaken in vowels and also syllables in each row that should be odd number but is written in even. This indicates that the authors of Wawacan Aladin have their own rules in determining vowel and syllable.

The result of the formal structure in Wawacan Aladin can be seen from the *pupuh*'s character. For example, *sinom* describes the excitement, *pupuhkinanti* describes the awaiting, *dangdanggula* describes the anxiety, *pupuhpangkur* describes the majesty, *pupuhdurma* describes war, *pupuhmagatru* is all about majesty, *pupuhbalakbak* describes confusion, *pupuhpucung* illustrates humor, *asmarandana* describes affection, *pupuhladrang* describes disappointment, *pupuhmijil* illustrates humor, and *wirangrong* is all about unfair mischief.

Based on *sasmitapupuh* it can be seen that there are 12 *sasmitas* namely: 1) *nganti*, *antian* describes relation to *pupuhkinanti*, 2) *sweet* illustrates *pupuhdangdanggula*, 3) *pungkur* and *backwards* illustrates *pupuhpangkur*. 4) *backwards* illustrates *durma*. 5) *pegat*, *megat* and *kapegat* illustrates *magatru*. 6) *marakbak* and *barakbak* related to *balakbak*. 7) *marucung* and *mucung* illustrates *pucung* 8) *love* illustrates *asmarandana* 9) *anom* and *nonomanas* *pupuhsinom*. 10) *ladrang* describes *pupuhladrang*. 11) *bijil* is related to *pupuhmijil*. 12) *wirang* describes *pupuhwirangrong*.

#### b. Narrative Structure Analysis

Wawacan Aladin's narrative structure analysis uses Christomy's theory (2003, p.34), consisting of storylines, story motives, story characters, story backgrounds, and story themes.

The storyline in Wawacan Aladin consists of five episodes. The 1st episode tells the life of Aladdin as a child who finds the talisman and meets the genie in the talisman, 2) the 2nd episode is telling the story of the princess of the Chinese kingdom, 3) the 3rd episode shows that Aladdin is growing up and will marry the daughter of the Chinese kingdom, 4) the 4th episode tells about Raden Sungking who avenges the rejected Chinese princes 5) the fifth episode is the gathering of men from the four kingdoms rejected by the Chinese princess which revenge against the two kingdoms namely China and Aladdin.

The motive of the story contained in Wawacan Aladin is the motive of wills, journeys, amulets, weddings, and dreams. The testament motive is Ki Mustapa's will, Abdul Pakar's father to Abdul Pakar about having to find a talisman in one of the caves and owned by Aladdin. The motive of the trip is the character of Abdul Pakar who is looking for heirlooms as well as the heritage owned by Aladdin. The motif of amulet is a symbol of the story of Aladdin's character who can grant every desire. The motive of marriage is the marriage of the Chinese princess with Aladdin who is nothing but the power of two

kingdoms. Meanwhile dream motive experienced by Aladin's father-in-law is a sign of a great battle that will occur in the two kingdoms.

The main character in AladinWawacan is Aladin. Other figures are Abdul Pakar, NyaiRatnaKandum, King of China, Ki Mustapa, Jin Surandil, Aladin's parents, RadenSungking, King Jaya Oman, King Sabrang, Raja Jambangan, Sonaje King, DewiLodaya, NyiLodaya's father, MayangCinde, Balad Jin, Saroja, Mardefa, PatihKeswara.

The background of the story in WawacanAladin is divided into three settings, such as place, time, and social background. The setting of the place is divided into a place that exists within the kingdom and outside the kingdom. The setting of the place within the kingdom includes the kingdom of Jabalkaf, the kingdom of China, the kingdom of Karanggantungan, and the kingdom of Jungring. Meanwhile setting of the place is outside the royal environment that is in the mountain, leuweungganggung, bolang area. The time background in WawacanAladin is divided into two times, the length of time and the time of incident. The length of time in WawacanAladin is seventy years, seven days, seven days and seven nights, briefly, last night. Based on the the incident in Wawacan Aladdin there at that time, at one time, at the end, afternoon, noon, day and night, past, Friday, now, tonight, today, tomorrow, maghrib time. The social background in WawacanAladin is the status within a kingdom, the other is the poor, the rich, the marginal, the famous, the highlander.

The theme of the story in WawacanAladin is leadership. This is evident from how Aladin with his wise character leads his people from the start of mankind to the nation of genies.

### **3. Characters' analysis in WawacanAladin**

Analysis of the characters in WawacanAladin is based on Nurgiyantoro (2013: 259-277) explanation namely 1) the role and importance of characters in fictional stories (main characters and additional characters), 2) the role of characters in the development of plot (protagonist and antagonist) , 3) character (ordinary figures and round figures), 4) the development of the characters in the story (static characters and figures develop), 5) the possibility of story characters that arise typical figures and neutral figures).

Based on the role and importance of the characters in WawacanAladin, the first main character is Aladdin, and the second main characters are Abdul Pakar and PatihSurandil. Additional figures that have a direct relationship with the main characters are RatnaKandung, Father Aladin, IndungAladin, and King Duriyah. The second additional figure raises the core issues are RadenSungking, Four Kings, and NyiLodaya. Additional figures that appear and have no relation with main characters directly namely PatihKeswara, BadegaPutri, NyiMardefa, Saroja, MayangCinde. Additional figures told as the third persons are Ki Mustapa, and Rama NyiLodaya. The rest are additional characters that complement the course of the story.

Based on the role of characters in the development of the path in WawacanAladin there are protagonists and antagonists. The protagonists are Aladdin, Aladdin's father,

IndungAladin(aladin's mom) RatnaKandung, and Raja Duriyah. The antagonistsareDulpakar, RadenSungking, Four Kings, and Lodaya.

Based on *perwatakan* (character) there are ordinary figures and round figures. Ordinary figures or figures who have one personal quality that is monotonous in *WawacanAladin* namely Aladdin Father, Aladin's mom, PatihSurandil, RatnaKandung, and RadenSungking. Meanwhile round figures are Aladdin, King Duriyah, Lodaya and Four Kings.

Based on the development of the character there are static characters and developing character. Static characters in *WawacanAladin* are Father and IndungAladin, PatihSurandil, RatnaKandung, RadenSungking, BadegaPutri, Mardefa and Saroja. The developing characters are Abdul Pakar, King Duriyah, Lodaya, and Four Kings.

Based on the possibility of the story that arises in a group of people in real life there are typical figure and neutral figure. Typical figures or figures that exist only in the author's imagination in *WawacanAladin* is described asPatihSurandil. Meanhile the neutral figure or who lives in the real world is Aladin's parents.

#### 4. The Value of Character of Education

According to Jamal Ma'murAsmani (2011: 36-41) the charactereducationvalues consist of, (1) charactereducation in believing God, (2) charactereducation in self beliefs, (3) charactereducationin believing others, (4) charactereducationin believing environment, and (5) charactereducation on nation. From the five aspects of character education, there are four aspects found in *wawacan*. They are (1) charactereducation as God creature, (2) charactereducation in as a person(3) charactereducation as part of society, (4), and character education as a citizen.

The list of Educational character in *WawacanAladin*

No	Educational Character	Code	The value in <i>WawacanAladin</i>
(1)	(2)	(3)	(4)
1	God Creature	(WA/I/10)	1. Believing in God
		(WA/IV/15)	2. Good prayer
		(WA/I/9)	3. Reciter al quran
2.	Personal		
	a. Honest	(WA/III/6)	4. Be honest with other
		(WA/VI/13)	5. Be honest in speaking
		(WA/VII/16)	6. sober
		(WA/VIII/25)	7. Not hiding bad thing
		(WA/X/2)	8. Honest to self
	b. Responsible	(WA/I/9)	9. Responsible as parent
		(WA/I/14)	10. Responsible to others
		(WA/IV/15)	11. Principle
		(WA/IV/15)	12. Deliver the will
		(WA/XII/9)	13. High risk taker

		(WA/XX/8)	14. Blaming self
		(WA/XXI/12)	15. Lose taker
		(WA/XXVIII/7)	16. Profesional
		(WA/I/20)	17. Detail
	c. Discipline	(WA/VIII/13)	18. Agility
	d. Well Performed	(WA/I/19)	19. Nothing to lose
		(WA/VIII/13)	20. Reminding other
		(WA/XI/7)	21. Fast worker
		(WA/III/19)	22. Work from simple to detail
	e. Confident	(WA/I/10)	23. Parents happiness is priority
		(WA/II/12)	24. Brave
		(WA/XII/15)	25. Self knowing
		(WA/XXII/12)	26. Public darling
		(WA/XXV/3)	27. Preparing
		(WA/XXVI/11)	28. Helping each other
	f. Logic	(WA/I/II)	29. Logic
		(WA/II/4)	30. High thinker
		(WA/XVI/9)	31. Curiosity .
	g. Independent	(WA/II/8)	32. independent
		(WA/XVII/7)	33. high risk taker
		(WA/IX/18)	34. Well perform
	h. Science lover	(WA/XVI/5)	35. Knowledge lover
		(WA/XXI/17)	36. Preserver
3	As Society		
	a. Human Rights	(WA/I/9)	37. Adult advices younger
		(WA/I/10)	38. Parents' happiness is priority
		(WA/I/17)	39. Brave as a kid
		(WA/III/10)	40. Ask parents for permission
		(WA/III/12)	41. Parents love their children
		(WA/V/10)	42. Obey
		(WA/V/9)	43. Witnessing the right
		(WA/VI/14)	44. Kids advisor
		(WA/IX/14)	45. Welcoming gusts
		(WA/X/14)	46. Obey to parents
		(WA/VII/14)	47. Sister and brother lover
		(WA/XVI/3)	48. Kids Advisor
		(WA/XIV/11)	49. Saling menyayangi sesama makhluk
	b. Obey to the rules	(WA/V/3)	50. Believing in what parents say
		(WA/XIII/13)	51. Tough
		(WA/XIII/17)	52. Forgiver
		(WA/XXIV/15)	53. Stick to the rules
	c. Appreciate	(WA/VI/6)	54. Well preserved

		(WA/IX/1)	55. Nature lover
		(WA/XIV/2)	56. Good Judger
	d. Good man	(WA/III/4)	57. Ask parents for permission
		(WA/IV/14)	58. Good Language
		(WA/IX/13)	59. Good visitor
		(WA/XIV/6)	60. Down to earth
		(WA/XXIV/11)	61. Respect
	e. Democratic	(WA/VII/15)	62. Appreciate on others' thoughts
		(WA/X/13)	63. Problem solver
		(WA/XI/3)	64. cooperative
		(WA/XVI/17)	65. respect
4	As Citizen		
	Tolerance	(WA/XXVIII/14)	66. Patriotism

## CONCLUSION

Based on Nurgiyantoro's character analysis, the total actors (characters) in WawacanAladinis28. The main character is Aladdin, the second character is his father, and the third is Abdul Pakar. Other characters are additional characters. Leaders associated with the main character are 12 figures. Meanwhile 14 figures have nothing to do with the main character directly. The Characteristics include the positive and negative characters. They are 88 characters, formed by 54 (64.29%) positive characters and 34 (40.48%) negative characters.

The value of education in WawacanAladin according to Asmani has total of 77 aspects, including: 1) the value of character education in God built by 3 aspects (3.9%), 2) the value of character education of self, including: (1) honest character built by 5 aspects (6.5%), (2) Character of responsibility formed by 9 aspects (11.7%), (3) character discipline built by one aspect (1.3%), (4) Character of hard work built by 4 aspects (5.2%), (5) confident character built by 6 aspects (7.8%), (6) logical and critical characters built by 3 aspects (3.9%), (7) aspect (3.9%), (8) Character of curiosity 5 aspects (6.5%), (9) love of science 2 aspects (2.6%), 3) Character education value to others, among others: (1) aware of the rights and obligations of 19 aspects (24.7%), (2) adherence to the social rules of 4 aspects (5.2%), (3) appreciate the work and achievements formed by 3 aspects (3.9%), (4) well mannered (5) democratic 3 aspects (3.9%), 4) educational value on the nation that is tolerance is built by 2 aspects (2.6%).

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