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“Wawacan Nata Sukma”: Tracing the traces of classical Sundanese literature from the dark history of colonialism to the identity politics of oppressed nations from a performing arts perspective

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Abstract. Reading about the Sundanese people of Bandung Regency after the 17th century, one can learn from the *Wawacan* literary works, which helped shape the collective minds of the people. *Wawacan* is strongly influenced by Islamic teachings, which are depicted in sagas in the form of poetry called *dangding* (poetic bond). This research examines *Wawacan Nata Sukma*, written anonymously by the people of Banjaran on the slopes of Mount Cupu Pangalengan in Bandung Regency. Writing using *Pegon* (Arabic) letters, Sundanese language, 1833 AD (18th century) during the "forced cultivation" period of growing coffee under Dutch colonialism. The story *Wawacan Nata Sukma* contains the metaphorical, wild, intriguing, and patriotic resistance of the character "Nata Sukma". Staged from 1930 to 1960 in Bandung Regency. Nata Sukma struggled beyond war and oppression. He succeeded in deepening knowledge, changing fate, and achieving a dignified life after defeating the kings of five countries. *Wawacan Nata Sukma* is a reportage and portrait of events that occurred during the "forced cultivation" period and is related to the politics of the national identity of the oppressed. Research uses a hermeneutic perspective and qualitative methods in describing and analyzing phenomena, events, social activities, attitudes, beliefs, perceptions, and thoughts of people individually and in groups.

Keywords. saga, wawacan nata sukma, oppressed people, identity politics, resistance

Introduction

The culture of reading and writing *Wawacan* in Sundanese land has grown since the 17th century among people who converted to Islam. This discourse is what shapes the collective mind of the Sundanese people. *Wawacan* is written to be read in front of an audience in the form of tales, fairy tales, chronicles, agricultural rituals, and baby birth congratulations. *Wawacan* writing also has a special nature (closed text), namely *Wawacan* teachings on understanding Islamic Sufism. *Wawacan* is read according to certain rules by singing it in *Beluk* form. *Wawacan* grew into a form of creative writing in the Sundanese Islamic boarding school (Islamic school) environment. This is why *wawacan* is written in *Pegon* (Arabic) letters and contains Islamic teachings, indicating that this oral literature originates from the *santri* (Islamic student) community. Sundanese culture, in the

sense of a value system, is a reflection of the inner world of Sundanese people, rooted in the past and inherited in living traditions starting in the 17th-18th centuries. Ajip Rosidi, in his book *Ngalanglang Kasusastraan Sunda*, explains; In feudalism, the noble society and the clerical society influenced each other, supported each other, and helped each other live together. In a feudal society, priyayi/menak held governmental power, while clerical society held spiritual superiority. Both of them intensively practice a system based on the philosophy of “guru, ratu, kedua orang tua” (via Sumardjo, 2015: 123).

It is becoming increasingly clear that *wawacan*, which is considered a form of original Sundanese writing, is different from the authentic creativity of the Sundanese people. *Wawacan* manuscript writing is an intertextual form between Sundanese, Islamic influences, and Javanese (Mataram) culture. The influence of Javanese literature entered Sunda, especially through the feudal lords (regents and *menak*) and Islamic religious teachers (Islamic boarding school environment), around the middle of the 17th century. (Rosidi, 1966: 12). In this condition, since Sundanese expansion by Mataram, Sundanese literature has changed in nature with the existence of *dangding* rules. Sunda regents are required to take turns carrying out duties and are required to report in Mataram. With this obligation, Sundanese regents must follow Javanese cultural procedures. Government administrative matters must be written in Javanese. In such a situation, many Sundanese people study at Javanese Islamic boarding schools (Mataram).

In general, the reading and writing culture in Indonesia was, at first, still elitist. Only kings, nobles, and royal officials controlled books. The skill of turning spontaneous poetry into expressions of love has become a way of life among the youth of the royal capital. The culture of reading and writing developed healthily in the centers of government during the later Hindu and Islamic kingdoms. The culture of reading and writing cannot be separated from the political ruling class (which is supported by the religious environment). The "controlled" people do not know the culture of reading and writing; they continue to live like their ancient ancestors, namely using oral culture to convey information (Sumarjo, 2003: 65-66).

The greater value of the influence of Islam that entered the land of Sunda was taught by Islamic religious teachers, in addition to spiritual teachings, strengthened by the culture of reading and writing and the development of art. The influence of Islam on art, especially in the expression of story content and *Pegon* (Arabic) script. This influence can be seen in the aspects of story writing, architectural art, music, performing arts, literature, and sound arts. *Wawacan* is a combination of aspects of story writing, literature, and performance material between good art, music, and dramatic conditions. The authors wrote for social purposes, entertainment, and religious teachings, as well as the rituals of farming communities based on traditional culture. This condition shows the success of people's children who study at Islamic boarding schools. They show their intelligence in the form of the tradition of writing *Wawacan* manuscripts. However, the *Wawacan* writers are farming communities in Sundanese culture; they remain firm in the Sundanese *Tritangtu* philosophy of life. The principle of Sundanese *Tritangtu* still lives in society, with a futuristic and harmonious life dynamic. The understanding of Sundanese *Tritangtu* remains alive in the community in maintaining a balance in life and public education through the medium of the *Beluk-Wawacan* performance.

Wawacan literally means "reading"; *wawacan* is not to be read alone but is read for the sake of performance and to be heard by the public. *Beluk* is the art of vocal play for reading discourse in public. Where there are the ins and outs, there is certainly a *Wawacan* script, said Viviane Sukanda-Tessier. In this way, *Wawacan* is a kind of repertoire (story script), material for the *Beluk Wawacan* performance (Sumardjo, 2015: 124). *Wawacan* is a saga written in a

particular poetic form called *dangding*. *Dangding* is a form of poetry that is certainly intended to describe certain things. *Dangding* consists of several forms of poetry called *pupuh* in Sundanese (Rosidi, 1966: 11). *Wawacan* performances are more multi-spatial; they can be staged anywhere, depending on the context of the event. Four or more people perform *wawacan* performances; one person is tasked with reading the sentences from the *wawacan* script. Then, greeted by the Ilo (singing) interpreter, the reading is based on the *Pupuh* written in script one by one (kinanti, sinom, asmarandana, and dangdanggula). (Rusmana, 2018: 123). *Wawacan* has elements of stories that are read and sung, and there are elements of musical accompaniment.

The description above is a limitation in reading *Wawacan Nata Sukma*, which is the main part of the research. *Wawacan Nata Sukma* was written anonymously by the people of Banjaran, the slopes of Mount Cupu, Barusalam Pangalengan village, in Bandung Regency. This *Wawacan* was written in *Pegon* (Arabic) letters in Sundanese around 1833 AD (19th century) during the "forced cultivation" period of growing coffee in Pangalengan. *Wawacan Nata Sukma* was transcribed from Arabic letters into Latin letters in Sundanese in 1983 by Drs. Pepen MEZ. This discourse is in the form of a fictional story about the life of a poor mountain person named "Nata Sukma" (Rusmana, 2018: 116). From the storyline, the author reads that there is the essence of 'resistance' against the colonialists, especially (the Dutch). Resistance is depicted by the movement of a character named "Nata Sukma," who is the son of a poor farmer in a mountainous area who is faced with conditions of physical war until he frees himself from the grip of war (Rusmana, 2018: 117).



Figure 1, Parahyangan area is the basis for "forced planting" of coffee. Preanger Stelsel under Dutch colonial rule 1830-1870 (Compiled from various sources, 2023).

1. Literature Review

The research analysis is an interpretation of the reading of *the Wawacan Nata Sukma* manuscript. Interpretation refers to the application of hermeneutic theory. Etymologically, the word hermeneutics comes from the Ancient Greek *ta hermeneutika*, which is the plural form of *ta hermeneutikon*, which means 'things related to understanding and translating a message' (Arif, 2008: 178). These two words are derivatives of the word 'Hermes', which in Greek mythology is said to be a god sent by Zeus to convey messages and news to humans (Edy, 2021: 46).

In the end, hermeneutics was standardized as a science or method and technique for understanding a text in the 18th century AD (Arif, 2008: 179). In its development, texts from a hermeneutic perspective must be treated the same. Words and sentences in the text must be

desacralized or avoided from having a majestic impression (no matter how religious the text is). This theory is not fully referred to as an effort to find a method. Still, it will only be used as a 'signpost' in finding an interpretation of the reading or analysis of *Wawacan Nata Sukma*, which is the object of research.

2. Research Methods

The method is a way of carrying out research using systematic, directed, and coherent procedures. The scientific method is a procedure that includes various mental actions, work patterns, technical processes, and steps to obtain new knowledge or develop existing knowledge (Sri Soeprapto, 2007: 128). Therefore, the researcher's work orientation is to create instruments, collect data, measure behavior, analyze findings, draw conclusions, formulate generalizations, and so on (Darmin, 2002:34).

Research method using qualitative data collected from the literature, observations, and reviewing written documents resulting from research on Indonesian texts that have been published in journals and repositories. So, the research method uses qualitative data, apart from collecting data and analyzing data, as well as answering questions that lead to the form of data, and the theory used is appropriate. In terms of research for performing arts research (speech theater such as *wawacan*) describing the work and the creation process as part of an effort to gain knowledge (Subandi, 2011: 176).

The research uses qualitative methods. Qualitative research methods are research used to describe and analyze phenomena, events, social activities, attitudes, beliefs, perceptions, and thoughts of people individually and in groups. (Sutopo & Arief, 2010: 1). The qualitative method is descriptive research in order to obtain facts in the field. First, through direct observation of events in people's lives. Second, by conducting interviews related to the various statuses and identities of the sources. The main topic of the interview was directed at *Beluk Wawacan* actors, about writing *wawacan* and story elements, which are often built into a narrative construction. Some questions about social life. Apart from observations, this research also conducted interviews to obtain data in the field. Interviews conducted with sources used an open interview approach. This interview pattern was chosen because the interviewees are educated people. Available interviews are more friendly and relaxed; the resource person can convey information without being burdened by anything. The resource person is Drs. Pepen MEZ (67) is a person who has read *Wawacan*, as well as a person who has studied the form of *wawacan* from the agricultural community in Bandung Regency.

Results and discussion

1. *Wawacan Nata Sukma* during the "Forced Cultivation" period (1833),

Wawacan Nata Sukma was written during the colonial period in Bandung Regency. The pressure of colonialism on the Pasundan people did not only come from the Dutch; at that time, Pasundan was still under the political pressure of Mataram rule from Java. Behind the writing of *the Wawacan Nata Sukma* storyline, there is a moral message that poverty, misery, and helplessness in life as a result of colonialism are not reasons to sit around without doing anything. Deviations in other people's criminal behavior are not a matter of fate that must be accepted. The content of *Wawacan Nata Sukma* story depicts a resistance not only from the author but also reflects the resistance of coffee farmers in Bandung Regency to criminal behavior. Resistance was carried out to win the independence of an oppressed nation. Implicitly a kind of political movement of national identity (the Pasundan people), in conditions of "forced planting" carried out by the expansion of Dutch planters (VOC) in Sunda land. The resistance

movement for the struggle for identity, through *Wawacan Nata Sukma*, is expressed as a satire, as well as a portrait of events related to oppression carried out by colonialism. The storyline of the role of the main character "Nata Sukma," until he is married to "Putri Ayu Eundeur Cahaya," has a related theme and moral message and can be read as a link in the chain of harmonious living in the Sundanese "triadic pattern" society regarding "independence and dignified life."

In literary works, there are two general opinions: first, that literary works are an imaginary expression of a worldview, and second, in his effort to express his worldview, the author creates a fantastical universe of characters, objects, and relationships. So, the presence of a "thematic" structural concept becomes important. Where the center of attention is the relationship between characters and characters and characters and the objects around them. The concept most directly related to literary works is the concept of structure, which has meaning. Because it has a structure, literary works must be coherent or tend to be readable. Because it has meaning, literary works are related to human efforts to solve problems in real social life (Faruk, 2005: 17-19). Goldmann's views via Faruk certainly have strengthening value for the author of the manuscript *Wawacan Nata Sukma*, being coherent between the events raised in the narrative, the presence of characterization, and further explaining the author's efforts in solving the problems that surround him.

Reading *Wawacan Nata Sukma*, namely reading the dark history of the Parahyangan Sundanese people. The Parahyangan mountain farming community has been faced with the "forced cultivation" coffee system since the 18th century, which was the forerunner to the birth of the forced cultivation system in the archipelago. The period of "forced cultivation" in Parahiyangan ranged from 1830-1870. The system of "forced planting" of coffee in Parahiyangan is called *Preanger Stelsel*. Burger said that the company began planting coffee in the 18th century in Parahiyangan (Burger, 1962:101). Shows that the forced cultivation system in Indonesia has existed since the 18th century, and what is grown there is coffee. The "forced cultivation" rule was implemented, as a bad result of the Dutch government experiencing a financial deficit in the Diponegoro war of 1825-1830. Then, it was related to the Belgian War of Independence in 1830 and also added to the large Dutch foreign debt. The new Governor General, Johannes Van Den Bosch, came to Indonesia to issue a policy of a "forced planting" system or *Cultuurstelsel* to continue the existing "forced planting" of coffee in Parahiyangan.



Figure 2, *Menak/Sentana* leads the "forced planting" of coffee. *Preanger Stelsel* under Dutch colonial rule 1830-1870 (Compiled from various sources, 2023).

The system of forced coffee cultivation in Parahiyangan was led by local nobles, namely the *Menak* and *Sentana*, who were lower Sundanese nobles. (Wibisono, 2010). As a result of the existence of local nobles, it became increasingly difficult for farmers; apart from having to hand over coffee crops to the Dutch, farmers also had to hand over their crops to local nobles. This system of "forced planting" of coffee has many deviations. More than one-fifth of the farmer's land is used for coffee cultivation, but coffee cultivation land is still subject to tax, working beyond the rice planting period so it is very burdensome for farmers. Crop failure is not borne by the government but is borne by the people, excess agricultural produce is taken by the government. Plus, Sundanese farmers can only be in two places, namely their village or coffee plantations. The punishment was very harsh; they were enslaved and oppressed by the Dutch government.

There are many deviations from the "forced cultivation" of coffee, causing famine, poverty, and death due to violence. This situation sparked resistance from Sundanese farmers who refused to plant coffee. In 1850, criticism came from liberalists, that "forced cultivation" was incompatible with liberal economics. Over-exploitation of Inlanders (natives), then Dutch journalist E.S.W.Roodra Van Eisingan voiced liberation for the people of the archipelago. Baron Van Hoevel launched a condemnation of the implementation of "forced cultivation", as well as Eduard Douwes Dekker authored *Max Havelaar's* book 1860 under the name "Multatuli". Tells the story of farming communities who suffer from forced cultivation under pressure from the colonial government. Finally, C. Th Van Deventer's writing in his book *Een Eereschuld*, describes poverty in the Dutch colonies. Finally, the Dutch abolished the "forced planting" of coffee in 1870, and the Dutch colonial government stopped the system of "forced planting" of coffee in Parahiyangan. In the opinion of Professor Jan Breman, the "forced planting" of coffee was abolished due to resistance from Sundanese farmers, and this resulted in the forced coffee planting being revoked. (Wibisono, 2010).

Returning to the description of *Wawacan Nata Sukma*. The text used in the analysis is the transliteration manuscript *Wawacan Nata Sukma* by Pepen MEZ, a retired Deputy Principal of SMA Negeri 1 Katapang, Bandung Regency, West Java. He is an alumnus of the Bandung Institute of Teacher Training and Education (IKIP) who graduated in 1984. This text is a private archive in text and translation editions. *Wawacan Nata Sukma* is in transliterated form with a thickness of 182 pages. It was found that there are writing rules using *dangding* and *pupuh* (Sundanese: poetry bond), including 11 forms of poetry bundle (Asmarandana, Sinom, Kinanti, Durma, Mijil, Magatru, Maskumambang, Dangdanggula, Gurisa, Pangkur, and Pucung). For example, *danding* or *pupuh* at the end of the manuscript, the author closes the end of the story by writing as below;

No	Types of <i>Pupuh</i> (Poetry Links)	Manuscript Citation <i>Wawacan Nata Sukma</i>	Meaning of <i>Pupuh</i> , Free Interpretation of Poetry
1.	ASMARANDANA	Kuring enggeus tamat nulis, Siang dina dinten Jumaah, Ari dina sasihna teh, Sasihna Rabiul Awal, Meneran tahun Je pisan, Lembur Barupetak, Tamat. (<i>Wawacan Nata Sukma</i> , 1983; 182).	I've finished writing, At noon on Friday, Coinciding with the month, month of Rabiul Awal, Precisely in the year Je, Barupetak Village, The End.

According to Pepen MEZ, *Wawacan* or *babacaan* is *wawacan* itself, namely story texts that are *dangding* (in poetry), usually read and sung. *Wawacan* is material for performing arts, namely speech theater, using elements of stories that are read and developed. This is what Ajip Rosidi said, that the name "wawacan" probably comes from the *mamaca* habit. "Wawacan" comes from the word "wawacaan," which in turn comes from the word "babacaan" which means what is read, namely read at *mamaca* time. (Rosidi, 1966: 15). The description above is coherent with Satjadibrata's explanation that the word "wawacan" comes from the pronunciation of the word *wawacaan* or *mamacaan* (*mamaos*), which has the meaning of being developed. *Wawacan* is read in the form of *dihaleuangkeun* (Sundanese; sung) through the form of *beluk*, namely the traditional song form which prioritizes loud elements and the slow, flowing sound (Satjadibrata, 2005:416). Thus, *Wawacan Nata Sukma* is a long story written entirely using the rules of *pupuh* (Sundanese: poetry binding). The writing characteristics are enriched with many complex characterizations (humans, supernatural creatures, animals in human reality), and the scene is colored by many events (life reality, dreams, and borderline/bizarre reality). The author's wildness in coloring the characters and places of events is expressed in imaginative, excessive, unreasonable, impossible, and sometimes naïve ways. The storytelling is mixed with the presence of magical human characterizations, talking animals, supernatural creatures, and fantastic things. *Wawacan Nata Sukma's* manuscript is written with a linear plot; the storyline moves from the beginning to the end of the story clearly.



Figure 3. Wawacan Ins and Outs Reading Tradition - Sumedang.
Speech ritual art performance, in an open and multi-focus arena (Rusmana, 2022: 316).

2. The existence of *Wawacan Nata Sukma* Manuscript (1833),

The existence of *Wawacan Nata Sukma*, written in 1833 AD (19th century), is a form of intertextual classical Sundanese literature, enriching the writing by blending Sundanese and Malay language styles. The content of the story depicts heroic events from the main character's life experiences of illness, poverty, and oppression. The storyline relates to the conditions of "forced cultivation" in Bandung Regency during the Dutch colonial period. The reality of Sundanese life from the 16th century to the end of the 19th century shows a chaotic atmosphere of oppression and poverty due to colonial expansion. Conditions that influenced the author, namely the life of the Sundanese people in Bandung Regency; between Dutch pressure (VOC), Islamic influence, and Javanese cultural power (Mataram).

Wawacan Nata Sukma is a report of events against oppression and poverty as well as the war against criminals. The events in the storyline are experienced by the character "Nata Sukma"; he struggles with all her might to get "a decent life of dignity." The incident of the character "Nata Sukma" in *Wawacan* is a depiction of the Pasundan community in Bandung Regency when facing the "forced planting" of coffee. However, the author turns the poor "Nata Sukma" into a life full of pressure in a disguised country. Nata Sukma is faced with the problem of war with various countries and their kings in rescuing "Princess Ayu Eundeur Cahaya" from Egypt. The stories in *Wawacan* manuscript writing generally consist of teachings from the Islamic religion. In fact, since the 16th century, Sundanese people have embraced Islam (Rusyana, 1978: 112). Since then, Sundanese literature has begun to be influenced by Islam. After the collapse of the Pajajaran Kingdom, the influence of Islam and language Arabic was more developed in Sunda, especially on the north coast and along river flows where water traffic was busy with boats, for example, Cimanuk, Citarum, and Ciliwung (Salmun, 1963: 135). However, in the 17th century, the Pasundan region experienced pressure from the expansion of the Mataram Sultanate after it came under the rule of the Javanese government. So in Sundanese literature in Pasundan, *ngadangding* rules appear in various *pupuh*. This was a new form of creative writing at that time because the way of creative writing that the Pasundan people had previously understood was known as *Papantunan* (Sundanese: *pantun* poetry).

Based on the reasons above, *Wawacan Nata Sukma* was also addressed in order to show the resistance of the Pasundan people to the power of the Mataram Sultanate. This resistance was carried out through literary works in the form of creative writing of *Wawacan* manuscripts. For the Pasundan people, writing *wawacan* scripts from Javanese influence can be used as a tool of resistance by building spoken stories. The author's perspective shows that the author was an educated person in his time. Although the writing of the *Wawacan* manuscript is influenced by Javanese literature, the influence of Islam is more visible, especially in terms of story content and the *Pegon* (Arabic) letters. Below is the writing of the *Wawacan Nata Sukma* manuscript under the influence of Islamic teachings;

No	Types of <i>Pupuh</i> (Poetry Links)	Manuscript Citation <i>Wawacan Nata Sukma</i>	Meaning of <i>Pupuh</i> , Free Interpretation of Poetry
.	ASMARANDANA	Kasmaran kaula muji, Ka Gusti Ajawajala, Nu murah ka mahluk kabeh, Jeung muji Utusanana, Kangjeung Nabi Muhammad, Nya eta Nabi Panutup, Miwah muji Sahabatna. (<i>Wawacan Nata Sukma</i> ; Rengganis, halaman 3).	Where do I pray, To Gusti Ajawajala Who is gracious to all creatures As well as praising the Messenger Prophet Muhammad Namely the Seal of the Prophets And honor his friends.

Wawacan is a combination of aspects of story writing as material for sound art performances and dramatic construction. The contents of *Wawacan* were written for religious, ritual, social teachings, and entertainment for the farming community. This writing is a fact of the success of people's children studying at Islamic boarding schools, showing their intellectuality in the scriptwriting tradition. *Wawacan*, as part of the Sundanese farming community, remains firm in the Sundanese Tritangtu philosophy of life. The understanding of

Sundanese Tritangtu still lives in society for the benefit of living in harmony and balance in life, broadcasting Islam and public education through the medium of performance, said *Beluk-Wawacan*. According to Pepen MEZ, *Wawacan Nata Sukma* was staged from around 1930 to 1960 around Bandung Regency.

The storyline of *Wawacan Nata Sukma* begins with the story of "Ki Miskin" (Nata Sukma's parents) and "Nata Sukma," who was born into a poor family. The story is actually a depiction of the author's life; he experienced poverty firsthand during a period full of colonial pressure. Pepen MEZ's opinion is that the author wrote this *Wawacan* manuscript during the Dutch era when *werit* (Sundanese: difficult and poor) conditions carried out "forced planting" of coffee in Pangalengan. The storyline depicts concerns. The author's intelligence in writing *Wawacan Nata Sukma* prioritizes the use of semiotic values, markers of ambiguity, and symbols of allegory, pleonasm, and hyperbole. Below is part of the reportage form of a character's concerns, an excerpt from *Wawacan Nata Sukma* manuscript;

No	Types of <i>Pupuh</i> (Poetry Links)	Manuscript Citation <i>Wawacan Nata Sukma</i>	Meaning of <i>Pupuh</i> , Free Interpretation of Poetry
1.	ASMARANDANA,	Kacarita Kai Miskin, Dina rungkun ngais budak, Diais ku gebog kole, Ditiungan ku daun bolang, Dipake niungan budak, Simbutna daun cau, Bawaning teu boga pisan. (<i>Wawacan Nata Sukma</i> ,1983; hal 1).	Once upon a time, the Poor Man Among the bushes carrying a child, Held by a Kole banana stem, Covered by Bolang leaves, Used to protect children The blanket is banana leaves, Because I don't have anything.
2.		Maneh awewe lalaki, Miskin liwat ti ukuran, Teu kawerat anak bojo, Make rupa papakean, Maneh teh geus sumawona, Diiket daun waluh, Disamping cau manggala. (<i>Wawacan Nata Sukma</i> , Nata Sukma, 1983; hal 2).	You girls and boys, Poor beyond measure, There is no ability for children and wives, Wearing clothes, You're the same way, too, Use a bunch of pumpkin leaves, Covered with Mangala banana.

3. Language and Style in *Wawacan Nata Sukma* Manuscript,

The language used in writing *Wawacan Nata Sukma* is Sundanese today, especially which is developing throughout Parahiyangan (now Bandung City). In the author's reading and analysis, the author uses a series of words that are not limited to Sundanese speech but also words from popular Malay influences, which are used in the pronunciation of the characters' dialogue. The use of Malay is popular in writing this *wawacan* in the form of variations to create a comedic atmosphere from the dramatic events carried out by the characters. Functions as a dynamic storyline for *Wawacan Nata Sukma* and enriches variations in the course of the story. This way of writing, in order to strengthen the spectacle of the musical elements in the story, makes it seem complex. This shows the author's intelligence in doing intertextual work with other languages, which is the breadth of the author's insight. Ekadjati also conveyed this reason,

that the use of Malay is indeed found in several manuscripts, but generally in a series of complete sentences, and is usually a depiction of a character's outburst of anger (usually a giant or a villain). (Ekadjati, 1981: 245). Next is the language style used in *Wawacan Nata Sukma*. The language style used by the author in the embodiment of the manuscript is a kind of (literary rhyme in Sundanese literature) or language plastic. In Sundanese literature, the term language style is known as below; the author inserted the use of this language style as an enriching element in the writing of the *Wawacan Nata Sukma* manuscript, namely, Comparison (Parable); Personification (embodiment of form); Allegory (satirical language); Parallelism (purwakanti); Pleonasm (kadalon); Hyperbole (exaggeration);

4. Storyline (Plot) of *Wawacan Nata Sukma* Manuscript (1833),

Ki Miskin and his wife in the middle of the forest, in Solojenang Village, cradling a baby boy who was born a few days ago filled their household life. Ki Miskin, cross-legged on a rock, looked straight at the bright shining sun; while cradling the baby, he said, "This is my son; I hope there is a line of destiny from the mercy of Allah the Greatest." After finishing speaking, an invisible voice was heard. The Voice said, "Oi Ki Miskin, you are too poor; the life of husband and wife is destined to be poor. However, your child will bring happiness, pleasure, and wealth; Allah Almighty guarantees your child. His address is Great, but you have to face the difficulties of life first. Your child was given the name "Nata Sukma"; that is the line of destiny."

Nata Sukma was one year old when she said goodbye to her parents to look for work in Egypt, and she went without clothes. Walking along the forest and river, leaving the village while fasting on Monday and Thursday. On the way, he found a beautiful monument; Nata Sukma was fast asleep under the monument. In his sleep, he dreamed that someone was giving him clothes. When she woke up from her sleep, Nata Sukma saw clear evidence: clothes and sarongs, belts and watch bracelets. The clothes he got from a dream were given to him by the Jinn of Islam because of Allah, and then he wore them, and they turned out to be the clothes of a royal warrior. Clothing brings dignity and authority; all creatures bow to Nata Sukma; Rainbows, Animals, and Trees, all living on earth, prostrate themselves to Nata Sukma, saying, "This is our king Raden Natakusuma Jayadiningrat." Nata Sukma continued his journey, continuing to receive praise from all creatures happily. This is thanks to fasting on Monday and Thursday. Allah, the Most Great, loved Nata Sukma. Still, on his way, Nata Sukma found the monument again, a beautiful and beautiful place; he stopped and fell asleep. In his sleep, he had a dream, a dream of being given Ali's sword and ring by someone while he listened to his command. The sword must be carried by Nata Sukma, with the prestige of being used as war equipment and for destroying enemies. The sword was named Mas Ali Ludira. Then he put on Ali's ring; he could see all forms, see, and be alert without being obstructed by the plane so that the deep seabed could be seen.

The story moves to the land of Badara, a large, bustling country led by a king named Puter Sagara. The King ordered the Garuda Paksi bird to steal Raden Ayu Eundeur Cahaya. Garuda Paksi carried out the King's wishes; Garuda came to Egypt at night to steal the daughter of the King of Egypt. Garuda Paksi succeeded in stealing, taking Putri Ayu flying high into the sky. Meanwhile, in Egypt that day, the King and his wife were confused about losing their daughter. Patih reads, "Japar Sidiq's book of prophecies." The Garuda bird steals Princess Ayu Eundeur Cahaya. Finally, the King of Egypt delivered a proclamation, whoever could take Princess Ayu and catch Garuda and kill him. The King will appoint him Regent and marry him to Raden Ayu. Patih gets a chance. Without delay, the Governor gathered prosecutors, soldiers,

and bodyguards to look for the princess. The story is cut short in the middle of the forest; after a long time in the middle of the forest, Patih feels confused; what he is looking for is never found, and he feels embarrassed again by the King of Egypt. Finally, they waited, opening a camp in the forest.

Back to the story of Nata Sukma, in the middle of the forest, Nata Sukma heard the sound of a woman crying from above the sky. Everything was clear; Princess Ayu was crying in Garuda's arms. Nata Sukma followed Garuda's anger. Putri Ayu Eundeur Cahaya was taken. There was a very intense fight between Nata Sukma and Garuda Paksi. A sword cut Garuda, his two wings separated from his body. Garuda fell, then was slapped to death, as were the Patih, Prosecutors, and Soldiers from the Badara country, all killed by Nata Sukma. Raja Puter Sagara was attacked and killed without being given a chance. He killed Raja Puter Sagara and his Patih on the battlefield. The story of the meeting between Nata Sukma and Princess Ayu Eundeur Cahaya, after Nata Sukma rescued Putri Ayu. They went together to Egypt. During the forest journey, he met Patih Mangkubumi (Patih of Egypt). Unbeknownst to Raden Ayu Eundeur Cahaya, Nata Sukma was reported as false news by Patih Mangkubumi to the King of Egypt as the incarnation of Garuda Paksi. All the soldiers attacked Nata Sukma and were finally slaughtered by Patih Mangkubumi. Nata Sukma's body was thrown into the sea; his body floated in the ocean for eight months. Strangely, Nata Sukma's corpse remained fresh while floating in the middle of the sea.

Nata Sukma's body was found by Pandita, who came down from the sky and was brought back to life. Nata Sukma becomes a grandfather. In the continuation of the story, Nata Sukma has transformed into the form of an old grandfather. On the ship, people were stricken with illness, and Nata Sukma was called on board to provide medical assistance. Sick people are treated with endong heirlooms/amulets. The people on the ship were healed, and the captain then seized Nata Sukma's endong amulet. Nata Sukma was thrown into the sea. Nata Sukma's amulet, Endong, goes berserk on the ship. The ship sank, and the endong amulet turned into Kuya (turtle). Nata Sukma was searched for by a turtle, found, and dragged to the coast of Egypt. In the land of Egypt, led by King Amangkurat Alam, guests are arriving. The guests were Kings from five countries: King Geni from the Geni kingdom, King Dursal from the Partiwi country, King Gordel from the Eros Kingdom, King Indrik from the Parasman Kingdom, and King Sarsan from the Japanese Kingdom. Apply King Amengkurat Alam to propose to Princess Ayu Eunder Cahaya. Kings from five countries agreed to submit proposals to Princess Ayu Eundeur Cahaya, all of which were rejected by the Princess. The kings of five countries were angry and then threatened the King of Egypt that he would go to war if Princess Ayu married someone from another country.

In the previous story, Nata Sukma was dragged by a turtle to the coast of Egypt. Nata Sukma came back to life as a small child with the name Ki Mencir. At one time, Ki Mencir was brought to the palace by Aki Pangebunan to treat the King's illness and Princess Ayu's sudden goiter. After the King and Princess recovered, Ki Mencir was married to Princess Ayu Eundeur Cahaya. A few days after the wedding, news of the marriage was heard by the kings of the Five Countries, which Princess Ayu rejected. Kings from five countries came to attack. However, the Kings of the five countries were defeated by Nata Sukma and sentenced to be united with Patih Mangkubumi. At the end of the story, Nata Sukma remembered her two fathers and mothers who had been abandoned for a long time in Solojenang Village. Then Nata Sukma picked up his father and mother and took them to Egypt. Nata Sukma really respects her father and mother and makes their lives happy. End of story.

5. Main Theme of the Manuscript *Wawacan Nata Sukma* (1833),

The message contained in *Wawacan Nata Sukma* can be traced to the events presented by the author. It is very clear in describing the event of the rescue of "Putri Ayu Eundeur Cahaya" (Princess of the King of Egypt) by "Nata Sukma". Nata Sukma carried out the rescue of the princess of Egypt from the evil plans of King Puter Sagara (King of the pagan Jinn of Badara). Another message can be read from the invasion of kings from five other pagan countries against the land of Egypt (King Amengkurat Alam). The invasion of five kings of the country were not happy with the marriage of "Nata Sukma" to "Putri Ayu Eundeur Cahaya." Nata Sukma faced them with the ability to subdue evil countries. He fights against anyone who commits crimes. Nata Sukma dared to face his opponents for bad behavior like that of the ship's captain, Patih Mangkubumi (Patih of Egypt), until he was married to "Princess Ayu Eundeur Cahaya." It is increasingly clear that *Wawacan Nata Sukma* (has a message about humans who organize their souls to ward off anger). This message can be read as a link in the chain of life towards harmony. Below is an excerpt from the script, when Nata Sukma defeats his opponents, as follows;

No	Types of <i>Pupuh</i> (Poetry Links)	Manuscript Citation <i>Wawacan Nata Sukma</i>	Meaning of <i>Pupuh</i> , Free Interpretation of Poetry
1.	ASMARANDA NA	Nata Sukma seug ngalahir, Ama montong jadi manah, Karanten diri abdi teh, Geus pasti Karesa Pangeran, Disebut manuk Galudra, Ngan abdi gaduh piunjuk, Eta Patih bangkarwarah.	Nata Sukma started to speak, Rama, don't be a thought, This is my possibility, It has become God's will Called the Garuda bird, I'm just begging, That's an impudent Patih.
2.		Abdi arek males pati, Seja rek digantung pisan, Kangjeng Raja seug ngawalon, Ama teh geus idin pisan, Kumaha sakaresa Putra, Eneng anu jadi Ratu, Nyepeng saantero Raja.	I want revenge, I'll hang it, The king then answered, This Rama really agrees, As the Son hopes, Lord is the Queen, Holder of all the Kings.
3.		Ti dinya teh Kangjeng Gusti, Seug bae nyaur Antenar, Sareng Pangulu sakabeh, Enggal Pangulu marangkat, Ngadeuheus ka Kangjeng Raja, Para Mantri geus murubul, Geus dongkap ka Kangjeng Raja.	From there, the King started, Then tell as clearly as possible, With all the Chiefs, Hurry up, Penghulu set off, Facing the King, The Ministers have come, Has come before the King,
4.		Pangulu kaget ningali, Jaksa sareng para pangkat, Saha anu kamari teh, Eta geuning kasep kacida, Hanteu lila Kangjeng Raja, Enggalna lajeng ngadawuh,	The chief was shocked to see, Prosecutors with dignitaries, Who was that yesterday? Turns out he's really handsome, Not long the venerable King.



		Kaula teh kudu saksi.	Quickly then speak, I have to see this,
5.		Rek// ngangkat ieu Bopati, Nya ieu Raden Disena, Nu nyangking nagara kabeh, Para Pangkat seug haturan, Sim abdi kumereb pisan, Nyaksian sadawuh Ratu, Ku abdi dikuping pisan. (Nata Sukma; 1983: hal 108-109).	Will appoint a Regent, Namely, Dear Raden, Who holds all the lands The dignitaries said, We all hope it's true, Witnessing the Queen's orders, We will listen.
No	Types of <i>Pupuh</i> (Poetry Links)	Manuscript Citation <i>Wawacan Nata Sukma</i>	Meaning of <i>Pupuh</i> , Free Interpretation of Poetry
1.	MIJIL,	Raja lima seug bae ngalahir, Nun Juragan Anom, Raja Mesir anu sae, Sim kuring geus pasrah diri, Abdi jaluk hurip, Sim abdi seja rek taluk.	The five Kings then spoke, Respected Young Master, The mighty king of Egypt, We all give up, We ask for life, We ask for forgiveness.
2.		Ayeuna jisim kuring Gusti, Rek seja gumentos, Sarawuh jeung Raja kabeh, Jeung deui jisim kuring, Nyanggakeun nagri, Abdi teh sumeja taluk.	Now we, Lord King, Hope it will replace, Agree with all Kings, With this, we all, Giving up the country, We all ask for forgiveness.
3.		Ki Tumenggung enggalna ngalahir, Mugi dipaparin yaktos, Minyak sing gera peren, Masing timbul endong deui, Cing cara bihari, Mugi dipaparin makbul.	Ki Tumenggung spoke quickly, Hopefully, you will be given certainty, So the oil runs out soon, So that you can become Endong again, As usual now, May you be assured of being granted.
4.		Heg minyak teh enggeus tarapti, Nyembah ka Raden Anom, Boyongan Raja lima teh, Kabeh sing lulus tarapti, Raja lima enggal nguping, Barina jeung sujud.	Yes, Oil has calmed down, Praying to Young King, Followed by the five Kings, Hope all is well, The king of five listens, Then followed prostration.
5.		// Raden Anom ngadawuhan deui, Maneh Raja lima jago, Lamun maneh geus saleh, Hate maneh hanteu mungkir, Maneh moal dipeuncit,	Young King then spoke, You five brave Kings, If you have been righteous, Your hearts do not disobey, You will not be slaughtered, I will not be punished.

		Ku kami moal dihukum.	
6.		Raja lima enggalna ngalahir, Nun abdi Gamparan yaktos, Jisim abdi moal sak hate, Seja pisan rek migusti, Saniskara bakti, Nagri kahatur. (<i>Wawacan Nata Sukma</i> , Nata Sukma, 1983; 121-122).	The five kings spoke as soon as possible, Yes, we all are sure, We will not disobey, Will always bow down, Everything will be devoted, State presented.

Conclusion

Wawacan Nata Sukma, written by the author as a form of satire and resistance to colonialism carried out by both the Dutch and Javanese rule (Mataram Sultanate) in the land of Sunda. This *Wawacan* was born in 1833 AD, in the event of "forced planting" to plant coffee in Pangalengan (Bandung-West Java district). The 18th century Parahiyangan coffee "forced planting" system, called *Preanger Stelsel*, or the "forced planting" system in the archipelago called *Cultuurstelsel* in Pre-independence Indonesia had many deviations. Many irregularities sparked resistance from farmers, Sundanese farmers hated and refused to grow coffee. The incident of "forced planting" has become an inspiration and is depicted in *Wawacan Nata Sukma*. The *Wawacan* manuscript was addressed by the author, in order to record the traces of the dark history and resistance of the Sundanese people as an oppressed people.

This *Wawacan* was written as a moral movement of Sundanese farmers, which the author describes through the character "Nata Sukma". A form of peasant resistance against the wrath of the colonialists for the sake of an independent and dignified national identity. This classic Sundanese literary work, based on the *Wawacan* manuscript, can be read as an intellectual resistance that can be emulated, with its relevance adapting to the times. *The Wawacan Nata Sukma* manuscript has a message about patriotic values. The main character, "Nata Sukma," fought against poverty and crime caused by other people with patience and modesty towards the Islamic faith, namely Allah SWT. The character "Nata Sukma" is created by the author as a leader who is able to rise from destruction to live wisely. The character "Nata Sukma" reached the end of the struggle and was married to "Putri Ayu Eundeur Cahaya". The meeting and unification of the two symbolic figures' names, "Nata Sukma" and "Eundeur Cahaya", is a semiotic system term that can be interpreted clearly. The names of these two figures have the meaning "to organize the soul and soul" to receive guidance, namely "a light that shakes the heart" (Nur Muhammad in Sufistic terms). Nata Sukma's meeting with Eundeur Cahaya, namely the meeting of "sky" and "earth", as implied in the Sundanese *Tritangtu philosophy in Buana* in the beliefs of farming communities in the land of Sunda. For the writer, *Wawacan Nata Sukma's* classic Sundanese literature is very interesting to be translated into a drama script for theatrical performances.

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