

Relevance of Ancient Sundanese Manuscript "Bujangga Manik" to Aspects of Sustainable Development Goals (Sdg's) Through Literary Anthropology Study

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Abstract

The research was motivated by two things, namely the scientific concept of literary anthropology which is interdisciplinary with one of the characteristics of focusing on ethnography and the significance of the ancient Sundanese literary manuscript Bujangga Manik in the Sundanese literary and cultural treasures as a presentation of human thought in its day and an inexhaustible source of inspiration. The problem that arises is whether the manuscript can become a hypogram for the awakening of new thoughts and developments in addressing issues of environmental problems, especially climate change that is rapidly leading to global warming. Therefore, the world community is simultaneously calling for a green campaign, also known as the issue of Sustainable Development Goals or SDG's. To answer this, the descriptive analytical method will be used with the steps of collecting data and analyzing it in two stages. The problems to be answered are: 1) the main character's activities, reasons, and consequences, and 2) the relevance of the research results to the SDG's program. The character's activities are very important because they are related to signs that represent humans in their time. The relevance of SDG's will show that this manuscript is able to be empowered and cross the current time span.

Keywords: *The Bujangga Manik Manuscript, Sustainable Development Goals, and Literary Anthropology.*

Introduction

Literary anthropology is a field of study that combines two scientific fields, namely anthropology and literature. Both fields of science are very old. Anthropology was pioneered by Al-Biruni in the 11th century, while literature may be as old as human civilization after the introduction of writing. Literary anthropology itself is a field of study that according to Mengu (2022) uses an anthropological approach to research literary works, especially using cultural anthropology. In other words, anthropology studies humans and their culture in the real world, while literary anthropology studies humans or characters in literary works and the culture contained therein.

One of the ancient Sundanese literary works, namely the Bujangga Manik manuscript, hereinafter referred to as NBM (Naskah Bujangga Manik), is very interesting to study in the field of literary anthropology. This is because, based on the results of reading previous studies, no one has studied NBM using literary anthropology studies for the purpose of logically understanding the contents of NBM as a literary work itself. In particular, in addition to discussing what the main character in NBM named Bujangga Manik actually did, an explanation is also needed regarding the reasons or causes of the main character doing what he did, and what the logical consequences of what the main character did. As Lebkowska (2012) said, literary anthropology is used for the benefit of literary science itself.

The first of these previous studies was Noorduyn (1968) who was an early researcher of the NBM and also the first to reveal its contents through a philological approach by transliterating and translating ancient Sundanese literary works and then specifically exploring one of the toponyms, namely Wuluyu, and comparing it with Wulayu in the contents of the Ferry Charter inscription dated 1358. Noorduyn (1984)

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continued his research which focused on topographical data in the NBM which was still actively used at the time the study was conducted.

In addition to Noorduyn, Lombard (1990) then appeared, conducting an integrated historical study and using various manuscripts, one of which was the NBM, to prove that in the past the island of Java seemed stable not because of the oppression of a centralized power system, because the marginalized at that time did not completely lose their space for freedom of life. Furthermore, Noorduyn and A. Teeuw (1999; 2006) continued with a literary study that identified the NBM as an ancient Sundanese literary work with pantun style, and as a sign that the NBM had been completely transliterated and translated.

The NBM has not stopped being studied and increasingly shows the diversity of study perspectives. For example, Ruhimat (2017) in his research studied the contents of ancient Sundanese manuscripts, one of which is NBM, through a political approach that the Sunda Kingdom and China have had bilateral political relations as evidenced by the mention of things related to China, namely Nusa Cina, juru panah urang Cina, cepuk Cina, and kenur Cina.

Then in the next study, Gunawan (2019) conducted a comparison of the contents of ancient Sundanese manuscripts in relation to the textile culture of Sundanese society in the pre-Islamic period, using NBM as one of the sources of comparative data for these manuscripts.

Budimansyah (2020) interpreted the contents of the NBM using a historical approach in his attempt to describe the spatial layout of the Sundanese palace complex based on the description of the palace contained in the NBM.

The study on the NBM was again conducted by West (2021) who conducted a philological review of the NBM and then compared it with other manuscripts including ancient Javanese, Portuguese, and ancient Chinese manuscripts.

The next study on the contents of the NBM was conducted by Salehudin, Gunardi & Indira (2023) who used an anthropological linguistic approach in analyzing the toponyms contained in the NBM.

The latest study on NBM was conducted by Isnendes (2024) in his research using a literary anthropology approach. In this research, NBM is developed and utilized for present and future life, by describing the alignment of the results of literary anthropology in the text with the Sustainable Development Goals or SDG's,

The latest study was conducted by Kusumawardhana and Harya (2022) who identified the toponymy of Mount Sembung which in the NBM is referred to as the headwaters of the Citarum River while currently what is known as the headwaters of the Citarum is Lake Cisanti which is located at the foot of Mount Wayang. In the results of the study, Kusumawardhana and Harya (2022) succeeded in identifying Mount Sembung, which has

now changed its name to Mount Gambungsedaningsih and is referred to by some people as Mount Artapela, at the foot of which there is a lake called Lake Cibitung which in the NBM is called Mandala Betung. Apart from the fact that NBM has never been studied through literary anthropology studies, with the emergence of the Sustainable Development Goals (SDGs) launched by UNDP in 2015 which targets that by 2030 all people will be peaceful and prosperous, it becomes interesting if the contents of the NBM from the past are studied for their relevance to the SDGs. So, if NBM is successfully studied with a two-stage analysis, through the main analysis, namely through the study of literary anthropology and then the results of the main analysis are reanalyzed for their relevance to the SDGs, it will produce new data that is reinvention and reorientation. This new data can be developed and explored for real life purposes in the present and the future, both abstract and concrete results.

Based on these two backgrounds, problems emerged which were then formulated into the following research questions:

What do the main characters in the NBM do? Why do the main characters do these things? What are the consequences of the things the main characters do for the main characters themselves, for their community groups, and for their environment?

From the results of the answers to the questions above, how is it relevant to the SDGs?

Research Methods

The research method used here is the analytical descriptive method. The first step taken is to collect data from the data sources used in this study, namely the contents of the NBM which have previously been transliterated and translated through a philological study by Noorduyn and Teeuw contained in the book *Tiga Pesona Sunda Kuna*.

The next step is to analyze the collected data in two stages. The first stage is the main analysis to answer the first research question. The approach taken is the literary anthropology approach while the anthropological theory used to analyze the contents of the NBM is by using the cultural anthropology theory of Katherine Dettwyler, namely that cultural anthropology studies what activities are carried out by humans, why they do it and what the consequences are for the individual human being himself, for his group, and also his environment. At this stage, the activities of the main character will be limited only to the main activities that drive the story as a whole. Then, in this second stage of analysis, the data obtained is the result of the first stage of analysis which is then sought for its relevance to the SDGs.

The last step is to interpret the data. At this interpretation stage, before presenting the findings or results of the analysis that has been carried out, a brief review of the NBM identity will be informed first. After that, the results of the analysis and discussion will be presented.

A Brief Review of NBM

This NBM is considered a product of national culture because it records thoughts and language in the past which is estimated to have been completed in the 15th century. The manuscript tells the story of the journey of a figure named Bujangga Manik who traveled around the islands of Java and Bali, written on nipah leaves. It is in the form of a narrative poem in lyrics of eight syllables or syllables. The NBM itself has appeared in the Bodleian Library at Oxford University as a collection since 1627. The reason why the NBM ended up there has not been traced. Indonesian scholars, especially scholars from Tatar Sunda, are very fortunate to be able to read it, even to be able to conduct research on it, and also transliterate it in various versions. Jacobus Noorduyn from KITLV Netherlands since 1968 began conducting research and working with the manuscript, and published his research report entitled *Bujangga Manik Journeys Throught Java: Topographical Data From An Old Sundanese Source* in 1982 (Noorduyn, 1984).

After Noorduyn died, the research project was continued by his colleague from the Netherlands, A. Teeuw. The result was *Three Old Sundanese Poems* published in 2006, under the names of Noorduyn and Teeuw (Noorduyn and Teeuw, 2006). The Bujangga Manik manuscript itself is composed of 29 lontar leaves that are put together. Each sheet contains around five to six lines of sentences. The total number of lines in the manuscript is 1,641 lines (Kusumawardhana and Harya, 2022). NBM is written in Old Sundanese and Old Sundanese script. This manuscript consists of two parts. The first part tells of Bujangga Manik who made his first journey to Tatar Jawa, but then returned to Pakuan because he missed his mother. When he returned, Bujangga Manik was proposed to by a princess through her mother, but the proposal was rejected. The second part tells of Bujangga Manik's adventure back to the east and crossing to Bali and Blambangan. After that he returned to Tatar Sunda and meditated in Patuha, then achieved moksa.

Results

The Activities of the Main Characters, Reasons, and Its Consequences Journey to the East

The first activity carried out by the main character is that he goes on a journey. This first activity is told from line 1 to line 87 which consists of three parts.

The first part is the news that the main character will leave the palace to go on a journey. The news of his departure is marked by a mahapandita who announces news that makes all the palace residents excited. Before leaving, the main character says goodbye to his mother, then goes to the palace gate, from there he leaves the palace through the door and a long journey to the west greets him.

Then the second part is the journey itself, namely the main character leaves his palace, and also leaves the capital city to travel out of the Sunda region (kingdom?) By listing the names

of regions, mountains, rivers, until finally reaching Tunggung (kingdom?) Sunda, namely the Cipamali river, then after crossing the Cipamali river he arrives in the west region.

The reason for the main character's departure is not directly explained at the beginning of the story. In addition, the destination is only informed of the direction, which is informed in line

20. Although asked by residents or residents outside the palace gate, the destination of Wetan is still not informed. As depicted in lines 38 to 41.

Even at the end of this travel activity, the reason for traveling to Wetan is not informed. However, even though the reason for traveling to Wetan is not informed, the destination is still informed at the end of this first activity, namely Alas Jawa.

With the departure of the main character in NBM, the consequence for the main character himself is that he experiences psychological consequences, in the form of sadness because he will leave his mother. Although not explicitly informed of sadness, what the main character says describes his sadness by asking his mother to look deeply into his face because at that time it was the last meeting before the main character went to Wetan. This can be described in lines 15 to 20.

This describes the character of the main character who has a melancholic, loving and respectful nature to his mother. In addition, it also describes the very close relationship between mother and child among the Sundanese nobility at that time. Another interesting thing is that the main character in this section does not inform about his father's whereabouts.

Then, with the journey, another consequence is that it causes physical fatigue in the main character. It is proven when he arrives at Puncak to relax.

In addition to the psychological and physical consequences that occur to the main character, it turns out that his people, in this case the palace residents, also experience consequences. However, the consequences that the palace community experiences are only psychological consequences. They are sad because they will be abandoned by the main character who is a prince. This is proven by the information contained in lines 8 to 13.

Then, logically, although not told in the script, if a child leaves his mother, then the mother of the main character must also feel the sadness, as do all the people living in the palace.

With the departure of the main character, the consequence is that the environment where he lives is depicted, namely the palace environment.

The name of the palace environment where the main character lives is called Pakancilan as found in line 11. Then the place where he said goodbye to his mother can be known by the name of salu pantu which means meeting hall which is found in line 24. Then the end of the meeting hall is called tungtung surung in line 25, before he finally steps on the ground (line 26).

From there it can be seen that the salu pantu building has a floor. Then after that he walks in an open space (line 27). From there the salu pantu building and the open space or maybe the yard can be known to be surrounded by a kind of fortress because it has a gate called panto kowari (line 29). The complex surrounded by a fort in which there is a salu pantu, perhaps that is what is called Umbul (line 30), which is part of the Pakancilan palace complex. After leaving the Pakancilan palace complex, he arrives at the outer courtyard of the palace or the term manguntur (line 33) which is named with the proper name Windu Cinta line 32.

From there, the character really leaves the palace complex and begins his journey by passing through an area called Pancawara then arriving at a kind of town square called Lebu Ageung where there are many people. From there, he then really leaves the Pakuan area, to head to the wetan area.

His journey to the wetan passes through various settlements, rivers, mountains, and passes the edge of the Sunda (kingdom?) until he arrives in the Javanese forest. Perhaps what is meant by wetan is the Javanese forest. The areas visited by the main character in the Javanese forest are specifically explained in the second activity, namely the return from the wetan.

Return from the Wetan

After the main character carries out his first activity by traveling, then after he completes his journey and arrives in the wetan, namely the Javanese forest, for a reason that is not mentioned at the beginning of the story, the main character decides to go home. (Lines 89 90 91). The reason is that he misses and feels sorry for his mother because he has left her for a long time.

Then, the destination of the first activity which is not clearly stated, only in the form of the wetan direction, in fact in this part of the return, the destination of the main character in the first activity which is called the 'wetan' direction is mentioned here, namely the Javanese forest, the Majapahit village head, Demak, Jatisari and Pernalang (lines 82-87). Then when arriving from the journey home, the main character's mother specifically only mentions one place, which is probably the main destination in the wetan, namely Rabut Palah (line 172).

Because he was going home, the consequence was that he had to think about choosing a way home, whether to choose the path he had taken as when he left on foot (lines 51, 69), or take another path. And he chose another path to go home, because he felt lazy or bored if he had to choose a way home through the same path as when he left. In this case, the main character chose to go home by boat. This means that, in addition to the consequences of having to choose a way home, here the character of the main character can be explained, namely that he always wants something new, and he feels lazy if he has to explore the same path as the departure, maybe it will feel tiring and boring because he has been through it. Then, besides that, he also changed his name to Ameng Layaran. 123.

Another consequence is that the main character decides to leave, because he is disappointed with his mother who has tried to persuade him to accept the proposal of a princess who is interested in him because of his physical appearance and also his intellectual qualities after he returns from the east. Even though according to the main character, this is contrary to his status as a monk.

There are two groups of people in this homecoming activity. The first group is the crew of the "parahu Malaka" ship whose boat he used as a means of transportation to return home. The second group is the group of people from the palace. With the main character boarding the ship, the consequences of what the crew did after the ship left the estuary and sailed and the departure procession activities carried out by the crew are depicted. In addition, the objects used to carry out the procession are also depicted. After leaving the estuary, the crew will take out the "wedil" or rifle which is then fired seven times, which is then followed

by the strains of gamelan in the form of goong, gangsa, and drums accompanied by its kawih called kawih tarahan. This is depicted in lines 95 to 104. Here the position of the procession is not clear, whether every Malacca boat, no matter who the passengers are, every time it is about to sail and leave the estuary, the crew will carry out the procession of playing gamelan and chanting kawih tarahan? Or is the procession carried out because one of the passengers is an ameng (novice).

Then, in addition to the procession, the origin of the ship's crew is also mentioned 116-118. Likewise with the way of rowing 119-120.

When the main character arrives at the palace, the consequences of the main character's return to the palace community logically give rise to consequences in the form of a domino effect. From one consequence gives rise to other consequences.

With his return, the first thing is that his mother, named Ratu Bancana, experiences psychological consequences, namely being depicted as looking happy. In addition, his mother's daily activities, shortly before the main character arrives, can be seen as weaving.

An interesting thing about the weaving activity is the ngangeun hayam. Is this ngangeun hayam cooked to eat? Or is this hayam a type of fabric dye plant?

Because her son came and she felt happy, then we can see the activities of the Sundanese noblewoman in ancient times who were happy to welcome the arrival of her child who had been gone for a long time. Her habit was to tell him to sit and rest and then welcome him by eating betel nut 173 174 175. And also described how to serve it. 196-203.

After taking the betel nut box, she then mixed it and then she decorated herself, and a Sundanese noblewoman in ancient times apparently decorated herself more before eating betel nut to welcome her child. 204-213.

Then, when the main character's return to his mother's place was known by someone named Jompong Larang, it also had a psychological impact on Jompong Larang, in the form of a feeling of interest in matching the main character with his employer, a palace princess named Sakean Kilat Bancana. Jompong Larang realized that he was a servant, so his function here was as a matchmaker or just wanted to match the main character with the daughter of Sakean Kilat Bancana (311-313). Then, Jompong Larang was immediately able to identify the main character as a student of spiritual science or a monk, who wore a puranteng patterned poléng bottom cloth, a baluk embroidered upper body cloth, a Chinese silk scarf, a black rattan whip with gold stripes decorated with tassels. (249-256). Perhaps all the clothes and accessories that the main character wears are a uniform package that reflects a monk, whose clothes are different from when he left, when he only wore a saceundeung kaen (headband) (line 36), the upper and lower clothes are not described, but the community immediately recognizes the main character that he is their toha (lines 37-38).

In addition, Jompong Larang is also captivated to the point of nervousness, (275-277) by the physical characteristics of the main character, by the calves and calf hair, by the fingers, by the teeth, long nails, 267-273.

The next consequence, Jompong Larang informs the whereabouts of the main character to his employer who is a princess, who at that time was weaving in her residence (277-282). The physical description of the princess is also informed, which is described as a sexy woman with protruding breasts (283-286). Jompong Larang reports and describes the main character to Princess Sakean Kilat Bancana. In his description, Jompong Larang mentions that the main character is more handsome than Siliwangi, Banyak Catra, and the Princess' nephew (318-321). In addition to physical, the intellectual qualities of the main character are also described, namely being able to speak Javanese, understanding law, mastering many books, customs, and Sanghiang Darma (327-331)

Information from Jompong Larang gives the next consequence to Princess Sakean Kilat Bancana, namely the princess becomes captivated and immediately intends to propose to the main character, then prepares the complete betel-pinang dowry to propose. (303-407).

The next consequence was that Jompong Larang was asked to convey his employer's proposal message accompanied by a gift of betel nuts which he carried and kept on his head.

The consequence of the proposal is the next debate between the main character and his mother. The fact in the content of the literary work is that two characters argue, meaning that the mother has the characteristic of not having special authority over her child regarding choosing a potential partner. Her mother can only persuade repeatedly, while the decision remains with the main character. In the end, the main character refuses, but does not want to hurt the feelings of the person he rejected, then asks Jompong Larang to convey it as gently as possible to Putri Sakean Kilat Bancana so that she does not get hurt.

At the time of returning, the route of return can be known, namely the main character uses sea transportation with the northern sea route of Java, from Pemalang to Kalapa. Pemalang Port and Kalapa Port can be depicted although not very clearly. In addition, the main character is also known to continue the rest of his journey home via land, namely from Kalapa to Pakuan.

He departed at Pemalang Port which is informed in line 94. Then the ship and its destination are also informed in line 93, namely the boat to Malacca. The condition of the ship and its constituent materials are also described in lines 105 to 113, that the ship has a gombong bamboo frame, with nyowana bamboo poles, the rudder is then (style?) Indian, decorated with bundles of young rattan alternating with golden rattan.

The crew with their respective duties and origins are also mentioned in lines 116 to 118, namely the rower came from Tanjung, the one who drew water from Kalapa, and the one who rowed from Angke. In addition, the duration of the sailing trip was 15 days, which is found in line 121. Then he arrived at Kalapa Harbor, which is found in line 122. And continued by land from Kalapa to Pakuan. In Pakuan it is depicted that in the palace there is a Bale Renceng or pavilion in which there is a banquet room with many paintings. The pavilion also has a red-painted main pillar and cross beams supporting the roof. The walls have dark red clamps, and it is suspected that the walls may have used bamboo weaving. A golden roof, old bamboo betung floors, complete with information on furniture and building materials and decorations of one of the palace buildings called Bale Renceng or the pavilion.

Journey to the Places of Education (Meditation) in Balumbungan, Bali, Mount Sembung

The third activity is a journey to three places to undergo education or meditation, namely Balumbungan, Bali, and Mount Sembung.

Reasons for the Journey to Balumbungan, Bali, and Mount Sembung

The journey to Balumbungan was carried out as a consequence of what happened to him who had rejected the proposal of Princess Sakean Kilat Bancana and was also disappointed with his mother who continued to persuade him to accept the proposal from Princess Sakean Kilat Bancana.

The journey to Bali occurred because while performing meditation in Balumbungan he experienced temptation from a female monk who was interested in the main character.

The journey to Mount Sembung upstream Citarum, which has been studied and identified as Mount Artapela today, occurred because while in Bali, he could not concentrate on meditation, because Bali was too crowded.

The consequences for the main character as a result of the journey to the three places were that he gained knowledge, both knowledge of the physical world, the intellectual world and the spiritual world. In the physical world, he inevitably could recognize and mention the names of regions, mountains, and rivers. In the intellectual world, with his ascetic journey he became familiar with various Javanese books, so that he later became proficient in Javanese.

The final pages of this NBM are missing, automatically the end of the main character's journey is unknown, whether he returned to his community or not.

With the journey of Balambangan, Bali and Mount Sembung, the environment he lived in during his journey can be depicted. So are the modes of transportation. In addition, there are also records of the titles of ancient manuscripts that have been read by the main character and are not known to today's society.

Relevance to SDGs

The results of the first stage analysis above were then reanalyzed using the SDG's points. So the results are relevant to several points. Here is the explanation.

Based on the results of the first stage analysis, three things can be known, the first is that the content of the NBM is very logical and has a cause and effect relationship from one activity to another, then in the content of the NBM, it seems that the author has realized the importance of a narrative hook at the beginning of the story, which arouses curiosity in the audience, so that it can be adapted into a novel and/or drama script or film scenario. In addition, the characters of the characters are depicted. Especially in Putri Sakean Kilat Bancana who proposed to the main character. Coupled with the rich toponymy, travel routes, and cultural products that are depicted, although there are empty spaces for multi-interpretation, this will make it easier to carry out the adaptation.

Based on this, the NBM can be adapted into a novel and/or film for the benefit of today's society. This will be relevant to the SDG's points below.

SDG 4: Quality Education

The content of the NBM is very worthy to be adapted into a novel and/or film. If that happens, it will produce quality education for the community through the media of the novel and film.

SDG 5: Gender Equality

In the content of the NBM, Putri Sakean Kilat Bancana proposes to the main character, so this is gender equality that can be preserved for the present. That women can also propose to men.

SDG 6: Clean Water and Proper Sanitation

With the information related to Mount Sembung as the upstream of the Citarum in the previous study, then reinforced in the NBM narrative, this will contribute to the reconstruction and improvement efforts of the Citarum River starting from its upstream.

SDG 8: Decent Work and Economic Growth

If this NBM is adapted into a novel or film, it will be able to absorb creative workers in the film industry and also the world of books.

SDG 11: Sustainable Cities and Settlements

With the information on Cipamali as the boundary between Sunda and Java, this can be utilized for the issue of the formation of the Sunda Province which is currently emerging.

Conclusion

By conducting a study through two stages of analysis, the contents of the NBM become clearer, the main activities carried out by the main character and the cause and effect relationship of what the main character does so that it will be very worthy to be used and adapted into a novel and/or film. This is then relevant to several SDG points.

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