Representation of Raden Kamandaka in the Perspective of History and Legend in Banyumas

Widya Putri Ryolita[1*], Andrik Purwasito[2], Wakit Abdullah[2], Sofa Marwah[1]
Universitas Jenderal Soedirman[1]; Universitas Sebelas Maret[2]
widya.putri.ryolita@unsoed.ac.id[*], andrikpurwasito@staff.uns.ac.id,
wakit.a.rais_1460@staff.uns.ac.id, sofamarwah@unsoed.ac.id

ABSTRACT

This study examines the construction of Raden Kamandaka's representation as a historical figure and a legend. Stuart Hall's representation theory technique is applied in this descriptive qualitative study. This theory defines representation as the process of establishing meaning through language, symbols, and cultural practices. The results of the study reveal that Kamandaka is represented in two different ways. From a historical perspective, Kamandaka is shown as a real person whose existence is supported by familial descent. One of the proofs is genealogical documents owned by local cultural elites such as Budi Sasongko, which prove Kamandaka's connection to the Sundanese Galuh and Pajajaran royal lines. From a legendary perspective, Kamandaka is represented through a narrative full of symbolism, such as the transformation into Lutung Kasarung, meditation in Alas Kabunan, and a love affair with Dewi Ciptarasa. This narrative reflects local values that are rich in spiritual meaning, heroism, and social relations. This study concludes that the representation of Kamandaka, both as a historical figure and a legend, results from a cultural construction that integrates facts and myths. In Stuart Hall's perspective, Kamandaka is not a fixed entity but rather a narrative product that continues to develop and is negotiated by the Banyumas community through various symbols and cultural practices. This process strengthens Kamandaka's role as a significant element of local identity, both in the context of history and collective myth.

Keywords: Raden Kamandaka, representation, history, legend, Banyumas.

INTRODUCTION

History is reliable proof of past events that can be reconstructed and clearly understood in the present, whether ordinary or extraordinary (Maksum, 2015). History enables a location or area to be identified and provides insight into the past of its people, culture, and technology. Aside from authentic evidence, history can also be linked to texts. Because there have been so many texts written in the past, there is some overlap between history and fiction. Fictional covers of history

are regarded as legends, whereas history is more closely tied to events that occurred in the past (Hidayat & Putri,2023).

According to Danandjaja, Legend is folklore expressed in folk prose that the story's owner believes to be true (Ryolita & Nurhayani, 2019). People believe that legends occurred in the past. Legends are full of moral lessons that may help people's lives (Gusal, 2015). Given the importance of legends to those who believe in them, a study of legends still known and alive in specific communities is required. For instance, the legend of Kamandaka can be found in the Babad Pasir Luhur story, which has made it very well-known in Banyumas.

The legend of Kamandaka is a folktale from Banyumas connected with the Banyumas Regency's originating history. The legend, which concerns the union of the Javanese Pasir Luhur kingdom and the Sunda Padjadjaran kingdom, is taken as fact by the locals (Herusatoto, 2008).

The Crown Prince of Padjadjaran, Banyak Catra, is the figure of Kamandaka in Babad Pasir's history. To find a wife who resembled his mother, this character in the Kamandaka Legend changed his name to Kamandaka (Priyadi, 2012). Because so many historians cast doubt on the legend, there is still much debate about the factual authenticity of the character. On the other hand, some Banyumas people believe Kamandaka is a real character, not just a fictional character, particularly those living near the former Pasir Luhur heritage. This can be seen by the fact that there are different versions of the Legend of Kamandaka story and by the genealogy text of Kamandaka's lineage currently held by Budi Sasongko, one of his descendants (Ryolita, 2018).

As can be seen from the above description, the researcher hopes to represent Raden Kamandaka from both a historical and legendary perspective. This representation shows how Kamandaka's figure is from both a historical and a legendary standpoint, which is frequently questioned whether real or fictional.

Sugeng Priyadi researched the Kamandaka legend; he primarily concentrated on the Babad Pasir Luhur and Putri Ciptarasa stories. However, the researcher's focus emphasized Raden Kamandaka's representation and how to interpret the historical and mythical figure of Kamandaka. Additionally, Sugeng Priyadi's research only reveals the Babad Kamandaka's story and Goddess Ciptarasa's attraction as a representation of Javanese women (Priyadi, 2007).

This study aims to emphasize Banyumas' local wisdom from the perspective of Banyumas legend and history. This study will be helpful to the Banyumas archaeological history section in compiling Banyumas' history and transforming local legends into a regional tourist attraction. This research from the scientific domain also contributes to traditional literary domains like folklore and philology. These two disciplines have relatively minor concerns, particularly philology,

although philology allows us to track down old Banyumas manuscripts that are dispersed and not yet owned by Banyumas people.

MATERIALS AND METHOD

Representation theory is employed to observe Kamandaka's trace. Stuart Hall put forth the central hypothesis that guides this investigation. Representation is a method of giving meaning to things depicted on a screen or in words through images or other forms (Septia et al., 2019). Representation theory is primarily understood as applying language to communicate with others meaningfully. Representation is the most essential aspect of the process by which meaning is produced and exchanged among group members in a culture. Representation is the use of language to interpret concepts in our minds (Malt,2024). Stuart Hall clearly states that representation is the process of using language to create meaning (Sudardi et al., 2022).

In addition, there are two pertinent definitions provided by the Shorter Oxford English Dictionary:

1. To represent something is to describe it, conjure up an image or mental picture, and highlight the similarities between the object and our senses.

2. A representation can be an example, a symbol, a placement, or a replacement. As in this example sentence, the Cross symbolizes Jesus' suffering and crucifixion for Christians.

Within the representation system, there are two processes. At first, mental representation: every object—that is, every person and every event—is associated with a collection of concepts that affect every part of our minds. There is nothing in this world that we can understand without concepts. It can be stated that meaning is contingent upon all of the conceptual frameworks developed within our brains, allowing us to represent the outside world and interpret objects inside it. Second, all processes involved in creating meaning are involved in language. Our concepts need to be translated into a universal language. Therefore, written language, body language, spoken language, images, and visuals (signs) can all be used to connect our concepts and ideas. These signs represent concepts that permeate our minds and collectively define our cultural meaning system (Septia et al., 2019).

Chamamah (in Ryolita & Nurhayani, 2019) states that research methods are the procedures followed to analyze a research object. Literary research methods have their scientific measurements based on their system characteristics. According to Ryolita & Nurhayani (2019), literary works are aesthetic facts with distinct personalities. Therefore, research methodologies must be relevant to the theory being used.

This study examines how Raden Kamandaka has been represented historically and mythologically, utilizing verbal and mental representations to provide a descriptive account of Kamandaka's figure. A field interview procedure was employed along with a philological approach to look for Kamandaka manuscripts to describe the representation.

The philological method gathers old manuscripts, particularly the Kamandaka manuscript used in this study, and interprets its contents to learn about the cultural context of the community that produced the manuscript (Istanti, 2013). On the other hand, descriptive analysis describes pictures or paintings systematically, facts, and precisely regarding the characteristics, attributes, and connections between the phenomena under study (Rusandi & Rusli, 2021).

The following steps or procedures comprise the image this study will describe.

1. Collecting the object of the study. This object has been identified by searching for manuscripts about the Kamandaka Legend and its existence using philological methods in the main manuscript catalogue.

2. Collecting the Banyumas version of the Kamandaka manuscript, as well as several other versions, as support. The versions are compared and examined before they are considered as references.

3. Conducting field interviews. Videos of historical locations and interviews with Kamandaka's relatives were also taken.

4. Analyzing the manuscript. This is accomplished by converting the interview data and analyzing the Kamandaka legend manuscript using the findings of philological techniques.

5. Analyzing the representations. This is accomplished by examining Kamandaka's representation from a historical and mythological angle.

RESULTS AND DISCUSSION

The search results for manuscripts using the philology method are carried out by looking at the main philology catalogue. A manuscript about Kamandaka was found in the "Babad Pasir Luhur" in several versions. The researcher took a combined version of the research results of Sugeng Priadi (professor of history education at Universitas Muhammadiah Purwokerto), which has been published in a book. The book *Biografi Raden Kamandaka dan Sejarah Banyumas* compares versions including "Knebel", "Pasir Wetan", "Balai Pustaka", and "Babad Pasir Luhur Volume II". The book translates the Kamandaka text as a song with the Knebel version of the main text consisting of XXXIX *pupuh* (old song poetry) (Priyadi, 2008).

Kamandaka's (the king of Siliwangi) family tree is explained in the combined "Babad Pasir Luhur" manuscript. However, the number of sons Siliwangi had is unclear. The Sundanese kingdom that was divided into Sunda Galuh and Padjajaran was ruled by a king known by the title of Siliwangi, according to the findings of an interview with an expert on Sundanese culture, Aki Mu'in, the keeper of Cadas Pangeran Sumedang (Priyadi, 2008). The King of Siliwangi was named Niskalawatukancana, a respected ruler in Sundanese tradition.

According to numerous sources, including oral traditions and existent manuscripts, Niskalawatukancana had four children with his first concubine. The four children were named Banyak Catra, Banyak Ngampar, Retna Pamekas, and Banyak Blabur. Although this information appears in various traditions, the interpretation of this genealogy remains an intriguing topic of study due to the numerous differences in folklore and old manuscripts. Banyak Catra is frequently mentioned as a prominent protagonist in the Kamandaka myth, and he later played an essential role in the local genealogy and legitimacy narrative in the Pasir Luhur area, today known as Banyumas. The spreading of this myth demonstrates not just genealogical relationships but also how Sundanese tradition employs legendary figures to foster cultural identity and political legitimacy. Studying materials such as the "Babad Pasir Luhur" and oral traditions of cultural heritage figures, such as Aki Mu'in, is essential to understanding how this story survived and continues to be told in local and regional settings.

The historical relationship between Banyumas and the Sundanese kingdom is described in the book. Banyakcatra proceeded eastward and arrived in the Kadipaten Pasir Luhur. According to this biographical genealogy, Banyakcatra married Ciptarasa, the youngest daughter of Pasir Luhur, and adopted the name Kamandaka. Then, he had children, who eventually became Pasir Luhur's successor. In addition, Pasir Luhur, who converted to Islam and is located in Pasir Batang, has its beliefs clarified (Priyadi, 2008).

Another version comes from Pudjianto's compilation of the Babad Pasir Luhur. The Regent of Banyumas gave him the task of writing stories based on Banyumas mythology and history. He is a *Pamong Budaya* of Banyumas. The narrative form of this version, which is no longer in song form, is derived mainly from Knebel's manuscript. The narrative focuses primarily on the story told in the form of the questionable Kamandaka legend. Specifically, is it reliable to argue that Kamandaka and Ciptarasa had a love affair? (Pudjianto, 2004). Knebel continues to serve as the foundation for Pudjianto's interpretation, although other aspects—like sexual relations—are left out.

Apart from the script, researchers also used the interview results to find Kamandaka's figure. Interviews were conducted in some stages from July to August 2022. The first interview was conducted with Budi Sasongko on July 17th in Yogyakarta. He is a descendant of Raden Kamandaka, who has a lineage from his father. In the genealogy, it is written that Kamandaka came from Galuh and married the daughter of the Kadipaten Pasir Luhur. His descendants moved to Pasir Batang and changed what was originally a Kadipaten into a Kademangan and a divided village. The second interview was on July 30th with the Carangandul caretaker in Taman Sari Banyumas village. The center of the Kadipaten of Pasir Luhur is considered as this location. Yulianti tells the story of Kamandaka in the same way that Pudjianto does. The third interview was conducted on August 5th with Carlan, the Banyumas Tourism and Culture Office's person in charge of the Banyumas archaeological site. He shows the same side of Kamandaka as Yulianti told about the story of Kamandaka's romance and journey to Pasir Luhur. The final interview, conducted in three stages, from August 17th to August 20th, was carried out with Aki Mu'in, a cultural expert figure and judge of the Prince of Sumedang Rock Keys. He confirmed the figure of Kamandaka, but in the Sundanese royal genealogy, his name is still Banyakcatra, who was the son of the Sunda King Mundingwangi and was the older brother of Banyak Blabur who became king of Padjajaran and was known as Sribaduga Maharaja (Prabu Siliwangi), the father of Kian Santang.

Kamandaka's Representation through Historical Perspective in Banyumas

Kamandaka is regarded as a historical figure because the public believes in the existence of genealogical evidence of heritage and descendants, such as Budi Sasongko, who kept one of the genealogical texts of his ancestors. Furthermore, the lineage of the Sunda Galuh and Padjajaran kingdoms' is preserved by Aki Mu'in. Additionally, Sugeng Priadi's research findings, which presented Kamandaka's actual identity based on the evidence he gathered, can be considered. As Hall stated, representation is formed through concepts obtained by a person or society based on evidence or a data set, which are then expressed through language (Septia et al., 2019). Kamandaka became one of the most famous historical figures ever because of the concepts they learned and accepted based on material and physical evidence that was put to the test theoretically. The illustration below shows this proof (Figure. 1).

The family tree (in Figure. 1) results from an interview with Budi Sasongko. It shows that there is historical evidence regarding Raden Kamandaka. Raden Kamandaka is a descendant of Prabu Wangi, the founder of Galuh and gave birth to descendants of Javanese kings.

Budi Sasongko's genealogical manuscripts and Aki Mu'in's preservation of the genealogy are concrete examples of how society comes to understand Raden Kamandaka's existence and legitimacy. According to Hall, this physical evidence is more than just an inanimate object; it has become a symbol of meaning shaped by society's cultural environment and ideas. This process demonstrates that Kamandaka's portrayal is founded not just on the physicality of the genealogy but also on a narrative that provides meaning and binds this person to local identity, particularly in Banyumas.

Raden Kamandaka's portrayal through genealogy includes ideological aspects that lend credibility to specific claims. For example, this genealogy might be utilized to boost the social or political standing of parties claiming to be direct descendants of Kamandaka. According to Hall, social forces with specific goals frequently mediate the meaning provided by representations. Thus, this representation process aids in establishing and maintaining local power systems.

Kamandaka's portrayal is also dynamic, responding to societal interpretation and interaction. Sugeng Priadi's research, which discloses Kamandaka's genuine identity, demonstrates how the representation process can be altered or contested, considering new facts and narratives. According to Hall's theory, meaning is never stable and is always re-produced in social, political, and cultural settings. This is relevant to how Raden Kamandaka is still perceived and interpreted in Banyumas society.

Figure 1 illustrates the lineage of Kamandaka, including that of his ancestors and descendants, to this day. We can see that Kamandaka is the descendant of the Pajajaran Kingdom, ruled by Prabu Siliwangi. He married Dewi Cipta Rasa, a descendant of the Pasirluhur Kingdom, which Kandadaha ruled. Their descendants became the rulers of the regency (Adipati). Besides, their descendants became princes or respected leaders. The descendants of Banyak Blanak, unfortunately, ended with Adipati Tole. However, Banyak Geleh's descendants still exist today. This shows that the lineage of Kamandakan is still strong. This also indicates that leadership exists among the descendants of Kamandaka, and people still respect them. It is because they can prove themselves as good leaders.

Language and visual depictions, such as the following genealogy, are vital in building meaning about Kamandaka. The vocabulary used to express genealogy, as well as visual symbols like photographs or genealogical maps, all contribute to Kamandaka's historical authority. Hall believes that representation through this media reflects reality and produces a social reality that society accepts and internalizes.

Figure 1. Kamandaka Lineage

Prabu Pamekas Pria Gandakusumo Munding Wangi (The Galuh kingdom)

(Ryolita, 2018).
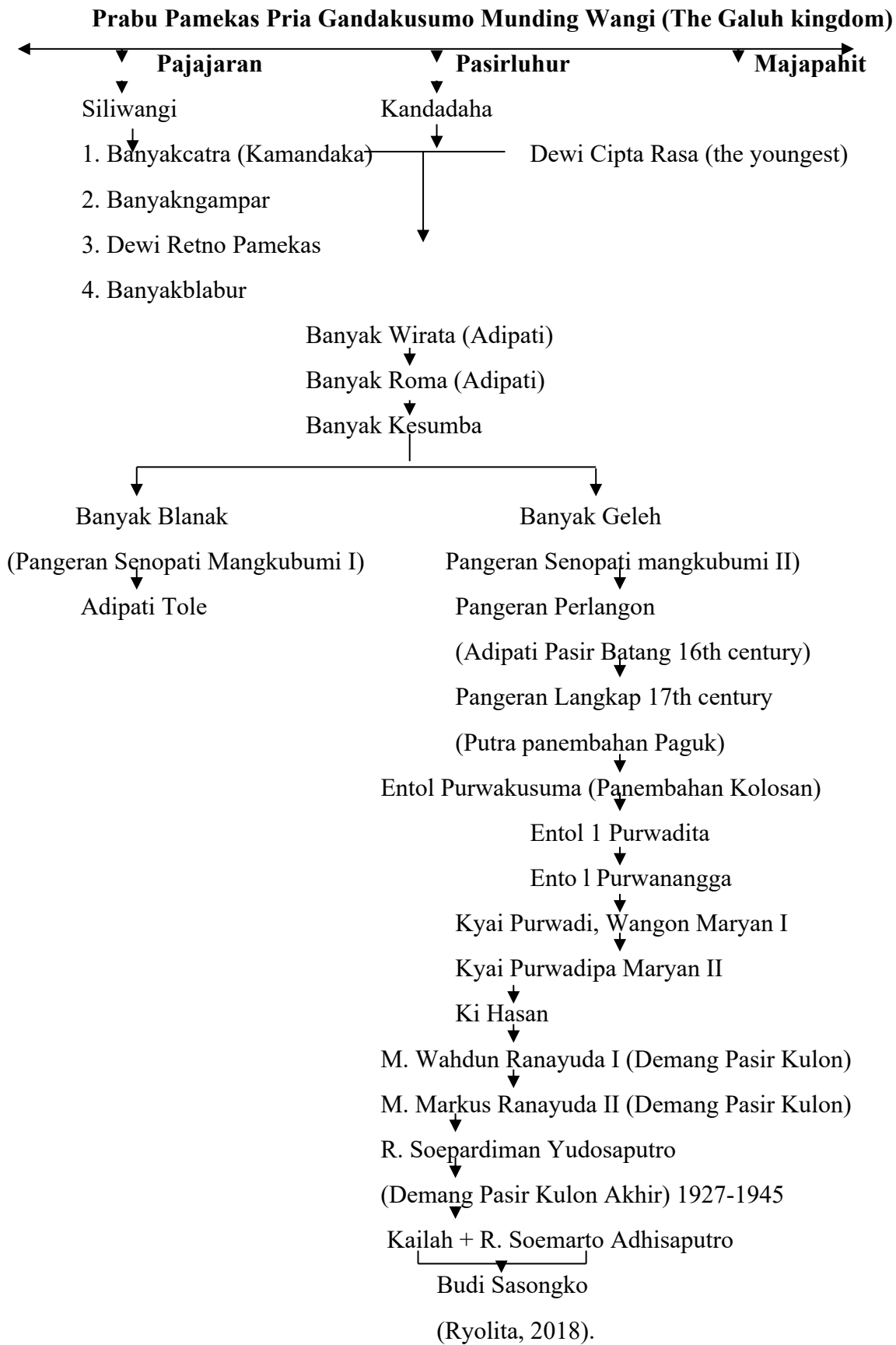
Kamandaka's Representation from a Legendary Perspective in Banyumas

In terms of legend, the figure of Kamandaka is a brave prince from the land of Pasundan. In legend, Kamandaka is identified as the incarnation of the Banyumas' version of Lutung Kasarung. It is explained at the beginning of the story that King Siliwangi had four children. Banyak Catra's younger sister is Retna Pamekas. His second younger sibling is Banyak Ngampar, while the other younger sibling is Banyak Belabur. It was also explained that Banyak Catra's wish to have a wife who was similar to his mother. In the legend, it is described in more detail about King Siliwangi's desire to step down and hand over the kingdom to Banyak Catra. Apart from that, the name that guided Kamandaka in getting the wife he wanted was Ki Ajar Mirangrong. It can be seen in the following translation excerpt.

> "Prabu Siliwangi had four children. They are Banyak Catra, Banyak Belabur, Banyak Ngampar, Retna Pamekas. Banyak Catra was not yet married. He wanted a woman who was the same as his mother, the empress, who was good in appearance and character, too. But in both Pajajaran and Galuh, it was impossible to find the woman. With Ki Ajar Mirangrong's instructions on Mount Tangkuban Prahu, the crown prince of Pajajaran was able to find his soul mate in Pasirluhur under the other name of Kamandaka (Priyadi, 2008, p. 3)".

After arriving in Pasirluhur, Kamndaka wanted to serve in the *kepatihan*. After being appointed by Patih Reksanata, Kamandaka took part in a fishing ceremony held every year by the Adipati Kandadaha. In addition, the narrative describes Kamandaka's introduction to Ciptarasa. At their initial meeting, she felt drawn to Kamandaka. It was the assistance of Nyai Emban, Ciptarasa's servant. This can be seen in the following quote:

> "When Raden Kamandaka arrived at Pasir Luhur, he intended to serve in the kepatihan. But after he became a servant in the kepatihan, he was adopted as a son by Patih Reksanata. Adipati Kanda Daha held an annual ceremony for taking fish in the Logawa River. All of the AdiPati's daughters also participated in the ceremony. Raden Kamandaka participated and met Dewi Ciptarasa for the first time at the ceremony. Dewi Ciptarasa ordered her servant to find out about Kamandaka, and finally, it was discovered that this handsome young man was the son of Kiai Patih Reksanata. Raden Kamandaka was stunned to see Dewi Ciptarasa's beauty and immediately fell in love with her. That's because she is like a twin to his mother; the only difference is in how young and old she is (Priyadi, 2008, pp. 3–4)".

After the ceremony, Kamandaka and Ciptarasa began to fall in love. Finally, Ciptarasa invited Kamandaka to come to her residence, Puri Pancaniti. After entering the residence, Kamandaka hid under a lush guava tree. This text also explains that Kamandaka and Ciptarasa were talking in the same room and had a love affair before being discovered by the guards. This can be seen in the following quote:

"Raden Kamandaka kept his promise to come to Puri Pancaniti and immediately entered the Pancaniti corridor without anyone knowing. Dewi Ciptarasa was anxious because Raden Kamandaka had not yet arrived at the appointed time, even though Kamandaka was standing under a lush guava tree. After finding out, Dewi Ciptarasa picked him up and took him into the Pancaniti corridor. The two of them were in the same room and made love to each other until midnight (Priyadi, 2008, pp. 4–5)"

Royal soldiers eventually discovered the meeting. After being surrounded, Kamandaka managed to flee from the soldiers of Pasirluhur. Kamandaka jumped into the Logawa River during the pursuit. The soldiers threw him with big stones. Aware that Kamandaka wasn't coming from the river, the soldiers returned to the Kadipaten and declared Kamandaka's death. The Duke was overjoyed to hear this, but Dewi Ciptarasa was not. Aside from that, the novel describes how Mbok Emban and Ciptarasa treated Raden Kamandaka's bones as *lelayon* even though they were chicken bones floating in the water when they were taken. This can be seen in the following quote:

"After realizing that the youngest daughter wanted to know the truth of the news, she took Mbok Emban to go to the river. After seeing the situation, the youngest daughter took the bones to be buried as *lelayon*, even though what was taken was probably just a chicken bone floating in the water (Pudjianto, 2004, p. 14)."

Concerns regarding his son, Banyakcatra, also known as Kamandaka, started consuming Siliwangi. Banyakngampar was asked by Siliwangi to look for Banyakcatra. In short, Banyakngampar used the name Silihwarni after arriving in Pasirluhur. Silihwarni participated in a competition to capture Kamandaka to serve as a soldier in Pasirluhur. In addition, this text describes Kamandaka, who participated in cockfights in Pangebatan until this word spread to Pasirluhur. Silihwarni and Kamandaka participated in the cockfighting. The small dagger that Silihwarni's rooster purposefully attached to injure Kamandaka. This can be seen in the following quote:

"Kamandaka participated in a cockfighting event in Pangebatan, so the news spread that Kamandaka was still alive. Silihwarni was given the task of capturing Kamandaka, dead or alive. If he is caught dead, he must hand over evidence of his blood and heart to Adipati Kandha Daha. Kamandaka, in the cockfighting, was injured in the left side of his stomach by a Pajajaran dagger that Silihwarni put on the leg of the fighting cock (Priyadi, 2008)".

Due to his wound, Kamandaka became aware that he was being pursued by the Pasirluhur people, who were aware of his survival. When Kamandaka attempted to escape, a days-long chase went on. The pursuit reached Watu Sinom. This location bears witness to Kamandaka and Silihwarni's identities. It was only later that they discovered they were brothers. This can be seen in the following quote:

"Come forward if you're a true gentleman. Would it please you greatly if you could hold me? I'm not a cowardly person who runs away from responsibility and fears death. If you're

not afraid of dying, don't be afraid to go up. Open your ears wide, please. "This is Banyakcatra, the queen of Pajajaran's first son, who will succeed him." Silihwarni shed tears as he put his *keris* back and fell to the ground upon hearing Kamandaka's words. After Silihwarni revealed his identity, Kamandaka was moved, hurried over, and gave Silihwarni an embrace. Ki Rekajaya, who just so happened to know, was taken surprised. Why were the enemies crying and embracing each other for a long time until he couldn't speak because he was stunned (Pudjianto, 2004, p. 26)."

When Silihwarni discovered that Kamandaka was his elder brother, he gave Adipati Kandha Daha the dog's blood and heart in Kamandaka's name. Adipati Kandhadaha consumed the heart because he thought Kamandaka was already defeated.

Escape from soldiers, jumping into the Logawa River, and braving severe hurdles all contribute to heroic narrative representation. This narrative portrays Kamandaka as a symbol of courage and sacrifice, a vital part of the Banyumas' cultural identity. Kamandaka's deeds symbolize ideal characteristics like loyalty, love, and courage in local culture.

The preceding narrative also depicts the interaction between Kamandaka, Ciptarasa, Adipati Kandhadaha, and Silihwarni, reflecting social and political forces. The patriarchal background demonstrates that Adipati Kandhadaha has power over the fate of his daughter, Ciptarasa, demonstrating a strong patriarchal social system. Ciptarasa does not have complete control over her decisions, and Kamandaka must face various challenges to show himself worthy. Kamandaka demonstrates identity negotiation by disguising himself and taking on a new identity while serving in Pasirluhur. This illustrates how identity is negotiated in response to conditions and demands rather than being fixed. This representation demonstrates flexibility in identity building, which aligns with Hall's concept that identity is dynamic.

In addition, the relationship between Kamandaka and Ciptarasa represents love and gender. The role of Nyai Emban as a mediator of Kamandaka and Ciptarasa's love reflects a gender representation that places older women as traditional connecting figures in society. The relationship of love between the two is also subversive. Formed from resistance to the power of Adipati Kandhadaha, who tried to control Ciptarasa's life. This reflects how love symbolizes individual freedom in the face of authority.

Rituals such as fishing ceremonies, cockfighting, and dog hunting in the story create greater cultural meaning. The ceremonies and cockfighting are the story's setting and symbols of social power and competition. Kamandaka, who was injured in the cockfight by Silihwarni, is a representation of internal family conflict and how power is at stake in local traditions. The symbols of blood and heart in Hall's theory become signs that convey specific meanings, such as sacrifice, trickery, and false justice.

Kamandaka and Silihwarni's meeting at Watu Sinom reveals their status as siblings, leading to eventual reconciliation. This event demonstrates how a person's identity can be revealed through social interactions and crises. According to Hall, meaning is created when culture and narrative collide, as evidenced by this moment. The background of Silihwarni's sacrifice of a dog's blood and heart to Adipati is a sign of their conflict's resolution. The scene depicts the dynamics of power and sacrifice, which society can reinterpret.

Banyakgampar (Silihwarni) and Banyakcatra (Kamandaka) making their way back to the kingdom are also mentioned in the legend. In addition, this text told how Banyak Catra and Banyak Belabur competed to become the king of Pajajaran, with the condition being that the winner was the one who could bring 40 twin daughters. This can be seen in the following quote:

> "There was happiness upon the crown prince's return because he would become King Pajajaran. In fact, Banyak Belabur was happy for his elder brother to succeed his father, Prabu Siliwangi, as king. However, Banyak Belabur's mother reminded King Siliwangi of his promise before their marriage. The letter was then written and delivered to Prabu Siliwangi by Banyak Belabur. By the letter from Banyak Belabur's mother, King Siliwangi was able to realize his earlier commitment. At the time, Banyak Catra was not crowned king. A competition to find forty twin daughters was then held by King Siliwangi for the two potential kings. After reaching an agreement, Banyak Catra departed and headed back to Pasirluhur. After reaching an agreement, Banyak Catra departed and headed back to Pasirluhur. As for Banyak Belabur, he departed for Banten, her mother's birthplace (Priyadi, 2008, pp. 8–9)."

The legend describes the place Kamandaka meditated in Baturagung, where he was accompanied by two of his servants. In this novel, the servants accompanying Kamandaka from Pajajaran during his meditation are Ki Gede Kolot and Klantung Muncangmaung. This novel also explains that Kamandaka changed both his form and his name to Ki Banyak and ordered his two servants to call him Ki Lurah Padepokan.

Kamandaka meditated in Baturagung and moved to Kabunan near the Logawa and Mengaji rivers. That's where Kamandaka meditated in penance and got a magical shirt. When the shirt was worn, Kamandaka turned into a langur. This novel also explains that the place where Kamandaka used to meditate in mortification was called Kabunan. This was because, during the meditation, Kamandaka's body was wet with sweat during the day, while at night, Kamandaka's body was wet from falling dew. After that, the place was named Alas Kabunan, now known as Kabunan.

Kamandaka or Banyakcatra got a langur shirt. He received a message that he would have 40 twin daughters if the King of Nusakambangan proposed to Ciptarasa's youngest daughter. The legend also explains that his two servants participated in Matigara's meditation in Kabunan and finally received a magical shirt in the form of *kebleg* animal clothing. Apart from that, Kamandaka

ordered his two servants to visit and see Ciptarasa by disguising themselves by wearing *kebleg* animal clothes. This can be seen in the following quote.

> "In the afternoon, the two servants left for Tamansari, and when they got close to the location, they immediately put on the magical shirt. Instantly, they became *kebleg* animals and hung on the Nagasari tree near Tamansari. Not long after that, Putri Ciptarasa was seen walking with several servants towards Tamansari. The two *keblegs* threw themselves down before Dewi Ciptarasa and the servants. She idly asked the *kebleg*, "Are you *kebleg* as a Kamandaka's messenger?" The *kebleg* nodded. Dewi Ciptarasa was shocked and told the *kebleg* to go around her twice if Kamandaka was still alive. *Kebleg* then walked around Ciptarasa. The handlers laughed at this as if the animal understood what was being said. Dewi Ciptarasa was happy to see this situation because it was as if she had been given supernatural guidance regarding her lover's condition (Pudjianto, 2004, pp. 34–35)."

The legend also explains the Duke of Pasirluhur's hobby was hunting. One day, when the Duke was hunting in the forest near Kabunan, he found a langur, a form of Kamandaka, and brought it home. The langur was named Lutung Kasarung. This novel also explains that the Duke of Pasirluhur gathered his 25 daughters and told them to give the langur bananas. Whoever whose banana was taken by the langur was the one who would take care of the langur. Ciptarasa got the langur and brought it to Tamansari. At night, the langur turned into Kamandaka, which surprised Ciptarasa and made her happy. During the day, he turned back into a langur. Apart from that, Kamandaka finally revealed his identity to Ciptarasa as the crown prince of Pajajaran named Banyakcatra. Hearing this, Ciptarasa was happy and explained Pulebahas' proposal to Kamandaka. Kamandaka persuaded Ciptarasa to accept the application by proposing several conditions that Pulebahas had to fulfill. This can be seen in the following quote.

> "Hearing the Dewi Ciptarasa's answer, her father was pleased, then immediately summoned two envoys from Nusakambangan. Then, his daughter would accept his proposal if he agreed to the youngest daughter's request. The request is for 40 twin bridesmaids, 1000 pieces of *lawon* or white cloth, the groom's companions must not carry weapons of war, the bride and groom will pick up the groom on the road far from the city when they meet the groom on the road to get down from his carriage and approach the palanquin to carry the princess bride, the accompanying soldier without weapons (Pudjianto, 2004, p. 45)."

Pulebahas handed over 40 twin daughters led by Dewi Pulalui, sister of Pulebahas. At the time of the handover and approaching Ciptarasa, Pulebahas was killed by Lutung Kasarung by sticking a *keris* into his head. Lutung Kasarung then turned into Kamandaka and explained to Duke Pasirluhur that he was Banyakcatra, the first son of the king of Siliwangi Pajajaran. After getting married, Kamandaka went to Pajajaran with his wife, Ciptarasa, to be introduced to his father and family. Apart from that, Banyakcatra or Kamandaka returned to Pajajaran to participate in the competition to elect the crown prince. In this text, it is explained that the competition was followed

by dancing. This text does not mention that Banyakcatra and Banyakblabur danced on a wire but instead danced typically on an ordinary floor, which Banyakblabur finally won. Banyakcatra lost because of the scars on his body from being hit by a weapon installed by Silihwarni when he used to fight cocks in Pangebatan.

The legend describes the war between the Nusatembini kingdom, not described in the Sugeng text, and Pasirluhur led by Banyakcatra who brought soldiers from Pajajaran. At the end of the story, it is explained that Jurangbahas was killed by Banyakcatra and Aryo Parungbahas was killed by Banyakngampar. It is also described in this text that Patih Puletembini and Rangga Singalaut resigned, and Adipati Pasirluhur ordered them to return to Nusatembini and gave them the authority to control Nusakambangan.

The legend depicts Kamandaka as a figure who transforms physically and spiritually from a prince to a monkey and then back to a human. The meaning of the transformation seen in Kamandaka's change into a monkey has strong symbolism in local culture. Monkeys are often considered sacred creatures or spiritual incarnations. In this representation, Kamandaka is depicted as an individual who overcomes ordinary human limitations to achieve enlightenment or a noble goal, reflecting local cultural views on spirituality and sacrifice.

The meditation place in Kabunan represents the relationship between humans and nature as a spiritual space. According to Hall, this meaning is not inherent in the place but is constructed through cultural narratives that give Kabunan the status of a sacred site. Kabunan, as a sacred space, becomes a transcendental space for someone who can find spiritual power. Hall asserts that space has no intrinsic meaning, but cultural narratives give the place special significance.

Kamandaka is depicted as having physical strength, intelligence, and a leadership plan. Kamandaka's return to Pajajaran after finishing the journey in Pasirluhur symbolizes the hero's journey. This resembles the universal narrative structure, in which the main character returns to his roots after gaining knowledge and wisdom.

The competition to bring 40 twins as a requirement to become king represents a symbolic challenge in gaining legitimacy of power. This challenge represents mastery of something almost impossible, showing that leadership must be achieved through tremendous courage and sacrifice. The competition between Banyakcatra and Banyakblabur that ends with Banyakcatra's failure in a dance competition in Pajajaran shows how physical wounds from past events (such as the cockfight with Silihwarni) become symbols of imperfection. This representation reflects that leadership is about physical ability and dealing with the consequences of one's past actions.

The representation of conflict and reconciliation depicts internal and external conflict as essential elements in Kamandaka's journey to power. The conflict between Nusatembini and Pasirluhur represents the political and military struggle as a means of legitimizing power. The Banyakcatra, who led the army from Pajajaran, showed their symbolic role as guardians of order and justice. The death of Pulebahas at the hands of Kamandaka (Lutung Kasarung) shows a representation of power won through the elimination of enemies. In Hall's view, this meaning is constructed through a narrative that depicts Kamandaka as a heroic figure worthy of leadership.

From the description of the story above, the story in the legend focuses more on a series of stories that are believed to have been passed down from generation to generation without having to have authentic evidence. The story is believed to exist because it has been passed down from generation to generation, but its authenticity is not questioned. Legends also focus on beliefs that are thought to have happened based on stories passed down from generation to generation. It is slightly different from history, which is more concerned with authentic evidence, such as genealogical inscriptions and historical places that establish the existence of events in the past.

The Kamandaka legend, as analyzed through Stuart Hall's theory of representation, is a complex cultural construction. The process of representation in this legend creates meanings involving identity, leadership, gender, and space. Kamandaka is not only represented as a heroic figure but also as a symbol of local values that remain relevant in the context of Banyumas society. This representation shows that legends are essential for conveying ideologies, social values, and cultural constructions that continue to be negotiated over time.

CONCLUSION

Kamandaka is depicted as a historical character whose existence is supported by evidence of genealogy and hereditary inheritance. Historically, Kamandaka's presence is supported by hereditary ancestry derived from the cultural figure Budi Sasongko. From a legendary standpoint, Kamandaka is portrayed with a story rich in symbolism, myth, and local values.

Kamandaka's factual and legendary portrayal is the consequence of a cultural creation based on the link between fact and myth. According to Stuart Hall's representation theory, Kamandaka is not a stable entity but a narrative product that society perpetually negotiates through language, symbols, and cultural practices. This process strengthens Kamandaka's status as a key component of Banyumas' local identity, historically and in collective myth.

Kamandaka research can be continued by tracing Kamandaka's trace from Sunda to Banyumas, which has many variations in stories and cultural differences. It will be pretty

interesting and specific regarding changes in the story due to cultural differences that change the story.

REFERENCES

Gusal, L. O. (2015). Nilai-Nilai Pendidikan dalam Cerita Rakyat Sulawesi Tenggara Karya La Ode Sidu. *Jurnal Humanika*, *3*(15). https://ojs.uho.ac.id/index.php/HUMANIKA/article/view/611

Herusatoto, H. B. (2008). *Banyumas; Sejarah, Budaya, Bahasa, Dan Watak* (Cetakan 1). LKIS Pelangi Aksara.

Hidayat, R., & Putri, A. (2023). Mitos dan legenda dalam industri budaya: Studi kasus mitos dan legenda di Indonesia. *Jurnal Seni dan Budaya*, 8(3), 78-90.

Istanti, K. Z. (2013). Metode penelitian filologi dan penerapannya. In *Yogyakarta: Elmatera*. Elmatera.

Maksum, A. (2015). Interpretasi Sejarah Sebagai Peristiwa dan Masalah Pendidikan. *At-Turats*, *9*(2), 3–16. https://doi.org/10.24260/at-turats.v9i2.312

Malt, B. C. (2024). Representing the World in Language and Thought. *Topics in Cognitive Science*, 16(1), 5-17.

Priyadi, S. (2007). Ciptarasa: Profil Putri Bungsu sebagai Simbol Kesuburan, Penyatu Pajajaran-Pasirluhur, dan Sasaran Oedipus. *Jurnal Penelitian Humaniora*, *8*(1), 1–11. http://publikasiilmiah.ums.ac.id/handle/11617/516

Priyadi, S. (2008). Biografi Raden Kamandaka dan Sejarah Banyumas. In *Yogyakarta: Kaliwangi*. Kaliwangi.

Priyadi, S. (2012). Babad Pasir: Banyumas Dan Sunda. *Humaniora*, *14*(2), 186–200. https://doi.org/10.22146/JH.756

Pudjianto, D. R. (2004). *Babad Pasir Luhur: R. kamandaka, Ya lutung Kasarung*. Pamong Budaya Kecamatan kalibagor.

Rusandi, & Rusli, M. (2021). Merancang Penelitian Kualitatif Dasar/Deskriptif dan Studi Kasus. *Al-Ubudiyah: Jurnal Pendidikan Dan Studi Islam*, *2*(1), 48–60. https://doi.org/10.55623/AU.V2I1.18

Ryolita, W. P. (2018). Variasi Legenda Kamandaka Berdasarkan Transmisi Masyarakat Pendukung. *Haluan Sastra Budaya*, *2*(2), 236–254. https://doi.org/10.20961/HSB.V2I2.22012

Ryolita, W. P., & Nurhayani, O. P. (2019). Transformasi Sendratari Legenda Kamandaka dalam Upaya Melestarikan Kebudayaan Banyumas. *Bahasa Dan Seni: Jurnal Bahasa, Sastra, Seni, Dan Pengajarannya*, *47*(2), 140–146. https://doi.org/10.17977/um015v47i22019p140

Septia, E., Marni, S., & Armet, A. (2019). Representasi Nilai Religi dan Kepengarangan Puisi-Puisi Karya Taufik Ismail. *Poetika: Jurnal Ilmu Sastra*, *7*(1), 32–50. https://doi.org/10.22146/POETIKA.V7I1.43493

Sudardi, B., Sutopo, B., Supriyono, F. L., Anggraheni, D., Rahhmawati, R. N., Fuadhiyah, U., & Ryolita, W. P. (2022). *Dari Batik Hingga Hegemoni Pesona Nusantara Eksplorasi Kajian Budaya*. Lakeisha.