

LOCAL KNOWLEDGE IN *BABAD PANJALU MANUSCRIPT*

Abdul Muin¹, Yeni Wijayanti², Yadi Kusmayadi³

Department of History Education, Faculty of Education and Teacher Training,
Galuh Ciamis University, Jl. RE Martadinata No.150 Ciamis

Corresponding Author: sadulisme4@gmail.com

Received: 2020-9-24

Revised: 2020-10-29

Accepted: 2020-10-31

Abstract: The Babad Panjalu manuscript is a local cultural heritage that has not been uplifted and is widely known by the community, especially the Panjalu community, Babad Panjalu is one of the most useful sources of local knowledge today. This study aims to determine an overview of the contents of the manuscript and local knowledge contained in the Babad Panjalu text. This study used a historical method design with research steps, namely heuristics, criticism, interpretation, and the last stage, namely historiography, using a qualitative approach with data collection techniques, namely literature study or literature study. The results of this study indicate that Babad Panjalu is a copy manuscript which was completed on July 10, 1905, written by Prajadinata from Panjalu Ciamis. Babad Panjalu is a collection of C.M. Pleyte, which is stored in box 121 at the Jakarta National Library Museum, uses Sundanese as the medium and is written in the form of dangding or pupuh. Babad Panjalu reveals various local knowledge including knowledge about the world of fauna and flora, Sundanese musical instruments, Sundanese paribasa, sacred places in Panjalu, and the history of Panjalu.

Key Words: Local Knowledge, Manuscript, Babad Panjalu

INTRODUCTION

Babad Panjalu is one of the local knowledge that exists indonesia that comes from panjalu sub-district ciamis regency. But in fact, most people, especially panjalu people do not know about the literary work in the form of babad in the area, if the public knows and learns the contents of the chronicle then will find knowledge about the noble values that are found in it. In accordance with *the name Babad Panjalu* comes from Panjalu area, Ciamis regency (Priangan). Seeing comes from priangan, thus *Babad Panjalu* has the characteristic historiography of priangan

which contains the lineage of kings or regents. Not only that in *the Panjalu Chronicle* there are also religious, pedagogical, social, ethical, moral and historical values contained in the text of Babad Panjalu (Satibi, 2015:55).

Babad Panjalu is a local knowledge that needs to be passed down to the younger generation, so that its existence can be maintained in the future. *Babad Panjalu* is important to be introduced to the people especially panjalu people, in order to remain sustainable and maintain authenticity. But it becomes a difficult challenge because modern scientific knowledge is more interesting than

the local knowledge of the community itself, because if it has not been documented it will be difficult to be introduced even ed. This is in line with the phrase from Nugroho et al (2018:43) that the challenge of using local knowledge and sharing it with other communities is that its forwarding is done through oral tradition and has not been codified. Codification will make this knowledge accessible for later use and disseminated to policymakers and other communities

According to Geertz (2003:27) local knowledge is concepts derived from culturally inherited facts and social laws that shape behavior.

But the facts in the field show that local devolution is still constrained by the widespread modernization of the local community, which causes the local community to forget about its ancestral culture.

The local knowledge system looks harmoniously between man and nature, an understanding based on a heterogeneity perspective. Because in the local knowledge system is not known a single truth, but only relative and contextual truth. Truth can only be obtained through a holistic approach, an approach that values diversity (Hefni, 2008:135).

Local knowledge is considered insanity by the community because it is irrelevant to the times, even considered mythical and absurd or unscientific. This is in line with that suggested by Anja Nygren that local knowledge as a problematic term, local knowledge is considered irrational, so local

knowledge is always distinguished by scientific knowledge introduced in western traditions (Jaeni, 2017:3). Scientific knowledge and local knowledge are two different types of knowledge known today. Scientific knowledge, often called modern knowledge, western knowledge, must be tested or validated logically and experimentally.

Local knowledge is very important to be introduced to the younger generation, the introduction of good local cultural values will foster their love of the area. Ironically, many young people now do not know the diversity of local cultures and traditions. Local knowledge in question are local societal concepts about various natural phenomena they encounter in daily life that are interpreted and then give birth to certain attitudes and forms of behavior (Rosyadi, 2014:438). Local knowledge is an important part of the knowledge sector and how we can build it more effectively in the future. *Babad Panjalu* is one of the local products of old that exists until now, but ironically many do not know about *Babad Panjalu*, when in it there is a local year about the history of Panjalu itself.

Local knowledge is the knowledge of the community about the situation in its environment about what is in the environment, including the phenomena of the surrounding environment. One must know and apply the values that exist in his environment in order to establish interaction between himself and other human beings, himself and nature, himself and god. Related to the religious system, social

system of society, cultural system, and products produced that existed since the time of his ancestors and one is also tasked with preserving what is in the heritage of his ancestors.

Based on the background of the above problem, the formulation of the problem from this study is (1) how the general description of the manuscript of *Babad Panjalu*, (2) how local knowledge in the manuscript of *Babad Panjalu*.

RESEARCH METHODS

This research uses a qualitative approach with the data collection techniques used in this study is literature studies or literature studies. The research method used in the writing of this report uses the design of historical methods that refer to the historical methods put forward by Ismaun, because it is considered easy to understand by researchers in conducting research. According to Ismaun (1992:42) the steps included in the historical method are divided into four steps namely heuristics, criticism, interpretation, and historiography.

The heuristic stage that the author does is to collect sources related to *the Panjalu Chronicle*, the search for sources in the form of journals or other scientific works relevant to the local knowledge. The critique stage is divided into two external and internal kritik. At the external critique stage researchers conduct an assessment of the physical condition of the source about the manuscript

babad Panjalu. there are two books entitled *Babad Panjalu* that are the material of research. First published by Balai pustaka in 1982. Both were published by the Ministry of Education and Culture with a team of writers namely Rosyadi, Siti Dloyana Kusumah, Helmi Asdan and Dadang Udansah in 1992/1993. Internal criticism by researchers is to study the contents of *babad panjalu* published by Balai pustaka in 1982 and compare *babad panjalu* published by the Ministry of Education and Culture with the writing team namely Rosyadi, Siti Dloyana Kusumah, Helmi Asdan and Dadang Udansah in 1992/1993.

Phase In this interpretation activity researchers try to interpret by using an approach in reviewing the content of the manuscript. There are several approaches that can be taken regarding the study of literary works. As revealed by Abram in Rusmana (2015:159) that there are four approaches in reviewing a literary work, namely Expressive, Objective, Mimetic and Pragmatic Approaches. In this study, the authors used all of these approaches to *find out how the contents of the Panjalu Chronicle* were further grouped into local types of knowledge.

The resulting stage of historiography is a scientific work that is poured in the form of articles and other scientific works.

RESULTS AND DISCUSSIONS

Overview of The Contents of *The Babad Panjalu Manuscript*

Babad Panjalu is one of the ancient literary works containing historical elements. The author of *babad panjalu* is not revealed in the manuscript, so the place and time of preparation is not listed, but based on the tradition of making a manuscript containing the history of regents in priangan area, it can be expected that this manuscript was composed in Panjalu by one of the descendants of panjalu regents or at least had a close working relationship with the regents of Panjalu, this is backgrounded because the author knows the true of all events that occur.

The *manuscript of Babad Panjalu* which can now be read by us is a copy manuscript made by Prajadinata, this copy manuscript was finished copied on *Monday pon market* on July 10, 1905, this is revealed in the contents of the manuscript on pupuh mijil bait 515 which means "it is time I finished writing, when *pon market*, coincided monday afternoon, July 1st, nine hundred, and five". Prajadinata is a *kuwu* of Maparah Panjalu, this is revealed in *the Babad Panjalu* at pupuh mijil bait 517 which means "and my household, the famous village, is still the residence of *kuwu* as well, the personal name Prajadinata, because of the grace of god, thus, continued by the young sons who dwell there".

As the name implies, *Babad Panjalu* is from Panjalu area, Ciamis regency (priangan). Seeing comes from Priangan, thus *the manuscript of Babad Panjalu* has the characteristics of Priangan historiography

which contains the lineage of kings or regents (Satibi, 2015:55). *Babad Panjalu* has important and useful value for the development of Sundanese language and literature as well as the natural mind, attitude, history and cultural values of Sundanese people. *Babad Panjalu* is one of C.M. Pleyte's collections stored in crate number 121, the original manuscript was written in Sundanese using Latin letters on striped HVS folio paper, the total number of pages filled is 108 pages which the average number of lines per page ranges from 30-38 lines (Rosyadi et al, 1992:7).

Babad Panjalu manuscript is stored in the Library of Museum Pusat Jakarta. Then by the Cultural Institute of Universitas Padjadjaran Bandung multiplied in the form of stensilan for research purposes. The *manuscript of Babad Panjalu* has been transcribed by adjusting the spelling and published by the cultural institute Universitas Padjajaran in November 1976 of the same title (Rosyadi et al, 1992:7). *Babad Panjalu* is a sundanese classical literary work written in the form of *dangding* consisting of several pupuh. *Dangding* contained in *Babad Panjalu* consists of several pupuh, namely *dangdanggula, asmarandana, kinanti, sinom, magatru, pucung, pangkur, durma, and mijil*. The *manuscript of Babad Panjalu* strictly applies the rules of poetry (*dangding*).

The theme contained in *Babad Panjalu* is directly known from the naming of stories that use the word "babad", with the

word *babad* in general the story has been directly focused on the story of the past history. *Babad Panjalu* uses a straight groove, the setting in *Babad Panjalu* is a setting of *padaleman* and lingkungan around Situ Lengkong..

Local Knowledge in The Manuscript of Babad Panjalu

The *manuscript of Babad Panjalu* reveals various local knowledge contained in the manuscript. The results of the study of *babad panjalu* manuscript included in the local knowledge of Panjalu community can be explained below.

1. Knowledge of the World of Fauna and Flora

Babad Panjalu mentions various types of flora and fauna and until now still exists and is preserved by panjalu people. Panjalu people use the area around Situ Lengkong as a tourist area and nature reserve. With good natural conditions, situ lengkong area as a very suitable area for farming and fish cultivation. Situ Panjalu or better known as Situ Lengkong is the habitat of various freshwater fish, in the paper *Babad Panjalu* mentioned about various types of freshwater fish. Aenis-type of fish is found in pupuh kinanti bait 98 *namely nilem fish, corencang, kancra, betok, hampal*, other types of fish also found in pupuh kinanti bait 99 *namely boncel, catfish, gurame, tawes, bereum panon..* Warsa and Purnomo (2012:147) mentions The types of catch fish found in Situ Panjalu include beunteur fish (*Puntius binotatus*), oscar (*Amphilophus*

citrinellus), keril (*Aequiden srivulatus*), goldsom (*Aequidens goldsom*), patin (*Pangasianodon hypophthalmus*), betok (*Anabas testudineus*), tilapia (*Oreochromis niloticus*), catfish (*Clarias batrachus*), congo (*Parachromis managuensis*), brooms (*Liposarcus pardalis*), cork (*Channa striata*), corencang (*Cyclocheilichthys apogon*), gold (*Cyprinus carpio*) and sepat (*Trichogaster pectoralis*), the composition of fish caught by fishermen include tilapia, shrimp, shrimp, mas, Oskar, tawes, catfish, patin.

This is in line with what is mentioned in the *Panjalu Chronicle* that there are types of *nilem fish, corencang, kancra, betok, boncel, catfish, gurame, tawes, bereum panon*, There are similar types of fish mentioned in the *manuscript babad Panjalu* with research conducted by Andri Warsa and Kunto Purnomo are a type of *nilem fish (Osteochilus hasseltii)*, *betok (Anabas testudineus)*, dan *and catfish (Clarias batrachus)*, cork or boncel (*Channa striata*), corencang (*Cyclocheilichthys apogon*), kancra or mas (*Cyprinus carpio*), tawes (*Barbonymus gonionotus*). For this reason, *the manuscript of Babad Panjalu* which is the history of Panjalu itself not only reveals about the history of Panjalu kingdom but reveals also various types of fish, which are proven to this day still exist and preserved panjalu people as life support.

The *text of Babad Panjalu* mentions various kinds of flora in the area of Lengkong and its surroundings, but mentioned only

various kinds of fruits, various types of fruits are contained in pupuh asmarandana bait 17 namely *kadu, manggu, jeruk paseh, dukuh, pisitan, rambutan, grapefruit, kalar orange, sweet orange, lime, lime, kadongdong, gandaria*. Asmarandana bait 28 namely *kaweni, fruit field of bapang fruit, fruit clove fruit gedong*. There is another place called Nusa Pakel as a recreation place, initially before it became a recreation place nusa pakel is planted with fruits. As mentioned in pupuh asmarandana verse 29 below.

Mashur nelah ka kiwari, kacatur pragi amengan, nu nyarebat Nusa Pakel, cantikning anu baheula, asal melak bubuahan, tumurun kaputra putu, kitu awal pusakana (asmarandana, verse 29) (Anonymous, 1982:29).

Means:

Termashur until now, famous recreation place, which mentions Nusa Pakel, the successor of the former, first six mangoes, hereditary to posterity, thus the original story (asmarandana, verse 29) (Rosyadi et al, 1992:119).

Nusa Pakel is said to be a place of various plants, not only mangoes but many plants planted there. In pupuh asmarandana verse 28 which reads "*Salianna teu diserat*" means "the other is not written". Even Nusa Pakel was used as a place of rekseration during the time of Prabu Borosngora while in power in Panjalu, this is explained in pupuh asmarandana bait 28 which reads "*mashur nelah ka kiwari, kacatur pragi amengan, nu*

nyarebat Nusa Pakel" means "termashur until now, famous recreation place, which calls Nusa Pakel". Nusa Pakel was originally a palace garden where a variety of fruits and flower gardens were maintained for his majesty. According to Masduki (2014:486) Nusa Pakel is a small island located in Situ Lengkong besides Nusa Gede, now it is no longer there because it merges with the mainland so it resembles a headland.

2. Knowledge of Sundanese Arts and Musical Instruments

Babad Panjalu manuscript mentions various sundanese arts and musical instruments in ancient times found in pupuh sinom bait 45 namely *salendro renteng, degung, cut down, tarawangsa, keprak, calung, harp, karinding and distilled*. Furthermore in pupuh sinom bait 46 mentioned there is *alining, colossal koprak*. In pupuh dangdaggula bait 296 mentioned there are *calung, angklung, tarawangsa, karinding, flute and penca trumpet*. Furthermore, in pupuh dangdanggula bait 297 mentioned there are *kekeprak, tamboura, gong, gentak, kelinigan*.

Today the surviving musical instruments mentioned in *Babad Panjalu* are only cut down, tambours, harp, karinding and flutes used in *gembyungan art* and *Nyepuh Tradition*. Asrini et al (2013) said in nyangku ceremony there is one of the art that is the core art that always accompanies the process, namely gembyungan art. Gembyungan is an art that uses a *cut-out instrument* as its main

waditra or waditra *gembyung*. Furthermore, Asrini et al (2013) also said in Panjalu sub-district there are two gembyungan arts groups, namely in Dukuh village and in Kertamandala village. Gembyungan Art Group from Kertamandala village is an art group that is always involved in nyangku ceremony, because this group is the first group to play gembyungan art in nyangku ceremony and some of the players are from raden arya kuning lineage.

According to Supriatna (2010:395-396) Gembyung Art is an expression of religious emotion or actualization of panjalu community belief system, panjalu community belief system is sourced from Islamic religion that has been accepted by most of its people. Panjalu people's lives can be said to still hold the trust of karuhun's "leluhur" their heritage.

Harp, flute and karinding are among the Sundanese instruments mentioned in *Babad Panjalu*, these instruments are used in *nyepuh tradition activities* in Ciomas Village panjalu sub-district. Amelia in Wijayanti and Wulan (2014:188) said that in the evening, the people of Ciomas Village held art performances such as *karinding* and *celempung*, distilled harp that sang sundanese songs and played by the younger generation. And the *art of gembyung* played by the parents by chanting shalawat to the Prophet Muhammad.

3. Knowledge of Sundanese *Paribasa*

Sundanese paribasa found in nasakah *Babad Panjalu* is an admonition, passed down

through generations by the leluhurs, admonition usually teaches about the good and bad values of an action. The contents of *Babad Panjalu* mention sundanese *paribasa* which contains admonition and has a very important value in this modern age, *Babad Panjalu* mentions some sundanese *paribasa* below.

1. *It's a good time to have a good time.*

Paribasa Kadarat so selebak Sauyunan kacai so saleuwi means "To the water becomes as busy, to land to be equally low " found in pupuh dangdanggula bait 22, means always compact in a vision together to achieve one goal, live well, seia sekata. If in friendship or in marriage we must respect each other, love, fill each other. The Qur'an explains that you must get along well and get along with the brothers described in Qs Ali-imran verse 103 which means "And hold on to the ropes of Allah, and do not divorce them, and remember allah's favour upon you when you were enemies, so Allah united your hearts, and became you by the favor of Allah, the brothers; And you have been on the brink of hell, and God has delivered you from it. Thus does Allah explain His signs to you that you may be guided."

The phrase "*Kadarat be a guess Sauyunan kacai so saleuwi*" is a very deep expression if we study further, that one must get along well, make no noise or noise, must respect each other, in the verse

quote above also says "do not divorce, and do not make enemies" even though there are differences do not preclude achieving a common goal.

2. *Neukteuk curuk dina pingping*

Sundanese paribasa "*neukteuk curuk dina pingping*" is found in pupuh durma bait 152 which means "to cut off the index finger on the thigh". Literally if people cut their forefinger above the thighs as a set, surely the thighs will also be sliced. He said, "O my people! Harming a friend is an act that no human being should do, and is an un commendable deed. This can create a fracturing of the fraternity rope between each other and cause social tension.

4. Knowledge of Sacred Places in Panjalu

The text of *Babad Panjalu* mentions various places that are now halled by panjalu people, among them Maparah, Panjalu, Situ Lengkong, Ujung (Hujung) Winangun, Sukatingal, Ranca Beureum, Cilanglung, Ciater, Waru Doyong. In 2004 the sub-district city of Panjalu was declared as the City of Pilgrimage Cultural Tourism. The names of these places are now places that are sacred by the Panjalu people usually visited for pilgrimages considered sacred, some are found in the outdoors and some are found in closed places. The names of places that were dwarfed by the Panjalu people mentioned in *the Babad Panjalu* are generally tombs or coffins of influential people in Panjalu in ancient times, which can be described below.

Situ lengkong is the place where Raden Arya Kencana (Embah Panjalu), the tomb of Embah Dalem Cakranagara III which is a place of pilgrimage especially during the traditional procession of Nyangku, the tomb is located nusa gede / Nusa Larang which is an island in the middle of Lengkong Situ, the tomb is a place sacred by panjalu people, and many visited by pilgrims from outside the city. In addition, in Nusa Gede there is also the tomb of Raden Demang Sumawijaya.

Maparah village is one of the villages in Panjalu sub-district. Cipanjalu is a spring in Maparah Village, cipanjalu spring is used in the traditional procession of nyangku. Masduki (2014: 484) said in Cipanjalu there is also a sacred tomb complex Prabu Cakradewa, the efficacious spring, Ciriung Sumur Tujuh, sites and Slate Tampian Dalem relics during the government during the leadership of Prabu Cakradewa, has also been made shower water for tourists and others, in addition there is also a tomb / coffin sari Prabu Sanghyang Rangga Gumilang located in Cipanjalu, Prabu Sanghyang Lembu Sampulur I.

5. Knowledge of Panjalu History

Panjalu's history is actually very long starting from the era of the sound, wiwtan period, and islamic period, *but Babad Panjalu* written by Prajadinata only explains the history of Panjalu during Islam, there are several historical explanations in the paper *Babad Panjalu* namely (1) the lineage of the

regents of Panjalu, (2) the joining of Panjalu to the area of Galuh Regency.

1. Silsilah the regents of Panjalu

Babad Panjalu's manuscript tells the *rundayan or* genealogical sequence of the Regent of Panjalu starting from the leadership of Prabu Borosngora, Raden Arya Kuning, Raden Arya Kuning Kancana, Sanghyang Teko, Raden Dulang Kancana, Raden Kadaliru, Raden Martabaya, Raden Arya Natibaya, Dalem Sumalah, Raden Arya Sacanata, Raden Wirabaya, Raden Wirapraja, Raden Cakranagara, Raden Cakranagara II, and finally Raden Barsalam or Raden Cakranagara Anom.

2. Join Panjalu to Galuh Regency

Raden Barsalam or also known as Raden Cakranagara Anom was the last regent of Panjalu Regency, Raden Cakranagara Anom ruled Panjalu Regency from 1789-1819 when he was 24 years old. Furthermore, in 1819 Raden Cakranagara Anom received a pension decree from the colonial government at that time, the above information is contained in *the text babad Panjalu* namely in *pupuh magatru 491*, which reads as below.

Kaleresan year sewu eight hundred, salapan welas nu murnii, kenging pansiu verdict, katampi bisluit letter, diaos serat parantos (magatru, verse 491) (Anonymous, 1982:125).

Means:

To coincide with the year of a thousand eight hundred, nineteen thus, received the decision of retirement, the decree was received, and read until it was finished (*magatru, verse 491*) (Rosyadi, 1992:212).

After Raden Cakranagara Anom retired from the position of regent, in Panjalu no one replaced power, but Panjalu which was originally a Regency in Priangan area was transformed into a district of Galuh Regency. This is explained in the *magatru* verse 492 below.

Kapicatur dalem pansiu Panjalu, teu aya gentos regent, moved ngaula ka Galuh, Panjalu ngajadi district, initially carios (magatru, verse 492) (Anonymous, 1982:125).

Means:

We tell you about retired Dalem Panjalu, No more replacing regents, Moving to Galuh, Panjalu to district, that's the beginning (*magatru, verse 492*) (Rosyadi et al, 1992:212).

Galuh regency was very large at that time which covers the southern area bordering Kandang Wesi, the east bordering Citanduy and Kalipucang as well as Banjar, this is mentioned in the *text babad Panjalu* in *pupuh magatru* bait 493 below.

When dinggeun tanah Galuh jembar langkung, kidul watas Kandang Wesi, Ngunung walahar Citanduy, Kalipucang Banjar deui, harita masih kawengkon (magatru, bait 493) (Anonymous, 1982:125).

Means:

At that time galuh land was very large, south bordered by Kandang Wesi, Gunung berlahar Citanduy, Kalipucang and Banjar, that time was included in the area (magatru, verse 493) (Rosyadi et al, 1992:212).

Lubis (2013:126) mentioned that on January 5, 1819 the Commissioner General of the Dutch East Indies issued besluit No.23 which stipulated that Galuh Regency was part of Cirebon regency. In addition to Galuh Regency, Cirebon regency, Bengawan Wetan regency, Maja regency, and Kuningan regency are also included in Cirebon residency.

Panjalu became the district of Galuh Regency when kabupaten Galuh was led by R.A Adikusuma (1819-1839). At that time Panjalu with Kawali, Kalipucang and Kandang Wesi was the district of Galuh Regency and became priangan area, panjalu description became galuh district explained in *babad panjalu* text in pupuh magatru, verse 494 below.

Leres year in sublime nu geus kasebut, Panjalu with Kawali, kabawah asup ka Galuh, Kalipucang Kandang Wesi, Priangan anu ngawengkon (magatru, verse 494) (Anonymous, 1982:125).

Means:

Right in the year above, Panjalu with Kawali, including galuh area, Kalipucang Kandang Wesi, including Priangan area (magatru, verse 494) (Rosyadi et al, 1992:212).

Galuh Regency in 1819-1839 was led by Raden Arya Adikusuma, his territory not only covering imbanagara area, but Utama, Cibatu, Panjalu Juga Kawali (Lubis, 2013:126). Galuh regency is divided into 4 districts, namely Ciamis, Kepel, Kawali, and Panjalu. *Babad Panjalu* also mentions the perbatsan of Galuh Regency, which is stated in the pupuh magatru bait 405 below.

Tiharita damel watesna Citanduy, Malah dungkap ka kiwari, pitutur ayeuna wujud, proof gumelama yakin, chess medal nu nyarios (magatru, verse 497) (Anonymous, 1982:125).

Means:

It was then that citanduy was the limit, even until now, the story materialized, proof of the reality, Sol'ah the story (magatru,

verse 495) (Rosyadi et al, 1992:213).

Pupuh above explains that Citanduy river is the border between Ciamis Regency and Cilacap Regency. At that time also the boundary of Galuh regency is Citanduy River, from since Galuh Regency changed its name to Ciamis Regency until now.

Conclusion

Babad Panjalu is one of C.M. Pleyte's collections stored in crate number 121, the original manuscript was written in Sundanese using Latin letters on striped HVS folio paper, consisting of 108 pages with an average number of lines per page ranging from 30-38 lines but the author of the *Babad Panjalu manuscript* is not revealed in the manuscript. *Babad Panjalu manuscript* that can now be read by us is a copy made by Prajadinata, this copy was completed on Monday, July 10, 1905, for his services Prajadinata then got a medal of loyalty from Kangjeng Sri Maharaja on December 14, 1905, Prajadinata was a *kuwu* from Maparah Panjalu. *Babad Panjalu* is a Sundanese classical literary work written in the form of *dangding*, diantaranya adalah among them *dangdanggula, asmarandana, kinanti, sinom, magatru, pucung, pangkur, durma, and mijil*. The theme in *Babad Panjalu* is a historical theme of the past, using a straight groove, set in the melting and lingkungan around Situ Lengkong. Emotionally, Panjalu people consider that

babad panjalu is something to know because it contains the history of Panjalu rulers.

Local knowledge found in *Babad Panjalu* is 1) knowledge about the world of flora and fauna, including the natural wealth that the Panjalu people have around Situ Lengkong in the form of fruits and water animals that today are still sustainable with the evidence in the form of fish planting and planting fruits that are still carried out by Panjalu people.. 2) Knowledge of Sundanese art and musical instruments, including cutting instruments, harp, *karinding* and flute that are still used by Panjalu people in *gembyungan and nyepuh tradition*.. These traditions reinforce that since ancient times musical instruments have been used in a celebration 3) Knowledge of Sundanese *paribasa* found in *Babad Panjalu* is the proverbial *kadarat so selebak sauyunan kacai so saleuwi and neukteuk curuk dina pinging* *paribasa* is a *cintih* how ancient people applied laws synonymous with words.. 4) Knowledge of sacred places in Panjalu, including tombs and coffins that are still visited today as places of pilgrimage that are mainly *nusa gede*, pilgrimage places are said to be magnets for local and national tourists as places to visit especially contain the historical record of Islam in Priangan area 5) Knowledge of Panjalu history, namely the lineage of the regents of Panjalu and the history of the joining of Panjalu to the area Kabupaten Galuh in 1819, which raises the question that whether Panjalu is included in the Galuh power of the

colonial era or based in *the Babad Panjalu* that panjalu joined the galuh region when the

residency was realized in the admistrate of colonial power.

BIBLIOGRAPHY

Book:

Anonim. 1982. *Babad Panjalu*. Jakarta: Proyek Penerbitan Buku Sastra Indonesia dan Daerah.

Lubis, Nina Herlina. 2013. *Sejarah Kabupaten Ciamis*. Bandung: Dinas Pariwisata dan Kebudayaan Provinsi Jawa Barat.

Nugroho, Kharisma dkk. 2018. *Pentingnya Pengetahuan Lokal Kekuasaan, Konteks Dan Pembuatan Kebijakan Di Indonesia*. Jakarta.

Jurnal:

Jaeni. 2017. "Nilai-Nilai Pengetahuan Lokal Pembentuk Karakter Bangsa Dalam Sandiwara Cirebon, Jawa Barat". *Mudra Jurnal Seni Budaya*. Vol. 32 No.1 Hal 1-8. Februari.

Masduki, Aam. 2014. "Tempat Tempat Keramat di Kecamatan Panjalu". *Patanjala*. Vol. 6 No. 3 Hal 475-488. September.

Rosyadi. (2014). "Sistem Pengetahuan Lokal Masyarakat Cidaun-Cianjur Selatan Sebagai Wujud Adaptsi Budaya". *Patanjala*. Vol. 6 No. 3 Hal 431-446. September.

Satibi, Entoh Toharudin. 2015. *Babad Panjalu (Kajian Struktural, Semiotik, Dan Etnopedagogik)*. Lokabasa. Vol. 6 No. 1 Hal. 53-64. April.

Warsa, Andri dan Kunto Purnomo. 2012. "Struktur Komunitas Ikan Pasca Penebaran Ikan Patin (Pangasianodon Hypophthalmus) Di Situ Panjalu, Kabupaten Ciamis – Jawa Barat." *J.Lit. Perikan. Ind*. Vol. 18 No. 3 Hal. 145-156. September.