

## TWO TRUTHS IN SUNDANESE SCRIPT *CARIOS TAMIM*

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### ABSTRAK

*Artikel ini bertujuan menghadirkan teks naskah Sunda Carios Tamim yang berbentuk wawacan melalui suntingan teks dan analisis struktur. Selain suntingan teks dan analisis struktur, untuk mengetahui keterpaduan peristiwa dalam mengeksplorasi tokoh digunakan teori aktan dan model fungsional yang dikembangkan oleh Greimas. Hasil penelitian memperlihatkan bahwa struktur formal Carios Tamim menggunakan 14 jenis pupuh dengan 390 bait, 2644 larik dengan tiga unsur pembangun cerita, yaitu manggala, isi cerita, dan penutup. Hasil analisis struktur teks naratif Carios Tamim ditemukan jalinan erat alur, tokoh, penokohan, dan latar sehingga terungkap tema cerita, yaitu tegaknya kebenaran di antara dua kebenaran. Kebenaran dalam teks Carios Tamim berhubungan dengan masalah munakahat atau pernikahan. Berdasarkan uraian aktan dan model fungsional yang diajukan oleh Greimas, tokoh Tamim Ibnu Habib Ad-Dāri dan isterinya sebagai subjek berhasil memperoleh objek berkat peristiwa yang dialami keduanya saling berkaitan dalam hubungan sebab akibat.*

**Kata kunci:** *Carios Tamim, model aktan, model fungsional, suntingan teks*

### ABSTRACT

This article aims to describe the Sundanese manuscript of wawacan Carios Tamim by way of editing its text and analyzing its structure. Besides, this article also explores how, by applying the actant theory and functional model promoted by Greimas, the events are sequentially related through the characters. From the analysis, it can be seen that the formal structure of Carios Tamim contains 14 pupuh in 390 couplets and 2644 lines in three elements of story making, i.e. the manggala (preliminary), the content of the story, and the ending. Meanwhile, the analysis of its narrative structure shows that Carios Tamim has the plot, the characters, the characterization, and the setting so closely related that they build up the theme of the story, i.e. raising a truth out of two truths. The truth as revealed in Carios Tamim is strongly concerned with the munakahat (marriage). On the ground of Greimas' actant theory and functional model, the character Tamim Ibnu Habib Ad-Dāri and his wife as subjects are successfully managed to get on the object owing to the events they are experiencing are closely related one another in a causal relationship.

**Keywords:** *actant model, Carios Tamim, functional model, textual editing*

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## INTRODUCTION

Sundanese manuscript in the old time had a significant role in spreading Islam religion in West Java. Islamic-religious manuscripts have the most numbers among many Sundanese manuscripts identified in various catalogues. Istanti (2001) described that Islamic religion entered Malay region mainly and generally into Nusantara via Gujarat, India. Together with the expansion of Islam religion in Malay also came the culture, literature, and Arabic as well as Persian language. In literature field Arabic element adaption can be seen in its *genre structure* form such as *hikayat*, *syair*, *silsilah*, and *kisah*. *Carios Tamim* (furthermore abbreviated as *CT*) as Sundanese manuscript in the form of *wawacan* is one example of the Sundanese manuscript resulting from the outside culture assimilation (Persian).

The *CT* manuscript came from K.F. Holle's collection and now resides in the collection of Bagian Naskah Perpustakaan Nasional Republik Indonesia (PNRI/Manuscript Division of Indonesian Republic National Library ) having collection code number SD. 166. The existence of the SD. 166 manuscript is recorded in the catalogue "*Naskah Sunda Inventarisasi dan Pencatatan*" edited by Edi S. Ekadjati et al (1988:82). Besides *CT* manuscript this catalogue also records character story Tamim in a title of *Wawacan Tamim Ad-Dāri* which is in the collection of UB Leiden having number LOr. 6732 (Mal.1413) and *Kitab Carios Tamim* existing in the collection of UB Leiden by number LOr. 6734 (Mal. 1415). In this catalogue Ekadjati does not describe the content of *CT* manuscript. After the writer read the manuscript text, containing religious lesson telling a character named *Tamim Ad-Dāri* 'kidnapped' by Genie Ipirit travelling all over countries outside of the globe. In the text opening the re-writer mentions that *CT* is adopted from the famous Malay folklore *Tamim Ad-Dāri*.

Manuscript with a story character *Tamim Ad-Dāri* also found in *Katalog Induk Naskah-Naskah Nusantara Jilid 4 Perpustakaan Nasional Republik Indonesia* (1998) edited by

T.E. Behrend, and kept belonging to Indonesian Republic National Library, which is *Hikayat Tamim Ad-Dāri*<sup>1</sup> collection of Von de Wall having code number W. 101, *Tamim Ad-Dāri* Malay collection with code number Ml. 151, and *Carita Tamim* collection of J.L.A. Brandes having code number Br. 252. In the *Catalogue of Malay, Minangkabau, and South Sumatran Manuscripts In the Netherlands* edited by Teuku Iskandar (1999) describes that the story character Tamim is found in the manuscript kept in University of Leiden having code number Cod. Or. 7324. This manuscript consists of thirteen-story collection, one of them is *Hikayat Tamim Ad-Dāri*.

In the *CT* text, the figure Tamim Ibnu Habib Ad-Dāri is one of the close companions in the era of Prophet Muhammad SAW. The story with this Tamim character spread over Nusantara coming to Sunda region together with the incoming of Islam. *CT* as an adopted story is interesting to be studied deeper since it was presented in the form of traditional song (*wawacan*) while the original story was in the form of prose so the objective of the re-writer clearly not to retain the original text but to adopt the content of the story. It is presumed there were some story changes to match with the regional condition and environment of the new text readers. Yock Fang (1991:251) mentioned that other than in Sundanese and Malay languages, Tamim story adoptions are found in Bugis, Makassar, Aceh, Spain, Urdu, and Afghanistan languages.

*CT* in this article is studied by means of text editing (philology) and structural analysis (literature). It is hoped that the text can be read and the messages appreciated. *CT* as a research corpus is a Sundanese religious manuscript having relation with *munakahat* matter or marriage. Marriage matter in the *CT* manuscript is edited in one story divided in three major events as main story theme supporter.

The first event is arising of conflict between protagonist and antagonist characters. The second event is the *flashback* episode of protagonist character, and the third event is the climax,

determined one decision on the conflict of protagonist and antagonist characters. Logically, if there is a conflict, one side of those who has the conflict should be defeated. There is only one decision determined to overcome the conflict which is right or wrong. So, in the *CT* manuscript research to give evidence on this assumption, the writer use Sudjana causality hypothesis (1992:219) which the writer formulates as follows: if a wife is abandoned by a husband for long time and no allowance given, she has a right to sue a divorce (the wife is right), but if a wife marries with a man without divorce, the husband has right to sue her (the husband is right). Hypothesis prove is a causality which mention that there is a variable acts as a cause and variable act as result. The testing technique arises from the fact and real data support in the content of the *CT* manuscript story.

In the *CT* the two conflicting characters perform true action. In the decision to end the conflict one of the character is judged right but the presence of the accompanying figure has enhanced two truths done by the conflicting characters. In addition to conducting edited text and structural analysis, this study uses actan theory and functional model developed by Greimas to explore the relation between characters in the event and to prove two truths in the *CT* text.

The *CT* manuscript was written in *Pegon*<sup>2</sup> letter with Sundanese language composed in five manuscripts collection, bound with thick textured carton as brown-black cloth. Generally the manuscript is in good condition and readable, but the left lower edge of the paper has some holes. The manuscript measures 19 x 16,5 cm and text reading frame measures 15 x 12,5 cm. The number of pages are 68 pages, with number of lines per page are 14 lines, except pages 1 and 65 contain 13 lines, page 68 contains 12 lines. Following page 68 are 5 blank pages consisting of 3 pages with scratches, 1 page with prayer honoring the prophet, and 1 page containing the date of the writing, "The writer has read this story up to the end on 4 Maulid 1282" (22 Mei 1871). No writer's or re-writer name is found on the first page, but a

sentence reads: *Ieu kuring anu miskin, kuhayang diajar nembang*, (Here I am a poor man want to learn traditional song ). This manuscript was composed in the form of *wawacan* with 14 *pupuh*, 390 verses.

There is not any research focusing on *CT* manuscript as a basic study although other researches concerning religious Sundanese manuscript had been performed as lessons material or Islamic characters such as Prophet Muhammad and his followers<sup>3</sup>.

The analysis through philological study shows that *CT* manuscript collection of K.F. Holle is readable, but needs deeper interpretation on the content by modern literary study. Hence, it requires a theoretical approach to refer to primary text theme.

The subject formulated above leads to the objective, i.e., to study the *CT* manuscript structure to understand the elements generating the story as evidents of the enforcement of the two truths.

## THEORETICAL REVIEW

S.O. Robson (1994:12) mentioned that the substances of a philological research is not just on the text critic made available to read, but also on understanding it, so it is important to present and interpret the text. Some methods are possible to present a text depending on the condition whether a single text (*codex unicus*) or multi texts. Based on catalogue search, *CT* manuscripts are multi texts, hence, this research conducted comparison on the two *CT* manuscripts to understand the similarity and difference before getting into editing phase.

It applies two criteria for determining the manuscript to be used as the basis of this research, which are the completeness of the episode as well as the completeness of the manuscript reading text. The criteria are important for the research since it studies the *CT* manuscript as narrative text based on structural analysis including continuity, characters, characterization, background, theme, and story messages.

Literary work is a complex text, having phased structure, and multi meaning (Wellek and Warren, 1989) "If we analisys literary work thoroughly, we will conclude that it is better that we look at a literary work not only as a normative system, but as a system consisting of some levels". According to Teeuw (1988:154) literary work structural analysis is an effort to explicit and systemize what is carried out in the reading process and understanding literature. But he added that this step could neither absolutely be done nor denied. This shows that structuralism is still important.

*CT* has a typical structural aspect, a narrative story in the form of traditional Sundanese song known as *wawacan*, while *Hikayat Tamim Ad-Dāri* Malay version is in the form of prose. Ayatrohaedi, et al (1991:2-3) defined *wawacan* as a long story in the form of *dangding* (using *pupuh* rule ). *Pupuh* is subject to *gurulagu* (rhyme), *guruwilangan* (number of words in each verse), *gurugatra* (number of lines in each verse), and *pupuh* character.

*Wawacan* has 17 poetry patterns, each has its own characteristic. The patterns are: 1. *Asmarandana*, 2. *Balakbak*, 3. *Dandanggula*, 4. *Jurudemung*, 5. *Durma*, 6. *Gambuh*, 7. *Gurisa*, 8. *Kinanti*, 9. *Ladrang*, 10. *Lambang*, 11. *Magatru*, 12. *Maskumambang*, 13. *Mijil*, 14. *Pangkur*, 15. *Pucung*, 16. *Sinom*, dan 17. *Wirangrong* (Ayatrohaedi, et al, 1991: 2; Coolsma 1985:328; Satjadibrata, 1931:9). Christomy (2003:7) mentioned that *carios* (*carita-aspect*) is very important in a *wawacan*. In *wawacan* an event is composed in such a way to become an interesting story. This *Carita* is the most interesting for the reader or listener when a *wawacan* is being read.

*CT* manuscript research is aimed at structural analysis, which includes description of theme, message, character, setting, and the event continuity. In writing a story, the writer's main purpose is presenting a theme (Pradopo 1987:16). Oemarjati (1962:54) further defines story theme as a problem which successfully occupies a specific place in the author's mind in which he directs

his vision, knowledge, imagination, and emotion towards finding a solution. Thus, a goal is implied in a theme, but the theme is not a goal itself.

The theme was still unclear and should be searched. When the theme is revealed, the reader will be able to understand the message, either implicitly or explicitly. Without neglecting other elements such as continuity, or characterization and setting, the primary elements of the theme would be the most interesting to research. Those aspects generally support the story theme. Abrams (1981:175) defined setting as places, times, and social environment where the various events being told are taking place.

Structural analysis approach will further explores the existence of the main character and his involvement in various events. In exploring the inter-relation of the characters and *CT* text events, the writer used actan theory and functional model developed by Greimas. Algirdas Julien Greimas is a follower of the structuralist school from French. He developed Propp theory to become a fundament of universal narrative analysis (Teeuw, 1988:293). Meant to be a substitute of the seven *spheres of action* proposed by Propp, Greimas offered *three spheres of opposition* covering six actans (role), which are (1) subject-object, (2) sender-receiver, and (3) supporter-counter.

Based on this three binary opposition relation, Greimas then applied transformation law-functional model-, which contains three-phase development, i.e., skill phase, main phase, and joyful phase. The acronical actan model and diacronistic functional model are the abstraction of the main character's role. Greimas's models, actan model and functional model, have causality relation since the inter-actan relation is determined by their functions in developing story structure.

## HYPOTHESIS

*CT* narrative structural description reveals that the main subject is the conflict between protagonist character (husband) and antagonist character (wife) concerning their unsettled

marriage status due to a long time disappearance of the protagonist character which prompted the antagonist character to have a new marriage. It is interesting to investigate the characters' actions in relation to the Islamic law. Such a conflict arises an assumption that the divorce claim from the wife is caused by the husband's abandoned obligation to fulfill her need. Hence, the wife is in right and the husband is wrong. This research formulates the following hypotheses: having been deprived from her rights for a long time, the wife is rightful to claim for a divorce from her husband (the wife is right); and suing her wife because she has married to another man before he divorces her is the a rightful conduct (the husband is right).

The research uses facts and real data support in the content of *CT* manuscript to prove the hypotheses.

## RESEARCH METHOD

The research applies descriptive study approach in the analysis of selected *CT* manuscripts in order to reveal the elements generating the works. It combines actan study as well as Greimas functional model.

## RESEARCH RESULTS AND DISCUSSION

### *CT* Formal Structure

#### *Pupuh* Comparison

The *CT* manuscript has 14 stanzas and 390 verses which consist of 53 verses *Asmarandana*, 49 verses *Sinom*, 68 verses *Kinanti*, 45 verses *Dangdanggula*, 29 verses *Pangkur*, 47 verses *Mijil*, 37 verses *Durma*, and 62 verses *Pucung*.

#### Story Frame

The *CT* manuscript has a broad story frame being outlined in not too different way from the manuscript in comparison. The difference lies in the description of the places and the characters' name, which does not result in a new version. The first 15 episodes in the *CT* manuscripts start from

*manggala* in stanza *asmarandana* until the episode when Tamim went back home. The last episode in *CT* manuscript is when Tamim, his wife, and their children went home bringing happiness to the family and relatives but leaving the bride disappointed because his marriage was cancelled.

### Metrum Mistake

The *CT* manuscript has a total number of 390 verses in 2644 lines. The research found some uses of metrum which are against the rule of *pupuh* metrum (Coolsma and Satjadibrata). The violation includes one verse with more or less lines; and less or more words number in a line with last vowel mistake.

### *CT* Text Narrative Structure

#### Summary of the Story

In the era of Khalifah Umar Ibnu Khatab, a woman from Ansor community came to complain that her husband named Tamim Ibnu Habib Ad-Dāri had disappeared for seven years. She brought some witnesses from her community who knew that her husband, Tamim, did not send any news nor give allowance to his family during that time. She intended to marry to another husband and ask permission from Khalifah Umar as *ūlil-'amri*. Umar Ibnu Khatab granted her wish and was going to marry her off to a man from her community after she completed her *idah* period of four months and ten days.

It became a complicated problem when Tamim Ibnu Habib Ad-Dāri came back home from his travelling and insisted that he had never divorced his wife and that her new husband had illegally married her. To solve the complicated problem, the three parties agreed to see Ali Ibnu Abu Thalib.

Before Ali Ibnu Abu Thalib, Umar Ibnu Khatab, and all audience, Tamim Ibnu Habib Ad-Dāri told his kidnap by Genie Iprit from the beginning he was kidnapped, travelling around various genie countries, meeting with ancient

human until the time he came back home finding his wife had been married to another man.

Ali Ibnu Abu Thalib said amen for Tamim's story since he had heard the same story directly from Rasulullah SAW when the prophet was still alive. Finally Ali Ibnu Abu Thalib decided to cancel the new marriage of Tamim's wife since she had not yet *duhul* (having sexual intercourse); her new husband was sad and regretful. The audiences were touched and then congratulated Tamim Ibnu Habib Ad-Dāri for his safe return to live happily together with his beloved family.

### **Study of Continuity**

The *CT* story is presented in 6 episodes. The division of this episode is based on chronological events, and the changing of the episode is marked by transformation. One episode contains some scenes supporting functional main event in developing coherence of the work and developing its narrative structure comprehensively.

In general, all the scenes in 6 episodes can be grouped into three major events. Firstly, events whose actions and experiences are carried out by the main character; secondly, conflict which complicates the events experienced by the main character; and thirdly, climax in which the main character's destiny is determined .

### **Character and Characterization**

Other elements of narrative structure other than the plot are character and characterization. Character refers to someone or actor in the story, while characterization refers to the characteristic of the character or the main actor. The main character is Tamim Ibnu Habib Ad-Dāri. He is a protagonist character (*hero*) who determines the development of the whole story continuity. An Ansor woman (Tamim's wife ) is the antagonist character. Umar Ibnu Khatab, Ali Ibnu Abu Thalib, and a man from Ansor community (new husband of Tamim's wife) are the accompanying characters. Tamim Ibnu Habib Ad-Dāri, Umar Ibnu Khatab, and Ali Ibnu Abu Thalib are

characters in the history of Islam, best companions of Prophet Muhammad PbUH.

The presence of Islamic history characters in *CT* is related to the plot. Character, characterization and *CT* story plot are facts which are related to each other. Various events, conflicts, and climax are fundamental parts in the story plot which can occur if there are characters who develop the *CT* plot. The relation of the characters and *CT* plot give impression to the readers that various events told in *CT* are not fictitious (engineered), but real facts.

### **Setting**

Stanton, as quoted by Nurgiantoro (1992:122) puts setting together with plot and characterization into story facts. It helps bring the three elements into reality.

The early part of the *CT* text gives figure or information that leads the readers believe that the setting is Madina, the center of administration under Umar Ibnu Khatab. The *CT* text uses not only real world location, but also invisible world, where the main character resides during his kidnapping by Genie Iprit.

The invisible world where the main character stays together with genie community is a typical setting which is developed by means of with 'I did (akuan)' observation angle. It is a typical setting in *CT* because it is a dominant element, functional, and coherent with the plot element and the characterization. Another typical setting presented in the *CT* text is social setting, through which the *CT* text presents historical characters, the best companions of Rosululloh, their high value, and the experiences of the main character in the invisible world.

### **Theme**

Various events, rising conflict, and climax in the *CT* mainly reflect the story fundament or story frame and developed into a comprehensive story. Hence, the development of the story always obeys the story fundament and at the same time

gives meaning to the objective of the story. The story fundament serves as a guide for the author to develop the story and for the readers to interpret the fundament and objective of the story he/she is reading.

The story fundament was adopted by the author in developing the story plot which is adjusted with the experiences, observation, and full comprehension that become the theme of the story. The theme developed by the author makes the story meaningful and let the readers to see, feel, and have full comprehension on the meaning of lives facilitated by the story plot and story characterization. The author choose the theme subjectively, be it from his personal experiences or from the community. The story theme and various elements build the story all together into unity. It is meaningful if all elements are related with each other. It gives coherence and meaning to the story plot, character, characterization, and setting.

The analysis result shows that the characters 'are mandated' by the author to deliver the story theme to *dulur-dulur* (readers and listeners). They are exploited by the author in the development of story theme by means of 'he did (diaan)' and 'I did (akuan)' angle of observation.

The *CT* main character, Tamim Ibnu Habib Ad-Dāri, with observation angle technique 'I did (akuan)' tried hard to prove that he was really the man named Tamim Ibnu Habib Ad-Dāri who was missing and kidnapped by Genie Iprit seven years ago, the legitimate husband of an Ansor woman, and was not a satan as he was accused. He told the whole story and events in the *flashback* plot, and made a hard effort to convince the accompanying characters and the ambient community. Continuity, characterization, and setting are closely related, making the story main theme clear. From the closely related plot, character, characterization, and background is revealed that story theme which is the existence of the truth between two truths. The truth in this *CT* text is related to *munakahat* or marriage rules. The action done by Umar Ibnu Khatab character to marry off an Ansor woman to an Ansor community man was

a truth according to Islamic law, while the truth action of Ali Ibnu Abu Thalib character was the truth testament of Rasulullah SAW.

In Islamic law, a husband has some obligations on his wife, one of which is to give allowance (Sulaiman, 1994:76-79). Under a certain condition, he could leave his wife more than four months, six months, one year or two years with the requirement that his wife is staying secure and willing to accept it voluntarily. If it is insecure, or the place is secure but she the wife disagrees, then a husband should not leave his wife.

The Holy Qur'an mentions *ilaa'* meaning that the husband swears not to have sexual intercourse with his wife; Allah gives time as long as four months to him to see if he wants to return to her again: "To whom who do *ilaa'* his wife is granted four months postponement (duration). Then if they come back (to his wife), the All Merciful Allah gives Great Forgiveness" (Al-Baqarah:226).

The *CT* story refers to the two explanations above, by presenting the antagonist character suing the husband by means of telling it to Amiril Mu'minin, Umar Ibnu Khatab, Her complaint was a right measure, and Umar gave a prompt response by marrying her off this character after passing her *idah* period. This scene raised a conflict when Tamim Ibnu Habib Ad-Dāri came back home to the antagonist character the first night of his wife's marriage. Afterward, other conflicts followed and the story developed the plot and events with the character and setting coherently support the *CT* story theme.

### Messages

The study on *CT* religious Sundanese manuscript which directly related to *CT* theme found some messages as follows:

1. A wife who is abandoned by a husband for a long time without any news and conjugal right as well as allowance, according to *ta'lik talaq* spoken by the husband at time of the Islamic marriage ceremony has the rights to

file a complaint against her husband at the government or religious court, and the judge of the religious court accepts her complaint, then the husband legally divorces his wife so the wife has the right to re-marry. This message is written in the *CT* text, *pupuh* 1, *asmarandana*, verses 5-10.

2. The government by means of ministry of religion oblige to accept and pay attention to the complaint of the abandoned wife and passes the wife requests if the matter is supported by strong and reliable witnesses. The passing of the request by the government means that a divorce has been given from the husband to the wife. In that case the wife cannot immediately re-marry, but she has to go through her *idah* (waiting period) as long as four months and ten days. This has a purpose to know whether or not she is pregnant from her previous marriage. This message is written in *pupuh* 1, *asmarandana*, verses 11—12.
3. A wife in Islamic law is prohibited to have more than one husbands. This message is implicitly found in the decree of Ali Ibnu Abu Thalib which cancelled the newly wed wife of Tamim Ibnu Habib Ad-Dāri with a man from Anzor community.
4. A wife who has been married has obligation to give back the *mahar* (bride price) she has received to the man she married to if there is a divorce before any *duhul* (sexual intercourse). This message is not written explicitly in the *CT* text; it only mentions that Ali ordered Tamim to bring his wife back home and cancelled the new marriage. While in Malay text, Ali Ibnu Abu Thalib, beside cancelling the newly wed of Tamim’s wife, also ordered her to give back the *mahar* (bride price) to the Anzor man whose marriage has been cancelled.

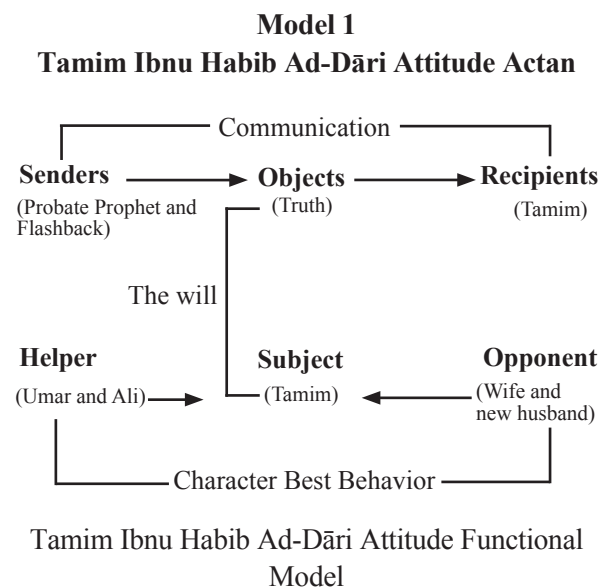
### The Integrity of the *CT* story

To explore the role of the character and his involvement in various events which generated a

coherence story, the research analyzed the relation among the characters in the story. It applied actan theory and functional model developed by Greimas. The study on *CT* text semantic structural applied Greimas model, binary opposition relation of 6 roles (actan) aims to understand the integrity of the work which formed the story theme as a precise fundamental idea.

This relation will be presented in a chart and only briefly described since the discussion of continuity, character, and theme is also connected. The research analyzed only the protagonist character Tamim Ibnu Habib Ad-Dāri and antagonist character his wife as subject.

The character Tamim Ibnu Habib Ad-Dāri as a subject is presented in the following chart.



### Initial situation:

The story begins with a conflict. The first antagonist character saw Amiril Mu’minin to report that her husband had been missing for 7 years, during which she never received any nor allowance for the family. Therefore, she intended to re-marry. The first supporting character married off the first antagonist to the second antagonist. She brought witness about the disappearance of her husband and finished her *idah* period. By the day the two antagonists held the wedding came the subject from his traveling. The first antagonist was



shocked and did not believe that he came home safely. The conflict between the subject and the two antagonists begins.

**Transformation:**

1. Skill phase; the subject's presence on the night the two antagonists got married, and the presence of two supporting characters. Subject and the two antagonists agreed to meet the first supporting character, then the first supporting character brought the conflicting parties to the second supporting character.
2. Main phase; the subject's detail explanation before the second supporting character and all audiences about his travelling during 7 years, beginning from his staying alone in his house before he was kidnapped by Genie Iprit, traveling in genie world until finally coming back home.
3. Joyful phase; the second supporting character's decision to cancel the marriage of the two antagonists since they had not yet doing *duhul* (sexual intercourse), and the subject's regaining his charm after the second supporting character bathed him and shaved him neatly. The first antagonist admitted that the subject was really her missing husband.

**Final situation:**

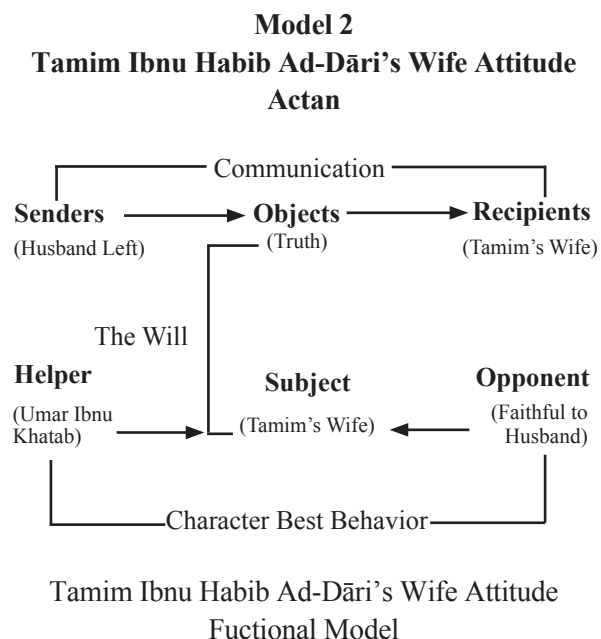
Object had been obtained and received by receiver due to the decision of the second supporting character, happiness occurred, the conflict resolved, the first antagonist realized and received again the subject as her legitimate husband, and the story ended.

Based on the two model description proposed by Greimas, which are actan model and functional model on the *CT* text, Tamim Ibnu Habib Ad-Dāri as subject succeeded in obtaining the object due to the events he experienced and honestly told to the two supporting characters and two antagonists. The truth the subject obtained was a truth as understood by the second supporting character from the testament of Messenger (Rasul) PbUH.

Hence, as seen from Greimas model role analysis, *CT* story has causality relation because

the inter-actan relation is determined by their functions in building the story structure, and shows coherence among the elements.

Tamim Ibnu Habib Ad-Dāri's wife as a subject is presented in the following chart.



**Initial situation:**

The story began with the rising of subject's worry after she was left behind by the protagonist. Being static in the beginning the subject changed to be aggressive due to object's desire.

**Transformation:**

1. Skill phase; the changes of the antagonist's attitude when the subject's patience began to fade, and the permission of the supporting character to reach the object. The subject and supporting character agreed at reaching the object after the sender did not show his good intention;
2. Main phase; the subject's detail explanation before the supporting character concerning the sender's abandoned subject during 7 years;
3. Joyful phase; the supporting character's decision to marry off the subject to a man from Ansor community . The antagonist admitted that the subject was the family back

bone which was almost cracked, deteriorated by the ambiguity of the antagonist.

#### Final situation:

Object had been obtained and accepted by the subject due to the supporting character's decision. But no happiness occurred after subject accepted object; on the contrary, a conflict began. The supporting character brought the subject and antagonist to see a character presumed as the center of truth, i.e., Ali Ibnu Abu Thalib. The acceptor/subject finally accepted the antagonist, and the story ended.

Based on the two-model description proposed by Greimas, which were actan model and functional model on *CT* text, Tamim Ibnu Habib Ad-Dāri's wife as a subject succeeded obtaining the object after her husband left for long time and did not give allowance. The truth subject obtained was a truth as posted in Islamic law.

#### CONCLUSION

Sundanese manuscript *Carios Tamim (CT)* gives a new way in presenting a *hero* in that it may be in a protagonist character, or arise from two characters. The plot, character, characterization, and setting reveal that the story theme is the enforcement of the truth between two truths. The measure Umar Ibnu Khatab took by marrying an Anzor women (antagonist character) with an Anzor man was a truth according to Islamic law, while the measure Ali Ibnu Abu Thalib took to help Tamim Ibnu Habib Ad-Dāri (protagonist character) was a truth according to the testimony of Rasulullah SAW.

Hence, the hypothesis could be accepted since the reaching of the truth on the first assumption was due to the achievement of the truth on the second assumption. Tamim Ibnu Habib Ad-Dāri and his wife (subjects) succeeded in obtaining object due to the events they had experienced, which are related to each other in a cause-result relationship. The truth accepted by both subjects was truth coming from the two supporting characters. The first supporting character came

from the Islamic law, and the second supporting character came from the prophet's testimony. It is concluded that the *CT* story has causality relation since the relationship among the actans is determined by its functions in building story structure.

#### Notes:

- 1 see Liaw Yock Fang (1991: 251) for the history of *Hikayat Tamim Ad-Dāri*.
- 2 *Pegon* is Arabic letter having modified and used for text writing in ethnic language such as Java and Sunda (see Pudjiastuti, 2006: 44; Pigeaud, 1967: 25-26).
- 3 Information about some Nusantara manuscript research including Sunda ever been carried out can be seen in Edi S. Ekadjati, *Direktori Edisi Naskah Nusantara* (Jakarta: Yayasan Obor Indonesia, 2000).

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