Cultural and Moral Values in East Javanese Folklore

Mamik Tri Wedawati[1*], Fithriyah Inda Nur Abida[1], Much. Koiri[1], Adam Damanhuri[1]

[1]Universitas Negeri Surabaya, Indonesia
*Correspondence: mamikwedawati@unesa.ac.id

ABSTRACT

The study aims to present the cultural and moral values of East Javanese Folklore. This research used a qualitative research with documentation technique. The object of the study were two selected stories from East Java, namely Sura and Baya and Banyuwangi stories. The study of cultural and moral values is based on the Koentjaraningrat classification which defines the diversity of values that exist in human life. The result shows that the stories contain many traditional and cultural values that are full of moral messages. Through the theme and characterization, the philosophical values and attitudes of the community are well portrayed. The stories also reveal that the cultural values influence the character and personality of the Javanese people.

1. Introduction

Folklore or in Indonesian commonly referred to as folklor, is a branch of science that reviews and discusses culture. Folklore consists of two syllables, namely folk and lore. Folk can be interpreted as a tribe or race. While the meaning of lore is custom or knowledge from ancestors that is passed down from generation to generation. Thus, folklore can be interpreted as a group of people (tribes) who have a tradition that is recognized by the community and passed on to each generation. So that a folklore will still exist even though the times continue to develop. Danandjaja in (Rukmana & Kusnandar, 2021)states that folklore is categorized into three types, namely verbal folklore, partly verbal folklore, and non-verbal folklore. Folklore is included in the category of oral folklore and is one of the literary works that grows and develops in society. Folklore is part of a culture that grows and develops in the midst of society and is a common property (Ramazan & Riyani, 2020). Folklore also has a role in expressing the thoughts and attitudes and values of the supporting community. In the story there is a journey of life with a moral message that contains the meaning of life and how to interact with other creatures (Suhardi & Astuti, 2021). In addition, the folklore also explores how the character or character of a society from which the fairy tale originates and develops.

Folklore is a form of expression of a culture that exists in society through speech that has a direct relationship with various aspects of culture and the composition of the social values of the community itself Dundes, in (Pandapotan & Silalahi, 2022). Through the elements that exist in folklore, such as plots and characters in the story, moral and cultural values are shown. Regardless of its form, folklore has characteristics that can be used as a differentiator from other cultures. Danandjaja in (Anggraini et al., 2021) explained that folklore has characteristics, namely: a) The distribution and inheritance is done orally; b) Folklore is traditional; c) Folklore (exist) versions and even different variants; d) Folklore is anonymous; e) Folklore has a formulaic or patterned form; f. Folklore has a use (function); g. Folklore is pralogical; h) Folklore belongs to the collective (collective) of a certain collective; I) Folklore in general is plain and innocent (Fitrianita et al., 2018). Danandjaya's opinion above in (Iminisa et al., 2016), that spread through conversation between someone who knows or it could be a source or someone directly involved in in folklore, so that it can be spread to others or it can be told to others about what happened. Besides, this story can be passed down from generation to generation furthermore, suppose from his father who became someone or directly involved sources, then tell the child about it or grandchildren (Surya, et al., 2017). Such a method counts as the story itself hereditary.

According to Jan Harold Brunvand, a folklorist from the United States, folklore can be classified into three major groups based on its type, namely oral folklore, part oral, and non-verbal (Hartini et al., 2021).

Oral Folklore

Folklore whose form is purely oral. The forms (genres) of folklore that fall into this large group include: 1) folk languages such as accents, nicknames, traditional ranks and titles of nobility, 2) traditional expressions, such as proverbs, proverbs, and proverbs, 3) traditional questions, such as puzzles, 4) folk poetry, such as pantun, gurindam and syair, 5) folk prose stories, such as myths, legends and fairy tales, 6) folk songs (Romadi & Kurniawan, 2017).

Partial Oral Folklore

Folklore in some forms is a mixture of non-verbal and non-verbal. The forms of folklore that belong to a large group other than folk beliefs are folk games, folk dances, customs, ceremonies, folk parties, and others (Purnani, 2018).

Non-verbal folklore

Folklore in the form of non-verbal even though the way of making it is conveyed orally. This group is divided into material and immaterial. The material forms include: folk architecture (the form of the original house of the region, the shape of the rice barn, etc.) (Setiawan & Hima, 2021). Folk crafts, traditional clothing and body jewelry, folk food and drinks, traditional medicines. Included in the material are: traditional folk movements, sounds for communication (danger gongs in Java or the sound of drums to send news as African people do) and folk music Dananjaya in (Munajah, 2018).

Starting from the above understanding, it is not explained or differentiated between oral folklore and written folklore/written folklore (Sarwono, 2019). This can be because basically folklore in the form of oral folklore, partly oral, or non-verbal folklore transcribed in written form (Suryani et al., 2021). The type of folklore studied in this study is specified in the type of folklore in the form of folklore. The theory of folklore as part of the oral tradition, put forward by many experts (Sudikan, 2013). Vladimir Propp is more on the structure of the story, especially the narrative structure. The narrative structure is more related to the functions that exist in folklore. Vladimir Propp in (Suryani et al., 2021) stated that in each folklore, it has a maximum of 31 functions but in this study only eight functions of folklore are used. Alberth B in (Leoni & Indrayatti, 2018) Lord argues that every folklore has a certain formula, for example the structure of the head, body, and feet. The structure of the head is usually associated with the opening. The structure of the body is related to the core of the story and the structure of the legs is usually a cover (Qomariyah et al., 2018).

Therefore, an understanding of the culture and characteristics of a society can be reflected in the folklore passed down in that society. In the context of Javanese society, especially East Java, folklores such as Sura and Baya and Banyuwangi are closely related to Javanese culture and values Suwondo, in (Qomariyah et al., 2018). These folklores for example, talk about the historical origins of an area as well as the moral content rooted in that society. In Sura and Baya, there is a story about the battle between Sura and Baya in fighting over their territory. This story not only contains the moral values of honesty and courage but also describes the philosophical meaning of the city of Surabaya. Likewise, with the Banyuwangi folklore which provides moral education about loyalty and honesty behind the touching story about fragrant water which later became the name of the city of Banyuwangi. Both stories represent morality and cultural values that are presented in depth narration.

This study tries to uncover and understand the cultural values that appear in the two folklores. Furthermore, in-depth observation of the content of the story can also reveal the cultural meaning of how the character and character of the Javanese people. The aspect of morality can also be seen from the depiction of the characters and the plot that composes the whole story. Thus, a person will be able to better understand the characteristics of a particular society based on fairy tales or folklore that exist in that society. This study focuses on the meaning of cultural values and morality that exist in the two folklores to then understand the character or character of a society from which the fairy tales originate and develop. The study of cultural values in folklore is based on the Koentjaraningrat classification which defines the diversity of values that exist in human culture or culture, based on the direction, purpose and function of values for human life Koentjaraningrat in (Dwinuryati & Andayani, 2017).

2. Method

This research used a qualitative research. This qualitative research does not use numbers but uses a deepening of appreciation for the interactions between concepts that are studied empirically (Mahsun, 2005). The object of this research is a folklore entitled Sura and Baya and Banyuwangi. The data collection technique used is literature study (Sugiyono, 2013). The data were obtained from reading, repeating, and finding data in the dialogues of the elements of the characters and characterizations, plots, and themes in the Sura and baya and Banyuwangi folklores. The data is

presented descriptively, namely by explaining the existing understanding based on the data, analyzing the data, interpreting it, then providing conclusions from the analysis (Mahsun, 2012).

3. Result and Discussion

In the story of Sura and Baya, there lived a Baya (crocodile) and a Sura (shark) who fought over each other for prey. The two of them fought for days, but neither one lost nor won. Sura then wants to end his feud with Baya and proposes an agreement to divide the prey hunting area. Sura proposes himself ruling in the water and must seek prey in the water, while Baya reigns on land and must seek prey on land. Both agreed and there was no fight between them anymore. But one day Baya saw Sura secretly looking for prey in the river. Baya was very angry and accused Sura of violating the agreement because he had been looking for prey in a river whose bottom was land. Sura felt that he had not violated the agreement because the river had water and water was his territory. Feeling cheated, Baya cancels the agreement, and a fierce battle takes place again without a winner. Sura then Returns to his territory in the ocean and Baya maintains his territory on land. However, the dispute again occurred.

Buaya : *"Hai Sura, why did you break the rules that we both agreed on?*

Why do you dare to enter the river which is my territory?"

Sura: "*I broke the deal? Isn't this river watery? Have I not told you that I*

am the ruler of the water"

Buaya : *" The river is located on land, while the territory is in the sea,*

meaning that the river is my territory!"

Sura: *" No! I never said that in the water there is only sea water, but also*

river water "

From this story we can see that Baya has a brave, stubborn, and unyielding personality. While Sura is very ambitious, smart and cunning. From this incident finally a fight broke out between Sura and Baya which then caused great suffering on both sides. From this story we can find that the meaning of honesty and keeping promises is as important as other personal life values such as courage, intelligence, and tolerance. By upholding the values of virtue, division and bloodshed can be avoided. The cultural values that arise from the story of the fish sura and crocodile or baya, so that being suro ing baya (dare to fight danger) is also a characteristic of Surabaya youth who are not afraid to face danger and will fight to defend their territory. The tough, brave, and straightforward character later became the hallmark of the Surabaya community which later became a culture that took root in the local community.

Banyuwangi folklore is also a folklore that describes about the origin of the city of Banyuwangi. It is said that in ancient times in the eastern tip of East Java Province there was a large kingdom ruled by a just and wise king. One day the King ordered the Patih to hunt and go to the forest. There the patih met a beautiful girl named Sri Tanjung. The Patih finally fell in love and soon they got married and lived happily. However, the King who also fell in love with Sri Tanjung did not accept and tried to approach the duke's wife, but Sri Tanjung did not accept and remained faithful to her husband. In the end the King gave orders to the governor Sidapaksa to go to the dangerous land of Indran so that the Patih died and could not return. But the Patih survived and returned to the kingdom. Seeing this, the King finally slandered that Sri Tanjung had an affair. The angry Patih went straight to his wife's bed. Patih Sidapaksa was very angry and wanted to drown his wife in a river. But the wife then said to her husband as proof of her honesty, chastity, and loyalty that she was willing to be killed and that her body be thrown into a murky river. If his blood makes the river water rot then he is guilty, but if the water smells good then he is not lying. Not long after, there was a miracle that a fragrant smell spread around the river. Seeing the incident, Patih Sidapaksa regretted his stupidity. But it was too late. Since then, the river has become fragrant. In Javanese it is called Banyuwangi. Banyu means water and Wangi means fragrant. The name Banyuwangi later became the name of the city of Banyuwangi.

From this story, we can find some of the values of life that exist in this story, including justice, wisdom, obedience, loyalty, and kindness. In the Big Indonesian Dictionary, fairness is the nature of being impartial, impartial, and adhering to the truth. In the following, the data containing these values are presented.

"It is said that once upon a time in the eastern tip of East Java Province there was a large kingdom ruled by a just and wise king"

From the quotation, it can be seen explicitly how the King of a large kingdom governs his territory fairly and wisely so that it has a good impact on the lives of the people he leads.

Furthermore, the value of obedience and courage can be seen from the character of the Patih named Sidapaksa. He always carries out his country duties valiantly and completes all orders given to him.

"Finally, the king ordered the governor Sidapksa to look for young deer meat. The next day, the patih went to the forest to catch a young deer"

The value of being responsible and keeping promises was also shown by the princess. When the King seduces and tempts her, she still clings to the promise of life and death with her husband. Furthermore, it is also explained how the obedience and loyalty of a princess who is willing to sacrifice her body and soul to her husband and the kingdom where she lives.

"Kakanda ! If the river water becomes clear and smells good, it means Adinda is innocent! However, if it is still cloudy and smells bad, it means Adinda is guilty!" exclaimed his wife.

From that incident suddenly the cloudy river water turned clear and fragrant and the patih regretted what he had done to doubt his wife. From this story we can find that kindness is as necessary as intelligence and intelligence. Someone who is kind but easily provoked will also regret later and will not be able to change what has happened. Anger and revenge also have negative effects that actually destroy happiness for themselves and others. This story is very popular in the Banyuwangi community because it is considered part of a speech tradition that has a deep moral message, and that tradition is everything in the form of beliefs, actions, habits, agreements, customs, culture, rituals, perspectives, which have been ongoing. hereditary. Therefore, to this day the people of Banyuwangi strongly believe in magical powers. The local community is even used to the occult tradition which is often used in local ceremonies and customs.

4. Conclusion

Cultural values and morality are strongly portrayed in the folklores. This is because the stories are part of oral folklores that have been passed down from generation to generation for over a long period of time. The legend of Banyuwangi and the Sura and Baya story are the stories that have been passed down from generation to generation and are very memorable in the hearts of the people of East Java. The story contains many traditional and cultural values that are full of moral messages. Through these stories the inculcation of traditional and cultural values was given. Thus, an understanding of folklore should not stop only at reading stories, but it is necessary to examine in depth the philosophical nature of each of these stories.

References

Anggraini, D., Shafira, G. S., & Lestari, F. R. (2021). Intertextual Study in Comparative Literature : Folklore of Oedipus and Folklore of Sangkuriang. *AKSIS: Jurnal Pendidikan Bahasa*, *5*(2), 355–365.

Dwinuryati, Y., & Andayani, A. (2017). Kajian Pendidikan Karakter Berbasis Kearifan Lokal Pada Cerita Rakyat "Nyi Andan Sari Dan Ki Guru Soka." *Jurnal Artefak*, *4*(1), 15. https://doi.org/10.25157/ja.v4i1.731

Fitrianita, E., Widyasari, F., & Pratiwi, W. I. (2018). Membangun Etos dan Kearifan Lokal melalui Foklor: Studi Kasus Foklor di Tembalang Semarang. *Endogami: Jurnal Ilmiah Kajian Antropologi*, *2*(1), 71. https://doi.org/10.14710/endogami.2.1.71-79

Hartini, S., Supriyanto, A., Wahyudi, A., Sutoyo, A., & Sawai, R. P. (2021). Group Guidance with Folklore Method as Alternative Developing Tolerance Character. *PSIKOPEDAGOGIA Jurnal Bimbingan Dan Konseling*, *9*(1), 45. https://doi.org/10.12928/psikopedagogia.v9i1.17910

Iminisa, R. R., Siswanto, W., & Basthomi, Y. (2016). Bentuk Karakter Anak Melalui Dokumentasi Folklor Lisan Kebudayaan Lokal. *Jurnal Pendidikan: Teori Penelitian Dan Pengembangan*, *1*(6), 996–1001.

Leoni, T. D., & Indrayatti, W. (2018). Folklor Kepercayaan Rakyat Masyarakat Melayu Di Kabupaten Bintan. *Jurnal Kiprah*, *6*(2), 8–16. https://doi.org/10.31629/kiprah.v6i2.859

Mahsun. (2005). *Metode Penelitian Bahasa*. PT. Rajagrafindo Persada.

Mahsun. (2012). *Metode Penelitian Bahasa: Tahapan Strategi, Metode, dan Tekniknya (Edisi Revisi)*. Rajawali Pers.

Munajah, R. (2018). Nilai Moral dalam Folklor Legenda Batu Qur'an (Studi Deskriptif Unsur Sastra Lisan dan Penyusunan

Bahan Ajar Apresiasi Sastra di SD)Munajah, Robiatul. *Jurnal Ilmiah Pendidikan Guru Sekolah Dasar*, 2(1), 56–72.

Pandapotan, S., & Silalahi, H. (2022). Eksplorasi Folklor Lisan Karo sebagai Identitas dan Penguatan Sosial Budaya. *Anthropos: Jurnal Antropologi Sosial Dan Budaya*, 7(2), 168–173.

Purnani, S. T. (2018). Nilai Budaya Dalam Folklor Lisan di Kabupaten Jember. In *Eksplorasi Bahasa, Sastra, dan Budaya Jawa Timuran* (pp. 255–262).

Qomariyah, U., Doyin, M., Zuliyanti, Z., & Prabaningrum, D. (2018). The Representation of Prophetic Messages in Folklore of Tegal Regency. *Jurnal The Messenger*, 10(2), 195. https://doi.org/10.26623/themessenger.v10i2.781

Ramazan, & Riyani, M. (2020). Kearifan Lokal dalam Folklor Asal Usul Kota Langsa. *Refleksi Edukatika: Jurnal Ilmiah Kependidikan*, 11(1), 88–95.

Romadi, R., & Kurniawan, G. F. (2017). Pembelajaran Sejarah Lokal Berbasis Folklore Untuk Menanamkan Nilai Kearifan Lokal Kepada Siswa. *Sejarah Dan Budaya : Jurnal Sejarah, Budaya, Dan Pengajarannya*, 11(1), 79–94. https://doi.org/10.17977/um020v11i12017p079

Rukmana, E. N., & Kusnandar, K. (2021). Perkembangan Children's Literature dalam Folklor di Perpustakaan: Studi Content Analysis. *Jurnal Pustaka Ilmiah*, 7(2), 77. https://doi.org/10.20961/jpi.v7i2.51641

Sarwono, S. (2019). Alih Wahana untuk Pengembangan Folklore Lisan Bengkulu. *Prosiding Seminar Nasional Bulan Bahasa*, 14–24.

Setiawan, A., & Hima, A. N. (2021). Citra Application: Elements Of Folklore Identification. *ELEMENTARY: Islamic Teacher Journal*, 9(2), 371. https://doi.org/10.21043/elementary.v9i2.11764

Sudikan, S. Y. (2013). Folklor Nusantara: Hakikat, Bentuk dan Fungsi. *Folklor Nusantara: Hakikat, Bentuk Dan Fungsi*, 1–298. http://staff.uny.ac.id/sites/default/files/penelitian/dr-suwardi-mhum/folklor-nusantaradamicetak.pdf

Sugiyono. (2013). *Metode Penelitian Manajemen: Pendekatan Kuantitatif, Kualitatif, Kombinasi, Penelitian Tindakan, Penelitian Evaluasi*. Alfabeta.

Suhardi, S., & Astuti, I. P. (2021). Nilai Kearifan Lokal Folklore Pada Masyarakat Kabupaten Lingga. *Jurnal Pendidikan Bahasa Dan Sastra*, 21(1), 147–156. https://doi.org/10.17509/bs_jpbsp.v21i1.36668

Surya, W., Rahman, F., & Makka, M. (2017). Folktale from England to Toraja. *Imperial Journal of Interdisciplinary Research (IJIR)*, 3(7), 1-5.

Suryani, I., Misrita, M., & Ristati, R. (2021). Folklore and It's Effect on Student's Ability In Reading Narrative Text: a Systematic Literature Review. *Indonesian Language Education and Literature*, 7(1), 194. https://doi.org/10.24235/ileal.v7i1.9089