

# Classical Literature Study, Folklore, Legend of "Batuwangi" through the Historical-Comparative Approach

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**ABSTRACT.** Fairy tales are included in classical literature. Fairy tales are one of the cultural heritages of Indonesian society. Every region in Indonesia usually has its own uniqueness in the richness of local culture, one of which is folklore. The existence of fairy tales in society is usually passed down from generation to generation. The growth of fairy tales in society by means of spreading through spoken language, namely word of mouth. The stories in fairy tales can be related to various things, either mystical or based on the origin of a place. The stories in fairy tales generally contain stories that don't make sense. The approach used in tracing fairy tales is to use a comparative historical approach, where in this approach one of the objectives is to find out the original form of folklore which has undergone various transformations.

**Keywords:** *Folklore, Culture, Comparative History.*

## 1. INTRODUCTION

Indonesia is a very rich country. Not only in terms of natural resources, but in terms of wealth and customs. With a number of diverse ethnic groups, it has resulted in a variety of diverse cultures and has become the identity of the Indonesian nation itself. Each region in Indonesia has its own characteristics. One of the cultural results can be seen from the wealth of literature possessed by the Indonesian people.

Based on its history, Indonesian literature is divided into two parts, namely classical (old) literature, which is literature that lives and develops in old Indonesian society and uses regional languages, and new (modern) literature, which is literature that lives and develops in Indonesian society by using language Indonesia. According to Kuta (2004: 12), "Historically, old literature began since the end of prehistory, since humans became acquainted with culture, with concrete results in the form of proverbs, fairy tales and other oral traditions, and then continued with Hindu and Islamic culture until the early 20th century. ". Modern literature began in the early 20th century, after the birth of the Balai Pustaka generation.

Based on its form, classical literature is divided into three parts, namely literature with a narrative style, literature with a non-narrative style, and literature with a behavioral pattern. Narrative literatures are oral in nature, and some are written. The author tries to analyze one of the riches of Indonesian literature which is oral or folklore.

Classical literature is perhaps better known as folk literature because classical literature is the result of a group of people passed down from generation to

generation through oral language or other terms, also known as folklore. Dananjaya (in Taum, 2011: 64) defines folklore as "the culture of a collective that is spread and traditionally passed down from generation to generation in different versions in the form of oral or examples accompanied by gestures or reminder aids".

Fairy tales belong to classical literature. The growth of fairy tales in society is spread by means of spoken language, namely word of mouth. The stories in fairy tales generally contain stories that don't make sense. The existence of oral literature in the middle of the progress of the era is almost extinct, it is because the people do not care enough to preserve this culture. Therefore, the author is interested in digging further about the fairy tales circulating in the community where the author lives.

Dananjaja (Taum, 2011: 23) by referring to several opinions, suggests the characteristics of oral literature, namely:

Spread and inheritance are usually carried out orally or accompanied by gestures and reminders;

1. It is traditional, that is, it is distributed in a relatively fixed form or in a standardized form, which is spread among certain collectives over a long period of time (at least two generations);
2. It exists in different versions and even variants;
3. Anonymous;
4. Usually has a formulated and patterned shape;
5. Has a use in the collective life of a collective;
6. Pralogical in nature, which means having its own logic which is not in accordance with general logic

7. Belonging to a certain collective, each member of the collective concerned feels that he owns it;
8. They are generally innocent, so it often looks harsh, and too spontaneous.

Sutomo (in Taum's book, 2011: 65) divides oral literature from its appearance into two types, namely: pure oral literature and semi-oral literature. Pure oral literature is oral literature that does not need other art tools, such as music, while semi-oral literature requires other art tools.

Brunvand (in Hutomo's book, 1991: 8-9), divides materials from oral tradition into three main types, this is the verbal tradition, the semi-verbal tradition, and the nonverbal tradition. The following is a description of the three main types of oral traditions.

#### 1. Verbal Traditions

Verbal tradition includes five categories, namely (1) traditional expressions (including proverbs, etc.); (2) folk songs; (3) folk languages (for example dialects, nicknames, satires, titles, code language, etc.); (4) riddles; (5) folk tales (fairy tales, myths, legends, sage, humorous stories, obscene stories, and so forth).

#### 2. The Half Verbal Tradition

The semi-verbal tradition includes seven main categories, namely: (1) folk drama (such as Ketoprak, Ludrug, Lenong, Wayang Orang, Wayang Kulit, and so on); (2) folk dances (for example serimpi dance, lumping horse, serampang twelve, and so on); (3) beliefs and superstitions (eg gugon tuhon); (4) ritual ceremonies (eg birthday, death, marriage, circumcision, engagement, etc.); (5) games and folk entertainment (for example macanan, gobag, Sodor, Sunda Manda, and so on); (6) customs (for example mutual cooperation, age limit for circumcision, etc.); (7) people's parties (such as Sekaten Wetonan, and so on).

#### 3. Nonverbal Traditions

Nonverbal traditions include two basic typologies, namely (1) traditions characterized by material (for example, toys, food, drink, tools and weapons, musical instruments, clothing and jewelry, medicine, handicrafts and folk architecture); (2) non-material traditions (for example, the rhythm of Balinese, Javanese, Sundanese gamelan music, etc; nodding of the head, shaking the head, etc.).

The author took two samples of fairy tales in this analysis of fairy tales circulating in a community, precisely in the South Garut area, where these stories were circulated from the Cikajang and Singajaya areas. This story is related to the origin or suspicion of a place and the prohibitions that cannot be violated by a descendant.

Many things can be taken from this story, regardless of whether or not it is true about the truth of the story. At least, we can take the wisdom in it. By researching this story, the writer also tries to uncover

the secrets of what happened in this story. The object of research in this article is in the form of oral literature or folklore. The folklore that the writer analyzes is the story "Legend of Batuwangi". This fairy tale developed in the Ciudian community, Singajaya Village, Garut Regency.

## 2. RESEARCH METHOD

This oral literature analysis uses the approach from the Finnish Madzab, namely the Comparative Historical approach.

According to Taum (2011: 84), "Madzab Finland is a genre of oral literary studies that develops in Finland and is centered in the capital city of the country, Helsinki". This school develops comparative historical methods and theories that are systematic. Krohn and Aerne were pioneers of comparative historical study. This study belongs to a comparative study between literary texts, with the objectives of:

1. shows the relationship between various samples of folk literature;
2. reveal the pattern of distribution or migration of folk literature;
3. trace and explain the place of origin of folklore;
4. as much as possible to know the original form of a folk tale which has undergone various transformations.

The way it works in analyzing this fairy tale is by collecting various folk tales, so that it is possible to make comparisons of historical tracing of these tales. For the classification of folklore, this madzab uses two basic criteria, namely type and motive. Type means the story is classified by kind or type. Based on the types, Aerne-Thompson created a classification system for fairy tales by classifying them into seven types, including the following:

1. Animal Tales (animal tales);
2. Tales of Magic (fairy tales about magical things);
3. Religious Tales (religious tales);
4. Realistic Tales or Novelle (realistic fairy tales);
5. Tales of the Stupid Orgre / Giant / Devil (a fairy tale about a giant or stupid ghost);
6. Anecdotes and Joke (anecdotes and jokes);
7. Formula Tales (a fairy tale that has a formula).

This second classification according to the Finnish school of thought is the motif of the story. According to Taum (2011: 87), "Motive is defined as the smallest element in a story that has durability in tradition", another opinion regarding the meaning of motive as expressed by Dananjaja (in Taum's book, 2011: 88), "The text motive of a folklore is a prominent and unusual element of the story.

The stories that circulate in society certainly have different motives. This can be because the cause and effect of the story's motives are different. According to Taum (2011: 88) there are several motives found in various folk tales, including:

1. Motive in the form of objects, for example: a will, magic broom, magic lamp, roses, clay, celestial objects. The story of the origin of humans has several motives, some say humans are made of clay, humans come from eggs, and so on.
2. Motifs in the form of extraordinary animals, for example a horse that can fly, a stealthy crocodile, a lion with a human head, an animal that can talk, and so on.
3. Motive in the form of a concept, such as prohibition or taboo. For example the concept that explains why pregnant women are not allowed to eat twin bananas, the motive for the prohibition of cutting down a tree, the motive for prohibiting insulting the biological mother, and so on.
4. The motive is in the form of an act, for example an agility test, drinking alcohol, meeting at the mountain, going down the mountain, disguising himself as a poor need, and so on.
5. The motive is about a deception against a character. For example in Indonesia there is a story about "Si Kancil", the legend of "Candi Loro Jonggrang", and so on.
6. Motifs that describe certain types of people, for example those who are very clever, such as Abu Nawas, Si Pandir, Si Kabayan, and so on.

### 3. RESULT AND DISCUSSION

#### 3.1 Data on the story of "Batuwangi Legend" circulating in the wider community.

##### *The legend of Batuwangi*

Once upon a time, there was a religious figure named Embah Dalem Batuwangi. He and his bodyguards intended to spread Islam in the Ciudian of Singajaya Village. It is said that Embah Dalem Batuwangi has two children, one girl and one boy. The biggest child is a boy, and the second is a girl, that is, a girl with a beautiful face. Once upon a time there was a boy from the Sukapura Tasikmalaya area, who came to see Embah Dalem Batuwangi to propose to his daughter. The young man's application was well received by the girl's parents.

It is told at the time of the wedding ceremony, to be precise at the time of the big party, after the wedding ceremony is finished, it is followed by a Sundanese traditional event, namely 'Huap Lingkung' or eating by feeding each other between the two brides and followed by another traditional event, namely 'Pabetot- betot bakakak Hayam' or pulling each other's grilled chicken by a couple. Unexpectedly, at the event, the roast chicken suddenly broke, and the stain of the chicken's head hit the bride's shirt.

"Oh dear ... the chicken head broke, how about this? Will nothing happen? " So said the bride while glancing at her older brother who was not far from her

seat. The older brother did not remain silent, because he felt sorry for his younger brother, with no other intention, "oh ... sis, let me clean it up. While speaking like that, he rubbed or wiped the stain from the chicken's head which stuck to the breasts of his younger brother, who was a bride at that time.

This incident was clearly seen by the bridegroom who was beside the edge of the bride's seat. Finally, her husband was furious. It can be seen from the look of his red eyes, his forehead wrinkled, and his breathing heaving too.

Said the bridegroom, "Insolent you !, have no decency, dare to hold my wife's breasts!", The brother of the bride, who feels innocent, doesn't accept herself being scolded like that, and in the end the two of them quarrel.

Said her brother of the bride, "Wait a minute ... a moment ... do not have a lust like that, brother", the groom replied, "Do not talk much!, as her husband, I feel not appreciated by your behavior" thought it would not happen that big. The brother of the bride tries to explain the real situation to the groom who is constantly angry.

The brother of the bride could not give understanding to the groom, who was already angry, so the two men had a very violent fight. Seeing such an incident, the bride did not remain silent, crying, she said, "Brother

... it's already brother, don't continue the fight, don't get hurt because of misunderstanding, shame". But the one who was quarreling didn't pay attention to what the bride said, the fight got even worse until finally the two of them killed each other. The bride screamed as high as the sky could not stand the ordeal that befell her. While continuing to shake the bodies of her brother and husband, "Brother ... don't leave me".

The bride couldn't accept the qodar anymore, so she killed herself. Seeing his loved ones die because they were driven by lust of anger, Mbah Dalem Batuwangi finally uttered an oath, "Seven descendants vow to eat the head of a chicken". From this incident, the descendants of Mbah Dalem Batu Wangi are prohibited from eating the head of the chicken, if someone violates it, something will happen to him.

#### 3.2 Analysis of Research Objects

Historical-Comparative Analysis of the Tale " The Legenda of Batuwangi"

Based on the comparative historical method that the author uses in studying oral literature, namely by classifying stories based on two basic criteria of type and motive, the writer tries to trace the truth of the story, by asking directly to the caretaker of the tomb of Embah Eyang Batuwangi, who is named Haji Opo Kartapati, 68 years old, so we get some additional information about the names of the characters involved in the story and the story's motives. The following is an exploration of the story from the version of the story circulating in

the community based on information about the character of the story:

- a. The figure named Embah Eyang Batuwangi is an Islamic religious leader who was formerly the King of the Mataram kingdom.
- b. The original name of Embah Eyang Batuwangi is Embah Marjahiang Bayu Prabu Sang Adipati Bin Guru Gantayangan Rahayu, Ya Waliyullah.
- c. Eyang Marjahiang Bayu Prabu Sang Addipati Bin Guru Gantayangan Rahayu Kinasihian Iya Waliyullah, has three wives named:
- d. Ratu Galuh Pakuan Padjajaran or Nyi Mas Gedung Waringin is buried in Panjalu Tasik Situ Lengkong Talaga, has a son named Prabu Cucuk Yuda Nasana who is buried in Galunggung, Tasik area.
- e. Ibu Ratu Haris Baya which is buried at Dayeuh Luhur, Sumedang.
- f. Nyi Mas Kusuma Sari who lives in Mataram has children named Eyang Margawangsa and Nyi Mas Mayang Sari.
- g. Eyang Margawangsa married Nyi Mas Indar Manggala to give birth to a son named Eyang Baraja Kusumah.
- h. Eyang Baraja Kusumah (grandson of Grandson Marjahiang Bayu Prabu Sang Adipati Bin Guru Gantayangan Rahayu kinasihian Ya Waliyullah) is married to Nyi Mas Ratna and has a son named Sembah Dalem Adipati Wiranata Kusumah (great-grandmother) who was once Tumenggung Bandung Dalem Kaum (buried in Great Mosque of the Bandung People).
- i. When Eyang Marjahiang Bayu Prabu Sang Adipati Bin Guru Gantayangan Rahayu Kinasihian Iya Waliyullah did Adipati Ukur war, he wanted to drink, he begged the almighty to grant it with the emergence of Bandung springs, now the name of the place is called Sumur Bandung.
- j. Eyang Marjahiang Bayu Prabu Sang Adipati Bin Guru Gantayangan Rahayu Kinasihian Ya Waliyullah has an heirloom object named Guntur Geni.
- k. Eyang Marjahiang Bayu Prabu Sang Adipati Bin Guru Gantayangan Rahayu Kinasihian Ya Waliyullah had fought around the 15th century with the late Majapahit kingdom and won it and the Adi Pati Ukur battle.

#### Type of Story

Based on the type of story in the classification of fairy tales in terms of type, this story is classified as a legend, because it reveals the origin of a place. The place now called Batuwangi comes from the main character in the story, namely Eyang Batu Wangi.

#### Story Motive

Based on the motive or elements of the story, what stands out is included in the motive in the form of a

concept of prohibition or taboo to eat chicken heads and if anyone violates it will get the consequences

### 3.3 Stories Improvement Based on Search Results

#### The Legend of Batuwangi

In ancient times there was an Islamic religious leader who once led the Mataram kingdom named Embah Dalem Batuwangi or his real name, Eyang Marjahiang Bayu Prabu Sang Adipati Bin Guru Gantayangan Rahayu Kinasihian Ya Waliyullah. He once had three wives, namely, the first wife named Ratu Galuh Pakuan Padjajaran or Nyi Mas Gedung Waringin, the second named Ibu Ratu Haris Bayu, and the third one named Nyi Mas Kusuma Sari. Embah Dalem Batuwangi intends to spread Islamic teachings in Ciudian, Singajaya village. Likewise with the guards who used to accompany him.

It is said that Embah Dalem Batuwangi has two children by his third wife, the first is a boy named Eyang Marga Wangsa, and the second is a beautiful woman named Nyi Mas Mayang Sari. One day there was a man who wanted to propose to her, and because Nyi Mas Mayang Sari was old enough to get married, she accepted the proposal with the permission of her parents.

At such a lavish wedding party, namely after carrying out the marriage contract, then it was continued at another Sundanese traditional event, namely eating with all the guests, when the bride ate the chicken opor dish, suddenly there was an incident.

"Ouch brother why did the head of the chicken break, and the stain hit my chest?"

So said the bride to her older brother, while her husband next to her was eating. Seeing that events, his older brother spontaneously rubbed the chicken stain that stuck to his younger brother's chest, saying "It's okay sister, let your brother clean it".

This incident was clearly seen by the husband of Nyi Mas Mayang Sari, who at that time was next to him, which eventually caused anger from him for not accepting his brother-in-law's treatment. He was ignited by the fire of jealousy, it could be seen from the look in his eyes that showed anger at the figure of his brother-in-law.

The groom said, "You insolent, it is not polite to hold my wife's chest", his brother-in-law did not accept the accusation from his brother-in-law, finally they both had a big fight.

His brother-in-law said, "Wait a moment, don't be impetuous, my brother", the groom said in response "don't talk much!, as her husband, I do not accept what you have done to my wife, you do not respect me as her husband". His brother-in-law tried to explain the intent and purpose of what he did to his younger brother, it was simply an older brother's affection for his younger brother. His brother-in-law didn't care

about this, because he was already burning with jealousy, and still wanted to continue the fight. He felt that whoever won in the fight was right.

Seeing this incident, Nyi Mas Mayang Sari cried because of sadness, her siblings and husband who had just married her were involved in a very violent argument. He tried to intervene but could not, which in the end they both died. Nyi Mas Mayang Sari could not accept the fact that the people he loved just died and he ended up committing suicide. Seeing her two children and daughter-in-law died, she felt sad and finally she swore an oath "I swear from today no one of my offspring will dare to eat a chicken head!" From this incident, no one dared to eat the chicken's head, because something would happen to him.

#### **4. CONCLUSION**

Based on the results of the author's study of the two stories that have been explored, there are several differences, namely in terms of the names of the characters involved in the story. In the story of the wider community, the name of the bride and other characters is not mentioned, while in the successful story the author mentions the names of the characters involved except the name of the groom, because there is no clear information from the interviewees that the interview authors. In terms of the type of story, this story is a legend type, because it reveals the origin of a place. The place which is now called Batuwangi comes from the main character in the story, namely Eyang Batu Wangi. There are so many folk tales circulating in Indonesia. Based on the motive or

elements of the story, what stands out is included in the motive in the form of a concept of prohibition or taboo to eat chicken heads and if anyone violates it will get the consequences. The values of local wisdom contained in each story provide valuable messages for the readers. Therefore, we should preserve each culture from our own area.

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