



The Structure of Myth in the Folklore of *Roro Anteng* and *Joko Seger* as a Form of Community Local Wisdom

Resdianto P. Raharjo¹, Anas Ahmadi¹, Wahid K. Ikhwan²

¹Universitas Negeri Surabaya, Surabaya, Indonesia

²Universitas Trunojoyo Madura, Bangkalan,, Indonesia

resdiantoraharjo@unesa.ac.id

Abstract. Local wisdom is a sign that the scope of society has a culture and a feature of pride that becomes an identity and is attached to its culture and becomes a treasury and marker of the nobility of society which is often carried through folklore using a unique story structure in a mythical story, one of which is the story of Roro Anteng and Joko Seger in the Myth of Mount Bromo. This study aims to present the results of an analysis of the mythical structure in the folklore of Roro Anteng and Joko Seger as a form of community local wisdom. This research focuses on the mythical structure in the folklore of Roro Anteng and Joko Seger as a form of local wisdom. This study was compiled using a qualitative approach based on data sources and research data. Data collection techniques in this study used record and library techniques. The research model in this study uses content analysis. To test the validity of the data in this study, the adequacy of referential materials with recording evidence, transcription and transliteration of the recordings was used. Data analysis techniques in this study included (1) transcription of recorded data, (2) transliteration of recorded data, (3) data classification, (4) structural analysis and interpretation, and (5) data testing. Data testing is done by checking and validating the results of the data with data sources repeatedly so that the data obtained can be accounted for.

Keywords: Local Wisdom, Myths, Folklore, Character Building.

1 Introduction

The long process that forms Indonesian culture has determined cultural elements to grow and develop in the midst of people's lives [1]. Cultural traditions develop in the territory of Indonesia which is rich in Cipta and then Karsa works to bring people's values to them [2]. Oral literature is a cultural asset that needs to be maintained and developed. Whether it is a myth, legend, or fairy tale [3]. One of them is the stories that are formed and arise naturally from the social sphere. Stories in society are often passed down orally from the previous generation to the next. There are a lot of cultural works known as folklore [4]. Verbal elements of folklore are oral expressions such as stories or fairy tales, while nonverbal elements consist of beliefs, superstitions, customs, and celebrations [5]. Within the scope of folklore, these stories

include and contain elements of myths, and legends, which have plots and advice as messages and mandates from the past to future generations. In Javanese society in general, several mythical events are still circulating although many of them are no longer told to the current generation due to technological advances and the lack of interest of the younger generation to look for folklore circulating them [6]. One of them is the story of Roro Anteng and Joko Seger in the myth of the Tengger people. Folklore attached to the people related to Roro Anteng and Joko Seger contains many epic concentrations, myths that include legends and history.

Myth is one of the oral traditions or spoken folklore [7]. Myth is a form of folklore other than fairy tales and legends attached to culture. Myth has the characteristics that the people who own it believe that the story really happened, when the story took place in the distant past and where the story took place in another world. The people who own the myth consider it a sacred story, and the main character is not human. The myths of Roro Anteng and Joko Seger, which are the background for the creation of the Kasada ceremony in the Bromo Tengger tribe community, are considered to fulfill these characteristics by involving several places and figures in the mythical story, who are not only humans [8]. Myth is a story that appears naturally and without the author knowing it, which is carried out neatly and uniquely and which indirectly carries the identity of the community through local wisdom. Local wisdom is a view of life and knowledge as well as various life strategies in the form of activities carried out by local people in responding to various problems in meeting their needs [9].

Myth is a sacred story that supports a belief system in society [10]. Myths are sacred stories that function as an explanation and identity of a belief system. Myth raises the role of culture in metaphysics, sacred objects and inhabitants of the sky, natural life, plants and animals. Myths also explain social, cultural, moral issues, the role of society and history, to the customs of certain communities which become the identity of certain communities. Myth can be interpreted as a cultural story that contains religion and transmits it orally and can influence people's lives [11]. The general function of a myth is to offer a model of a way of life that can be adopted and avoided by a society, regarding good and bad things to implement. According to Kembaren et al [12], myths can be used as a trigger for creativity and the standard of living of society in everyday social life.

Myths are prose narratives which in the society where they are told are considered true stories about what happened in the distant past. The history and legend of Mount Bromo tells the story of Joko Seger and Roro Anteng which can be found in several community folklore to puppetry texts. Several other myths are also widely spread in the community around Mount Bromo and the wider community. The myth of Roro Anteng and Joko Seger in the Bromo Tengger community involves several aspects of the story, namely geographical, economic, sociological,

Local Wisdom is related to cultural, social and religious values. Local wisdom is a result of a dialectical process between individuals and their environment [14]. Local wisdom is understood as values that are believed to be true and become a reference in the daily behavior of the local community. Local wisdom is basic knowledge obtained from living in balance with nature. This is related to culture in society which is

accumulated and inherited [15]. Local wisdom is an entity that greatly determines human dignity, which contains elements of intelligence, creativity and local knowledge from the elites of society. Local wisdom is a determining factor in the development of community civilization [16]. Local wisdom usually talks about humans and their various aspects and it is an important tool to know humans and their era perfectly. Through local wisdom, one can imagine the level of cultural progress, the description of the tradition that is currently in effect, and the level of life that has been achieved at a certain time. Local wisdom, which is the cultural heritage of our ancestors, is loaded with values that reflect the richness of the soul, philosophy, character, and civilizational environment that was formed and nurtured in its era [17]. It does not only have an important meaning as a regional identity but will also encourage a sense of pride in their culture and at the same time be proud of their region because they can participate in contributing to the nation's cultural development.

Research related to myths, mythical structures, and local wisdom has been carried out several times before. Research conducted by Kembaren, et al [6] on the local wisdom of coastal Malay myths resulted in a study in the form of social functions and local wisdom for the coastal Malay community in the form of moral education, obedience, politeness and religious values that influence benevolence in actions such as gratitude, patience, compassion, and also sincerity. While other research conducted by Chernysheva, et al [18] concerning text analysis on Mediterranean myths resulted in a study that Mediterranean myths are related to several physical and metaphysical beliefs which are things that are believed by the surrounding community in general. Research conducted by Maukar, et al [19] regarding local wisdom in Minahasa folklore resulted in the form of good views that have been revealed only from Minahasa myths such as Magiyan stories, about forgiveness and obedience, folk proverbs, Minahasa people's work culture, folk songs that teach to be loyal either to God or to humans. Meanwhile, another research conducted by Andari, et al [20] on the myth of Nyai Roro Kidul showed the meaning of using myths. The result is the objectification of the role of Nyai Roro Kidul, demystification. This is indicated by the presence of anachronisms, plausibility, and complications in the text which can eliminate the mystical nature of the myths of Nyai Roro Kidul. The third meaning is this commodification which is related to popular culture.

The folklore of Bromo Tengger related to the myths of Roro Anteng and Joko Seger has become the identity of the community as local wisdom which is embedded and carried into the story in the art of the Tengger masked wayang performance. The myth tells the story of love and family built by Roro Anteng and Joko Seger who wanted twenty-five children through a request to Mount Bromo, and the promise made by Roro Anteng and Mount Bromo if the desire to have twenty-five children is fulfilled. Long story short, the request was granted, then the last child of Roro Anteng and Joko Seger will have to be sacrificed to become a child raised by Mount Bromo. In forming The story of Roro Anteng and Joko Seger in the myth of Mount Bromo, it involves geographical, economic, sociological, and cosmological elements in the structure of the story.

Structural analysis according to Levi-Strauss is used to reveal language and culture that exist outside of society which can be in the form of myths, rituals, and social systems [21]. Cultural events are related to the use of the human subconscious structure while living life. The Levi-Strauss structure is a theory of story structure analysis developed by Levi Strauss. Levi-Strauss structuralism is a theory that studies understanding reason or the human subconscious mind in living life. Levi Strauss' structuralism is very closely related to the problem of cultural anthropology which is used to understand and explain phenomena in culture [22]. Levi-Strauss divides the structure of the story into four levels, namely (1) geographical level, (2) economic level, (3) sociological level, and (4) cosmological level [21, 23].

The results of previous research can be concluded that they want to preserve the wealth of oral literature that develops in society. Research conducted by researchers is different from that conducted by previous studies. This difference can be seen in the myths that are the object of study. In line with the previous explanation regarding the differences that exist between this study and previous studies, similarities can also be found. This equation can be used as a basis for studying theories regarding the structure and primacy of myths. In this study using the theory of structure and value put forward by Levi Strauss, the selection of the theory used in this study as a tool for dissecting problems in accordance with the formulation of the problem.

Stories that people consider to be true happen because there is an understanding of this society that gives birth to myths. In this case, Levi Strauss has several concepts that he found, including geographical, techno-economic, sociological, and cosmological structures. Based on the background previously described, the formulation of the problem in this study is (1) geographical level, (2) economic level, (3) sociological level, and (4) cosmological level in the Mount Bromo Myth related to the story of Roro Anteng and Joko Seger in Tengger Masked Wayang.

2 Methods

This study uses a qualitative approach to present the results of the analysis of the story structure of Roro Anteng and Joko Seger on the Myth of Mount Bromo in the Tengger Masked Wayang as a form of community local wisdom. A qualitative approach is a form of research that produces descriptive data in the form of written or spoken stories from people and observable behavior. According to Moleong [24], research of literary works generally involves the author, social environment, and cultural elements. Qualitative research is a research process to understand based on research traditions with specific methods of researching human or societal problems [25].

The use of a qualitative approach in this study is based on several considerations that (1) the source of this research data is oral literature in the form of the stories of Roro Anteng and Joko Seger in the myth of Mount Bromo in the Tengger Masked Wayang, (2) the data in this study are the structure of local myths and wisdom of the story of Roro Anteng and Joko Seger in the myth of Mount Bromo in the Tengger

Masked Wayang, (3) the researcher is a key instrument for analyzing and studying data on the story of Roro Anteng and Joko Seger in the myth of Mount Bromo in the Tengger Masked Wayang, (4) this research is the result of an interpretation carried out through a study of story structure that focuses on the story structure of Roro Anteng and Joko Seger in the myth of Mount Bromo on the Tengger Masked Wayang as the local wisdom of the community and in the form of descriptive data that has been collected previously, (5) this study uses a study with a theory that functions as an interpretation tool for research objects with the aim of obtaining the meaning contained therein, (6) this study is an analysis of the structure of the stories of Roro Anteng and Joko Seger in the myth of Mount Bromo in Wayang Topeng Tengger which focuses on (1) geographical level, (2) economic level, (3) sociological level, and (4) cosmological level in the Mount Bromo Myth related to the story of Roro Anteng and Joko Seger in the Tengger Mask Wayang.

The source of the data in this study is the story of Roro Anteng and Joko Seger in the myth of Mount Bromo which was sung by the mastermind Ki Lebari in the traditional *ruwatan* ceremony of the Wonosari community, Probolinggo Regency, which is supported by data sources from blogs (www.kumpulanceritaarea.com). The data source is processed through the process of transliteration and transcription so that it becomes written data to facilitate the process of classification and data analysis. The data collection technique in this study used note-taking techniques, namely recording when the play was performed, and taking written notes on the results of the recording. The research model in this study uses content analysis to test the validity of the data in this study, the adequacy of referential materials with recording evidence and the transcription and transliteration of the recordings was used. Data analysis techniques in this study included (1) transcription of recorded data, (2) transliteration of recorded data, (3) data classification, (4) structural analysis and interpretation, and (5) data testing.

3 Result and Discussion

3.1 Results

Myths that arise and develop in a community group have a raised story structure with elements and levels that are not much different from that community. Myths that appear often involve locations and places that are known by the community and it is believed that the sacred events in these mythical stories really exist and have happened before. The social conditions used in the structure of story development in myths are also often the same as the social conditions in that society, related to the social and societal system. In addition to these two elements, myths in society also affect and influence livelihoods, life techniques, and community beliefs which are ultimately attached, believed, and upheld as local customs and culture.

Based on several phenomena of structure development in stories, Strauss classifies narrative structure into a structuralism theory which explains that stories, especially

folklore, both in the form of legends and myths have four elements at four field levels, geographical level, sociological level, techno-economic level, and cosmological or belief level.

This is in line with the story of Roro Anteng and Joko Seger in the myth of Mount Bromo which tells of a woman named Roro Anteng and a man named Joko Seger. Their relationship does not go smoothly because Roro Anteng will be taken by the Pirates. But Roro Anteng did not respond and made a condition if the Pirate wanted to get her, they had to make a well on Mount Bromo overnight. To prevent these conditions from being fulfilled, Roro Anteng thwarted him by hitting the *kentongan* so that the Pirate would think that it was already morning and the sun had risen. Feeling lied to, the plow felt angry and threw the shell used to dig the well. After the pirate business failed, Roro Anteng and Jaka Seger lived happily, but for a long time, they were not blessed with children. Finally, they decided to meditate on Mount Bromo at Watu Gedhe to ask to be given children. While they were meditating they were told that if their child was born they would have to sacrifice the child to the crater of Mount Bromo. They also agreed. But when their child was born they broke their promise. So the god was angry and promised to bring disaster to him. Then his youngest child entered the crater and he said to another sibling that he had been sacrificed and Hyang Widi had saved his other sibling.

Elements of the level regarding the structure of the story are widely used in the promotion of the story, the geographical, sociological, techno-economic, and cosmological levels as in the following research results.

Geographic Level. The geographical level is a level in an oral literary work that relates to geographical conditions, namely places, natural settings, and places of residence which are abstractions in an oral literary work, one of which is a myth. The Mount Bromo Myth describes the geographic location and atmosphere of the Majapahit Kingdom which is very famous throughout the archipelago. The description of the place and atmosphere of the Majapahit Kingdom can be seen in the following quotation:

Ing jaman biyen ana kerajaan sing misuwur ing Nuswantara. Kraton iku jenenge Kraton Majapahit, rajane jenenge Prabu Brawijaya. Misuwur kraton iki ora amarga gedhene lan wibawane saka rajane, nanging uga amarga jeneng patihe sing misuwur banget, yaiku kang aran Patih Gajah Mada. Kraton iku ana Desa Trowulan, Mojokerto. Kekaisaran kasebut gedhe banget lan akeh pengaruhe nganti tekan Nuswantara. Pasukan Duweni pancen kuwat lan kondhang ing saindenging Nuswantara, kayata pasukan gajah, pasukan jaran, lan pasukan panah. Amarga pasukan kasebut, Kerajaan Majapahit bisa ngrebut kekuwatan nganti tekan Nuswantara. Wong urip makmur. Ananging, ana sawijing dina, karajan ketaman bilai, ana rebutan panguwasa antarane kulawarga, wiwit sakawit

kuwasane karajan Majapahit isih rapuh, brayatku lan brayatku padu. Sakliyane kuwi uga dadi anggota kerajaan-kerajaan liyane, sing njupuk kesempatan kanggo rapuh Kerajaan Majapait kanggo nyerang Kerajaan Majapait. Perang kulawarga Sasomo lan kraman saka kerajaan Liyo, dade wong Majapahit ing mplayu nggolek panggonan kang aman. Sak bagian masyarakat Majapahit akeh sing mplayu lan manggon ana ing sikil Gunung Bromo. Kabeh mbangun kulawarga ing tlatah ing sikil gunung Bromo sing ayem lan tentrem. Kabeh wong urip karo nandur tandurane wong tani, sugih jagung, kentang, sayuran klawu, sawi, tomat, lombok, lan jinis sayuran liyane.

(Once upon a time there was a famous kingdom in the Archipelago. The palace is called the Majapahit Palace, the king's name is Prabu Brawijaya. The fame of this palace is not because of the size and authority of the king, but also because of the very famous name of the patih, which is Patih Gajah Mada. The palace is located in Trowulan Village, Mojokerto. The empire was huge and its influence extended as far as the Archipelago. Duweni's troops are very strong and well-known throughout the Archipelago, such as elephant troops, horse troops, and archer troops. Because of these forces, the Majapahit Kingdom was able to seize power as far as the Archipelago. People live prosperously. However, one day, the kingdom was hit by a disaster, there was a power struggle between the families, since then the power and strength of the Majapahit kingdom was increasingly fragile, due to disputes between families. From one side, many other kingdoms also took advantage of the fragility of the Majapahit kingdom, by attacking the Majapahit kingdom. Wars between families and rebellions from other kingdoms made many Majapahit people flee in search of a safe place. Most of the Majapahit people fled and stayed at the foot of Mount Bromo. They raised their family at the foot of Mount Bromo in peace and quiet. They live by cultivating various agricultural crops).

Using these data, the pre-narrative myth of Roro Anteng and Joko Seger is set after the Paregreg war in Majapahit took place. Through this data, people can also know that the collapse of the Majapahit Kingdom was caused by greed for power. Implicitly, this event can be a lesson for the community that greed can bring a big disaster. Through this data, the community can finally learn lessons not to be greedy which can kill the individual character of the community itself. This is an irony for character education in society by including attitudes and behavior that are not good with the consequences so that it can be avoided by the community. The data is also the reason for the stories and myths that eventually emerge, grow and develop in the area of Mount Bromo. According to the Tenggerese mask puppet (*wayang*) script delivered by Ki Lebari, the story in the myth of Roro Anteng and Joko Seger begins at Mount Pananjakan as shown in the following data:

Putrane sing saka sini maring gedi sapase banya kang dadung tunggalake sawiji. Lakon mbobot wancine sangang sepuluh sasi kepungkur arep lair ora ona kancane. Dheweke nglairake bayi wadon jenenge Roro Anteng. Dheweke urip dhewe karo anake. Roro Anteng tuwuh dadi remaja putri sing ayu. Bareng wis gedhe, cah wadon iki dibeta karo eyange ki Bata Putih ing lereng Gunung Penanjakan. Durung sampek gedhe, Rara Anteng pamit ngapek banyu. Bareng wis tekan panggonan kang dituju, dheweke durung nemu banyu, nanging grojogan. Udan wedi nangis amarga wedi yen eyange, Ki Bata Putih, nesu.

(The child finally became pregnant. At the age of nine months and ten days, she gave birth but no one accompanied her. She was alone. She gave birth to a baby girl named Roro Anteng. She lived alone with her child. Roro Anteng grew up to become a beautiful teenage girl. She was invited by his grandparents, Ki Bata Putih, to live on the slopes of Mount Panajakan. One day he said goodbye to his grandfather to fetch water. When he reached his destination, he had not found any water, but the roof where the water fell. He tugged but to no avail. He cried to ask for help, for fear that his grandfather will be angry).

The data shows that the specific setting of the place in the myth begins on the slopes of Mount Pananjakan, which is a mountain in the Bromo Tengger Semeru National Park, Pasuruan, East Java, Indonesia. Mount Pananjakan is more identified with the title Pananjakan 1 which is usually used as a viewing location to see Mount Bromo, because of its height above Mount Bromo which only has an altitude of 2329 meters above sea level. From Mount Pananjakan you can see the vast sea of sand and Mount Bromo in the middle, then you can also see Mount Batok, Mount Kursi and Mount Semeru. Overall, the stories in the myths of Roro Anteng and Joko Seger involve several places that are still within the scope of the Tengger Tribe community, namely the scope that is now known as Bromo Tengger Semeru National Park which includes the area of Mount Bromo, Mount Batok, Mount Pananjakan, Mount Kursi, and Mount Semeru. Even though it involves several different areas, this myth appears, is believed, developed, and has a background in the customs and culture at the center of Mount Bromo. Such as the Kasada ceremony, *Ruwatan*, and several other traditional acts and sayings.

The data also shows the representative character of the Javanese people attached to Roro Anteng. In the data, Roro Anteng showed persistence in carrying out the mandate given by Ki Bata Putih to fetch water with a roof, even though in truth Roro Anteng encountered some difficulties, considering that she was a woman. However, because of his devotion and respect for Ki Bata Putih, Roro Anteng continued to carry out the mandate he received with all his heart.

Sociological Level. The sociological level is the level in the structure of the story, especially myths related to social conditions, social strata, and social status depicted in a story. The sociological level is also the level that explains community relations. This is due to the nature of humans who are social beings because they cannot live without the help of others. In the mythical stories of Roro Anteng and Joko Seger, the sociological level is the structure that builds and exists in the mythical story related to the social conditions of the people involved in the mythical story. One of them is social strata and status owned by Roro Anteng and Joko Seger as stated in the following data:

Ing kiwa-tengene Gunung Pananjakan, papan dununge para dewa, uga ana panggonane pertapa. Wong tapa iku gaweane saben dina nanging manembah lan manembah marang para dewa. Ana sakwijining dina, wong tapa iku ana sing nglaherake lanang, kang rupane bagus, rahine iku padhang lan seger. Lare punika titisan roh sucining tapa ingkang suci lahir batin. Wiwit lair, dheweke katon sehat lan kuwat banget. Bareng wis lair, putrane pertapa wis bisa njerit. Genggaman kenceng banget lan kuwat, tendhangan uga kuwat banget. Ora kaya bocah-bocah biyasa. Bocah iki diwenehi Jeneng Jaka Seger, tegese Jaka Kang seger, sehat lan kuwat. Bocahe suwe-suwe dadhi bocah sing apik lan kuwat.

(Around Mount Pananjakan, where the gods reside, there is also a hermit's place. The hermit only worships and observes silence every day to God. One day, the hermit's wife gave birth to a son who was handsome, his face shone bright and fresh. The child was born from the incarnation of the holy soul of a hermit who was pure and spiritual. From birth, the child showed extraordinary health and strength. When he was born, the hermit's child was able to scream, and his kicks are also very strong. Unlike other ordinary children. The child is named Joko Seger, which means a boy who is fresh, healthy, and strong. The child is growing day by day, becoming a handsome and strong boy).

The data shows that Joko Seger was originally born as a descendant of a saint, namely a hermit who devoted himself to the gods. So that since birth, Joko Seger has had several physical and metaphysical features that are not owned by children and other ordinary people. Through this data, people can find the value of tenacity shown by the Hermit, who consistently and continuously does things to achieve his goals in life. Even though the hermit did not expect any strings attached, in the end, the hermit got offspring full of privileges. For society, this can be a lesson related to education and the formation of individual character so that they do good things in order to achieve their goals with full tenacity and persistence. This is what makes Joko Seger's status and social strata in society different and higher than ordinary people in general. The treatment that Joko Seger received throughout his life was also different from the community and children his age. This continued until Joko Seger reached adulthood

and so on. Meanwhile, the status and social strata of Roro Anteng are illustrated by Ki Lebari's words as follows:

Roro Anteng tuwuh dadi remaja putri sing ayu. Bareng wis gedhe, cah wadon iki dibeta karo eyange ki Bata Putih ing lereng Gunung Pananjakan. Durung sampek gedhe, Rara Anteng pamit ngapek banyu. Bareng wis tekan panggonan kang dituju, dheweke durung nemu banyu, nanging grojogan. Udan wedi nangis amarga wedi yen eyange, Ki Bata Putih, nesu.

(Rara Anteng grew up to become a beautiful teenage girl. She was invited by her grandparents, Ki Bata Putih, to live on the slopes of Mount Panajakan. One day she said goodbye to her grandfather to fetch water. When she reached her destination, she had not found water yet, but a roof was placed there. It fell. Pulled but it didn't work. He was crying for help, because he was afraid his grandfather would be angry.)

The data shows the fact that Roro Anteng is a descendant of Ki Bata Putih. In Javanese culture, the title "Ki" has a rich and deep meaning. "Ki" stands for Kyai, a title used to honor and identify someone who is considered to have knowledge, wisdom, and high spirituality. The title "Ki" is usually given to religious leaders, spiritual teachers, or community leaders who are respected and considered to have authority in the field of religion or wisdom. However, in general, names attached to the title "Ki" tend to reflect qualities that are considered good and respected in Javanese society. Therefore based on these data, Roro Anteng is a woman from a respectable family, from a family of community leaders whose existence is respected within her community. This indicated that Roro Anteng had a high status and social strata because he was part of a family that had the honor and was held in high esteem by the local community with the title Ki as a backbone.

Techno-Economic Level. The techno-economic setting can be an important element in story structure, especially in stories that focus on social change, the impact of technology, or economic challenges. The techno-economic level is a level of elements related to livelihoods, jobs, and economic-producing activities depicted in a story. The story of Roro Anteng and Joko Seger in the myth of Mount Bromo has a description of the livelihoods of the Tengger people who inhabit Mount Bromo, namely farming. Because the area of Mount Bromo is a mountainous area with many slopes and a very cold atmosphere, plants such as corn, potatoes, cabbage, mustard greens tomatoes and many other vegetables are best suited. The livelihoods of the people living on Mount Bromo can be seen from the following data excerpt:

Sak bagian masyarakat Majapahit akeh sing mplayu lan manggon ana ing sikil Gunung Bromo. Kabeh mbangun kulawarga ing tlatah ing sikil gunung Bromo sing ayem lan tentrem. Kabeh wong urip karo nandur tandurane

wong tani, sugih jagung, kentang, sayuran klawu, sawi, tomat, lombok, lan jinis sayuran liyane.

(Most of the Majapahit people fled and settled at the foot of Mount Bromo. They raised their families at the foot of Mount Bromo quietly and peacefully. They lived by cultivating various agricultural crops, such as corn, potatoes, cabbage, mustard greens, tomatoes, chilies, and various types of vegetables)

The data above shows that the majority of the Tenggerese people work as farmers who still use traditional methods and procedures with traditional tools as well. Given that the time setting in the story is still set in the post-war era of the Paregreg Kingdom of Majapahit. The economic condition of the people in the mythical story is emphasized by the expression of the puppeteer of the Tengger Masked Wayang, Ki Lebari as follows:

Ing kono urip calm and serene. Urip ana ing puncake ing pagunungan nenandur palawija katon ijo royo-royo. Kadung ditiup angin keminter sing adhem. Desa Iku besuk jejuluk Desa Wanakri Ing kono ayem tentrem dununge ning puncak gunung Hyang. Dening Ki Bata Putih jenenge Rara Anteng karo Jaka Seger digabung karo naskah ngarep karo mburi. Inggang griya wiwit, kang etan, ngulon, iki gunung, jejuluk Perwata Tengger. Ing kono yen Jaka Seger kepengin anak cacache selawe, arep ngenteni ing mangko dadi Ratu Ing Tengger.

(Both of them lived happily. Lived on the slopes of the mountains. They farmed crops and vegetables. The land was fertile, it looked green. The leaves were blown by the wind, swaying. The village is now called Wanakitri. By Ki Bata Putih, the names Rara Anteng and Jaka Seger were combined. , the first and last letters are taken to become Tengger. The people who live in the village, along the mountains are called the Tengger Mountains. Jaka Seger wants to have 25 children. He wants to have the position of Queen of Tengger).

The choice of livelihood for the Tengger people is supported by geographical conditions that are suitable for farming. The condition of the soil is fertile due to several activities of Mount Bromo which is classified as an active volcano that spews its stomach contents so that it can increase the level of fertility of the surrounding soil. The data also shows a form of cooperation between two people as social beings, even though the two of them are in the status of husband and wife, in some ways they should be able to really work together to achieve a noble goal. This cooperative attitude is an example and representative of and for the community about the importance of working together in living life. When this attitude is habituated, it will grow and produce individuals with good character.

Cosmological Order. The cosmological level is the level in the story that is related to the faith or beliefs of figures or society in God Almighty or Gods, and supernatural things that are depicted in oral literary works, especially myths. The cosmological level in myth refers to the way traditional myths and stories describe and explain the creation of the universe, the existence of supernatural beings, the relationship between the human world and the spiritual world, and the concepts of time, space, and the purpose of life. The cosmological plane in myth not only provides an understanding of the origin and structure of the universe, but also provides a framework for understanding human identity, social relationships, and roles in the larger world. Myths and cosmological stories play an important role in maintaining local wisdom and culture,

The story of Roro Anteng and Joko Seger in the Bromo Tengger myth has a strong cosmological element which also becomes the identity of the story as a local myth and local wisdom. This is marked by the people's belief in these mythical stories which often involve gods and supernatural things to achieve their goals. The Mount Bromo myth describes the cosmological field which is associated with the beliefs of the people who live at the foot of Mount Bromo. The people who live around Mount Bromo are often referred to as the Tengger people. Their beliefs generally come from the gods who live around Mount Tengger, especially on the slopes of Mount Pananjakan. According to most of the Tengger people, they believe that gods have lived on the slopes of Mount Pananjakan since ancient times. They believe that their lives always depend on the natural surroundings where they live and depend on the gods, so they worship gods too. This is illustrated in the following data expression:

Wong-wong padha urip kanthi makmur, ayem, lan seneng. Masarakat sing manggon ana ing Mount Bromo nggandhol banget marang alam lan kapercayan nyembah marang dewa. Kabeh percaya marang bilih uripe, kabeh manungsa gumantung marang alam lan dewa.

(The people live in prosperity, calm and peace. The people who live at the foot of Mount Bromo live very much bound to nature and their belief system worships the gods. They believe that their lives are very dependent on nature and gods)

This data indirectly also shows the public how humans should live in the world, apart from having to establish good relations with their God and fellow human beings, humans should also not forget how important it is for them to establish good relationships with nature, because nature is the human life support. This plays an important role in conveying the message to the wider community so that they can act properly and wisely on whatever they encounter in their life, which will ultimately produce individuals with good character, wisdom and virtue. The quote above clearly shows that the Tengger people's belief system is belief in gods. Their lives also depended on nature and gods, so they worshiped gods. The belief of the Tengger people can also be seen when Joko Seger and Roro Anteng were married for a long

time but were not blessed with children. Finally, they went to the top of Mount Bromo, meditated and prayed to the gods to be blessed with children. God accepted Joko Seger and Roro Anteng's request to give him a child. However, on the condition that one of his children must be sacrificed to the gods. Joko Seger and Roro Anteng agreed to these conditions as revealed in the following data:

Ing pucuk gunung, ana swara kang ora katon. Swarane maeng mengkene: "He.. Jaka Seger, and Rara Anteng sirarene mertapa ana ing watu kuta jebule sliramu mung arep mudhun cacache selawe. Ya, aku bisa nuruti apa wae kang dadi panjalukmu, ning eling baya pangiling. Sira kudu eling, aja lali, nalika Kang Ragil iku bakal dadi asuhanku. Aku bakal sing ngurus."

(At the top of the mountain, a magical voice was heard. The voice said: "He Jaka Seger and Rara Anteng. You came here to meditate at Watu Kutah, it turns out that you wanted 25 children. You can have whatever you want. But remember. You have to remember, don't forget you have to go. When the youngest is born, it will be my upbringing. I will take care of it")

Roro Anteng and Joko Seger were finally able to have the number of offspring they asked the gods for. However, in her twenty-fifth pregnancy, Roro Anteng heard a magical voice. Roro Anteng remembered his promise. The womb is almost born. Roro Anteng went to Mount Pananjakan, took his 24 children and when they arrived on the slopes of Mount Pananjakan, her stomach ached. Roro Anteng realized that the child in his womb would be born. They rest. The baby was born on the top of Mount Bledhas. After the birth, Roro Anteng and the baby disappeared. Its whereabouts are unknown. Through this data, people can implicitly know that every struggle requires sacrifice, even though these sacrifices are things we care about, but to reach and achieve lofty goals in order to make ends meet, people must set aside and sacrifice their desires. After a long search, Roro Anteng was found next to Watu Kutha, with their 24 children. And suddenly a voice appeared from inside the crater of Mount Bromo as stated in the following data:

Ana Suara Ra Anarupa Ana Sakanjerune Crater. Swarane maeng mengkono: "Yu lan kakang lan dulure sing kabeh patlikur madeka sakuntara. Iki swaraku kang nandhang papa kang cinebur ana sakjerone Candradimuka crater. Ya..loro anake kaya mungsuh? Korban dijegurne ana ing sak jeroning crater."

(A voice came from inside the crater: "Yu and Kakang and my 24 brothers and sisters, stop for a moment. This is the sound of me suffering from entering the Candradimuka crater. Your two children are like enemies. Come on, come on Rara Anteng. Your child is missing. You deliberately threw it away into the Candradimuka Crater. Maybe it's better than being a

sacrifice for the community. To fulfill the promise of the father and mother, who became victims. Put into the crater).

Anggone mung nebus rika kanggo pani aja rika later ake. Iki wis dadi karepe rika sekarone dheweke lan papa mung riyin jaluk ditiptake tenger jeneng pean coba papa jenengana yu, jenengona kang, ya sak rene duranmu ki lair jebrot sumare ilang kelebu ana sak jerone Candradimuka Crater.

(Redeem, but do not be hasty. That is the decision of the father and mother. But I ask for a sign that I am your child. Give me a name. Give me the name Sis. If you think I am your sister. The one who was just born and then disappeared entered the Candradikuka Crater)

Sliramu tan kantun kantun yen Raden Dewa Kusuma, yen wong lanang, yen wadon Dewi Kusuma.

(Okay son. If you are born a boy I will give you the name Raden Dewa Kusuma, if a girl is Raden Dewi Kusuma).

Bapak matur nuwun rika wes cemente beteng Raden Dewi Kusuma, ya, ing lembah gunung iki banjur dijenengake Panembahan Gunung Bromo. Ya ing kono panyuwunmu lan sedulurku 24 tansah ngabekti diubengi subur lan makmur. Ijo royo-royo, sugih, sampah, amber dadia dunya brana.

(Thank you, father, I have been given a name. Later in this mountain valley, given the name Penembahan Gunung Brama. Yes, that is where your request and my 24 brothers always worship. I pray to God, that whatever you plant, crops will prosper. As a green expanse, dense and abundant, can meet the needs of your life and property).

The cosmological events listed and revealed in the data above are at the same time the origins of the creation of the name Mount Bromo and several events that eventually became embedded in people's beliefs and continue to be held firmly to the present day. One of them is the traditional *kasada* ceremony as explained by Ki Lebari in the following data expression:

Nek ana ulan kesodo tanggal lima lan telulas sasi ngong jaluk kolaje aje tandur tuwih, kabeh padha maju lan ngirim menyang kawah Gunung Bromo kene. Wong tani ya yen bobot duko ra ana sembrono, jugur lan jaluk kiriman karung. Mlayu wae rika yayi lan papa Raden Dewa Kusuma yen ana Kakang cahyani jene minangko badhama yen ana cahyane kakang Minangko, Mudal Kusuma, yu lan papa nyuwun pamit, aja dadi korban, ya?

(On the fourteenth and sixteenth of the month Kasada, I ask for some of your agricultural produce, my brothers and sisters. Send some of your produce into the crater of Mount Brama. Farmers, if there are no obstacles, I ask for a handful. Don't forget brothers, mother and father. Raden Dewa Kusuma. Kakang has a yellow light, as a weapon, but if there is a red light. As a sign that there will be danger. Sis, I beg permission to return to the crater, I am willing to be a victim. Brother, and papa, I beg you to say goodbye, I must sacrifice sister).

The data also serves as an explanation regarding the geographical, sociological and techno-economic levels previously described.

3.2 Discussion

The story of Roro Anteng and Joko Seger in the Myth of Mount Bromo is one of the stories that has local wisdom in the culture of East Java, Indonesia. The structure of the story in the myth consists of several important elements that reinforce the message and meaning of local wisdom to be conveyed.

In the myth of Mount Bromo which tells about Roro Anteng and Joko Seger, there are several geographical levels that have meaning as local wisdom. Mount Bromo is the main peak in this story. Mount Bromo is a physical representation of natural forces that must be respected and maintained properly. Mount Bromo is considered sacred and has strong spiritual energy. The existence of Mount Bromo strengthens the concept of local wisdom about the balance between humans and nature and the need to respect the forces of nature. Around Mount Bromo there is a vast and beautiful Sea of Sand. The Ocean of Sand symbolizes the challenges and journeys that must be passed by Roro Anteng and Joko Seger to achieve happiness and harmony in the story. The Sea of Sand represents uncertainty and difficult terrain, but also symbolizes strength and courage to overcome obstacles and achieve goals. Then the meeting place for Roro Anteng and Joko Seger was Segara Wedi which is a small lake located next to Mount Bromo in the story. This lake symbolizes beauty and life that must be maintained properly. Segara Wedi is also a symbol of the sincere love affair between Roro Anteng and Joko Seger. The existence of this lake illustrates the importance of maintaining harmonious human relations with nature and with each other. After getting married, Roro Anteng and Joko Seger lived in Ngadisari Village. Ngadisari Village symbolizes a community of people who live in harmony with nature. Ngadisari Village is a symbol of solidarity, mutual cooperation, and mutual respect among its inhabitants.

Through this geographical level, the story of Roro Anteng and Joko Seger in the myth of Mount Bromo teaches local wisdom about the importance of maintaining balance with nature, respecting the forces of nature, overcoming obstacles with courage, maintaining harmonious relationships, and carrying out traditions that preserve cultural heritage.

In the myth of Mount Bromo which tells about Roro Anteng and Joko Seger, there are several sociological levels that have meaning as local wisdom. The stories of Roro Anteng and Joko Seger reflect the cultural values and traditions of the people of East Java. This story shows the importance of protecting and preserving cultural heritage and carrying out traditions that have been passed on from generation to generation. This sociological level teaches local wisdom about the importance of respecting and strengthening cultural identity and respecting the values that have been adopted by the local community. In this mythical story, the role of the community is very important in helping Roro Anteng and Joko Seger to face various challenges. The people of Ngadisari village are united in an effort to achieve harmony and happiness. This reflects the importance of solidarity, mutual cooperation, and togetherness in maintaining the common welfare. This sociological level emphasizes local wisdom about the importance of collaborating and supporting one another in facing difficulties and achieving common goals. The story of Roro Anteng and Joko Seger also conveys a message about equality and unity among humans. Even though Roro Anteng and Joko Seger came from different backgrounds, they were able to overcome those differences and unite their hearts in sincere love. This illustrates the importance of seeing similarities among people, appreciating differences, and building unity as the foundation for living together. This sociological level teaches local wisdom about the importance of respecting human rights, equality, and avoiding discrimination.

In the myth of Mount Bromo which tells about Roro Anteng and Joko Seger, there are several levels of techno-economy which have meaning as local wisdom. Although this story focuses more on cultural and spiritual aspects, there are elements that can be related to the techno-economic level. Roro Anteng and Joko Seger's stories show the importance of agriculture and sustainable living in society. Ngadisari village, where Roro Anteng and Joko Seger live, has a close relationship with nature and relies on agriculture as a source of livelihood. The village community shows local wisdom in managing the land, using natural resources wisely, and maintaining the balance of the ecosystem. This techno-economic level teaches the importance of sustainable agricultural practices and sustainable management of natural resources for people's welfare. Mount Bromo and the natural beauty around it become an important tourist attraction in this story. Roro Anteng and Joko Seger play an important role in maintaining the preservation and natural beauty of Mount Bromo as a tourism attraction. The techno-economic level in this story reflects the importance of developing sustainable tourism that takes into account environmental and social impacts. Maintaining cleanliness, conserving nature, and involving the community in the economic benefits of tourism are examples of local wisdom that emerges in this story. Although not directly related to the techno-economic level, this story contains a message about courage and innovation. Roro Anteng and Joko Seger faced various challenges on their journey to achieve happiness. Their ability to overcome obstacles and find creative solutions through innovation illustrates local wisdom in facing economic changes and challenges. This message encourages courage and ability to adapt and innovate in dealing with changes in the world economy.

In the local community that preserves the myth of Mount Bromo, the story of Roro Anteng and Joko Seger has a cosmological level which is a form of local wisdom. This cosmological level reflects local people's understanding and beliefs about the universe, the relationship between humans and the spiritual world, as well as views about the role of humans in maintaining the balance of nature. The story of Roro Anteng and Joko Seger reflects the local community's understanding of the universe which involves spiritual aspects. Local people believe in supernatural powers and entities that surround them, such as gods and natural spirits. This understanding is part of local wisdom in respecting and recognizing the existence of the spiritual world that can affect human life. In this story, Roro Anteng and Joko Seger have a role in maintaining the balance and harmony of nature. Local people believe that an imbalance in the universe can have a negative impact on human life. Therefore, maintaining the harmony and balance of nature is a form of local wisdom that is emphasized in this story. This encourages local people to live in balance with nature, respect the forces of nature, and maintain the sustainability of natural resources. The story of Roro Anteng and Joko Seger also reflects local wisdom in maintaining the continuity of local community traditions and culture. The local community preserves the myth of Mount Bromo and maintains the rituals associated with this story. They see it as an important part of the cultural heritage that must be preserved and passed on to future generations.

By maintaining the cosmological level of the stories of Roro Anteng and Joko Seger, the local community respects and preserves their local wisdom regarding views of the universe, balance with nature, and the continuation of cultural traditions. This cosmological level plays an important role in shaping the identity and local wisdom of local people who maintain a harmonious relationship with the universe and their cultural heritage.

4 Conclusion

The story structure of Roro Anteng and Joko Seger in the myth of Mount Bromo reflects the local wisdom of the people in a unique way. The story begins by introducing the main characters, namely Roro Anteng and Joko Seger, and their backgrounds. Local people introduce Mount Bromo as an important place in the story. The story presents a conflict that needs to be resolved by Roro Anteng and Joko Seger. This conflict can be in the form of natural threats, social conflict, or the tasks carried out by these characters. Roro Anteng and Joko Seger traveled or faced a series of tests and challenges in order to overcome the conflicts they faced. This journey may include spiritual experiences, encounters with supernatural beings, or physical struggles. The story reaches its peak when Roro Anteng and Joko Seger manage to overcome the main conflict they face. They can use wisdom, physical strength, or the help of spiritual entities. The story ends with conflict resolution and the moral lesson taken. Roro Anteng and Joko Seger learned valuable lessons in dealing with conflict and in their role as guardians of nature and traditions. The stories of Roro Anteng and

Joko Seger in the myth of Mount Bromo teach these values through an orderly and engaging structure.

The geographical setting in the stories of Roro Anteng and Joko Seger includes the background of Mount Bromo as the main place in the story. The beauty and geographical uniqueness of Mount Bromo is an important part of the cultural identity of the local community. The sociological level in this story highlights the social relations and structure of the local community. Roro Anteng and Joko Seger are figures in society who play an important role in maintaining traditions and overcoming social conflicts in the story. The techno-economic level includes elements such as agriculture and tourism. Agriculture is the main source of livelihood for the community, while tourism is related to economic development through the attraction of Mount Bromo. Emphasis on sustainability, management of natural resources, and economic innovation are important aspects of local wisdom in this story. The cosmological level reflects the local community's view of the universe, the relationship between humans and the spiritual world, and the role of humans in maintaining the balance of nature. Through this story, the local community respects and maintains the existence of the spiritual world, maintains the balance of nature, and preserves traditions and culture as a form of local wisdom.

Overall, the local wisdom in the stories of Roro Anteng and Joko Seger is manifested at a geographical level that recognizes the uniqueness of Mount Bromo, a sociological level that highlights social relations, a techno-economic level that emphasizes sustainability and innovation, and a cosmological level that reflects an understanding of the universe and the human's role in maintaining the balance of nature.

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