



# The Cultural Meaning of The Tiger Myth in Asia: A Comparative Literary Study

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**Abstract.** The Tiger is one of the most essential predatory animals in the food chain, so it is feared and respected animal among in the wild. Some of tiger's myth in Asian countries such as Bangladesh, China, Japan, Korea, Malaysia, Myanmar, Indonesia, and India tell relationship between tiger and humans being. Some tiger myths relates to the spiritual matters such as creation of myths, cosmology, religion, and esoteric philosophy. Likewise, the naming of tiger have a lot of names which means human respectfull to this animal. The lot of name of the tiger in Asian is adapted from the local beliefs and local culture. In Sumatra, tigers have several honourable names for instance Inyik balang 'striped grandmother', palimo 'panglima', Dubalang 'Hulubalang' Datuak Pangulu 'Datuk Penghulu' (West Sumatra), Ulubalang 'hulubalang' (Aceh), Ompung (North Sumatra), Imaw Srabat, Rimueng , Imaw, Ulubalang (Jambi), Puyang (Bengkulu), The Mustache (Lampung), Maung Bodas (West Java), and Si Mbah (Java). In India and China, tigers are depicted as vehicles or mounts of Gods, and some others regard tigers as representatiof of gods. This paper aims to compare tiger stories from various countries with the perspective of the comparative literary study and topos analysis. The method used in this study is a qualitative descriptive. Data were collected through a literature study. Data will be analyzed using close reading and critical analysis techniques to compare the intrinsic and extrinsic elements. The comparison results found differences and similarities in the story's version like topos, and theme. The important topos which found in the tiger myths in Asia are the incarnation topoi, the creation topoi, the agreement between tigers and humans, the sacrifice, revenge, the battle, and the peace. Semantically, the tiger myths in Asia is a reflection of how people respectfull to the tiger. The results of this study can be developed as an enrichment of digital literacy from the Asian region and an enriching understanding of culture and fauna, especially tigers, which have cultural meanings among the people in Asian.

**Keywords:** tiger myth, in Asian region, comparative literary study, cultural significance

## 1 Introduction

Tigers are a rare and endangered species in the worldwide due to poaching and human competition for land and food resources (Karanth, James D, Nichols, K. Ullas Karanth, 2010). Terminology of tiger is derived from the Tigris's word in English which origins from the Greek. The word Tigris is also assumed to mean 'arrow' in Persian because tiger as a hunting predator has speed like arrows. The existence of tigers has been known since ancient times (Kitchener, 1999).

Aproximately, a two million-year-old tiger fossil was discovered first time in China and then followed by the discovery of tiger paintings on the walls of rock caves in Neolithic India and followed with the sculptures of tiger discovery in China about 1,000 years ago. Meanwhile, the oldest tiger fossils in Indonesia were found in Java (Sangiran and Ngandong) and Sumatra 700 years ago. The discovery of tiger fossils in Asia from the beginning to the middle of the Pleistocene era on mainland Asia confirms the existence of tigers in Asia thousands of years ago.

Indonesia is one of the Asian countries that have some spesies tiger have been recorded like the Bali tiger (*Panthera Tigris Balica*), the Javan tiger (*Panthera Tigris Sondaica*) and the Sumatran tiger (*Panthera Tigris Sumatra*) (Tim Depatemen Kehutanan, 2007, (Wibisono, 2010). However, in the 1940s, the Bali tiger was declared extinct, and the Javan tiger has not been seen since the 1980s (Kitchener, 1999),(Seidensticker, Jackson, P, 1999), Ministry of Forestry (Goodrich, 2015), (Courcham, Jaric, Albert, Meinard, Ripple, Chapron, 2018). With three types of tigers that ever existed and only the Sumatran tiger remaining, Indonesia has the most legends and myths of tigers in Asia. This myth is widely known in the community and transform from generation to generation. Many stories and legends describes the relationship between human being and tiger.

Femonenon about the closeness of humans beeing with tigers have been recorded for a long time; at1600 AD, tigers have coexisted with humans, (Boomgaard, 2001). Especially in Sumatra, humans have long coexisted with tigers. The close relationship between humans and tigers in Sumatra is stored in the collective memory of the community, such as in myths, legends, rhymes, and in the form of jurus silat 'martial arts' movements which inspired by tiger. The jurus silat of tiger movements found in West Sumatra, North Sumatra, and Aceh. The Minangkabau community, for instance has an oral tradition to call a tiger considered guilty which called Bailau 'pan-tun'(Sunarti, 2020). Likewise, the relationship between humans and tigers is described in legends and myths, which has a strong spiritual dimension. This cultural phenomenon that shows the relationship between humans and tigers in Sumatra can assume as one factors that protect the existence of the Sumatran tiger until today.

Likewise, the Tiger has historically been a cultural symbol in China and has inspired storytellers, singers, poets, artists and craftspeople for over 7000 years ago. The Tiger is the centre of all belief systems in the Tiongkok land. The ancient Chinese revered tigers for their majestic and robust appearance and believed that tigers could ward off evil spirits. Ying Shao, a scholar from the Han Dynasty (25 --220), described the Tiger as a 'Yang' animal (according to the Chinese yin-yang philosophy) and the King of all animals (Knechtges, 2014). Tigers can quell war and devour

ghosts. He also mentioned that the image of a tiger on the door discouraged ghosts from entering. Therefore, traditionally Chinese society still hangs tiger pictures in their homes. Parents also often dress their children in tiger shoes and hats as a symbol of protection from evil spirits and good health.

In the China military, the symbolism of tiger is also used. For example, a brave and skilled general was known as the Hujiang 'tiger general'. One who walks with a majestic or imposing gait is described as Longxiang Hubu, 'walking with the steps of a dragon and a tiger'. The greatness of the tiger is also widely used to describe the gods, such as the God of Kunlun Mountain, Lu Wu, who has the body of a tiger, nine tails, and the claws of a tiger, and have a human face. This story is found in Chinese literature entitled *The Classic of Mountains and Seas*, a compilation of stories about mythical geography and animals written before the Han dynasty (206 BC--220 AD).

In the 13th century, the Tiger was considered an antidote to evil spirits that tormented the dead. The Tiger is also believed to help Chang Tao-Ling to defeat the demon lord and gather strength. In classical painting, a tiger is depicted with Siamese drawn wings with a white star streaking across the centre of the Milky Way galaxy to protect the earth. In Chinese community belief, tigers are grouped into two types: going up and down the mountain. The Tiger going up the mountain means a security guard, and the Tiger going down the mountain symbolizes the seeker of sustenance.

In some Asian countries, such as India, Bangladesh, Malaysia, and South Korea, tigers symbolize national and guard animals, such as the Bengal tiger, Malayan Tiger and Siberian Tiger. In addition, the Tiger is also a spiritual symbol since thousands of years ago and became an important feature in creation myths, cosmology, religion and esoteric philosophy. Chinese society, since ancient times, believed the Tiger as one of the animal symbols of the twelve other animals in the zodiac. It was believed that a child born in the 'year of the tiger' would become a competitive, confident and courageous adult.

Tibetans believe that tigers hold the key to immortality. Meanwhile, the Korean considers the messenger tiger sent and honoured as a painting of the parents. The Naga tribes of Myanmar and India believe that humans and tigers are siblings for human. Many tribes in Asia believe that killing a tiger is an unpardonable sin and some shamans in every country believe that tigers can communicate to the dead people.

## **2 Method**

This research uses the descriptive qualitative method. The data were obtained from a literature review on the internet and from book story. The selection of the story is based on the ownership of the mythical tiger story in the Asian region. The tiger myth story from this Asian country will be discussed (1) the version contained in the tiger myth story; (2) themes, (3) similarities and differences in topos in the story; and (3) the concept of a tiger in each of these stories. With an intensive reading technique (close reading), the text will be analyzed using a comparative study, namely the intrinsic elements possessed by the entire text.

### 3 Theoretical Framework

There are two schools in comparative literature; the first is the French school, and the second is the American school. The French school emphasizes comparative literature work as a comparative science between two or more pieces of literature. The American school emphasizes comparative literature studies with other fields of science such as psychology, sociology, art, music, philosophy, politics, and others. (Warren, 2014) explain in more detail that comparative literature breaks geographical and environmental boundaries. The comparative literature is from the perspective of the study of oral literature.

It belongs to a group of people, especially those who specifically look at the theme and direction of changes in story development as an academic study and literary value (Saman, 1986:2). The perspective is in line with the opinion of (Damono, 2005:54) It states that comparative literature reviewers have carried out one of the activities to compare similar fairy tales from various countries. Not to reveal which ones are genuine and their influence on others, but to find out the links between differences and similarities that exist in the character of a society. Explained again that the meaning of fairy tales here includes all kinds of stories classified as khayangan 'paradise', legend, and fable in western terminology.

(Remak 1971) explains that in comparative literature, what is compared is historical events, literary relations, similarities and differences, themes, genres, styles, tools of cultural evolution, and so on (1990: 13). Remak (*idem*) further limits the object of comparative literature. According to Remak (*idem*), comparative literature's objects are only national and world literature. In addition, it can be understood that the basis of comparison is the similarity and relationship of the text. Therefore, the essence of comparative literary studies is to look for differences or abnormalities, in addition to the similarities and connections of the texts. The most important thing about comparative literature studies is how a researcher can find and compare the peculiarities of the literature being compared.

Comparative literature is one of the gates to enter one aspect of cultural studies. As explained earlier, one study that allows being part of a comparative literature study is the theme aspect. The reason is straightforward; the theme is one of the important elements determining the work's existence and degree. It is the theme that can make the work great. It must also be acknowledged that the theme is always the central element in work. In practice, the term comparative literature concerns the study of the relationship between two or more literary works. This simple understanding can also be interpreted as a study of other literature problems. It can be about themes, plots, characters (*intrinsic*), characterization, and stylistics (*extrinsic*). In principle, comparative literary studies are in-depth observational studies to observe similarities and differences while we are looking for a relationship or affinity between two or more literary works. Comparative literature studies generally discuss the relationship between two or more literary works that have different cultural backgrounds on the one hand but have various parallels both in terms of form and content. In addition to comparing themes, you can also compare motifs in stories, such as the motifs of the mythical tigers found in the Asian Region, which will be discussed later in this research.

The myth about tigers in Indonesia is similar to the myths of tigers in China and India. The same elements will be discussed in the following article. One of them is through the similarities and differences in *topos* (plural) and *topoi* (singular). A major part of the old rhetorical tradition was the use of commonplaces or *topoi* (Sweeney, 1987:21). These had survived the invention of writing, and were indeed codified by writing to form what Ong terms "rhetorical culture," which was "basically oral culture shrouded in writing" (1971:261). The *topoi*, epithets and other prefabricated expressions were no longer necessary and could be abandoned. Thus we see the increasing depreciation of the formulaic features of the old oral tradition, culminating in the anathema for the "cliché" shown by the New Critics, whose Romanticist roots ran deep. The *topoi* can be used to describe the similarity or the commonplace in the tiger myth in Asia. For example, there are similarities due to separate or parallel discoveries from various ethnic groups. In contrast, polygenesis is a discovery followed by a diffusion or spread process. In the process of spreading, a motif is changed and adapted with various variations according to the cultural and geographical environment.

#### 4 Discussion

In East Asia, the term tiger is associated with the colour of its skin, such as yellowish animal or white yellow 'yellow whitish'. In Sumatra, the mention of tigers has several local terms. In Aceh, people call tiger as *rimueng*. In his book entitled "Atjeh", a Dutch writer mentions that *rimueng* is the incarnation of a white tiger and a black tiger who guard the tomb belonging to Teuku Cot Bada in the Pidie area. *Rimueng* occasionally visited the grave before sunset (Zentgraf, 1938). *Ngon elephant bek ta meu plung-plung*, *ngon rimueng bek ta meuseunda*---a piece of *hadih maja* or Acehnese proverb. It means, "don't run with elephants and don't joke with tigers." The meaning of the word don't mess with tigers is not only about joking directly when meeting a tiger in the forest, but also taboos about mentioning the name of a tiger if it's not for something important. This habit is a belief among the Acehnese to the tiger when they are in the jungle. The people of Aceh believe that tigers will not harm humans if humans do nothing wrong – not only to tigers but also to nature and humans being.

The people of Kerinci believe that tigers are the incarnation of "friends" and "warriors" of their ancestral spirits. The Tiger call as *Imaw Srobat* or *Imaw Ulubalang*, it lives on ridges in forests, estuaries, and upstream rivers. *Imaw Srobat* is a human protector, guarding the forest and preventing wild animals from entering settlements. The people of Kerinci also believe that tigers must be respected, so anyone entering the forest is forbidden to say "tiger" when entering the forest. They have to call it human-like, like *dio*, *diyau* (him) or *hangtuo*. (parents). The Tiger is believed to be a creature that has occupied the Kerinci area long before the arrival of humans, so it deserves respect. This respect, for example, can be seen in the community's belief when they see a tiger entering a settlement; it is believed that there are customary prohibitions and moral laws that have been violated by the people in the area the settlement. They also believe that the tiger is not only the king of the forest but also the guardian of

peace in the mainland of Kerinci. Today, in Kerinci, the people still hold rituals and give some “offerings” to tigers.

If they found a dead tiger, they will perform a dance called "Ngagah Harimau". This dance is intended to entertain the spirit of the tiger and is performed as a ritual activity to keep the Tiger and the community at peace and away from conflict. In the Ngagah dance ritual, people will enchanting poetry which mention the three tiger's spirits called Mangku Gunung Rayo, Rintek Ujan Paneh, and Ulu Balang Tagea. The three tigers spirits are believed have an agreement with the ancestors of the Kerinci-ness to maintain the harmonious between tiger and human being.

Not much different from the people of Kerinci, tigers are called by the name of ompung 'grandfather' in North Sumatra. The legend of the Batak community, "Babiat Setelpang", is told about a limp tiger who takes care of a mother and a child who is exiled into the forest. This legend indirectly affects the behaviour of the people who "ask permission" when entering the forest or fields to Babiat Setelpang as forest ruler. Similarity with the Kerinci-ness beliefs, the Mandailing people, believe that the presence of tigers in the village has committed violations. Of course, this is an ancient beliefs when tiger habitats and forests were still extensive, and villages and communities were few. However, when tigers invade residential areas, the meaning will shift to a new definition. Human error has reduced the habitat for tigers and other animals, so the Tiger's food sources are getting less and less.

Unlike Kerinci and Mandailing, tigers also have a special and respected title in Minangkabau (West Sumatra). Respect for tigers is marked by mentioning Inyiak, Inyiak Balang 'Grandma Belang', Inyiak Rimbo 'Grandmother of the Jungle', Si Panglimo 'Panglima', or Datuak 'Penghulu', Inyiak 'Grandfather', which means an elder, authoritative, and honourable person. Tigers are also believed to be the village's guardians and their ancestors' spirits. Stories about tigers are bedtime tales that parents always tell children in the Pesisir Selatan district. Among them is the story of a tiger that becomes a ride or the vehicle of a traditional birth attendant who always arrives earlier than the patient who picks him up. In addition, there is also the story of my cindaku Tiger, 'a fake tiger', who became a human and was difficult to die before the science of my cindaku Tiger was passed down to an heir of his choosing. He must be willing to accept the knowledge. One ancient belief regarding tigers in Minangkabau is the myth of inyiak 'tigers' who like to eat the pusa-pusa "mark on the head" of a child that will ripen at some point. When the pupae are ripe, the child will be targeted by the inyiak every night to take the mark from the child's head without injuring or injuring the child. Children who are taken away will become "backward" or stupid. Trust and respect for Inyiak are also carried out by giving offerings every Thursday night or Friday. The dish is an egg served on top of "yellow" kunyik rice in the kitchen or at the back of the house (Sunarti, 2013:19).

The Tiger is also an inspiration in the flow of martial arts in Minangkabau, namely the silek Kerinci rimau (tiger martial arts). The self-defence uses a weapon called a kurambik, a type of small knife representing the claws of a tiger. A myth also says that a fighter masters Tiger silek can transform into a tiger.

In the Bengkulu community, the belief in tigers as a warning is when a tiger has preyed on a resident's livestock, it is a sign that the local community has poorly be-

haved. The story of the Sumatran tiger inspired Motinggo Busye, who wrote the story of the Seven Tigers. Motinggo Busye wrote the story based on a folk tale about seven tiger humans living in the Tiger's Nest Hill, Palembang Farm Village, Lebong Regency, Bengkulu. This legend was also mentioned by (William, 2016) in his book *The History of Sumatra*. Residents of Talang Sebelas say the Sumatran tiger has a thick beard and mane and is commonly called puyang by the local community. In line with the Bengkulu people's mention of tigers, people in Pesisir Barat Regency, Lampung, have a nickname, the moustache for tigers.

In West Java, legends or myths related to tigers are found in the story of King Siliwangi's Tiger. Tiger symbols and myths store philosophy and function as a community knowledge system associated with the natural environment.

Tigers are very closely related to the culture of the land of Sumatra. People in Sumatra generally see these animals as ancestors who become guardians who make their lives safe and far from harm. Unfortunately, this local wisdom has begun to be eroded by the times and economic needs so that tigers are threatened. Sumatra and Java are far more dangerous places than India because they scored higher than India on tiger-human conflict, considering the ratio of population and area in 1800 (Boomgaard, 2001). The conflict between tigers and humans does not occur if humans believe in sharing space in nature with tigers. The disharmony of the relationship between humans and nature has made two tiger subspecies, especially the Javan tiger, extinct (Kita, 2019).

The main cause of the extinction of the two tiger subspecies was because there had been massive hunting during the colonial period and also the narrowing of tiger habitat (Haidir, 2017). Today, all that remains is the Sumatran tiger which is the last tiger subspecies still alive in the wild in Indonesia (Christie, Jackson, Christie, 1999), (Tilson, Nyhus, 2004).

As a charismatic animal, the Tiger has inspired many people and cultures, not only in Indonesia but also in the world. Not only in Indonesia, humans and tigers coexist in India. About 50% of the world's tiger population is in India. The people of the Soliga tribe regard the Tiger as a god. Then, most of the population there are vegetarians, so they do not hunt wild animals, which are a food source for tigers. The Tiger is the most revered animal in India. The beast is Goddess Durga's vehicle and is believed to protect them from losing valuables and property.

In India, tigers are believed to be very skilled in performing evil magic and can eat humans when they are angry. Indian mythology also believes that fighting dragons and tigers can bring rain in times of drought and have healing abilities. In the north-eastern country of India, such as Nagaland, there are stories about the creation of humans and tigers who both first appeared through the pangolin's den.

## 5 Result

The myth of the Tiger is found in almost all parts of Asia, such as in Indonesia, China, India, Japan, Malaysia, Korea, Myanmar, and Bangladesh. The tiger myth is closely related to spiritual matters. Thousands of years ago, the Tiger became an im-

portant feature in creation myths, cosmology, religion, and esoteric philosophy. The name of each Tiger will differ in the tiger myth and depending on local or country beliefs. In Indonesia, tiger names are very diverse, such as Rimueng, Imaw Srobat or Imaw Ulubalang (Aceh), Ompung (North Sumatra), Imaw Srobat or Imaw Ulubalang (Jambi), Inyiak, Inyiak Balang 'Grandma Belang', Inyiak Rimbo 'Grandma of the Jungle', Si Panglimo 'Panglima', or Datuak 'Penghulu', Inyiak 'Grandfather' (Minang), Puyang (Bengkulu), Si Mustache (Lampung), Maung Bodas (West Java), Si Mbah (Java) and others. In India and China, the Tiger is a vehicle or mount of the gods, such as God Durga and God Mutual Arta Wu Zhao Gong. The following will describe the similarities and differences in the mythology of the Tiger in Asia through a comparison of the topography of the story (Sweeney, 1987).

Topoi in the Myth of the Tiger: Incarnation (Re-incarnation), Sacrifice, and Revenge, Deed, Battle, and Rage.

### 5.1 Topos Incarnation

Generally, myths have topoi, parts or scenes repeated in the story, such as those found in tiger stories in Asia. One of the topoi in the tiger story in Asia is the incarnation event or transformation related to the creation of the Tiger. This incident explains to the reader that there is a belief associated with the religious system adopted by the community that supports the tiger myth, at the same time as a belief in white magic and black magic. This transformation process is often described as taking place thanks to the intervention of white magic, such as Tapadrawanya (West Java), Cindaku (Jambi), Mandraguna (North Sumatra), Hadatuon (North Sumatra), Magi Putih (West Sumatra), or Kanurangan (Bengkulu). His form can be a White tiger and Black Tiger (Aceh), White Tiger (West Java), half-tiger man (Minang, Jambi, Bengkulu, Riau), gods (India and China), and mounts or vehicles of gods (China and India).

In the 1900s, there was a belief that many humans in Sumatra turned into tigers at night. Then, they turned back into humans at sunrise. The kings of ancient Sumatra, especially the Malays, Minang tribes, and Rejang tribes, had many tiger knowledge from generation to generation. In West Java, the Sundanese also believe that King Siliwangi is also the owner of tiger science. Naturally, this knowledge is also applied by giving powdered bones, teeth, or tiger blood to be swallowed by babies when they are born. Tiger man science is often misused to destroy enemies or people their owners hate. Until now, there are still adherents of this science who can turn themselves into tigers and, on average, have a tiger companion. However, supporters of tiger science have several advantages and disadvantages. The advantages of turning into a tiger have extraordinary strength. Then, it transforms into a half tiger or a full tiger. The knowledge can destroy enemies or people hated by its owner, a very high sense of revenge and martial arts like a tiger that does not need to be learned. The community believes that the practice of this imitation tiger science will be difficult to die, and in Islamic belief, it is an act of shirk so that the owner is difficult to die. If a newborn baby is given powdered tiger bones or teeth, it can stimulate a human to become a person with the characteristics of a tiger. This belief was often carried out by a father to his son so that the child would later become a strong and tough figure in

living life. The Tiger's genetics contained in the Tiger's limbs, such as bones and teeth, can develop in human DNA so that the aggressive nature of the Tiger is attached to the human ((Damayanti, 2007).

Topos incarnation can be in the form of a human being, a tiger, a tiger becoming a god, or a tiger becoming a god's vehicle. The most common are human topos, who transformed into tigers (Indonesia), tigers transformed into gods (India), and tigers transformed into God's mounts (India and China). For example, in the mythical story of the Tiger from Indonesia, the tiger character came from a human and then transformed into a white tiger, namely Prabu Siliwangi, or transformed into a handsome young man named Catransfer (Pasemah South Sumatra). With his Tapadrawa knowledge carried out by Prabu Siliwangi, a human being can transform into a tiger or a tiger with great strength. In West Java, the White Tiger (Maung Bodas) myth is related to the history of the Islamization process in the Land of Pasundan. In Sundanese folklore, Prabu Siliwangi (the last King of Pajajaran) transformed into a White Tiger at the end of his life. The incident culminated in a feud between Prabu Siliwangi and his son, Kian Santang, who tried to persuade his father to convert to Islam. The existence of the White Tiger, the incarnation of King Siliwangi, cannot just disappear. Some people are said to witness still this creature and its men who became the Striped Tiger and hid in the mountains and forests of West Java in a magical form. This story already exists in written form, in the form of a script or stencil print. Even so, in some areas of West Java, stories about King Siliwangi are still circulating orally (Sunendar, 2020).

Topos incarnation is also found in Chinese mythology in the story The White Tiger of the West. Mentioned the character Xi Fang Bai Hu or Byakko, Byakko is the God of the winds of the west gate. During the Han dynasty, there was also a story of a tiger. They reached the age of up to 500 years, and his tail would turn white. It is said that this white Tiger was present or incarnated when the emperor ruled with absolute goodness or when there was peace in the whole world. For the Chinese, the Tiger is the King of all animals. He represents the elements metal and iron. The white colour in China represents the western element.

Topos incarnation is also found in the story of Cindaku from Kerinci and Minangkabau, people with close ties to tigers. Such closeness makes them very useful to the people of Kerinci and helps the village to believe that Tingkas are their ancestors. Tingkas, in his time, intended to preserve the forest. The connection between Tingkas and Cindaku stems from a strong inner bond and interpreted mantras. Tinkas can only turn into Cindaku if he puts his chest in his homeland, namely Kerinci. Seeing this, the people of Kerinci expressed that the power of Cindaku was not magical but rather that the power came from the traditional mantras passed down from generation to generation in Kerinci (Creeps, 2018).

## 5.2 Sacrificial Topos

The sacrificial topos is also among the topos found in as many as eleven tiger myths from Asia. In the mythical story of the Tiger from Mandailing, the sacrifice was made by Si Boru Pareme, Saribu Raja, and King Uti. When Si Boru Pareme, Saribu Raja

was expelled to the forest for incest by his parents. The Batak King also expelled their older brother Raja Uti because of his disability. However, on the way, they met a limping tiger (babiati sitelpang) who asked them to help remove a bone stuck in his throat. After that, their relationship with the Tiger becomes familiar and very good to them. The proof of your return today is to bring the meat from the game to be a food supply for Saribu Raja and Siboru Pareme while in the forest.

Sacrificial topos are also found in the legend of Zhao Gong Ming's Mutual God. Chai Shen is only a title or title, and there are many Gods of Fortune (not just one). Generally, the God of Sustenance known is Zhao Gong Ming, the God of Mutual Art. Two figures of the God Mutual Arta are the incarnations of commoners who become totems in the sky. The first figure was Mutual God Arta Wu, and the second was Mutual God Arta Wen. In ancient Chinese belief, these 'gods' had their duties and responsibilities. Another difference is that the 'bodily' have a different form of figure among each figure. The depiction of the God of Mutual Arta Wu, for example, has a black face wearing iron armor typical of the imperial herald with hands holding 'coins' typical of ancient Chinese. He often rides a black tiger while his other hand holds a magic mirror.

### 5.3 Topos Revenge

Topos revenge usually occurs because of the death of the incarnate Tiger (puyang) in the story of Tebo Sa'ang Imau from Bengkulu. This revenge will continue to be sought by the Tiger until his intention is carried out. By achieving this intention, the Tiger will be willing to issue an oath if he cannot take revenge.

It is said that a husband stabbed an incarnated tiger (puyang) who had helped his wife give birth with a long spear (kujur) to death. The Tiger's head was then taken and made kentongan (gegetuak). Then, he hit the kentongan to ask the village community for help. Based on how many gongs the Tiger's head is hit, the more tigers come. Tigers come to take revenge on the hill area. Then, a fierce battle ensued until not a few people in the Bukit Kabu area died as a result of this fight. Tigers can hold a grudge against humans if their families are disturbed or killed. The Tiger will look for the culprit, for example, residents in the village kill the mother or cub, then the Tiger will come to the village to look for his family.

### 5.4 Kindness Topos

The story of the prince and the Tiger from West Sumatra can be grouped into topos kindness because the prince helped a tiger cub that fell into a ravine and was trapped in a bamboo grove. In return for the prince's services, the tiger cub's mother promised not to disturb the prince's children and grandchildren and help if they got lost in the forest. But on condition, the day is time for humans, and night is time for tigers. Finally, the prince agreed to these conditions. The form of respect for the prince is called the King of the jungle with a cry. The next day, the prince went home and immediately conveyed to the whole community his agreement with the King of the jungle and reminded the public to return home when night fell immediately.

### 5.5 Topos Battle

Topos is the dominant battle in tiger stories from China. In the story "The King of Chaos",. This battle topos relates to the battles of all the knights of the Main God. The Tiger learned fighting skills from the cat so that the Tiger became a brave knight. All the beasts that challenged him would either die or be seriously injured. The Tiger, who always won in fights, became famous for his skills. Therefore, the Tiger became very famous. The Main God summoned the Tiger to heaven. Arriving in heaven, the Tiger defeated all the Main God's knights. After winning all the battles, the Tiger became one of the important knights of the Main God. The Tiger in Chinese legend is symbolized as a reducer of chaos that occurs on earth. When the primary God heard of the lion's brutality in the world, he decided to remove the status of the lion. Then, the Tiger was chosen to replace the lion in the strata of the Chinese zodiac. In addition to having the status of the tiger zodiac, he was crowned the King of all animals.

Topos of battle are also found in the story "King's Script". After the Tiger became one of the important knights of the Main God, the beasts of the world began to attack humans for lack of supervision. Various events had caught the attention of the Main God. Then the Tiger was ordered to come down to earth to protect humankind. The Tiger then asks for conditions for every attack or fight won, and he wants to get an award. The Main God granted his request. After arriving on earth, tigers learn that lions, bears and horses are the most powerful animals. The Tiger challenged all and won. When various evil creatures heard of the Tiger's victory, all hid in the uninhabited forest and were never seen again. All humans thank the Tiger for defeating the evil creature. The Tiger returned to heaven. The Main God placed three main lines on the Tiger's forehead because the Tiger had won three times. After some time, the world was again disrupted by a turtle with evil magical powers. The tortoise flooded the earth. The Tiger was sent back to earth and killed the evil tortoise. The Main God then gave the award by adding a horizontal line in the middle of the three lines awarded on the Tiger's forehead. The addition of this line forms the Chinese character "wang" which means King. The kanji for "wang" is still visible on the Tiger's forehead.

The battle topos also appears in tiger mythology from India in the story of Lord Durga. Battle of the Himalayan Tiger as Goddess Durga's vehicle against a giant in the form of a buffalo. Durga, with her bravery, challenged Mahesasura to battle and came to her enemy's residence on Mount Windya. Unfortunately, it is not easy to beat Mahesasura's supernatural powers. Even the weapons that the gods gave him could not defeat him. Durga doesn't run out of strategy either. Finally, Durga attacked Mahesasura by riding his Tiger and jumping on Mahesasura's back. Stepping on Mahesasura's neck, Durga stabbed him in the chest with a trident, and the magic giant fell and died. Since then, Durga has been given the nickname Durga Mahesasuramardhini, which means Durga, who killed the buffalo incarnate Asura. Therefore, Durga is often referred to as the goddess of salvation. The story of Durga is also unique because it raises the figure of a woman on the battlefield.

Goddess Durga is called the mother of the universe. He embodies love and tenderness (Rosramadhana, 2020). In the Puranic tradition, Durga is known as the wife of Lord Shiva, who is present as the Adisakti figure of Shiva. Goddess Durga has various forms and aspects, which total up to 64 forms (Wirawan, 2020). In India, Goddess Durga is usually depicted as a beautiful yellow-skinned woman riding a tiger. In the Puranas, Goddess Durga has many hands and sacred hand movements. This movement is generally done by Hindu priests while doing worship.

### 5.6 Topos, the Covenant of Tiger and Man

Topos agreements between tigers and humans are often found in tiger stories from Sumatra, such as South Sumatra, West Sumatra, North Sumatra, Kerinci, Bengkulu, and Aceh. Generally, the topos agreement describes the agreement between the ancestors of tigers and the ancestors of humans to protect each other and not attack each other. The topos agreement between humans and tigers is also depicted in the mythologies of tigers from China, India, and Bangladesh. The places where the tiger functions as a security guard for a village or village. In addition, in India, such as in the Colingga region, people change their diet to vegetarianism to provide a large food supply for tigers.

In the tiger myth from West Sumatra, the agreement between humans and tigers is reflected in a traditional rhyme that reads: *ninik kito alah bapromis/to manjago each other/ jikok ado nan mungkie/ cando wood lapuak badiri/ ka Bawah indak baurek/ ka ateh beautiful bapucuak/ ditangah the hand is riddled with beetles/meaning that if anyone violates the agreement between the two creatures, they will be cursed by the ancestral spirits like standing dead wood.*

**Table 1.** of Versions, Topos, and Themes Of The Tiger Myth In Asia

No.	Country/ Province/ District	Title	The Main Theme	The Supporti ng Theme	Names of Characte rs Represent ing Tiger	The Topoi Tiger Origins	Topoi' Sacrifice and Incarnati on	The Covena nt of Tiger and Human
1	Sumatra Utara	Babiat Sitelpa ng 'Harim au Pincan g	1. The sacrific e of Si Boru Pareme and Saribu Raja (twins) to commit incest was expelle d by their	The agreement that the Tiger would not eat the descendan ts of Boru Pareme	Babiat Sitelpang	King Uti was the incarnat ion of a limp tiger.	Sacrifice: Underwor ld (Earth)	The underw orld (Earth) of the Tiger promise d to protect the two brothers , which had helped him remove

No.	Country/ Province/ District	Title	The Main Theme	The Supporti ng Theme	Names of Characte rs Represent ing Tiger	The Topoi Tiger Origins	Topoi' Sacrifice and Incarnati on	The Covena nt of Tiger and Human
			parents to the forest.  2. The sacrifice of King Uti is expelled by his parents Raja Uti sacrifice due to his disability in the forest. Sacrifice:					the bone from the Tiger's mouth.
2	Indonesia, West Java	Maung dan Legenda Siliwang (Tiger and the Legend of Siliwang)	The Incarnation of King Siliwangi into a White Tiger (Maung Bodas)	Prabu Siliwangi's determination turned into a tiger (maung) after undergoing tapadrawa science and not being Muslim.	Maung Bodas and Harimau Loreng	Prabu Siliwangi (the last King of the Pajajaran Kingdom of West Java)	Incarnation: Underworld (Earth)	Prabu Siliwangi and his men promised to become tigers for refusing to convert to Islam.
3	Bengkulu	Legenda Tebo Sa'ang Imau	The reincarnated Tiger's revenge on humans for killing his family	The Tiger will not disturb if its family is not disturbed	Puyang or the incarnate tiger	Puyang is a human who has kanuragan knowledge that can turn into a tiger	Revenge: Underworld (Earth)	The agreement of Ninik tiger and human Ninik to take care of each other

No.	Country/ Province/ District	Title	The Main Theme	The Supporti ng Theme	Names of Characte rs Represent ing Tiger	The Topoi Tiger Origins	Topoi' Sacrifice and Incarnati on	The Covena nt of Tiger and Human
4	Su Ma tra Ba rat	Cindak u	The incarnat ion of a person who has an inner bond with a tiger	The power of my cinda from traditional hereditary spells	Tingkas atau or the incarnate tiger	Tingkas	Incarnatio n: Underwor ld (Earth)	The agreeme nt of Ninik tiger and human Ninik to take care of each other
5	Kerinci	Harim au dan Panger an	The prince helps the tiger cub that fell into the abyss	The agreement does not interfere with each other between tigers and humans		Tiger	Deed: Underwor ld (Earth) Selengkap nya tentang deed	The agreeme nt of Ninik tiger and human Ninik to take care of each other
6	Cina	The White Tiger/ The White Tiger of The West	Tiger incarnatio n of the God of the West Wind	A tiger, after 500 years, its tail will turn white and become the God of the Eye of the West Wind	Byakoo	Byakoo /Xi Fang Bai Hu	Incarnatio n: Upper Realm (Khayang an) and	The agreeme nt of Ninik tiger and human Ninik to take care of each other
7	Cina	The King of Chaos	The sacrifice of the Tiger defeats all fauna and knights	The Tiger has also become a symbol of reducing chaos on earth	Harimau	Tiger	Battle: Upper Realm (Heaven) and Underwor ld (Earth)	South China Tiger
8	Cina	King	Tiger	The	Harimau	Tiger	Battle:	The

No.	Country/ Province/ District	Title	The Main Theme	The Supporti ng Theme	Names of Characte rs Represent ing Tiger	The Topoi Tiger Origins	Topoi' Sacrifice and Incarnati on	The Covena nt of Tiger and Human
		Script	battle with lion, bear, horse and turtle	Award of the three stripes was awarded on the Tiger's forehead. The addition of this line forms the Chinese character "wang" which means King. The kanji for "wang" is still visible on the Tiger's forehead			Upper Realm (Heaven) and Underworld (Earth)	agreement of Ninik tiger and human Ninik to take care of each other
9	China	Legenda tentang Dewa Reksa Arta Zhao Gong Ming	The sacrifice of the Tiger as a vehicle for the God of sustenance or God Arta Zhao Gong Ming	Loyal tigers follow where the God of sustenance goes	Harimau	Black Tiger	Incarnation and sacrifice: The upper realms (Khayangan) and the lower kingdoms (Earth)	The agreement of Ninik tiger and human Ninik to take care of each other
10	India	Dewa Durga	The Himalayan Tiger Sacrifice fought the giant Mahesasura in the form of a	The Tiger becomes the vehicle or mount of God Durga	Harimau Himalaya	Himalayan Tiger	Battle and Rage: Upper Realm (Khayangan) and Underworld (Earth)	The agreement of Ninik tiger and human Ninik to take

No.	Country/ Province/ District	Title	The Main Theme	The Supporti ng Theme	Names of Characte rs Represent ing Tiger	The Topoi Tiger Origins	Topoi' Sacrifice and Incarnati on	The Covena nt of Tiger and Human
			buffalo					care of each other

## 6 Conclusion

Based on the eleven mythical stories of tigers, the study shows that a tiger is an important and sacred fauna for the people of Asia. Through the comparison of versions, themes, and topos in the mythical tiger story, it is found that the theme of incarnation, the tiger incarnation of Prabu Siliwangi, Tikas (Indonesia), the incarnation of the God of the West Wind or Byakoo (China), the theme of sacrifice, the Tiger as the vehicle of God Durga (India), the vehicle of Dewa Reksa Arta Wu (China), the sacrifice of Si Raja Uti was expelled into the forest (Indonesia), the theme of revenge, the Tiger or the lord of revenge for those who killed his family (Indonesia), the theme of good deeds, the Tiger helping the prince (Indonesia), the theme of battle, the Tiger with the giant Mahesasura (India), the upper and lower natural topos (a marker of belief or religion), namely the underworld topos Babiart Satelpang, Prabu Siliwangi Tebo Sa'ang Imau, Tigers and Princes (Indonesia), the top natural topos or heaven The White Tiger, the King who harbors chaos, Raja script, Dewa Arta Zhao Gong Ming (China), God Durga (India), and sacrificial topos, Babiart Satelpang (Indonesia), topos the incarnation of King Siliwangi, Cindaku (Indonesia), The White Tiger, Dewa Arta Zhao Gong Ming (China), topos of deeds, Tigers and Princes (Indonesia), topos of battle, The King who harbours chaos, Aksara Raja (China), Dewa Durga (India), and topos of anger, God Durga (India).

The intrinsic elements in the mythical tiger story from countries in Asia (Indonesia, China, India, Japan, Malaysia, Korea, Myanmar, and Bangladesh) have cultural closeness to Asian nations. It is closely related to the source of spirituality and has been believed for thousands of years. Long ago, the Tiger became an important feature in the creation myth, cosmology, religion, and esoteric philosophy. Meanwhile, in Sumatra, the myth of the Tiger is one of the strongest factors for conservation from a cultural point of view. The very high respect and trust in tigers which is reflected in the way of mentioning tigers which is equivalent to *ninik* 'grandmother', makes tigers still able to survive even though the population is decreasing. Tigers are respected and valued as part of their ancestors and have an agreement that must not harm each other, both humans and tigers. Narratives about the myth of the Tiger can also be a valuable source of information for people in Asia to understand the culture of the local country. They also help Asia's nations see each other's cultural closeness through this myth of the Tiger. The myth of the Tiger is the root of the identity of the Asian people. They have similarities and cultural familiarity

with the diversity of fauna. Furthermore, if one examines the contents of this mythical tiger story one by one, it will be possible to explore its creative economic potential. In addition, the fauna possesses the benefits principle as a rare and protected animal. Ownership of this mythical Tiger can also be a tool for fauna conservation. from literary sources and the collective memory of traditional communities in Asia that once had a tiger myth and became a shared discourse with Asian nations united by cultural and mythological similarities.

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