

Analysis of Educational Structure and Value in Panjalu Folklore Using Structural Approach and Relevance to Literary Learning in Junior High School

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Abstract

This study aims to describe the Panjalu folklore in Ciamis Regency, (1) the structure of the folklore, (2) educational values, and (3) its relevance to literature learning in junior high school. The research data were obtained from interviews, recordings, and documentation. The research was conducted using the literature study method. Qualitative data analysis technique used in this research is structural analysis and interactive model analysis a descriptive method. Folklore studied from the history book of the Panjalu story in six versions of the work of Djaja Sukardja are folk tales of the story of Prabu Borosngora and the story of Maung Panjalu. Folklore is studied with a structural approach and studied educational values. The study of the two folk tales using a structural approach found intrinsic elements, including characters and characterizations, plot, setting, theme, and message. Both folk tales contain educational values including moral, cultural, religious, historical, and heroic values. Folklore in Panjalu is relevant to the literary learning in junior high school.

Keywords: folklore, structure, educational value

1. Introduction

Indonesia is rich in diversity of cultural and literary values. The diversity of cultural and literary values is inherited through generations by the ancestors through oral (leluri). One form of literary work that is delivered orally is folklore. Each region has a diverse folklore. Diversity of folklore in a region according to the beliefs and origins of stories that developed in the past (Casim, 2018).

Folklore is a story that comes from the community and developed in the community in the past that is characteristic of each region. In general folklore tells an event in a place or the origin of a place. People in folklore are also generally embodied in the form of humans, animals, and gods (Gusnetti, 2015). According to Bascom (Danandjaja, 1986: 50), folklore can be divided into three major groups, namely mite (myth), legend, and folklore (folktale)".

Folklore has potential and role as a cultural treasure. Folklore also has educational value that can be appreciated, contemplated, and appreciated. Folklore can be used as an appreciation capital with folklore people can know the history, experiences, outlook of life, customs, and various other activities contained in folklore. Folklore plays a strategic role in community learning. The role of folklore in community learning as a strengthening of prevailing socio-cultural values in society. In addition, folklore contains ethical and moral teachings that are used as guidelines for society. Today, however, folklore is dwindling every year. This happens because folklore is rarely or never even told by parents to their children. Sooner or later development will lead to a shift in value. The rapid advancement of science and technology has an influence in accelerating the extinction of regional oral literature. Almost all television entertainment shows as well as their contents are considered good. In fact, when observed not all impressions have a positive benefit. Many of them are tinged with violence, brutality, delinquency, freedom. This phenomenon is what needs to be worried, so there needs to be a filter that is strict enough and careful so that the negative side of the story is not absorbed by children. Therefore, the role of parents and education is very important. Based on Ministry of Education No. 232/2000, literary learning in educational institutions is

culturally based. Cultural-based learning aims to raise awareness of cultural identity and identity in students simultaneously. Increasing tolerance and appreciation of the diversity of local culture in the community through the learning process that contains the cultural context (Emzir, 2016: 232).

Various efforts need to maintain oral tradition. So it will keep exists and develops in the oral tradition in society. It aims to instill the characteristic values of education for the next generation of the nation (children and students) (Setiartin, 2021). Furthermore (Sibarani, 2010: 16) each oral tradition has cultural values that are mostly utilized in the present generation for a prosperous and dignified future, but it requires experts who can explore, interpret, and apply cultural values properly. So that the author is interested in conducting research on folklore. This research uses a type of structural study and the study of the values contained in folklore is limited to educational values that include moral values, customary values, religious values, historical values, and heroic values. Structural studies and educational values of folklore in Ciamis Regency are considered to be able to be done to meet these goals.

2. Research Methods

The type of research used by the author to analyze Panjalu folklore entitled Prabu Borosngora and Maung Panjalau is qualitative descriptive. Moleong (2005: 4) suggests that, "a research procedure that produces descriptive data in the form of written and spoken words from the observed people. In the process of analysis using the form of descriptions in the form of words, not in the form of numbers or coefficients. The research method used by the author is a descriptive method whose data collection process produces a description of Panjalu folklore entitled Prabu Borosngora and Maung Panjalu by analyzing structural and educational values. The reason the author uses qualitative research type because in this study the thing to be achieved is in the form of description data obtained from the source of research, namely Panjalu folklore entitled Prabu Borosngora and Maung Panjalu and in this study analyzed by paying attention to the focus of research with reference the basis of theory, so that the desired results in research are scientific. The data sources used by the authors in this study are secondary and primary data sources. The techniques used to collect data are observation, interview, and documentation. Data validation used is data triangulation. Data analysis techniques used in research on structuralism and educational values.

3. Results and Discussion

Folklor can be reviewed etymologically derived from English folklore. The word is a compound word, derived from two folk and lore words. Folk is a group or collective, which can be interpreted as a group of people who have physical, social, and cultural identifying characteristics so that it can be distinguished from each group. These identifying characteristics can include the same skin tone, the same hair shape, the same livelihood, the same language, the same level of education, and the same religion. They have a tradition of customs and cultures passed down through generations and recognized as joint property. They are aware of the identity of their own group (Danandjaja, 1986: 1). "Folklor is a part of the culture of a collective that is spread and passed down through generations, among any kind of collective, traditionally in different versions, both in oral form and examples accompanied by gestures or mnemonic devices" Danandjaja, (1986: 2).

In folklore there are main identifying characteristics of folklor. According to Danandjaja (1986: 3), the main identifying characteristics of folklor are as follows. a. the dissemination and inheritance is usually passed orally, i.e. spread by word of mouth or by an example accompanied by gestures, and a reminder aid from one generation to the next. b. folklor is traditional, i.e. disseminated in a relatively fixed form or in standard form. Distributed among certain collectives for a considerable period of time for at least two generations. c. folklor exist in versions even different variants. This is due to the way it is spread by word of mouth (oral), usually not through printing or recording, so that by the process of forgetting the human self or the interpolation process (addition or filling of new elements to the material folklor) so that it can undergo changes. But the change lies in the outside, the basic form persists. d. folklor is anonymous, i.e. the name of the creator is no longer known to people. e. folklor usually has a formulated or patterned form. Usually in folklore use clichéd words. f. folklor has a usefulness (function) in life with a collective. Folklore, for example, has its uses as a tool of education, solace, social protest, and projection of pent-up desires. g. folklor is pralogis, i.e. has its own logic that is not in accordance with the general logic. This identifying feature is especially applicable to oral and partially oral folklor. h. folklor belong together of a particular collective. This is certainly due to its creation of the first is no longer known, so that every member of the collective concerned feel it has it. i. folklor are generally plain and innocent, so often it seems too spontaneously rude.

In addition to the characteristics described above, Brunvand (Danandjaja, 1986: 21-22) divides folklorics into three major groups, namely oral folklor, partially oral folklor, and non-oral folklor. Oral folklor is a folklor whose form is purely oral one of them is folk poetry and folklor. Folklor is partly oral folklor whose form is a mixture of non-oral elements, such as superstition, folk theater, traditional games, traditional ceremonies, dance and folk parties. While non-oral folklor is a folklor whose form is not oral that can be grouped in the form of material and not material. Folklor is not oral in

the form of materials such as folk architecture, handicrafts, clothing, food, musical instruments and weapons equipment. While non-material such as sign language and music (Danandjaja, 1986: 21-22).

Folklore is a story that originated from the community and developed in society in the past, also a characteristic of every nation that has a diverse cultural culture. In general, folklore tells the story of an event in a place or the origin of a place. The characters featured in folklore are generally manifested in the form of animals, humans, and gods (Gusnetti, 2015: 184).

Myths are folk tales that are considered sacred and actually happen that are to be tattooed by gods and demigods with events that occur in another world or not in the real world. Myths usually tell the story of the universe, the first human being, animals, symptoms of nature, etc. In addition, myth also tells the adventures of the gods and their wars (Jauhari, 2018: 45).

Legend is almost the same as a myth, whose events are believed to actually happen to the owner of the story. The difference is that the legend is in the human domain, while the myth is ditokohi god, demigod, or supernatural being. The legend of the event is worldly or occurs in the real world, while the myth outside the real world (Jauhari, 2018: 45). According to Danandjaja (Jauhari, 2018: 48) distinguishes the types of legends, the first, religious legends (religious legends); second, supernatural legends; third, individual legends (personal legends); fourth, local legends. Fairy tales are short stories of oral traditions of a group of people who are not believed to be true or are not considered to actually happen. People who have stories function fairy tales as a means of entertainment, but many also mean brantis, political and satire or social criticism (Jauhari, 2018: 58).

By type, Danandjaja (Jauhari, 2018: 58) fairy tales can be classified into four major groups. The four fairy tales consist of animal tales, ordinary fairy tales, joke tales, and formulated fairy tales. The first animal fairy tale is a fairy tale that is carnivorous, herbivorous, or omnivorous. Both fairy tales are fairy tales that are used by humans, both telling the story of happiness, misery, and humor of their behavior. The three fairy tale jokes are ludicrous folklore. These stories can make people laugh at who listens to them and who tells them. But behind the laugh it sometimes likes to hurt the heart of the person who is targeted. The four fairy tales are fairy tales whose structure is repetition. Fairy tales consist of several forms, namely fairy tales heaps, fairy tales to play people, and fairy tales that have no end. Hoarded fairy tales are also called 2) Educational Tools. Folklor as an educational tool can be through stories, games, and traditional ceremonies. In this case the education obtained from the stories presented so that it becomes a lesson for readers not to make mistakes, disobedience, or commit violations reflected through the character and the affirmation of the story. 3) Social Control. Social control is a way or means used to control the behavior of the community in order to comply with the values and rules that apply in the social environment (Habib, 2012). 4) serialized fairy tales by giving more detailed information on each point of repetition. Fairy tales to play people is a fictional story that deliberately deceives people so that the listener issued an arrogant answer (Jauhari, 2018: 58).

Folklore inherited by ancestors certainly has a certain function. When examined, there can be seen the content of noble values, moral values and didactics. It can also be used as a social control in acting or acting. In ancient times, our ancestors when advising children could be through stories or songs (Andalas, 2011) 5). There are several folkloric functions that can be described as follows. 1) Entertainers. The existence of fairy tales as part of the folklor that can entertain the owner. Fairy tales as one type of folkloric can not be separated from the function of literary works, namely educating and entertaining. 2) Educational Tools. Folklor as an educational tool can be through stories, games, and traditional ceremonies. In this case the education obtained from the stories presented so that it becomes a lesson for readers not to make mistakes, disobedience, or commit violations reflected through the character and the affirmation of the story. 3) Social Control. Social control is a way or means used to control the behavior of the community in order to comply with the values and rules that apply in the social environment (Habib, 2012). 4) Unifying. Folklor as unifying can be understood as a person who wants to unite or a tool to unite. This can be seen from the story, character, affirmation and overall trust that makes the reader or in his time people increasingly confident and believe in the story. 5) Environmental Preservation. Folklor as environmental preservation can be understood the rules imposed by the community of story owners. This is usually associated with myths that exist in stories.

The structure of fiction is broadly divided into two parts, namely the outer structure (extrinsic) and the inner structure (intrinsic). External structure is all kinds of elements that are outside the literary work that influence the presence of the literary work, such as socioeconomic factors, cultural factors, socio-political factors, religious, and values embraced by society. The inner structure is the elements that make up the literary work such as affirmation or characterization, theme, plot, center of separation, setting, and style of Language (Semi, 1984: 27).

Sarmandi (2009: 32) suggests that "Morals are deliberate instructions given by the author on various matters related to life, such as attitudes, behaviors, manners, and associations". Moral teachings are conveyed practically because the teachings are displayed there are self-figures who exist through attitudes and behaviors. A character in the story is said to be highly moral when he has good and bad judgment. Morals in stories are usually intended as a suggestion related to certain moral teachings that are practical, which are interpreted and taken through the story in question by the reader (Nurdiyantoro, 2002: 321).

Habits that develop in society can be interpreted as a custom or tradition said to be a way or behavior that has been a habit since time immemorial. The habit in question is often ingrained in the life of the person concerned. The traditions or habits of the past that exist in the community often still have relevance to today's life. The ordinances of people's social life cover a variety of issues in a complex sphere. It can be a habit of life, a way of thinking and behaving, and others that belong

to a spiritual background. In addition, social background is also related to the social status of the person concerned, such as low, medium, or upper (Nurgiyantoro, 2002: 233-234).

Endraswara (2016: 68) states that, "Religious values are values related to the divinity or intertwinment of man with God and all His creation". Through oral tradition or manuscripts (written oral literature) can be traced back to past events or events, the journey of life, the nation, and its members can be easily known. In addition, folklore can serve as a link between the culture of the past and the culture of the future. Through folklore at least can be traced events or events that have occurred in the past.

A person who dares to sacrifice his property, property and body to defend in goodness or defend his homeland or country, we often believe as heroes with his selfless merits and devotions. In the great Dictionary of Indonesian heroism has the meaning of hero nature that courage, might, willingness to sacrifice and knighthood. It can be said that his whole life was immortalized to defend the truth and for the sake of his people. In every event or event sometimes makes the heroism as an idol in the story.

Folklore makes a very important contribution in life, it can also help solve real problems that are quite difficult to solve in society. Through folklore chosen as a learning material literature in schools can improve the understanding of customs or traditions, culture, struggles, and history of past life that can be a learning for the present. And the things expressed or implied in folklore can be taken wisdom and relevance as an alternative to problem solving and alternative literary learning in schools.

Panjalu folklore entitled Prabu Borosngora has a story structure that corresponds to the structure of the story in general, namely themes, plots, characters and affirmations, settings, and mandates. In folklore prabu borosngora only appears human figures and occult sounds. Human figures are a couple Prabu Sanghiang Cakradewa and Ratu Sari Kendang Pananjung, then six sons namely Sanghiang Lembur Sampulur II, Sanghiang Borosngora, Sanghiang Panji Barani (Kyai Santang), Sanghiang Anggarunting (Ambetlarang), Queen Mamprang Arta Wayang (Mamprang Kencana), and Queen Pundut Agung. While the other figures as grandfathers namely Ali Bin Abi Thalib R.A. and supernatural figures manifested in the form of sound. The solidification in the story can be distinguished into several types according to the selected point of view. When viewed from the role of characters in the development of the plot can be distinguished the presence of the main character and additional characters, judging by the function of appearance of the character can be distinguished into the protagonist and antagonist. While based on his character there are simple figures and round figures. Based on the development of the character, namely static figures and developing figures. And based on the reflection of the story figures against a group of humans, namely a typical figure and a neutral figure. Based on the background or setting there is a time background, place background, and socio-cultural background. While the plot or plot consists of the stage of the chairmanship, the stage of the appearance of conflict, the stage of escalation of the conflict, the peak stage of the climax, and the stage of settlement. The major theme in Prabu Borosngora's story is about the search for true knowledge ruled by Prabu Sanghiang Cakradewa to his children. Additional themes or minor themes are responsibility, perseverance, and obedience to parents. The mandate or message of prabu Borosngora folklore is to obey the orders of parents, work hard, persevere, never give up, and be patient in seeking knowledge.

Maung Panjalu folklore has a story structure that is character and affirmation, storyline, setting, theme, and mandate. Maung Panjalu folklore is told by humans and animals. Human figures namely King Brawijaya and kencanaarang as husband and wife, Bongbanglarang and Bongbangkencana as children, Emban as a royal trust, King Pajajaran and Aki Garahang. Animal figures are children who become tigers. The solidification in the story can be distinguished into several types according to the selected point of view. When viewed from the role of characters in the development of the plot can be distinguished the presence of the main character and additional characters, judging by the function of appearance of the character can be distinguished into the protagonist and antagonist. While based on his character there are simple figures and round figures. Based on the development of the character, namely static figures and developing figures. And based on the reflection of the story figures against a group of humans, namely a typical figure and a neutral figure. The setting is divided into places such as majapahit kingdom, Pajajaran kingdom, river, Panjalu area and Panjalu kingdom, forest, Aki Garahang house. And ciamis region. While the background of the time occurs when the night, day, and morning. The socio-cultural background still adheres to the royal system that obeys the king's orders and believes in mystical things.

While the storyline begins with the elders in majapahit kingdom and pajajaran kingdom, then Majapahit kingdom and Pajajaran intend to tie the brotherhood rope that king Brawijaya of Majapahit intends to ask Kencanaarang to be the king's wife. At the stage of the appearance of conflict occurs when Kencanaarang has children but is not conveyed who his father and his existence so as to make Bongbanglarang and Bongbangkencana went looking for his father after learning from Emban the royal trust man without his grandfather's permission. Then the peak of conflict occurs when behavior, manners, and customs are ignored by Bongbanglarang and Bongbangkencana so that it becomes a Tiger. As for the completion stage when Bongbanglarang and Bongbangkencana regret the actions done. The mandate of Maung Panjalu folklore is to obey the orders and prohibitions of parents, good civilized, polite and obedient to customs. The theme in Maung Panjalu folklore is about morals.

The values contained in prabu Borosngora folklore are traditional values, moral values, religious values, historical values, and heroic values. The educational values contained in Maung Panjalu folklore only contain moral values, customary values/ traditions, and historical values. The folklore of Prabu Borosngora and Maung Panjalu is full of educational meanings and values that must be learned and understood for readers or learners, this is important as a learning for learners in exemplifying the educational values that exist in the folklore of Prabu Borosngora and Maung Panjalu. Also as a learning to obey the commands of parents, religion, and nation.

The folklore of Prabu Borosngora and Maung Panjalu is relevant to the literary learning in junior high school can be proven from the basic competencies and core competencies in grade VII, namely 3.15 identifying information about local fables/legends that are read and heard, 4.15 retelling of local fables/legends and 3.16 studying the structure and language of local fables/legends read and heard, 4.16 playing the contents of local fables/legends read and heard.

4. Conclusion

Based on the results of the research conducted can be drawn conclusions namely panjalu folklore entitled Prabu Borosngora has a story structure that corresponds to the structure of the story in general, namely themes, plots, characters and affirmations, settings, and mandates. The values contained in prabu Borosngora folklore are traditional values, moral values, religious values, historical values, and heroic values. The educational values contained in Maung Panjalu folklore only contain moral values, customary values/ traditions, and historical values. The folklore of Prabu Borosngora and Maung Panjalu is full of educational meanings and values that must be learned and understood for readers or students, this is important as a learning for students in exemplifying the educational values that exist in the folklore of Prabu Borosngora and Maung Panjalu. Also as a learning to obey the commands of parents, religion, and nation. The folklore of Prabu Borosngora and Maung Panjalu is relevant to the literary learning in junior high school can be proven from the basic competencies and core competencies in grade VII, namely 3.15 identifying information about local fables/legends that are read and heard, 4.15 retelling of local fables/legends and 3.16 studying the structure and language of local fables/legends read and heard, 4.16 playing the contents of local fables/legends read and heard. This research is expected to be a means of documenting folklore that is still developing so that it does not become extinct in society.

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