

**THE TALE TELLS: REVEALING MADURESE'S SACRED CULTURAL VALUES
BEHIND MADURA'S FOLKTALE ENTITLED *ASAL MULA SOMBHER
TENGGUN***

Mengungkap Sakralitas Nilai Budaya dalam Dongeng Madura Asal Mula Sombher Tenggun

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Abstract: *A folktale entitled Asal Mula Sombher Tenggun (The Origin of Tenggun Spring) is a tale which grows and develops in Tenggun Village which is located in Klampis District, Bangkalan Regency - Madura. Analysis of intrinsic elements is used to reveal the values in the folklore through its theme, plot, character and characterization, while the emic approach which is conducted by interviewing local villagers is used to reveal more about cultural values of the story as well as the influence of the folklore on the views of life and habits of the local villagers. The cultural values contained in this folktale are the values of beliefs, patience values, philosophical values, and ethical and moral values that influence the life view of Tenggun Village residents in their daily lives, in worshipping Allah SWT, in respecting and serving leaders and parents and in treating other God's creatures such as animals and plants. This story is the reason behind the holding of annual ritual called Rokot Sombher which is held every year in the month of Muharram as a manifestation of gratitude to God for sustenance in the form of springs which remain a source of water to fulfill the needs of the people of Tenggun Village toward water.*

Keywords: *Folktales, The Origin of Tenggun Spring, Stanton's Intrinsic Elements, Sociology of Literature*

Abstrak: Cerita rakyat berjudul Asal Mula Sombher Tenggun (Asal Mula Tenggun) adalah kisah yang tumbuh dan berkembang di Desa Tenggun yang terletak di Kecamatan Klampis, Kabupaten Bangkalan - Madura. Analisis elemen-elemen intrinsik digunakan untuk mengungkap nilai-nilai dalam cerita rakyat melalui tema, plot, karakter dan karakterisasi, sedangkan pendekatan emik yang dilakukan dengan mewawancarai penduduk desa setempat digunakan untuk mengungkapkan lebih banyak tentang nilai-nilai budaya dari cerita tersebut serta pengaruhnya. dari cerita rakyat tentang pandangan hidup dan kebiasaan penduduk desa setempat. Nilai-nilai budaya yang terkandung dalam cerita rakyat ini adalah nilai-nilai kepercayaan, nilai kesabaran, nilai-nilai filosofis, dan nilai-nilai etika dan moral yang mempengaruhi pandangan hidup warga Desa Tenggun dalam kehidupan sehari-hari mereka, dalam menyembah Allah SWT, dalam menghormati dan melayani para pemimpin dan orang tua dan dalam memperlakukan makhluk Tuhan lainnya seperti binatang dan tumbuhan. Kisah ini adalah alasan di balik diadakannya ritual tahunan yang disebut Rokot Sombher yang diadakan setiap tahun di bulan Muharram sebagai wujud rasa terima kasih kepada Tuhan atas makanan dalam bentuk mata air yang tetap menjadi sumber air untuk memenuhi kebutuhan masyarakat Desa Tenggun terhadap air.

Kata-kata Kunci: Dongeng, Asal-usul Tenggung Spring, Elemen Intrinsik Stanton, Sosiologi Sastra

INTRODUCTION

Researches related to oral tradition or oral literature has already been steadily achieving their fames since researchers and scholars found the importance of exploring and promote the issues of local wisdom and local knowledge to preserve their what-so-called precious inheritance. Exploring oral tradition with all of its types are perceived as important and precious because not only because its function the mirror of thought, knowledge, and hope but exploring oral tradition can be functioned as means of documentation, inventory, and cultural values preservation for the people concerned (Ikram, in Lutfi, 2010, p.42). Understanding oral tradition is basically able to be perceived as an early step to understand history and culture of one nation and is important for scholar to understand the development of literature. Furthermore, related to oral literature, Tololi (2000, p.102) stated that oral literature has their own characteristics, those are: (1) collectives property; (2) passed by one generation to the next generation orally; (3) has their own function towards people's life and culture; (4) has various variations; (5) anonym; (6) and has their own pattern or formula in each narration. In line with the statement above, Supratno (1990, p.18) also mentioned that oral literature has also a characteristic of innocence which is combined with traditional element. One of a kind of oral literature which has been sky rocketing in terms of research and also audience or readers is folklore.

Folklore, as defined by Hutomo (1991, p.8) is one kind of prose which has

grown and developed in one community and can be differentiated from community's songs, community's proverbs, and traditional riddles. Furthermore, Zaidan (2004, p.51) stated that folklore is a story in which its original story has been told by one person to the next person orally and is a part of people's believed where the folklore belongs to. Related to the types of folklore, Bascom (1965) divided its type into three: myth, legend, and folktale.

A folktale, which is also written in *folk tales*, is one of a kind of traditional story which basically grows and develops within the society since a long long time ago and has been inherited from one generation to the next through oral tradition. As the most common among folklore narratives, folktale is defined by Nhung (2016) as a story, myth or legend forming part of an oral tradition which has no single, identifiable author and due to the fact that it has been passed from one generation to the next generations orally, it can change over time, be reshaped through modifications by each teller, and had often changed along with each retelling within one specific generation. Thus, various versions of the same folktale exist as the result of reshaping and retelling.

Individual life is often integrated into one greater unit of a cultural community and also one wide range of traditional monumental values. Folktales have already been a part of many generations which cannot be separated from people's way of life during entertainment and educational process which has been introduced to them since their childhood for there are so many life

lessons, moral and also cultural values which attached and can be perceived in it. This statement by Putri and Parnaningroem (2018) is in line with what Nurgiyantoro has said that according to him, folktale can serve not only as means of entertainment but also to pass or deliver values which happens to be believed as the truth by the people at certain places and times (2005, p.200). Thus, it is not an exaggeration to say that every folktale, from its specific point of view, is a precious lesson.

Indonesian archipelago consists of many islands and therefore there are various of cultures, races, religions, traditions inhabit in it. Along with all of them, folktales also inhabit in each island, each community, and each culture in Indonesia. It cannot be denied that those folklores influenced its communities' way of life and beliefs. It affects the way people behave. Sometimes it is used to warn people once they are going to do bad or amoral behaviour. Sometimes it is used as an artefact, as a reminder for those who believe in God. Due to the fact that folktale is one of important aspect in Indonesian people's life, thus the study of folktales are important to be conducted, so it will not be forgotten by today's generation, especially those younger generations who called themselves as millennial generation. As a result of its richness of islands, races, religions, traditions, and habits, Indonesia has many folktales which are well known and often be used by the parents to advice and educate their children in doing or not doing certain behaviour. Those are: *Bawang Putih Bawang Merah*, *Timun Emas*, *Keong Emas*, *Si Pahit Lidah*, *Sangkuriang*, *Nyi Roro Kidul*, *Malin Kundang*, and others. Those folktales are well known by most of Indonesia people since it is often made into a movie. However, there are some folktales

which is important as it affects their people's life and believed by certain people but its existence has not been known by public outside the area where the folktales inhabit. One of un-well-known folktales but has many effects towards its local people who believe in it is a folktale from Madura entitled *Asal Mula Rokot Sombher* (The origin of Tenggung's Spring).

Asal Mula Rokot Sombher is a folktale from a village in Bangkalan Regency called Tenggung Village. As mentioned before that this folktale give some kind of sacred effects toward people in Tenggung Village by the existence of Tenggung's Spring right in the location which has been mentioned in tale. Another prove of its influence towards Tenggung people is, due to the existence of this folktale, people in Tenggung village conduct an annual ritual or religious ceremony at the spring. All people including the leader of the village and the religious preachers or religious leaders are involved in this ceremonial. People of Tenggung believe that if this ceremony is not conducted then they will receive some kind of bad luck caused by their ignorance towards the ancestors and spirits inhabit the Spring. Some people of Tenggung also believe that once they forgot to do the annual ritual, they will experience a very long and deathly dry season which will cause death to not only animals and plants but also to human beings just like what happened to their ancestors before they found the spring which then became the origin of that folktale. Therefore, this article is made as a reminder for those – Indonesian people, especially Madurese – who happened to forget their own heritage and also to introduce this tale to those who are not familiar with this folktale. Furthermore, I, as the writer will use Robert Stanton's theory of fiction and

the Sociology of Literature approach to reveal the sacred cultural values in this folktale.

LITERATURE REVIEW

Literature and Sociology basically have a very close relationship because literature is essentially made by society and also made for society. Some also stated that literature is one of a kind of social institution using language and social creation as its medium (Wellek and Warren, 1954, p. 89). Therefore, both literature and sociology institutionally deal with society as the object of concern. The events exist in literature have more to do with the social conditions of the people referred to. This is in line with the statement of Teeuw (1980: 7) which states that literature is not born in a tabular sense (emptiness) or cultural vacuum. From this statement, it can be concluded that there is a context of events compiled and built in literature that is clearly closely related to social and cultural conditions in the community and also in the writer's self. Hence, the Sociology of Literature approach emerged as a medium or connector between literature and sociology.

The Sociology of literature views literary works and their relationship with reality or reality, in which literature is considered as a reflection of reality of the social context which is or was happening in society. Basically, the sociology of literature is one type of approach to literary works which can be used to view and reveal various social dimensions exist in literary works (Simega, 2014). What is stated by Simega is in line with the Ratna's opinion (2011, p.10) regarding the purpose of the sociological approach to literature, that is, to develop an understanding of literary

works in relation to the community and emphasize that "fiction" is not always contrary to reality. Before those definitions above existed, in 2004 Zidan has shortly defined the sociology of literature as a literary study which focus its main issue on the problem of the relationship between the works, the authors, and the readers. This kind of statement has ever been mentioned by Wallek and Warren in their book entitle *Theory of Literature* (1954, p.90-91) which stated that there are three main issues in the sociology of literature, those are the sociology of the writer; the sociology of the literary works which deals with the problem of the social content, along with the social purpose and the implications of the literary works; and the last is the sociology of the audiences or the readers. In this study, the main subject of the study is how far the value of literature is considered as a reflection of society and to what extent the value of literature can function as a means of entertainer and educator for the public.

Based on the above definitions, then to explain the social dimension in literary works, the analysis of the intrinsic elements or the structure of the narrative in the text alone is not enough. Therefore, an emic approach is needed in this study to uncover the values in the story of *the Origin of Tenggun Spring* and its influence on the life view and habits of the villagers. According to Harris (in Sulasman & Gumilar, 2013, p.243) there is a way to understand the pattern of relations between culture and human behavior that is through ethic and emic approaches. Ethics and emic are basically two kinds of point of views in ethnography which have been quite inviting for debate. Emic or also called Native Point of View is intended to explain a phenomenon in society through the point of

view of the community itself. This is different from ethics which defines as the use of an outsider's perspective to explain a phenomenon in a particular society. Thus, emic refers to the views of the citizens who have been examined, while ethics refers to the views of the observer (researcher). This approach can also be used to uncover the relationship between literature and society and their behavior, outlook on life, and habits. Therefore, this study will analyze the intrinsic element in the folktale and then combines it with the emic approach to reveal the cultural values and the effects of the tales on the people in Tenggung village.

CONCEPTUAL FRAMEWORK

In this part of conceptual framework, there will be a combination of two theories and approaches which will be utilized that is the analysis of intrinsic element by Stanton and the Sociology of Literature approach which dealing with the sociology of the text and the readers.

Stanton's model was initially used to examine fiction. There are some important elements in that model, those are: The facts which consists of plot, character, and setting; the Theme, and Literary Devices which consists of title, point of view, style and tone, symbolism and irony. Related to the elements of the facts of the story, Stanton (1965, p.14-16) defines a plot as the entire sequence of events which are limited to only casually linked events. The two most important elements of plot are conflict (internal and external) and climax (the moment at which the conflict is most intense and its outcome becomes inevitable). While plot is dealing with events in the story, character is dealing with individuals who appear in the story and also the mixture of interests, desires,

emotions, and moral principles which makes up each individuals. Most stories contains a central character who usually being affected by the events which later change his/her attitude or other supporting characters' attitude towards her/him (Stanton, 1965, p.17). The last element of the fact is setting which is defined as the environment of the events and the immediate world in which the events occur.

Furthermore, the second element of Stanton's model of analysis is theme. The theme of the story corresponds to the meaning of a human experiences which has been explored by the story. The last element is the literary devices which consist of title, point of view which is defined as the position, the point of consciousness from which the events of story is perceived, style and tone which are defined as the author's manner of the language usage, symbolism, and irony which will lead the readers to discover something of the opposite of what they have been expected (Stanton, 1965, p.25-34).

Analysis of intrinsic elements is used to reveal the values in the folklore through its theme, plot, character and characterization, while the emic approach which is conducted by interviewing local villagers is used to reveal more about cultural values of the story as well as the influence of the folklore on the views of life and habits of the local villagers.

DISCUSSION

A folktale entitled *Asal Mula Sombher Tenggung (the Origin of Tenggung Spring)* is a story which developed in one of the villages located in Bangkalan Regency - Madura. *Sombher* is derived from Madurese

language which means spring water. It is called *Sombher* Tenggung because the spring is located in Tenggung Village, Bangkalan - Madura.

INTRINSIC ELEMENTS IN *ASAL MULA SOMBHER TENGGUN*

Stanton divided intrinsic elements in the story into three, those are the facts which consists of plot, character, and setting; the Theme; and Literary Devices which consists of title, point of view, style and tone, symbolism and irony.

The theme of the story is patience, loyalty, prayers and trust in God (Allah SWT) will be rewarded with something beautiful; boundless sustenance will be given by God to His servant who do not give up to fight and pray and to a wise leader who loves and treated his people well. According to this theme, it can be seen that the main character of the story is a famous leader in the village of Tenggung, named H. Al-Mubarak (commonly called Ba Barak) who was loved and respected a lot by his people, leaders with wise and religious characters, who played a role in saving its people from the drought that hit the village at that moment. Friendship and loyalty between humans and animals that is between Ba Barak and his pet horse, also becomes the concern in the story.

The story took place in Tenggung Village. Tenggung Village is one of the villages located in Klampis District, Bangkalan Regency - Madura, Indonesia. Klampis is located in the northern coastal area of Bangkalan Regency which is administratively divided into 22 villages or *kelurahan* with an area of 67.10 km² or 6,710.40 Ha. Klampis is located between 112°40'06" - 113°08'44" East Longitude

and 06°51'39" - 07°11'39" South Latitude and is also located at an altitude of 4m above the sea level. Klampis is a densely populated area, with a population density of approximately 245.41 per km². The boundaries of the Klampis District are as follows:

- The north borders the Java Sea
- East side is bordered by Sepulu District
- The south is bordered by the District of Arosbaya and Geger
- West side bordering the Java Sea (Data and Statistics Notes - Klampis District Government)

The plot in the story has a forward flow. This can be seen from the beginning of the story which told about Ba Barak's fame and piety and how he was respected and loved by the villagers as a wise and compassionate leader. Then, the friendship between Ba Barak and his pet horse is also been told, the story then moved until it reached the climax of the story which told about drought which hit the village and tormented the villagers. The story continues with Ba Barak's attempt to ask and plea God to give him sustenance in the form of rain, but it never happened, until one day Ba Barak's best horse guided him to a spring (*sombher*), which until now remains a source of water to fulfill Tenggung Villagers' need of water. From the plot itself, one of the cultural values of Tenggung villagers which is affected by the story and remain until now is respecting animals. Animal has ever became of their former leader's most trusted best friend and companion and was what has brought them happiness in the form of water and help them to overcome the deathly dry season. Thus, respecting, loving and caring for

animals have become the cultural values which is respected and still remains until this moment.

CULTURAL VALUES BEHIND MADURESE FOLKTALE ENTITLED *ASAL MULA SOMBHER TENGGUN*

Kluchon (in Musdalifa, 2016) defines cultural values as an organized general concept which influences behavior related to nature, between human beings and various things which desired and not desired which may happen to be related to human relations with each other and with their environment. Based on Kluchon's framework, Djamaris (in Iper, 2003, p.10) suggests five cultural value systems which are related to the main problems in human life, those are: (1) the nature of human's life; (2) the nature of human's works; (3) the nature of human position in the space of time; (4) the nature of relationship between human and nature; and (5) the nature of human in relation with each other. The cultural values found in the folktale entitled *Asal Mula Sombher Tenggung* are as follows.

VALUES RELATED TO BELIEFS

The value of trust is related to the belief and level of human faith the power of God (Allah SWT). The belief value in the story is belief which was depicted by Ba Barak and all Tenggung Village residents towards the Lord of the universe, Allah SWT, who is always with his servant, who is the most gracious, the most merciful, and the most sincere helper. Belief values in Allah SWT appears in the following text excerpt:

Pada masa itu, warga Desa Tenggung berbondong-bondong datang dan mengadu kepada Ba Barak tentang nasib dan penderitaan mereka yang tak kunjung berakhir. Pemimpin yang

bijaksana itu selalu membesarkan hati rakyatnya agar jangan berputus asa, sabar, ikhtiar, tawakkal dan berdoa kepada Allah SWT.

[...]

Seperti yang biasa dilakukan oleh pemimpin-pemimpin bijak dan khalifah Allah lainnya, Ba Barak mulai menjalani "*lelaku*". Beliau puasa disiang hari dan tidak tidur dimalam hari. Hari-harinya penuh ratap, tangis dan doa kepada Allah SWT [...] Hidup seakan sia-sia dan tak berguna jika khianat sebagai khalifah yang dipercaya oleh Allah SWT.

[...]

"Ya Allah aku selalu menyanjung dan memujamu siang dan malam, selalu menyembahmu tak kenal lelah, tapi mengapa doaku belum juga Engkau kabulkan? [...]Ya Allah Engkau lah pemimpin yang maha agung, masyriq dan maghrib berada dalam genggamannya [...] Kirimkanlah berkah kepada kami agar rizki yang kami nikmati dapat menguatkan pengabdian, ibadah dan ketaqwaan kami kepadaMu Ya Allah." (Source: *Asal Mula Sombher Tenggung*).

Based on the quotation in the folktale above, it is known that Ba Barak and all people in the village of Tenggung at the time had faith in the religion of Islam. They worship and deity Allah SWT. Ba Barak and his people always put their trust in Allah and and try their best to always pray to Allah SWT in asking for protection and help. Similarly, when they are hit by droughts and long famine, they continued to accept it as a test from Allah SWT to rise their level of faith while still keeping on their fasting and prayer for Allah's help to bestow rain to save them from the drought.

In other words, Ba Barak and the people of Tenggung Village at that time believed in the mercy (love) of Allah SWT and believed that Allah was with those who were patient (in facing His trials) as Allah will never give His servants beyond their ability.

PHILOSOPHICAL VALUES

Philosophical values are values which are related to the relationship between humans and their surroundings and also related to knowledge of the wisdom of life in thinking and systematically reasoning about various things to obtain truth (Musdalifa, 2016). Thus, the philosophical value is the life view of the people of Tenggung Village who are reactive and constructive. The philosophical value found in the folktale can be seen in the quotation of the tales below:

Pada jaman dahulu, hiduplah seorang tokoh karismatik bernama H. Al-Mubarak. Beliau biasa dipanggil Ba Barak oleh masyarakat sekitar. Beliau memimpin desa bernama Tenggung [...] Demikian besar pengaruh kewibawaan Ba Barak hingga namanya bukan hanya tersohor dan terkenal di Desa Tenggung saja tetapi sampai ke desa-desa yang lainnya.

[...]

Ba Barak selalu menjadi kawan yang menyenangkan bagi masyarakat Tenggung. Beliau juga pelindung dan tempat berkeluh kesah bagi para fakir miskin, tempat berseminya harapan bagi para pengelana yang kehilangan arah. Pintu rumahnya yang sederhana itu selalu terbuka siang dan malam bagi orang-orang yang membutuhkan. Beliau menjadi penegak keadilan bagi orang-orang yang tertindas yang meminta perlindungan. Kesehajaan dan

kesederhanaan hidupnya selalu dijaga, keseimbangan lahir dan batin selalu terpelihara. Kesadaran akan adanya kehidupan akhirat untuk mempertanggung jawabkan segala amal dan perbuatan dalam kehidupan dunia sekarang tak pernah terlupakan. Maka tidak heran jika dibawah payung kepemimpinan Ba Barak orang-orang di Desa Tenggung hidup sangat tentram dan damai serta saling mengasihi.

[...]

Itulah sederetan doa Ba Barak, seorang pemimpin yang begitu tulus ikhlas mengasihi rakyatnya dan tak pernah ingin rakyatnya menderita." (Source: *Asal Mula Sombher Tenggung*)

In the quotations above, it seems clear that the philosophical values in the folktale has more to do with on how a leader should behave to his people, which until now is still used as a guideline by the people of Tenggung to choose their leaders, although now the name of their leader is encapsulated in a government system called Klebun (Lurah). The behavioral guidelines for being a good leader in this story are: (1) being a simple and modest leader to his people; (2) be a leader who can be a protector and enforcer of justice for his people, especially for those who are oppressed and need a helping hand; (3) be a leader who can be a place of complaining for their citizens, not just a leader who can only govern their citizens at will; (4) be a responsible leader who awares of the afterlife so that he will not do anything wrong with his citizens while serving as leader; and (5) Be leader who is sincere and is very worthy to be emulated by the leaders of the nation today, especially the Bangkalan Regency leader who is the Regency where Tenggung village is located. The village, which was once led by a leader

who was so honest, held the stick of his Caliphate.

In addition to the philosophical value that resulted in the view of the people of Tenggung Village towards their leaders, in this story there is also a philosophical value of loyalty in the relationship between friendship between humans and animals. This is illustrated in the quotation of the folktale below:

Dalam menjalankan tugas dan pengabdian kepada masyarakat Tenggung, Ba Barak selalu ditemani oleh seekor kuda yang gagah perkasa. [...] Andai saja ada kata untuk menyebut teman yang paling sempurna, yang setia dalam suka maupun duka, maka kuda itulah satu-satunya yang tak ada bandingannya baik pada waktu itu maupun setelahnya.

[...]
Kuda putih teman setia Ba Barak yang biasa menunggu dengan kesabaran yang luar biasa dimanapun dan kapanpun Ba Barak berada, pada akhir-akhir itu sering menghilang entah kemana dan kembali dengan badan yang telah basah kuyup. Suatu ketika karena merasa heran dan tidak seperti biasanya, Ba Barak mulai mengikuti kemana kuda itu pergi. [...] Hingga sampai pada suatu tempat yang agak curam kuda gagah itu berhenti dan bersimpuh, dengan kepalanya yang berambut panjang, kuda itu membasahi seluruh tubuhnya dengan air dari sebuah sumber yang jernih.

[...]
Melihat hal itu, Ba Barak terkesima. Ba barak terpaku beberapa saat lamanya, [...] Dan dengan kasih sayang dan terima kasih yang tulus Ba Barak mengusap kepala kuda kesayangannya seakan ingin menyampaikan terima kasih yang tak

mampu terucap oleh kata-kata. (Sorcer: Asal Mula Sombher Tenggung).

The philosophical value that can be gleaned from the above quotation is that true animals are faithful creatures and can become loyal human friends if humans treat them well. Even loving animals is one of our duties as a caliph on this earth. With this story to date, residents of Tenggung Village have banned the torture and hunting of animals in the village which will be further explained in the next sub-chapter on the life and habits of the residents of Tenggung Village.

THE VALUES OF PATIENCE

The value of patience is basically peace and calmness of mind when facing the trials. In other words it is not easy to be angry and hopeless, steadfast, and not in a hurry. In achieving a goal, always be calm and unhurried (Musdalifa, 2016). The existence of a patience value in the story of *Asal Mula Sombher Tenggung* is illustrated in the following quote:

Pada masa itu, warga Desa Tenggung berbondong-bondong datang dan mengadu kepada Ba Barak tentang nasib dan penderitaan mereka yang tak kunjung berakhir. Pemimpin yang bijaksana itu selalu membesarkan hati rakyatnya agar jangan berputus asa, sabar, ikhtiar, tawakkal dan berdoa kepada Allah SWT.

[...]
Seperti yang biasa dilakukan oleh pemimpin-pemimpin bijak dan khalifah Allah lainnya, Ba Barak mulai menjalani "lelaku". Beliau puasa disiang hari dan tidak tidur di malam hari. Hari-harinya penuh ratap, tangis dan doa kepada Allah

SWT. (Source: *Asal Mula Sombher Tenggung*)

From the above quotations, it can be seen that Ba Barak, as a leader, reminded his citizens to be patient and not despair in facing trials. Ba Barak patiently made fasting day and night and kept praying to Allah SWT to help him and his citizens in the face of the long dry season that hit the village and made people live in hardship. There is no lust and haste to demand God to immediately grant and lift His trials at that time. What Ba Barak and his people did was be patient while praying to God to help them from the disaster. A story about patience that is very worthy to emulate.

ETHIC AND MORAL VALUES

This value is related to relations with fellow humans that are related to kindness and morality. This value also involves evaluating good and bad human behavior. From the previous quotations, it can be concluded that the ethical and moral values in this story are wisdom, happiness and simplicity, trustworthy leaders, patience, love and affection and empathy not only to other human beings but also to other God's creatures, namely animals and plants.

HOW THE FOLKTALE ENTITLED ASAL MULA SOMBHER TENGGUN INFLUENCES PEOPLE OF TENGGUN VILLAGE'S WAY OF LIFE (POINT OF VIEWS) AND HABITS

The folktale entitled *Asal Mula Sombher Tenggung* has influenced the way of life of the residents of Tenggung Village. For the sake of this research, researchers interviewed two village elders in Tenggung Village, Abah Sadeli (69 years) and Mr Mujab (50 years) who were teachers of the Koran and one of the speakers / storytellers

and the Rokot Sombher leader held every year in *Sombher Tenggung*.

According to Abah Sadeli, one of the views of life that is influenced by the folktale is how to choose leaders and also respect and be obedience people, both towards village leaders (on a governmental system) and towards religious leaders. This is illustrated in the following interview excerpt:

"Yeh, mon dhari careta paneka kan kodhuna lakar kaula ben padha panjhenengan sadheje hormad ben abhekte dha' se kaajungan, dhe' ka jhunjhungan. Akadhi jughan paribhasa Madhura Bupa' Babu Guru Rato. Paneka jughan jhunjhungannah kodhu se gadhuwan ate moljha.

Translation:

"Yes, according to the story, we should all be respectful and devoted to our leaders. As also stated in the proverb of Madura Bupa 'Babu Guru Rato (Father, Mother, Teacher, Leader). Likewise with leaders, the leader has to have a noble heart." (Interview with Abah Sadeli, June 10th, 2019).

From the above quotation, it is clear on how the folktale *Asal Mula Sombher Tenggung* influenced the villagers in respecting and serving their leaders. Thanks to this story the proverb which is also considered to be the life guideline of the Madurese, namely Bupa 'Babu Guru Rato was really applied in the lives of the residents of Tenggung Village. This is also evident from how they, ranging from the young and to the old and high-ranking, respect the village leader (Klebun) and also the religious leader, to the teacher as well

as to the parents. Even in giving names to their newborn children, most of the residents of Tenggung Village are still asking for advice and assistance to village elders or religious leaders to give names and give their blessings to their newborn babies.

"Hewân, butombuwân, bhut-blubhut padhânah pangghabayannah pangeran. Ké Barak ampon aparéngé conto sé saé. Ta' olle néka sakarebbha dhibi' dha' ka hewân ben butombuwân"

Translation:

"Animals, plants, bushes are all created by Allah SWT. Kiyai (Ba) Barak has set a good example. We cannot harm animals and plants as we pleased." (Interview with abah Sadeli, June 10th, 2019).

Furthermore, from the quotation above, it can be concluded that in addition to influencing the views of the leader, the story also influences the view of life of the people of Tenggung Village who in their lives in this world should not be arbitrary towards animals and plants. Like other God's creations, the residents of Tenggung Village treat animals and plants, both pets and those who live freely in the forest, well. As Abah Sadeli added "*Tadha' mekat mano', koceng ngeco' jhuko' tak etambhu'*" which means there are no activities to catch wild birds (to be sold) even the cats steal fish in the kitchen are not to be thrown by stones. A noble view of life in treating God's creatures.

Other than influencing the views of the people of their villages, the story of *Asal Mula Sombher Tenggung* has also unwittingly affected the residents of Tenggung Village in their daily lives. What was originally done as a form of gratitude for the existence of

Sombher Tenggung has now become a ritual that is usually done every year. According to the informant named Mr. Mujab (50 years old) who is a teacher of recitation, imam of the mosque, and also the leader of the selamatan rokat sombher (salvation ritual as a thanksgiving), to express his gratitude to Allah SWT after the discovery of Sombher Tenggung, with his people Ba Barak held an event syakral who is famous by the name "Rokat Sombher" as an expression of gratitude for the mercy of Allah SWT which is packaged in the form of a rokat with various sacred ceremonies enshrined as one of the regional cultural treasures of the past, present and future.

According to him the salvation (ritual) of *Rokat Sombher* is held routinely once a year right in the month of Muharram according to the Islamic calendar (Islamic calendar - according to the rotation / rotation of the moon). Based on the interview with Mr. Mujab, the purpose of holding the Rokat Sombher and the ranks in Sombher Rokat convoy and the meanings of the ranks are as follows:

THE OBJECTIVES OF ROKAT SOMBHER

1. As a form of gratefulness to Allah SWT for His gifts and blessings
2. Increasing devotion to Allah SWT through a series of dhikr and prayer together
3. Familiarizing between figures, leaders, with the lower layers of society
4. Establish togetherness and strengthen the rope of unity and brotherhood
5. Maintaining the preservation of regional traditions as one of the pride of culture that grows and develops in the midst of society.

THE STRUCTURE OF THE MARCH IN ROKAT SOMBHER CONVOY

- 1 Main Leader (Kyai / elders or Village leaders)
- 2 heritage holders
- 7 community leaders
- 7 scholars / teachers
- 7 *jir-genjir* dancers
- 7 people carrying *canting* with tamarind leaves
- 7 girls as *pelteng* bearers which contain 7 color of flowers
- 7 fruits and drinks carriers
- 7 people carrying *tumpeng* and side dishes
- People of Tenggung Village

THE MEANING OF THE MARCH IN THE CONVOY

1. 1 main leader means that he is a leader with the nature and behavior that deserves to be adhered to, always providing protection and being a place of public complaining
2. 2 holders of heirlooms mean that life is not always roomy, sharp weapons aside from being a means of defense also reflect the mind and mind that must be sharp in order to be able to deal with problems correctly and wisely
3. 7 community leaders mean that the seven heavens and seven earths are the forerunners of life and body, nature and its laws
4. 7 scholars or teachers mean that seven levels of heaven and seven levels of hell as a place of revenge for good deeds and bad deeds of mankind
5. 7 *jir-genjir* dancers mean that the world is only a temporary place and a theater. All human attitudes and behavior must be able to be accountable to Allah SWT.
6. 7 male virgin bearers have the meaning that the seven stages of human life are a long journey that must be taken with full struggle, dedication to reach the essential level as servants of God
7. 7 *pelteng*-carrying girls with seven colors of water mean that seven levels of human life are a long journey that must be taken with full struggle, dedication, patience and fortitude in facing all trials and tests from Allah SWT to sparkle and illuminate the light of faith
8. 7 people bearing fruit and drinks mean that seven levels of heaven with vegetable diversity and holy water always miss the inhabitants
9. 7 overlapping and side dishes means that the level of heaven with vegetable and animal diversity always misses its inhabitants
10. The Tenggung community means that humans are caliphs on this earth should have kept all of God's creations both animals, plants and even culture.

CONCLUSION

A folktale entitled *Asal Mula Sombher Tenggung* is a tale which grows and develops in Tenggung Village which is located in Klampis District, Bangkalan Regency - Madura. Analysis of intrinsic elements is used to reveal the values in the folklore through its theme, plot, character and characterization, while the emic approach which is conducted by interviewing local villagers is used to reveal more about cultural values of the story as well as the influence of the folklore on the views of life and habits of the local villagers. The cultural values contained in this folktale are the values of beliefs, patience values, philosophical values, and ethical and moral values that influence the life view of Tenggung Village residents in their daily lives, in worshipping Allah SWT, in respecting and serving leaders and parents and in treating other God's creatures such

as animals and plants. This story is the reason behind the holding of annual ritual called *Rokat Sombher* which is held every year in the month of Muharram as a manifestation of gratitude to God for sustenance in the form of springs which remain a source of water to fulfill the needs of the people of Tenggung Village against water.

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