

BANYUWANGI PEOPLE'S STORY: FACT FICTION AND DYNAMICS OF PRODUCTION OF MEANINGS

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Abstract

Banyuwangi Regency, precisely in Binje Village, is a pluralistic region, namely the two dominant tribes of each Javanese, Balinese and Madurese tribes. This allows for a contact or cultural shift that lives in the area. The ongoing social interaction between the Javanese, Balinese and Madurese tribes, allows a touch and touch of Javanese, Balinese and Madurese cultures to emerge, which until now has been preserved in the Binje area of Rogojampi Subdistrict, Banyuwangi Regency, which is a Damarwulan folktale that tells the history of Majapahit and combined with Balinese folk art. This study describes the dynamics of the Banyuwangi regional folklore, which in this globalization era the form of folktales is increasingly marginalized and almost threatened with extinction. All of this is due to the existence of a new community that surrounds it, while the community has not received it solidly, eventually a shift in values, social systems and technology. In connection with this problem, the rescue effort needs to be sought in accordance with the 1945 Constitution Article 32.

Keywords: Folk stories, fiction, facts, history, art.

1. Introduction

The Indonesian nation has a culture that is diverse in number and variety. This is like what is found in the Banyuwangi community, which is rich in folklore, such as the story of Sri Tanjung, Pethik Laut, and Damarwulan. Among the several folklore stories each has a form of fiction, facts, meaning and dynamics. This is like the story of the Damarwulan people, which is often held in the village of Binje, Rogojampi District. Banyuwangi Regency in the era of globalization, this form of folklore is increasingly marginalized and almost threatened with extinction. This is evidenced by the rarity of the people singing it; on the contrary, they are more determined to sing modern story stories. All of this is due to the existence of a new world community that surrounds it. While the community has not received a solid response, finally a shift in values, social systems and technology.

In connection with this problem, a rescue effort needs to be sought. This is in accordance with the 1945 Constitution Article 32, that the government promotes culture which arises as a fruit of business. This effort was very much needed because the generations of folktale

connoisseurs were able to adapt to a new community that surrounded it, so that they were able to filter with the modernization world, eventually not extinct. Related to this problem, then how do you preserve it so that the Damarwulan Folk Story can develop.

The Damarwulan folklore is a story from Javanese historical traditions written in handwriting in Javanese with Javanese letters, in the form of Tembang Mocopat (Sadi, 1998, p. 63). The story is a classic story and many refer to Mojopahit figures, but on the contrary there are many forms of fiction, namely the names of characters not in the names of figures in Majapahit. Therefore, Soenarto mentions the story is a story of the people who departed from historical facts, so-called history is told (Soenarto, 1986, p. 15). The people's story is a form of folk tales whose division is distinguished between classic stories and popular stories. The story in the classic form is more highly cultivated, while the story in the populace is simpler and more familiar. Classic forms are commonly used in popular palaces in the area (Soekarsono, 1986, p. 125).

In connection with this opinion, the Damarwulan story is the result of popular folklore in the area. The form of the story has a function for the interests of various events. This folktale is told staged along with dialogue, motion, music, decorations, so that the story of the people can be said to be a drama, so the Damarwulan story is an interesting traditional story because it uses dialogue. The Damarwulan folklore is a work of prose that is staged and has quite a lot of similarities such as plays. In essence, it is often used to refer to prose works performed. These terms are used to mark prose literary works that are staged, but essentially these terms have different differences. Therefore in this study the researcher explained the definition of the term play.

The term *lakon* comes from the Javanese language which means travel, the story of the puppet is very popular in the Java region, Bali. The description here explains that understanding or discussion of drama with various terms found in society, can be defined as literary works written in the form of dialogue (conversations) with the intention of being performed by actors. This statement is in line with the limits of drama contained in the dictionary of literary terms, that drama is a literary work aimed at describing culture by presenting pressure and emotion through the story.

Folk stories and drama are treats that are full of events and problems in human life. In this case it is a unified form that is intact. Integrity here is not only fulfilled by the existence of plots, characters, settings, but elements of the time division dialogue, and effects need to be considered. This folklore is staged as a forum for the imagination of the author which can be witnessed as a means to entertain, and provide social control.

2. Research Method

This study uses qualitative research methods, namely research that does not base on numbers. The research process includes:

- 1) Determination of location, which includes Binje Village, Rogojampi District, Banyuwangi Regency as the location center for folklore.
- 2) Determination of Informants; to be able to find the results of the study, the determination of informants is very important. Informants are people who understand the background of the story.
- 3) Interview; to obtain data, the researcher made observations by interviewing the informants who had been determined. Regarding the main points of this matter so that the interviewee direction can still be controlled and do not deviate from the guidelines. This is the factor that controls the relevance or failure of the collected data.

The qualitative research method used in this study is a social phenomenon in the form of folklore found in the village of Binje, Rogojampi Banyuwangi Sub-district, which in reality is almost threatened with extinction. Based on the data that was successfully extracted and collected, then it is classified and then analyzed.

3. Results and Discussion

3.1 Musical Arrangement

The Damarwulan folklore performance requires accompaniment equipment. The musical arrangement in question is *karawitan* form which includes gamelan, *pelog* and *slendro*, *wiyaga* and *waranggono*, as tools needed to accompany the course of a public story visit. The number of members is about 15 people, arranged by a director. Together with the directors of music artists *pengrawit* also live the storyline, so that the rhythm of the *gendhing* accompanies the scene in the story, without any appreciation and cooperation, the scene will fail. For example, for the atmosphere of love of gamelan music that accompanied the song *asmorondono*. In accompanying scenes depending on the atmosphere, so that tools such as gender, fiddle are needed to accompany them.

3.2 Shape of the Song

In distributing the Damarwulan folktale *tembang-tembang* which is used is part of the Mocopat song, among others:

1. *Pangkur pelog*
2. *Pangkur gendhang*
3. *Pangkur palaran*
4. *Darmo babok*
5. *Durma rangsang*
6. *Durma palaran*
7. *Dhandhinggula palaran*
8. *Dhandhinggula babok*
9. *Dhandhinggula indokasih*
10. *Dhandhinggula sayeb palaran*
11. *Dhandhang gula telutur*
12. *Asmarandana babok*
13. *Asmarandana palaran*
14. *Kinanthi pawukir*
15. *Kinanthi sandhung*
16. *Megatruh babok*
17. *Megatruh bowo*
18. *Sinom parijoto*
19. *Sinom ketawang*
20. *Sinom bowo*
21. *Sinom palaran*
22. *Sinom logondhang*
23. *Sinom pelok*
24. *Sinom sulastri*

3.3 Form of the Song Content

The Mocopat song used to accompany the Damarwulan folklore has a rule that is regulated by the song teacher, *wilangan* teacher and *gatra* teacher besides that the song has meaning in accordance with the requirements. Some poems used include:

1. *Durma babok*, this song is to describe stories with violence. That is:

*Sirno lurut,
Danowo Suryo Sar saran
Ingkang kacandak kawin,
Rahayu Bang blabar
Anoman dangu ngaritio
Musuhe tan ana prapti
Isine taman sari
Sidra rinasa
Minakjinggo kayu lanang priyangga
Ngudukna ganti lare
Ingarsa Suyuta
Ampyuk-en kayu wong nyala
Sakehing wuri
Kadangu dewu tan wedi ing rana
Yen wedi aluwung lalis
Damarwulan Satrio kang utomo
Wani ngajak netro mami
Perang tanding ing nguyuda
Monggo ingsun guming ira
Kaprawiraning jurit
Mara sira den prayitna
Tan wurung sira mati*

The contents of this song explain that *Minak Jinggo* is an exemplary figure, a man who is strong, courageous, courageous, and explains that Damarwulan is a main hero, brave, calculating, always wins the war, worthy of being an example.

2. *Pangkur palaran*, this song has a meaning to avoid being angry:

*Kon siro mangsa Rudowo
Damarwulan tangnya Sun enteni
Iki wibisana prabu
Wong sekti mandraguna
Kulak ningrat pilih ing prang pupuk
Sora wrata jaya wrata
Tahu tandhing angentasi*

3. *Dhandhinggula*, this song for education:

*Memanising manungsa sejati
Sesantine mring laku utama
Meruha hawa lan napsu*

*Mrih sampurna lahir lan batin
Kanthi atepo brata
Gegulang mring kaya
Hayuningrat sak isinya
Prantine rinahel budi pekerti
Tata gatining jalma.*

4. *Kinanthi Pawukir*, this song aims to give direction, guidance:

*Balung pakel doh mbok gunung
Teja bengkong ngumun wareh
Haduhung rahiya kadang
Dadi lo ing wong sabumi
Suket galeng runumpoha
Rontan rantin sun lakoni*

5. *Megatruh*, *tembang Megatruh* means the separation of spirits, so it means to describe death, sadness:

*Sigra milir sang getheksi
Naga bajul
Kawandasa kang jageni
Ing ngarsa miwahing pungkur
Tapi heng kanan kering
Sring gethek lampanya alon*

6. *Sinom*, this song is for young people:

*Lu sira iku wong opo
Wani mbeber ing tamansari
Rupamu bagus taruna
Ngendi pinangkane
Linu sapo kung wewangi
Matura sira den pupuk
Palastra den sio-sio
Bayu lan kulak warti
Lamun ingsun kinamling jawaban*

3.4 Form of Order of Folklore Performances

Decoration is a background to show the play. This term includes all the equipment to describe a character in a play, such as examples of trees, landscapes and tools such as home furnishings.

1. *Rias order*: Damarwulan folklore performances involve tattoo art, because a Damarwulan show is something that is seen by the audience. Therefore cosmetology is a factor that gives enough appearance. The value of beauty is not determined by the factors of a good expensive equipment, etc., but beauty arises and is based on expertise in adjusting the face/body condition. Cosmetology is an art in using cosmetic tools to manifest the face as a character.

2. Fashion order: The fashion structure of the Damarwulan people's story has many Javanese-Balinese motifs, this can be seen with the Javanese model, the Yogyakarta style and the Surakarta style, combined with Javanese style and Balinese style.

3.5 Form of Language Style

The story of the Damarwulan people centered in the village of Banje Rogojampi, although stated by a combination of Javanese and Balinese, but in fact in writing it uses Javanese language, namely Javanese *ngoko*, Javanese *Kromo*, Javanese *Kromo inggil*. The use of the language is adjusted to social status, to whom, in Javanese, how to speak. For example to parents, kings, *patih juragan*, servants, children.

3.6 Forms of Story Development

The story of the Damarwulan people, which in principle originated from the Majapahit kingdom, turned out to have developed a story, this was evidenced by the presence of several plays, among others:

1. *Pendekar Gua Siluman Jagal Abilawa*, this play tells the story of Damarwulan's youth.
2. *Alap-alap Banthengan*
3. *Kingkong bekasehan*
4. *Minak Kedah Patih*
5. *Minak Joyo Supeno*
6. *Lakuyju Jaka Tarub*
7. *Dandan Pura*
8. *Panji Suluwung Krama*
9. *Gendruwo Baleraja*
10. *Damarwulan Ngakil*

3.7 Folklore Autopsy

Folklore autopsy of Damarwulan; it is a kind of drama or kethoprak performance, in which the story of the people is directed. This story tells the story of the history of Majapahit. This folktale is a form of folklore which is directed, because in the facts of Majapahit's history, there are several figures referred to in Damarwulan, during his childhood Damarwulan approached the Majapahit kingdom from Paluamba hamlet, namely in the Trowulan area, Mojokerto. Damarwulan goes straight to Kapatihan. At that time it was named Logender Damarwulan, who then fell in love with Anjasmara namely the third Trainer Logender, while the first child named Layang Seta and the second child named Layang Kunitir. Because Logender and Anjasmara were caught in the end, they were married. At that time Majapahit held a contest with the king named Wismijaya. The contents of the contest that anyone who can kill the regent named Grati Menak Subrata will be rewarded. At that time Grati won finally appeared buffalo-headed man called Kebo Mencuet, which is a messenger of Majapahit. It was told that Menak Subrata died fighting Kebo Mencuet.

In this story Jinggawati told his wife, he ran to Tengger facing Ki Hajar Pamengger. Kebo Mencuet was denied then the fight finally retreated, each preparing a soldier. It was explained on Mount Tengger that a baby born named Jaka Umbaran followed and indeed at that time the prize was denied, but he still asked for an appointment, finally graduated with the title of Bre Wirabumi or called Uru Bisma, while Menak Orange was told to be dumped in Blambangan. In the last round, it was told that Majapahit could travel, there was a contest that could kill Minak Jingga from the Mountain named Damar Sasangka who was instructed

when Patih Harjo Logender went straight to Wisnu King Wardana, to meet the King Putri Kencana Wungu. Finally Damarwulan with Kencana Wungu held the Brawijaya title.

3.8 Value of Education

In accordance with the reality of Damarwulan folklore, it turns out that there are many meanings, namely the value of education, this can be seen in the form of the song used is the Mocopat song. The song illustrates human life from birth to death. This can be seen in the meaning of songs, among others:

1. *Mijil* means birth, this song describes humans from birth.
2. *Sinom*, the meaning of humans after birth will experience youth.
3. *Asmorondono*, meaning romance. This song explains that humans will experience romance after youth.
4. *Kinanthi* means guiding, this *tembang* illustrates the need for inclusion in every behavior of young people, especially in love.
5. *Handover*, the meaning gives an example. After young people will enter the family, then he must be an example (role model).
6. *Pangkur*, the meaning of avoiding *angkoro* (wrath, despicable deeds).
7. *Turmoil*, the meaning of giving direction, advice.
8. *Pocung*, the meaning of giving instructions
9. *Durma*, its meaning explains sadness, due to war, violence.
10. *Maskumambang*, means that everything requires thought, not rashness.
11. *Megatruh*, has the meaning of spirituality, which means to separate from spirit, meaning to die.

3.9 Aim of the Damarwulan People's Story

Based on the authors' observation and direct statement of behavior, the performance of the Damarwulan folklore to preserve traditional culture, which is almost endangered. The perpetrators try to defend themselves even with independent funds. In an effort to maintain, they form a social gathering group, a people's savings and loan story, so that they have an artistic bond/in addition to trying to maintain it also strive for economic improvement. The obstacles turned out to come from the Banyuwangi Regency government itself, which did not care about the form of culture, in this case seeking funding. The obstacles come from people are those who have been surrounded by modern communities.

4. Conclusion

Damarwulan Art is a form of traditional Banyuwangi art centered in the village of Binje, Rogojampi Subdistrict, Banyuwangi Regency. It is one of the elements of National culture, it needs to be maintained and developed in order to remain sustainable.

The effort to realize the arts in the folklore needs to get government attention so that the art can further enhance its function, in a cultured life. The form of the Damarwulan story is not just an entertainment art but contains historical and educational values. The form of the story of the people is not just told or read, but with a staging model, looking at the forms of drama, dance, sound art, music, decoration, cosmetology, lighting art. Furthermore, staging the folklore with dialogue in the form of a Javanese language level dialogue. This proves that Damarwulan traditional arts give education in social ethics to pay respect to each other, based on social status by applying speech level, among others, *ngoko*, *krama* the division is *kramantara*, *krama inggil*, *krama ndesa*, *basa kedhaton*, and other bases.

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