

TYPES AND MOTIFS IN THE FOLKTALE OF SAWUNGGALING IN SURABAYA

Andi Yunus Firmansyah
Sekolah Tinggi Ilmu Ekonomi Indonesia (STIESIA) Surabaya
Email: andiyunus@stiesia.ac.id

Abstract: *The folktale of Sawunggaling is one of the forms of folktale in East Java, particularly, in Surabaya. The folktale of Sawunggaling for the people of Surabaya is a story which has mythological, historical and educational values. This study is focused on the types and motifs in the Folktale of Sawunggaling. This study is different from the previous research which has been done by previous researchers. This research is aimed to find out what types and motives which are contained in the folktale of Sawunggaling. This research is a qualitative research using descriptive analysis method. The types and motif of the folktale of Sawunggaling are classified and categorized by using the type index of Antti Aarne and the motif index of Stith Thompson. Antti Aarne proposed five types of tales namely Animal Tales, Ordinary Tales, Jokes and Anecdotes, Formula Tales, and Unclassified Tales only one which is contained in the folktale of Sawunggaling, i.e. the Ordinary Tales. Meanwhile, 9 motifs in the folktale of Sawunggaling have been found by using the motif of Stith Thompson.*

Keywords: *type; motif; the folktale of Sawunggaling; Surabaya*

1. INTRODUCTION

The folktale of Sawunggaling is one of the forms of partly-verbal folklore. The folktale of Sawunggaling has distinctive characteristics which are in accordance with the cultural background of the community. These distinctive characteristics can be seen from the language of meaning and form of exposure to the story. The folktale of Sawunggaling is one of the forms of the folktale in East Java, particularly in Surabaya. The folktale of Sawunggaling for the people of Surabaya is a story which has mythological, historical and educational values. These values are carried on Sawunggaling characters.

Emotionally, Sawunggaling is a respected and exalted figure because the character is considered to be a valiant hero in defending the truth. The figure of Sawunggaling as a hero who fights against invaders is trusted and believed by his believers, i.e. the community of Lidah Wetan, Lakarsantri district, Surabaya municipality. The trust and the belief of the people of Lidah look as they wish to inaugurate or to crown Sawunggaling as the national hero on the 50th anniversary of RI in 1995. The folktale of Sawunggaling with its main character

RadenSawunggaling cannot be said as a history because of the unavailability of data which can be referred by the researchers to explore the history of the life of Sawunggaling. This contradiction has been studied and discussed explicitly in the workshop ofSawunggaling in Lakarsantrisubdistrict in the same year that was 1995.

The first research which was related to Sawunggaling has ever done by Ariek W.S.Gendrowati which was entitled The Legend of Sawunggaling in LidahWetanSub-District of LakarsantriKodyaDati II Surabaya (Study Structure, Content and Function) in 1996. She examined the function of the story in associated with the elements of the construction of literary works (structurally). The second research was conducted by ChorniaTriwijayanti entitled The Legend ofSawunggalingin Surabaya version (A study of Sociology of Literary Works) in 1998. She examined the sociological aspects of literary works in the legend of Sawunggalingin Surabaya version. She concluded that within the legend of Sawunggalingin Surabaya version there are social aspects, social criticisms, and mandates or roles which are intended for society especially society of Surabaya. The third study was conducted by Andy YunusFirmansyah under the title of The LudrukPlay of Sawunggaling in Surabaya in 2002. He studied the Ludruk Play ofSawunggaling as a ludruk literature. Ludruk literature which is sung or played needs to be studied to know its role, function and social life in the society. The folktale ofSawunggaling according to Hutomo (1991:9) is a partly verbal folklore because the folktale of Sawunggaling is a folklore which has been played on stage in the form of ludruk drama.

This research is focused on the types and motifs in the folktale of Sawunggaling. Certain types of stories may consist of several motifs. Motif is the elements of story formers, type is the structure of the integrity of the story (plot). A certain story element may consist of several motifs depend on the point of view in considering the motif. This research is aimed to find out what types and motives which are contained in the folktale of Sawunggaling. Thompson (1946:22) stated that types and motifs which are exist in oral or folklore literature ranging from simple anecdotes to complex tales. Thompson (1946:415) adds that type is a folktale that has an independent existence, and is told as a complete narrative with the meaning of a story that does not depend on other folktales.

2. REVIEW OF LITERATURE

2.1 Oral Literature

Oral literature is part of oral tradition or usually developed in oral culture in the form of messages, stories, or testimonies or inherited orally from one generation to another (Vansina

in Taum, 2011:10). The messages, stories, or testimonies are encompassed through speeches or songs in the form of fairy tales, proverbs, ballads, or poetry. By using this method, then come the oral history, oral literature, oral law, and other oral knowledges without any writing system. Folklore or oral literature is a culture of unwritten literature that is passed on from generation to generation by word of mouth or by performing an act or action. Hutomo (1991:1) stated that oral literature is a literature that includes the expression of literary citizens of a culture that is disseminated and passed down orally (word of mouth). Danandjaja (2007:2) stated that folklore is a part of a collective culture, which is distributed and passed down from generation to generation, among any collectives, traditionally in different versions, both in spoken and exemplary forms with gestures or reminders (mnemonic device).

Hutomo (1991:7) added that the spread of folklore or narration is accompanied by deeds (e.g., teaching dance, teaching batik, teaching puppet). The spread of oral literature or folklore is conducted from generation to generation to the next and done by mouth to mouth makes oral literature or folklore belong to a communal or group of community. The oral literature or folklore which has belonged to a community group has a relatively fixed core or form of raw material. However, as folklore or oral literature is spread verbally, many changes are experienced by folklore or oral literature although the core form or the standard form of oral literature remains. Hutomo (1991:3-4) describes the characteristics of oral literature that have belonged to a community or community group, i.e.: 1) It is transmitted by mouth, it means that the expression of the disseminated culture, both in terms of time and space is done orally. 2) It is born in a village-style society, people who live outside the city, or people who live illiterate. 3) It describes the cultural characteristics of a society, because oral literature is a cultural heritage that describes the past but also mention new things (according to social change) therefore oral literature is also called as a living fossil. 4) The author is unknown and therefore it belongs to the public. 5) It is poetic, organized, and repetitive; (a) to strengthen memory; (b) to maintain the authenticity of oral literature so as not to change quickly. 6) It is not prioritized facts and truths, it emphasises more on aspects of fantasy / fantasy that is not accepted by modern society, but has an important function in the community. 7) It is composed of various versions. 8) It is spoken by using oral language (daily language), it contains dialect, and sometimes it is pronounced incomplete.

Hutomo (1991) has shown that a folklore or oral literature that has belonged to a society has a standard form or a core form and has eight distinctive features. Brunvand (1968:2-3) in Danandjaja (2007:20) notes that folklore or oral literature is grouped into three distinct groups: (1) oral folklore (verbal folklore), (2) semi-oral folklore (partly verbal folklore), (3)

non-verbal folklore (folklore). Each group that has been separated by Brunvand (1968:2-3) in Hutomo (1991:8-9), Danandjaja (2007:20-21) has its own characteristics, i.e.: *Verbal folklore* (traditional phrases: proverbs, maxim, wise saying; folk song; folk language: dialect, nickname, satire, title, joke nickname, secret language, etc.; riddles; folklore: fairy tales, sacred tales, myths, legends, sage, witty stories, etc.), *Partly Verbal Folklore* (people drama: ketoprak, ludruk, lenong, human wayang, shadow puppets, mask puppets, Dance drama etc.; dance; believes and superstitions; ceremonies; people's games and people's entertainment; customs; folk feasts), *Non verbal folklore* (material: toys (dolls), food and drink, equipment and weapons, musical instruments, clothing and jewelry, drugs, arts crafts, people's architecture (e.g., house form), and non material: music (Sundanese gamelan, Java, Bali), sign language (nodded as a sign of approval and shook his head in disagreement)).

Oral literature, as well as written literature, has several genres. Hutomo (1991:3) categorized the genre of oral literature into more complete groups: common stories, myths, legends, epics, stories, memory, phrases, songs, proverbs, riddles, oral poetry, stage plays and drama arena is a folklore of literary value told by storytellers and folklore that is not worth the literature, such as a fairy tale before going to bed. Folklore is used as a source of data in this study. This study focuses on the types and motifs that exist in the folktale of Sawunggaling in Surabaya.

2.2 Folklore

The most widely researched of all forms of folklore by folklore experts is the prose narrative. According to William R. Bascom in Dananjaja (2007:50), the prose narrative can be divided into three major groups, i.e.: (1) Myth, (2) Legend, and (3) Folktale. Myth is a folklore that is considered sacred by the owner of the story. The characters in the mythical story are the gods or demi-gods. Events happen in another world or not in the world that we are now. Myth is a story that happened in the past. While the legend is a folklore that is similar to the myth, which is considered really happening but not considered sacred. Legend is affirmed by humans, though sometimes it has tremendous qualities and is often assisted by magical beings. The place of occurrence in the same world as our world. The story is not too old. Conversely fairy tales are folklore that is considered not really happening. The tale is not tied to time and place.

2.3 Types and Motifs in Folktale

Understanding the types and motifs in folktale can be carried out through the Finnish sect theory as it was stated by Taum (2011:84-91). The Finnish sect is a literary oral studies sect

which was established in Finland and its headquarter is in the capital city of Helsinki. This sect developed systematic historical and comparative methods and theories. In the nineteenth century, the main interest of science was more directed to the creation, the origin of folklore, in accordance with the prevailing historical approach in literature. In those days the folk literature in Western Europe was compared to folk literature in other parts of the world such as Southern Europe and Eastern Europe. Their comparative study was aimed a) to show the relationship between various literary samples of the people; b) to reveal the pattern of folk literary dissemination or migration; c) to track and to explain the place of origin of a folktale; and d) to the extent possible knowing the true form of a folktale that has undergone various transformations. These two basic Finnish sect is known as type and motif.

Types and motifs are a different element in folktale. Folktale is a type that has some motifs in it. Thompson (1946:414) stated that a clear distinction between the type and motif in a folktale is necessary. A folktale like Cinderella (type) consists of several motifs in a relatively fixed sequence and combination. The type in folktale science has an independent existence and its independence of a type is evidenced by its appearance in a folktale that does not depend on another story. Thompson (1946:415) stated that a type is tale which has independent existence and it is told as a complete narrative with the meaning of a story that does not depend on other tales. A folktale has the possibility to be told alongside other folktales, but the story appears by itself to prove its independence. A story may consist of one or more motives. Most of the stories of animals (fables), jokes, and anecdotes are the type of a single motif. Fairy tales or folklore (Märchen) which has many motifs in the story is Cinderella and Snow White.

Antti Aarne (1964:19-20) in accordance with folktales or fairy tales had made a classification system of folktales or fairy tales which is based on the types of folktales or fairy tales and has classified them into 5 types of tales as follows.

1. Animal Tales, including: wild beasts (savage wolves and other wild beasts), beasts and pets, beasts and humans, pets, and animals and other objects.
2. Ordinary Tales (fairy tales in general) include:
 - a. Tales of Magic includes: supernatural challenges, wife or husband or supernatural relative, supernatural tasks, helper with supernatural powers, magical objects, supernatural powers or knowledge, other tales about the supernatural.
 - b. Religious Tales, including: rewards i.e. grant or punishments, realized truths, heaven, ghosts, and other religious tales.

- c. *Novelle (Romantic Tales)* includes: stories like a regular young man marrying a princess, a woman used to marrying a prince, proof of loyalty and purity, a stubborn wife learning to be faithful, good life principles, smart words, fairy tales of fate, robbers and murderers, and other realistic tales.
 - d. *Tales of Stupid Ogres (tales of stupid ghouls or ghosts)*, including: labor contracts, relationships between human beings and giants, rivalry between humans and giants, people killing or wounding giants, giants scared by humans, men conquering giants, souls saved from Satan's disturbance.
3. *Jokes and anecdotes* include: stories about the moron, the story of a married couple (his dumb wife and her husband, her stupid husband and his wife), a story about a woman (looking for a wife, a joke about an elderly lady), the story of a man (intelligent man, luck, stupid man), jokes about religious figures (religious figures cheated, religious leaders and sex), jokes about other groups of people.
 4. *Formula Tales*, including: cumulative tales (based on numbers, objects, animals, or names, always associated with death, food, or other events), fairy tales of traps, and fairy tales- fairy tale of other formulas.
 - 5) *Unclassified Tales (tales which are not classified)*

Motifs the element of a narrative (narratives element) in folktale. The motif in a folktale is an element of the story which stands out and is unusual in its nature. These elements may be objects or events which occur in folktale, such as inheritance, legend animals, concepts (taboo), fraudulent events of a character, a particular type of person, or a particular structure. Thompson(1946:415-16) stated that motif is the smallest element in a tale which has such power that has something outstanding and unusual.

A motif is the smallest element in a tale having power to persist in tradition. In order to have this power it must have something unusual and striking about it. Most motifs fall into three classes. First are the actors in a tale-Gods, or unusual animals, or marvelous creatures like witches, ogres or fairies or even conventionalized human characters like the favorite youngest child or the cruel stepmother. Secondly, come certain items in the background of the action-magic objects, unusual customs, strange beliefs, and the like. In the third place there are single incidents and these comprise the great majority of motifs. It is the last class that can have an independent existence and that may therefore serve as true tale-types. By far the largest number of traditional types consist of these single motifs.

In general, a motif can be divided into three categories. The first category consists of gods story, the legendary beasts or the wondrous creatures like witches, ogres, fairies, magic or even ordinary human characters like cuddly little boys and evil stepmothers. The second category is in the form of certain items against the background of heritage objects, certain

customs, strange beliefs and so on. The third category consists of some single events and the event consists of the best majority motif. The incident is the last class that can be possessed and the existence of the event independent and which may be regarded as the true story-type. Most of the traditional types contain these single motif.

3. DISCUSSION OF THE MAIN THEMES

The folktale of Sawunggaling (it will be abbreviated as the FS) is a heroic story that exposes the resistance and the rebellion of Sawunggaling against Dutch colonial rule. Sawunggaling is a child who was born and raised by a mother without the presence of a father. Sawunggaling decided to go on a quest to look for his father, TumenggungJayengrana, in Surabaya. Based on the plot of the story then the FS can be classified as type 369 story (see table 1) of The Youth on a Quest for his Lost Father (A young man who looks for his lost father) (Aarne's, 1964:128). When it is considered from the motifs of the FS then the FS consists of several motifs in accordance with the elements of story formers. Some motifs in the FS can be put forward as follows.

- 3.1 Magic fighting cock motif. The motif is included in the motif number B171.2, the Magic Fighting Cock (see table 2). Sawunggaling was intercepted by Sawungrana and Sawungsari and was forced to fight his cock with their cock, if he desired to meet their father Tumenggung Jayengrana. Sawunggaling's cock successfully defeated both Sawungrana's cock and Sawungsari's cock. This event is included in the motif of magic fighting cock.
- 3.2 Magic object received from old man motif. The motif is included in the number D822, the Magic object received from old man. The magic object which was used by Sawunggaling was in the form of a spear called Kyai Bliring Lanang. It was a gift from Sawunggaling's grandfather. This magic object or magic spear served as the main weapon. The motif in the FS can be classified into number D822, magic object received from old man and into number D1096.1, Magic Weapon.
- 3.3 Sign motif. The sign is a handkerchief called *Cindhe Puspita*. Sawunggaling could prove to his father, Tumenggung Jayengrana that he was the child of the marriage with his mother, Dewi Sangkrah by showing *Cindhe Puspita* to his father. The motive is included in number H86.4, Handkerchief with name on it (Handkerchief with written name).
- 3.4 Competition motif. Archery competition of Tunggul Yudha flag was intended to find a replacement for Tumenggung Jayengrana who did not want to work long with the Dutch colonial. Sawunggaling as the descendant of Tumenggung Jayengrana managed to win

- the contest. The motif of the contest is included in number H921.1, Task set by King to sons to determine heir to Kingdom (Duty / mandate is held by the King or ruler for children as the successor to rule).
- 3.5 Deception motif. The motif is included in number K231.2, Reward for accomplishment of task deceptively withheld (reward which is deceptively not awarded). Because the reward of Sawunggaling's appointment as the tumenggung of Surabaya was not given then Sawunggaling decided to rebel against the Dutch. The deception is done by the ruler to his subordinates. This deception event in the FS included the deception of the governor of Kartasura, Sasrahadiningrat against Sawunggaling.
 - 3.6 Intrigue Motif. The party which was organized by the governor of Kartasura, Sasrahadiningrat was meant to murder Sawunggaling who had succeeded in defeating the rebellion in NambasKelingan forest. The murder plan was to add poison to Sawunggaling's drinking cup. The intrigue motif included in number K811.1.2, Enemies invited to feast and poisoned (Opponents invited to come to the party and poisoned).
 - 3.7 Success motif. Success motif includes number L10, The youngest son who was superior and more powerful than his elder brothers (victorious youngest son), the youngest boy who was managed to win the competition (youngest brother alone succeed on the quest), and number L165, an ordinary child become a king (Lowly boy become King). The success of Sawunggaling in winning the archery competition of TunggulYudha by outperforming and surpassing the ability of his elder siblings indicates that even a rural child from a low-class family was able to defeat his rivals of a single father and have a well-to-do life. Success motive is included in the numbers L10 and L165.
 - 3.8 The winner of the contest becomes king (Winner of contest to be king) motif. The success of Sawunggaling in winning the archery contest has transformed a village boy into a tumenggung or king in Surabaya and earned the name or title SawunggalingKulmakSasaranegara. The winner of the competition is included in the motif number P11.2.
 - 3.9 Mother motif. Mother sent her son to find his lost father (Mother sends son to find unknown father). The mother of Sawunggaling told her son Sawunggaling that he had a father and if he wanted to see his father, Sawunggaling was advised to go to see his father to Surabaya. Mother sends her son to find his lost father (Mother sends son to find unknown father) motif is included in the motif number H1216.

- 3.10 A wife who refused to remarry (woman refuses a second marriage) motif, Faithfulness in marriage (Faithfulness in marriage) motif, and Faithful wife (Faithful wife) motif. DewiSangkrah as a woman had great loyalty as a wife. The character did not intend to remarry even know the consequences of being a pregnant wife without the presence of her husband by her side. The three motifs included in the motif number J482.1.1, T210, and motif number T210.1.
- 3.11 Saints who have miraculous knowledge motif. The meeting of Sawunggaling with Sheikh Maulana in NambasKelingan forest can be included in the motif number V223. Sheikh Maulana was a saint or religious expert who has a supernatural or a very high knowledge. The rebellion of sheikh Maulana against the Dutch colonialism had brought him to meet Sawunggaling. Both men were equal. This motif belongs to motif number V223.

Table 1: Index of Type Matrix

Nb.	Type Number	Type Description	Folktale
1	369	The Youth on a Quest for his Lost Father	Sawunggaling

Table 2: Index of Motif Matrix

Nb.	Motif Number	Motif Description	Folktale
1	B171.2	Magic fighting cock	Sawunggaling
2	D822	Magic object received from old man	Sawunggaling
3	D1096.1	Magic weapon	Sawunggaling
4	H86.4	Handkerchief with name on it	Sawunggaling
5	H921.1	Task set by King to sons to determine heir to Kingdom.	Sawunggaling
6	K231.2	Reward for accomplishment of task deceptively withheld	Sawunggaling
7	K811.12	Enemies invited to feast and poisoned.	Sawunggaling
8	L10	Victorious youngest son	Sawunggaling
9	L165	Lowly boy becomes king	Sawunggaling
10	P11.2	Winner of contest to be king	Sawunggaling
11	H1216	Mother sends son to find unknown father	Sawunggaling
12	H1242	Youngest brother alone succeed on quest	Sawunggaling
13	J482.1.1	Woman refuses a second marriage	Sawunggaling
14	T210	Faithfulness in marriage	Sawunggaling
15	T210.1	Faithful wife	Sawunggaling
16	V223	Saints have miraculous knowledge	Sawunggaling

4. CONCLUSION

It can be concluded from the matrix that a folktale has a type. Based on the type calcification in Antti Aarne's - Stith Thompson, the folktale of Sawunggaling is included in the Ordinary Folktales type group with a sub-type of Tales of Magic with a sub-type of Supranatural Adversaries with type number 369, a youth who searches his lost father (The Youth on a Quest for his Lost Father). The type within certain folktale may consist of several motifs. Motif is the elements of story formers, type is the structure of the integrity of the story (plot). A certain story element may consist of several motifs which depend on the point of view in considering the motive. The data which is contained in this the folktale of Sawunggaling is studied and categorized in several types and motifs according to Aarne-Thompson. It can be concluded from the existing data in the Folktale of Sawunggaling that 9 motifs have been found in the folktale of Sawunggaling. These 9 motifs are motifs B, D, H, J, K, L, T, and V. B represents animal motifs, D represents magical motifs, H represents test motifs, J represents the wise and the foolish motifs, K represents deception motifs, L represents reversals of fortune motifs, T represents sex motifs, and V represents religious motifs.

Among the 9 motifs, the motif which is considered as the dominant motif is the motif number H86.4. Motif is considered to be dominant because of its role is very large in relation to the development of the figure. The existence of the sign of an object called CindhePuspita is very instrumental in the development of the main character in the story of the FS. CindhePuspita serves as a determinant of the fate of the main character (Sawunggaling) in his search for his biological father and his efforts to be recognized as a child. On the contrary, a lost character will lose his power. The development and strength of the character is influenced by the sign or souvenir in his hand that serves as a sign.

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