



## Local Colors in Adipati Waringin Legends in Cirebon Regency

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<http://dx.doi.org/10.18415/ijmmu.v8i3.2384>

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### **Abstract**

This study aims to reveal the local colors in the Adipati Waringin Legend in the Cirebon Regency. This research was a descriptive qualitative study with an ethnographic approach. In obtaining data, researchers used interview, observation, and documentation as techniques. These data were processed and tested using triangulation. Then the data is analyzed using the interactive analysis technique model of Miles and Huberman. The results showed that the traditional ceremony of Ngunjung or Sedekah Bumi, Karangreja Village in Cirebon Regency is a form of local color associated with the Adipati Waringin Legend.

**Keywords:** *Local Colors; The Legend of Adipati Waringin; Ngunjung Tradition or Sedekah Bumi*

### **Introduction**

The term folklore was first introduced into the world of science by William John Thoms, an expert on antique culture in England (Dundes, 1965:4). Folklore can also be interpreted as a wealth of tradition, literature, art, law, social behavior, and *etc* (Endaswara, 2009:27). Folk prose stories or folk tales are part of folklore known as a form of oral literary work that was born and developed from traditional societies and then disseminated in a relatively fixed form or a standard form and spread among certain groups for quite a long time using clichés (Danandjaja, 2007:1-2). Theoretically, folklore is classified into three groups, namely myth, legend, and folktale (Haviland, 1984:230). One type of folklore that is the focus of this research is folklore in the form of legends.

In general, legends tell the history of a place in the past. Therefore, legends are semi-historical stories that describe the actions of heroes' attitudes, population movements, the creation of local customs that have migratory in nature which meaning they can move around so that they are widely known in different areas randomly (Frizer, 2008:169). Legends are often scattered in the form of groupings called cycles, which are a group of stories that tell a character or a certain event, and if we want to use it as a material for reconstructing history, we must clean it from the part containing folklore (Danandjaja, 2007:67). As a type of folklore, the legend is known as oral literature belonging to the people and as a concept that contains earth characteristics and locality as its attributes (Nakano, 2009:2563).

As a collective history (historical folk) experiencing distortion, Brunvand (1968:74) classifies legends into four groups, namely: 1) religious legends, 2) supernatural legends, 3) personal legends and 4) local legends. Religious legends are related to certain religions, for example, the legend of the pious people in Java regarding the guardians of Islam, namely the propagators of Islam during the early development of Islam in Java (Danandjaja, 2007:67). Magical legends are usually in the form of stories that are considered to have happened and have experienced someone. Individual legends are usually about certain characters who are considered by the owner of the story to happen, for example, the Legend of Rama winning his wife in a power struggle and fighting without fear, while Sita is known as a perfect and devoted person (Wilkinson, 2009:201). Local legends relating to the story of a place, place name, and topographic form, namely the shape of the surface of an area, whether hilly, ravines and etc (Danandjaja, 2007:75).

Cirebon is known as a cultural city that has a variety of local customs related to folklore or local legends. In this case, local customs and local wisdom are cultures that are owned by a community in a certain place and contain values that can be used as a means of building the national character (Yunus, 2014:37). The results of the research conducted by Fatimah, Sulistyono & Saddhono (2017) entitled *Local Wisdom Values in Sayu Wiwitan Folklore as The Revitalization of Behavioral Education show that Sayu Wiwitan's Story* contains local wisdom values including self-confidence, creativity, and surrender. The essence of legend as a cultural product does not only contain local wisdom but also has local colors that reflect the culture of the local community.

Local color is defined as a careful painting of the background, dialect, customs, way of dress, thinking, feeling and so on that are typical of a particular region (Abrams, 1999:145). In terms of *color* means a pattern or variety (the nature of something) while *local* means it occurs (applies, exists, etc.) in a place, is not evenly distributed; local (Sugono, 2008:838). The presence of folklore in the form of legends and myths contains local colors that become an identity for the people of the area (Stevens, 2017:31). This serves as a strengthening of the foundation of local cultural values.

As one of the people's prose, the study of legends can be a tool to introduce local colors related to cultural elements. The results of the research conducted by Oguma (2015) entitled *The Study of Japan through Japanese Folklore Studies* show that folklore studies in the form of legends can be a means of introducing aspects of local community life. As for Matsuda's research (2018) entitled *Occupational and Environmental Folklore*, it explains that folklore in the form of legends can add cultural insight regarding the relationship of the work system (livelihood system) to the environment.

Based on these reviews, researchers are interested in tracing the legends in Cirebon Regency which to find a cultural form that becomes the local color of the local community. Thus, the results of observations made by researcher is known that in Karangreja Village there is an Adipati Waringin Legend which is related to the customs of the local community. Another hand, the purpose of this research is to reveal the local colors contained in the Adipati Waringin Legend so that it can contribute to cultural literacy.

## **Method**

In this study, the researcher used qualitative as a method. The research location is in Karangreja Village, Suranenggala District, and Cirebon Regency which was held in November 2020. In revealing local colors in the Adipati Waringin Legend, the researcher used an ethnographic approach. Ethnographic studies are qualitative research procedures to describe, analyze, and interpret elements of a cultural group such as patterns of behavior, beliefs, and language that develops over time (Creswell, 2014:184). In this study, there are 2 types of data, namely primary data and secondary data. Primary data in this study were obtained directly from informants related to local colors and the legend of Adipati Waringin. Secondary

data were obtained from literature studies, journals, and data from various related agencies and institutions. Data collection techniques in this study are through interviews, observation, and documentation. The validity of the data is tested using triangulation of data sources. The analysis technique chosen by the researcher is an interactive analysis model, which consists of four activities together including data collection, data reduction, data presentation, and drawing conclusions or verification (Miles & Huberman, 2014:33).

## **Result and Discussion**

Based on the results of an interview with one of the traditional stakeholders in Karangreja Village, Cirebon Regency, namely Kliwon Sugira (65 years), it is known that there is a legend of the Adipati Waringin which is related to the origins or history of Karangreja Village. In this case, Karangreja Village is a combination of Karanganyar Village and Simpangan Village. The north side of the village is the Suranenggala which has experienced expansion or extension into four villages including Suranenggala Lor, Suranenggala, Suranenggala Kulon, and Suranenggala Kidul. In contrast to the case of Karanganyar and Simpangan Villages, the territories are not developed but are combined into one so they become Karangreja Village.

The name Karangreja comes from a combination of decapitating words from the two village names. It is taken from a fragment of the word *Karang*, while Simpangan Village is taken from the meaning of the word *Nyimpang* which means *Nyimpang /Slamet/ Rahayu /Harjo* while resulting in the name *Karangharjo*, and also it well known since 1940 until now as *Karangreja*. In terms of the name, Karangreja means *karang* (region) which is *harjo* (safe). As for the ancestors of Karangreja Village, namely Ki Blayun whose grave is in Kertasura Village at Kapetakan District, and Ki Sokatina's grave is located in Karanganyar Village which is currently places in Karangreja Village.

Based on regional autonomy, Karangreja Village is included in the Suranenggala District area. The word Suranenggala is interpreted as the chosen army. It is said that at that time there were selected soldiers from the Yogya Kingdom who ran out of supplies on their way to Batavia so they stayed until they had families in the area. They are known as the Suraneggolo army. As for the ancestors in the Suranenggala area, namely Nyimas Baduran, which is located in Bakung Village. Therefore, this area is known as Bedulan Hutment. Moreover, Nyimas Baduran has son in-law named Adipati Waringin with his real name is Rade Johar.

The life story of Adipati Waringin is similar to the story of Larung Surakaca, who when he was a child was put into a *larung* or chest marked with a small *keris* or ceremonial knife with the words *Putra Cerbon* and thrown into the Java Sea, those who wrote the sign on the *keris* were Pangeran Tepak or Ki Gedhe Palimanan. Then the baby was found or cared for by the Jepara people. When he grew up he was asked to become a regent in Jepara but he refused because he wanted to find his home area, namely *Cerbon* or Cirebon. When he first came to Cirebon, Raden Johar did not immediately meet Sunan but he first meditated at *Kali Panggang* or Panggang River. According to the story, the Adipati's biological mother was the son of Sunan Kalijaga named Dewi Tanana Sari who raised by Ki Gedhe Palimanan. As an adult, the Goddess asked to marry Sunan Gunung Jati. Then it was engineered by Ki Gedhe Palimanan so that a son was born, namely Raden Johar. When he grew up he changed his name to Adipati Waringin.

To get recognition as the son of Cirebon or the son of Sunan Gunung Jati, the Grand Duke must fight to fulfill the requirements given by Sunan. These conditions included: 1) having to chop down the Kedongdong Forest or *Alas Kedongdong*, which at that time was known as the haunted forest; and 2) planting banyan trees. In general, The Banyan tree has roots that drop down, but The Banyan tree planted by Adipati Waringin has roots that grow upward as if to tie the body of the tree. As for the location of *Alas Kedongdong* in the Gintung area, Arjawinangun District, Cirebon Regency. The Grand Duke has a

younger brother named Pangeran Pringgabaya and Raden Gilab. Currently, Pangeran Pringgabaya is known as an ancestor in the Kapringan area, Indramayu Regency. As for Raden Gilab's struggle to get recognition as the son of Cerbon, he has to make the kuta kosod or the border wall of the Keraton Kes Eldand in just one night. Therefore, Adipati Waringin has two wives, namely: 1) Nyimas Pulung Ayu Sekar Blimbing is known as the son of Nyimas Baduran; 2) Nyimas Ayu Gantaran from the Kedongdong area. Besides, the wife of Prince Pringgabaya was Widadari or angel.

On the one hand, the researcher also interviewed Mr. Sukiman (70 years old) as *Lebe* or an elder of Karangreja Village to strengthen the results of data collection related to local colors in the Adipati Waringin Legend. The results of the interview show that Karangreja Village, Suranenggala District, still maintains traditions, one of them is *Ngunjung* or *Sedekah Bumi* traditional ceremony. This ritual is carried out by residents and all village officials as a *tasyakuran* or thanksgiving event before the planting season (rice in the fields). The ceremony is held once a year every eleventh month (November). At this ceremony, all village officials wear traditional clothes. All women wear a *lurung* shirt or a lyrical garment, while men wear a coat, black sarong, and headband as their clothes. In carrying out the ritual, three lines were covering the front for Father Bayan, followed by the line for Father Lebe then *kuwu* or *village head*, and village officials. The following is the procession for the implementation of the traditional *Sedekah Bumi* or *Ngunjung* village of Karangreja in Cirebon Regency as follows.

First, all residents gather in front of the village head's house carrying offerings or *sajenan* containing *Jaburan* or food (for example *rengginang*, banana, etc.) while the village apparatus brings *Tenong*.



Figure 1. *Sajenan* and *Tenong*  
Source: Research 2020

In this ceremony, each village must make *Tenong* containing rice and side dishes. The amount of *Tenong* is adjusted to the quantity of village apparatus members, namely 17 people, so there are 17 *Tenongs* in the ceremony. Three *Tenongs* for *Sedekah Bumi* (alms in the village), while the other *Tenongs* are sent to other villages (for example Keraton Village, Surakarta Village, Muara Village, and others) as a letter or notification that Karangreja Village implements the ritual *Sedekah Bumi* or *Ngunjung*.



Figure 2. *Tenong* (inside picture)  
Source: Research 2020

Second, the village apparatus and the village head followed by all the people of Karangreja Village went together to the ancestral grave, namely Ki Sokotino or Ki Sokatina for pilgrimage or *tahlilan*.



Figure 2. Petilasan Ki Sokatina  
Source: Research 2020

Third, after leaving Ki Sokatina's grave, the village officials and the village head carried out *curak* or scatter coins along the way to Ki Sendi / Ki Saat's grave accompanied by gamelan music while the community crowd took it.



Figure 3. Tradition of *curak* along the street  
Source: Resource 2020

Fourth, when they arrived at the graves of Ki Sendi and Ki Saat, the village officials and the people of Karangreja Village prayed or *tahlilan* together. After praying, then go back to the Karangreja Village hall while walking along the road.



Figure 3. *Tahlilan* at the grave of Ki Sendi/Ki  
Source: Resource 2020

Fifth, then the *Sedekah Bumi* ceremony is carried out by praying together at the village hall. Sixth, there are shadow puppet shows at the village hall during the day and at night.



Figure 3. Traditional Performance of *Wayang Kulit*  
Source: Resource 2020

Then the event was closed by holding a general recitation at the village hall or village office.

Based on the results of observations of researcher which are strengthened by the results of interviews, it is known that the Adipati Waringin Legend associated with the traditional *Ngunjung* ceremony or *Sedekah Bumi* which is a cultural product that becomes the expression of the people of Karangreja Village before the rice planting season. In the sense that it is a means of deciding to wish the creator to be given success in the planting period (in the fields). The same thing happened in Ireland. The results of Coinnigh (2019) research entitled *A Life History of The 'Irish' Ecoptype Tied Stones and Loose Dogs* show that folklore or legends that develop in Irish society are triggered by certain environmental conditions. This study reveals the expressions of the Irish people who have fertile areas that have an impact on the socio-economic or livelihoods of the area.

The traditional *Ngunjung* or *Sedekah Bumi* ceremony is known as a sacred ritual that is centered on a sacred place. One of them is in the place of the ancestor of Karangreja Village named Ki Sokatina. The same thing happened on the western slopes of Mount Lawu. The results of the research conducted by Setiawan (2017) with the title of *The Traditional Ritual Ceremony of the Lawu Slope Community, Karanganyar Regency, Central Java Province: A Form of Human Interaction with Nature*, it is known that there are traditional ceremonies in the western slopes of Mount Lawu which are centered on their ancestral place named Kyai Honggodito. In the ceremony, the community brings various types of food as offerings to the *Punden* which comes from agricultural products such as vegetables, fruits, tubers, and others. The offerings are then prayed for together and then distributed to all residents.

## Conclusion

The results showed that in the Legend of Adipati Waringin, he was the son-in-law of Nyimas Baduran who became an ancestor in the Bedulan or Suraneggala region. In this case, Karangreja Village in Cirebon Regency is known as a part of the community or residents of Bedulan Hutment. Therefore, the village still maintains the customs that become local colors for local residents. One of them is the traditional *Ngunjung* or *Sedekah Bumi* ceremony which is held every time before the rice planting season or the rainy season. During the ceremony, the residents made pilgrimages to the graves of the ancestors of Ki Sokatina, Ki Sendi, and Ki Saat while carrying offerings and *Tenong*, performed *curak* along the road to the graves, held shadow puppets, and closed with a public recitation ceremony.

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