

Orientation of Cultural Values in West Java Folklore “Si Buncir”: Cultural Representation Study

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ABSTRACT

A cultural approach in folklore can be both a medium and an effective learning material. The culture contained various values needed to provide for students' lives later. This study examined the orientation of cultural values in the folklore "Si Buncir." This study aimed to reveal and describe the essence of life, the body of work, human perception of time, views of nature, and the relationship between humans and humans in the folklore "Si Buncir." This research used the descriptive analysis method within the scope of literary study with reading, listening, and note-taking techniques comprehensively working using research on the orientation of cultural values in the folklore "Si Buncir." The amount of data analyzed was 36 in the story "The Buncir." This study's results showed that the essence of life in the story could be good or bad, but the characters in this story fight for and strive for a good life. The body of the work in the story was not only to provide for or earn money for survival but also for position and prestige. Human perception of time in the report showed more orientation to the future. The view of nature in the story was excellent, whereas the community or the characters treat nature well in this story. The relationship between humans and humans in the report showed a horizontal direction where the characters show an attitude of mutual acceptance. This research implied that the value of folklore and the culture contained there was a characteristic of the culture in West Java. Folklore can be developed into exciting literature teaching materials for students that can be adapted to the child's age.

Keywords: *Cultural values; cultural representation; folklore; West Java*

INTRODUCTION

The cultural system consists of cultural values in the form of ideas that are very valuable for the process of life. Therefore, cultural values can determine the characteristics of the cultural environment in which these values are held. Cultural values, directly or indirectly, will undoubtedly be colored by people's actions and material cultural products (Abd Rahim et al., 2018). Cultural values in a literary work are outside the structure of the work itself. Culture gives

meaning to all human efforts and movements, and cultural meanings are conveyed to each other in human life. This cultural value is also a form of life and contains provisions regarding behavior concerning assessing the good and bad of human life in society (Schein, 2010). It can be said that these cultural values serve as guidelines in society.

Human culture has different patterns, colors, and values (Ati et al., 2021). Cultural diversity can enrich attitudes and tolerance in humans themselves. Cultural values significantly impact every exploration of cultural experience (Walmsley, 2018). Culture is one of the factors that can distinguish humans from other creatures (especially animals). Humans can create, maintain, analyze, criticize, improve, develop, and pass on culture. Culture and civilization are only owned by humans, from which culture comes and for humans (Hermawati & Apriliyani, 2020).

Folklore has an essential function in learning for the current generation. Folklore is a tool that introduces cultural, moral, and character values. This value can be a message from generation to generation (Forbes et al., 2020). At that time, stories were used to understand various phenomena and events on Earth, such as natural events, especially things not understood by reason. Through this story, the world and what is happening are understood and believed according to the stories. (Sumiyadi, 2016).

As a cultural strategy and principle of cultural preservation values, oral traditions have meanings and functions, including: 1. conservation and preservation of natural resources. 2. human resource development is related to life cycle ceremonies. 3. development of culture and science, for example, at the Saraswati ceremony, belief, and worship at the Panji temple. 4. As advice, belief, literature, and taboos. 5. Socially meaningful, for example, communal/relative integration ceremonies. 6. Socially meaningful, for example, in agricultural cycle ceremonies. 7. Meaningful ethics and morals manifest in the Ngaben ceremony and the purification of ancestral spirits. 8. Political meaning, for example, post-harvest ceremony and patron-client power (Suastika et al., 2019).

Folklore is a traditional story told from generation to generation, from parents to their children throughout the ages. Each region has its folklore, although sometimes have similarities in the story. The process of telling folk tales was initially verbal to children who could not read. Through folklore, children are taught to value justice and to give moral judgment. Folklore also reflects the socio-cultural life of the community to be used as a background story. Folklore contains cultural elements, including traditions, customs, conventions, beliefs, views, ways of life, thinking, and beauty ("How to Read a Folktale," 2019).

Many folk tales have been retold in a book (Zipes, 2019). It added to the variety of good stories so we can handle a lack of story material to retell to children. In addition, children who are

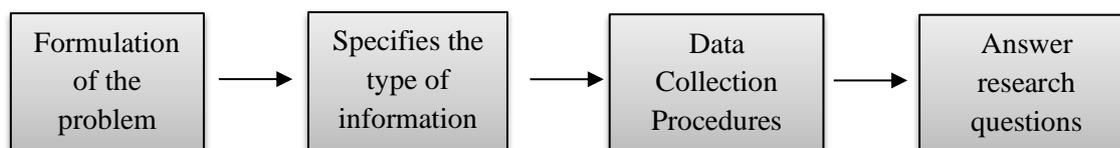
good at reading can get their own exciting stories through children's reading books (Nurgiyantoro, 2004). One of the folklore in West Java province is "Si Buncir." The researcher is interested in digging further into this folklore because this story is one of the folktales chosen by the Ministry of Education and Culture as stories that can and should be used to introduce the concept of values, culture, and orientation to students.

According to the description above, this research aims to reveal. It describes the essence of life, work, human perception of time, views of nature, and human-to-human relations in the folklore "*Si Buncir*." Through this research, we can use various sources of children's reading from folklore to instill cultural awareness and sound cultural values in children (Syihabuddin et al., 2018).

MATERIALS AND METHOD

This research on the orientation of cultural values in the "*Si Buncir*" folklore is a literature study on folk tales rewritten in children's books. This research used the descriptive analysis method within the scope of literary research with reading, listening, and note-taking techniques comprehensive (Ratna, 2004). This research is examined with a cultural representation approach (Hall, 2020). The data processing steps can be explained in Figure 1 below.

Figure 1. Flow Chart of Methodology Research



In this study, the folklore "*Si Buncir*," originating from West Java, was rewritten by Asep Rahmat Hidayat in a children's reading book of 64 pages and published by the Language Development and Construction Agency (Hidayat, 2016).

RESULTS & DISCUSSION

Folklore has good life values to convey to children. By reading folklore, we can understand the origin of humans and their lives in the past, which became the origin of life today. The function of folklore for human life is also not much different from other literary works (Lestari et al., 2022). Folklore also functions as a medium for children's self-development, namely emotional, affective, cognitive, imaginative, and aesthetic feelings (Apriliyani & Sunendar, 2023).

Likewise with the folklore “*Si Buncir*” originating from West Java, this story has good life values to convey to children, which can be studied through the cultural value system formulated by Kluckhohn as follows. a) the essence of human life. b) the essence of human work. c) the essence of the human position. d) the essence of human relations. e) the essence of human relations with each other (Watkins & Gnoth, 2011).

The results and discussion of research on the orientation of cultural values in the West Java folklore “*Si Buncir*” (Cultural Representation Study) are as follows.

Table 1. Findings of the Orientation of Cultural Values in the West Java Folklore “*Si Buncir*.”

Cultural Value Orientation	Traditional	Transition	Modern
Essence of Life	Life is bad	Life is good	Life is hard, but you have to fight for it
Data		(1)	(2), (3), (4)
Essence of Work	Life sustainability	Position and honor/prestige	Increase Prestige
Data	(5), (6)	(7), (8), (9)	(10), (11)
Human Perception with Time	Past orientation	Orientation to the present	Orientation to the future
Data	(13), (14)	(12)	(15), (16)
View of Nature	Subject to nature	In harmony with nature	Mastering nature
Data	(17), (18),	(19), (20), (22), (23)	(21), (24), (25), (26)
Relation of Human-to-Human	Vertical (creation of upward orientation development)	Horizontal/collegial	Individual
Data	(30), (31), (33), (34), (35), (36)	(27), (29), (32)	(28)

The Essence of Life in the Folklore "Si Buncir"

Regarding the meaning or essence of human life, there are several perceptions about life; namely, life is good, life is terrible, and life can be good and evil, but humans still have to be able to try so that their life can be good. Life is a surrender to a predetermined fate. For example, in the folklore “*Si Buncir*,” this is found in the excerpt below:

- 1) Not all residents of Ciherang were lucky to have animals to care for. Not all residents also had land to cultivate. (SB/P1/H4)
- 2) In Ciherang Village lived a less fortunate man. His job was mowing the *jukut* or grass. Therefore, he was known as Ki Jukut. (SB/P2/H4)
- 3) whom he did not know. He only knew his mother from his father's story such times, he embraced his loneliness, sadness, and longing, turning them into determination to accept fate. (SB/P4/H10)
- 4) The King finally realized that destiny could not be denied; destiny was unavoidable. He believed that all of this could not be separated from the destiny of Almighty God. (SB/P2/H32)

Finally, the King proposed a settlement. The Patih had to take *Si Buncir* to his house and be cared for as his son. *Si Buncir* should be renamed Gandarasa.

Data (1) shows that the lives of some people or residents in Ciherang in the folklore “*Si Buncir*” are lucky. Their lives are good, prosperous, and not lacking. However, in data (2), one resident experiences a lousy life but always tries to be suitable by working to support his family. However, Ki Jukut's condition is still trying to improve his life. *Si Buncir* also does the same thing as the main character in this story contained in data (3) which describes the attitude of *Si Buncir*, who accepts his destiny. He surrenders to the fate destined for him that he does not have a mother like his other friends.

In addition, the life meaning with resignation to the fate determined is described by the figure of King in data (4) that he accepts everything that happens in his life because God has predestined it. The attitude of the King figure shows an attitude of surrender to God. He believed that what was happening now was God's will and that God was preparing good things for him even though it was an unwanted event that he thought was not good at first. Fortunately, after he surrendered, God prepared *Si Buncir*'s character to become a worthy man to replace him in the future as a King. Therefore, surrender and *Tawakkul* (the reliance on God) means we all accept Allah SWT's best decision. Even though, according to us, it is not good, it is the best according to Allah for our lives.

It is also conveyed in the Qur'an Surah Al-Baqarah verse 216, which states: "*Fighting has been obligatory upon you 'believers', though you dislike it. Perhaps you dislike something good for you and like something bad for you. Allah knows, and you do not know*". Surrendering to Allah must be accompanied by power and effort. It means that we do not just sit idly by. Just as the King character accepts *Si Buncir's* request to be his son-in-law, he is educated first until he is ready to become a King.

The Essence of the Work in the Folklore "Si Buncir"

The essence of the work or its relation to the meaning of work is that it provides for life and is about honor. Kluckhohn said the word *being* means that humans work to find food in addition to reproducing, and the word *doing* means that life is broader than work, such as helping others. The essence of the work in the folklore "*Si Buncir*" is found in the data below:

- 5) The people of Ciherang lived from farming and livestock. They raised sheep, buffalo, and cows. They also grew rice, cassava, and various vegetables. (SB/P3/H2)
- 6) Every morning, Ki Jukut leaves his son at home. He went to look for grass. He had visited all the fields in Ciherang Village. (SB/P4/H4)
- 7) The grasses he got were then taken home. He sold the grass to his neighbors to feed their livestock (SB/P1/H8)
- 8) What he got is only sometimes money. Sometimes he accepted food instead of grass. Another time, he was given used clothes for grass that were given to his neighbors (SB/P2/H8)
- 9) When he saw *Si Buncir* playing *anggay-anggay*, his father said, "Son, you should join me in mowing the grass than playing with the *anggay-anggay*. If the Grasses are sold, you will have the money to buy what you like." "Okay, Father, tomorrow I will mow the grass," replied *Si Buncir*. (SB/P4/H12)
- 10) He approached the voice. He saw a beautiful princess weaving cloth. The princess sang the song while weaving the cloth. (SB/P3/H26)
- 11) Putri Mayangsari ignored *Si Buncir*. She enjoyed weaving cloth. For a moment, she glanced at *Si Buncir's* litmus. The litmus looked very fresh and tempting. (SB/P2/H27)

Data (5) at the story's beginning describes the work done by the residents of Ciherang, namely farming and raising livestock to support their lives. Farming is a livelihood in the form of farming by farming and planting. Meanwhile, raising livestock is an activity of breeding and cultivating livestock to get the benefits and results of these livestock activities.

Then, data (6) also describes how Ki Jukut's character works to find food even though he does not always get money from weeding. However, it remains the same that what the Ki Jukut character does is to support his life with his son. Mowing grass is cutting (grass, rice, or reeds) with a sickle. Then, the essence of the work in the folklore "*Si Buncir*" is about making money and teaching about helping others. It can be seen in data (7) and (8). It is also done by *Si Buncir*, who helps the father to mow the grass, as shown in the data (9). In data (10) and (11), there is a weaving work carried out by the character of Putri Mayangsari. By seeing the background of Putri Mayangsari's character as the king's princess, weaving is not a job to make money but to have fun or prestige.

Human Perception With Time in the Folklore "Si Buncir"

In human relations with time, culture determines the present, while many are oriented to the future, and some are oriented to the past. The human perception of time oriented to the present usually does something only for today and tomorrow. Therefore, this orientation is good because the human will be oriented to the present and work as much as possible for his days.

The present orientation is described by the King character in data (12). He wants to hand over the kingdom to the Gandarasa character because he feels that he is now old and wants to spend his old age in solitude and become a *Begawan* or a recluse.

- 12) The king officially married Gandarasa, or *Si Buncir*, to Princess Mayangsari. After that, the King announced that he was handing the kingdom to Gandarasa. He felt old and decided to retire and become a *Begawan*. The cannon was sounded many times as a sign of the coronation. (SB/P1/H42)

Human perception of past-oriented time is also positive because it will turn something into a self-evaluation of what to do and not do. It is found in the excerpt below.

- 13) Since the death of his pet buffalo, *Si Buncir* did not want to cut grass anymore. He thought for a moment. He felt that bad luck always befell him if he stayed in Ciherang. (SB/P1/H21)
- 14) *Si Buncir* left Ciherang. At the edge of the village, he stopped for a moment. He looked back, looking at Ciherang village with teary eyes. He felt sad. He remembered the mother he had not seen since birth. He remembered his father, who was very patient in caring for him all this time. (SB/P1/H23)

The orientation to the past is described by the character of *Si Buncir* in data (13) and (14). *Si Buncir* saw that the days he had passed were not smooth. He thought about changing his fate

so that he would no longer be a burden to his father. *Si Buncir's* character decided to go abroad looking for a job.

Human perception of future-oriented time is a futuristic human. It makes him more advanced than others. His mind was far ahead and had more mature thoughts about the Steps he had to take. In the folklore "*Si Buncir*," this perception is carried out by the King figure found in the data (15) and (16) below.

- 15) "I want to be alone, draw closer to Almighty God." "What do you think, my wife?" "Your majesty, my beloved husband, I will always uphold whatever your decision." "Thank you, my wife, it seems that this is a good time to leave the palace. Let our children who will continue this Salaka Kingdom." (SB/P1/H44)
- 16) The king made his point. They were all asked for their opinion. Basically, of course, they support the king's desires and intentions. Some doubt the readiness of the royal heir. However, most of them said that Gandarasa could continue the leadership in the Salaka Kingdom. (SB/P3/H44)

In the data (15), the figure of the King thinks about the future of his kingdom. Because he has entered old age, he wants to spend his old age worshipping, but he still prepares and plans for the kingdom's future by giving it to the character Gandarasa and his daughter.

View of Nature in the Folklore "Si Buncir"

The natural environment is everything related to nature that surrounds humans. Humans get the elements needed in their lives from the environment. The higher the human culture means, the more diverse the life needs are (Oakley & Ward, 2018). The greater the number of necessities of life means the greater human attention to the environment.

- 17) All residents took care of the environment around Manglayang seriously. They had a taboo on cutting down trees on Mount Manglayang. They only used branches and dead tree trunks as firewood. (SB/P3/H2)
- 18) Nature recompensed their behavior with worthless treasures. Manglayang provided many springs that never receded throughout the year. (SB/P3/H1)

Humans as environmental objects mean that the environment controls humans. Humans are subject to the environment because the environment controls humans. Everything that happens in the environment will have an impact on human life. A lousy environment will shape a bad human life, and a good environment will also shape an excellent one.

- 19) All residents took care of the environment around Manglayang seriously. They had a taboo on cutting down trees on Mount Manglayang. They only used branches and dead tree trunks as firewood. (SB/P2/H1)

Thus, humans as environmental objects mean that humans can control and manipulate and exploit the environment. Humans can remodel, repair, and condition the environment as they wish. It is because humans can think and predict future conditions. They know and have the minds and morality to choose good things (Widiyanto et al., 2023).

- 20) The people of Ciherang lived from farming and livestock. They raised sheep, buffalo, and cows. They also grew rice, cassava, and various vegetables. (SB/P3/H2)
- 21) Sheep were raised for various needs. Ciherang lamb was famous for having good quality. Ciherang sheep were always included in agility contests which were held every month. The event also featured various arts performed by residents. (SB/P4/H2)
- 22) Cassava was grown as a raw material for the typical Ciherang food, *peuyeum* or *tapai*.(SB/P5/H2)

As an object of the environment, humans are expected to be able to manage the environment. Therefore, environmental management is an integrated effort in the utilization, arrangement, maintenance, supervision, control, restoration, and development of the environment, especially the natural environment.

This old environment is limited, so it is necessary to continue to strive for its sustainability and existence to support human welfare. This environmental management aims to preserve human relations with the environment to build a complete human being, control the wise use of resources, realize humans as environmental stewards, and carry out environmentally sound development for the benefit of present and future generations.

- 23) Gandarasa and Mayangsari ruled fairly and wisely. They protected their people like the previous king. People felt their lives were getting safer and more peaceful. (SB/P2/H48)

Data (23) describes how environmental management is carried out to ensure that changes in the environment due to human use will not disturb the balance of the environment itself. These environmental changes can occur due to human intervention and can also occur due to natural factors.

The impact of the change is not necessarily the same, but whatever happens to the human environment will be the one that will bear and overcome it. Various environmental problems will emerge due to the interaction between humans and the environment, including environmental problems, which are mainly caused by the development of science and, therefore, must be studied

and solved through science. In general, environmental problems are caused by rapidly developing technology (Liang et al., 2019). Problems caused by human economic actions, environmental problems arising from the human perspective on the environment, and environmental problems caused by social changes and social phenomena can also be related to population problems, limited natural resources, and pollution problems.

24) Gandarasa and Princess Mayangsari also ruled fairly and wisely. The people lived in peace and prosperity. Thus, the Kingdom of Salaka was increasingly famous for the peace and wisdom of its leaders. (SB/P2/H57)

25) Thus, *Si Buncir* did not become haughty and snobby even though he had become a king. He remained honest and simple. (SB/P3/H57)

26) Since then, they have lived together and reunited in the palace of the Kingdom of Salaka. They then lived happily in the palace. Gandarasa and Princess Mayangsari ruled fairly and wisely. The people lived in prosperity and peace. (SB/P3/H57)

Based on the data (24), (25), and (26), as individual and social beings as well as cultural beings, humans should develop environmental ethics. Humans can regulate behavior in dealing with nature and their socio-cultural life, as well as values and moral principles that animate human behavior in dealing with nature and their socio-cultural life.

Relations of Human-To-Human in the Folklore "Si Buncir"

Human relations among many cultures teach from the beginning to live together and respect the behavior of their leaders as a cultural reference. Likewise, many cultures also emphasize the individual's right to be independent, so the orientation is concerned with the quality of his work, not with seniority, position, rank, or social status (Lebra et al., 1974).

27) When his father went to mow the grass, *Si Buncir* often played alone. There were quite a lot of Buncir's age children in Ciherang village. They also often invited *Si Buncir*. Even though *Si Buncir* lived in poverty, the Ciherang children had never insulted or ostracized him (SB/P3/H9)

The data (27) shows the behavior of the children's characters in the folklore of *Si Buncir*, which does not look at the status or social strata of the character of *Si Buncir*. They still want to play even though the character of *Si Buncir* comes from a low income. In contrast to the character of *Si Buncir* himself, he does not want to hang out with his friends. He feels inferior or insecure because he does not have toys like his friends. Therefore, he chooses to play alone. It can be found in the data (28) below.

28) *Si Buncir* liked to be alone. He knew there was not a child who would not want to play with him. However, he did enjoy playing alone. Maybe he used to spend time alone.

Maybe, he was not comfortable playing with friends who had various toys. (SB/P3/H10)

Although the character of *Si Buncir* prefers to be alone, he has a high spirit of life. He wants to work to help his father when friends of his age are playing.

29) "Sorry, master, my name is Buncir." "If you allow, I want to make a living in the kingdom." "Of course, you can, as long as you follow the rules in the kingdom." "Thank you, of course, I obey the rules of the kingdom. Thank you." (SB/P1/H26)

In data (29), it appears that the royal guards allow the character of *Si Buncir* to work in the royal area, which means that anyone can earn a living in the royal area regardless of background, status, or social strata.

However, in the royal environment, it remains position-oriented as, in general, the kingdom is led by a king and assisted by the patih and longer (helper). The patih or lengser will submit and obey the king's orders. It can be found in data (30) and (31). However, the patih's attitude is inversely proportional to the character of *Si Buncir*. He asks *Si Buncir* to be his son, whether it is the previous king's order to take care of *Si Buncir*. In data (32), it is stated that Patih asked *Si Buncir* to be his son because he had wanted a child for a long time but did not have one. *Si Buncir* was also well cared for by the Patih and his wife.

30) "Ki Lengser, go immediately, find, and bring *Si Buncir* to the palace!" the king ordered Ki Lengser. "Your majesty, I am leaving immediately," replied Ki Lengser while departing from the king's presence. (SB/P4/H29)

31) "Your Majesty, that child is indeed innocent. He did not ask the princess because she was Your Majesty's daughter. He did not expect luxury. He asked for a princess as she had eaten his limus. If it were a poor farmer's daughter who ate the limus, he would still ask for her instead."

"I think so, Patih." (SB/P4/H31)

32) Patih approached *Si Buncir* and asked him to talk. *Si Buncir* questioned the patih's treatment.

"Master, why was I brought here?" asked *Si Buncir*, sweeping his eyes across the big house.

"Son, I do not have children yet. You must be ready if I consider you as my son alone, right?"

"But, I am only here to work, to gain experience."

"Of course, you may work, even in the palace, but you must stay here first, obey what I tell you, and teach you."

"All right, master."

"Then, remember one thing! Introduce yourself as my son to anyone."

"Okay, master!" Since then, *Si Buncir* lived in the Patih's house.

Every day he was bathed. The body was cleaned. (SB/P1/H36)

The queen also obeys the king in the data (33). It is found that the queen's attitude followed the king's decision to stop and give the throne to *Si Buncir* or Gandarasa.

33) "I want to be alone, draw closer to Almighty God." "What do you think, my wife?" "Your majesty, my beloved husband, whatever your decision, I will always uphold."
(SB/P1/H44)

Meeting or dealing with people from the kingdom is something unusual. Ki Jukut, who is just an ordinary citizen, must be afraid. He thinks he will be punished, or who knows what will happen to him. It is found in data (34) when Ki Lengser brought Ki Jukut to the palace and in data (35) when he met Gandarasa, *Si Buncir*, now a king.

34) "What is my fault, master?" asked Ki Jukut in a trembling voice. "You did not do anything wrong. You come along; I will not harm you!"
"We...we...well, master. Let me prepare myself." With fear and questions in his mind, Ki Jukut immediately entered and packed up. Without a word coming out of his mouth, he immediately followed Ki Lengser toward the Salaka Kingdom. (SB/P1/H52)

35) With a voice trembling with fear and a lowered face, not daring to look at the king's face, Ki Jukut asked.
"Forgive me, Your Majesty, what was the fault that made Your Majesty summon me?"
(SB/P1/H53)

36) Seeing the arrival of his wife, Gandarasa immediately called and introduced her to his father. "Father, this is your son; my wife is the daughter of the former King of Salaka."
Mayangsari knelt and paid his respects to Ki Jukut. (SB/P2/54)

The character of Putri Mayangsari also shows an obedient attitude. In data (36), this obedient attitude is not because Ki Jukut's social strata are higher than Putri Mayangsari's but because she respects Ki Jukut as her husband's father. She should respect his parents.

CONCLUSION

Literary works are not just a series of words. However, it talks about life either in reality or imagination. Likewise, the folklore of *Si Buncir* has the values of a good life. This story is about

honesty and sincerity. This story can be used as a medium for children's self-development, namely emotional, affective, cognitive, imaginative, and aesthetic feelings, as well as language development. Both serve to provide fun entertainment.

The orientation of cultural values in the folklore of *Si Buncir* is closely related to human attitudes and behavior. Therefore, the value system is an integrated part of moral ethics, described in its manifestations in social norms and legal and customary systems that function as a code of conduct to regulate society. The study results of the orientation of cultural values in *Si Buncir* folklore are more transitional and modern. It can be seen in the orientation problems of cultural values contained in the story. Even in the royal setting, there is still a vertical relationship. The rest of the human-to-human relationships in this story are collateral-oriented. This research implied that folklore could be a source of material related to life that is essential, both life between humans and their gods.

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