

# Comparison Of The Structure Of South Kalimantan Folklore “*Telaga Bidadari*” And Makassar Folklore “*Taman Bidadari*”

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**Abstract**— This study aimed to describe the comparison of the structure of the folklore ‘Telaga Bidadari’ and ‘Taman Bidadari’. Both of these folklore come from two different regions, but have similarities and differences in the structure of the story, so it is interesting to study. The data are in the form of sentence excerpts that represent the similarities and differences in the structure of folklore originating from the two folklore namely ‘Telaga Bidadari’ from South Kalimantan and ‘Taman Bidadari’ from Makassar’. The theory used in this study was a comparative structural study of literature. This study used descriptive-comparative method. Through comparative structural study of literature it could be seen that the similarity of the two folklore was that both of them told the story of the descent of the angels from heaven on earth to bathe. However, the difference was the main character of ‘Telaga Bidadari’ is a handsome young man, while the main character of ‘Taman Bidadari’ is an old man.

**Keywords**— comparative literature, folklore, structure

## 1 Introduction

A fairy tale type of folklore that tells about seven nymphs came down to earth to bathe turns out to be abundant in regions in Indonesia. These stories can be said to have many similarities, although there are also differences. Folklore stories that have similarities include South Kalimantan folklore ‘Telaga Bidadari’ and Makassar folklore ‘Taman Bidadari’. ‘Telaga Bidadari’ tells the story of a handsome young man named Awang Sukma. Awang Sukma lives in a tree house in a very large branch in the forest. Something similar was also found in the Makassar folklore ‘Taman Bidadari’ which tells the story of an old man who lives alone in a small hut that is almost destroyed by age. The similarities in the two folklore were not caused by deliberate in the making of the story, but by similarities in culture, values, and norms applied within the community at the time the two folklore was developing. Apart from similarities, there are also structural differences in the two folklore. These differences were of interest to the authors in this study. The motives of the stories about angels are generally considered to be similar, but the two stories have unique differences.

Some motives that have similarities in folklore that are also relevant to this study are (1) a study that discusses the structure of the JakaTarub fairy tale in a collection of children's stories by Ali Muakhir with the fairy tale Shiroi Tori by Kusuyama Masao which produced an actan and functional scheme to show the similarities and differences in the story structure of the two tales, (2) Two Folklore in Comparison which proved that there are similarities between the story of 'Able Awang' and 'MalinKundang', (3) Comparison of the story of 'MahligaiKeloyang' and 'KobaMalinDeman' which showed similarities and differences in both stories including elements of the theme, the characters, the settings, and the plots, (4) Structure and Values of Education in Folklore of Tanah Datar regency of West Sumatra Province which indicated that 12 folklore analyzed contained similar five intrinsic elements (Isnanda, 2015), (5) Legend of 'TelagaBidadari' and 'JakaTarub' (Yulianto, 2016) that have many similarities and differences. Previous relevant studies have similarities with this study in terms of structure and comparative studies, but have a difference in material objects. This study focused on comparative literary studies through the structure of South Kalimantan folklore 'TelagaBidadari' and Makassar folklore 'Taman Bidadari'. The essence of comparative literature according to Sarman(in Yulianto, 2016) is an attempt to improve the understanding of the objects studied. To understand a literary work in a period of time, it is necessary to compare a work with other works so that the same or different properties are found between the works in a certain period of time (Yulianto, 2016).

Comparative literature is a comparative study of two or more literary works and is carried out systematically. Meanwhile, structural theory is a theory that views literature as a structure. Damono(in Yulianto, 2016) states that comparative literature is an approach in literature that does not produce its own theory, in the sense that any theory can be used in comparative literary research. In this case, the theory used as a comparison tool is structural theory. Thus, through structural analysis the overall meaning of the literary work will be obtained.

## **2 Methods**

The method used in this study was descriptive-comparative. Comparative descriptive method was carried out by comparing the two folklore through structural studies. The data were in the form of sentence quotes that represented the similarities and differences in the structure of folklore originating from the two folklore namely 'Telaga Bidadari' from South Kalimantan and 'Taman Bidadari' from Makassar. The technique used in this study were applied through two ways, namely: (1) data collection, and (2) data analysis. Data collection was carried out using library techniques, while data analysis was carried out in three stages: (1) marking the parts that constitute the elements or structure of the story and analyzing the structure of the folklore 'Telaga Bidadari', (2) marking the parts which are the elements or structure of the folklore and analyzing the structure of the folklore of 'Taman Bidadari' (3) making a comparison based on the results of the analysis of the structure of the two folklore and drawing conclusions from the results of data analysis.

### 3 Result and Discussion

#### A. Comparison of Themes

*Telaga Bidadari* and *Taman Bidadari* shared the descent of seven angels from heaven to bathe in a lake or in a pond in a forest. Nevertheless, these two folklore present themes in different ways. In *Telaga Bidadari*, Awang Datu who saw the angels bathing had intended to take clothes from one of the angels. Whereas, in *Taman Bidadari*, the old man who was amazed at the beauty of the angels who were bathing preferred to leave and did not intend to take the clothes of the angels.

#### B. Comparison of Characters and characterizations

Based on the presentation of the characters, *Telaga Bidadari* and *Taman Bidadari* have similarities in terms of the main character who is a man. However, the difference is that the male character found in the folklore *Telaga Bidadari* immediately stole the clothes of one of the angels when he saw them bathing. It is different from the old male character in the folklore of *Taman Bidadari* who preferred to go rather than doing bad deeds such as taking and hiding the clothes of the angels.

#### C. Comparison of Plots

The plot in the folklore of *Telaga Bidadari* is included in the progressive or forward plot because the storytelling is carried out coherently from the beginning, middle, to the end stages. In the initial stages of the story, the writer tells about the general picture of the background of the folklore. The general description of the folklore begins with the daily habits of Awang Sukma. This can be proven by the following quote:

*Daerah itu dihuni seorang lelaki tampan, Awang Sukma namanya. Ia hidup seorang diri dan tidak mempunyai istri. Ia menjadi seorang penguasa di daerah itu. Oleh karena itu, ia bergelar datu. Selain berwajah tampan, ia juga mahir meniup suling. Lagu-lagunya menyentuh perasaan siapa saja yang mendengarkannya.*

The area was inhabited by a handsome man, Awang Sukma. He lives alone and does not have a wife. He became a ruler in the area. Therefore, he was dubbed 'datu'. In addition to his handsome face, he is also adept at blowing the flute. His songs touch the feelings of anyone who listens.

The middle stage is part of the plot of a story when conflicts begin to emerge that affect the course of the story. There are two conflicts in the folklore of *Telaga Bidadari*. The first conflict began with the appearance of Putri Bungsu who was crying because of her lost clothes. Seconds later, Awang Sukma came and asked her to live with him. Finally Putri Bungsu chose to marry Awang Sukma and live on earth. This can be proven by the following quote:

*Kebingungan, ketakutan, dan rasa kesal membuat putri bungsu tidak berdaya. Saat itu, Awang Sukma keluar dari tempat persembunyiannya. "Tuan Putri jangan takut dan sedih," bujuk Awang Sukma, "tinggallah sementara bersama hamba." Tidak ada alasan bagi putri bungsu untuk menolak. Putri bungsu pun tinggal bersama Awang Sukma. Awang Sukma merasa bahwa putri bungsu itu jodohnya sehingga ia meminangnya. Putri bungsu pun bersedia menjadi istrinya. Mereka menjadi pasangan yang amat serasi, antara ketampanan dan kecantikan, kebijaksanaan dan kelemahan lembut, dalam ikatan cinta kasih.*

Confusion, fear, and resentment make Putri Bungsu helpless. At that time, Awang Sukma came out of his hiding place. "Do not be afraid and sad, Princess" persuaded Awang Sukma, "Stay with me for a while." There is no reason for Putri Bungsu to refuse. She eventually lived with Awang Sukma. Awang Sukma felt that Putri Bungsu was his match so he proposed to her. She is willing to be his wife. They

become a very harmonious couple, between handsomeness and beauty, wisdom and gentleness, in the bond of love.

The second conflict began when the Youngest Princess found her clothes in the roof. This second conflict can be proven through the following quote:

*Putri bungsu memburunya. Tidak sengaja matanya menatap sebuah bumbung di bekas kaisan ayam hitam tadi. Putri bungsu mengambil bumbung itu karena ingin tahu isinya. Betapa kaget hatinya setelah melihat isi bumbung itu. "Ternyata, suamiku yang menyembunyikan pakaianku sehingga aku tidak bisa pulang bersama kakak-kakakku," katanya sambil mendekap pakaian itu. Perasaan putri bungsu berkecamuk sehingga dadanya turun naik. Ia merasa gemas, kesal, tertipu, marah, dan sedih. Aneka rasa itu berbaur dengan rasa cinta kepada suaminya. "Aku harus kembali," katanya dalam hati. Kemudian, putri bungsu mengenakan pakaian itu. Setelah itu, ia menggendong putrinya yang belum setahun usianya. Ia memeluk dan mencium putrinya sepuas-puasnya sambil menangis. Kumalasari pun menangis. Tangis ibu dan anak itu membuat Awang Sukma terjaga.*

Putri Bungsu chasing after him. Unintentionally, her eyes stared at the roof of the black chicken. She took the roof because she wanted to know what's inside. She was so surprised when she saw the contents of the roof. "Apparently, it is my husband who hid my clothes so I couldn't go home with my sisters," she said, holding the clothes. Her feelings raged so her chest fluctuated. She felt exasperated, annoyed/deceived, angry, and sad. These various feelings mingled with love for her husband. "I must return," She told himself. Then, Putri Bungsu wore the clothes. After that, she carried her daughter who was not yet a year old. She hugged and kissed her daughter to her heart's content while crying. Kumalasari cried. The cry from the mother and daughter made Awang Sukma awake.

The above sentence quote shows the climax that occurs in the middle structure of the story line. Putri Bungsu found her clothes in a barn from a row of black chickens. She eventually chose to return to heaven. This can be proven with this sentence:

*"Adinda harus kembali," kata istrinya. "Kanda, peliharalah putri kita, Kumalasari. Jika ia merindukan ibunya, Kanda ambillah tujuh biji kemiri, masukkan kedalam bakul. Lantas, bakul itu Kanda goncang-goncangkan. Lantunkanlah sebuah lagu dengan suling Kanda. Adinda akan datang menjumpainya." Putri bungsu pun terbang dan menghilang di angkasa meninggalkan suami dan putri tercintanya. Pesan istrinya itu dilaksanakannya. Bagaimana pun kerinduan kepada istrinya terpaksa dipendam karena mereka tidak mungkin bersatu seperti sediakala. Cinta kasihnya ditumpahkannya kepada Kumalasari, putrinya. (Telaga Bidadari: 2)*

"I have to go back," his wife said. "Look after our daughter, Kumalasari. If she misses her mother, take seven seeds of hazelnut, put it in the basket. Then, shake the basket. Play a song with your flute. I will come to meet her". Putri Bungsu flew and disappeared in the sky leaving her husband and beloved daughter. He carried out his wife's message. After all, the longing for his wife had to be buried because they could not be united as before. He poured love to Kumalasari, his daughter.

The quote above shows that Putri Bungsu left Awang Sukma. Awang Sukma was stunned when he saw the clothes his wife was wearing. The roof to hide the clothes lying on the *kindai*. He finally realized that separation could not be postponed anymore.

The plot of folklore of *Taman Bidadari* is included in the type of forward or progressive plot because the storytelling is coherent from the initial, middle, to the end. This is indicated by the sequence of events from the initial, middle, and final stages. In the

initial stages of the story, the writer tells about the general picture of the background of the folklore as can be seen in the following quote:

*Pada suatu hari seorang kakek tua yang hidup sebatangkara, istrinya telah lama meninggal. Rumahnya tak jauh dari kampung Rammang-rammang. Ia tinggal di sebuah gubuk kecil yang hampir hancur dimakan usia masih saja ditempatinya. Gubuk itu terbuat dari pohon yang dikumpulkannya sendiri, tak jarang jika musim hujan harus memperbaikinya kembali, karena sewaktu waktu angin kencang dan hujan deras dapat menghancurkan tempat tinggalnya.*

One day, there was an old man who lived alone, his wife had long died. His house is not far from the village of Rammang-rammang. He lived in a small hut that almost collapsed. The hut was made of trees he had collected himself. Often when the rainy season came, he had to fix it again, because at any time strong winds and heavy rain could destroy his residence.

In the quotation, it is said that at first there was an old man who lived alone in a small hut which was almost destroyed. Then the middle stage begins with the appearance of seven angels bathing in a pool in the foot of a mountain. This can be proven by the following quote:

*Dari jauh kakek melihat beberapa perempuan cantik yang sedang asik mandi di kolam kaki gunung. Sekalipun perempuan itu tidak pernah dilihatnya, dan tampak asing dengan pakaian yang digunakan, layaknya putri kerajaan. Kakek mengusap matanya, menjepit pipi dengan kedua tangannya. "Apakah aku sedang mimpi?" Kata kakek tua yang keherangan. Disamping itu, tampak dua hewan besar, disisi pintu masuk kolam. Kalajengking dan Ular besar bagaikan pengawal para putri yang sedang mandi. Di tempat ini tidak ada kerajaan, hanya perkampungan kecil didalam hutan. Melihat kejadian itu Si kakek terkejut, lekas pergi meninggalkan kolam tempat mandi para putri. Langka kaki kakek tak pernah berubah, pandangannya hanya fokus pada satu titik, kearah depan.*

From afar, the old man saw some beautiful women bathing in a mountain foot pool. He had never even seen these women, and they looked strange to him in the clothes they wore as royal princesses. The old man rubbed his eyes, pinched his cheeks with both hands. "Am I dreaming," said the old man, astonished. Besides that, there were two large animals on the side of the pool entrance. A scorpion and a large snake are like bodyguards of a bathing princess. In that place there is no kingdom, only a small village in the forest. Seeing the incident, the old man was surprised, quickly left the pool where the princess were bathing. The old man's footsteps never changed, his eyes only focused on one point, towards the front.

The final stage of this folklore ends with a very mysterious event where a few days before the old man saw angels bathing in a pond. A few days later, every time he went into the woods looking for firewood, he would hear the voice of a woman bathing, but when he looked for it the sound would disappear. This is proven by the following quote:

*Setelah beberapa hari, kakek kembali mencari ranting pohon di hutan. Suara perempuan itu tampak terdengar lagi, Si kakek kembali mendekati kearah kolam, tempat mandi para wanita misterius itu. Saat berada di sana, tidak ada seorang pun, Para putri dan dua hewan itu tampak hilang. Batu disekitar kolam tampak kering, tidak ada tanda-tanda seseorang yang datang kemari. Setiap kali Si kakek ke hutan mencari kayu bakar, pasti mendengar suara perempuan yang sedang mandi, tapi ketika ditemui menghilang. Bukan Cuma kakek seorang tapi sudah ada beberapa masyarakat kampung Rammang-rammang yang pernah mendengar langsung suara itu. Sehingga masyarakat disana*

*menamakan kolam tersebut sebagai Taman Bidadari, Tempat para bidadari singgah untuk mandi*

After a few days, the old man returned to search for firewood in the forest. The woman's voice seemed to be heard again, the old man returned to the pool where the mysterious women were bathing. When he got there, there was no one, the princesses and the two animals were gone. The rock around the pool looked dry, there was no sign of someone coming here. Every time the old man went into the woods looking for firewood, he would hear the sound of a woman bathing, but when he looked for it the sound disappeared. Not only were he himself, but there already some people in the village of Rammang-rammang who had heard the sound directly. Therefore, they named the pool as *Taman Bidadari*, a place for the angels to stop by to bathe.

#### *D. Comparison of Settings*

The setting of South Kalimantan folklore 'Telaga Bidadari' was in a lake. The setting was used at the beginning of the story to provide a general picture of where this folklore began. This could be proven by the following quote:

*Telaga itu tidak seberapa lebar dan dalam, kurang lebih tiga meter panjangnya dan dua meter lebarnya dengan kedalaman dua meter. Airnya Bening dan jernih, tidak pernah kering walau kemarau panjang sekalipun. Letaknya di atas sebuah pematang, di bawah keteduhan, kelembatan, dan kerindangan pepohonan, khususnya pohon limau.*

The lake is not very wide and deep, about three meters long and two meters wide with a depth of two meters. The water is clear, never dry even during a long dry season. It is located on a dike, under the shade, dense, and shade of trees, especially lime trees.

The setting of 'Taman Bidadari' was in the mountain foot pool where the old man first saw the bathing angel. This could be proven by the following quote

*Dari jauh kakek melihat beberapa perempuan cantik yang sedang asik mandi di kolam kaki gunung. Sekalipun perempuan itu tidak pernah dilihatnya, dan tampak asing dengan pakaian yang digunakan, layaknya putri kerajaan. Kakek mengusap matanya, menjepit pipi dengan kedua tangannya. "Apakah aku sedang mimpi" Kata kakek tua yang keherangan.*

From a distance, the old man saw several beautiful women who were bathing in a mountain foot pool. Even though he never seen the woman, and she seemed unfamiliar with the clothes used, like a royal princess. The old man rubbed his eyes, pinned his cheeks with both hands. "Am I dreaming," said the old man who was amazed.

The two folklore have a different setting of place. In South Kalimantan folklore 'Telaga Bidadari', the main character saw the angel bathing in the lake, while in Makassar folklore 'Taman Bidadari' the main character saw the angels bathing in a mountain foot pool

#### *E. Comparison of Messages*

*Telaga Bidadari* folklore contains a message that every human being must be honest because honesty is the most important thing in life. We are not allowed to do deviant or evil things like stealing. While the folklore of *Taman Bidadari* contains the message that when we see something that is inappropriate for us and has nothing to do with our lives, it is wiser to avoid it so that undesirable things do not happen.

Every folklore from various regions in Indonesia has similarities and differences. The similarities and differences can be seen from the structure of the story that appears in the folklore. We can describe these similarities and differences in the study of literature, which is comparative literature. Comparative literature examines the similarities and differences in the

structure of stories in folklore originating from different regions. In this case, comparative literature is a study comparing one literary text with another literary text. this comparison can be made if the literature differs by region, country, language and story structure (Nofasari, 2018).

Through a comparative literary study by analyzing the structure of these two folklore, the similarity of both folklores was the descendants of angels from heaven on earth to bathe in a lake or pond in the forest. Both of them also told about the main characters, two men, who were surprised to see the angels bathing. As a result of the story, the lake or pond where the angels bathed until now was named the TelagaBidadariin South Kalimantan and Taman Bidadariin Makassar because the community believed that the place was a bathing place for the ancient angels. The difference between the two folklore lies in the main character. In South Kalimantan folklore 'Telaga Bidadari', the main character is a handsome young man, while in Makassar folklore 'Taman Bidadari' the main character is an old man. Another difference is in the folklore of South Kalimantan 'Telaga Bidadari' the main character prefers to look longer and steal one of the angels' clothes, while in Makassar folklore 'Taman Bidadari' the main character prefers to leave and has no bad intention at all.

#### 4 Conclusion

The comparison of the two folklore is that both of them tell the story of the descending of angels from heaven on earth to bathe which is then known by the main characters. The difference is, the main character in South Kalimantan folklore of Telaga Bidadari is a handsome young man, while the main character in Makassar folklore Taman Bidadari is an old man. The difference also lies in the story line. In South Kalimantan folklore of Telaga Bidadari, the main character steals the clothes of one of the angels, and then he marries her, which makes the story of the folklore more complex. However, in Makassar folklore of Taman Bidadari, the main character who is an old man, after knowing and seeing the angels bathing in the mountain foot pool, he prefers to go away and do nothing.

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