

Analysis of Function in the Ki Ageng Gribig Folklore

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Abstract. Tradition is created from the community and then gets influenced by the community, then the next community comes and is influenced by tradition. This study aims to analyze the function of the Ki Ageng Gribig folklore in the *Saparan* tradition of the Jatinom Klaten based on Alan Dundes's theory. The approach used in this research is qualitative with a critical analysis method. Data of this research was obtained through field observations, in-depth interviews, and literature studies. Subjects were determined using the purposive sampling method. The results of this study indicate that the function of Ki Ageng Gribig's folklore consists of six functions, namely (1) da'wah, (2) education, (3) remembering history/past, (4) social control, (5) forming social awareness in society, and (6) entertainment. These functions are found in the folklore of Ki Ageng Gribig and are represented in the implementation of the *Saparan* tradition in Jatinom, Klaten Regency.

Keywords. function, folklore, tradition, Ki Ageng Gribig, *Saparan*

1 Introduction

Folklore is oral literature that was born and developed in society from generation to generation with various functions. Folklore appears as a cultural phenomenon that has a universal nature in society. Oral literature is generally manifested as a response and a product of thought in the social system [14]. Folklore is a form of literary work. Literary works are classified into oral literature and written literature. The definition of oral literature is a literary work that is spread by word of mouth between generations [10].

Each tradition has a story of the origin of the emergence of the tradition in the form of folklore. Folklore takes various forms, ranging from myths, fairy tales, and legends. Folklore has a general function. The functions of folklore are (1) means of da'wah, (2) means of education, (3) means of remembering history/past, (4) means of social control, (5) means of forming social awareness in society, and (6) means of entertainment. [1].

In general, people have recognized folklore as part of social life and part of the culture. Folklore is generally accompanied by the emergence of a tradition, ritual, ceremony, or other activity that involves the community of speakers. The emergence of community activities is a symbol of the

existence of folklore in the community of speakers. The concept in folklore is "As the internal relationship through which constituents of a whole are organized" [17]

Tradition is an issue and more importantly how it is formed. Tradition is defined as knowledge, doctrine, culture, and practices that are implemented as inherited knowledge from generation to generation, including techniques for conveying these doctrines and practices. Tradition in certain situations is synonymous with the term *adat* which in the general public's point of view is understood with the same structure. *Adat* itself comes from Arabic (plural form of 'Adah) which means habit and is interpreted as having synonyms with *Urf*, which is something that is known or generally accepted [5][4].

Tradition is created from the community and then gets influenced by the community, then the next community comes and is influenced by tradition. Tradition is initially causal or cause, but in the end, it becomes premise and conclusion, form and content, effect and action influence each other. The process of interpreting tradition may be carried out by considering that many traditions are packaged in an Islamic atmosphere. The atmosphere is seen as giving difficulties and pressure to the community. Even though today's society is not aware of the pressure that this tradition has created. However, it is undeniable that tradition also provides good benefits in the sustainability of ritual values and orders that are passed down between generations [8][13].

The concept of tradition is divided into two, namely the little tradition and the great tradition. This concept is often used in research on religious communities. Geertz also used this concept in his research on Javanese Islam which gave birth to a work entitled *The Religion of Java*. The concept represents that in human life, there must be two types of traditions which are categorized as small traditions and great traditions [6]. Small tradition (little tradition) is a tradition that arises from community groups who do not think holistically about the traditions they have. Meanwhile, the great tradition is a tradition that comes from a group of people who like to think about the tradition and automatically includes the reflective few. The tradition found in scholars, philosophers, and educated people is a tradition that is consciously and holistically implanted, while the tradition of the majority of people is a tradition that has been taken for granted and has not been researched and filtered in its development [15].

The *Saparan* tradition in Klaten Regency was carried out in the month of Sapar in 1511 Alip in the Javanese calendar, around 1637 AD. This tradition was born and developed in the community of Jatinom, Klaten Regency, Central Java. The main character in this tradition is Ki Ageng Gribig, this tradition emerged as a result of the implementation of the folklore of Ki Ageng Gribig after returning from the holy land.

This research is the basis for the invention of oral literature teaching materials in universities. This study will discuss the results of the analysis of the function of Ki Ageng Gribig's folklore as part of oral literature. The results of this study can be used as a student reference in analyzing oral literature that develops in society.

2 Research Method

The approach used in this research is qualitative with a critical analysis method. The data of this research is the folklore of Ki Ageng Gribig in Klaten Regency which was obtained through field observations, in-depth interviews, and literature studies. Subjects were determined using the purposive sampling method. Determination of informants adjusted to the research objective, namely knowing the function of the folklore of Ki Ageng Gribig based on Alan Dundes's theory in the *Saparan* tradition of the Jatinom Klaten people [16] [11].

The data to be analyzed in this study is the folklore of Ki Ageng Gribig according to an elder, caretaker, resident, and two teachers who know the history of the *Saparan* Tradition and teach around Jatinom District who knows the history of the *Saparan* tradition and the Ki Ageng Gribig Folklore.

The first storyteller is an elder, committee, and manager of the *Saparan* or Yaqowiyyu tradition named Slamet Raharjo who was born in Klaten, May 7, 1951 (70 years). This interview was conducted to find out the source's point of view on the Yaqowiyyu traditional folklore so that the version of the story according to the elders was obtained. As an elder, he is considered to know the development of the *Saparan* tradition to date.

The second storyteller is the caretaker, committee, and manager of the *Saparan* or Yaqowiyyu tradition named Muhammad Daryanto born in Klaten, July 21, 1961 (60 years). This interview was conducted to find out more about the personal story of Ki Ageng Gribig, the history of the implementation of the Yaqowiyyu traditional ceremony, and to find out the source's point of view on the folklore about Ki Ageng Gribig so that the version of the story according to the caretaker was obtained.

The third storyteller is a resident who lives around the location of the *Saparan* or Yaqowiyyu tradition, named Nur Wahid, who was born in Klaten, November 3, 1979 (42 years old). In addition, Nur Wahid became one of the committees during the implementation of the *Saparan* tradition. This interview was conducted to find out the people's point of view on the implementation of the traditional ceremony to obtain a version of the story according to the residents who are also on the committee for the implementation of the *Saparan* tradition.

The fourth storyteller is a resource person from the world of education named Agus Waryanto born in Klaten, August 21, 1962 (59 years old), a history teacher at SMA Negeri 2 Klaten and Widodo born in Klaten, October 8, 1963 (58 years), the principal of SD Negeri 2 Gledag Karanganyor Klaten. This interview was conducted to obtain the point of view of the Ki Ageng Gribig folklore and the *Saparan* tradition from the world of education so that the teacher's version of the story was obtained.

3 Result and Discussion

Based on the results of observations, interviews, and literature studies that have been carried out, data is obtained that the folklore of Ki Ageng Gribig has six functions. This function also continues to develop following the times but does not come out of its initial meaning. The six functions are

the result of analysis using Alan Dundes's theory in interpreting folklore, namely (1) means of da'wah, (2) means of education, (3) means of remembering history/past, (4) means of social control, (5) means of form social awareness in the community, and (6) entertainment facilities [3].

3.1 Da'wah

The function of religion in the folklore of Ki Ageng Gribig in the *Saparan* Tradition lies in the purpose of the creation of this story. Since its inception, the folklore of Ki Ageng Gribig teaches religious values to the community. Ki Ageng Gribig's folklore in the *Saparan* tradition was used by Ki Ageng Gribig to spread Islam in the land of Jatinom which was still controlled by the Hindu and Buddhist kingdoms. The *Saparan* tradition emerged as a means of preaching Ki Ageng Gribig. Therefore, the function of religion is still firmly held by the people of Jatinom, especially the descendants of Ki Ageng Gribig and the implementers of the *Saparan* tradition so that there is no deviation from the purpose of holding this tradition from the teachings of Ki Ageng Gribig. As stated by Muhammad Daryanto below.

“ The story of Ki Ageng Gribig exists and was created as the basis for the *saparan* or *Ya Qowiyyu-nan* tradition, yes as a means of proselytizing the Islamic religion. Where? Yes, from the storyline, yes from the series of events, yes from the prayers, right?.”

Religion is generally interpreted as an inner human tendency to interact with the forces of nature and its creator. When looking for the meaning and value of power, the universe is interpreted as something that is admired, respected, and feared because it is extraordinary. Humans have a belief that there is something that is beyond the limits of their ability and power and that it is only owned by the "holy". Therefore, humans ask for His protection with various ceremonies to maintain the balance of nature.

“ The committee and managers jointly prayed for strength, forgiveness, sustenance, blessings to God Almighty by praying Friday together before the ceremony began. In addition, residents and managers recite prayers *Ya Qowiyyu Ya Aziz, Qowina wal Muslimin, Ya Qowiyyu Ya Rozaq, Warzuqna wal Mukminin Subhannallah Warhamdulillah Walailahailallah Allahuakbar.*”

This is also supported by the opinion of another resource person, a teacher named Widodo. The following is an excerpt from the interview.

“ The essence of this tradition is kept sacred. For example, the implementation of this tradition remains between the 12th and 18th of the month of Sapar, and definitely on Friday, neither retreat nor advance. Why? Because that's what Ki Ageng taught. Friday if muslims think it's a special day, huh to? Then it's after Friday prayers, why? In order not to be bumped into the prayer time, and there are limits too, it must be completed before the asar, in order for the worship to remain on time, the tradition continues. This is the greatness of this tradition, fused with the development of the times and religion.”

In general, every part of the folklore of Ki Ageng Gribig in the *Saparan* tradition has a religious meaning. For example, in naming a cake which is one of the mandatory items in the *Saparan* tradition, namely apem. This naming comes from the Arabic language, namely Afwun which means sorry. This meaning means that every human being who wants to get happiness in this world and

the hereafter must have a pure soul by being willing to apologize and forgive. The naming of the *Saparan* or *Yaqowiyyu* tradition also comes from the Arabic *Al Qowiyyu* which means Allah the Almighty. The purpose of this naming is to remind people of the Almighty and there is no human power apart from the Almighty.

3.2 Education

The folklore of Ki Ageng Gribig has a function as a means of education, it can be seen from the message that can be learned from the folklore of Ki Ageng Gribig. The character education values contained in the story as well as the implementation of the *Saparan* tradition represent the educational values contained in the story. As seen from the quote from the story, it was Ki Ageng Gribig who wanted to distribute cakes to all students and residents after returning from performing the pilgrimage. However, the number of cakes that Ki Ageng Gribig brought was insufficient, so he asked his wife to make a cake similar to the one he had brought to be distributed to students and residents. Based on the quote from the story, it clearly shows that Ki Ageng Gribig gave teaching and example to the students about the value of caring, justice, and sharing. In addition, the educational value of togetherness and cooperation is also implied in the implementation of the *Saparan* tradition. This is supported by the opinion of Muhammad Daryanto as the caretaker of the tomb of Ki Ageng Gribig and the manager of the following *Yaqowiyyu* tradition.

“ These stories and traditions have the purpose of proselytizing, to convey knowledge. Of course, from there we can know that this tradition also functioned as a form of education to the students at that time, and now the values of education can be seen from what Ki Ageng conveyed to his students. That Ki Ageng must have set an example first. He taught us to process and care, that's the key, hard work, gratitude, forgive each other, mutual aid. *Al Afwun*, the Forgiving, Arabic, which was the inspiration for the emergence of the word *apem*. It must be like that, in order to be a real human being, the essence of man is a social being.”

The Jatinom people preserve the Ki Ageng Gribig story and the *Saparan* tradition because the Jatinom people believe that what Ki Ageng Gribig taught earlier brought peace, harmony, and the spirit of cooperation to the people of Jatinom, Klaten Regency to this day. In addition, this tradition also has the meaning of cultural education which can be seen from the stages in the implementation of the *Saparan* tradition from preparation, opening, to the culmination of the main event or event, namely distributing *apem* cakes to all the people present. This is a form of cultural education, that in every tradition there are stages in which it has meaning [1], [3].

3.3 Remembering History/Past

The folklore of Ki Ageng Gribig is preserved and disseminated as a tangible manifestation of respecting ancestral heritage. The function of remembering the past can be seen from the origin of folklore and its representation in the *Saparan* Tradition to this day. The implementation of the breakfast tradition is intended to continue the teachings carried out and exemplified by Ki Ageng Gribig. The story of Ki Ageng Gribig and the *Saparan* tradition is still preserved as a form of imitating Ki Ageng Gribig. As stated by Slamet Raharjo below.

“... to continue the proselytizing that used to be Ki Ageng Gribig has already begun, continuing the legacy of the ancestors. There are many lessons, sciences, that we can take

from these stories and traditions. Our ancestors have carried out for dozens or even hundreds of years and the results are good, positive. Yes, now those of us who are still given the opportunity to live yes we are the ones who continue this proselytizing. Don't stop at us, so as a way to remember the services of Ki Ageng, this tradition must also be introduced to the younger generation. Many students in the cottage were included in various activities, preparations, until the core event was included.”

The function of remembering the past is also realized from the implementation of the *Saparan* tradition. Infrastructure in the form of clothes, attributes, tools, materials, to the stage of the event is still a form of representation of the implementation of the ceremony taught by Ki Ageng Gribig at that time.

3.4 Social Control

The folklore of Ki Ageng Gribig has a function as a social controller. This is as contained in the excerpt of this story which states that Ki Ageng Gribig at that time distributed apem cakes one by one to his students who numbered in the hundreds or even thousands and no one was fighting over. In addition, Ki Ageng Gribig also gave an example to the students and the community to share among humans so that the nature of sharing, cooperation, and togetherness emerged.

“ The distribution of apem cakes was carried out from a five-meter-high stage called Oro-oro Klampeyan which was carried out by the committee and the cast figures of Ki Ageng Gribig, Nyi Ageng Gribig, and his students. Residents scrambled for the apem cake that was spread from above, but none of the residents had any disagreements or quarrels. This is because the residents respect the figure of Ki Ageng Gribig played by the descendant of Ki Ageng Gribig, namely Mbah Wignyo and the form of awareness of the residents keeps this tradition running smoothly and conducive.”

In addition, the function of social control is also contained in the story of Ki Ageng Gribig which states that humans as social beings must be able to restrain themselves and be willing to forgive each other, in this case, represented by the naming of apem cake which comes from Arabic, namely *afwun* which means sorry.

“Ki Ageng it teaches us to be willing to apologize if something is wrong and forgive if anyone wrongs us. That is why the cake in the Saparan tradition is called apem, its origin is from the word *afwun*, forgiving each other.”

Another social control function is manifested in the attitude of cooperation in preparing for the implementation of the *Saparan* tradition, namely cleaning the village and awareness of the community to make apem cakes together as taught by Ki Ageng Gribig. The cakes were then collected to the committee to be distributed to all the people who attended the spread apem in the *Saparan* tradition.

3.5 Form Social Awareness in the Community

The function of social care is clearly seen from the story of Ki Ageng Gribig and the implementation of the *Saparan* tradition. Ki Ageng Gribig teaches the attitude of caring and sharing to the

community as told in the folklore quote Ki Ageng Gribig where he distributed cakes to his students and then he fulfilled his shortcomings by asking his wife to make cakes with a shape and taste similar to the cake he was carrying. . The function of caring is also represented by the attitude of Jatinom residents who warmly welcome people from outside the region who attend the *Saparan* traditional ceremony even though they come from various cultural, regional, and religious backgrounds. As the following interview results.

“ If the tourists who attended were from Jatinom, from Klaten Regency, outside the city, and even abroad. So it certainly has different origins, whether it's the region, yes the culture, yes the religion. Without discriminating against the origin, the residents voluntarily accepted and welcomed these residents sincerely.”

The meaning of social care in the folklore of Ki Ageng Gribig and the *Saparan* tradition can be seen from several points. First, Ki Ageng Gribig teaches fairness and sharing, as evidenced by him asking his wife to make a cake similar to the cake that Ki Ageng Gribig brought back from the holy land. This was done because the cake that was brought by Ki Ageng Gribig was deemed insufficient if distributed to the children and students. However, the longer the number of Ki Ageng Gribig's students, this makes Ki Ageng Gribig offer to residents who want to give alms to help make cakes for Ki Ageng Gribig's students.

This is what makes the residents of Jatinom to this day have a spirit of mutual cooperation and sharing. It was realized with the awareness of residents to voluntarily participate in making apem cakes together and then collected them to the *Saparan* tradition committee and distributed to all people who were present at the peak of the apem spread event. As what is obtained from the following interview results.

“... the citizens consciously, sincerely, together helped each other make apem cakes. The apem was later donated to the committee, after being prayed for and passed a series of rituals then distributed to all who came, distributed in Oro-oro there it was... led by Mbah Wignyo... Yes, that's how Ki Ageng teaches, it is ingrained in this attitude and habit.”

The function of caring for social care is manifested in the community togetherness to make the *Saparan* tradition event a success which is held every year. Every time we enter the Sapar month in the Javanese calendar, the community prepares and plans the event carefully and works together.

3.6 Fungsi Hiburan

The function of entertainment in the folklore of Ki Ageng Gribig and the *Saparan* tradition can be seen from the many series of events carried out to welcome the implementation of this tradition. This series of events can start approximately two weeks before the peak of the event until two weeks after the *Saparan* traditional ceremony.

The Klaten Regency Government has made the series of events in the *Saparan* tradition a tourist destination for the people of Klaten and its surroundings and even people outside the region and abroad. The series of events in the *Saparan* tradition include night markets, cultural carnivals involving educational institutions, government or private agencies, community organizations, and

other community groups. This is in accordance with the results of the interview with a resident resource person named Nur Wahid below.

“ If the function for the surrounding residents is definitely an ancestral tradition that must be maintained and developed. Yes, the development of this tradition which also has an entertainment function for us because it is a once-a-year moment. So, because it has become a tradition, this is also one of the entertainments for residents, especially with the activities throughout the implementation of this tradition, night markets, carnivals, yes of course the ritual of spreading apem itself.”

This tradition has also become a means of entertainment for the residents of Jatinom in particular. This opinion is in line with the opinion of Slamet Raharjo as the following *Saparan* tradition committee.

“ If the entertainment function is quite a lot, including the existence of a night market, which residents around Klaten have been waiting for, right, a cheap and lively people's market. It is supported by the Klaten government also by making *Saparan* a tourist destination in Klaten. This is once a year, so yes, wait with the residents of Klaten, especially the peak of the apem distribution event..” (CLHW 8)

Folklore and the implementation of traditions in addition to being a representation of the preservation of community culture is also a means for the community to obtain entertainment. The lower class to the upper class take advantage of the moment of traditional ceremonies such as *Saparan* to get cheap, interesting, and educational entertainment. This is also a manifestation of the community's active participation in maintaining their culture [7][2].

4 Conclusion

The function of Ki Ageng Gribig's folklore based on Alan Dundes' theory in the *Saparan* tradition of the Jatinom Klaten community consists of six functions, namely (1) means of da'wah, (2) means of education, (3) means of remembering history/past, (4) means of social control, (5) a means of forming social awareness in the community, and (6) a means of entertainment. These functions are found in the folklore of Ki Ageng Gribig and are represented in the implementation of the *Saparan* tradition in Jatinom, Klaten Regency. The acquisition of data related to the analysis of the function is the result of field observations, interviews, and literature review.

The analysis related to the function of oral literature in Indonesia is still very broad to be carried out and researched so that it can be used as a reference in learning oral literature and also as a means of maintaining the existence of oral literature such as folklore and the implementation of the accompanying traditions. Therefore, the results of this study can be used as a reference in analyzing the function of oral literature in other regions of Indonesia.

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