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The Complexity of Cultural Outcomes in The Folklore of *Raja and Mount Tampomas* by *Piet Genta*

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ABSTRACT: This study aimed to describe the complexity of the cultural outcomes of people's live in the folklore of Raja and Mount Tampomas by Piet Genta, which consisted of seven cultural elements. The seven cultural elements are language, knowledge, social organization, technology, livelihood/economy, religion, and arts.The folklore used in this research was an anthology of folklore entitled Selected Folklore of 34 Provinces in the Archipelago, the work of the Wonderland Family Community. The data in this study was in the form of the complexity of the cultural outcomes in folklore from West Java Province entitled Raja and Mount Tampomasby Piet Genta. Source of data in this study were folklore from the informants. The data analysis technique in this study was identified through the characteristics of objects and events in the form of cultural elements from the folklore of Raja and Mount Tampomasby Piet Genta. Analysis of the complexity of cultural outcomes in the folklore of Raja and Mount Tampomas by Piet Genta is expected to be one way of introducing cultural outcomes to the society in respecting and preserving cultural values.

Keywords: complexity of cultural outcomes, culture, literary anthropology

I.　　INTRODUCTION

Literary anthropology consists of two words, each of which has its own meaning. According to Keesing (1999: 2), anthropology is a study of human. Human is in terms of their attitudes and behavior. Literature is a cultural heritage containing a portrait of cultural diversity in society (Endrasawara, 2013: 10-11). Therefore, anthropology and literature have a close relationship. Anthropology talks about cultured human in real life, while literature is the result of human culture. In addition as a cultural product, literature also talks about cultured human in the writer's imaginative realm. So, anthropology and literature have a very close relationship.

Ratna (2015: 351) states that literary anthropology is the study of literary works with human relevance *(anthropos).* Anthropology is divided into two types, namely physical anthropology and cultural anthropology, with works produced by humans, such as: language, religion, myth, history, law, customs, and art works, especially literature. In relation to the three kinds of cultural forms produced by humans, namely the complex of ideas, the complex of activities, and the complex of objects, literary anthropology focuses on the complex of ideas. Slightly different from Ratna's view, literary anthropology in Poyatos' view is a science that studies literature based on intercultural research. Cultural research in literature is believed to be a reflection of life (Endraswara, 2013: 3). So, it can be concluded that literary anthropology is a study of human and included culture.

Anthropology of literature according to Poyatos (1988: 331-335) is a study of literature based on the intercultural research. Cultural research in literature is certainly believed to be a reflection of life. It must be admitted to the research which meant has often developed rapidly into three directions, namely (1) research on literary culture called the anthropology of the author, analyzed its anthropology by interviewing and observing the author's cultural life; (2) literary text research that examines literary reflection as cultural reflection; (3) research on the anthropology of readers that receptively has an important role in the meaning of literature.

J. Van Baal (1987: 1) states that cultural anthropology is an empirical science collected through ethnography with theories about human existence. Cultural anthropology in it discusses the differences between the cultures of different nations on human social life; the existence of limits to human capabilities, the power over oneself possessed by human character is determined by the environment.

Koentjaraningrat (2009: 9) argues that anthropology is the science of human that collects data about people live and cultures from various different ethnic groups. According to Koentjaraningrat, there are seven elements of universal culture, namely: 1) Language, 2) Knowledge Systems, 3) Social Systems or Social Organizations, 4) Living Equipment Systems and Technology, 5) Livelihood Systems, 6) Religious Systems, and 7) Arts.

The complexity of human culture arises as a result of the increasingly complex patterns of human life and the technological advances that have been created it. If the pattern of human life is getting more and more complicated, the problems that arise will become even more complex. This proves that from time to time, humans always think to find solutions to these problems. By solving these problems, humans create technology that can help their problems. In addition, humans come up with ideas, new ideas for the basis of further technological creation, or a collection of new concepts in understanding the existence of problems at that time. Therefore, it is possible to have a *complex system* in human culture as well as to form a view in humans and the formation of new behavior.

The scope of cultural complexity itself is very broad and general, starting from the norms of life, (economic) livelihoods, arts, political order and even to the religious system. In general, many experts agree that culture will include at least four main elements, namely: social norms, economic systems, educational institutions, and political organizations.

Referring to literary anthropological studies, the study entitled 'Coastal Culture in *Batu Belah Batu Bertangkup* Story: Literary Anthropology Study, by: Yulita Fitriana, Balai Bahasa July 2016) Salingka. This research contains the story of "*Batu Belah*" found in several regions in Indonesia, even in the Indonesian Archipelago. The story of "*Batu Belah*" which was retold by BM Syamsuddin in his book entitled *"Batu Belah Batu Bertangkup (1983)"* originated from the Riau Islands Province.

As a story from an archipelago, the story contains coastal culture. Therefore, the issue to be discussed in this paper is the elements of coastal culture in the *Batu Belah Batu Bertangkup* story. From the research, it is known that in the folklore "Batu Belah", there are elements of coastal culture, such as (1) people's livelihood from the maritime sector; (2) local wisdom relating to maritime affairs; and (3) culture opens to the outside elements.

The next research related to literary anthropology is entitled 'Lampung Culture in the Short Story "Sebambangan" by Budi P., by: Dian Anggraini Lampung Provincial Language Office, June 2017, Aksara. This study aimed to describe the local culture contained in the short story entitled "Sebambangan" and the existence of this culture in the past. This research discussed the issue of local culture and the existence of culture in the short story "Sebambangan". Based on these objectives, this research method used literary methods and reading techniques. The data analysis of this research used descriptive analytic method with interpretive techniques. The theories used in this research were sociology and anthropology of literature. Result and discussion showed that this story loaded with local culture, especially marriage system in Lampung society.

Research related to anthropology and culture entitled 'Socio-Cultural Values in Novel *NamakuTeweraut* by Ani Sekarningsih's Literary Anthropology Approach', by Imelda Hutabarat, Zainal Rafli, and SaifurRohman, Language Education, Postgraduate Program, State University of Jakarta, September 2019. Purpose of the research was to identify socio-cultural values with the anthropological approach contained in the novel *Namaku Teweraut* by Ani Sekarningsih. This research was a descriptive qualitative research method by describing the data in depth. The data were collected through the stages of reading the novel carefully, making a synopsis, classifying the data, interpreting the results of data analysis, confirming the results of the analysis and interpretation to the literature expert, and describing the analyzed detail parts.

This study contains data analysis and interpretation which shows that: 1) The social value of the knowledge aspect is the most dominant, there is a diversity of flora and fauna in the Asmat tribe. The characteristics of the main character provide a moral message so that the reader has a simple life character, persistent, patient, thinks forward, practical, has a firm stand, diligent, loves the environment, loves the country, wary, humble, sensitive, intelligent, and creative. 2) The social value of the organizational system aspect has a good relationship, association and unity of life in the Asmat tribe and with other tribes. Deliberations are held before holding ceremonies, making decisions, and establishing rules. 3) The social value of the religious aspect is not only animistic, but the Asmat people also believe in Christianity. 4) the social value of the art aspects of the Asmat tribe have high creativity in the arts, namely: carving, dance, art, singing, and music. This is shown in every ceremonial procession carried out.

II.   RESEARCH METHOD

This research used descriptive qualitative method. Qualitative method is a research procedure that produces descriptive data in the form of written or spoken words from people and actors that can be observed. The qualitative method in this research was in the form of document review (Lexi J. Moleong, 2012: 9).The data in this study was the complexity of the cultural outcomes in folklore from West Java Province entitled *Raja and*

Mount Tampomas by Piet Genta. Sources of data in this study were folklore from informants. The folklore used in this research was an anthology of folklore entitled*Selected Folklore of 34 Provinces in the Archipelago,* the work of *the Wonderland Family Community.*

The data collection technique in this research was non-interactive by reading intensively from folklore and taking notes actively with the content analysis method. Content analysis is used in analyzing documents, so that the contents and meanings contained in the document are known (Krispendroff 2004: 80). The data analysis technique in this study was identified through the characteristics of objects and events in the form of cultures from the folklore of *Raja and Mount Tampomas*. Data analysis techniques involve identifying the characteristics of an object and event by members of the culture (Lexi J. Moleong, 2012: 237) in the form of: First, data reduction is the process of selecting, focusing, simplifying, and abstraction of the rough data contained in field notes. Second, data presentation is an information organization design that enables research conclusions to be made. Third, data verification and drawing conclusions are carried out based on all the things contained in data reduction and data presentation.

III. RESULTS AND DISCUSSION

The cultural complexity of the folklore of *Raja and Mount Tampomas* by Piet Genta revolves around seven elements of culture, namely (1) language, (2) knowledge, (3) community organization, (4) technology, (5) livelihood/economy, (6) religion, and (7) art.

Language

Referring to the origin of this folklore orally/utterly, the language in the folklore of *Raja and Mount Tampomas* by Piet Genta used Sundanese, as the mother tongue of West Java and Banten. However, since the folklore of *Raja and Mount Tampomas* was written or recorded and disseminated throughout Indonesia with various languages, Indonesian is used as a medium for this folklore.

"Sir, I always like when the King go around to visit the village to greet us," said a child to his father.

This folklore writer did not specifically use Sundanese as the identity language of the folklore. As folklore from the Sundanese region, the writer actually gave several words or sentences describing the use of regional languages as the origin of the folklore.

Knowledge

The folklore of *Raja and Mount Tampomas*portrayed the cultural complexity of knowledge of the SumedangLarang area. This knowledge was described as government knowledge. Governmental knowledge wasportrayed in the folklore of *Raja and Mount Tampomas*in the figure of the king of SumedangLarang and Patih. King SumedangLarang was loved by his people because he made his people prosperous. The King of SumedangLarang had more skills or knowledge in the field of government. King SumedangLarang was able to make his people prosperous and even felt anxious if his people suffered. Knowledge to lead a kingdom was knowledge of government that is owned by the king.

"Why does the King never stop going around the village every day just to see the people?" asked Patih who accompanied the King with his horse.

"O my friends, they are my people, my responsibility. It would hurt me a lot if I found misery in their lives. Because of that, I want to see for myself the constant prosperity they get every day. " (King and Mount Tampomas, *Selected Folklore of 34 Provinces in the Archipelago*: 7 - 8)

Community Organization

The community organization system wasportrayed as a cultural complexity in the folklore of *Raja and Mount Tampomas*. The community organization system was portrayed in the characters that lived out the folklore. The figure of the King, Patih, a soldier was a figure who had a position in the social organization structure of the kingdom, and the people or society were under his government. The government system of SumedangLarang, which wasportrayed as royal government, was also a picture of the cultural complexity associated with social organization in the folklore.

"What do you think, Majesty? Mount Gede seems to be giving signs of an eruption. All people were very scared. Should we hurry to leave this area? " asked the Patih in a trembling voice.

"No Patih. Stay here. I'll meditate for a while. Keep paying attention to my people, fulfill all their needs, and calm them. Tell them that their king, I am looking for a way out. "

Day after day, the King became the occupant in the empty room. The king meditated in order to prevent the destruction of Mount Gede, so that he did not pay attention to his health. All he thinks about is one, the people must be safe. (King and Mount Tampomas, *Selected Folklore of 34 Provinces in the Archipelago*: 7 - 8)

The government of the SumedangLarang kingdom, not only as a cultural complexity related to knowledge, but it also related to community organizations in SumedangLarang.

Technology

Technology as an element of culture was reflected in the cultural complexity of the folklore of *Raja and Mount Tampomas*. Technology was described as the development of a medium or tool that could be used more efficiently to process and control a problem. Technological developments take place in an evolutionary manner. In incoming the era of industrialization, the achievement is very much determined by the mastery of technology because technology is the engine of growth through industry.

> The sound of horse steps was heard so loudly among the busy people this morning. The various tools for work that they were preparing were immediately put back in their place. There is something more important than being prepared, which is waiting for the king to come. (King and Mount Tampomas, *Selected Folklore of 34 Provinces in the Archipelago*: 6)

The development technology in the agriculture folklore of Raja and Mount Tampomas was portrayed in the life of the Sumedang Larang people who were at the foot of Mount Gede. The welfare and prosperity of the community due to the agricultural technology system developed at that time. The crop yields could fulfill their daily needs because of the agricultural technology the community had.

Livelihood/ Economy

Livelihood/ economy was one element of culture that portrayed the cultural complexity of society. The people described in the folklore of *Raja and Mount Tampomas* ha an economic system or a livelihood as farmers.

> Happiness is always reflected in the whole village because afair and wise king's leadership is one with the beautiful nature. Clear crystal water flows from the mountains, beautiful green forests, and lush vegetation every time it planted. Complete with the existence of Mount Gede, the magnificence of the village is like heaven on earth. (King and Mount Tampomas, *Selected Folklore of 34 Provinces in the Archipelago*: 6)

In addition, other livelihoods depicted cultural complexity in folklore. Raja and Mount Tampomaswere kings and patihs. As figures whose livelihoods were kings and patihs, their lives were also supported by people whose livelihoods werefarmers. People at that time usually paid tribute or taxes that were handed over to the palace for the life of palace officials, including kings and patih.

Religious

The religious or belief system wasportrayed in the folklore of *Raja and Mount Tampomas* as a cultural complexity. Religion at that time had not shown a particular religious activity as a guide for people live to the Creator. However, the people of the folklore of Raja and Mount Tampomashad the belief that there was something most powerful, all-powerful of all, who created the world in its entirety which was the peopleprotector. Therefore, the cultural activity portrayed in the community is not a culture that exists in a particular religion, but a tradition passes down from generation to generation from their ancestors, namely meditating.

> Day after day, the King became the occupant in the empty room. The king meditated in order to prevent the destruction of Mount Gede, so that he did not pay attention to his health. All he thought was about the people had to be safe.
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> "If you want safety for your kingdom, throw your ancestor's golden heirloom Kris into the Mount Gede crater." A voice echoed in the room.
>
> After hearing that whisper, the King's body weakened. Even the King was unconscious for days. This caused great anxiety for all the occupants of the palace. The valiant king now lay weak in front of them. (King and Mount Tampomas, *Selected Folklore of 34 Provinces in the Archipelago*: 7 - 8)

Art

Another cultural element in the form of art wasportrayed in the form of the cultural complexity of the SumedangLarangpeople in the folklore of *Raja and Mount Tampomas*. This art appeared because of the activities of the characters that lived out the folklore. Art in this discussion did not revolve around the art that was shown or exhibited such as painting, dance, music, theater, or other arts, but the art of regulating something, the art of government.The art of government wasportrayed in the folklore of *Raja and Mount Tampomas* in the person of the king of SumedangLarang. A king led SumedangLarang wisely.

> Happiness is always reflected in the whole village because a fair and wise king's leadership is one with the beautiful nature. Clear crystal water flows from the mountains, beautiful green forests, and lush vegetation every time it planted. Complete with the existence of Mount Gede, the magnificence of the village is like heaven on earth. (King and Mount Tampomas, *Selected Folklore of 34 Provinces in the Archipelago*: 6)

King Sumedang Larang applied the art of hasta brata government in leading his people. He always put the interests of his people above his personal interests. Raja SumedangLarang behaved like the sun for his people. He could enlighten, nourish and encourage his people even in disaster situations. Raja SumedangLarangcould be a moon, he could entertain his people in times of trouble, soothe hearts, and became a friend of joy and sorrow for the people of Sumedang Larang.

IV.   CONCLUSION

Based on the findings and analysis results, that in the folklore of *Raja and Mount Tampomas* by Piet Genta, there was a complexity of the cultural outcomes in the form of seven cultural elements, namely language, knowledge, social organization, technology, livelihood/economy, religion, and the arts. The complexity of the cultural outcomes aroused because of the activities of community life figures in the folklore.The complexity of the cultural outcomes of human life aroused as an outcome of the pattern of human life and the technological advances that had been created it. In addition, humans come up with ideas, new ideas that are useful in creating future technology. Through the complexity of cultural outcomes, in human culture a view is formed in humans and new behavior is formed. The cultural complexity of the folklore of *Raja and Mount Tampomas* by Piet Genta was also portrayed through the activities of figures related to cultural values and customs.

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