

# LOCAL WISDOM OF KERIS PUCUK TILUK STORY: MAINTAINING NATION IDENTITY

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**Abstract:** Folk stories are a reflection of the identity and culture that lives in a society. To find out the identity and culture that lives in a society one way that can be done is to analyze the folklore. Researchers analyzed the folklore of the Keris Pecuk Tiluk which is a legend from Kelopak Village, Kepahiang, Bengkulu which indicated that it had local wisdom values. To answer these indications, the researcher used Finnegan's theory to find the values of local wisdom that are in line with the efforts to maintain national identity. Based on the overall analysis, it can be concluded that the story of Keris Pucuk Tiluk contains the value of local wisdom, namely: (1) can avoid greater conflict between brothers; (2) teach wise attitude; (3) knowledge of fishing skills with traditional tools called pecuk; (4) teaches the nature of persistence. Keris Story Pecuk Tiluk has a moral message to improve brotherhood and help each other. The values of local wisdom in the story of the Pecuk Tiluk Keris can be part of the effort to maintain national identity.

**Keywords:** *Local Wisdom, Keris Pucuk Tiluk*

The diversity of our ancestral literary and cultural heritage is priceless, especially folklore in the Sumatra region, especially the province of Bengkulu which seems to have not been studied academically. There are still many folklore scattered in the Bengkulu region that have not been inventoried. The nation's wealth in the form of folklore in Bengkulu region must be preserved and developed to strengthen and enrich national culture. Dismantling oral literature as part of folklore, which is in society, means trying to get to know the identity and culture that exist in the community. Danandjaja (2002: 70) said that dismantling oral literature meant dismantling the identity of the supporting community, because through the collective works of the community, the community could describe the cultural values they possessed. One of the community groups that have oral literature is the Rejang tribe.

The Rejang tribe, known as one of the few indigenous tribes of the Bengkulu Province, has a diverse culture. The various cultures include writing, customs, customary law, art, and literature. Especially for oral literature, this tribe also has various types of literature, including Nandei, Geritan, Berdai, Pantun, Syair, Sambei, Serambeak, and Nasieb. Oral literature as an old literary work and the richness of Indonesian culture spread in various regions of the archipelago is one of the valuable expressions of regional culture in which the cultural values of the supporting community can also be contained in the cultural values of the new society (Danandjaja: 2002) The typical style of oral literature finds its form in each region in the ethnic space which carries different folk cultures and customs.

Oral literature as one of the forms of cultural expression of its owner, not only contains elements of beauty (aesthetics), but also contains various information about the values of the traditional culture in question. Therefore, as one of the cultural data, oral literature can be treated as a gateway to understanding one of the cultural elements concerned. Oral literature has a close relationship with folklore, especially oral folklore. The folklore itself is a part of collective culture which is spread and passed down from generation to generation, among any collective, traditionally in a different version, both in verbal and sample forms accompanied by gestures or reminder tools (Danandjaja, 2002: 22) .

Oral literature is a type of literature or a particular literary class that is spoken by word of mouth, orally, anonymously, and describes the life of the past. This is an intuition and social creation that uses language as a medium. Thus, oral literature is part of the treasury of the disclosure of the literary world can not be separated from the influence of new values that live and

develop in society, even though this form is considered anthropologically shaped by the traditions of society. This also means that there are values that have been adopted by the community.

Basically, folklore is a belief, legend, and customs of a nation that has long been passed down from generation to generation orally and in writing. The form of folklore can be in the form of singing, stories, speeches, puzzles, even children's play (Sudjiman, 1986: 29). Folk stories include beliefs, customs, and ceremonies that are found in society and also in objects that are made by humans that are closely related to spiritual life. The story, for example, contains a prohibition on not doing something that is contrary to the norms of life (Moeis, 1988: 127-128).

This folklore is part of oral literature and has a very important function for the supporting community. As one part of culture, folklore lives and belongs to the people of the past who have been kept by their supporters for generations. Folk stories generally grow and develop in rural communities far from urban areas. Even so, it does not mean that folklore is not found in urban communities who first know the writing. In a society that has not yet or only been familiar with writing, the role of folklore is greater than that of people who are familiar with writing.

Kuntjaraningrat (1990: 5-6) argues that culture has three forms, namely (1) ideas, as complex ideas, values, norms, regulations, etc.; (2) the social system, as a complex activity of patterned behavior from humans in society; (3) physical, as objects of human work. Culture that has the form of an idea is abstract and is in the minds of the people of the community where the culture of the idea is in an essay or books produced by the writers of the citizens concerned. In classical literature, the form of an idea culture is often called a text with an abstract nature and is only found in the mind of the supporting text. However, with the progress and development of science and technology, a place to store text or culture of ideas is no longer only in the mind of the supporter of the text. Text or culture can be stored in compact disks, diskettes, microfilm, cassettes, flashdisks, and manuscripts made of paper, bark, palm leaves, and rattan.

Based on this description, folklore belongs to the culture of ideas. As a culture of ideas, folklore contains noble values for people's lives, both of which are entertaining and educational. Therefore, we need to do conservation efforts and document the folklore. It was intended that the existing cultural values could be passed on to the next generation. In addition, so that the culture of ideas is not claimed by other people who are actually not legitimate owners.

Among the literary and cultural heritages, the Bengkulu region (Rejang tribe) has a wealth of folklore that is quite a lot. Along with the development of technology and changing times, the people's stories began to be forgotten. They tend to switch to literature using audio-visual facilities that rarely raise the noble values of their ancestors. Conservation efforts have indeed been carried out, but the efforts are still limited in number, and also still limited to transcription and translation into Indonesian. The socio-cultural background, position and function of the story, as well as the cultural values contained in it have not been fully revealed. Therefore, research on folklore in the Bengkulu region is still relevant and needs to be done.

Oral Literature is literature that covers the expression of its citizens in a culture that is spread orally so that content can change (can be increased or decreased). History reveals that before the writing tradition began, people used oral traditions. Everything is passed down from generation to generation. Both the saying, the advice, and the stories of the people who first built the village. The Rejang community still has an oral culture conveyed to the young generation to convey the noble values contained in the oral literature. Oral literature that lives in the Rejang Kepahyang community is a rhyme, poem, iben welcoming guest, rejang. Recognized by its people as history, this is evident from the inheritance of indigenous values in the community. Here are some examples of Rejang oral literature

One of the famous folklore in the Bengkulu area is the story of the Rejang Kepahyang area, the Keruk Pecuk Tiluk. This story is a legend that tells of the peace of two cousins marked by a keris named Pecuk Tiluk. The story of the Keris Pecuk Tiluk was originally told by word of mouth in the Rejang Kepahyang community. Then this story develops in the community for example in different regional weddings (not the Rejang Kepahyang area), this story is always the opening of the event which symbolizes the unification of different customs between the two beings.

In addition, it is also often staged in the appointment of regional representatives with the intention of unifying leaders and their people, and also this story is also freely told to children as a symbol of brotherhood friendship. With these efforts, the story of Keris Pucuk Tiluk contains more

appeal so that many are performed in various events. However, in terms of academic research, the story of Keris Pucuk Tiluk has not been touched. Whereas if it is examined, the story of Keruk Pucuk Tiluk contains a lot of local wisdom values that need to be explored by the community. Therefore, the author will explore a glimpse of the values of local wisdom contained in the story of Keris Pucuk Tiluk.

### Research Methodology and Theory Foundation

The research method that will be used is descriptive method. Descriptive method is used to describe the facts, traits, and relationships between phenomena that are systematically, factually and accurately investigated from the research sample through appropriate perceptions. Research perceptions are directed at understanding one literary system, namely the work system in relation to the story of Keris Pucuk Tiluk.

In this analysis the author uses Finnegan's theory. The classification, genre can be divided among others: myths, legends and folklore, a researcher named Bascom tries to categorize it in the following table (Finnegan: 138).

| Bentuk        | Kepercayaan | Waktu                  | Tempat                  | Perlakuan                | Karakter                   |
|---------------|-------------|------------------------|-------------------------|--------------------------|----------------------------|
| Mitos         | Fakta       | Dahulu kala            | Dunia lain (fantasi)    | Dikultuskan              | Bukan manusia              |
| Legenda       | Fakta       | Masa lalu              | Dunia sekitar (abstrak) | Tidak selalu dikultuskan | Manusia                    |
| Cerita Rakyat | Fiksi       | Suatu waktu (spesifik) | Suatu tempat (spesifik) | Tidak dikultuskan        | Manusia atau bukan manusia |

As for Abrahams (in Finnegan: 146), classifies the oral tradition genre, based on four types, namely:

- a. Conversations, including jargon, slang, prayer, proverb or proverb, curse, mantra, witchcraft and so on.
- b. Games, including puzzles, jokes, child games, folk dramas and so on.
- c. Narrative fiction, including animal fables or stories, myths, epics, legends and ballads, anecdotes and others.
- d. Static genre, including painting, sculpture and design.

The last point of discussion of this genre is that classification is very arbitrary or arbitrary depending on the role of researchers, performers and audiences. Labeling genres or creating differentiation against the above traditions can only represent one aspect in reality, while other aspects are sometimes untouched because the tradition also experiences development over time. One time a new genre will emerge, while the old genre will be maintained or even manipulated. Changes and continuity in the oral tradition will continue to occur as part of human culture that has been predicted before.

In literature review, folklore or oral literature according to Rusyana (1975: 21) is a literature that lives orally, spread in unwritten form and delivered in spoken language. Oral stories as part of folklore are part of the story and have long lived in the tradition of a society, both those who do not know letters, or those who have known letters. Folk stories are generally passed down orally from one generation to the next. Its spread coincides with the movement of the supporting community which means that it is not bound to a particular place or cultural environment (Thompson, 1977: 5). Therefore, in places that are geographically far apart and in a relatively different cultural environment are often found relatively similar folklore texts.

Danandjaja (2002: 3) suggests that oral literature or folklore has nine distinguishing features from other cultures. First, the spread and inheritance of folklore is done orally, word of mouth, from one generation to the next. Second, folklore is traditional, in the sense that it is distributed in a relatively fixed or standard form. Third, folklore is in various versions and even different variants. Fourth, folklore is anonymous, in the sense that the creator is unknown. Fifth, folklore has a mottled or patterned shape. Sixth, folklore has usefulness in collective life. Seventh,

folklore is prological, which has its own logic that is not in accordance with common logic. Eighth, folklore becomes the common property of a particular community. Ninth, folklore is innocent and innocent so it looks rough or too spontaneous.

Bascom (1965: 4) divides oral literature into three major classes, namely myth, legend, and folktale. Mite is a story that is considered really happening and is considered sacred by the story owner. Mite tells of events that are not explained rationally, such as stories of things happening, or they can be interpreted as unproven beliefs or beliefs, but which are accepted outright (Sudjiman, 1986: 50). The characters in this myth are usually demigod beings, or demigods and the place where events occur not in the real world. The myth generally tells of the occurrence of the universe, the world, the first human being, the occurrence of death, the distinctive form of animals, natural phenomena, the adventures of the gods, stories of love, kinship, and stories of war.

A legend is a story that is also considered truly happening, but a place where events in the real world occur. The legend mixes historical facts and myths (Sudjiman, 1986: 47). The characteristics of legend are similar to myths, which are considered to have actually happened, but are not considered sacred. The characters featured in this legend are usually human, although there are times when these characters have extraordinary qualities and are often also assisted by magical creatures. The place where stories occur in the world as they are known and the time they occur is not too long ago. The fairy tale is the story of imaginary creatures. The story is considered not really happening and is not bound by time and place. The characters have the wisdom or power to manage human problems in all kinds of ways. Story characters after experiencing a miraculous experience, finally live happily (Sudjiman, 1986: 20).

The division of oral literature or folklore into three categories is only an ideal type. In fact many stories have characteristics of more than one category so it is difficult to be classified into one category. If there is a story that has the characteristics of myths and legends at the same time, it must consider which features are stronger. If the mythic characteristics are stronger, the story is classified into myths. Vice versa, if the legendary character is stronger, the story is classified into a myth. Vice versa, if the legendary character is stronger, the story is classified into legend (Danandjaja, 2002: 50). The folklore basically contains a belief, legend, and customs of a nation that has existed for a long time. The form of folklore can be in the form of singing, proverb stories, puzzles, expressions, even children's play (Sudjiman, 1986: 29).

In the theory proposed by Finnegan there are important things that will be explored in this analysis such as the performance of the object of oral literature study, narrative and narrative of the object of study, and what discourse is contained in the object of the study, the following is the description. Performance, this term has emerged as an organization of the main concepts for recording and analyzing oral forms. The term developed among American anthropologists and folklores who were 'performance oriented'; who insist that oral expression and verbal art are realized in performance, not as oral or written texts. On the one hand this is not new.

Most anthropologists consider that with oral forms in particular, performance is part of the context that needs attention. However, recently the term 'performance' also includes aesthetic and rhetorical techniques, as well as performances and audiences. Performance is not only 'context', but also 'essence'. This term is sometimes considered to imply a rejection of the term "text". However, recently the term performance has also provided new ways of looking at forms, and in this Keris Pecuk Tiluk story its performance is in the form of an effort to preserve this story to the local community by displaying it in various events held by the community.

These terms are sometimes used in a broad sense; refers to all oral forms in which the temporal sequence is implied, for other media as well, including visual and plastic art forms. Maybe it often has a taste of fiction, novels, myths, tales and legends that broadly contrast with nonnarrative forms such as conversation, proverbs or puzzles, and often in practice, including poetry. This term has become the focus of many interests, both among narratological scholars and some new ethnographic or historical works based on oral forms. This story the author gets directly from local leaders so that there might be additions or subtractions if told by other sources. But the difference in the narrative will not be drastic because the essence of a narrative that is raised remains the same, especially if you look at the background that this story is displayed in various events so that it must have a steady form.

Discourse, is often used as a general term to cover all forms of verbal communication in society. Research on discourse is mostly carried out by American sociolinguists and linguistic anthropologists who relate to linguistic and literary theories or their use as metaphors related to community ideology. Discourse is also used in the study of verbal art and expression; applied more positively and directly to all types of active verbal communication.

Discourse is closely related to paralinguistic, music or kinesik aspects, meaning, and in some cases, related to politics and ideological issues. Such terms provide an opportunity for ethnographic fields to investigate all language usage in a culture, other changes, and limitations in the form of 'literature' through terms such as 'folklore' or 'oral literature', and direct attention to linguistic processes. In the Keruk Pecuk Tiluk discourse is raised in the form of ideological issues concerning brotherhood and politics.

According to Putra (2008: 12), local wisdom is a tool of knowledge and practices, both derived from previous generations, and from experiences related to the environment and other communities of a community somewhere. Knowledge tools and practices are used to solve problems properly and correctly. By using the term device, not a system, the formula feels more appropriate because besides understanding the existence of relationships between elements, it is not empirical. Relations between elements are also not always mechanical or functional, but can be logical, metonymistic, metaphorical or synagmatic and paradigmatic, in the form of a unity without having clear empirical boundaries.

In this paper the research focuses on uncovering local wisdom in one of the folklore in the Rejang Kepahyang region, Bengkulu, namely the story of Keris Pucuk Tiluk. The values of local wisdom contained in the story of Keris Pucuk Tiluk can be expressed through the five values of beriku, namely (1) hedonism, the value that gives pleasure directly to the reader; (2) artistic value, the value of a work that can manifest someone's art or skill; (3) cultural values, the value of a work that has a deep relationship with a society of civilization, and culture; (4) aesthetic, moral, religious values: values that emit teachings that are related to ethics, morals, and religion; (5) practical value, practical things that can be applied in everyday life (Tarigan, 1985: 195-196).

In revealing the values of local wisdom the story of Keris Pucuk Tiluk is used thematic approach. The thematic approach is an approach to the text by searching and studying the main themes of the text. The steps taken are by reading, studying, and understanding the themes of a text, then searching for the hidden meanings in the text (see Sumaryono, 1999: 105; Bleicher, 2003: 347; Ricoeur, 2002: 217). In other words, this thematic approach is used to understand and interpret the text so that the hidden meanings can be correctly explained and understood where previously the text was translated into Indonesian.

## **Results and Discussion**

### ***Summary of Keris Pecuk Tiluk Story***

*There were two brothers who quarreled because the son of Kepahiang's village was named Raya (Rajo Jembrung) and his wife Siti Ramlan was bitten by a dog that happened to belong to a dog from the kelobak village called Roi Menang, the child of Kepahiang village's bite was bitten by a dog by dogs in ulew ponds, they sucked in the coral village of Newar, and ulew was planted between the border of Kepahiang village and kelobak. One day the shaking from the village of Kepahiang was pointing at the ciciput water, the wife came from the shaking of the Kelobak village because they got a deer and they Temgak Baloe to hold a thanksgiving event at the house of the Kelobak village in order to make the brothers reconcile.*

*However, when the wife of Kelobak village conveyed the information to the Kepahiang village head by saying that the younger brother of Kepahiang's village got disastrous (the statement said with the presence of blood spots all over the wife's body from the kelobak village) and hoped for help from Kepahiang's village, with full of shame, then hurry the village's kepahiang go to the place of the shaking of the Kelobak village, which at that time happened to bring the results of his fishing in the form of tiluk fish to the place of his brother. Arriving there were many people who had been waiting for the presence of the kepahiang village to return to reconciliation with the shaking of the Kelobak village, then reconciling the two pieces and fishing fish made into a peace keris.*

*Information :*

*Temgak baloe ; set up a stage made of bamboo.*

*Ikan Tiluk ; Fish that live in fresh water are only 15-20 cm long and the size never exceeds the size of an adult's big toe.*

*Keris pucuk tiluk ; it was just a demonstration because it happened that at that time kepahiang village was carrying tiluk fish and a tool for fishing tiluk while attending their peace event.*

*Pecuk tiluk ; a fishing tool made of palm leaf / nyiur leaves.*

Based on the place where the events and characters were displayed, the story of Pucuk Tiluk Keris was included in folklore in the category of legend. Keris Story Pucuk Tiluk is a legend because it tells the story of the occurrence of a keris which became a symbol of peace. Tiluk itself is the name of a type of fish in the area that was deliberately brought as souvenirs by using Pecuk as a container of fish to attend the peace event, hence the keris, which is a symbol of peace between cousins, is called Keris Pecuk Tiluk.

In analyzing the local wisdom values of the Pecuk Tiluk keris story, the author refers to the generally accepted cultural values, namely (1) the value of hedonism; (2) cultural values; (3) artistic value; (4) ethical, moral, religious values; (5) practical value.

### **1. Value of Hedonism**

Hedonism value in the story of the Keris Pecuk Tiluk is able to give pleasure to the listener or reader because in the story Keris Pucuk Tiluk contains elements of entertainment. The story of the Keris Pucuk Tiluk tells the story of a broken brotherhood due to the bite of a dog and an attempt to get the famous Tiluk fish which is difficult to capture as an offering in peace that the character did. This makes the listener and the audience entertained because there is an element of humor in the story, besides that there is also an element of sacrifice that draws the hearts of the listeners and viewers of the story.

### **2. Cultural Value**

The cultural values contained in the story of the Pecuk Tiluk Keris that is about the culture of catching fish by using Pecuk made from bamboo. In the story of Keris Pecuk Tiluk, the characters in the story try to catch fish using the tool, and until now traditional equipment to catch fish is still used by the local community. Then in the story also illustrated about the custom held a thanksgiving with the aim of presenting the Divine pleasure in the event held. In the story, thanksgiving was held to welcome the peace between two warring sides, so the residents held a thanksgiving to celebrate the event. Besides that, there is a habit of bringing the fruit as a sign of respect for the event, this is indicated by the effort of one of the characters to capture. Valuable Tiluk fish as a sign of respect for the event maker. Then the culture that appears in the story is the habit of helping to help between regions, this is illustrated by the mutual cooperation between the hamlets in the story for the realization of peace for the two cousins.

### **3. Artistic Value**

The artistic value contained in the story of the Pecuk Tiluk Keris is the skill possessed by one of the characters in the story, namely the skill of catching fish in the river by using Pecuk made of bamboo and up to now the people in the Rejang Kepahyang area still use pecuk as a tool in fishing.

### **4. Ethical, Moral And Religious Values**

Lust anger is a turmoil of soul drive that can cause havoc, both for himself and for others. This is illustrated in the story depicted by the warring figures, even though they are still cousins. However, because one of his family figures was disturbed by another person, the warring party was aware of the help of his cousin who was being dingangu. This shows that the meaning of brotherhood is more important than personal anger.

### **5. Practical Value**

#### **5.1 Value of Persistence**

Perseverance and persistence is a performance that is done consistently to get a desired result. In the story of the Pecuk Tiluk Keris there is a story section that tells of a character who is persistent and diligent in capturing the famous Tiluk fish which is difficult to capture. This figure does because they want to make other characters feel happy because they get the Tiluk fish prize, so the character tries well to get Tiluk fish.

#### **5.2 Wise Value**

Wisdom is a proportional attitude in dealing with a problem so that it can put itself and the problem properly. This is reflected in the story where the characters who are both in a hostile state and hate each other change when they hear that one of his family figures was hurt by someone else. Because of the sense of

brotherhood, the characters were called to help their cousins where they had been hostile to each other so that the characters chose sika who was wise in facing their hostility so far by helping one another and finally making peace.

### **Conclusion**

The story of the Pecuk Tiluk Keris is a folklore from the people of Rejang Kepahyang, Bengkulu. This story is a legend because it describes the origin of the presence of Pecuk Tiluk Keris in the Rejang Kepahyang area, Bengkulu. Using Finnegan's theory the author tries to dissect this story and find its correlation with local wisdom. The story of the Pecuk Tiluk Keris contains the value of local wisdom, namely: (1) can provide entertainment; (2) can avoid greater disputes between you; (3) can be wise; (4) can recognize fishing skills with traditional tools called pecuk; (5) can have the nature of persistence; (6) teach many cultural values. The function of the story of the Pecuk Tiluk Keris is (1) to be a document of the local community; (2) is an entertainment for the community both in welcoming guests or in wedding events and inauguration of regional heads; (3) the story of the Keris Pecuk Tiluk has a moral message to increase brotherhood and help each other. Thus the values of local wisdom in the story of the Pecuk Tiluk Keris are expected to contribute to the Indonesian nation towards national security.

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