

Analysis of the Meaning of the Subali-Sugriwo Goa Kiskendo Folktales in the Context of Myth Inheritance in Kulon Progo Regency

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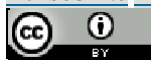
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ABSTRACT

This study aims to analyze the meaning of Subali-Sugriwo folklore in Kiskendo Cave in the context of the inheritance of myths by the people of Kulon Progo. 1. According to Ahmadi (2015: 144), qualitative methods use more descriptions instead of numbers. Based on this, the exposure of this research uses the writings that descriptive and explain data and data analysis. Data collected with Using documentation and transcribing study techniques. According to Rukajat (2018): 26), In this chapter, the results of research and discussion on Claude Levi-Strauss's structuralism analysis in the folklore Subali-Sugriwa in Kiskendo Cave. Relevant data regarding the results of the research are taken directly from the field, and further analyzed using Levi-Strauss theory, as well as will be associated with other information that supports the study, namely from books, historical facts, and other research.1 The narrative structure of the oral tradition of Subali- Sugriwo, in the story Subali-Sugriwo has an orderly narrative structure and complete as part of the oral tradition of the community in the Regency area West Progo.

INTRODUCTION

Oral literature is an important part of Indonesian culture that is inherited from generation to generation. One form of oral literature that contains high cultural values and religiosity is myth. Myths in traditional societies not only function as entertainment stories, but also as a medium for transmitting values, norms, and views on life. Etymologically, the word literature is taken from the Sanskrit 'Castra' which means 'guide' or 'pointer'. When compared to the term 'littera' in Latin which refers to the letter 'literature', the comparison is not accurate. Perhaps this happens because Indonesia is better known for oral traditions than writing (Teeuw, 1994: 23). Over time, literature is not only in the form of writing as many are taught and found in written texts, but also includes discourse that does not use scripts, which can be classified as: oral literature.

Oral literature is called Literature transmitted orally or unwritten literature which is better known as folklore. Meanwhile, Danandjaja called oral tradition synonymous with oral folklore (1998:54). This is because oral literature is a part of culture that is spread and inherited from generation to generation, either accompanied by gestures or reminder aids. Regardless of whether or not it is a folklore discussion, oral traditions have an influence on the formation and preservation of culture. Oral literature is a form of literature that includes the literary expression of the community of a culture that is transmitted from generation to generation (from word of mouth). Meanwhile, written literature is literary works that are recorded in print or written form. Both, both oral and written, still have a literary aspect (aesthetic value). As part of culture, oral literature is influenced by the values that exist and develop in society. According to Teeuw, in the context of oral literature, nothing is truly pure (1994: 28), so the process of its creation often follows reality and/or imitates pre-existing conventions. In Sweeney's opinion, these conventional and formulaic features cause social values to become strong in the lives of local people. Thus, oral literature has a more communicative nature and involves participation.

Oral literature is often categorized in the genre of folklore. In terms of etymology, the term folklore comes from English, starting from the words folk and lore (Dananjaya, 2007:1). Therefore, oral literature can be considered as part of folklore because it generally functions collectively and is conveyed spontaneously through spoken language, passed down from era to era orally and anonymously.

To better understand the oral literature included in folklore, Jan Harold Brunvand as quoted by Danandjaja divides folklore into three broad categories, namely:

- a) Oral folklore , folklore that is entirely oral. For example: folklore, traditional songs, and folk prose, among others.
- b) Folklore is partly oral, folklore which is a combination of oral and non-verbal elements. The cooh: folk theater, community beliefs, and customs, and others.
- c) Non-verbal folklore , folklore that is not in oral form even though the process of formation is taught orally, for example: architecture, sound signals, food, drink and others (Dananjaya, 1997:21).

In Jakobson's review, there are good elements in every communication interaction, one of which is code and contact. It is explained that the main difference between oral and written communication lies in the slower speed of reception (Luxemburg, 1984: 93). Meanwhile, (Saleh, 2007: 128-129) makes three distinctions between oral and written.

First, the form of communication. As mentioned, oral literature is literature that is delivered verbally from the mouth of a poet to an individual or group of listeners. In other words, the interaction between the creator and the audience is direct. In this case, the experience of listeners of oral literature in a given time is much more limited compared to written literature. As a result of these conditions, creators will always adjust to the listener's situation. The role of the listener is more dominant, there is even a high possibility that variations in the listener's situation affect the way oral literature is delivered. In contrast to written literature, which is a form of indirect communication between creators and authors. At one time, the number of readers is unlimited. Therefore, the existence of written literature is relatively more fixed than oral literature.

Second, development and wholeness. In terms of development, oral literature is unstable. The instability is mainly caused by the author's desire to always adjust to the situation and conditions of the connoisseur. In this case, written literature is more stable because changes can only be made if the work is reprinted. Therefore, the authenticity of written literature is better maintained compared to oral literature.

Third, in the aspect of understanding. The response given by the connoisseurs greatly affects the continuity of an oral literature. The author will always try to appeal to the connoisseur, even if it requires him to change the story. In addition, the writer can find out whether the listener understands what he is saying or not, as well as whether the listener agrees or rejects. If the listener disagrees or doesn't understand, they will still be left behind unless the storyteller is willing to repeat the story or adapt it to the connoisseur's wishes. This change can be made because oral literature is considered an anonymous work; There is no demand if the story is changed according to the viewer's preference. The author cannot directly change his work even if the reader does not grasp the intent of the writing. In addition, the reader cannot necessarily change or offer changes. In fact, all parties who are not its creators, do not have the right to alter or claim that it is their work.

Levi-Strauss sought to emphasize the semantic dimension of folklore that exists in the human mind. In this case, Heda Jason thinks that the structure of oral literature consists of four levels (Hutomo, 1991), namely: (1) wording, which is closely related to linguistics as a language material. (2) texture, which includes issues of language, prose and poetry characteristics, the style of a genre, culture, or storytelling and performance tradition, and the unique style of individuals in performance. (3) narration (level of plot interweaving (storyline)). (4) dramatization (the level of interweaving that occurs in the performance), which involves the acoustic, visual, and movement elements that are components of any oral literary performance, or the creation of oral literature.

In a conference on the 'structure of oral literature' in Copenhagen (1973) it was concluded that the structure of oral literature exhibits very complex symptoms. Theoretically, the structure of oral literature consists of four levels, namely: the word level, the level of the poem text, and the narrative level.

What similarities did Levi-Strauss observe in language and myth? First, language serves as a medium, tool, or way of communicating, transmitting messages from one person to another, as well as from one group to another. The same goes for myths. Myths are conveyed through language and contain various messages. The messages in myth are understood through the way they are told, just as the messages conveyed in the language are known through the way they are pronounced. This view is what makes many people to this day continue to try to find and explore the messages that are considered to be stored behind various myths around the world.

Second, in line with de Saussure's thinking about language consisting of aspects of *langue* and *parole*, Levi-Strauss also considers myth to be a phenomenon that contains these two aspects. As previously explained, *parole* is a language that appears in everyday life as a means of communication. According to Levi-Strauss, *parole* is a statistical aspect of language, which arises from the way of use that occurs concretely, while the *langue* aspect of a language is its structural aspect. Language in this second sense is the structures that make up a system or is a system of structures, which are relatively fixed, which are not affected by the individuals who use them. This structure is what distinguishes one language from another.

Myth, according to Levi-Strauss's view, has two dimensions of time, namely reversible time and irreversible time. This can be seen, for example, from the fact that myths often refer to events that have already passed. Phrases such as "It is said that in the past . . .", "The story of the old days . . .", "Told in the past . . .", and the like, we often encounter as the opening of a myth. On the other hand, certain patterns in myths are the elements that keep myths relevant and functional in the current context. The patterns expressed by myths are eternal, not bound by time, or are in reversible time. These patterns explain events that happened in the past, but they are also able to explain the state of affairs in the present, as well as what may happen in the future. These patterns can "explain the present and the past, as well as the future" (Lévi-Strauss, 1963:209). It is the historical and ahistorical characteristics of these myths that make it a phenomenon distinct from language, although it still has linguistic elements.

For example, the puppet story titled Dewaruci. This story for some Javanese people is believed to have happened in the past, but it is still relevant to understand or explain what is happening today and what may happen in Javanese society. For some Javanese, characters such as Bima, Dorna, and Dewaruci in the story are believed to be real figures from history. They are considered to have existed in this world, in a very distant era. However, even so, the story of Dewaruci still has meaning for them, because practically, the story can still be used to understand various events that are happening and that are coming. Various events today can still be placed within the framework of the story, so that the events can be understood, their meaning understood, and their

relationships with other aspects of daily life known. Thus, a myth can be in a time that can be replayed and a time that cannot be replayed at the same time. This is the third character of the myth that cannot be found in language.

So, myths can be considered similar to languages, but they also have differences. If language has separate synchronous and diachronic dimensions and indeed needs to be separated in the analysis, myth has synchronous, diachronic and panchronic aspects (which means synchronic and diachronic are united without separation). In Levi-Strauss's view, myth has a double structure, which is historical and ahistorical at the same time. It is this dual structure that makes the myth similar but also different from the language. According to Levi-Strauss, "It is that double structure, altogether ahistorical which explains how myth, while pertaining to realm of parole and calling for an explanation as such, as well as to that of langue in which it is expressed, can also be an absolute entity on a third level which, though it remains linguistic by nature, is nevertheless distinct from the other two" (1963: 210).

Oral literature that exists in society usually has different variations of stories and is transmitted from one person to another. The term oral literature often refers to oral literature (Andalas, 2017: 11). This means that the form of oral literature that is expressed and disseminated orally is one of the types of literary works that are more widely conveyed through oral communication (Sarwono et al., 2020). This means that the exposure of stories presented in the realm of oral literature reaches the audience through the sense of hearing.

There are various forms of oral literature in the community. Oral literature includes folk dances, folk dramas, parables, riddles, customs, beliefs, sayings, legends, myths, and folk tales that are conveyed orally. This work of oral literature is verbally recognized as collective property by the population in a region (Rafiek, 2010:54). In other words, oral literature is a type of literary work that is recognized by the community and disseminated through speech using the existing local language. These various views show that the Sugriwo-Subali folklore from Kiskendo Cave in Kulon Progo Regency can be categorized as oral literature that can be analyzed with a certain approach.

This study uses the approach of Mythological Meaning of Semiotic Studies and Tradition Inheritance to examine folklore Sugriwo-Subali Kiskendo Cave in Kulon Progo Regency. Approach to Mythological Meaning Semiotic Studies and Tradition Inheritance is an approach in the context of culture which is a collection of stories or symbols that represent people's beliefs, values, and worldview. In this approach, it is useful to explore local wisdom as a source of cultural identity, preserve culture through a deep understanding, provide a cross-disciplinary understanding between literature, anthropology, linguistics, and cultural philosophy. This research has been researched before but is different. This is strengthened by researchers who search related journals that have been published. From this search, it was found that the previous research was titled Structural Studies and the Educational Value of Folklore "Subali and Sugriwa" in Oral Speech in the Kiskendo Cave Community, Kulon Progo Regency, Yogyakarta (2018). The research discusses the study of structural and educational values in the folklore "Subali and Sugriwa".

Another relevant research is titled *Values of Art, Culture, and Character Education in the Folklore of Patih Sampun from Pemalang Regency* (2024). The research discusses that the folklore of Patih Sampun has many artistic values, such as unique language features, descriptions of local nature and culture, and interesting storylines. In addition, the figure of Patih Sampun as the protagonist shows traits such as courage, wisdom, and loyalty, which can be a good example for the formation of the character of the younger generation. The message contained in this article includes the importance of using folklore as a learning resource to educate children's characters.

Based on previous studies related to this study, this topic has not been analyzed by previous researchers. Therefore, in this study, the researcher explores the mythological meaning of oral literature contained in the Sugriwo-Subali folklore in Kiskendo Cave, which aims to make the community understand the benefits and values of the culture in Sugriwo-Subali folklore.

THEORETICAL REVIEW

Myth Function

According to Wilkinson & Philip (2007:16) myth has several functions, namely: (1) the path to purity: myth provides the path to the world of the holy gods and how all aspects of human life in the world have their own consequences in the world of the gods; (2) managing human activities: gods and goddesses in mythical stories help humans in carrying out certain activities, for example in ancient Roman society, a man needed the help of eight gods to spend the first night with his wife: Jugotinus, who united the two humans in marriage; Demidicus, who drove his wife home to her new home; Domitian, who installed the wife's position; Manturna, who held the position of the wife; Virginiensis, who undresses his wife; Subigus, who helps the wife to obey her husband's wishes; Prema, who held his wife; and Delay, which allows penetration to occur; (3) *Template/Mold* for daily life: Myth is more than just a story, myth has a function to maintain human life and interaction in society as well as human interaction with nature. Through the structure and values brought in the story, a system of culture, rituals, and beliefs is created.

The Myth of Creation

The most common theme of the creation myth is the existence of a creator god, who separates heaven and earth, and created man either from clay, twigs, sweat, and even fleas from the creator god himself (Wilkinson & Philip, 2007, p. 18). In ancient Egyptian culture, this creator god was Amun-Ra, while in the culture of the Keres Indian tribe in America, their creator god was known as the Thinking Woman who created the universe through her mind. Christian belief through the six-day creation myth is also included in the creation myth through the power of the god's mind. In addition to through the power of the mind, there are some cultures that have the myth that the world was created from endless water, that the earth will emerge from this puddle. The Babylonian creation myth tells that the world and its contents were created from the meeting of sea and fresh water. The Ainu tribe in Japan also believe that in the beginning the creator god Kotan-kor-kamuy sent an otter from heaven to dive into the water and take

the land to make the world. In Hinduism, the god Brahma is the source of everything and creation is a continuous, repetitive process. When Brahma wakes up, the world and its contents will be created, whereas when Brahma sleeps the whole world and its contents will be lost. The concept of creation is a repetitive process and is also believed by Norwegian people, that the final war known as Ragnarok will be the beginning of a new world. The function that can be taken from the creation myth is that this myth introduces man to the greater power that "creates" man. This creation myth also introduces humans to the world of gods, which must be respected and taught humans not to damage other creations. The similarities between myths and their functions can be seen in detail in the following examples. According to the ancient Greek creation myth (Page II, 2010), at the beginning of creation there was only a void called Chaos. After that there appeared a power called Gaia, taking the form of a dove, and hatching Uranus (god of the sky), Ourea (god of the mountains), Pontus (god of the sea), and other parts of the cosmos. Gaia and Uranus have a child, Cyclops, a giant who has one eye as the first inhabitants of the earth. Uranus dislikes Cyclops because he is thought to be able to seize his powers, so he expels Cyclops to live in the underworld. After that, Gaia and Uranus had six very powerful children known as Titans. The leader of these Titans is Cronos and over time the Titans grow in power and become leaders on earth. The children of these Titans are known as the goddess Olympus, and they are the ones who created humans with the help of Titan Prometheus, as their protector.

Relevant Research Studies

Previous Studies

The literature review in writing this research is based on (1) the results of research that have been carried out previously that are considered to support the study of theory in the research being carried out, and (2) based on theories from literature sources that can explain the formulation of the problem that has been determined in Chapter I. Below is a description of some of the results of previous research that are considered relevant to be analyzed and criticized from the main problem, theory, and method, so that it can be known where the differences are with the research conducted by the author.

The following are the results of the research that are considered relevant to the research as follows:

Humaenu, A. (2012). Discussing myths in the culture of the Banten people that are transmitted from generation to generation. The main problem is the importance of understanding the role and function of myths in the social and religious activities of society. Focus on the cultural values contained in the myth of Banten and how it affects identity and daily practices in the local community.

Darmawan, T., & Sulistyorini, D. (2023). In his discussion on the poetry of the Sumbawa people as a cultural representation rich in social values. His desire is to deconstruct Sumbawa's old poetry so that people can understand and appreciate local cultural forms. There is a problem that lies in how this culture needs to be maintained and maintained to be relevant to the context of the times.

Nensilianti, N. (2019). To categorize and characterize the myths of the Bugis and Makassar people by emphasizing an in-depth study that not only seeks value or function, but also opens up new insights into the meaning behind the myths in the area. The importance of this is to expand the understanding of myths in Indonesia academically.

Lestari, C.B., Zuriyati, Z., & Nuruddin, N. (2019). Highlighting Sundanese culture in modern literary works, he fills the void in local cultural research in literature. By revealing the forms of Sundanese culture presented in the novel, which aims to increase people's appreciation and understanding of the local wealth presented in literary works.

Plot/Frame of Mind

A frame of mind is a model that explains how a theory relates to the important factors that have been known in a particular problem. So a theory is a collection of general propositions that are interrelated and are used to explain the relationships that arise between several variables. To make it easier for the author to conduct research on the Relationship Between Humans and Myths, based on the background and theoretical studies, the author made a frame of mind as a benchmark in writing to make it easier for us to know for sure how myth is applied to human life in modern cultural society.

METHODOLOGY

This research is a descriptive analysis in qualitative research. The qualitative research method is a way to interpret and present data in a descriptive form with a mythical approach (theory) and Strauss's narrative. (Ahmadi, 2015:144). Based on this, the presentation of this research uses descriptive writings and explains that data can be obtained analytically from the combination of two mutually supportive methods (Ratna, 2013:53). The qualitative description method is a method that aims to explain in detail and thoroughly about the social reality and various symptoms in the object of research so that the characteristics, characteristics, and patterns of the phenomenon that are carefully studied can be seen (Sanjaya, 2015:54). This research focuses on the study of oral literature in Javanese, namely Sugriwo-Subali Kiskendo Cave in Kulon Progo Regency.

The method of collecting information is carried out through interview, observation, and document analysis techniques. Interviews are one of the methods of seeking information by interacting directly with sources who can provide data verbally (Mardalis, 2002: 64). This interview aims to obtain complete and accurate data on the Sugriwo-Subali folklore from informants directly on Sunday, May 25, 2025. The informant is the keyman or guard of Kiskendo Cave named Slamet Adi Suwita from Jatimulyo, Kulon Progo and the manager of the Jatimulyo Tourism Village named Suisno. Observation is a method of data collection in which researchers are directly in the field to witness existing social phenomena (Mardalis, 2002:63). This observation was carried out by visiting the location of Kiskendo Cave. Documents refer to written materials or objects related to a certain event or activity (Sutopo, 2002:51). The data

contained in this document includes records of information and images of objects in Kiskendo Cave.

The data analysis in this study refers to the opinions of Miles and Huberman (in Sugiyono, 2018:337), who explain that methods or techniques in qualitative data processing are carried out through three steps, namely data reduction, data display, and conclusion drawing). The data collected through several stages such as recording, recording, and identification, was then reduced based on the relevance of the information in accordance with the focus of the research, namely the approach of mythological meaning in the Sugriwo-Subali folklore related to Kiskendo Cave. The presentation of data in this study is presented in the form of a descriptive text.

RESULTS AND DISCUSSION

Narrative Structure of *Subali-Sugriwa* Folklore The narrative structure in this story consists of themes of affection, sacrifice, and conflict between brothers, with the main characters such as Subali and Sugriwa being portrayed as half-ape creatures. Storyline follows a linear path, with the main setting in Kiskendo Cave as the place of battle between good and falsehood. Mythological symbols such as the Pancasona and Cupumanik Astagina have a deep philosophical meaning related to power, betrayal, sacrifice, and self-change. The story of the Subali-Sugriwa people has a consistent narrative pattern and is passed down from generation to generation. Based on an interview with the key jury of Kiskendo Cave, the story begins with a competition in Kahyangan then continued with battles against Mahesasura and Lembusura, as well as conflicts among the brothers and the ownership of the Pancasona estate. This pattern reflects a real dualism, as described by Levi-Strauss's structural theory: good against evil, loyal against traitor, and strong against weak. This story is told consistently from one generation to the next without any changes to the plot.

Mythological Symbols and Meanings in the Subali-Sugriwa Story

This story is full of symbols that reflect the cultural and spiritual values of the Kulon Progo people. Kiskendo Cave serves as a symbol of the battle between good and evil. *Cupu Manik Astagina* symbolizes the struggle for power and the loss of harmony. *Ajian Pancasona* is a symbol of spiritual power that has been revealed. Based on visual documentation conducted by researchers at the Goa and The narrative is that there are symbolic elements that are understood by the community in a religious and moral way. In the view of Eliade and Peursen, the symbols reflect the religious-magical reality of the local people.

The Process of Inheritance of Stories through Oral Traditions The Subali-Sugriwa story is preserved through oral traditions by the keymen, traditional leaders, and the older generation of the community. This process occurs in cultural ritual events, tourist village activities, and performances such as sendratari. Based on interviews and observations of researchers, the inheritance of this story has provisions unwritten, including the prohibition to write or alter the content of the story in order to maintain its sacredness and authenticity. This

is in line with Bascom and Campbell's opinion on the importance of oral tradition in preserving myths.

Activities and Strategies for Story Preservation by the Community and Government Since 2015, local governments and tourism village managers have presented this story through colossal art performances. Based on the researcher's documentation of the "*Sugriwa-Subali*" ballet performance, the performance involved local residents using masks, gamelan music, and dialogue in Javanese. This activity is part of an educational and interesting preservation effort. The results of interviews with the tourism village managers show that this performance is carried out regularly as a cultural tourism attraction and as a means of community education. Community involvement in performances, tourism narratives, and cultural education is a collaborative strategy to preserve this folklore.

The Relevance of Myths in the Modern Life of the Kulon Progo Community

The Subali-Sugriwa *myth* still has a significant role in life modern society. Values such as loyalty, sacrifice, responsibility answer, and self-control is still upheld in social norms community. In addition, there are taboos and ritual practices in the Goa area, such as the prohibition for women who are menstruating should not Entering the cave and the ethics of speaking inside the cave, showing that This myth is still alive in the cultural value structure of society. Observation and Interviews with locals show that this story is not is only remembered as a fairy tale, but is applied as an ethical guideline and spiritual. The social function of myths as a form of cultural identity the people of Kulon Progo are confirmed by the views of Campbell and Levi- Strauss that myth unites individuals within the framework of a common meaning.

Folklore

Folklore is an important element of the cultural heritage of a society that is passed down from generation to generation both orally and in writing. Folklore includes narratives about heroic figures, natural wonders, people's daily lives, or the origins of the world, and often incorporates elements from stories or legends. The following are some explanations of folklore that can be detailed in several points: a) Cultural Background: Folklore originates from a particular culture and often reflects the values, beliefs, and social norms that exist in that culture. For example, folklore originating from rural areas tends to focus more on agrarian values and the value of togetherness, while folklore originating from urban areas tends to show more b) Function and Purpose: Folklore can do many things, such as entertaining people, teaching people, conveying moral values, and strengthening cultural identity. These stories are often used in traditional societies as community entertainment or as a tool to teach the younger generation about social standards. c) Story Elements: Every literary work has a structure. According to Meridiyatna (2019), folklore usually has a simple plot, with clear characters, conflicts that arise, and how those conflicts are resolved. In these stories, natural elements such as mountains, rivers, and forests are often thought to have magical or spiritual powers. In addition, there may also be supernatural or mythical elements that add fantasy elements to the story. d) Delivery: In

addition to being conveyed orally through traditional stories such as ancestors, shamans, or traditional leaders, folktales can also be conveyed through written media such as storybooks or articles. In this day and age, folklore is often transformed into different types of media, such as film, theater, or animation. e) Role in Education: Folklore has great potential to teach morals, social skills, and cultural knowledge to the younger generation. As a result, folklore is often used as a subject in schools or in non-formal education programs. Therefore, folklore is not just a collection of well-known stories; They are also an important part of a society's cultural identity, and play a huge role in the education and character formation of the next generation.

Structural Studies

1. Theme

In general, the themes told in Sugriwa-Subali folklore are about affection (*katrenan*), sacrifice (*sacrifice*) and dispute (*kabubrahan*). This story begins with the background of Subali and Sugriwa who then turn into a battle against Mahessa Sura and Lembusura. The conflict began when Guwarsa and Guwarsi fought over Asthagina's beaded cups that their mother inherited from Anjani. This commotion reached Gotama's ears, who then called the goddess Windradi to remain silent and did not answer. Disappointed and feeling betrayed by his wife, Gotama curses Dewi Windradi to become a monument. The enmity between Anjani, Sgriwa, and Subali did not subside; Gotama finally threw the beaded cupu onto the empty ground, and it turned into a lake (*sendang*). Guwarsa and Guwarsi immediately jumped into the lake, and after coming out, their bodies turned into an ape. Meanwhile, Anjani, who was exhausted and overheated, washed her face with lake water, so that her face and hands became monkeys. Guwarsa was later named Subali, while Guwarsi was known as Sugriwa. Kiskendo Cave was a palace owned by Mahesasura and his patih, Lembusura, who attempted to propose to the Goddess Tarakasih, but were rejected in a way that embarrassed them. Finally, Bathara Naradha ordered Sugriwa and Subali to put Dewi Tarakasih from Kiskendo Cave.

2. Plot

The plot applied in the folklore "Subali-Sugriwa" is either forward or straight plot. This can be seen from the beginning of the story which explains the background of the names Subali and Sugriwa. Before transforming into apes, Subali was known as Guwarsa and Sugriwa by the name Guwarsi. They both turn into apes due to a competition to get Anjani's Asthagia bead cups given by her mother. After that, the bead cupu fell to the ground and became a water source, which made the two plunge into the lake (*sendang*) and transform into apes. Subali and Sugriwa then fought against Maesasura and Lembusura in the kingdom of Kiskendo because they wanted to marry Dewi Tarakasih or Dewi Tara.

a. Characters

Characters in the Folklore of Subali and Sugriwa include Subali, Sugriwa, Resi Gotama, Dewi Anjani, Dewi Indradi, Endang Suwareh (Suwarsih), Mesasura,

Lembusura, Bathara Narada, Dewi Tarakasih, Jembawan, Prabu Ramawijaya, and Dasamuka. Some of the above characters will be described as follows:

b. Stuttgart

At the beginning of the story, Subali shows jealousy and envy. We can see this in the data of 1 figure:

With a shudder and a shudder, he snatched it out of his hand. Of course, Anna has a knack for getting her hands dirty. Eventually, it became a shambles.

The feeling of jealousy is seen from Subali's actions in trying to snatch Cupu Benik from Anjani, as he wants to have Cupumanik Asthagina, which causes a dispute between them. Actually, envy is an emotion that arises when a person feels that he does not have something, be it an item or other ugliness that he does not have, and hopes that others who have it will lose it.

Furthermore, in the second story, Subali shows a character who is tough, ambitious, has courage, and wisdom.

This is evident in the quote in data 2

And then he said, "I want to be a part of it, but I want to be a part of it."

His ambitious and harsh nature can be seen from his quick decision to fulfill Bathara Naradha's request in saving Dewi Tarakasih and his desire to achieve his goals (the hope of saving Dewi Tarakasih, the goal of getting ajian).

His brave and wise nature is reflected in the ownership of the Pancasona in data 3:

With the help of the Spaniards, Ranbir was given the gift of the Holy Spirit. Ranbir and Ranbir then turned around and walked over to Rajiv Gandhi.

His brave and wise attitude was seen when he hurried to Kiskendo Cave with his Pancasona ajian. With all his preparations, Subali immediately went to Kiskendo Cave, because a wise attitude always involves (knowledge, knowledge, and experience) in solving problems.

Then, Subali turns into a grumpy, temperamental, and impatient character.

Here are excerpts from data 4:

But he was still alive, breathing and had a lot of prejudices. With his help, he managed to get out of the cave by breaking through the cave and looking for Sugriwa.

His temperamental nature was seen when Subali managed his breath after defeating the two giants, Mahesasura and Lembusura, then he was very surprised when he saw that the cave door was closed and various prejudices appeared leading to Sugriwa who betrayed him, making Subali look for Sugriwa.

In excerpts from data 5:

Subali and Sugriwa did not discuss their wives, but Subali did not accept that the one who could kill the two bhuta was himself, so Sugriwa told Subali's counsel.

From this quote, it can be seen that Subali does not care about his wife, but he is angry and thinks that the actions he has done (i.e. killing giants) have been betrayed by Sugriwa, his anger arises because of unbalanced disputes and debates, where everyone wants to look superior to others, and if that is not achieved, anger is turbulent. especially if he feels stronger or bigger than the opponent of the debate.

The next quote in data 6:

And when he was taken prisoner, he was thrown into the woods of Suralaya.

Other grumpy and temperamental traits are seen when Subali and Sugriwa have a dispute and then vent their anger. Subali threw Sugriwa away until he was pinned in a longan tree in Suralaya.

c. Sugriwa

Sugriwa also has a stubborn nature, full of ambition, wise, and brave like his brother, who does not have the prestige of Pancasona and feels angry because he is accused of betraying his brother.

In data excerpt 7:

However, when he realized that he was the one who had killed the two of them, Sugriwa told him that he had done so.

Sugriwa denied Subali's accusations and claimed that he had acted in accordance with Subali's mandate. In this context, a reluctant or persistent attitude tends to be a form of avoidance triggered by anger.

The following quotes from 8 data:

Tara knew that she and Sugriwa were not at war, but Sugriwa had never heard of Tara's words. Snoop Dogg couldn't resist the temptation.

Sugriwa ignored Dewi Tara's words and did not demean Subali's power. His indifference to Dewi Tara's words made Subali angry, so he ignored his wife's words due to being carried away by emotions.

d. Background

The background of Subali and Sugriwa folklore is the setting of the place. This story begins with the hermitage of Grastina, which is the birthplace of Guwarsa and Guwarsi.

In a quote about the setting:

He and his wife are the sons of the Spaniards, who live in the Scots.

The first setting revealed in Subali and Sugriwa folklore is the hermitage of Grastina, because Subali and Sugriwa's parents lived there.

Next, we find Telaga Madirdha or Telaga Sumala where the Astagina cupumanik fell.

In the background quote:

Along with the land on the slope (siti), the cupu became a sendhang (lake) which was later named Lake Madirdha or Lake Tumala.

Telaga Madirdha or Telaga Tumala is the second setting in the story of Subali and Sugriwa. This is where the Astagina Cupumanik which was contested by Subali, Sugriwa, and Anjani was thrown and transformed into a lake. This lake has the ability to turn Anjani, Subali, and Sugriwa into an ape.

Next there is Kiskendo Cave, the palace of the giants Prabu Mahesasura and Lembusura.

In the background quote:

On the way back to Goa, Raden Subali and Sugriwa entered the cave and destroyed the army that had betrayed the goddess Tarakasih.

Kiskendo Cave is the palace of Prabu Mehasasura and Lembusura, and is the location of the battle between Sugriwa and Subali against Mahesasura and Lembusura to save Dewi Tarakasih who was kidnapped by Lembusura.

Mythological Meaning in Kiskendo Cave Folklore

Myth is a type of storytelling that is inherited through oral tradition that tells about gods, first humans, living beings, and others, based on the logical structure that exists in them. This allows us to combine the various problems that must be solved into a systematic construction. The Subali-Sugriwa myth in Kiskendo Cave is one of the myths that still lives in Kulon Progo Regency. From this myth, a story emerges that makes Kiskendo Cave a symbol of struggle and sacrifice, as well as teaches the values of brotherhood, justice, and strength in facing obstacles. Today, Kiskendo Cave is now an interesting tourist spot, where visitors can experience the rich nuances of history and mythology. Myths are not just stories from the past, but also as a means that shape the mindset and cultural identity of a society.

In the Kiskendo Cave area, a myth developed about the fight between two knights in the story of Sugriwo-Subali. This myth is believed to be part of the epic *Ramayana* which has undergone local adaptations and revival through various performances and oral narratives from the local community. The Sugriwo-Subali myth is not only revealed as a heroic story, but also contains symbols of morality and culture such as sacrifice, loyalty, and spiritual struggle. Myths are often associated with something ancient and illogical, but are still believed by society. Myths can be understood as metaphysical ideas from the ancient world to explain various things in everyday life. The role of myth is similar to the role of symbols, rites, or expressions, which indicate awareness of certain situations in the cosmos and lead to certain metaphysical attitudes (Eliade, 2002: 3). In Indonesia, the mythical phase begins from the beginning of the entry of Islam until the end of 1800 AD, which is marked by religious and magical life. Myths still serve as an effective tool to strengthen religious beliefs to this day, because religious life, whether related to doctrines, rites, or religious ideas, is still surrounded by myths. In most cases, religious life that is shrouded in myths is displayed through religious practices that have a logistical purpose even if they seem absurd (Masreor, 2004: 15).

CONCLUSIONS AND RECOMMENDATIONS

This study highlights the importance of the Subali-Sugriwa folklore as an integral part of the cultural heritage of the Kulon Progo community, functioning not only as entertainment but also as a medium for transmitting cultural values, myths, and collective identity across generations. Using a semiotic approach, the research reveals key symbols of power, sacrifice, and cosmic harmony that reflect the community's worldview and collective consciousness. The folklore is preserved through oral traditions, performances, and local customs, demonstrating its significant role in maintaining cultural identity and explaining both historical and contemporary social phenomena. Structurally, the story centers on themes of love, sacrifice, and conflict, follows a linear plot, features powerful half-ape protagonists with both virtuous and flawed characteristics, emphasizes the setting of Kiskendo Cave, and conveys moral lessons about obedience, wisdom, humility, and preserving brotherhood. Furthermore, the folklore has strong educational value, making it a valuable resource for teaching moral, cultural, religious, historical, and heroic values, while fostering resilience,

nationalism, and an appreciation of local cultural heritage among younger generations.

FURTHER STUDY

Future studies are recommended to expand the analysis of Indonesian oral traditions by comparing the symbolic meanings and myth inheritance of Subali-Sugriwo folklore with similar folktales from other regions.

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