



Myths in the komering saga negeri para phuyang

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Abstract

Komering saga Negeri Para Phuyangs is one of the saga that contains many myths. This study aims to describe the form and function of the myths contained in the saga of Komering Negeri para Phuyang. The research was conducted using a qualitative descriptive method. The research data is in the form of excerpts of sentences contained in the saga of Komering Negeri Para Phuyang. The research data were collected through note-reading techniques and analyzed using interactive techniques. The results of the study show that the saga of Komering Negeri Para Phuyang represents various forms of myth. Some of the myths depicted in the saga include prediction myths, gods myths, astral creature myths, tirakat behavior myths, character fight myths with astral creatures, origin myths, character supernatural myths, and heirloom weapon myths. These various forms of myth have functions as a means of education, a stimulus for creativity, an entertainment tool, a source of natural knowledge, and a means of legitimizing social institutions.

Keywords: form, function, myth, Komering saga

Introduction

Hikayat Komering Negeri Para Phuyang is a folklore that tells about the origins of the Komering tribe. In general, the saga of Komering Negeri Para Phuyang tells of the long journey of seven knights from the kingdom of Skala Brakh in order to find the land of hope for the Buay Tumi dynasty. The seven knights are believed to be the ancestors of the Komering tribe. The seven knights in question are named Phuyang Ratu Sabibul, Phuyang Minak Ratu Damang Bing, Phuyang Umpu Sipadang, Phuyang Minak Adipati, Phuyang Ratu Penghulu, Phuyang Jati Keramat, and Phuyang Sibalakuang. The saga written by Bastari (2019) ^[1] was compiled from several sources of life for the Komering tribe, the straight line descendants of the Phuyangs.

Hikayat Komering Negeri Para Phuyang is a saga that features many mythical stories. The mythical stories in question include stories about gods, supernatural powers, predictions, astral creatures, and so on. Many stories that contradict logic are presented in this saga. One of the mythical stories that is illustrated is when the knights of the Skala Brakh kingdom met the ghosts of Sasindai and Hayau's ghost. The meeting between them gave rise to a fierce battle accompanied by the various powers and prowess of the characters.

Myth is one of the supernatural phenomena that still exists and is believed by most Indonesian people. In fact, myth is just a fairy tale, which is a story that was born from the mere human imagination (Endraswara in Mulyani, 2018: 42) ^[2]. As for etymology, myth is defined as a knowledge that is used to rationalize stories and events that are considered true and believed by the community. In other words, myth is a story that is supernatural and irrational in nature, so it needs another perspective to change its irrational nature into a story that can be accepted by the wider community (Suharso & Retnoningsih, 2020) ^[3].

The various mythical stories depicted in the Komering saga need to be studied in depth and comprehensively to find out the position and function of myths in a multicultural society, especially the Komering people. This is based on an assumption that myth is closely related to society (Zeffry, 1998: 24) ^[4]. It was further argued that many groups of people whose lives are controlled by these myths (Sartini, 2020: 93) ^[5].

Based on this opinion, it can be stated that myth in the life of a cultured society has a position that is not simple. The existence of myth actually shows the existence of society as a group of thinkers. Strictly speaking, the myths and various cultures that exist in society are actually the fruit of the people's own thinking.

The story of Komereng Negeri Para Phuyang is one of the well-known saga, especially by the East OKU community. This is evidenced by the discovery of several studies that raised the saga of Komereng Negeri Para Phuyang as a source of study. Some of the research referred to includes Local Wisdom in the Hikayat Komereng Pitu Phuyang (Febriyanto *et al.*, 2021)^[6], Deixis in Folklore from Para Phuyang, Hikayat Komereng Pitu Phuyang by HBR. Himawan Bastari R (Pratami *et al.*, (2021)^[7], and Analysis of Characterizations in the Komereng Saga Pitu Phuyang: Negeri Para Phuyang by Himawan Bastari (Salbiah & Fitriani, 2021)^[8].

As for the study of myths, especially those depicted in literary works, quite a lot has also been carried out. Some of these studies have been conducted by Puspitasari (2016)^[9], Saguni & Baharman (2016)^[10], and Dalma *et al.* (2019)^[11]. Research conducted by Puspita seeks to decipher the myths in the novel *Tembang Tolak Bala* by Han Gagas, Saguni & Baharman's research attempts to decipher the myth of beauty and the female body in short stories, while Dalma and friends' research attempts to decipher myths in Muna folklore. The research that has been disclosed generally attempts to decipher the mythical forms contained in literary works, from novels, folklore to novels. Relatively less attention is related to the function of myth in society.

The presence of myths in society is actually not empty and meaningless. The existence of myths can actually provide direction for humans (Pursen, 1976: 37)^[12]. Myths that exist in a society also have various roles and functions.

Some experts say that at least myth has six very basic functions. These six functions include myth as a reflection of the imagination of a group of people, validation of cultural institutions, a tool for children's education, a tool for coercing and controlling the order of social norms, a model for all human behavior, and as a means of healing (Eliade in Susanto, 1987^[13]; Bascom in Danandjaja: 1997: 19^[14]).

This shows clearly that myth in a pluralistic society has very basic and diverse roles and functions. More than that, the functions of myths such as educational tools, regulatory norms, and guidelines for behavior are very important functions of myths in the life of a civilized society. Thus it can also be argued that the presence of myths in society does not just give rise to the attractiveness of a story or tradition, but myths exist as one of the multifunctional media that is much needed in a cultured society.

Based on this explanation, this research was conducted with the aim of describing the various forms of myths and their functions contained in the saga of Komereng Negeri Para Phuyang. The study of the form and function of myths is based on relevant and comprehensive theories. Thus, the results of this study are expected to provide a broad and in-depth description of the relation to the myths that surround the life of the ancestors of the Komereng tribe.

Methodology

This research, which aims to decipher the myths in the saga of Komereng Negeri Para Phuyang, was conducted using a qualitative descriptive method. The use of a qualitative descriptive method is based on the condition of the research

object which is natural, natural, and without being given any treatment (Moleong, 2014^[15]; Sugiyono, 2016^[16]). The research data is in the form of excerpts of sentences contained in the saga of Komereng Negeri Para Phuyang. The Komereng saga is the main data source in this study. Research data was collected through the reading-note technique (Mahsun in Nasucha, 2015: 173^[17]).

Furthermore, the collected data was analyzed using interactive techniques (Miles & Huberman in Sugiyono, 2016^[16]). In general, data analysis techniques in this study include; (1) reading, sorting, and simplifying the data obtained, (2) presenting, identifying, and classifying the simplified data, (3) describing all data as a whole and thoroughly, (4) verifying it by examining the interpretation results data as a whole to obtain a final conclusion that can be accounted for.

Result and Discussion

In this section, the forms and functions of myths in the saga of Komereng Negeri Para Phuyang will be explained. Based on the study conducted on the saga of Komereng Negeri Para Phuyang, researchers found various forms and functions of myths. The forms and functions of myths in the Komereng Negeri Para Phuyang saga which are the focus of this study will be described as follows.

Forms of Myth in the Saga of Komereng Negeri Para Phuyang

The story of Komereng Negeri Para Phuyang is one of the folktales that represents many forms of myth. Some of the myths depicted in the saga of Komereng Negeri Para Phuyang include divination myths, gods myths, astral creature myths, tirakat behavior myths, character fight myths with astral creatures, origin myths, character magic myths, and heirloom weapon myths. . More clearly, the various forms of myth in question are described as follows.

Myth of Divination

Divination is said to be a myth because it is closely related to supernatural things. In general, humans cannot determine or predict what will happen in the future. However, for certain privileged people, they are able or given the ability to see future events. The myths about predictions in the saga of Komereng Negeri Para Phuyang can be observed through the following quotations.

- (1) "You are the last and greatest queen of this house. The new dynasty coming from the north will tear down Belaksa Kepampang and destroy the stone altar of Ikahua that we worship. They established the power of a new god as a substitute for our god," Kajong Dalam told me (Bastari, 2019: 23)^[1].

The quote shows a prophecy revealed by Kajong Dalam to Queen Sekerumong. In his prediction, Kajong Dalam foresaw that Queen Sekerumong would be the last queen as well as the greatest queen who ever led the Skala Brakh kingdom. It was further stated that a new group from the north would overthrow the god that the kingdom of Skala Brakh worshiped and at the same time seize and destroy the kingdom of Skala Brakh from the reign of Queen Sekerumong.

Myth of the Gods

The myth of the gods is a myth that describes the various actions or attitudes of the gods which are manifestations of

God himself. The Hikayat Komerling Negeri Para Phuyang describes quite a number of myths about gods. This can be observed through the following quotations.

- (2) Buay Tumi believes that Belaksa Kepampang is alive and well, like the gods, has feelings and abilities as the Almighty (Bastari, 2019: 29) ^[1].
- (3) Without waiting long, the tiger changed its human form. Paksi Sibalakuang was stunned by the strangeness that was happening in front of him.

"Sir, don't be surprised. I am the incarnation of the god of heaven who helps you find the land of hope promised by Mahadeva (Bastari, 2019: 66) ^[1].

- (4) "I have saved you from Sasindai and Ghost Hayau. Guard this plain of light. Be fruitful of you, and take care of the pets of the gods that are in this field." (Bastari, 2019: 112) ^[1].

The quotations above describe the various mythical forms of the gods in the saga. Quote (2) describes Belaksa Kepampang which is the worship of the Buay Tumi dynasty. Belaksa Kepampang itself is actually a jackfruit tree with two branches, one branch bears jackfruit while the other has a branch or sapwood (Bastari, 2019) ^[1]. Wangsa Buay Tumi believes that Belaksa Kepampang has the strength and power of the gods. This at the same time shows that the Buay Tumi dynasty is a nation that has animism, that is, an ideology that believes in the existence of spirits and powers over objects (Suharso & Retnoningsih, 2020) ^[3].

In quote (3), the big tiger that came to Paksi Sibalakuang is described as a divine embodiment. At first, Paksi Sibalakuang was frightened when he saw the tiger approaching him. However, when he was about to fight, the tiger spoke to him and said that he was an incarnation of the gods. He was assigned to help Paksi Sibalakuang open the hope land that would be prepared for the Buay Tumi dynasty.

As for quotation (4) describes the words or words of the gods to the seven knights from the kingdom of Skala Brakh. The voice from the sky which was without a form stated that the god had saved the seven knights from the Sasindai Ghost and Hayau Ghost. The shapeless voice also gives a message that the axes or one of them can take care of this Padang Terang and all the life in it. On his journey, Paksi Sibalakuang decided to stay in Padang Terang with his best friend, the Tiger from the forbidden forest. Padang Terang became the first land of hope discovered by the knights for the Buay Tumi dynasty.

The Myth of Astral Beings

The appearance of astral beings or supernatural beings also colors the saga of Komerling Negeri Para Phuyang. The myth of the astral creature referred to in this section is distinguished from the myth of gods who have a higher position than other astral creatures. The appearance of the astral creature in question can be observed through the following quote.

- (5) Sasindai's appearance is very scary. He was tall, black and hairy, taller than the average human being. His eyes were large and bloodshot, his hands dangling to the ground. Sasindai's firm steps do not touch the ground, can move fast and walk on rivers. Sasindai can also change himself to resemble an ordinary human (Bastari, 2019: 40) ^[1].
- (6) That said, when humans are kidnapped, when they grow

up they will be made into the Sasindai mob, or become the Hayau Ghost in the form of a half-ghoul human (Bastari, 2019: 42) ^[1].

Quotations (5) and (6) describe the presence of the ghosts Sasindai and Hantu Hayau. Both of them are astral beings because they are not from the human group, but from the jinn group. The people living around the Komerling River call it the Sasindai ghost and the Hayau ghost.

As illustrated in data (5), the Sasindai ghost is a very scary ghost. Sasindai is described as a tall, tall ghost, black and hairy skin, taller than the average human being. His eyes were large and bloodshot, his hands dangling to the ground. Sasindai also has high supernatural powers so that he is described as being able to walk on water and transform himself into a human.

Meanwhile, Hayau's ghost is a group of ghosts who are Sasindai's men. It is said that Hayau's ghost was originally an ordinary human who was kidnapped by Sasindai. Hayau's ghost is described as a half ghost human. Its appearance is not as scary as Sasindai. Because of this, the Buay Tumi people are very afraid of being kidnapped. They are afraid and don't want to become Hayau's ghosts.

Apart from the Sasindai ghost and the Hayau ghost, the saga of Komerling Negeri Para Phuyang also describes many astral creatures in the form of animals. This can be observed through the following quotations.

- (7) At noon when the sun was burning hot, suddenly a large crocodile appeared from the water which blocked their journey (Bastari, 2019: 56) ^[1].
- (8) "The factions need not be afraid. I am here sent by your queen. To see how your journey is going." Suddenly the giant bird spoke to the axes. All the factions were amazed by him (Bastari, 2019: 94) ^[1].

Quotations (7) and (8) describe the appearance of an unusual beast before the knights of the Skala Brakh kingdom. Some of these animals have bad intentions and some have good intentions for the knights. In quote (7), the animal in question is a large crocodile that suddenly blocks the journey of the knights. It is said to be an astral creature because the crocodile has an unusual size and strength. In addition, the appearance that suddenly disappeared after being defeated by the knights showed that this crocodile was not an ordinary crocodile. Apart from that, the knights also said that the giant crocodile was Sasindai's subordinate.

As for quote (8), the artificial animal in question is in the form of a giant hornbill. It is a bird sent by Queen Sekerumong to see the state of the knights of the Skala Brakh kingdom. On his journey, the giant hornbill accompanies the knights in the search process to find the land of hope. The bird is also described as having extraordinary powers. It was proven that thanks to him, the knights of the Skala Brakh kingdom were able to defeat Queen Sasindai.

The Myth of Tirakat Practice

The myth of tirakat practice is closely related to a series of tirakat or tapa brata practices undertaken by the characters. Generally, in the process of this tirakat practice, the characters receive supernatural whispers that contain instructions. The myth of tirakat practice in question can be observed through the following quotations.

- (9) Ratu Sasindai meditated so that the river they lived in would always be given peace. Floods do not occur

frequently, the river environment remains good and clean, and there is no environmental damage along the stream (Bastari, 2019: 42) ^[1].

Quote (9) describes the procession of tirakat behavior carried out by Ratu Sasindai. The tirakat practice is in the form of asceticism in the area around the Komering River. This tirakat is carried out with the main aim that the gods always provide peace around the Komering river area. Based on the narrative of the Buay Tumi community, it is true that the Komering river area has never experienced flooding and the soil is very fertile.

If quote (9) the tirakat behavior is performed by the antagonist, then the following quotations describe the tirakat behavior carried out by the protagonist. The behavior of the tirakat in question can be observed through the following quotation.

(10) The new regional center meant by Queen Sekerumong is the area that the gods whispered when the Queen was meditating on the peak of Mount Pesagi (Bastari, 2019: 47) ^[1].

(11) In their meditation, for some reason they get the same enlightenment from the gods. They are told that the month of bakha is coming. The collapse of the Brakh Scale was approaching. They are the saviors of the Buay Tumi House who will come to the land of hope that they open (Bastari, 2019: 123) ^[1].

Quote (10) indirectly shows the meditation process carried out by Queen Sekerumong. The meditation was performed by the queen on the top of Mount Pesagi. The purpose of this meditation is to find a way out of the various complicated problems that have plagued the kingdom of Skala Brakh. One of the results of the meditation performed by Queen Sekerumong was obtaining a magical whisper describing a new regional center for the Buay Tumi dynasty to build its civilization. This also shows that the kingdom of Skala Brakh will really end.

As for quote (11), the tirakat practice in the form of meditation was carried out by the knights of the Skala Brakh kingdom in the process of searching for the land of hope. Through meditation that has been done, they get the same whisper about the collapse of the Brakh Scale. The knights in their semedi received a whisper that the month of Bakha would come soon and it was a sign that the destruction of the Skala Brakh kingdom was getting closer. It was also an indication that the knights must immediately find the land of hope that would become the new residence for the Buay Tumi dynasty.

The Myth of the Battle of Characters with Astral Beings

In addition to the myths previously mentioned, the saga of Komering Negeri Para Phuyang also describes many myths about the character's fight with astral beings. The myth of the character battle as meant can be observed through the following data excerpts.

(12) Sibalakuang lands right on the crocodile's head. Deftly, Sibalakuang stabbed his hands right in the crocodile's eyes. The crocodile's anger continued, but what power did the two senses of sight have, they didn't even function. Ratu Sabibul threw the blades of the raft's rowers at Sibalakuang. With dexterity, Sibalakuang caught and stabbed the blade right in the crocodile's head. With all his might, Sibalakuang managed to

subdue the crocodile (Bastari, 2019: 57) ^[1].

(13) The giant copper-colored dragon fish was in pain and started attacking the Queen Penghulu's axis. Before the giant dragon fish could attack, Queen Penghulu's axis of lightning directed the blow of the shield at the head of the giant dragon fish so that it scattered in an instant. The body of the copper-colored fish is covered in the red of its own blood (Bastari, 2019: 89) ^[1].

The warriors of the kingdom of Skala Brakh faced many trials and obstacles during their journey to find the land of hope. Various obstacles that come often require the knights to put up a fight to remove these obstacles. Quote (12) describes Paksi Sibalakuang's fight with a mock crocodile. The fight took place in the middle of a journey to find hope for the Buay Tumi dynasty. The crocodile crocodile is actually the incarnation of Queen Sasindai's men who want the destruction of the Skala Brakh knights.

As for quote (13), the fight between the character and the astral creature takes place between the Paksi Ratu Penghulu and a giant dragon fish. This imitation creature is none other than Queen Sasindai's messenger who does not want the Paksi's goal of opening up new lands along the Komering River. Queen Sasindai could not accept the intentions of the Skala Brakh knights even though in fact the knights had conveyed their intentions to Queen Sasindai in a good manner.

The Myth of Origins

The origin myths referred to in this study are myths related to the origin of an event. The story of Komering Negeri Para Phuyang describes many myths about the origin of an event. This can be observed through the following quotation.

(14) Finally they carried out the wedding in the presence of all nature and the five existing axes. Paksi Ratu Sabibul, as the oldest, gave the daughter the title "Bunga Mayang". The marriage of Putri Bunga Mayang and Paksi Jati Keramat later developed and became a phuyangan which is currently called "Buay Bunga Mayang" (Bastari, 2019: 82) ^[1].

(15) Phuyang Umpu Sipadang occupies a clear plain which is currently the Madang Principality, has children and has become other Phuyangans (Bastari, 2019: 143) ^[1].

(16) They are the forerunners of the Komering people who first inhabited the Komering river valley. They were also the first to hold the Wangsa Buay Tumi friendship in the estuary area (Bastari, 2019: 144) ^[1].

The quotations above describe the various origins of the occurrence or emergence of a new event in life. Quote (14) describes the emergence of a new animal that inhabits the plains of the Komering River, namely Buay Bunga Mayang. This passion was born from a marriage between Paksi Jati Keramat and Putri Bunga Mayang. The name kepuhyangan in question is taken from the name of the wife of Paksi Jati Keramat, Princess Bunga Mayang.

In quote (15) it is explained that Paksi Umpu Sipadang, who occupied a place called Padang Terang, eventually gave birth to Kepuhyangan Madang. This quirk eventually gave birth to other quirks. In other words, the offspring originating from Kepuhyangan Madang are able to form other wards which have their own characteristics.

As for quote (16), the Komering tribe is described as a tribe born from the Buay Tumi dynasty. Starting from a journey to

find a land of hope along the mouth of the Komerling River, the Buay Tumi people eventually settled in the lands of hope that had been opened by the knights of the Skala Brakh kingdom. Later, the Buay Tumi people were known as the Komerling tribe. The embedding of Komerling is based on where they live around the Komerling River.

The Myth of the Power of Figures

The myth of the supernatural powers of the characters is also widely described in the saga of Komerling Negeri Para Phuyang. The supernatural powers of the characters in question are not only limited to the protagonists, but also include the antagonists. The myth of the supernatural powers of the character in question can be observed through the following quotations.

(17) Finally, Ratu Sasindai, with her supernatural powers, put me in the betel nuts on the bank of this river (Bastari, 2019: 80) ^[1].

(18) The giant dragon fish soared to reach the sun that afternoon, ignoring the Paksi Ratu Penghulu, who was struggling to avoid the vortex of the deep water that kept sucking in.

"Quickly, you smash the gun into the belly of the dragon fish before the sun is eaten by it!" (Bastari, 2019: 88-89) ^[1].

(19) Paksi Ratu Sabibul with Kepodang above her head, often visits Paksi Damang Bing across the river by walking on the river water. Like flat land, without hesitation Paksi Ratu Sabibul walked on it (Bastari, 2019: 140) ^[1].

Quote (17) describes Queen Sasindai's supernatural powers as the leader of the demons who inhabit the Komerling River. Ratu Sasindai with her supernatural powers is described as being able to imprison Princess Bunga Mayang in a small betel nut. This of course cannot be done by ordinary people considering that betel nuts and humans have opposite forms. Not only that, Ratu Sasindai also has other powers that are no less great, such as walking on water, disappearing, changing forms, and so on.

In quote (18), one can clearly see the magic of a giant dragon fish that can fly and eat the sun. This giant dragon fish is Queen Sasindai's subordinate who was ordered to kill the group of royal knights of the Skala Brakh kingdom. However, because the knights were also not random people, all of Ratu Sasindai's men could be defeated easily. In the same quote it is also described that the Paksi can defeat a giant dragon fish using an heirloom weapon in the form of a magic shield.

As for quote (19), the supernatural powers of the figures shown are the supernatural powers of Ratu Sabibul. He is known as one of the wisest factions among the other factions. In terms of supernatural powers, Ratu Sabibul is described as a warrior who can walk on river water. The axis walks on water like walking on flat land, very calm and so dignified.

The Myth of Heritage Weapons

The last myth that is described in the Komerling Negeri Para Phuyang saga is the myth of heirloom weapons. In this case, the myths inherent in heirloom weapons are about the supernatural powers in them. The following are excerpts that describe the myth of heirloom weapons.

(20) "This Serapang is the heirloom of the god of heaven that I have always carried with me. Hopefully it can help you on your way to the estuary later." Putri Bunga Mayang offered a magic serapang to Paksi Raja Sabibul (Bastari,

2019: 83) ^[1].

(21) "Minak Adipati, where is the Peliung that you showed me yesterday?" (Bastari, 2019: 87) ^[1].

The quotations above describe two heirloom weapons that are known to have extraordinary powers. The first heirloom weapon is a magic Serapang belonging to Princess Bunga Mayang. According to the princess, the Serapang weapon was a weapon given to her by the gods. Therefore, this weapon is known as the heirloom weapon of the god of heaven.

The second weapon is a magic shield owned by Paksi Minak Adipati Damang Bing. This sacred peliung is actually an heirloom weapon that belongs to Queen Sekerumong, the leader of the Skala Brakh kingdom. However, the queen then handed over the heirloom to the priests as a symbol that the fate of the Skala Brakh kingdom and the Buay Tumi people was in the hands of the knights.

The power of the two heirloom weapons was truly tested along the journey to find the land of hope. Various obstacles and obstacles that come along, some of which can be removed thanks to these two heirloom weapons. Some of them are when facing an imitation dragon fish, giant crocodiles, and so on. This shows that the words of the previous owner of the heirloom weapon were not just mere boasting.

The Function of Myth in the Story of Komerling Negeri Para Phuyang

Every myth that develops in society does not exist in a vacuum, without any function and purpose. Myths that develop always carry certain functions in society. In fact, myth has a function that is not simple. At least, myth has a function as a means of education, stimulating creativity, as an entertainment tool, as a source of natural science, as a projection system, and as a means of legitimizing social institutions (Iswidayati, 2007 ^[18]; (Alifah *et al.*, 2018) ^[19]. As for the functions of myth contained in the saga of Komerling Negeri Para Phuyang is described as follows.

Myth as a Means of Education

The presence of myths in a story presents many messages (Ahimsa in Yulianto, 2016: 36 ^[20]; Lutfitasari, 2011: 1) ^[21]. The myth that is depicted in the saga of Komerling Negeri para Phuyang has a function as an educational tool. This is evidenced by the following quotations.

(22) The new regional center meant by Queen Sekerumong is the area that the gods whispered when the Queen was meditating on the peak of Mount Pesagi (Bastari, 2019: 47) ^[1].

(23) Ratu Sasindai meditated so that the river they lived in would always be given peace. Floods do not occur frequently, the river environment remains good and clean, and there is no environmental damage along the stream (Bastari, 2019: 42) ^[1].

The quotations above show the function of myth as an educational tool related to the relationship between creatures and their God. The messages to be conveyed through the mythical quotation above include, 1) belief in God must be realized through an intimate worship procession with their God, 2) every good relationship built with God will give birth to goodness in life. These messages were constructed in the actions of Ratu Sekerumong and Ratu Sasindai when they

meditated asking for safety from the gods.

Myth as a Stimulus of Creativity

Messages in a myth can stimulate creativity if studied in depth (Iswidayati, 2007: 182) ^[18]. This is because myth has significance so that it can be accepted by reason (Barthes, 1972) ^[22]. Some of the quotations in the following saga of Komerling Negeri para Phuyang can be a stimulus for creativity or new thoughts in the context of today's life.

(24) Finally they carried out the wedding in the presence of all nature and the five existing axes. Paksi Ratu Sabibul, as the oldest, gave the daughter the title "Bunga Mayang". The marriage of Putri Bunga Mayang and Paksi Jati Keramat later developed and became a phuyangan which is currently called "Buay Bunga Mayang" (Bastari, 2019: 82) ^[1].

In everyday life, the concept of naming something new can be done in various ways. One way is to use the name of a character who has a relationship with the novelty. This concept is also reflected in the Komerling Negeri para Phuyang saga.

Kepuhyanan Buay Bunga Mayang is a new kepuhyangan that appears in the plains of the Komerling River. The excitement started with Paksi Jati Keramat's marriage to Princess Bunga Mayang. The descendants of Paksi Jati Keramat and Princess Bunga Mayang were later named as Buay Bunga Mayang's kepuhyangan. The name kepuhyangan is taken from Princess Bunga Mayang who is none other than the wife of Paksi Jati Keramat.

Myth as an Entertainment Tool

The existence of myths in a society sometimes also functions as a means of entertainment for the surrounding community. The entertainment in question is not only seen as storytelling material, but also in terms of various events and the behavior of the story characters in it. The myths contained in the Komerling Negeri para Phuyang hymn actually also present various events that make the reader feel happy and satisfied. Some of them can be observed through the following quotations.

(25) The giant copper-colored dragon fish was in pain and began to attack the Queen Penghulu's axis. Before the giant dragon fish could attack, Queen Penghulu's axis of lightning directed the blow of the shield at the head of the giant dragon fish so that it scattered in an instant. The body of the copper-colored fish is covered in the red of its own blood (Bastari, 2019: 89) ^[1].

The quote above describes the battle between the Paksi Ratu Penghulu and a giant copper-colored dragon fish. In the battle, Paksi Ratu Penghulu managed to defeat the imitation animal. If this event is viewed from the reader's point of view, it will give birth to self-satisfaction in the reader's heart. That's because evil has been defeated by the main character with great manliness and courage. The various tense events presented in the Komerling saga certainly amuse the readers.

Myth as a Source of Natural Science

Myth as a source of natural science means that the existence of myth in a society sometimes has a function to provide understanding to the community about the importance of protecting nature. This function in the Komerling Negeri para Phuyang saga is described in the following quote.

(26) Ratu Sasindai meditated so that the river they lived in would always be given peace. Floods do not occur frequently, the river environment remains good and clean, and there is no environmental damage along the stream (Bastari, 2019: 42) ^[1].

The myth depicted in the quote above gives a message about the importance of natural stability for life. The austerity performed by Ratu Sasindai actually aims for the gods to always protect the river environment where they live with their crew. This shows that actually Ratu Sasindai really cares about the state of the surrounding environment. He always wants the environment around him to be calm, clean, and fertile.

Myth as a Legitimacy Tool for Social Institutions

Some of the myths depicted in the Komerling Negeri para Phuyang saga function as a means of legitimizing social institutions. This can be observed through the following quotations.

(27) The new regional center meant by Queen Sekerumong is the area that the gods whispered when the Queen was meditating on the peak of Mount Pesagi (Bastari, 2019: 47) ^[1].

(28) In the meditation they did, somehow they got the same enlightenment from the gods. They are told that the month of bakha is coming. The collapse of the Brakh Scale was approaching. They are the saviors of the Buay Tumi House who will come to the land of hope that they open (Bastari, 2019: 123) ^[1].

These quotations describe a meditation procession which is considered sacred as a means of communicating with God. The quote also shows that every meditation that is done always produces good results, namely in the form of magical whispers that contain solutions to all the problems that are being faced. Through this myth, some people see that the solution to every problem in life must always involve God. After all, the problem came by the power of God. Therefore, eliminating God in solving problems is seen as arrogance.

Conclusion

The existence of myths in a literary work, especially saga is a necessity. This is because saga exists in the midst of a pluralistic society. Based on the analysis conducted on the Komerling Negeri Para Phuyang saga, it can be concluded that the Komerling saga represents many forms and functions of myth.

Some of the myths depicted in the saga include divination myths, gods myths, astral creature myths, tirakat behavior myths, character fight myths with astral creatures, origin myths, character magic myths, and heirloom weapon myths. These various forms of myth have functions as a means of education, a stimulus for creativity, an entertainment tool, a source of natural knowledge, and a means of legitimizing social institutions. This further reinforces that the presence of myths in a society is not empty of meaning, but has various roles and functions that are quite basic.

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