PROCEEDINGS
International Conference on Literature
Himpunan Sarjana-Kesusastraan Indonesia (HISKI)
E-ISSN 2988-4357

# Heroic values in the legend of Mount Krengih and the story of Singo Ulung

**Dwi Sulistyorini[1*], Dewi Ariani[2], Ariva Luciandika[3]**
[1,2,3]Universitas Negeri Malang, Indonesia
Email: [1]dwi.sulistyorini.fs@um.ac.id, [2]dewi.ariani.fs@um.ac.id,
[3]ariva.luciandika.fs@um.ac.id

**Abstract**: *Legends are stories regarding the origins of specific places found across various regions; they feature characters central to the events of the narrative. This study aims to reveal the heroic values within the legends of Mount Krengih and Singo Ulung. The research data consists of words, phrases, and sentences illustrating these heroic values. The primary sources are the legends of Mount Krengih and Singo Ulung themselves. The data were analyzed using Joseph Campbell's Monomyth theory, also known as "The Hero's Journey." The findings indicate that the heroic values in both legends manifest across three stages: Departure, Initiation, and Return. Regarding the Departure stage, both stories share the "Common World" phase; however, they differ in that the "Call to Adventure" phase appears in the Mount Krengih legend, while the "Meeting with the Mentor" phase appears in the Singo Ulung story. In the Initiation stage, both stories share the "Ordeal" phase, but differ in that the "Tests, Allies, and Enemies" and "The Reward" phases are found in the Singo Ulung story. Finally, the Return stage is represented by "The Road Back" phase in the Mount Krengih legend and the "Return with the Elixir" phase in the Singo Ulung story.*

***Keywords:*** *Heroic values, legend, Mount Krengih, Singo Ulung*

## INTRODUCTION

Folklore consists of stories passed down through generations via oral transmission. As emphasized by Sulistyorini and Andalas (2017), oral literature is a form of culture disseminated across generations orally. Local legends are often transmitted orally if they have not yet been documented in writing. The legends of Mount Krengih and Singo Ulung both of which embody the heroism of their central figures were recounted orally by informants. The legend of Mount Krengih originates from Sukosari Village in the Kasembon District of Malang Regency, while the story of Singo Ulung is a folktale from the Bondowoso area specifically Blimbing Village, Klabang District.

The legend of Mount Krengih recounts the struggle of Raden Trunojoyo, who took up the cause of his friend. He brought his wife with him to hide on the mountain, but eventually chose to leave her there so that he could continue the fight. The story of Singo Ulung tells of a man named Juk Seng—a figure of immense supernatural power—who possessed an ultimate technique known as "Singo Ulung." Juk Seng engaged in a conflict with a man named Jasiman over territorial control. Although Juk Seng emerged victorious, he chose to embrace Jasiman, and together they cleared the forest to establish a new settlement.

The purpose of this study is to uncover the heroic values present in the stages of departure, initiation, and return within the legend of Mount Krengih and the tale of Singo Ulung. These heroic values are compelling to examine because the events within the narratives illustrate the process by which such values—namely courage, sacrifice, and

*Corresponding author
**How to cite (APA 7th):** Sulistyorini, D., Ariani, D., & Luciandika, A. (2026). Heroic values in the legend of Mount Krengih and the story of Singo Ulung. *Proceedings 35th KIK, 35*, 748–758.
https://doi.org/10.68634/kik.v35i.161

steadfastness—are forged throughout the storyline. The heroic values in both stories are analyzed using Joseph Campbell's "Hero's Journey" (monomyth) framework, which encompasses the stages of departure, initiation, and return. These heroic values hold significant importance; they can be utilized for character education and offer insight into the necessity of struggle, while also fostering a sense of togetherness, a willingness to make sacrifices, and love for one's homeland.

Research on Singo Ulung was conducted by Lasa Faridah Putri in a study titled "Myths in the Singo Ulung Tradition in Bondowoso" (2019). The study identified the presence of mythical elements within the Singo Ulung tradition, manifested through incantations, songs, offerings, and specific movements. Retno Ayu Puspita (2016) conducted research titled "The Singo Ulung Folktale in the Oral Tradition of Bondowoso, East Java," which uncovered values related to personality, religiosity, and social aspects, while also highlighting the role of the Singo Ulung folktale in education and cultural preservation. Suryanto (2017) examined the *Topeng Kona* (Kona Mask) dance within the context of the *Rontek Singo Ulung* performance art, discovering symbolic meanings embedded in the dance movements associated with the Kona mask. Meanwhile, research concerning Mount Krengik was carried out by Nadya Seprianti (2023) in a study titled "The Struggle Values of Characters in the Folktale of the Origins of Mount Krengik as Patriots of the Homeland." This research identified various values of struggle—such as an unyielding spirit, a willingness to sacrifice, unity, mutual respect, and cooperation—within the legend of Mount Krengik.

The novelty of this research lies in its examination of heroic values within the Legend of Mount Krengih and the Singo Ulung tale, utilizing the Monomyth—or "The Hero's Journey"—theory to uncover the stages of departure, initiation, and return.

## LITERATURE REVIEW

Folklore is classified as oral literature—a cultural tradition transmitted from generation to generation, or by word of mouth (Sulistyorini & Andalas, 2017). Legends are a type of folklore rooted in events from the past; some are even considered sacred by local communities, giving rise to ceremonies or rituals derived from these revered narratives. Transforming a legend into a ritual serves to commemorate a sacred figure—a savior believed to have protected the community from peril. Elements of these rituals—such as the timing, the colors or patterns of attire, the accessories worn, and the sequence of events—are thought to embody specific values drawn from the legend itself. A prominent value often reflected in such rituals is heroism, embodied by the figures within the stories; thus, the ritual functions as a tribute to the contributions and deeds of these individuals.

According to the Great Dictionary of the Indonesian Language (2020), a hero is an individual who stands out due to their courage and sacrifices in defense of the truth, or a valiant fighter. A figure regarded as a hero by a community invariably possesses heroic values or traits, and their name is often immorta. Budiono (in Ananda, 2014: 1), said the characteristics of a hero include courage, might, a willingness to sacrifice, and chivalry. Themes associated with heroic values encompass setting an example, self-sacrifice, love for one's country, togetherness, independence, equality, nationalism, and patriotism. The value of self-sacrifice, as defined by Simanjuntak (in Marcella and Winduwati, 2019: 418), entails the sincere act of giving everything—even at a personal

cost—for the sake of the nation. According to the Great Dictionary of the Indonesian Language (2020), the value of being an exemplary model refers to something that can be emulated or something that is beyond any doubt. The value of love for one's homeland, as defined by Ismayani (cited in Marcella and Winduwati, 2019:418), entails an endeavor to safeguard the nation's sovereignty, uphold the country's honor, and strive for the nation's advancement through one's own efforts. Azwar (in Marcella and Winduwati, 2019: 418), said the value of equality represents an effort to create conditions in which all social groups occupy an equal standing. The value of togetherness, as defined by Rohimin (in Marcella and Winduwati, 2019: 418), pertains to the practice of fostering close, harmonious relationships that enable cooperation within society. The value of patriotism, according to Gobel (in Marcella and Winduwati, 2019: 418), can be linked to the value of nationalism—both referring to a love for one's nation—implying that, in their origins, the concepts of nationalism and patriotism share the same meaning.

The "hero's journey" is a comprehensive metaphor coined by Campbell to describe a profound inner journey toward transformation—a process seemingly experienced by heroes across all eras and cultures (Vogler, 2007). Campbell identified seventeen distinct stages within this journey. He concluded that the heroic myth is, at its core, a journey in which a hero ventures from the ordinary world into a realm of supernatural wonder—a place where extraordinary forces reside and decisive victories are won. The hero then returns from this mysterious adventure, possessing the power to bestow a gift upon their fellow human beings (Wahyuni, 2018). The hero's journey consists of three phases: the departure, the initiation, and the return.

The departure stage consists of several phases, including the ordinary world, the call to adventure, the refusal of the call, meeting the mentor, and crossing the threshold. The initiation stage includes phases for tests, allies, and enemies, approaching the innermost cave, the ordeal, and receiving the reward. The return stage consists of the road back, the resurrection, and the return with the elixir.

This study compares two folktales from different regions that share a theme of heroism. Comparative literature goes beyond merely identifying similarities and differences; it also explores the cultural interconnections that underpin the creation of literary works. Maelasari (2018) explains that comparative literature encompasses the study of the relationships between literature and various other fields, including art, philosophy, history, the social sciences, and religion. This perspective facilitates an analysis of the connection between a literary work and the cultural context from which it emerges. Literary works are born out of a dynamic dialogue between different cultural traditions.

## METHOD

This study employs a qualitative research design. According to Akin et al. (2026), the key characteristics of qualitative research include a naturalistic approach, a focus on meaning, inductive analysis, and the role of the researcher as the primary instrument for data collection and analysis. The research data consist of words, phrases, and sentences that reflect heroic values within the legends of Mount Krengih and Singo Ulung. The data sources are the legends of Mount Krengih and Singo Ulung themselves. Data collection techniques include observation, interviews, and documentation. Interviews were

conducted with informants familiar with the folklore surrounding the origins of Mount Krengih and the legend of Singo Ulung. The first step involved selecting informants who possessed relevant information regarding the research subject. The criteria for selecting informants included: (1) knowledge of the stories serving as the research subject; (2) credibility; (3) a lack of influence from external cultures; (4) a role as an observer and preserver of oral literature; (5) status as a native resident; (6) an age of over 50; and (7) a non-analytical perspective. The second step involved preparing the research instruments. Finally, the collected data were analyzed, identified, and classified according to the aspects under investigation. The data were analyzed using Joseph Campbell's "Monomyth" or "The Hero's Journey" theory.

## RESULTS AND DISCUSSION

### *Result*

This study examines the legend of Mount Krengih and the tale of Singo Ulung. The legend of Mount Krengih is a piece of folklore from the village of Sukosari, located in the Kasembon district of Malang Regency—a mountainous area where the majority of the population earns a living through farming. The tale of Singo Ulung, meanwhile, is a piece of folklore from the village of Blimbing in Bondowoso, which is situated in a coastal region where most of the inhabitants work as fishermen. In the legend of Mount Krengih, there are two figures who play a significant role in the folklore surrounding the mountain's origins: Raden Trunojoyo and his wife. They are portrayed as possessing virtuous qualities—an unyielding spirit, a refusal to give up easily, and the persistence to overcome the various obstacles they faced in life. Meanwhile, the legend of Singo Ulung serves as the origin story for a ritual held in the village of Blimbing, Bondowoso, which takes place annually between the 13th and 15th of Sha'ban. The central figures in the tale of Singo Ulung are Juk Seng and Jasiman; they are regarded as individuals gifted with extraordinary supernatural powers, as well as the pioneers responsible for clearing the forests that now comprise the Bondowoso Regency. The supernatural powers of these two figures were said to be capable of shielding all the villagers from any looming dangers. Juk Seng and Jasiman are regarded not only as saviors but also as heroes, honored for their contributions to establishing local governance and protecting the village community. To commemorate their service, the villagers hold a *bersih desa* (village cleansing) ritual, which includes various traditional dances that embody the heroic qualities of Juk Seng and Jasiman. Dances such as *ojhung*, *topeng kona*, and *singo ulung* are essential components of this ritual, as they authentically represent the heroic spirit of Juk Seng and Jasiman—a legacy deeply cherished by the people of Bondowoso.

The characters in both stories possess heroic qualities that can serve as models for the attitudes and traits they display in their struggles. They undertake a journey until they eventually find their way home. The presence of Mount Krengih implies that specific events took place, which the characters in the stories experienced. The same applies to the legend of Singo Ulung, which gave rise to a ritual practiced by the community of Blimbing Village, Bondowoso. Puspita (2016) explains that the folklore of Singo Ulung is linked to the origins of Blimbing Village and is symbolized through the Singo Ulung dance. This research identifies cultural values such as courage, responsibility, compassion, religiosity, harmony, mutual cooperation (*gotong royong*), adherence to customs, and the spirit of helping one another. Based on the Singo Ulung legend, there

now exists a tradition known as *ronteg Singo Ulung*, which encompasses elements such as *ojhung*, *tandha' bini'*, *topeng kona*, and the *Singo Ulung* dance itself. The various components within the *ronteg Singo Ulung* represent the heroic values embodied by the figures Juk Seng and Jasiman; these are expressed through symbols—including accessories, attire, specific colors, movements, incantations, and dance props—that serve as manifestations of Juk Seng and Jasiman. The journeys of the characters in these stories follow a progression consisting of departure, initiation, and return.

In the legend of Mount Krengih, the departure stage includes a phase of ordinary life and a call to adventure; the initiation stage features a phase of arduous trials; and the return stage involves the journey back home. Meanwhile, the hero's journey in the tale of Singo Ulung encompasses the following: the departure stage includes ordinary life and an encounter with a mentor; the initiation stage consists of trials, allies, and adversaries, as well as arduous tests and the attainment of a reward; and the return stage involves the hero's homecoming, bringing back an elixir. The specific events that mark each stage of the hero's journey are presented in the table below.

**Table 1. Stages of the Hero's Journey and Their Corresponding Events**

| Story | Departure Phase | Initiation Phase | The Return Journey |
|---|---|---|---|
| The Legend of Mount Krengih | The Common World<br>Raden Trunojoyo as a friend of Raden Karaeng Galengsong, the son of Sultan Hasanuddin.<br><br>The Call to Adventure<br><br>Raden Karaeng Galengsong traveled westward with his wife to live on a mountain. | The Ordeal<br>Raden Trunojoyo continued his journey elsewhere, forced to leave his wife behind on the mountain.<br><br>His wife was constantly weeping *ngringih*, as it is called in Javanese after being left behind by Raden Trunojoyo. | The Road Back<br>Ever since Raden Trunojoyo's wife wept (*ngringih*), the mountain where she took refuge was named Mount Krengih. |
| Singo Ulung Story | The Common World<br>Juk Seng occupies Tarek forest.<br><br>Meeting With The Mentor<br>Juk Seng met Jasiman, who was from Madura, along with his followers. | Tests, Allies, And Enemies<br>A territorial dispute broke out between Juk Seng and Jasiman. There was neither a winner nor a loser.<br><br>The Ordeal<br>They agreed that the winner would be the person capable of pulling out the bamboo pole that had been planted in the ground.<br><br>The Reward<br>They agreed that Juk Seng was the winner because he was able to pull out the bamboo stake that had been driven into the ground.<br>"Juk" comes from *jujuk* (meaning "ancestor" or "elder"), while "Seng" comes from *sengah* (referring to a lion or a mighty tiger). | Return with the Elixir<br>After Juk Seng's victory, everyone was embraced; even Jasiman and his followers united with Juk Seng to form a government. |

### *Discussion*

In the legends of Mount Krengih and the story of Singo Ulung, one can identify three distinct stages: departure, initiation, and return. Both narratives follow a hero's journey, sharing commonalities in the departure stage—which begins in the realm of ordinary life—and the initiation stage, which involves undergoing arduous trials. However, there are no shared elements within the return stage. The differences emerge during the departure stage: the legend of Mount Krengih features a "call to adventure," whereas the story of Singo Ulung includes an "encounter with a mentor." In the initiation stage, the story of Singo Ulung encompasses phases involving trials, allies, adversaries, and the attainment of a reward, while the legend of Mount Krengih contains only a single phase. Finally, in the return stage, the legend of Mount Krengih focuses on the journey back home, whereas the story of Singo Ulung concludes with the hero returning while bearing an "elixir."

### *The Departure Phase*

The "ordinary life" stage within the departure phase of the *Gunung Krengih* story introduces a character named Raden Trunojoyo, who harbors a desire to take up the struggle. He also has a companion—Karaeng Galesong—whose friendship represents an emotional comfort zone and the strength of an alliance. Heroes typically possess social anchors, partners who share their vision, and a robust support system within their ordinary world. This is evidenced by the excerpt: "He had a close friend named Raden Karaeng Galengsong, the son of Sultan Hasanuddin" (from the story of Singo Ulung). Izzah, Rochwulaningsih, and Sulistiyono (2022) explain that these art forms represent an encounter between Javanese culture—embodied by the figure of Juk Seng (or Juk Singo Ulung)—and Madurese culture—represented by the figure of Juk Jasiman. This reflects a stable and ideal state, characterized by shared goals and steadfast loyalty between the heroes. Similarly, the "ordinary life" phase is present in the story of Singo Ulung; Juk Seng's residence in the Tarek forest, where he carries out his daily existence, signifies a safe and comfortable zone. According to Campbell's theory, an "ordinary life" implies a state of stagnation. The characters in both stories reside in mountains or forests, finding comfort and security within a state of social isolation. This condition is established at the beginning of the narrative, serving as the backdrop from which a "call to adventure" emerges when a threat or disruptive event arises.

The adventures of the character Raden Trunojoyo begin when he takes up the cause of his friend, Raden Karaeng Galengsong—a development that marks the "call to adventure" phase. This can be seen in the following excerpt.

> After Raden Karaeng Galengsong fell on the battlefield in the Ngantang area of Malang, his struggle was continued by Raden Trunojoyo. Raden Trunojoyo then traveled westward, accompanied by his wife (a princess), to reside and take shelter on a mountain (known in legend as Mount Kringih).

The excerpt reveals a call to adventure, taken up by Raden Trunojoyo as he continues the struggle of his companion, Raden Karaeng Galengsong. This episode illustrates a hero's journey, driven by a powerful internal impulse—one rooted in a profound dissatisfaction with an ordinary life. According to Vogler (2017), in the "Call to

Adventure" stage, the protagonist is confronted with a problem, challenge, or adventure that necessitates leaving their ordinary world. This call disrupts the protagonist's initial state and propels them into a new situation. The death of Raden Karaeng Galesong serves as the primary catalyst—the disruptive event. This call to adventure carries the struggle forward, shifting the full burden of leading the resistance onto Raden Trunojoyo. There exists a call of destiny—a moral obligation—to preserve the legacy of Raden Karaeng Galengsong's struggle. A long journey naturally requires provisions, one of which is counsel from a wise individual. Such provisions may take the form of advice, guidance, and knowledge imparted by a sage figure. In the theory of the hero's journey, Campbell (2008) describes the stage of "Supernatural Aid" as the phase in which a hero receives assistance from a protective figure after accepting the call to embark on an adventure. This is precisely what the protagonist experiences in the story of Singo Ulung.

The mentor encounter phase occurs when the hero meets a wise figure who provides guidance and counsel to prepare them for their journey. The presence of Jasiman represents such a significant figure, possessing a distinct identity and unique strengths. He appears to offer direction, spiritual support, and tactical advice for the hero's quest. This is illustrated in the following excerpt,

*"...and met with Jasiman, who hailed from Madura, along with his followers" (the story of Singo Ulung).*

Juk Seng's encounter with Jasiman can provide the hero with the necessary preparation, self-confidence, and moral readiness to face the arduous trials that lie ahead. According to Campbell's theory, a mentor may be a local leader or an individual who possesses knowledge or power that the hero currently lacks. Allison and Goethals (2019) explain that a hero's journey entails a process of transformation, which can be influenced by the presence of a mentor, as well as through the mentor's counsel and example. Thus, the relationship between Juk Seng and Jasiman can be analyzed as a form of mutual support between characters, which helps build readiness to face challenges and fulfill leadership responsibilities. Nevertheless, this relationship is more accurately described as one of complementarity, provided the narrative does not explicitly indicate that one character acts as a mentor to the other.

### *Initiation Phase*

In this initiation phase of the hero's journey, the protagonist undergoes trials designed to chart the development of their capabilities. The character Raden Trunojoyo, in the legend of Mount Kringih, and the character Juk Seng, in the tale of Singo Ulung, both face arduous tests. For Raden Trunojoyo, this challenge centers on profound emotional and psychological sacrifice, as he is compelled to leave his wife behind on the mountain in order to continue his struggle. Batty (2010) explains that a hero's journey consists of two interconnected dimensions: the physical journey and the emotional journey. Character transformation unfolds through the sequence of events that shape the narrative arc. Meanwhile, Beggan (2024) notes that the challenges encountered during a hero's journey serve to test a character's courage and resilience, while also broadening their understanding of themselves and their surroundings. The mental burden caused by his wife's tears acts as a test of his steadfastness, forging his character before he faces the next battle—as illustrated in the following excerpt.

Raden Trunojoyo had to continue his journey elsewhere, and was thus compelled to leave his princess—or wife—behind on that hill or mountain. Following his departure, the princess would weep or whimper—referred to as *ngringih* in Javanese—every single day (as recounted in the legend of Mount Krengih).

The excerpt above illustrates an intense emotional ordeal and extreme personal sacrifice. According to Campbell's theory, one of the essential aspects of "The Road of Trials" is that the hero must learn to relinquish worldly attachments or personal comforts. Trunojoyo's decision to depart—made "under duress"—reveals a profound internal conflict between his personal desires (protecting his wife) and the call of destiny or collective responsibility (continuing the struggle). Heroes are tested to see if they possess the strength to sacrifice their own happiness for a nobler cause. A rigorous trial is faced by the character Juk Seng in the tale of *Singo Ulung*, in which he must uproot a bamboo stalk. Here, the bamboo serves as a symbolic *pusaka* (heirloom/sacred object). In the mythology and folklore of the Indonesian archipelago, natural objects—such as a *bambu petuk* (a uniquely knotted bamboo stalk), an embedded *keris* (traditional dagger), or a sacred stone—often function as symbols of authority or "divine right." The ability to interact with or extract such an object is not merely a display of physical strength; rather, it signifies that the universe, one's ancestors, or supernatural forces have chosen that individual as a legitimate leader. This act of uprooting the bamboo represents the "Supreme Ordeal" within the phase of initiation.

In the initiation phase of the Singo Ulung story, there occurs an event in which Juk Seng receives a gift or reward. Having successfully overcome the challenge of uprooting a bamboo stalk, he earns the right to this reward—which signifies not merely a physical victory, but a complete transformation of his identity. According to Irhamni (2023), the narrative structure of folklore can reveal the connection between a character's journey and their cultural identity. In the story of Singo Ulung, the recognition received by Juk Seng can be interpreted as an acknowledgment of his success in overcoming trials, as well as a marker of a shift in his status within the narrative. The change in how he is addressed—from a mere wanderer in the forest to "Juk Seng" (Jujuk Sengah/Mbah Singa)—represents a sacred form of identity recognition. In mythology, heroes often receive a new name or title after successfully completing a major trial; the name "Singo" or "Macan Singo Ulung" serves as a symbol of legitimacy, embodying strength, courage, and a charismatic, protective nature. This suggests that he is no longer viewed as an ordinary human, but rather as a spiritual protector of high standing—a process of apotheosis.

***The Return Phase***

The return phase in both stories manifests differently: the legend of Mount Krengih features a "journey home" phase, while the story of Singo Ulung includes a phase of returning with an elixir. The journey home serves as a bridge toward the resolution. When Raden Trunojoyo had to move forward—leaving his zone of isolation to engage in battle—he left behind a profound emotional imprint. The term *krengih* (derived from *ngringih*—meaning to wince, grimace, or weep), which became the enduring name of the mountain, symbolizes that the hero's journey home left behind a monument to his sacrifice. This is illustrated in the following excerpt.

"...eventually, the mountain or hill where Raden Trunojoyo's wife took refuge came to be known as Mount or Hill Krengih." (legend of Mount Krengih).

A hero's journey home is often paid for dearly with the tears of loved ones. The naming of this mountain serves as evidence that what was once a site for Trunojoyo's initiation trials has been transformed into a historical marker—a cultural artifact—within the ordinary world. A key indicator of a successful "return" phase in the hero's journey is the community's recognition of the authenticity of the hero's odyssey. The fact that people continue to visit Mount *Krengih* demonstrates that the personal sacrifices made by Trunojoyo and his wife have been successfully integrated into the collective memory of the community in the ordinary world. Similarly, the "return" stage is also experienced by the protagonist in the tale of Singo Ulung, who comes back bearing an elixir.

The union of Juk Seng and Jasiman to establish a settlement serves as a perfect representation of the final stage in the story of Singo Ulung. This phase marks the ultimate resolution of the hero's entire journey. Having triumphed in the greatest challenge—uprooting the bamboo—the hero does not keep this blessing for himself. Instead, he brings forth an "elixir" to build a new world, one characterized by peace, forgiveness, and universal unity. According to Hainzer et al. (2026), the "Return with the Elixir" stage describes the application of the knowledge and experience gained by the hero to benefit society and foster social change. This concept aligns with the views of Boehle (2021), who emphasizes the importance of forgiveness, restorative justice, and reconciliation in building sustainable peace. Thus, the "elixir" can be interpreted not merely as a prize brought home by the hero, but as a symbol of wisdom and human values capable of promoting a more peaceful, harmonious, and unified life. This is illustrated in the following excerpt.

"...everyone was embraced; even Jasiman and his followers joined forces with Juk Seng to form a government." (the story of Singo Ulung).

Juk Seng's decision to embrace all parties—including his former rival, Jasiman—demonstrates the spiritual qualities of a true hero. His victory fostered social stability and a reconciliation that brought people together. By reaching out to everyone, including his former adversary, Jasiman, Juk Seng exhibited a heroic character oriented toward peace and the restoration of social relations. This aligns with research by Sims (2026), which suggests that the development of friendships between previously hostile parties can foster empathy, mutual respect, and cooperation in building a more peaceful society. Furthermore, Vonhm (2025) explains that social cohesion in post-conflict societies is rooted in trust, social participation, equality, and a shared identity. Through the transformative power of his victory and the new administration he established, Juk Seng, the forest was successfully conquered and transformed into an orderly, safe, and prosperous settlement.

## CONCLUSION

Raden Trunojoyo—from the legend of Mount *Krengih*—and Juk Seng—from the tale of Singo Ulung—both embody the archetype of the true hero, undergoing spiritual

and physical transformations for the greater communal good. Across the full sequence of stages, from the "Ordinary World" to the "Return with the Elixir," three core heroic values emerge from these narratives: heroism entails personal sacrifice; heroism ultimately fosters unity; and the conclusion of a hero's journey invariably leaves an enduring impact upon the ordinary world.

**REFERENCES**


Akin, M. A., Rahman, U., & Ondeng, S. (2026). Memahami konsep dasar penelitian kualitatif [Understanding the basic concepts of qualitative research]. *TEACHING: Jurnal Inovasi Keguruan dan Ilmu Pendidikan, 6*(1), 1–9. https://doi.org/10.51878/teaching.v6i1.8850

Allison, S. T., & Goethals, G. R. (2019). The metamorphosis of the hero: Principles, processes, and purpose. *Frontiers in Psychology, 10*, Article 606. https://doi.org/10.3389/fpsyg.2019.00606

Ananda, D. A. (2014). *The representation of heroic values in the film* Captain Phillips *by Paul Greengrass: A John Fiske semiotic analysis* [Undergraduate thesis, Universitas Komputer Indonesia].

Balai Pustaka. (2020). *Kamus besar bahasa Indonesia* [Great dictionary of the Indonesian language] (5th ed.).

Batty, C. (2010). The physical and emotional threads of the archetypal hero's journey: Proposing common terminology and re-examining the narrative model. *Journal of Screenwriting, 1*(2), 291–308. https://doi.org/10.1386/josc.1.2.291_1

Beggan, J. K. (2024). Hero's journey. In S. T. Allison, J. K. Beggan, & G. R. Goethals (Eds.), *Encyclopedia of heroism studies* (pp. 837–839). Springer. https://doi.org/10.1007/978-3-031-48129-1_504

Boehle, J. (2021). Forgiveness, restorative justice and reconciliation in sustainable peacebuilding: Contemporary debates and future possibilities. *Global Change, Peace & Security, 33*(2), 103–123. https://doi.org/10.1080/14781158.2021.1910226

Campbell, J. (2008). *The hero with a thousand faces* (3rd ed.). New World Library.

Hainzer, K., Finlayson, C., Harrigan, N., McGregor, A., McKinnon, K., Touch, V., Utomo, A., & Cook, B. R. (2026). A hero's journey to systemic change: Developing expertise in agricultural development. *Sustainable Development*. Advance online publication. https://doi.org/10.1002/sd.70851

Irhamni, M. (2023). Narrative structure of Vladimir Propp's "Nai Manggale" folklore from North Sumatera. *Enigma in Cultural, 1*(2), 23–27. https://doi.org/10.61996/cultural.v1i2.40

Izzah, L., Rochwulaningsih, Y., & Sulistiyono, S. T. (2022). Topeng Kona: A sacred dance in the ritual Bersih Desa at Blimbing Village, Bondowoso Regency, East Java, Indonesia. *Journal of Marine and Island Cultures, 11*(2), 111–132. https://doi.org/10.21463/jmic.2022.11.2.08

Maelasari, N. (2018). The literary work *Tajus Salatin* by Bukhori Al-Jauhari and the literary work *Bustanus Salatin* by Nuruddin Ar-Raniri: A comparative literary study. *Metamorfosis, 11*(2), 12–18. https://doi.org/10.55222/metamorfosis.v11i2.67

Marcella, D., & Winduwati, S. (2019). Representasi nilai-nilai kepahlawanan iklan Gojek (Studi semiotika iklan Gojek versi Kamu-Gozali) [Representation of heroic values in Gojek advertisements: A semiotic study of the "Kamu-Gozali" version of the Gojek advertisement]. *Prologia, 3*(2), 416–422.

Mutawaridah, S. (2017). *Singo Ulung: A folktale from Bondowoso*. Dwi Putera Jaya.

Puspita, R. A. (2016). *The folktale of Singo Ulung within the oral tradition of Bondowoso, East Java* [Undergraduate thesis, University of Jember].

Putri, L. F. (2019). *Myths in the Singo Ulung tradition in Bondowoso* [Undergraduate thesis, University of Jember].

Seprianti, N. (2023). *The values of struggle embodied by characters in the folktale of the origin of Mount Krengih: A portrayal of patriotism toward the homeland* [Undergraduate thesis, State University of Malang].

Sims, L. (2026). From former enemies to collaborators and peacebuilders: Stories of learning and transformation in post-peace-accord Colombia. *Journal of Peace Education*. Advance online publication. https://doi.org/10.1080/17400201.2026.2669116

Sulistyorini, D., & Ndalas, F. E. (2017). *Oral literature: Theoretical study and its application in research*. Madani.

Suryanto, A. E. (2017). The Kona mask dance in the interpretation of the Rontek Singo Ulung performing art. In *Proceedings of the ICADECS Seminar*. Art and Design Department, Faculty of Letters, State University of Malang.

Vogler, C. (2007). *The writer's journey: Mythic structure for writers* (3rd ed.). Michael Wiese Productions.

Vonhm, M. E. (2025). Key elements of social cohesion in conflict-affected societies: A critical literature review. *Cogent Social Sciences, 11*(1), Article 2586176. https://doi.org/10.1080/23311886.2025.2586176