

CHAPTER II

LITERATURE REVIEW

2.1 Folktale

The legend is a collective history (folk history), the fairy tales is a short story in oral literature. Next fairy tale is the story unconsidered truly happened. The fairy tale is told primarily for entertainment, although it describes as the truth, contains lessons (moral), or even satire. In people's minds, the fairy tale is often thought of as stories about fairies. (Danandjaja (2002, p.50)

Folktale usually has opening and closing sentence clichésly. Same as myth and legend, folktale also has story elements that are present in other areas located far apart. Aarne and Thompson (1961) cited in Dananjaya (2002, p.86) have been divided the kinds. This type of storytelling into four large groups, namely:

1. Animal Tales

A folktale played by pets and wild animals, such as mammal, bird, reptile, fish and insects. The animals in this can talk and have intelligence like human.

2. Ordinary Folktales

A kind of folktale played by human man and the story also about the sadness of someone

3. Jokes and Anecdotes

Folktales can give humors or jokes for the listener or storyteller.

4. Formula Tales

According to Aarne and Thompson (1961) cited in Dananjaya (2002) it called as formula tales because the structure consists of repeater. Formula tales have multiple sub forms, namely: a) cumulative tales, b) fairy tale to play with people (catch tales), and c) fairy tale that has no end (Endless tales).

Based on the explanations above it can be concluded that the fairy tale is a part of the legend played by the animal as well as human beings that have love or

grief theme. Folktale is simply as a story unconsidered truly happened, because it only as a story to entertain and have opening and closing sentences cliché sly.

2.2 Story Structure

The story can be understood as a structure with four building blocks are closely intertwined, that are characters, plot, setting, and theme implicitly appear in the character and plot. In order to have an understanding of literature, the reader is able to arrange a step to find a meaning of a story. Therefore, the analysis of story structure tries to find the meaning of the story is based on the understanding possessed by the reader.

The analysis of story structure begins with the analysis of the characters as a central and movers the story. This character analysis done by classifying the character based on the role and function in that story. At the next stage in the context of the analysis, it extended to the set of events involving characters, namely the plot. This set of events in the context of relationships between events *kaualitas*. The setting became the next focus the of analysis before entering into the analysis of theme. In the setting analysis will try to find roles and the setting functions overall. After setting analysis is completed, the next is theme analysis. Theme analysis aims to determine the common thread that weaves the story into a coherent whole from beginning to end.

Meanwhile, Tasrif and Tarigan(1984) distinguish the stages of the plot into five parts, namely:

1) Starting Situation

This is the opening stage of the story, giving initial information that mainly serves to underlie the stories that told in the next stage.

2) Generating Circumstances

This is the initial stage of conflict, the conflict itself will evolve and/or developed into some conflicts in the next stage.

3) Rising Action

This stage is the stage during the conflict that emerged began to develop and

developed levels of intensity. The conflicts that occurred, internal, external, or both, contradictions, problems, and figure that leads to climax increasingly unavoidable.

4) Climax

Conflicts or contradictions occurred, which done and/or delegated to the characters reach the point of intensity. A long fiction may have more than one climax.

5) Dénouement

The conflict that has reached a climax by the settlement, tensions loosened. Other conflicts, sub-subconflict and additional conflict was also given a way out and the story ends.

2.3 Vladimir Propp's Theory

Vladimir Propp's Morphology of the Folktale is widely acknowledged by narratologists as one of the most impressive contributions to the understanding of plot structure. This work has exhibited a continued fascination both for writers of screenplays and for structuralism analysts of narrative fiction. Essentially, what Propp did in his important study was to offer a means for analyzing folktales in terms of their functions. For Propp, "function denotes the action of the character from the point of view of its significance for the progress of the narrative" (Propp, 1968, p. 74). To take a concrete example: "if an eagle takes the hero to the country of the princess, we do not have the functions of flying on a bird but one of transfer to the place where the object of the search is located" (Propp, 1968, p. 73). As Propp argues, "my analysis originated in the observation that in the wonder tale different characters perform identical actions, or, what is the same thing, that identical actions can be performed in very different ways" (Propp, 1968, p. 74). As well as finding the 31 functions, Propp also identified a limited set of eight broad character types (Propp, 1968):

- a) The hero, in every story there is major character with whom the reader will normally associate the most strongly and the key person around which the story is told.
- b) The helper, the hero is supported in his or her quest by a helper, often wise old man or magician, who appears at critical moment to provide support.
- c) The villain, the sharpest contrast against the hero is the villain, who struggles directly against the hero.
- d) The false hero, a variant on the villain and a potential complication within the plot is the false hero, who appears to act heroically and may even be initially mistaken for the real hero.
- e) The donor is someone who gives the hero something special, such as a magical weapon or some particular wisdom.
- f) The dispatcher, an early role in the story is that of the dispatcher who sends the hero to a mission.
- g) The princess, she maybe the object which is deliberately sought by the hero, or she may be the reward after the hero completing the mission.
- h) The princess father, who constraint the princess or who may dispatch the hero on his mission to save princess.

Propp's research focuses on the existence of a stable scenario in the relationship between the part and the whole tale. A story basically has a stable construction, namely the presence of actors, actions and sufferers. These three elements can be grouped into two parts, namely a fixed element and the changed element. A fixed element is the action or function, whereas the element being changed is the perpetrators and sufferers. According to Propp the most important is the fixed elements or functions itself, for example:

- I. A King gave a horse to the Hans. The horse brought Hans to the new land..

- II. A Grandpa gave Sukenko a flying carpet. Flying carpet brought Sukenko to the new land.
- III. Witch gave Ivan a boat. The boat brought Ivan to the new land
- IV. A Princess gave Ivan a ring, from the ring appeared a group of men and then they brought Ivan to the new land. (Propp. 1987:21-22).

Based on the example above, that phrases have two elements that are fixed and changed elements. The perpetrators or the name can be changed (including skills) but the actions that they do are same and not changed. The replacement of action element will affect the function. However, if the perpetrators and sufferers changed then the function will not change

Based on the examples, it is clear that Propp's theories inspired by Structuralism as developed by Saussure (Selden, 1998:58). The structuralism of language referred to relation of sintagmatik found in phonology, morphology or syntax. The relation of sintagmatik in phonology appears in the sequence of phonemes/d, o, n, g, e, n, g/. When the sequence is changed, then the meaning would change, or not meaningful. In addition, Propp also say that fairy tales have a stable construction, namely the presence of actors, actions, and sufferers. If it connected with the Linguistics then will same with the sentence structure that we often meet, namely the existence of the subject and predicate. The perpetrator is as a subject and action as a predicate. A sentence will not be perfect if no predicate, the same as a prop, Propp through his research concluded that the action is a fixed element, while the perpetrators and sufferers is the elements of change.

The function of the characters serve as a stable and consistent elements of the story, it is not influence on how and by whom that function is fulfilled (Propp, 1968, p.21). A fairy tale usually starts with the beginning situation. The beginning situation marked with an introduction of actors. Then this situation will be followed by the function so it forms a framework. There are two types of situation, namely a) the situation about of the seeker and his family b) the situation which tells the first life of victims and his family. Both of these situations

sometimes appear in fairy-tales. Based on his research, Propp (1987, p.24-27) concluded:

- a) The function of actors is a stable element and it is not affected by how and who did it.
- b) The number of functions in a fairy is limited.
- c) The function has the same arrangement, although not all the story contains all functions
- d) All the fairy tale only represents one type.

Propp stated that in a fairy tale most contains 31 functions. However, it is not always 31 functions. This means that the absence of some functions does not change the existing arrangement and it is able to form of framework of the story. Propp also gave a special symbol in order to make scheme easily. There are 31 functions according to propp, as follows:

No	Function	Definition	Symbol
0	Initial Situation	Some context is given for the story, with the hero and the family being introduced	α
1	Absentation	One of the members of a family absents himself from home. Someone goes missing. A member of a family leaves the security of the home environment. This may be the hero or some other member of the family that the hero will later need to rescue. This division of the cohesive family injects initial tension into the storyline. The hero may also be introduced	β

		here, often being shown as an ordinary person	
2	Interdiction	Hero is warned. An interdiction is addressed to the hero ('don't go there', 'don't do this'). The hero is warned against some action (given an 'interdiction')	γ
3	Violation of Interdiction	The interdiction is violated (villain enters the tale). This generally proves to be a bad move and the villain enters the story, although not necessarily confronting the hero. Perhaps they are just a lurking presence or perhaps they attack the family whilst the hero is away	δ
4	Reconnaissance	Villain seeks something. The villain makes an attempt at reconnaissance (either villain tries to find the children/jewels etc.; or intended victim questions the villain). The villain (often in disguise) makes an active attempt at seeking information, for example searching for something valuable or trying to actively capture someone. They may speak with a member of the family who innocently divulges information. They may also seek to meet the	ε

		hero, perhaps knowing already the hero is special in some way	
5	Delivery	The villain gains information about the victim. The villain's seeking now pays off and he or she now acquires some form of information, often about the hero or victim. Other information can be gained, for example about a map or treasure location	ζ
6	Trickery	The villain attempts to deceive the victim to take possession of victim or victim's belongings (trickery; villain disguised, tries to win confidence of victim). The villain now presses further, often using the information gained in seeking to deceive the hero or victim in some way, perhaps appearing in disguise. This may include capture of the victim, getting the hero to give the villain something or persuading them that the villain is actually a friend and thereby gaining collaboration	η
7	Complicity	Victim taken in by deception, unwittingly helping the enemy. The trickery of the villain now works and the hero or victim naively acts in a way that helps the	θ

		villain. This may range from providing the villain with something (perhaps a map or magical weapon) to actively working against good people (perhaps the villain has persuaded the hero that these other people are actually bad)	
8	Villainy	the need is identified. Villain causes harm/injury to family member (by abduction, theft of magical agent, spoiling crops, plunders in other forms, causes a disappearance, expels someone, casts spell on someone, substitutes child etc., commits murder, imprisons/detains someone, threatens forced marriage, provides nightly torments)	A
8a	Lack	One member of a family either lacks something or desires to have something	<i>a</i>
9	Mediation, the connective incident	Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched, hears call for help etc./ alternative is that victimized hero is sent away, freed from imprisonment). The hero now discovers the act of villainy	B

		or lack, perhaps finding their family or community devastated or caught up in a state of anguish and woe	
10	Beginning counteraction;	Hero chooses positive action. Seeker agrees to, or decides upon counter-action. The hero now decides to act in a way that will resolve the lack, for example finding a needed magical item, rescuing those who are captured or otherwise defeating the villain. This is a defining moment for the hero as this is the decision that sets the course of future actions and by which a previously ordinary person takes on the mantle of heroism	C
11	Departure	The hero leaves home or on mission	↑
12	The first function of the donor	Hero is challenged to prove heroic qualities. The hero is tested, interrogated, attacked etc., which prepares the way for his receiving either a magical agent or a helper.	D
13	The hero's reaction	Hero responds to test. Hero reacts to actions of future donor (withstands/fails the test, frees	E

		captive, reconciles disputants, performs service, uses adversary's powers against him)	
14	Receipt of a magical agent	Hero acquires use of a magical agent (directly transferred, located, purchased, prepared, spontaneously appears, eaten/drunk, help offered by other characters)	F
15	Spatialtransferencebetween twokingdoms, guidance	The hero is transferred, delivered, or led to the whereabouts of an object of search	G
16	Struggle	The hero and the villain join in direct combat	H
17	Branding, marking	The hero is branded(wounded/marked, receives ring or scarf). The branding of the hero is a life-changing experience	I
18	Victory	The villain is defeated(killed in combat, defeated in contest, killed while asleep, banished)	J
19	Liquidation	Initial misfortune or lack is resolved (object of search distributed, spell broken, slain person revived, captive freed)	K
20	Return	The hero returns, sets out for home	↓
21	Pursuit, chase	Hero is chased (pursuer tries to kill, eat, undermine the hero);	Pr
22	Rescue	Pursuit ends. Hero is rescued from	Rs

		pursuit (obstacles delay pursuer, hero hides or is hidden, hero transforms unrecognisably, hero saved from attempt on his/her life)	
23	Unrecognised arrival	The hero, unrecognised, arrives home or in another country	O
24	Unfounded claims	False hero presents unfounded claims. The role of the false hero can be very varied and they can be heroic in their own right. A major difference with the hero is in who gets to marry the princess. Sometimes the false hero is known as such from early in the story. Sometimes also they are concealed, perhaps masquerading as a friend and helper right up to the last minute. Sometimes the existence of a traitor is known but who is not exposed until the last minute	L
25	Difficult task	A difficult task is proposed to the hero(trial by ordeal, riddles, test of strength/endurance, other tasks)	M
26	Solution	Proposed to the hero is completed, demonstrating the hero's integrity, character and true worth. Where the task is used to differentiate the hero and false hero, the false hero fails and the hero succeeds	N

27	Recognition	The hero is recognised (by mark, brand, or thing given to him/her)	Q
28	Exposure	The false hero or villain is exposed. By their actions in the final duel, competition or task versus the hero, the false hero is at last seen to be what they are. They often expose themselves through the display of non-heroic actions, including cowardice, cheating, and other false actions	Ex
29	Transfiguration	Hero is given a new appearance (is made whole, handsome, new garments etc.) Their wounds are dressed and their bodies cleansed. Whereas they may well have arrived tattered and dirty, they now are clean and attractive	T
30	Punishment	Villain (if not vanquished earlier) is punished. This may be lenient, harsh, or something just, depending on the story	U
31	Wedding	At last, the hero gets the final and just rewards for all of their actions. In classic tales, this may well be marrying the beautiful princess and ascending to the throne as king, living 'happily ever after'. In other stories, the accolade of heroism is enough and they retire	W

		to quiet lives or even go adventuring again	
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Table 1. Propp's functions morphology

According to Propp, excluding the initial situation, these functions may be gathered into six distinct groupings (Propp, 1968, p. 25):

- a. The Initial Situation is not a Function
- b. Functions 1-7 = Preparation (absentation, interdiction, violation, reconnaissance, delivery, trickery, complicity).
- c. Functions 8-10 = Complication (villainy/lack, mediation, beginning counteraction).
- d. Functions 11-15 = Transference (departure, the first function of the donor, the hero's reaction, the provision or receipt of a magical agent, spatial transference between two kingdoms or guidance).
- e. Functions 16-18 = Struggle (struggle or fight, branding, victory).
- f. Functions 19-26 = Return (liquidation, return, pursuit, rescue, unrecognized arrival, unfounded claims, the difficult task, solution).
- g. Functions 27-31 = Recognition (recognition, exposure, transfiguration, punishment, wedding).

These functions can be simplified into seven actions environmental (spheres of actions) (Propp, 1987:79 — 80) that includes:

1. The villain "the criminals action environmental"
2. A donor "donors/helpers action environmental"
3. Helper "helpers action environmental"
4. The princess and her father "princess and father action environmental "

5. The dispatchers "the providers action environmental"
6. The hero "heroes action environmental"
7. The false hero "false heroes action environmental"

Based on the seven action environmental (spheres of actions), the frequency of the appearance of a character and the way the characters are introduced in the a narrative will be easily detected. Seven action environmental or spheres of actions has close relation with the appearance of the characters in each action so that two things are mutually binding one with the other.

Based on the description above, it can be concluded that the point of this theory is a function or action. A story actually has the same construction that consists of the three elements (actors, action and sufferers). These three elements are grouped into two parts namely fixed and changed elements. A fixed element is function/action, whereas the element being changed is the perpetrator and sufferers. The most important element is a function or action, because These functions are stable and will not be affected by the change of perpetrators and sufferers. This function is differentiated into 31 types, but not all functions contained in a fairy tale. Regardless of the number of functions that appear in a story already is able to establish the framework of the story. 31 the function can be distributed into seven actions environmental to find out the frequency of occurrence of a character.

2.4 Moral Value in Folktale

2.4.1 The Definition of Moral Value

Before discussing what in terms of moral value, the writer would discuss the definition of value. Etymologically, the value (*value = velare*) means prices. According to Sumantri (2008, p. 4), value can be defined as something that is considered valuable and useful to human life and well-regarded. While moral according to Budiningsih (2004, p. 24), derived from the *mores* (Latin) meaning in life ordinances or customs. By the definition, it can be concluded that the term

of moral values is the etiquette in life or customs that is considered valuable and useful to human being and well-regarded.

In addition, according to Pusporojo (1999, p. 14), the fact of the universal existence of a body of basic rules of morality present in all societies without distinction of race and culture has been established beyond doubt.

2.4.2 Moral Value in Folktale

Folklore and literature in general convey moral values to be understood by the readers. This is in line with the opinion of Nurgiantoro (2007, p. 321), moral is something to be conveyed by the author to the reader, is the meaning contained in a literary work and the meaning suggested through the stories. It means the author conveys a moral message to the reader through literary work in good directly or indirectly delivery. In direct delivery form, moral value is conveyed or taught to the reader directly and explicitly. Instead of indirect delivery form means the moral value only implied in the story, fused coherence with elements of other stories.

Further, Nurgiantoro (2002, p. 67), moral is a manifestation of the theme in a simple form, although not all themes are moral values. Moral is more practical because of the teachings given directly demonstrated concretely through the attitudes and behavior of the characters. In the literature moral is obtained by the reader always in a good sense. Thus, if in a literary work shown things that are not commendable, it means the author advises reader to act and behave improperly. The reader is expected to take lessons from the good things. Literary works constantly offer moral messages relating on virtues of humanity, fighting for their rights and human dignity.

Jumani (2009, p. 5) says a literature work that only concerned about artwork regardless of moral values, considered as the literature work which is not qualified. Moreover, according to Endraswara (2006, p. 83), there are four categories of moral value as follows:

1. Moral value relating between human being and God, such as meditation, worship, sacrifice and ceremonial meal;

2. Moral value dealing between one human being to another human being such as community self-help, harmonious, and love one another;
3. Moral value relating between human race and the universe, such as an attitude to not arbitrarily to inanimate objects (rocks, water, rivers, mountains);
4. Moral value relating between human and other creatures, for example gin, demons, animals, plants and angels.

Values of a literary work are complex and hard to define. They are not directly observable, but are an essential part of any literary work. They provide an intense support base for literary work. For example, values are contain in the novel : religious, hard work, dicipline, educative, creative, etc. According to Bertens (2005, p. 139), value is something interesting for us, something we look for, something delighting and something good. This means that something can be said valuable if it has accepted as something good. The one has tendency to do something good or something bad.

2.5 Bujang Kurab

A long time ago there was a village named Pagar Remayu, and eventually turned into Karang Panggung. The village ruled by four siblings, they were Seteguk Abang Mata, Rio Cinde, Raden Chili and Bujang Teriti. Among the four siblings there was one who had an extraordinary beautiful daughter named Putri Seruni who had been in living dead mother since childhood. Nobody dared to purpose Putri Seruni because of her beauty until she grew into a mature girl. Because of her beauty, it made the King did not allow another man approached her. And then came the King's intention to marry his own daughter to made her became his princess.

At the day of the wedding party, suddenly appeared an ugly young man named Bujang Kurab. His body full of nasty scabs. People in the party felt disgusting and they drive away Bujang Kurab from the party. And Bujang Kurab went to the edge of the village.

In the edge of the village Bujang Kurab met a grandmother named

Bengkuang. In the grandmother's house, Bujang Kurab made a raft from yellow aur for the grandmother and the magic of seven strand sticks. And Bujang Kurab back to the party again

In the party, the people still rebuked and drive away Bujang Kurab. Then Bujang Kurab stucked the seven stand sticks and changelled the people to revoke that sticks but no one can revoke the sticks. Then Bujang Kurab spelled the magic words "*Ping kecaping piring beling beruang hitam beruang putih embun semibar cabut lidi nyiur hijau*" and he revoked the sticks then suddenly there was water flushed from the sticks and made the people in the party and Pagar Remayu vilagge drowned by the water.

After that insident, Bujang Kurab dissapeared somewhere and to remember that insident Pagar remayu village turned into Karang Panggung village and a puddle of water that has drowned the village called Rayo Lake, it was because the breadth of the lake. Meanwhile, the hut as the place of the Bengkuang's live floating in the middle of the lake and turned into yellowish rumpai grass.

2.6 Princess Daro Putih

The Story came from an anxiety heart of Sunan Gunung Jati who wanted to save his children from war. Sunan Gunung Jati went to Palembang brought 3 children, the eldest child of Sunan Gunung Jati married with Sultan Badarudin, the second child named Princess Daro Putih and the youngest child named Prince Mas. After their eldest brother's wedding, Princess Daro Putih and Prince Mas down to the Musi River by using Biduk (boat) until arrived at a settlement and they stopped. It did not take a long time, Princess Daro Putri's beauty made the people wanted to know who she was and where she came from. She was an extraordinary beautiful princess, her skin was white and clear, she had glowing face, long hair, her finger was finger-flicks, sparkling eyes like a star. The girl's name was Princess Daro Putih. Because of her beauty amazed many people. Many people said if Princess Daro White as a bead angel from heaven.

One day when Princess Daro Putih had drink in the river, she met King Empedu and that was a time where the King Empedu felt in love with princess

Daro Putih at the first sigh. Then directly King Empedu faced Prince Mas to propose Princess Daro Putih and Princess Daro Putih accepted the propose of King empedu.

At the wedding time, King Empedu asked his messenger to take Princess Daro Putih because she took a long time to dressed up. The messenger went to Princess Daro Putih place, when he arrived Princess Daro Putih has finished dressing and they went to the wedding immediately. At that time they passed “Laman” (bridge) to get to the wedding place. Princess Daro Putih walked very cautiously and slowly because the “Laman” (bridge) was made of a palm stem laid across the river. Because Putri Daro Putih took a long time to pass the bridge, so the village named "Remban".

2.7 Datuk Muaro Kotong

At Sipahit Lidah time, there was an ancestor named "Datuk Muaro Kotong" came from Padang Pariaman looking for area called Serot river and a partridge with him a wild chicken by using motorboat (ketek) passed the Musi river flow. If the chicken crowed in the edge of river so the river was Serot River that he looked for.

Then Datuk Muaro Kotong down to the river and he stopped in the banks of river to took a break. And finally he arrived in the banks of river. When he arrived, he let go the chicken that he brought. Unexpectedly the chicken crowed. After that time Datuk Muaro Kotong gave name for the banks of river with Tiku River.

After he gave the name to the banks of the river then Datuk Muaro Kotong continue the journey by using motorboat and stopped in Bolong river then Kekelawar river and until he saw a junction/tanjungan and saw the waterfall.

When he saw the waterfall, he made and gave name the first curup then he went to headwaters and he saw the second curup named Napal Liba Curup, then he went again and he saw the third curup named Mata Kerbau Curup, then he saw the forth curup named Mamang Langit Curup, then he saw the fifth curup named Napal Sepit Curup. Finally he arrived at an estuary which had two junctions, the

right side named Tiku Estuary and the left side had three Sebandung Estuary Curup which was the sixth seventh and eighth curup. And the last curup named Ninth Curup.

2.8 King Empedu

Long time ago, Kecamatan Rawas Ulu was a region in Musi Rawas, South Sumatra. It divided into three areas that are Hulu Sungai Nusa, Lesung Batu, and Kampung Suku Kubu. All three areas each ruled by a king. Hulu Sungai Nusa ruled by King Empedu, he was young and famous king with courage and spiritual power. People lived safely and prosper because the agriculture in that area developed rapidly.

Meanwhile, Lesung Batu ruled by Prince Mas. The prince was very famous because he had a lot of buffaloes. The other one, Negeri Kampung Suku Kubu ruled by King Kubu who had a high supernatural power. Kampung Kubu known as the most underdeveloped village if it compared with two other villages even that area was a rich area.

One day Prince Mas had a difficulty in order to maintain his cattle. Then he spread the offer for someone who wanted to take care his cattle with some agreement. The agreement was So whoever who had his cattles, the cattles were still his own and the result of breed will be shared equitably. And the one who wanted to take that offer was King Kubang.

A few years later, Prince Mas felt that it was time to take over the distribution of cattles reared by King Kubang. Then Prince Mas sent his messenger to face King Kubang. When the messenger arrived at Negeri Kubang , King Kubang was not fulfill his promise that he made with Prince Mas and refused to share the results with Prince Mas. In fact, he considered that all the buffaloes that he maintained were his.

Heard a report from his messenger, Prince Mas was furious at the King Kubang's attitude and actions. The ruler of Lesung Batu intended to attract King Kubang, but King Kubang was famous with magic power and had a lot of guards. Finally, he decided to ask for help to the King Empedu. Prince Mas went along

with several guards to Hulu Sungai Nusa. When he was there, their arrival was welcomed by King Empedu. Prince Mas then expressed the purpose of his arrival. Without thinking, King Empedu also expressed his willingness to help Prince Mas.

Finally, King Empedu had cooperation with Prince Mas to build strategy. First they divided the troops into two troops. The first troops had a duty to make people bustle with performing arts and sword dance in Negeri Kubang. The second troops had a duty to surround and burn the entire settlements of Negeri Kubang.

On the appointed day, the first troops went to Negeri Kubang. They entered the territory of Negeri Kubang while playing melodious songs and dances sword. Negeri Kubang's residents flocked to watch the show, no exception King Kubang and his guards. At that moment, the second troops led by King Empedu and Prince Mas immediately took advantage to surround and burn throughout the settlement. The residents scurried to save themselves. Meanwhile, King Kubang realized that they had been surrounded by troops of the two kingdoms. He was helpless to resist because of the number of troops more than his. Finally, King Kubang gave up and restored the entire buffaloes to Prince Mas.

Prince Mas, King Empedu and all the troops herded the buffaloes towards the Negeri Lesung Batu. How glad the heart of Prince Mas because he can get back his buffaloes. As a thank you and logrolling, Prince Mas hand over his daughter named Princess Daro Putih to the King Empedu to become his princess.

After marriage, King Empedu invited Princess Daro Putih to stay in Negeri Hulu Sungai Nusa. Since then, Prince Mas felt lonely and always missed his daughter. And in order to release his longing, he often went to the Ajam Cliff which is a high point to see Negeri Hulu Sungai, the place when his daughter and King Empedu lived. Until now, it was known as the Peninjauan Cliff.