



Sastra Kita: Kini, Dulu, dan Nanti

**Seminar Internasional
Sastra Bandung 2015**

Penyunting

Resti Nurfaidah, M.Hum., dkk.

Bagian 1

Sastra Kita: Dulu, Kini, dan Nanti

Makalah Seminar Internasional Sastra Bandung 2015

Penyunting:

Resti Nurfaidah, M.Hum.

Asep Rahmat Hidayat, M.Hum.

Sarip Hidayat, M.Hum.

Cucu Suminar, M.A.

Ariyanti, S.S.

Nandang Rudi Pamungkas, S.Pd.

Pengantar: Drs. Muh. Abdul Khak, M.Hum.

Desain Sampul: Irani Hoeronis, M.T.

Pengatak: Irani Hoeronis, M.T.

Cetakan I, Oktober 2015

Diterbitkan oleh Unpad Press

Gedung Rektorat Lantai IV

Jalan Raya Jatinangor--Sumedang km 21

pos-el: pressunpad@yahoo.co.id

ISBN 978-602-0810-48-5 (no.jil lengkap)

ISBN 978-602-0810-49-2 (jil.1)

DAFTAR ISI

Pengantar Penerbit ~ iii

Pengantar Wacana ~ v

Daftar Isi ~ xiii

Manneke Budiman : Lokasi Sastra Dalam Sejarah Dan Estetika ~ 1

Ayu Sutarto : Dongeng, Warisan, Dan Indutri Kreatif ~ 19

Peran Dan Kebijakan Pemerintah Daerah Dalam Upaya Mengembangkan Bahasa Dan Sastra Di Daerah ~ 49

Taufik Ampera : Menelusuri Sejarah Sastra Anak Berbahasa Sunda dalam Perkembangan Penerbitan Buku di Indonesia ~ 63

Yenni Hayati : Menuliskan (Kembali) Sastra Anak dalam Sejarah Sastra Indonesia ~ 78

Dr. Nor Hasimah binti Ismail dan Prof. Madya Dr.Hj. Siti Khariah binti Mohd. Zubir, dan Dr. Rohaya binti Md. Ali : Kelangsungan Moral dalam Karya Sastera Kanak-Kanak ~ 95

Andalusia N. Permatasari dan Dheka Dwi Agustiningasih, S.S., M.Hum.: Bersastra di Penjara: Kegiatan Seni bagi Anak Berkonflik Hukum di Rumah Tahanan Kelas I KebonWaru, Bandung ~ 106

Clara Evi Citraningtyas : *Indonesian Folktales in The Past, Present, and Future: Are We Reluctant to Change?* ~ 122

Lina Meilinawati Rahayu : Penerjemahan: Sumbangan bagi Perkembangan Sastra di Indonesia ~ 132

Rosyidah : Dongeng "Putri Salju" sebagai Dongeng Terjemahan dan Permasalahan Akseptabilitasnya ~ 152

Djasminar Anwar dan Tutut Sumartini : Studi Kasus Pemahaman Sastra melalui Teori Drama dan Implementasinya dalam Pentas Drama ~ 163

Indonesian Folktales in The Past, Present, and Future: Are We Reluctant to Change?

Clara Evi Citraningtyas
Universitas Pelita Harapan, Indonesia

Abstract

Folktales are one of the oldest forms of literature for children. They started as oral tradition, and have been handed down to today's generation through written and then digital tradition. Folktales are not just stories that entertain children. They are stories that contain the strongest edutainment elements. Nations use folktales to hand down important values and teachings to the country's next generation. Being a genre that carries such an important agenda, folktales must also grow, change, and adapt to society and to changes. Folktales must always be renewed to face the challenges of the ever changing society.

Indonesian folktales, a genre that survives the longest period of time, go through little changes. There is generally little change between Indonesian folktales at the beginning of 20th C, and its modern version in the 21st C. While other folktales from different parts of the world have gone through several changes, why are we stagnant with our folktales? Are we reluctant to change? Why are we reluctant to change? This paper explores the Indonesian folktales in the past, present, and future in comparison to other folktales worldwide, and promotes constructive changes to old folktales that need to be refurbished for new generation.

Keyword: folktale, children literature, reconstruction, edutainment

Introduction

It is generally known that stories for children are widely used not only to entertain children, but most importantly to educate them (Citraningtyas, 2011). In many parts of the world, including in Indonesia, children's stories are used to teach children from new vocabulary to counting to life lessons. It is highly unlikely that children's stories are used solely for entertainment purposes. In the early years, children do not usually pick their own books or stories. Parents and educators usually provide those stories for them. In choosing stories for children, parents' decision will usually be based on how educative the story will be for the children. Then, if at all, the entertainment element is put into consideration. There is a persistent educational element placed in children stories.

It is true that children literature is functionally pedagogical. Children become skillful in many aspects of pedagogy from reading literature: they increase vocabulary size, they learn different skills and knowledge, acquire values, enrich

lives, enhance imagination, and many others. Because of these rich uses of children literature, parents and educators are enthusiastic to ask children to read children literature.

Among different genres of children literature, folktales will usually win the heart of parents and educators as their popular choice. Folktales are in fact one genre of children literature that is the strongest in educating children. They had been deliberately written for children and aimed at educating them (Zipes, 2002) since the Enlightenment Period. Folktales had been trusted to conveniently transport values from generation to generation. They are more than just children story. Robbins (1998), for example, contrasts folktales with regular children story, and claims that folktales go further by reaching into a child's subconscious. Folktales seem as if they are expressing our desires because we have taken up their standards since childhood. Thus their legitimacy may continue to be unquestioned (p. 101).

Citraningtyas (2011) conducted a small survey in Children Literature class at Universitas Pelita Harapan Indonesia to test what kind of stories stay in the mind of students. The survey reveals that students remember folktales more than any other children stories. Thirty students were asked to quickly mention two children stories they know. Fifty out of sixty stories they mentioned were folktales. It is important to note that the students had been exposed to different genres of children literature during the course. However 83% of the stories they recalled are still the folktales. This result reaffirms other scholars' findings that folktales stay longer in people's mind and therefore have stronger effect than any other forms of children literature.

Folktales are also believed to be capable of shaping children's character (Johnston, 2001; Pantaleo, 2001; Meek 2001, Rusciano, 2003; Citraningtyas et.al., 2011, 2012) and of molding a nation (Johnston, 2000). The structure of folktales are stable, and this steadiness has made folktales to be a convenient vehicle to carry values easily to children from generation to generation (Citraningtyas, et. al. 2013). Due to these exceptional roles that folktales play, it is unsurprising that folktales can easily charm parents and educators. They will readily select folktales for their children as folktales are derived from authentic cultures, and therefore they believe they can never be wrong.

Folktales Must Change, Grow, and Adapt

Not many people realize that folktales need to change with time. Folktales are the kind of stories that grow with time. Just as plants, they grow to adapt with condition and situation. Society does change too. As folktales are product of society, they must also change, adapt, and grow with society.

As early as 1975, Bradkūnas had made a firm statement regarding tale reconstruction: “*Tales, just as plants, adapt to a certain environment through natural selection and thus differ somewhat from other members of the same species*” (1975). Thus, tale reconstruction has to be an essential activity in order to adapt with the ever-changing cultural and social shifts because folktales are alive, just like plants that continually grow. If folktales do not change with the changes in society, old teachings that are embedded in the folktales will not be able to address the problems of life in today’s world. The teachings may not be suitable for modern audience, or even the folktale might transmit values that are no longer acceptable in society. In order to be able to address problems of today’s world, folktales need to be rewritten to adapt to society’s needs.

This rewriting and reshaping of folktales to make it more suitable to the ever-changing society is what Citraningtyas (2012, 2013, 2014, 2015) refer to as folktale reconstruction. What is a tale reconstruction? Tale reconstruction is derived from the word “to reconstruct”, that is generally understood as to correct a defect or broken part. Something is reconstructed because there is a need to correct it. A building, for example, is reconstructed to refurbish its looks and/or strengthen its structure. A physical reconstruction is needed to correct certain defect in the body. If applied to a tale, reconstruction is to construct again an available tale with the purpose of making it better and more suitable to adapt with cultural and social changes. The parts that are not suitable anymore are changed with new, better and stronger parts (Citraningtyas et.al., 2012, 2013, 2014).

Folktales Around the World: Past, Present, Future

Tale reconstruction is not a new entity and has been done throughout history to a number of well-known tales. The famous example of this would be the well-known tale of Cinderella. Cinderella has gone to a number of changes throughout centuries to adapt with societal changes. As we know it, Cinderella was first written by Charles Perrault in 1697 entitled *Cendrillon*.

In the Brothers Grimm’s version, published in 1812, the stepsisters were not ugly. They are ‘beautiful and fair of face, but vile and black of heart’ – so, they are beautiful looking, but bad personalities. In the same version we also read how the stepsisters ‘were punished with blindness as long as they lived’:

*When the wedding with the prince was to be held, the two false sisters came, wanting to gain favor with Cinderella and to share her good fortune. When the bridal couple walked into the church, the older sister walked on their right side and the younger on their left side, and **the pigeons pecked out one eye from each of them**. Afterwards, as they came out of the church, the older one was on the left side, and the younger one on the right side, and then **the pigeons pecked out the other eye from each of them**. And thus, for their wickedness and falsehood, they were*

punished with blindness as long as they lived. (Brothers Grimm, 1812. Translated by D.L. Ashliman, ©2001-2006)

As society changes to a more forgiving society, we now know that Cinderella has forgiven the stepmother and stepdaughters and the tale ends in living happily ever after: an ending that is more constructive and more acceptable to today's society. In some modern versions, Cinderella even invites her stepmother and stepsisters to live with her.

The Brothers Grimm version of Cinderella also involves cutting of toes and heels, with a lot of blood involved.

*The two sisters were happy to hear this, for they had pretty feet. With her mother standing by, the older one took the shoe into her bedroom to try it on. She could not get her big toe into it, for the shoe was too small for her. Then her mother gave her a knife and said, "**Cut off your toe.** When you are queen you will no longer have to go on foot."*

***The girl cut off her toe, forced her foot into the shoe**, swallowed the pain, and went out to the prince. The other sister should try on the shoe. She went into her bedroom, and got her toes into the shoe all right, but her heel was too large. Then her mother gave her a knife, and said, "**Cut a piece off your heel.** When you are queen you will no longer have to go on foot." **The girl cut a piece off her heel, forced her foot into the shoe**, swallowed the pain, and went out to the prince.* (Brothers Grimm 1812, Translated by D.L. Ashliman, ©2001-2006).

As we know it, this Grimm and bloody scene is removed in the modern version of the tale. This removal is more in line with today's societal demand when we do not want any violence and sight of blood in our children's stories.

The ending of another well known folktale *Little Red Riding Hood* has also gone through a number of changes. In its version by an unknown author, Little Red Riding Hood manages to escape from the wolf, and is safe. Then in the version written by Charles Perrault in 1697, the folktale ends with Little Red Riding Hood gets eaten by the bad wolf.

"Grandmother dear, what big teeth you have!"

"The better to eat you with!"

With these words, the wicked Wolf leapt upon Little Red Riding Hood and gobbled her up. (Charles Perrault, 1697)

The story ends with the wolf emerged as the winner.

However, in later versions, and in the modern versions that we know today, that sad ending is added with a relieving element. The modern versions feature a hunter or a huntsman who are hunting wolf-skin. The hunter kills the wolf and saves the Little Red Riding Hood and the Grandmother.

When the wolf had stilled his hunger, he got back into bed, fell asleep and began to snore very very loud. A hunter was just passing, and he thought: "How the old woman is snoring! I'd better go and see what's wrong." So he stepped into the house and went over to the bed and saw the wolf was in it. "You old sinner!" she said, "I've found you at last. It's been a long time." He levelled his musket and was just about to fire when it occurred to him that the wolf may have swallowed the grandmother and that there might still be a chance of saving her. So instead of firing, he took a pair of scissors and started cutting the sleeping wolf's belly open. After two snips, he saw the little red cap, after another few snips the little girl jumped out, crying: "Oh, I've been so afraid! It was so dark inside the wolf" And the old grandmother came out, and she too was alive, though she could hardly breathe. Little Red Cap ran outside and brought big stones, and they filled the wolf's belly with them. When he woke up, he wanted to run away, but the stones were so heavy that his legs wouldn't carry him and he fell dead. (Brothers Grimm, 1857).

This happy ending version is seen to be more appropriate for younger audience today. Happy endings pedagogically relieves children's tension and give them hope in facing challenges in life.

Another well-known tale that has gone through a number of adaptations is *The Little Mermaid*, a story of a young mermaid's sacrifice for love. The folktale was first published by Hans Christian Andersen in 1836, and the tale is far from the beautiful ending that we know today. Instead, Andersen's original Little Mermaid never gets to marry the Prince. The Prince is married to his royal bride, and it is the deal with the witch that Little Mermaid shall die / become the 'foam of the sea' on the wedding night of the Prince. Her sisters come to help Little Mermaid, by giving her a dagger to kill the Prince. Should the Little Mermaid be successful in killing the Prince and lets his warm blood falls upon her feet, the Little Mermaid will be able to return to her family and becomes a mermaid again. However, the Little Mermaid could not kill the Prince. So, she disappears and becomes daughters of the air for 300 years.

This sad ending of The Little Mermaid has been changed to a happy ending in the modern version of the tale. The Little Mermaid that we know today is Ariel who is successful in marrying the Prince, and the live happily ever after.

The changes in the above three well-known folktales are proof that tale reconstructions are normal and necessary. Apart from the above versions of Cinderella and Little Red Riding Hood, there are hundreds of other versions of the tales worldwide. In fact, in 1893 Marian Roalfe Cox compiled 345 versions of Cinderella, Catskin, and Cap O'Rushes worldwide. They are so diverse that one version and the other may be very different.

In China, for example, the Cinderella's version is entitled *Yeh-Sen*, and has a fish as the girl's godmother. In Africa, the story is set in African jungle. Not all of the

versions involve footwear, and one of them is its Indonesian version *Bawang Merah Bawang Putih*. Pretty slippers, glass slippers, and a ball are obviously not Indonesian culture.

These are all evidence that folktales adapt to society's need. As society changes, folktales must also change to adapt.

Indonesian Folktales: Past, Present and Future

We have seen that folktales around the world have gone under positive changes to adapt to changes in society. How about Indonesian folktales? Are Indonesian folktales changing? Do Indonesian folktales adapt to society's needs? We will observe a number of widely known Indonesian folktales, and their variations across time.

Indonesians are familiar with a tale about a young man who is cursed and punished to be a stone for failing to recognise his mother, titled *Malin Kundang*. So well-known is the tale that it will be almost impossible to find any Indonesian today who has not heard of or read the tale. To the present day, this old tale has often become a reference for Indonesians to exercise disciplinary measures from the authority to the subordinates (Citraningtyas, 2010). The tale has also become the corpus for many other Indonesian folktales alike. There are at least 12 other folktales from different parts of Indonesia that are similar like *Malin Kundang* (Citraningtyas, 2004). This strong net of similar tales serves to ensure the transformation of values contained in the tale throughout Indonesia.

The *Malin Kundang* tale has a long history. The earliest mention of *Malin Kundang* is, according to Sabaruddin Ahmad (1979, pp. 27-33), in the form of 'kaba', which could be as early as 15th C. The old folktale has since been retold in many different discourses. Throughout the versions known, the *Malin Kundang* folktale maintains a common schema with consistent components. The most consistent component is in the ending of the story, where *Malin Kundang* is cursed to be a stone. This famous ending is still well maintained to the present day, and is mythologized by a man-made stone of *Malin* kneeling down amongst his ship's wreckage at Pantai Air Manis in Padang. This man-made statue strengthens the message that an unfilial child will ultimately be cursed to be a stone.

A tale like *Malin Kundang* and many other similar tales in Indonesia that ends with the child cursed to be an unproductive, dead, and cold matter such as a stone, may not be suitable for today's younger generation. This message may enchain the Indonesian young generation and prevent them from being productive. This unforgiving action from a parent, and thus a figure of authority, to a child or a subordinate is not beneficial for the future of Indonesian young generation. Moreover, the mistake that the child is committing is in fact a fixable mistake. The child is already sorry for the mistake and has asked for forgiveness. Through this

ending, children may see that it is normal and legitimate for an authority to curse the subordinate. As a result, Indonesian will grow to be an unforgiving nation that is easy to curse. This understanding needs to be changed.

Another widely known tale is a folktale entitled *Timun Mas* (the Golden Cucumber). It is a tale about a young girl born from a golden cucumber given by a giant to her parents, under the condition that the giant will take Timun Mas back when she is old enough. When the time comes, Timun Mas is given four magical weapon to kill the giant and she is successful in killing the giant. For many decades, *Timun Mas* tale is used to give lessons to children that a wicked person, like the giant, will ultimately be defeated (Samsuni, 2015). Others use this tale to educate Indonesian children about women's power or women's emancipation (Rozak, 2012). Timun Mas is seen as a brave heroine, set to be an example for Indonesian women. As it is seen as a tale about the bravery of women, the tale has never been reconstructed. From year to year, the same tale is retold again and again without any changes.

Timun Mas tale, in fact, carries messages that are disturbing to be transformed to future people as the tale teaches children to break promises, to be deceitful, and to be unfair. If this kind folktale is not reconstructed, Indonesian children will grow with a wrong teaching on how to deal with promises. They will think that it is acceptable to be deceitful and break promises. The tale also carries a message that the way to solve problems is through cunning ways rather than smart ways. Timun Mas and her parents cunningly plan to kill the ogre who has helped them so that they can live happily ever after. Another disturbing implication from the tale is the thought that it is acceptable to kill others when one is powerless. These messages are negative and alarming when continuously passed on to younger generation.

Why Reluctant To Change?

There are still many more Indonesian folktales that contain unconstructive messages to be transformed to younger generations. Take example of folktales such as *Roro Jonggrang*, *Sangkuriang*, *Rawa Pening*, *Batu Menangis*, and many more that teach children to be tricky, unfair, take revenge, authoritarian and other negative teachings. However these tales are left unchanged to the present day. Why are we reluctant to change?

Citraningtyas et. al. (2014) reconstructed the Malin Kundang with a new title, *Nilam Kandung*. Unlike Malin Kundang, Nilam is forgiven, freed from his curse, and is given another chance after facing a tough consequence. He then lives happily ever after with his wife and mother, embracing a promising future together. This new reconstructed version is based on the result of two empirical researches that intend to compare the impact of the reconstructed version with the traditional version on the readers. The change in the ending to forgive the child and to give him another opportunity has encouraged a forgiving and positive attitude to readers.

Citraningtyas (2015) has also reconstructed *Timun Mas*. The new reconstructed version is titled *Timun Permata* (the Diamond Cucumber). This reconstructed version of the tale teaches children to keep promises no matter how difficult they might seem. At the same time, it acknowledges that promises are often hard to keep, and should a particular promise is difficult to keep, it is best not to break the promise cunningly. It is best to negotiate to reach mutual agreement. Negotiation as shown in *Timun Permata* is not a simple matter, and oftentimes it has to be done more than once to achieve the desired result. Both self-control and the willingness to understand others are the crucial in the negotiation process between *Timun Permata* and the ogre. This negotiation is accompanied by hard work. In the end, a mutual agreement is reached, and *Timun Permata* happily returns to her parents' house. *Timun Permata* is a better example of women's emancipation. She shines like a diamond, and is more priceless than gold. After all, she is *Timun Permata* (Diamond Cucumber) who is more precious than *Timun Mas* (Golden Cucumber).

Despite the above brave effort made to reconstruct disturbing folktales, there are still mixed reactions among Indonesians. Some believe that reconstruction is good and necessary for certain folktales. Many others still believe that folktales must not be changed nor altered in any way. These people treat folktales as if it were sacred documents that must be guarded carefully and must not be altered nor modified. They belong to the group that do not know that the folktales are alive, not dead nor stagnant. If we continue to hold on to this standpoint, we will not be able to advance as a nation. We will not be able to offer new teachings and new values that are more suitable for modern life. We will not be able to face the challenges of today.

Conclusion

For centuries, folktales are stories that are the most powerful to teach children. Being a story that is so powerful, folktales must be alive, grow, and adapt with society. Folktales that do not anymore conform to today's values and teachings, must be reconstructed. Many folktales around the world have been reconstructed to offer better teachings to younger generations. Indonesian folktales, however, have not been reconstructed. As a result many teachings embedded in Indonesian folktales are not suitable any more to be passed on to future generation. Indonesians must wake up and be critical to our own folktales, and ready to reconstruct those that are no longer suitable for today's society.

References

Ahmad, Sabaruddin. "Kesusastaan Minang Klasik dan Hubungannya dengan Kesusastaan Indonesia." Jakarta: Depaartemen Pendidikan dan Kebudayaan Indonesia, 1979.

Andersen, Hans Christian. "The Little Mermaid"., 1837. Translated to English by H.P. Paull (1872).

Bradkūnas, Elena. (1975) 'If You Kill a Snake – The Sun Will Cry.' Folktale Type 425–M A Study in Oicotype and Folk Belief. *Lituanus: Lithuanian Quarterly Journal of Arts and Sciences* Vol. 21. No. 1.
http://www.lituanus.org/1975/75_1_01.htm .

Citraningtyas, Clara Evi. (2004). *Breaking a Curse Silence: Malin Kundang and Transactional Approaches to Reading in Indonesian Classrooms – an empirical study*. Ph.D. thesis. Macquarie University.

Citraningtyas, Clara Evi. (2010). "Sastra Anak dan Restu Negara : Menegosiasikan Identitas Nasional Indonesia". *Polyglot*, Fakultas Ilmu Pendidikan Universitas Pelita Harapan, Juli 2010.

Citraningtyas, Clara Evi. (2011). "Sastra Anak: Edutainment dengan Catatan". A Paper presented at a *National Seminar on National Children's Day* at Universitas Negeri Yogyakarta, dalam rangka Hari Anak Nasional, July 2011.

Citraningtyas, Clara Evi. (2012). "Cintarella, Merekonstruksi Cinderella". A paper presented at *Persidangan Kebangsaan Libatsama Universiti dan Komuniti: Hala Tuju Baharu Dalam Ilmu Kemanusiaan*, Universiti Sains Malaysia, Pulau Pinang. November.

Citraningtyas, C. E., Tangkilisan, H., and Pramono, R. (2013). "Pedagogical Implications of Folktales to Children", a paper presented at *World Conference on Integration of Knowledge*. Langkawi, Malaysia. 25 – 26 November 2013

Citraningtyas, C. E., Tangkilisan, H., and Pramono, R. (2014), "An Old Folktale Reconstructed for Better Generation", a paper presented at *Multidisciplinary Trends in Academic Research*, Bangkok, Thailand, 29 – 30 September 2014.

Citraningtyas, Clara Evi (2015). "Timun Permata". *Superkids Magazine*. ILM Publishing, Tangerang, Indonesia (in print).

Cox, Marian Roalfe. "Cinderella; three hundred and forty-five variants of Cinderella, Catskin, and Cap o'Rushes". 1893.

Dundes, A. (ed). (1989). *Little Red Riding Hood*. Madison, WI: The University of Wisconsin Press.

Grimm, Jacob and Wilhelm Grimm (1812). "Kinder-und Hausmarchen". 1st ed. (Berlin: Realschulbuchhandlung. 1 (21). Diterjemahkan oleh D.L. Ashliman (1998).

Jacobs, Joseph (1916). "Europa's Fairy Book". New York and London: G.P. Putnam's Sons: 1-12.

Lang, Andrew (1891). "The Blue Fairy Book", 5th ed. London. Longmans, Green, and Co.: 64-71.

Moncure, Jane Belk (2002). "Cinderella". Learners Press Private Limited. New Delhi.