

**LAPORAN AKHIR  
PENELITIAN PRODUK TERAPAN**



**Menelusur, Mengevaluasi, Merekonstruksi  
Cerita Rakyat Nusantara  
Demi Pembangunan Sumber Daya Manusia Indonesia  
Tahun ke 3 dari rencana 3 tahun**

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HALAMAN SAMPUL	1
HALAMAN PENGESAHAN	2
DAFTAR ISI	3
RINGKASAN	4
BAB 1. PENDAHULUAN	5
BAB 2. TINJAUAN PUSTAKA	7
BAB 3. TUJUAN DAN MANFAAT PENELITIAN	10
BAB 4. METODE PENELITIAN	13
BAB 5. HASIL YANG DICAPAI	16
BAB 6. KESIMPULAN DAN SARAN	18
DAFTAR PUSTAKA	19
LAMPIRAN	21

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## RINGKASAN

Karya sastra, terutama cerita rakyat, dipercaya mampu membentuk karakter bangsa. Hingga dewasa ini, cerita rakyat masih dipercaya sebagai cerita yang mampu memberikan pendidikan akan budaya luhur sebuah bangsa. Oleh karenanya tidak mengherankan apabila orang tua dan pendidik sangat percaya pada cerita rakyat. Cerita rakyat dianggap memiliki jaminan mutu menjadi bacaan berkualitas bagi anak-anak, sehingga cerita rakyat menjadi bacaan utama yang dipilih orang tua dan pendidik bagi anak-anak mereka. Namun menganggap bahwa cerita rakyat memiliki semacam jaminan mutu, membuat orang tua dan pendidik tidak lagi kritis terhadap cerita rakyat. Padahal orang tua dan pendidik sangat kritis terhadap bacaan lain yang hendak dikonsumsi anak-anak. Memang tidak dipungkiri bahwa cerita rakyat memiliki banyak ajaran positif yang berguna diserap oleh anak-anak. Namun tidak sedikit cerita rakyat yang mengandung ajaran yang tidak sesuai lagi dengan perkembangan zaman, bahkan ajaran yang kurang konstruktif bagi perkembangan anak.

Cerita rakyat bukanlah cerita yang stagnan dan mati. Ia harus terus bertumbuh sesuai dengan pertumbuhan peradaban manusia. Negara-negara maju di dunia sudah lama melakukan perubahan cerita rakyat demi perkembangan manusia yang lebih beradab. Melalui penelitian yang dilakukan oleh Citraningtyas dkk (2012 – 2014) juga dibuktikan bahwa cerita rakyat Malin Kundang yang telah direkonstruksi mampu mentransformasi pembaca anak Indonesia menjadi lebih siap untuk memaafkan dan menanamkan kasih. Sebuah contoh karakter luhur yang patut dimiliki setiap orang, terutama generasi muda.

Pada tahun pertama dan kedua penelitian ini (2015 dan 2016), peneliti telah menelusur, mengevaluasi, dan merekonstruksi lima cerita rakyat dari Indonesia Bagian Barat dan Indonesia Bagian Tengah. Rekonstruksi dilakukan dengan berpijak dari hasil penelitian sebelumnya bahwa cerita rakyat yang direkonstruksi berdampak positif terhadap pembaca anak. Setelah dilakukan *expert judgement* dan evaluasi, maka cerita rakyat rekonstruksi dari Indonesia Bagian Barat dan Indonesia Bagian Tengah telah diterbitkan dalam versi dwi bahasa (Bahasa Indonesia dan Bahasa Inggris).

Pada tahun ketiga ini, ditelusuri cerita rakyat dari Indonesia bagian Timur untuk dievaluasi, direkonstruksi, dan dilakukan penilaian ahli sebelum diterbitkan. Penelitian ini dibagi menjadi tujuh tahap, yakni tahap pemetaan, analisis teks, konsultasi pembaca lokal, pembuatan rekonstruksi, *expert judgement*, evaluasi, dan finalisasi cerita untuk diterbitkan. Hasil akhir yang hendak dicapai dalam tahun ketiga ini adalah diterbitkannya buku cerita rakyat Indonesia modern versi rekonstruksi seri ketiga dalam edisi dwibahasa, yakni Bahasa Indonesia dan Bahasa Inggris. Buku cerita rakyat Indonesia versi rekonstruksi ini diharapkan akan memaksimalkan kualitas *human capital* bangsa Indonesia.

**Kata Kunci:** *cerita rakyat Indonesia, sastra anak, rekonstruksi cerita, dampak cerita rakyat .*

## **BAB 1**

### **PENDAHULUAN**

Cerita anak, terutama cerita rakyat bukanlah cerita netral yang bebas dari ajaran dan nilai. Cerita rakyat mampu mentransformasikan identitas nasional bangsa. Di Indonesia, banyak sekali cerita rakyat yang sangat populer, namun berisi pesan-pesan yang cukup mengkhawatirkan. Oleh karenanya, rekonstruksi cerita rakyat yang mendidik dan sesuai dengan perkembangan jaman sangat dibutuhkan.

Pada tahun pertama dan kedua, tim peneliti menelusuri berbagai cerita rakyat dari wilayah Indonesia bagian barat dan tengah. Penelusuran tersebut dimaksudkan untuk mengevaluasi nilai-nilai yang terkandung dalam berbagai cerita rakyat yang berasal dari Jawa, Sumatra, Kalimantan, Nusa Tenggara, dan Sulawesi. Dari hasil penelusuran dan evaluasi tersebut, ditemukan banyak sekali cerita rakyat Indonesia yang mengandung nilai dan ajaran yang kurang konstruktif. Tim peneliti menentukan lima cerita rakyat dari Indonesia Barat dan empat cerita rakyat dari Indonesia Bagian Tengah untuk direkonstruksi. Kelima cerita rakyat tersebut adalah: Timun Mas, Roro Jonggrang, Sangkuriang, Batu Menangis, Legenda Danau Lawar, Limonu, Toar dan Lumimuut, Batu Nong, dan Raja Mampu.

Keputusan untuk memilih cerita rakyat tersebut berdasarkan kepopuleran cerita rakyat tersebut, dan variasi keragaman cerita. Dalam melakukan rekonstruksi, tim peneliti memasukkan nilai-nilai pengajaran moral seperti pemberian maaf, penyesalan, kasih, dan akhir cerita yang penuh harapan. Setelah dilakukan rekonstruksi, cerita rakyat versi rekonstruksi tersebut dikonsultasikan kepada pembaca lokal dan divalidasi melalui *Expert Judgement*, yang mengundang pakar sastra, pakar pendidikan, pakar komunikasi massa, dan pakar sosiologi. Para pakar tersebut memberikan masukan, kritikan dan usulan terhadap cerita rakyat yang telah direkonstruksi.

Pada tahun ketiga ini, tim meneliti menelusur dan mengevaluasi cerita rakyat dari Indonesia bagian timur. Tahap ketiga ini dibagi menjadi tujuh tahap, yakni tahap pemetaan, analisis teks, konsultasi pembaca lokal, pembuatan rekonstruksi, *expert judgement*, evaluasi, dan finalisasi cerita untuk diterbitkan. Hasil akhir yang hendak dicapai dalam tahun ketiga ini adalah diterbitkannya buku cerita rakyat Indonesia modern versi rekonstruksi dalam dua bahasa, yakni Bahasa Indonesia dan Bahasa Inggris. Buku cerita rakyat Indonesia versi rekonstruksi ini diharapkan akan memaksimalkan kualitas *human capital* bangsa Indonesia.

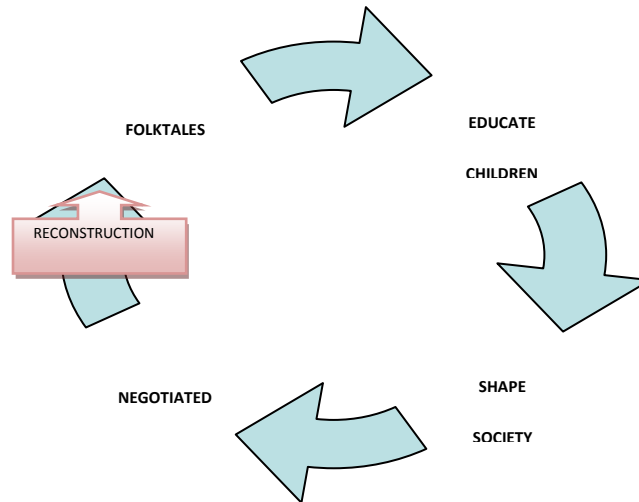
## **BAB 2**

### **TINJAUAN PUSTAKA**

Sebuah cerita anak tidak pernah berhenti hanya menjadi sebuah cerita bagi anak-anak. Buku anak senantiasa memiliki fungsi ganda, yakni sebagai *edutainment* – mendidik dan menghibur (Citraningtyas, 2011). Pantaleo (2001), Johnston (2000, 2001), dan Meek (2001) juga menuturkan bahwa cerita anak adalah medium bagi pembentukan karakter anak. Selain membentuk karakter, ”*Literature has the potential to mould nations*”, tulis Ingrid Johnston (2000). Karya sastra terutama cerita rakyat dipercaya mampu membentuk bangsa dan mencerminkan identitas nasional. Oleh karena cerita rakyat mencerminkan identitas nasional kita, cerita rakyat yang berakhir dengan tidak konstruktif, perlu direkonstruksi demi pembentukan nilai anak Indonesia yang lebih sesuai dengan tuntutan zaman.

Apa itu rekonstruksi cerita? Kata *rekonstruksi* diambil dari Bahasa Inggris *to reconstruct*, yang menurut kamus Merriam-Webster berarti *to establish* ‘untuk membentuk’ atau *assemble again* ‘merakit kembali’. Dari arti rekonstruksi yang diberikan kamus, Citraningtyas (2012) menyimpulkan bahwa rekonstruksi adalah membangun dari yang sesuatu yang sudah ada, untuk menjadikannya lebih baik atau membetulkan sebuah kesalahan. Apabila diterapkan dalam sebuah cerita, maka rekonstruksi cerita adalah merobohkan kemudian membangun kembali sebuah cerita berdasarkan cerita yang sudah ada, dengan tujuan untuk membetulkan sebuah kesalahan dan memperbaiki bagian-bagian yang tidak membangun sehingga menjadikannya lebih baik.

Sesuai dengan tujuan rekonstruksi cerita untuk membentuk generasi muda dan membentuk masyarakat, maka dikembangkanlah model kerangka teori seperti di bawah ini:



**Gambar 1: Kerangka Teori Rekonstruksi Cerita Rakyat**

Kerangka teori di atas diadaptasi dari teori *Cycle of Socialization* yang dicetuskan oleh Maurianne Adams (1997). Adams menyatakan bahwa setiap dari kita senantiasa menerima instruksi sistematis tentang bagaimana seharusnya kita bersikap sejak kecil. Instruksi tersebut tidak berubah dan senantiasa diulang dan ditekankan sepanjang hidup kita, berputar terus sedemikian rupa hingga kita akan juga meneruskannya pada generasi penerus kita. Hal inilah yang, menurut Adams, menyebabkan langgengnya problema sosial. Karena instruksi sosial tersebut terus berputar dan semakin ditekankan dan diperkuat dalam masyarakat.

Seperti halnya instruksi sistematis dalam *Cycle of Socialization*, cerita rakyat juga secara sistematis diajarkan sejak kecil, dan senantiasa ditekankan serta diperkuat. Oleh karenanya, seperti yang diungkapkan oleh Stephens n Mc.Callums (1998), kita merasa bahwa cerita rakyat menyuarakan budaya dan identitas kita karena secara sistematis kita ditekankan untuk mengenalnya sejak kecil. Apabila putaran *Cycle of Socialization* ini senantiasa diikuti, maka tidak akan ada pembaharuan dalam masyarakat dari zaman ke zaman. Untuk memutuskan lingkaran ini, diperlukan adanya usaha untuk memotong lingkaran tersebut, yakni dengan merekonstruksi cerita yang dianggap sudah tidak membangun. Dengan sengaja cerita rakyat yang dianggap sudah tidak sesuai tersebut direkonstruksi ke arah yang diinginkan, yang diharapkan akan memperbaiki *Cycle of Socialization* di Indonesia. Cerita yang telah direkonstruksi diharapkan membentuk anak Indonesia ke arah nilai baru yang menjauh dari semangat mengutuk-dikutuk. Pada saat anak-anak tumbuh dan hidup dalam masyarakat,



nilai baru tersebut akan ikut terserap dalam masyarakat sehingga nilai dalam masyarakat akan ternegosiasi dengan nilai yang lebih konstruktif.

### **BAB 3**

#### **TUJUAN dan MANFAAT PENELITIAN**

Ada empat alasan pentingnya melakukan penelitian ini. Pertama, terbatasnya penelitian tentang cerita rakyat / cerita anak di Indonesia. Kedua, pentingnya melakukan evaluasi terhadap cerita rakyat Indonesia dari berbagai wilayah nusantara. Ketiga, urgensi penulisan cerita rakyat versi rekonstruksi demi pembangunan karakter bangsa Indonesia. Keempat, kontribusi teori dan praktis.

##### 3.1. Terbatasnya penelitian tentang cerita anak di Indonesia

Hingga dewasa ini, cerita rakyat dibuat untuk anak-anak dan dipercaya sebagai cerita yang mampu memberikan pendidikan akan budaya luhur sebuah bangsa. Cerita rakyat juga dianggap mampu membangun karakter serta mengasuh nilai-nilai budaya dan identitas bangsa, dan diakui sebagai teks yang penting dalam pembangunan sebuah bangsa. (Citraningtyas dkk, 2012).

Meskipun dianggap sebagai teks yang penting bagi pembangunan sebuah bangsa, penelitian tentang cerita rakyat atau cerita anak masih sangat minim dilakukan di Indonesia.

##### 3.2. Pentingnya melakukan evaluasi terhadap cerita rakyat dari berbagai wilayah nusantara demi pembangunan manusia Indonesia.

Karena pentingnya cerita rakyat bagi sebuah bangsa, tidak mengherankan apabila orang tua dan pendidik sangat mempercayai cerita rakyat. Cerita rakyat seolah memiliki jaminan mutu menjadi bacaan berkualitas bagi anak-anak sehingga cerita rakyat menjadi bacaan utama yang dipilih orang tua dan pendidik bagi anak-anak mereka.

Menganggap cerita rakyat memiliki semacam jaminan mutu, membuat orang tua dan pendidik tidak lagi kritis terhadap cerita rakyat. Padahal orang tua dan pendidik bertindak sangat kritis terhadap bacaan lain yang hendak dikonsumsi anak-anak. Memang tidak dipungkiri bahwa cerita rakyat memiliki banyak ajaran positif yang berguna diserap oleh anak-anak. Namun tidak sedikit cerita rakyat yang mengandung ajaran yang kurang konstruktif bagi perkembangan anak atau tidak sesuai lagi dengan perkembangan zaman.

Karena alasan tersebut penelitian yang mengevaluasi cerita rakyat sangat perlu untuk dilakukan. Anak-anak adalah masa depan bangsa, dan mengevaluasi pesan apa yang dimasukkan ke dalam bacaan mereka sangat perlu dilakukan karena akan memberikan gambaran ke arah mana anak-anak ini dituntun. Selain itu, perlu pula untuk mengetahui dampak apa yang ditimbulkan dalam pesan yang terkandung dalam cerita rakyat.

3.3. Urgensi penulisan cerita rakyat versi rekonstruksi demi pembangunan karakter bangsa Indonesia.

Seperti temuan Citraningtyas (2004, 2012 - 2014) bahwa cerita rakyat Indonesia yang berakhir dengan kutukan berkaitan erat dengan sikap dan perilaku bangsa Indonesia yang menjadi bangsa yang pengutuk dan tidak pemaaf, oleh karenanya, penting dilakukan rekonstruksi terhadap cerita rakyat. Urgensi dilakukannya rekonstruksi terhadap cerita rakyat yang kurang konstruktif bertujuan untuk pembangunan sumber daya manusia Indonesia di masa depan.

#### 3.4. Kontribusi teori dan praktis

Kontribusi penelitian ini secara teori memperkaya metode penelitian di bidang susastra. Penelitian di bidang susastra selama ini masih banyak yang hanya menggunakan metode analisis teks semata, tanpa disertai pendekatan multidisiplin. Penelitian ini melibatkan pendekatan antardisiplin, yakni sastra, antropologi, sosiologi, psikologi dan pendidikan. Penelitian dengan pendekatan multidisiplin semacam ini dianggap lebih mampu untuk menyelesaikan banyak masalah (Thurow, et.al., 1999).

Penelitian ini juga akan memberikan kontribusi praktis dalam hal sebagai berikut. Generasi penerus bangsa Indonesia yang terpapar pada cerita rakyat yang konstruktif akan meningkat kualitasnya. Dengan demikian, diharapkan sumber daya manusia Indonesia di masa mendatang akan lebih berkualitas.

Adapun secara khusus, penelitian di tahun ketiga ini bertujuan untuk:

1. Menelusur dan mengevaluasi berbagai cerita rakyat yang berasal dari Indonesia bagian timur.
2. Menyusun cerita rakyat versi rekonstruksi yang lebih sesuai dengan nilai luhur dan perkembangan zaman.
3. Mempublikasikan hasil evaluasi cerita rakyat tradisional, dan versi rekonstruksi dalam pertemuan ilmiah internasional.
4. Menghasilkan buku cerita rakyat versi rekonstruksi.
5. Mendapatkan HAKI untuk buku cerita rakyat yang telah direkonstruksi.

## **BAB 4.**

### **METODE DAN PROSEDUR PENELITIAN**

Metode dalam penelitian ini dibagi menjadi tiga tahap yang setiap tahapnya berlangsung selama satu tahun.

#### **Rincian Kegiatan Tahun Pertama**

Pada tahun pertama penelitian ini, telah dilakukan penelusuran dan pemetaan cerita rakyat dari Indonesia Bagian Barat. Setelah terkumpul cerita rakyat dari Indonesia Bagian Barat, akan dilakukan analisis terhadap cerita rakyat yang tidak konstruktif bagi pembangunan manusia Indonesia, bagaimana cerita rakyat tersebut berdampak pada perilaku dan kualitas manusia Indonesia.

Setelah cerita rakyat dianalisis dan dievaluasi, akan dilakukan rekonstruksi terhadap struktur cerita rakyat tersebut. Rekonstruksi struktur cerita rakyat yang diusulkan adalah yang lebih sesuai untuk pembangunan manusia Indonesia, khususnya anak Indonesia sebagai penerus bangsa. Kegiatan ini telah divalidasi dengan dilaksanakannya *expert judgement* oleh para pakar: Prof. Melanie Budianta (Guru Besar di bidang Sastra), DR. Widjajanti Santoso (bidang komunikasi masa), DR. Nina Widyawati (bidang sosiologi), dan DR. I Made Markus (bidang pendidikan).

Luaran yang diharapkan pada tahun/tahap pertama ini adalah sebuah buku cerita rakyat versi rekonstruksi (dwi bahasa) yang merekonstruksi cerita rakyat dari Indonesia Bagian Barat.

#### **Rincian Kegiatan Tahun Kedua**

Pada tahun kedua penelitian telah dilakukan penelusuran dan pemetaan cerita rakyat dari Indonesia Bagian Tengah. Setelah terkumpul cerita rakyat dari Indonesia Bagian Tengah, akan

dilakukan analisis terhadap cerita rakyat yang tidak konstruktif bagi pembangunan manusia Indonesia, bagaimana cerita rakyat tersebut berdampak pada perilaku dan kualitas manusia Indonesia.

Setelah cerita rakyat dianalisis dan dievaluasi, akan dilakukan rekonstruksi terhadap struktur cerita rakyat tersebut. Rekonstruksi struktur cerita rakyat yang diusulkan adalah yang lebih sesuai untuk pembangunan manusia Indonesia, khususnya anak Indonesia sebagai penerus bangsa. Kegiatan ini divalidasi dengan dilaksanakannya *expert judgement* oleh para pakar sastra, sosiologi, psikologi, dan pendidikan.

Luaran yang dihasilkan pada tahun/tahap kedua ini adalah sebuah buku cerita rakyat versi rekonstruksi (dwi bahasa) yang merekonstruksi cerita rakyat dari Indonesia Bagian Tengah.

### **Rincian Kegiatan Tahun Ketiga**

Pada tahun ketiga penelitian telah dilakukan penelusuran dan pemetaan cerita rakyat dari Indonesia Bagian Timur. Setelah terkumpul cerita rakyat dari Indonesia Bagian Timur, dilakukan analisis terhadap cerita rakyat yang tidak konstruktif bagi pembangunan manusia Indonesia, bagaimana cerita rakyat tersebut berdampak pada perilaku dan kualitas manusia Indonesia.

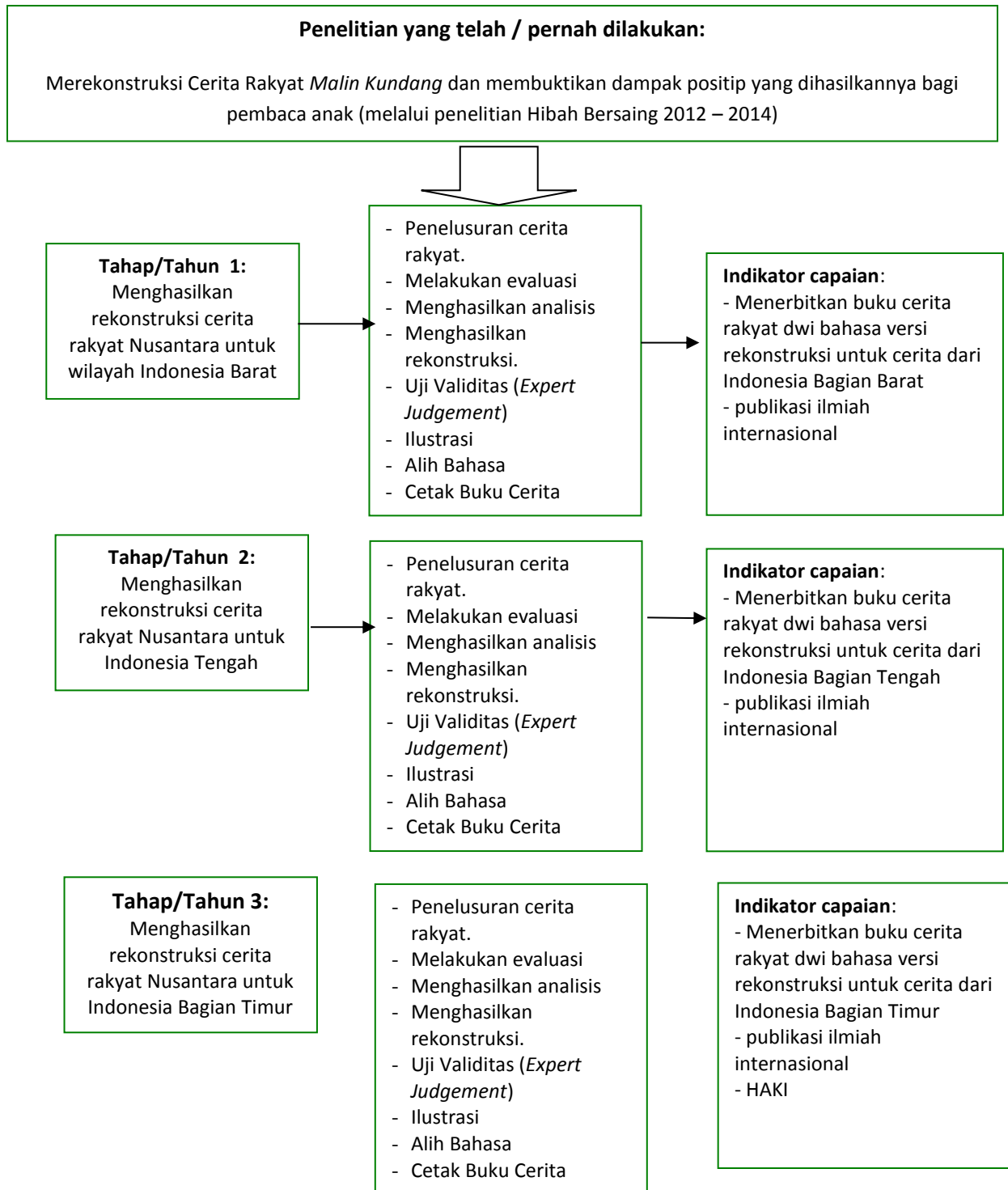
Setelah cerita rakyat dianalisis dan dievaluasi, dilakukan konsultasi dengan pembaca lokal. Sesuai masukan dari pembaca lokal, maka dilakukan rekonstruksi terhadap struktur cerita rakyat tersebut. Rekonstruksi struktur cerita rakyat yang diusulkan adalah yang lebih sesuai untuk pembangunan manusia Indonesia, khususnya anak Indonesia sebagai penerus bangsa. Semangat yang dibangun adalah dengan tetap menjaga nilai-nilai luhur yang ingin diwariskan, namun meminimalisir nilai-nilai negatip yang mungkin turut hadir. Hasil rekonstruksi cerita rakyat ini divalidasi dengan dilaksanakannya *expert judgement*. Para pakar di bidang sastra, sosiologi, psikologi, dan pendidikan diundang untuk memberikan masukan dan saran membangun terhadap cerita rakyat rekonstruksi.

Luaran yang diharapkan pada tahun/tahap ketiga ini adalah sebuah buku cerita rakyat versi rekonstruksi (dwi bahasa) yang merekonstruksi cerita rakyat dari Indonesia Bagian Timur.

Setelah tiga tahun, akan terkumpul sebuah kumpulan cerita rakyat dwi bahasa versi rekonstruksi untuk seluruh wilayah nusantara (Indonesia bagian barat, tengah, dan timur). Setelah itu, Hak Kekayaan Intelektual untuk kumpulan cerita rakyat nusantara tersebut.

## Diagram Alir Penelitian

Adapun bagan alir untuk tahap / tahun kedua ini adalah sebagai berikut:



## BAB 5

### HASIL YANG DICAPAI

Pada penelitian tahun ketiga ini telah dicapai tahap-tahap dibawah ini:

Telah terkumpul 282 responden survey. Telah dilakukan *data entry* dan rekap hasil penyebaran kuesioner tersebut. Dari feedback responden tersebut, didapatkan sejumlah cerita rakyat dari Indonesia Bagian Timur yang menurut responden memiliki pesan positif dan negatif. Dari cerita-cerita tersebut, akan ditentukan tiga cerita yang hendak direkonstruksi. Dasar pemilihan yang digunakan adalah:

- Cerita rakyat tersebut berasal dari Indonesia bagian timur.
- Cerita rakyat tersebut dikenal luas di Indonesia bagian timur.
- Responden menganggap bahwa cerita rakyat tersebut mengandung ajaran negatif yang tidak patut diteruskan.
- Cerita rakyat tersebut tidak mirip dengan cerita rakyat lain yang telah direkonstruksi oleh tim peneliti.

Setelah dilakukan evaluasi dan analisis, ditentukan tiga cerita rakyat yang hendak direkonstruksi. Ketiga cerita rakyat tersebut adalah *Putri Luhu* dari Ambon, *Munculnya Katak di Asmat* dari Papua, dan *Terjadinya Danau Sentani* dari Papua Barat. Ketiga cerita rakyat tersebut memenuhi kriteria yang telah disajikan di atas.

Untuk mendapatkan respons pembaca bagi ketiga cerita rakyat ini, maka dilakukan Focus Group Discussion dengan para warga local dari Indonesia Bagian Timur. Warga lokal diminta untuk menjawab pertanyaan tentang pesan moral positif dan negatif yang terkandung dalam kedua cerita tersebut, dan seandainya responden diberi kesempatan untuk mengubah cerita tersebut, bagaimana mereka akan mengubahnya. Respons dari para pembaca lokal ini dijadikan masukan bagi rekonstruksi cerita rakyat.



Telah dilakukan rekonstruksi cerita terhadap ketiga cerita rakyat tersebut. Tahap selanjutnya yang telah dilakukan adalah tahap *Expert Judgement*. Para pakar di bidang sastra, pendidikan, sosiologi dan komunikasi masa memberikan kritikan, masukan dan usulan pada rekonstruksi cerita rakyat yang telah dibuat.

Cerita rakyat rekonstruksi yang telah dievaluasi melalui *expert judgement* kemudian direvisi. Revisi dilakukan sesuai masukan dan usulan para pakar yang disampaikan melalui *Expert Judgement*. Revisi tersebut telah disampaikan kepada para pakar untuk mendapatkan masukan final. Saat ini, buku cerita rakyat rekonstruksi ini telah mendapat ISBN, dan akan segera proses cetak.

Pemrosesan HAKI akan dilaksanakan setelah buku selesai dicetak.

Sebagian dari hasil penelitian ini telah disajikan dalam seminar internasional, dan naskah dikirim ke jurnal internasional.

## **BAB 6**

### **KESIMPULAN DAN SARAN**

Dari jawaban para responden, disimpulkan bahwa cerita rakyat Indonesia yang berisi pesan yang tidak konstruktif memang perlu direkonstruksi. Para responden setuju bahwa kemajuan bangsa Indonesia tidak akan maksimal apabila tidak dilakukan rekonstruksi terhadap cerita rakyat Indonesia yang berisi pesan negatif. Sumber daya manusia Indonesia tidak akan tumbuh dewasa apabila terus menerus diajar untuk dendam, tidak memaafkan, mengutuk, curang, licik, dan tidak adil. Oleh karenanya, rekonstruksi cerita rakyat memang penting untuk dilakukan.

Saat melakukan rekonstruksi, diusulkan untuk menggunakan judul yang sama dengan cerita rakyat versi tradisional yang telah dikenal masyarakat, agar cerita tersebut sudah dikenal naun dengan pesan yang lebih positif dan konstruktif.

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## **LAMPIRAN**

1. Personalia tenaga peneliti beserta kualifikasinya.
2. Hasil luaran dan publikasi/artikel:
  - a. Sertifikat menjadi pembicara kunci EHSSS-17
  - b. Sertifikat penyajian makalah 23rd IRSCCL Congress
  - c. Makalah dimuat dalam prosiding 23rd IRSCCL Congress
  - d. Makalah dimuat dalam jurnal ilmiah internasional Modern Language Studies (ISSN 0047-7729)
  - e. Bukti makalah diterima di jurnal ilmiah International Journal of Humanities, Arts and Social Sciences.
  - f. Cover buku Rekonstruksi cerita rakyat Indonesia Modern Vol. 3
3. Logbook

## Lampiran 1. Personalia tenaga peneliti beserta kualifikasinya

### KETUA

#### A. Identitas Diri

1. Nama : Dra. Clara Evi Citraningtyas, M.A., Ph.D
2. Tempat, Tanggal lahir : Yogyakarta, 26 Juli 1969
3. Program Studi : Bahasa dan Sastra Inggris  
Fakultas : Ilmu Pendidikan  
Perguruan tinggi : Universitas Pelita Harapan
4. Alamat : UPH Tower, Lippo Karawaci, Tangerang15811  
No. Telp/Fax : (021)5460901, 54210992
5. Jenjang Akademik : Lektor
6. Matakuliah yang pernah diampu : Introduction to Literature , Pengantar Sastra, Literary Criticism, Drama Analysis, Children Literature, South East Asian Literature, American Literature

#### B. Riwayat Pendidikan

	S-1	S-2	S-3
Nama Perguruan Tinggi	Universitas Diponegoro	Macquarie University	Macquarie University
Bidang Ilmu	Bahasa dan Sastra	Bahasa dan Sastra	Bahasa dan Sastra (Anak)
Tahun Masuk-Lulus	1987 - 1991	1993-1994	1999 - 2004
JudulSkripsi/Thesis/ Disertasi	Mark Twains <i>Pudd'nHead Wilson: a Sociology of Literature Approach</i>	12 Readers Reading: Empirical Study on Iser's Reader Response Theory	Breaking a Curse Silence: Malin Kundang and Transactional Approaches to Reading in Indonesian Classrooms
Nama Pembimbing/ Promotor	Drs. Abubakar	Prof. John Stephens	Prof. John Stephens

#### C. Pengalaman Penelitian dalam 5 tahun terakhir

No.	Tahun	Judul Penelitian	Pendanaan	
			Sumber	Jml (Rp)
1	2015-sekarang	Menelusur, Mengevaluasi, Merekonstruksi Cerita Rakyat Indonesia Demi Pembangunan Sumber Daya Manusia Indonesia	DP2M/DIK TI	210000000
2	2012-2014	Rekonstruksi Cerita Rakyat dalam Upaya Pembentukan Nilai Anak Indonesia	DIKTI /DP2M	90000000
3	2012	Merekonstruksi Cinderella	Pribadi	1000000

#### D. Pengalaman Pengabdian Kepada Masyarakat Dalam 5 Tahun Terakhir

No.	Tahun	Judul Pengabdian Kepada Masyarakat	Pendanaan	
			Sumber	Jml (Rp)
1	2015	Menjadi pembicara dalam sarasehan Children's Literacy through Collaborative Partnership.	-	-
2	2014-2016	Mengalibahasakan cerita anak 'Purple Turtle' sebanyak 6 edisi	PT ILM	6000000
3	2012	Artikel populer tentang K-Pop	PT ILM	5000000
4	2010	Makalah: Teaching EFL using Children Literature	UPH	1000000

#### E. Pengalaman Penulisan Artikel Ilmiah Dalam 5 Tahun Terakhir

No.	Judul Artikel Ilmiah	Volume/ Nomor/ Tahun	Nama Jurnal
1	Sastra Anak dan Restu Negara: Menilik Kebijakan Pemerintah dalam Penentuan Buku Acuan Pelajaran Bahasa Indonesia di Sekolah Dasar	Vol 4/ No. 1/ Juli 2010	Polyglot

#### F. Pengalaman Penyampaian Makalah Secara Oral Pada Pertemuan / Seminar Ilmiah Dalam 5 Tahun Terakhir

No	Nama Pertemuan Ilmiah / Seminar	Judul Artikel Ilmiah	Waktu dan Tempat
1	2nd International Conference RCMI-2016	Reconstructing 'Batu Nong' and Gender Relations in Indonesia	Dubai, 5-6 October 2016
2	International Conference on Education, Psychology, and Social Sciences (ICEPS) 2015	Reconstructing Folktales, Reconstructing Childhood: Timun Mas and Education of Children	Taipei, Taiwan 5-7 August 2015
3	Asia Pacific Conference on Education, Social and Psychology APCESP 2015	Folktale Reconstruction and Human Resource Advancement, a South East Asian Observation	Seoul, Korea 7-9 Januari 2015
4	International Conference on Global Trends in Academics	An Old Folktale Reconstructed for Better Generation: an Indonesian Case	Bangkok, Thailand 29-30 August 2014
5	World Conference on Integration of Knowledge	Pedagogical Implications of	Langkawi, Malaysia 25-26 November 2013
6	Seminar Internasional Sastra Bandung 2013	Perempuan dalam Sastra Anak Nusantara: Potret dan Peluangnya Meraih Sastra Dunia	Bandung, 9 – 10 Juni 2013

7	Persidangan Kebangsaan Libatsama Universiti dan Komuniti: Hala Tuju Baharu Kemanusiaan	Cintarella Merekonstruksi Cinderella	Penang, Malaysia 21-22 November 2012
5	22nd International Conference on Literature	Malin Kundang, National Identity and The Need for Reconstruction	Yogyakarta, 7-9 November 2012

### G. Pengalaman Penulisan Buku dalam 5 Tahun Terakhir

No	Judul Buku	Tahun	Jumlah Halaman	Penerbit
1	Rekonstruksi Cerita Rakyat Indonesia Modern Seri 1	2015	60	PT ILM
2	Nilam Kandung	2014	20	PT ILM
3	Cintarella (cerita anak dwi bahasa)	2011	20	PT ILM
4	What We Can Learn from Japan's Earthquake, Tsunami and Nuclear Radiation	2011	100	PT ILM
5	Membaca dan Menganalisa Sastra Dunia	2012	120	UPH Press
6	Filsafat Pendidikan (terjemahan dari George R. Knight)	2009	110	UPH Press

### H. Pengalaman Perolehan HKI Dalam 5 – 10 Tahun Terakhir

No.	Judul/Tema HKI	Tahun	Jenis	Nomor P/ID
1	Nilam Kandung	2014	Hak Cipta	C00201403675

### I. Pengalaman Merumuskan Kebijakan Publik/Rekayasa Sosial Lainnya Dalam 5 Tahun Terakhir

No.	Judul/Tema/Jenis Rekayasa Sosial Lainnya yang Telah Diterapkan	Tahun	Tempat Penerapan	Respons Masyarakat
1	-			

### J. Penghargaan yang Pernah Diraih (dari pemerintah, asosiasi atau institusi lainnya)

No.	Jenis Penghargaan	Institusi Pemberi Penghargaan	Tahun
1	Best Presenter at MTAR 2014	Global Illuminations	2014
1	Research Award untuk program Doktor	AUSAID	1994-2004
2	Toastmasters Competent Communicator Award	Toastmasters International	2007
3	Toastmasters Competent Leader Award	Toastmasters International	2008
4	Sertifikat Pendidik	Departemen Pendidikan	2010



		Nasional Republik Indonesia	
5	Travel Award ke Kristiansand Norwegia untuk menyajikan makalah pada seminar internasional	International Research Society for Children Literature	2003
6	Travel Award ke Wellington New Zealand untuk menyajikan makalah pada seminar internasional	Macquarie Univeristy	2003

### Anggota 1

1. Nama : Helena Rebecca W. Tangkilisan  
2. Tempat, Tanggal lahir : Jakarta, 24 April 1977  
3. Program Studi :  
Fakultas :  
Perguruan tinggi : Universitas Surya  
4. Alamat :  
No. Telp/Fax :  
5. Jenjang Akademik : -  
6. Pendidikan Terakhir : S2

No.	Universitas	Tahun	Gelar
1.	Jurusan Sastra Indonesia Fakultas Sastra Universitas Indonesia	2001	Sarjana Sastra
2.	Jurusan Manajemen Komunikasi Fakultas Ilmu Politik dan Ilmu Sosial Universitas Indonesia	2005	Master Sains

7. Mata kuliah yang diampu : Bahasa Indonesia  
8. Publikasi Ilmiah : -

### Anggota 2

1. Nama : Dr. Rudy Pramono  
2. Tempat, Tanggal lahir : Magetan, 09 November 1966  
3. Program Studi : Komunikasi  
Fakultas : Fisip dan LPPM

Perguruan tinggi : Universitas Pelita Harapan  
 4. Alamat : UPH Tower, Lippo Karawaci,  
 Tangerang 15811  
 No. Telpon/Fax : (021)5460901, 54210992  
 5. Jenjang Akademik : -  
 6. Pendidikan Terakhir : Dr.

No.	Universitas	Tahun	Gelar
1.	Teknik Pengairan, Universitas Brawijaya, Malang	1985-1990 1997-2000	Ir. M.S.i
2.	Studi Pembangunan, Universitas Satya Wacana, Salatiga		
3.	Sosiologi, Universitas Indonesia, Jakarta	2002 - 2008	Dr.

7. Mata kuliah yang diampu : Metode Penelitian Sosial, Sosiologi, Teori Pembangunan, Analisis Kebijakan Publik, Etika Pembangunan, Sosiologi Bencana  
 8. Penelitian : 1. Evaluasi Program CII- UNDP, Papua  
 2. Evaluasi Program UNDP – Bappenas  
 3. Aspek Sosial Politik dlm Bencana, Cianjur  
 4. Transformasi organisasi non profit, Jakarta  
 5. Evaluasi Pendidikan TK, Jakarta

## Lampiran 2. Evaluasi capaian luaran kegiatan

### FORMULIR EVALUASI ATAS CAPAIAN LUARAN KEGIATAN

Ketua : Clara Evi Citraningtyas  
Perguruan Tinggi : Universitas Pelita Harapan  
Judul : Menelusur, Mengevaluasi, Merekonstruksi Cerita Rakyat Indonesia  
Demi Pembangunan Sumber Daya Manusia Indonesia  
Waktu Kegiatan : tahun ke-3 dari rencana 3 tahun  
Luaran yang direncanakan dan capaian:

No	Luaran yang Direncanakan	Capaian
1	Publikasi dalam pertemuan ilmiah internasional	An Indonesian Folktale and its Reconstruction Version: An Assessment and Evaluation disajikan dalam IRSCS Congress 2017
2	Buku Cerita Rakyat Rekonstruksi	“Rekonstruksi Cerrita Rakyat Indonesia Modern, Vol. 3 ISBN 9786027778146

**CAPAIAN** (Lampirkan bukti-bukti luaran dari kegiatan dengan judul yang tertulis di atas, bukan dari kegiatan penelitian/pengabdian dengan judul lain sebelumnya)

#### 1. PUBLIKASI ILMIAH

##### 1. PUBLIKASI ILMIAH

	Keterangan
<b>Artikel Jurnal Ke-1*</b>	
Nama jurnal yang dituju	Modern Language Studies
Klasifikasi jurnal	Internasional
<i>Impact factor</i> jurnal	
Judul artikel	Empowering Girls, Educating Boys: Rara Janitra and Indonesian Folktale Reconsturction
Status naskah tandai	
<input type="radio"/> Draf artikel	
<input type="radio"/> Sudah dikirim ke jurnal	
<input type="radio"/> Sedang ditelaah	
<input type="radio"/> Sedang direvisi	
<input type="radio"/> Revisi sudah dikirim ulang	
<input type="radio"/> Sudah diterima	
<input type="radio"/> Sudah terbit	Sudah Terbit
<b>Artikel Jurnal Ke-2*</b>	
Nama jurnal yang dituju	International Journal of Humanities, Arts, and Social Sciences.
Klasifikasi jurnal	Internasional
<i>Impact factor</i> jurnal	DOI: 10.20469/ijhss
Judul artikel	Readers’ Responses on Indonesian Folktales : a Proposal for Folktale Reconstruction
Status naskah tandai	
<input type="radio"/> Draf artikel	
<input type="radio"/> Sudah dikirim ke jurnal	

o Sedang ditelaah	
o Sedang direvisi	
o Revisi sudah dikirim ulang	
o Sudah diterima	Sudah diterima
o Sudah terbit	

\* Jika masih ada artikel ke-2 dan seterusnya, uraikan pada lembar tambahan.

## 2. BAHAN AJAR

Judul: Cerita Rakyat Indonesia
Pengajar : Clara Evi Citraningtyas
Buku yang dipakai: Rekonstruksi Cerita Rakyat Indonesia Modern, Vol. 3 (Bilingual)

\*Jika masih ada buku ke-2 dan seterusnya, uraikan pada lembar tambahan.

## 3. PEMBICARA PADA PERTEMUAN ILMIAH (SEMINAR/SIMPOSIUM)

### Pertemuan Ilmiah 1

	Nasional	Internasional
Judul Makalah		An Indonesian Folktale and its Reconstruction Version: An Assessment and Evaluation
Nama Pertemuan Ilmiah		IRSCL Congress 2017
Tempat Pelaksanaan		Toronto, Canada
Waktu Pelaksanaan		29 July – 2 Agustus 2017
o <b>Sudah dilaksanakan</b>		Sudah dilaksanakan

## 4. SEBAGAI PEMBICARA KUNCI (KEYNOTE SPEAKER)

	Nasional	Internasional
- Bukti undangan dari Panitia		Internasional
- Judul makalah		Evaluating the Authority, Educating Youngsters: Reconstructing 'Goa Mampu', an Indonesian Folktale
- Penulis		Clara Evi Citraningtyas
- Penyelenggara		EARHM
- Waktu Pelaksanaan		27 – 28 Maret 2017
- Tempat Pelaksanaan		Singapore
- Sudah dilaksanakan		Sudah dilaksanakan

## 5. UNDANGAN SEBAGAI VISITING SCIENTIST PADA PERGURUAN TINGGI LAIN

	Nasional	Internasional
- Bukti undangan		
- Perguruan tinggi pengundang		
- Lama kegiatan		
- Kegiatan penting yang dilakukan		
- Bukti undangan		

Jika masih ada undangan ke-2 dan seterusnya, uraikan pada lembar tambahan.

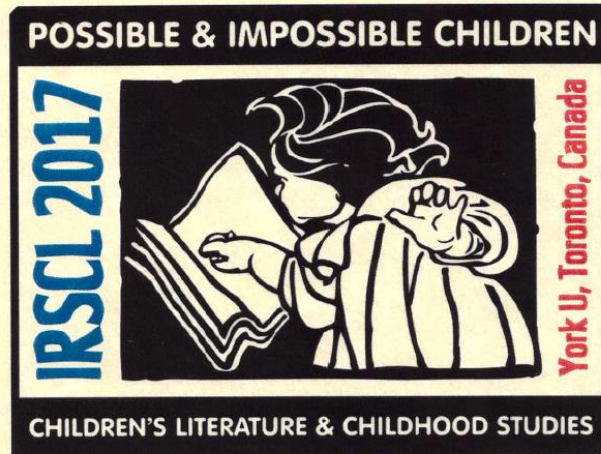
## 6. CAPAIAN LUARAN LAINNYA

<b>Ada/Tidak Ada</b>	Bila ada uraikan
<b>HKI</b>	<b>Sedang dalam proses</b>
<b>TEKNOLOGI TEPAT GUNA</b>	(Uraikan siapa masyarakat pengguna teknologi yang dimaksud)
<b>REKAYASA SOSIAL</b>	(Uraikan kebijakan publik yang sedang atau sudah dapat diubah)
<b>JEJARING KERJA SAMA</b>	(Uraikan kapan jejaring dibentuk dan kegiatannya sampai saat ini, baik antar peneliti maupun antarlembaga)
<b>PENGHARGAAN</b>	(Uraikan penghargaan yang diterima sebagai peneliti, baik dari pemerintah atau asosiasi profesi)
<b>LAINNYA (Tuliskan)</b>	

### Lampiran 2a: Sertifikat pembicara kunci EHSSS-17



Lampiran 2b: Sertifikat penyajian makalah 23rd IRSCl Congress



**CERTIFICATE OF PARTICIPATION**

*Clara Evi Citraningtyas*

*Universitas Pelita Harapan*

International Research Society for Children's Literature  
23<sup>rd</sup> Biennial Congress  
York University, Toronto Canada  
July 29 to August 2, 2017

This is to confirm that Clara Evi Citraningtyas has participated in the 23<sup>rd</sup> Biennial Congress of the International Research Society for Children's Literature, *Possible & Impossible Childhoods: Intersections of Children's Literature & Childhood Studies*, which took place from July 29 to August 2, 2017, at York University, Toronto, Canada.



Cheryl Cowdy and Peter Cumming

Convenors, IRSCl Congress 2017





## **An Indonesian Folktale and its Reconstruction Version: An Assessment and Evaluation**

Clara Evi Citraningtyas  
Universitas Pelita Harapan - Indonesia

### **Abstract**

Folktales have long been used as edutainment tools for children, to pass on noble values to children. Being a country of multi race, multi culture, and multi language, Indonesia is rich of folktales. These folktales also serve as important teaching tools for the nation's younger generation. However, despite its high importance as teaching tools, not many educators are keen to look into their own folktales to assess the values being handed down. Not many researches have been done in the subject either. Teaching tools that are not being assessed is not advantageous for the education of the country's future generation.

This paper addresses the seemingly impossible, but possible, project of assessing and reconstructing folktales from the Indonesian archipelago. It reports what 199 Indonesian respondents say on their assessment of Indonesian folktales in general. The paper further discusses one particular folktale titled *Limou* and offers its reconstruction version. It then outlines the responses made by the respondents in comparing the traditional and the reconstruction version of the tale. The result suggests that folktale reconstruction is highly important and urgently needed for the development of the nation's young generation. Folktale reconstruction is a project that offers positive educating tools for the advancement of Indonesia's human capital.

**Keywords: Indonesian folktale, folktale reconstruction, education, edutainment.**

### **Introduction**

Literature is a medium that reflects the people, the society, and the culture in which the literature is produced. Values, beliefs, hopes, and ideals of its people are reflected in the literature written by the society. Diakiw (1997) wrote that literature, in association with other forms of art, crystalized to present an image that says "This is who we are" (p.37). Literature thus reflects the identity of its people. This 'crystalized image' as an identity of its people, is passed on from one generation to the next through literature, especially through children literature. Amongst the different genres of children literature, folktale is the strongest genre to be used to communicate such lesson. Folktales have long been useful to people around the world to tell and retell stories from one generation to the next to transmit these cultural elements.

Indonesia is a rich archipelago with 633 major races (2013), inhabiting 14,572 islands (2017) from Sabang as the west tip of Indonesia to Merauke as the east tip of Indonesia. With this rich background, it is unsurprising that Indonesia is abundant with folktales. Thousands of folktales have been told and retold in this beautiful country. These folktales serve as source of important knowledge to learn and transmit beliefs, values, and ways of life.

The majority of Indonesian folktales transmit noble teachings that are valuable to be handed down to today's generation. The folktales have been used as a convenient vehicle to hand down those values for a very long time, and their long presence has made them win the heart of parents and educators (Citraningtyas, 2011). People believe that folktales contain

cultural heritage that must be preserved. They therefore receive so much trust amongst parents and educators. As a trusted genre for children, parents and educators will always include folktales in the children's reading collection.

However, all matters in life need regular assessment and evaluation in order to gain the best result. Issues that are not assessed and evaluated will not develop in maximum capacity. Curriculum, a company, a program, an activity, a planning – all need regular evaluation. The purpose of the evaluation is to make judgements about the subject evaluated in order to improve its effectiveness (Patton, 1990), and ultimately enhance its quality.

Folktales also need evaluation in order to improve its effectiveness in being the teaching agency to pass on noble values to young generations. Without evaluation, folktales may not be as effective in its role to educate young people. The values passed on may not be relevant or may not be useful anymore, as values in life progress and develop with civilization. What was deemed important 50 years ago for example, may not be important anymore. What was regarded as normal then, may be unlawful today. Race segregation that was widely practised in the United States in 1950s, for example, is unlawful today. In Indonesia, a value that entitled the father of the family to enjoy meal first before everyone else in the family, for example, has been changed by the culture to have family meal together. It is the reason why values in folktales need to be assessed, whether they are still relevant and appropriate to today's society.

Although folktales play very important role in the education of young generation, research on folktales and on their assesment are still very limited. This paper informs the assesment of almost two hundred Indonesian respondents on folktales from the Indonesian archipelago. It also closely discusses *Limomu*, a folktale that transmits important values to today's young readers, and presents its reconstruction version. It then discusses the respondents' assesment in comparing the traditional and reconstruction version of *Limomu*.

## LITERATURE REVIEW

Folktales have long been used as edutainment tools for the younger generation (Citraningtyas, 2011). They are useful to hand down moral direction, recommendation, and notions to children. In terms of form and structure, folktales are relatively stable and simple. This simple and stable structure is the highly advantagegeous in being used to transmit moral education to children because children are more suited to uncomplicated and unchanging circumstances. Though stable, folktales are in fact "... not a static phenomenon, but the product of an individual tradition bearer's constant reworking of it as he lives in the social group." (Adams, 1973: 37). Bradkūnas (1975) also states that folktales are not dead and stagnant "Tales, just as plants, adapt to a certain environment through natural selection and thus differ somewhat from other members of the same species". The changes in the many well-known folktales in the world are verification that tale reconstructions are normal and necessary (Citraningtyas, 2016). These are all evidence that folktales adapt to society's need. As society changes, folktales must also change to adapt.

Peter Hunt (1991) declares that children's books do not only serve as entertainment to children, but also to form a child to be a whole person. Pantaleo (2001), Johnston (2001), and Meek (2001) also say that children's stories are the medium for character building. When compared with the story of ordinary children, folktale has more power than ordinary children's story in nurturing and preserving the noble values of a nation. Similar to the folktale of other societies in the world (Zipes 1979; Butts 1992), the values and concerns of Indonesians permeate through its folktale for children.



Since folktales reflect our national identity and serve as edutainment tools for children, folktales need to be continually assessed and evaluated. Folktales that contain less positive, destructive and non-constructive teachings need to be reconstructed for the shaping of human resources that are more in line with the demands of the times. What is a story reconstruction? The word reconstruction is rooted from the English word 'to reconstruct', which according to the Merriam-Webster dictionary means 'to establish', 'to form', 'to assemble again' or to 'reassemble'. Based on the dictionary meaning of the word, Citraningtyas (2012) concluded that reconstruction is to build from something that already exists, to make it better or to fix a mistake. When applied to folktales, folktale reconstruction means to collapse a tale, and rebuild the tale based on an existing story, with the aim of correcting a mistake and fixing the non-constructive parts so that it becomes better. The theoretical framework of folktale reconstruction can be elaborated as follows:

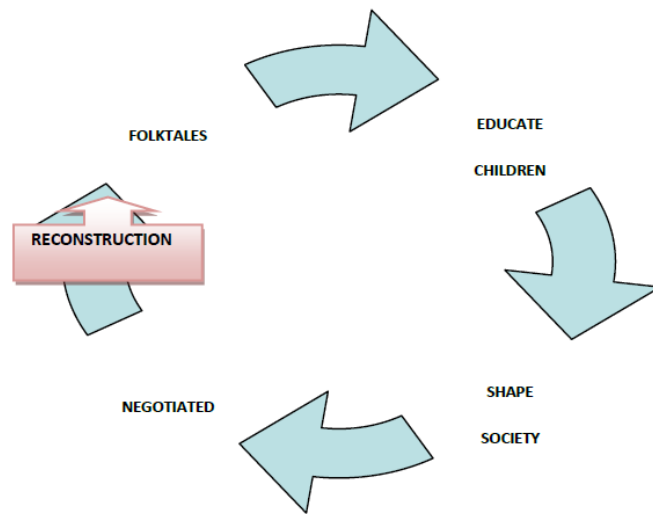


Figure 1:  
Theoretical Framework of Folktale Reconstruction

The theoretical framework in Figure 1 is adapted from Cycle of Socialization theory by Maurianne Adams (2000). Adams states that each of us always receives systematic instruction about how we should behave since childhood. The instructions are unchanged and are repeated always and emphasized throughout our lives, rotating in such a way that we will also pass it on to our next generation. This is what, according to Adams, led to the perpetuation of social problems as the social instruction continues to rotate and is increasingly emphasized and strengthened in society.

Folktale, like the systematic instruction in the Cycle of Socialization, is also systematically taught from childhood, and is constantly emphasized and strengthened. Therefore, as Robbins (1998) reveals, folktale seems to voice our culture and identity because we have been systematically introduced to us since childhood. If this Cycle of Socialization is followed mindlessly, there will be no transformation in society. To create transformation in society, there is a need to break this cycle. If it is applied to folktale, such cycle can be broken by folktale reconstruction.

It is an unfortunate fact that not all folktales are positive. Despite their importance in handing down and nurturing values from generations, many children have grown up with

folktales that end in disturbing fashion, including Indonesia. These kinds of folktales need to be rewritten, to be reconstructed. The reconstructed folktale is then expected to educate the younger Indonesian generation to move away from the curse, revenge, or condemning teachings, and move toward more positive outlook in life. As those children grow and live in society, the new values will be absorbed and transmitted in society and replace the old inappropriate value.

### **Methodology**

It is unfortunate that the large majority of Indonesian rich variety of folktales have not undergone any assessment and reconstruction, including those that carry disturbing teachings. In order to seek the response of Indonesian readers on the proportion of respondents who agree or disagree with folktale reconstruction, the two surveys were conducted. The first one was aimed at finding out the responses of Indonesian readers on the assessment of Indonesian folktales in general. The second survey was an extension of the first survey. The second survey was aimed at revealing the respondents' assessment in comparing a traditional folktale and its reconstruction version.

In the first survey, 199 respondents consisting of 110 female and 89 male aged between 11 and 70 years were involved in the survey. The respondents' were originally from different parts of Indonesia, and their occupations were varied: from students, government officials, tourism, business people, medical, educators, banking, media, and others. The respondents are asked whether they strongly disagree, disagree, neutral, agree or strongly agree on the following questions:

- Indonesian folktales contain positive teachings.
- Indonesian folktales contain negative teachings
- Indonesian folktales must be maintained.
- Indonesian folktales must not be altered nor changed.

At the end of the survey, the respondents were asked to mention one folktale they know, and list the positive and negative teachings in it.

In the second survey, 78 of respondents were asked to compare and contrast the teaching values between the traditional version and the reconstruction version of a folktale titled *Limomu*. Three questions were posed to the respondents:

1. What positive and negative values are embedded in the traditional version.
2. What positive and negative values are embedded in the reconstruction version.
3. Which version is more appropriate for today's young generation.

*Limomu* was chosen because it was one of the folktales mentioned by the respondents. The values embedded in *Limomu* are very important and relevant to today's Indonesia. They are values on paying respect to the elders and on leadership. These two values are common values repeated in many Indonesian folktales. Moreover, this folktale is chosen because the origin of this folktale is from Sulawesi, the central part of Indonesia, yet has not been receiving enough attention. A reconstruction version of the tale, titled *The Mighty Limomu* (Citraningtyas, 2016) was offered for the purpose of this survey.

### **Result and Discussion**

The results of the first survey are as follows: figure 2 shows that the majority of Indonesian respondents agree (41%) and strongly agree (38%) that Indonesian folktales contain positive teachings. It reflects respondents' strong trust on positive teachings embedded in Indonesian folktales. Figure 1 below presents the responses for this question.

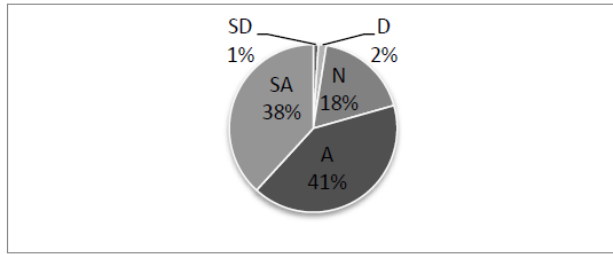


Figure 2. Indonesian Folktales Contain Positive Teachings

On the question whether or not Indonesian folktales contain negative teachings, figure 3 shows that 37% of Indonesian respondents are neutral about it. It shows how the majority of respondents prefer to be on the safe ground in expressing an opinion on the presence of negative teachings in Indonesian folktales. With a strong campaign that Indonesian folktales contain precious values as Indonesia's cultural heritage, it is not easy to be self-reflective and acknowledge the negative elements embedded within the folktales. By being neutral rather than disagree, however, these respondents already notice the possibility of negative elements in Indonesian folktales. Although the highest percentage of respondents are neutral on this issue, if the percentage of those who strongly agree (9%) and agree (29%) are added, the sum is 38%. It is still higher than those who are neutral, and significantly higher than those who disagree (20%) and strongly disagree (5%). This indicates how Indonesian respondents are already self-critical to acknowledge that there are negative elements too embedded in Indonesian folktales among the positive elements. The response for this question can be seen in figure 2 below:

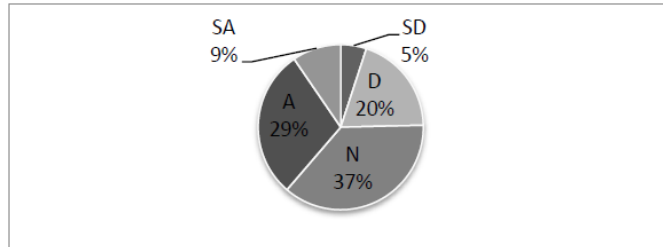


Figure 3. Indonesian Folktales Contain Negative Teachings

In figure 4 below, it is apparent that the majority of respondents wish to maintain Indonesian folktales. 82% of respondents strongly agree and agree that Indonesian folktales must be maintained. 11% are neutral. Only 7% of respondents strongly disagree and disagree to the idea. It reflects the strong importance of folktales that continues to be used as edutainment tools for children.

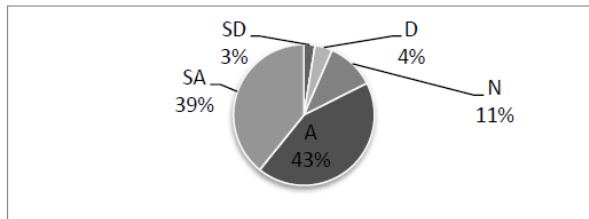


Figure 4: Indonesian Folktales must be Maintained

When the respondents are posed with the question regarding their opinion to alter or change Indonesian folktales, the majority of respondents still favor the safest option, that is to be neutral (43%). This neutral position, however, can also be read positively. It can mean that Indonesian respondents are already open to the possibility of folktale reconstruction. If compared between the percentage of respondents who agree/strongly agree and who disagree/strongly disagree to the alteration of Indonesian folktales that contain negative teachings, those who agree/strongly agree (32%) is significantly higher than those who disagree/strongly disagree (25%). This indication is more apparent if interpreted together with the result of the next question.

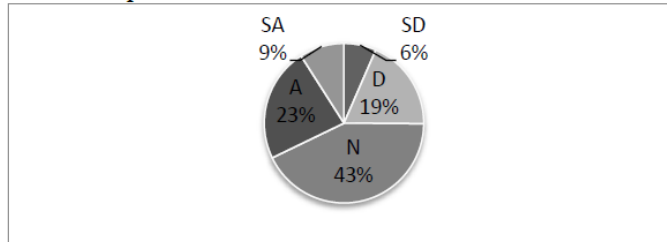


Figure 5: Indonesian folktales must not be altered nor changed

When the question regarding the necessity to alter or change a folktale is given a condition only for folktales that contain negative teachings, the majority of respondents agree with the proposal to change or alter. Figure 6 shows a total of 71% of respondents strongly agree and agree to alter folktales that have negative teachings. Only a small percentage (13%) of respondents strongly disagree and disagree with the idea. This is a strong indication that Indonesians are quite prepared for folktale reconstruction.

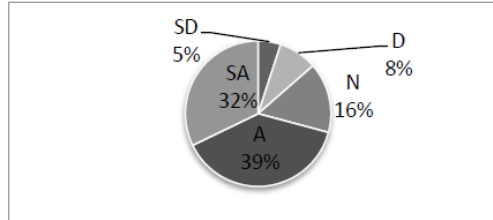


Figure 6: Indonesian folktales that contain negative teachings need be altered or changed

Before discussing the responses of the respondents on the comparison between the traditional and the reconstruction version of *Limonu*, the synonym of the tale will be presented first. The corpus of the story in the traditional version goes as follows: A long time ago in Gorontalo, there lived a mighty and handsome prince named Limonu. He was raised by his mother as his father already passed away. As he got older, he learned martial arts and became very skilful in it. One day, Hemuto - a very well-known martial arts master from the North Kingdom – came to test his ability by fighting some people. Limonu was interested in coming to the event and see if he could be the student of Hemuto. So Limonu told his mother about his intention. Hearing the name of Hemuto, Limonu’s mother remembered her late husband and son. She tried to stop Limonu, but Limonu had made his mind. He went to the event and introduced himself to Hemuto. In the end, Limonu was accepted to be Hemuto’s student for his bravery and skill. Limonu was very happy for that, but not his mother. His mother came to Limonu to tell him a big secret. His mother told Limonu that Hemuto was the person who killed his father and his brother. It happened when



Limonu's father decided to seize Hemuto's kingdom. Limonu realized that as a prince, he is obliged to take revenge. So he challenged Hemuto. He gave Hemuto two choices: they fought and the winner will get both kingdoms, or Hemuto could just give up his kingdom to Limonu without war. Hemuto could not give up his kingdom without a fight. They fought and Hemuto got cornered and had to run. Some days later, Limonu and his troop attacked Hemuto's kingdom. They prepared big rocks on the hill of Hemuto's kingdom, and as Hemuto's men moved closer, Limonu's troop rolled the big rocks and threw stones to them. Hemuto and his troop were killed. The moral of the story according to the web is that bravery and diligence are important. With his courage and perseverance, Limonu managed to gather up brave troops and defeated Hemuto. The story also holds strong message that one should be faithful to one's family whatever happens.

The reconstruction version *Limonu* maintained a large part of the story. The reconstruction is done at two crucial part of the story: the part when Limonu is seeking revenge due to his respect to his deceased father and big brother, and the ending part. When Limonu is seeking revenge, Hemuto chooses to avoid a fight as much as he could. Through a dream, Limonu is also reminded by his deceased father that revenge is not the right way. Unfortunately Limonu still chooses to fight. Being young and temperamental, Limonu fired up for a fight with Hemuto. So a most terrible fight between Limonu and Hemuto could not be avoided. In the end, Limonu lost in the fight. Hemuto asks for forgiveness from Limonu, and eventually Limonu forgives him. Limonu continues to be Hemuto's student and grows up to be mighty and kind hearted.

In the second survey, table 1 lists the respondents' answer on the positive and negative values of the traditional version of *Limonu* folktale. There are a total of 80 positive values listed by 78 respondents, and 159 negative values. As the list contain many similar items, the following figure only list down the different variant of values:

Positive Values	Negative Values
Limonu still has respect to Hemuto	Self-worth too high
Hard work	Unnecessary killings
Self-worth	No peace
Continuing the struggle of the forefather	Disastrous ending
Polite	Revenge
	Violence
	Dirty tricks
	Not taking critics
	Provocative
	Arrogance
	Enmity
	Lots of death
	Innocent people become victim

Table 1: the Respondents' Responses on the Traditional Version

Table 2 below lists the positive and negative values mentioned by the respondents. There are 213 positive values, and 68 negative values listed by the respondents. They are as follows:

Positive Values	Negative Values
There are better options in solving problems other than revenge.	Fighting

Love	Out daring
Respect	Violence
Hard-work	Revenge
Humble	
Patient	
Ask for forgiveness	
Forgiving	
Second chance	
Polite	
Respect to elders	
Wise	
Win-win solution	
Harmonious ending	
Happy ending	
Fair fight	
Learn from mistakes	

Table 2: the Respondents' Responses on the Reconstruction Version

It is apparent from table 1 and table 2 that, according to the respondents, the reconstruction version has more positive values rather than the traditional version of the folktale. After listing down both the positive and negative values, the respondents were asked to decide the most appropriate version to be handed down to children.

Figure 7 below shows the respondents' opinion on which version should be transmitted to the next generation.

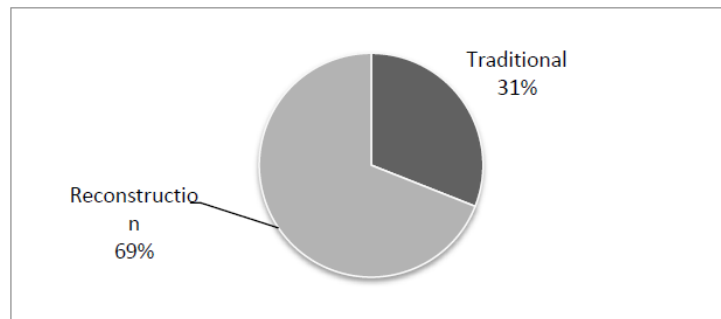


Figure 7: Respondents' Opinion on which Version Should be Handed Down

The majority of respondents (69%) nominated the reconstruction version as the version that is most relevant and appropriate to be the teaching tool for children.

It can be concluded that in Indonesia, there is a strong trust that Indonesian folktales carry positive values and therefore those folktales must be maintained. Even though the majority of respondents are neutral on the issue whether or not Indonesian folktales can be altered, more respondents agree that the negative elements on Indonesian folktales need to be changed. In the case of *Limomu*, the respondents find that the reconstruction version contains more positive values, and thus they nominate the reconstruction version to be the appropriate version to be handed down to the next generation.

## Conclusion

It is an unwitting fact that not all folktales are appropriate educative tools. Folktales can function as a double-edged blade. While they transmit values to nurture desired teachings, they simultaneously can portray improper attitudes, inappropriate emotions, adverse notions, stereotypical images, unhealthy power relations, even fear and violence. Stemming from the case of *Limonu* folktale, there is a need to reconstruct certain Indonesian folktales to develop positive desirable behaviour, attitudes and values within the Indonesian cultural index. Folktale assessment and folktale reconstruction must be promoted for these purposes.

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## Empowering Girls, Educating Boys: *Rara Janitra* and Indonesian Folktale Reconstruction

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### Abstract

It has been widely known that stories for children are never simple stories. They are not just simple stories to entertain. Children stories generally contain strong edifying elements to educate children. These elements are especially stronger in folktales than in other genres of children stories. Folktales are highly instructional that are geared to inform, to instruct and to prepare children to be acceptable and proper members of society. Unfortunately as societies change, a large number of folktales remain unchanged. This concern is especially true in Indonesia's case. Although many of the country's folktales contain useful teachings for children, not all of them contain teachings that are relevant to today's values, and a number even contain teachings that are not positively constructive.

This paper discusses *Rara Janitra*, a reconstruction or modern retelling of an old Indonesian folktale titled *Rara Jonggrang*. The discussion is mainly on how *Rara Janitra* can be a more constructive version for Indonesia's new generation to empower Indonesian girls and to educate Indonesian boys.

*Keywords:* children literature; Indonesian folktale; reconstruction.

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## 1. Introduction

Stories for children, as has been generally known, are used not only to entertain children, but most importantly to educate them (Citraningtyas, 2011). Children stories are stories that are far from simple and neutral stories. They are stories of many agendas, for they are equipped and loaded with teachings that prepare and instruct children to be acceptable members of society.

The educative elements of children stories are considered the strongest in folktales if compared to any other genres of children literature. Folktales are one of the world's oldest teaching tools and can be found in all societies (Spagnoli, 1995). They are intentionally written to educate children (Zipes 2002). Through the values handed down from generation to generation, folktales are also used to 'shape' nations (Johnston, 2000; Citraningtyas, 2010). In large part, a nation's values are handed down through folktales that have been passed down through generations by word of mouth then through printed materials, and more recently, digital. This is one of the main reasons why many parents and educators put their entrustment so much in folktales as stories that are profoundly useful for children, as stories that contain noble values handed down from the ancient time. Being the main decision makers for the reading materials for children, parents and educators are highly likely to include folktales in their choice of books for children. Moreover folktales become a suitable medium to hand down desired values throughout history due to its stable and repetitive structure.

Indonesian folktales, too, have been used as a pervasive tool in sustaining cultural heritage and furthering the nation's traditional values from generation to generation. Citraningtyas (2004), however, has since found that a number of Indonesian folktales contain disturbing endings that make them different from the folktales of other countries. Many Indonesian folktales often end with destructive elements, or end with a catastrophe. A famous example is an Indonesian tale titled *Malin Kundang*, a tale about a young man being cursed to be a stone by his own mother for failing to acknowledge her after a long separation. Besides *Malin Kundang*, there are still many other Indonesian folktales that end with destructive messages. This is very different and even in opposition to folktales from many other countries that often end with freeing the subject from a curse or catastrophe. *Cinderella*, *Little Red Riding Hood*, *Snow White* and *Beauty and the Beast* are a few of the famous examples of folktales that end happily with the characters freed and liberated from their curse so that they can "live happily ever after".

The Indonesian nation is rich in folktales. Unfortunately the nation's many destructive and unconstructive folktales have become alarming, especially when the tales are aimed at forming a national identity for future generation. Such folktales that end with curses, insults, harshness, calamitous punishment, and other negative aura may shackle Indonesian young people and hinder them from developing. Cursing a child to be a cold and dead element such as a stone, may prevent children from developing. Rather than being productive, children who receive such teachings may be constrained from being worthwhile and producing – such a great loss for a nation. Moreover, this kind of ending may teach the children that that it is customary and rightful for an authority figure to curse their subordinate. As a result, Indonesian will grow to be an unforgiving nation that is easy to curse, and difficult to advance.

If children literature, especially folktales, is believed to form a national identity, a serious question should be posed. Are folktales that feature destructive punishment still relevant to today's readers? Should these folktales continue to be transmitted to young generation as it is? Should there not be any adjustment made to make these folktales to be more relevant to today's readers? The Indonesian Minister of Education and Culture of Indonesia, Anies Baswedan, had recently called for a change to Indonesian folktales: "our folktales must also grow and evolve with times." (Republika, 2015). This is an important calling that must be responded with great enthusiasm. Such folktales must be rewritten and reconstructed for the betterment of human capital. The changes made should be more in line with the demands of positive modern values.

## 2. Relationship with Previous Studies

A long list of previous studies have proven that folktales are not lifeless. As early as 1975, Bratkūnas likened tales as a living plant: “*Tales, just as plants, adapt to a certain environment through natural selection and thus differ somewhat from other members of the same species*”. Therefore folktales must grow and adapt with human civilization. They do not die and stop growing after its publication. Tales that apparently send negative teachings to readers must be reconstructed.

Folktale reconstruction is a form of rewriting a folktale to remove and replace the undesired parts but still maintain the good ingredients to make it more constructive and adapt to today’s changes (Citraningtyas, 2012). Based on previous studies performed, Citraningtyas et.al. (2012 – 2014) have proven that reconstruction version of an Indonesian folktale have positive impact on Indonesian child readers. Citraningtyas et. al.(2013) conducted a study on 141 Indonesian child readers to measure their readiness to forgive in a variety of situations. The respondents were divided into two groups: the control group and the experimental group. The respondents in the control group were reading *Malin Kundang*, a traditional Indonesian folktale about a mother cursing her only son for failing to acknowledge her. The respondents in the experimental group, on the other hand, were reading *Nilam Kandung* (Citraningtyas et.al. 2014), the reconstruction version of the folktale. Both groups were then asked to give their response on whether or not they will forgive people who do them wrong in a variety of situations. The result of the study proved that the experimental group who read the reconstruction version of the tale was more ready to forgive people. This is an example of a noble character worth having and much needed for a nation like Indonesia.

Citraningtyas et.al. (2014) also conducted a study to compare and contrast the self-efficacy of Indonesian child readers, between those who were only exposed to *Malin Kundang*, and those who were exposed to *Nilam Kandung*. A high self-efficacy is believed to be beneficial for the increase quality of human capital, and thus, the advancement of a nation can progress with better quality of human resource. Albert Bandura (1977, 1986, 1992, 1997) affirms that if a person believes to be capable of accomplishing a task, he or she will persevere longer and is more likely to succeed due to this perseverance. On the contrary, if a person does not think to be capable of performing a task, he or she will give up easily, and thus will unlikely succeed in the task.

The subject of the study conducted by Citraningtyas et.al. was 95 students aged 9 - 12 who were divided into control and experimental groups. Both groups received the same treatments to measure academic, social and emotional self-efficacy: pre-test, treatment, and post-test. During the treatment, the control group is exposed to *Malin Kundang* tale, while the experimental group is exposed to *Nilam Kandung*. The findings confirm that a tale reconstructed to have more positive endings will result in positive effect to the readers’ self-efficacy. Respondents from the experimental group experienced increases in their self-efficacy score. When the young generation of a nation has increased self-efficacy, it is highly advantageous for the advancement of the nation.

The results of these studies show how folktales that are reconstructed positively will result in positive outcomes. If folktales are said to shape a nation, the nation’s young generation will be shaped to better quality due to this positive reconstruction.

## 3. Folktale Reconstruction

What is and how does tale reconstruction work? The English word *reconstruction* is taken from the word *reconstruct*. According to Merriam-Webster dictionary it means to establish, to form, to assemble again, or to reassemble. Applying the dictionary meaning of the word to folktales, it can be concluded that tale reconstruction is to rebuild existing tales with the aim to correct errors and fix parts that are not constructive, or change values that are not anymore suitable to today’s readers.

In many parts of the world, folktale 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, we read how the stepsisters 'were punished with blindness as long as they lived'. 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 the recent movie version by The Walt Disney, Cinderella clearly says "I forgive you" to her stepmother. In some modern versions, Cinderella even invites her stepmother and stepsisters to live with her.

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

The changes in the above well-known folktales are proof that tale reconstructions are normal and necessary. These are all evidence that folktales adapt to society's need. As society changes, folktales must also change to adapt.

(1)

#### 4. *Rara Jonggrang*, the Original Tale

*Rara Jonggrang* is the title of a popular folktale from Central Java, Indonesia. The tale is also known as *The Legend of Prambanan Temple*, and is very popular in Indonesia. So popular is the tale that recently (in March 2016), it has been made into a modern soap opera version that gained high popularity.

The corpus of the story discussed here is mainly based on the most popular e-version, that had 21.395.438 hits on 4 May 2016 since 20 January 2009. It is a story about a young and beautiful princess named Rara Jonggrang. Rara Jonggrang was the only daughter of King Baka who ruled Prambanan. One day the kingdom was attacked by another kingdom, led by a cruel knight named Bandung Bondowoso who has supernatural power. Bandung Bondowoso killed King Baka and took over the kingdom. He then wanted to marry Rara Jonggrang, who was reluctant of marrying a man who killed her father and whom she did not love. However, she knew the consequence of refusing such proposal. So, she challenged Bandung Bondowoso to build 1000 temples single handedly in one night before marrying her, as a way to refuse politely. The challenge was accepted, and Bandung Bondowoso built the temples with the help of the genies and his supernatural powers. Just before dawn, the project was almost complete. Roro Jonggrang quickly orchestrated an early dawn to stop Bandung Bondowoso from finishing the project because she did not want to marry him. Bandung Bondowoso was so mad when he learned that Rara Jonggrang faked an early dawn just when he needed to build one more temple. So Bandung Bondowoso cursed Rara Jonggrang to be the 1000th temple to complete his project. So Rara Jonggrang turned into a statue and can be seen at Prambanan Temple.

Although very popular, this folktale sends some disturbing messages to readers. *Rara Jonggrang* teaches that women are no more than mere objects in society. As objects, women are common gifts or trophy of honor for men winners. Women serve as prizes for many occasions. A woman can be a prize for a prince who wins a challenge; for a King who seizes another kingdom; for an ogre who defeats a humble farmer – who can be the



woman's father or husband; even for a robber who loots a village or for the murderer of the girl's father. Rara Jonggrang was the price for Bandung Bondowoso who was able to seize her father's kingdom, and killed her father, King Praba. Rara Jonggrang did not love Bandung Bondowoso. She did not want to marry a man who killed her father either. But she knew that she was powerless and did not have the courage to refuse. She knew that as a woman, it was not her place to refuse such proposal. Rara Jonggrang's action teaches women to understand their position as an object, as a subordinate. Tales like Rara Jonggrang teaches women that it is normal and customary for women to be powerless objects. The continuous promotion to read the tale will reinforce such value.

Besides sending negative messages to girls, such folktales also send adverse teachings to boys. Through tales like this, boys are taught that they are superior and powerful. Boys learn that they are superior against girls. Feeling as a superior, Bandung Bondowoso assumed the right to take Rara Jonggrang to be his wife, without anyone's consent – not even hers.

When Rara Jonggrang sent him a sign of refusal by giving him a challenge to do, Bandung Bondowoso took it lightly. Thus he assumed the right to do the challenge with the help of his supernatural power and his genie friends although Rara Jonggrang asked him to do it single-handedly. However, he was very angry knowing that Rara Jonggrang orchestrated a fake dawn. He felt that he had the right and power to curse Rara Jonggrang to be a stone. Being a stone, Rara Jonggrang became inhuman, dead, and useless. Being a stone statue that can be seen by public to the present date, Rara Jonggrang serves as a strong warning for Indonesian women. The statue reminds Indonesian women that those who dare to refuse the wish of a man can have the same fate as Rara Jonggrang: dead, useless, and humiliated. The *Rara Jonggrang* tale thus educates boys that they are more powerful than girls, and that it is normal to exercise that power. The Rara Jonggrang statue that draws millions of tourists each year, serves as a constant reminder to that teaching.

The impact of this power exercise is profoundly apparent in Indonesian society. One evident is the high profile of sexual crimes against girls in Indonesia. In April 2016 for example, Indonesia had to witness a sad case, where a 14 year old school girl was gang-raped and murdered by 14 boys. Despite the cruelty of the case, many Indonesians, including women, blamed the victim in the case. This is not the only recent rape case in Indonesia. In May 2016 alone, a string of other rape cases reached the media: a 2-year-old toddler was raped and murdered; a 12-year-old student was allegedly raped; another 12-year-old girl was raped by four men; 19-year-old teenager was gang-raped by up to 19 men; while a 16-year-old high schooler was raped by a van driver. Indonesia also has a dark history on the massive gang rapes that happened during Jakarta riots in May 1998. It is unfortunate that this long list of cases are only the ones that have made the media as rapes and sexual assaults are commonly underreported in Indonesia.

Although it is premature to claim the direct relationship between the reading of folktales such as *Rara Jonggrang* and the high incidents of rape in Indonesia, there is a disturbing paralel between the values held in the tale and the structure commonly found in rape cases. Kalra and Bhugra (2013) stated that the occurrence of sexual violence is more common in cultures that nurture beliefs of perceived male superiority and inferiority of women. *Rara Jonggrang* seems to hold a teaching about male superiority and female inferiority.

Folktale is one medium to educate and nurture values held by society to be passed on to the next generation. If this contains disturbing messages, it has to be reconstructed. The reconstruction of such disturbing folktales will in turn reconstruct disturbing values in society.

### 5. *Rara Janitra*, a New Tale to Empower and Educate

*Rara Janitra* (Citraningtyas, 2015) is the reconstructed version of *Rara Jonggrang*. *Rara Janitra* was written with a purpose to empower girls to realize some of their rights, and to educate boys to refrain from exercising power and superiority irresponsibly against girls. Due to the reluctance of the Indonesian public, the reconstruction version of *Rara Jonggrang* is given a different title as the original tale.

The names of characters in *Rara Janitra*, though different, has the same meaning as the characters in *Rara Jonggrang*. *Rara Janitra*, just like *Rara Jonggrang*, means a beautiful young slender girl. Bandung Bondowoso is given the name of Arta Balakosa, that means a young man than has power and money. The names of other characters, as well as the setting of story, have all similar meaning. This similarity of names is deliberate to send a message that the same character, who lives at the same setting, can actually be empowered and educated.

The beginning and the middle part of the story in *Rara Janitra*, goes the same way as in *Rara Jonggrang*. Reconstruction is done at the most crucial element of the folktale, beginning from the challenge scene. Arta Balakosa agreed to build one thousand temples single handedly in one night, as a prerequisite to marry *Rara Janitra*. Without anyone's consent, Arta Balakosa uses the help of his secret army: the genies, fairies and other spirits. It is unsurprising that he is able to do the project quicker. Approaching dawn, Arta Balakosa almost completes all the temples, and it makes *Rara Janitra* anxious. She is tempted to orchestra a fake dawn to stop Arta Balakosa from finishing the project so that she does not need to marry him. However, she is reminded of his father's teaching to never fool anyone. At last, *Rara Janitra* tries to be brave and decides to negotiate with Arta Balakosa. She tells him in a firm voice that she still does not want to marry Arta Balakosa, even if he finishes the temples. It is because she does not love him. She continues by challenging him whether he still wishes to marry someone who does not love him. Though looking shocked at first, Arta Balakosa at last admits that he, too, does not want to marry someone who does not love him. However, he does not want to be known as a loser, who fails to complete the challenge he is asked to. He has finished 999 temples. *Rara Janitra* helps Arta Balakosa to finish the last temple. Arta Balakosa does not force *Rara Janitra* to marry him, and he is still known as a person who finishes the challenge. They both find a win-win solution and live happily ever after.

The reconstruction to make *Rara Janitra* withdraws her intention to orchestra a fake dawn and decides to negotiate with him is an important lesson to empower Indonesian girls. The traditional version of the folktale, and many other Indonesian folktales and stories, rarely teach girls to negotiate with boys. Girls are oftentimes stereotyped as human beings who use their emotion too much and are bad at negotiating. Girls are also stereotyped as human beings who should keep quiet at all times. This is also a reflection of the real life condition, where girls in Indonesia are rarely taught to negotiate and are encouraged to stay quiet. *Rara Janitra* gives an example to girls that women are allowed to speak up and more importantly, they can negotiate too.

*Rara Janitra* then openly says that she does not want to marry Arya Balakosa because she does not love him. Voicing her feeling is also an important empowerment for Indonesian girls. In its traditional version, *Rara Jonggrang* never tries to speak up that she does not wish to marry Bandung Bondowoso. Not speaking up and being submissive is a value highly upheld for Indonesian girls. Indonesian girls are not generally encouraged to express their feelings. This teaching is reinforced through folktales read for children. However, this kind of value should must change as time and situation changes. *Rara Janitra* is a reconstructed folktale that empowers Indonesian girls to express their opinion, especially when expressing disagreement to a form of oppression.

Arta Balakosa who accepts *Rara Janitra*'s refusal, though he still does not want to appear as a loser, serves as an example for boys. Arta Balakosa can be a model for boys. He is willing to listen to *Rara Janitra*'s refusal. He does not exercise his power and force to save his ego, but he is willing to think logically in not marrying *Rara Janitra*.

When girls are empowered to express their disagreement, and boys are educated on how to refrain from exercising their power, abuse against women can be reduced. Therefore, folktales that reinforce teachings on such empowerment and education is highly relevant and needed. It is all for the betterment of future generation.

## 6. Conclusion

Folktales have been functionally pedagogical for many centuries. Folktales are highly trusted to educate children to expected behavior, and to pass on the approved values. However, as society changes, folktales must grow and adapt for the betterment of young generation. It is clear that *Rara Janitra* empowers girls and educates boys Indonesia to reconstructed approved values in Indonesian modern society. Through this renewal of teachings, Indonesian future generation is expected to be better.

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### Acceptance Letter

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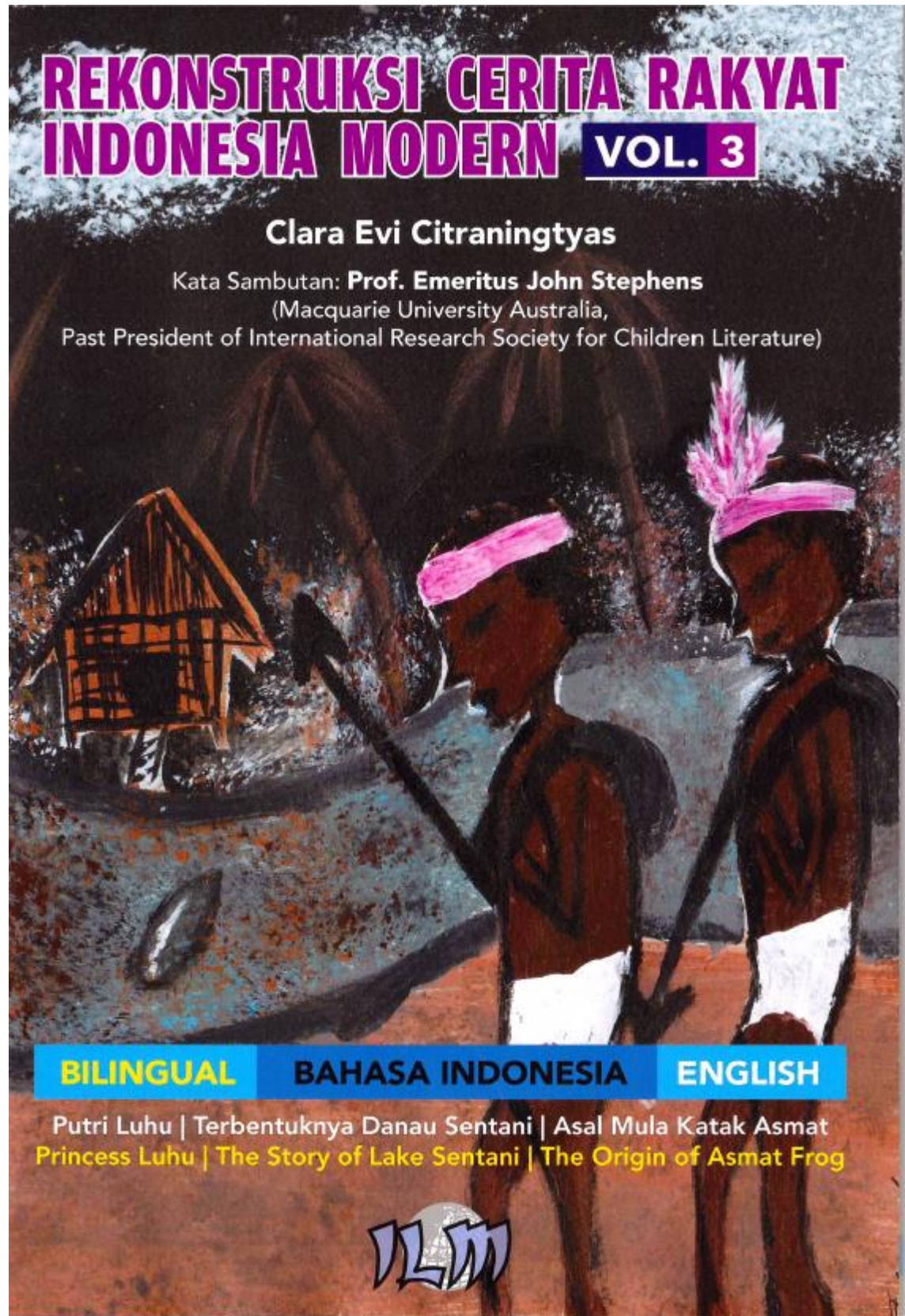
Dear Clara Evi Citraningtyas, Greetings

We are pleased to inform you that your paper titled “**Readers' Responses on Indonesian Folktales: A Proposal for Folktale Reconstruction**” is accepted for publication in the “**International Journal of Humanities, Arts and Social Sciences (IJHASS)**” Vol. 3, Issue 5, which will appear online in the month of October 2017.

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## BIODATA PENULIS

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