

SEEING THE MULTICULTURALISM THROUGH VARIOUS INDONESIAN FOLKTALES

Muhammad Rifqi (mrifqi08@gmail.com)

Faculty of Languages and Letters

Dian Nuswantoro University, Semarang, Central Java, Indonesia

Abstract: *Indonesia lies between Asia and Australia continents. It has approximately 17,508 islands that make it one of the largest archipelagos in the world spanned from Sabang (in Aceh, Sumatra Island) to Merauke (in Papua Island). The considerable number of its islands is inhabited by numerous ethnic groups that also bring about various cultural arts. Indonesia is famous for its multiculturalism as well. This paper tries to investigate the perspectives of landscape of nature through the language expressions in various Indonesian folktales by using the structural approach. It is an attempt to disclose the visual imageries reflected in the folktales to know the varieties of Indonesian cultures. The data were taken from several folktales owned by some ethnic groups in Indonesia which were anonymously created and told from generation to generation. The findings showed the variety of unique visions and perspectives about landscape among the ethnic groups reflected through the imageries in the language of each folktale.*

Keywords: *ethnic group, folktale, Indonesia, landscape, language, multiculturalism,*

It can't be denied that Indonesia is known as a paradise for cultural studies since it has approximately 300 ethnic groups who spoke an estimated 650 local languages. Furthermore, this heterogeneous mixture was spread out over 6,000 inhabited islands encompassing almost 2 million square kilometer archipelago (National Portal, Republic of Indonesia: 2010) . The country's population was unevenly distributed with approximately 60% of the population clustered on the central or "inner islands" of Java, Madura, and Bali which comprise only 7% of the nation's land mass. Long time before Indonesia proclaimed its independence, the concept and value of multiethnic has been existence. It is then used as a national vision of multi-ethnic coexistence. "Unity in Diversity" (Bhinneka Tunggal Ika) was stated as the national motto of the Republic of Indonesia when it gained its independence at the end of World War II. The motto, derived from Sanskrit and ascribed to rulers of the Majapahit Empire (a Javanese kingdom of the 14th century), evokes ancient ties between Javanese and other powerful kingdoms (Memory of Majapahit: 2010).

The important use of this motto is noteworthy for two reasons. First, it marks the early insights about the political importance of supporting a diversified multi-ethnic fusion and second, the maxim tellingly represents how Indonesian

government policies have been designed to address the political challenge of cultural pluralism through the mass manipulation of cultural ideas about a glorious common history and the harmonies present founded on important yet unthreatening social differences.

Nowadays, the awareness of the importance of multiculturalism is threatened for the newer generations so that it is important to do efforts in understanding each other cultural diversity throughout Indonesia. Even though, the history of post-Independence Indonesia that has managed to avoid terrible ethnic strife happens in other areas of the world. So far, the Indonesian government has succeeded in constructing a unified, multi-ethnic state (admittedly at some costs to its ethnic minorities) with the fourth largest population in the world (after China, India and the USA). Considering the diversity of ethnic groups live side-by-side in Indonesia, the existence of folktale should be adopted to strengthen the unity of Indonesia. Each ethnic group has its own local wisdom which should be introduced to other groups to build the national identities. Recognizing the multiculturalism among Indonesian plays an important role in realizing and strengthening the “*Bhinneka Tunggal Ika*” (unity in diversity) of Indonesia. The diversity of cultures and tribes can also be seen on the numerous folktales throughout Indonesia.

The predecessors of every society apply the values and concepts which later believed to be a guiding “blue-print” in their way of life. The values and concepts become guidelines for behavior. Behavior of individuals and groups and their symbolic expressions has been studied by scholars of social sciences to see further process and goal of values and conceptions inheritance. Geertz (1973: 89) says that the inheritance of concept system in symbolic form is the way humans communicate, preserve, and develop knowledge and attitude toward life.

One of the means of inheriting values and concepts is folktale, namely fairy tale or folktale produced from human imagination/ fantasy about daily life. Claude Levi-Strauss called folktale as myths, which should not be contradicted to history or reality. Levi-Strauss in Berten (2005: 65) interpreted this myth as an expression or manifestation of the society’s desires that are not realized, and somewhat inconsistent, incompatible, inappropriate with the daily reality. Through folktale, human imagination obtains absolute freedom that is impossible for everyday life. To understand culture through the folktale, the given phenomena should not be seen as real or not but how the myth works in the community.

The community does not take for granted whether the myth is real or not. He merely used the myth (folktale) as a means of communication, knowledge development, and the formation of behavior. Even more important is how to articulate the abstract things into language easily understood by children. The easy medium to describe abstract objects is presenting them as metaphors, so that a message can be easily understood and accepted. Descriptions of behaviors and traits such as honesty, loyalty, smart, beautiful, graceful are associated with everyday natural phenomena within the community. Face of a beautiful princess,

for example, is similarized to the moon, her eyes shining like the morning star (Taslim, 2007: 96). This affects the way people in the community see their life.

The inheritance of values and concepts through stories that have been established in such a culture has become a tradition in Indonesian community. Furthermore Nurgiantoro (2005: 117) affirms that the story does not only reflect social and cultural values of the society, but also function to deliver those values to the recent community. That is because the folktales are passed down from one generation to generation. By understanding and retelling folktale to the young generation, the process of inheriting the noble values within the folktale will remain alive and preserve the culture.

The above explanation illustrates an important role of folktale as a means of intergenerational communication and knowledge development in a homogeneous society. Then, how is the role of folktale in modern society, in which a system of distributing message or symbol inheritance is no longer effective? And what strategies should be used so that this heritage is still accommodated? In this paper, I try to explain how the folktale still plays an important role in maintaining the social integrity of a multicultural society. In the present context, appreciation of values in folktale is not limited to the community where the folktale is alive, but also by other societies in general. On the other hand, cultural deterioration era marked by the strong currents of information technology forcing the 'adjustments' of values and norms in the society that led them to undergo changes compared to the past era.

Since the 1980s, Regional Literature Publishing Project, Ministry of Education and Culture of Indonesia tried to introduce a variety of folktale from one area to other regions in Indonesia. The project has managed to gather, publish and distribute hundreds of folktales, an effort that should be appreciated because it has enriched Indonesian literature (Suwondo, 2003: 51). However, the positive effort in disseminating the literary works only covered schools and local libraries, since it was not well socialized to public. Prior to printing and dissemination of the folktales to the various regions throughout Indonesia, a research on the regional society character should be conducted to determine the appropriate learning model. In general, there are three types of societies in addressing the folktale differently. The first is a traditional society; the second is transitional society, and the third is modern society.

Traditional communities still use simple technology. Their mindset has not been influenced and shaped by advanced technology, complicated bureaucratic systems, as well as the formal education system in schools. This type of society can be found in the hinterlands of Indonesia. They use folktale as an important means to affirm the existence and self and social group identities. Folktales are not just used to understand the world and express ideas and values, but also as an important means to other people comprehend the world, save and pass on ideas and values from generation to generation (Nurgiantoro, 2005: 164).

In the meantime, a transitional society is a society that undergoes shift in its local characteristics along with intensifying interaction and widening knowledge. According to Abdullah (2006: 173), the intensity of social relationships fastens

the changes in the forms of inter-social obligation caused by broader limits of social solidarity. Although local leadership is still considered important, relations with outside society has weakened the magical and supernatural beliefs. In this condition, communication plays a major role in accelerating the process of transition from traditional to modern society. Communication is the key word because the boundaries of society become relative with the improvement of transportation systems and information technology.

Transitional society actually experiences cultural shock due to new things from outside their community, as shown in the change of children's name, dressing that no longer reflect locality, and also the use of terms or languages from outside their language. They integrate themselves with the more advanced community. Traditional authority, such as family or traditional institutions, weakens due to being replaced by individual free choice and determination. Under these conditions, people need a new instrument that is able to negotiate with young generation to maintain local values that are still relevant. One of the instruments to maintain the local values is schooling. To date, however, most of folktales circulate in schools or certain formal institution rather than in the community.

Meanwhile, Abdullah (2006: 59) affirms that modern society is a society that puts the machines and technology at a very important position in life and thus affects the rhythms of life and norms. Relations between people have been replaced with the presence of media and electronic equipments. In a modern family, a child is possibly not an heir to the tradition of his family, but he represents a much larger tradition that comes from developed countries, like America or Japan. This could happen because the central formation of character and children orientation are no longer in the parents but on the new power centers that control the social and moral systems, such as television, internet, and mobile phones. According to Budianta (2003: 137) urban areas are characterized by multiethnic society. They experience problems in social interaction because they live in a place where people come from different regions. Each person has different past experience and traditional ties that is not applicable in the inter-ethnic society. Thus, modern society requires a universal symbol of the values. This condition enables folktale to regain its central role in promoting assimilation, since this literature has major potential as a medium of imagination to cross-cultural understanding.

The socialization of folktale to the three forms of society, of course, applies different tools. By recognizing each character of the society well, we can prepare an appropriate strategy to make the sustainable process of value transferring. Dynamic modern society requires the methods of delivery, presentation of content, and tools appropriate to their needs. People who live in a multicultural environment tend to choose the global values as a guide to social action. So, folktale has to be used as part of global resources.

When folktale is still told orally and has not been written, translated, and distributed to various regions, it functions as a shared identity limited to a given

community. In addition Stern (1977: 9) that folktale has unified elements producing experience, behaviors, tendencies, ideas and common goals. Therefore, folktale is the collective creation with specific cultural patterns. Folktale does not have author's name. Furthermore Ahimsa-Putra (2008: x) asserts that it is a product of public culture. No one has the rights to say that he is the author or owner of folktale, but it is a collective creation. The contents of the story also reflect the logic of the collectivity.

However, once folktale is published nationally throughout the nation, it is no longer owned by a particular community but has become a cultural wealth of the nation. It becomes a source of information for anyone to recognize the treasures of knowledge to the ancestors, ancestral wisdom, the teachings of our ancestors, and ancestors' imagination about our past life, which may be still relevant to life in the present.

According to Danandjaya (1986: 327) folktales from various regions have similarities in the units of the story (tale types) or elements of the unity of the story (tale motifs). For example, a king has to struggle to find and marry his queen can be found in many folktales from different regions such as Java, Aceh, Riau, South Kalimantan, Maluku, and even Papua. Similarly, folktales whose themes are the struggle of real prince to obtain his kingdom from the fake king are found in many different regions.

These similarities indicate that the different communities actually have similar unconsciousness. Finding the messages behind many folktales become urgent effort to be done considering that the messages play an important role in the development process of each individual's awareness that its existence is part of the community and its people, both at local and national levels. The unity of the elements should always be brought forward to remind the importance of the unity in the multicultural society.

THE SOURCE OF THE DATA AND METHOD OF STUDY

As stated earlier that Indonesia has thousands of folktale spread throughout the nations. Considering a large number of folktales, only 3 folktales were chosen. The choice is based on the geographical representation such the regions in Sumatra, Java, and Bali. These regions were considered as the representatives of the nation. The titles of the chosen folktales are *Pocut Muhammad* (Aceh), *King Dangol Halungunan* (Batak), and *Basur* (Bali).

The data were analyzed by using the structural approach. In structural approach, the researcher considers a literary work is autonomy. It means that literary work is free from any extrinsic elements. The study can be conducted merely by analyzing the intrinsic elements that build the literary work (Berten, 2005: 64) while the steps done in the research are as follows: reading the texts intensively, sorting the data from the text, and analyzing the data.

DISCUSSION

***Pocut Muhammad* (Acehnese Folktale)**

The source text of this folktale is a transcript made by Ramli Harun and published by Culture and Education Ministry in 1981. The text is written in Javanese character using Acehnese language in the form of verse containing four lines each.

This story tells about the struggle of Pocut Muhammad in protecting Aceh kingdom from its destruction. Pocut Muhammad did many efforts in rescuing the kingdom from pirates and finally he managed to protect the kingdom. His disagreement of the King made him take a risk of himself in rescuing the kingdom.

The following four excerpts indicate the setting where the story takes place. The first excerpt delineates how beautiful the beach is in Aceh. The imageries applied in excerpt 1 are visual and auditory images. Through these images, as if the readers can see the white sea-wave and the water splash to the beach rocks. In the mean time they can hear the sound of the sea water.

Excerpt 1

*Deburan ombak di banda Aceh tampak memutih, melemarkan percikan
air yang merata di atas karang dan batu. Pasir rata di pantai
menyemarakkan keindahan yang ada di sekitar (Rahman, 1999:7).*

In the mean time excerpt 2 delineates the strategic location of Aceh. It is described that Aceh is located between two seas so that it is famous for world trade because it is easy to reach from any directions by traders coming from different parts of the world. This excerpt also delineates that Aceh people are very open to other people who have different culture without limitations in similar religion. They are very accommodative to new different culture that they interact with.

Excerpt 2

*... letaknya yang strategis, yaitu di antara dua sagara yang simetris,
Daerah Aceh ramai didatangi pedagang dari berbagai pedagang dunia.
Tiada pantangan untuk kepentingan perdagangan. ... tiada terikat oleh
agama dan kepercayaan (Rahman, 1999:7).*

Excerpt 3 delineates the landscape of the trade harbor. It is a place where the international traders meet each other to run business. At this time, however, it is used as an arena for fight.

Excerpt 3

*Halaman pasar pelabuhan menjadi tempat ajang perkelahian (Rahman,
1999:7).*

Excerpt 4 portrays the bloom condition of Aceh in one morning. It is described that in the morning the nature is not friendly, such as heavy rain, hurricane and bad weather so that fishermen do not dare to sail. Such condition is used to describe a gloom situation when it began to fight. This is a proof that a landscape can be used to give prior sign for further situation in the story.

Excerpt 4

*Sejak pagi alam memperlihatkan kedukaannya. Hujan tiada henti. Angin
yang bercampur hujan membasahi bumi pertiwi dengan siraman rata.*

Pohon-pohon laksana rambut yang basah, menempel tiada maya di dekat tangkai-tangkai lemah. Ombak menggila dipinggir pantai. Para nelayan sejak pagi tiada turun ke laut. Banda Aceh yang lengang itu laksana pelabuhan yang mati (Rahman, 1999:7).

The following excerpt 5 describes the wisdom of Pocut Muhammad after beating the separator army. He gave them choice to live in the kingdom if they were still loyal to the King or to leave safely if they weren't.

Excerpt 5

Benteng telah jatuh ke tangan pasukan Pocut Muhammad. ... seluruh rakyat yang berada di Gampong Jawa telah dikalahkan. Masyarakat di Gampong Jawa yang masih hendak setia kepada Pemerintah Sultan dimohonkan untuk menyerahkan diri dengan baik-baik. Bagi mereka yang tidak mau setia, mereka dalam tempo sepuluh jam harus meninggalkan Kerajaan Aceh dan disilakan pergi ke mana pun ia hendak pergi (Rahman, 1999: 21).

The following excerpt shows that Pocut Muhammad is a humble person. What he has done in saving Aceh Kingdom from the aggressor is not for his own interest. It is not because his ambition to be a king in Aceh. This excerpt has moral value on how a person should behave.

Excerpt 6

Akan tetapi keberadaan Pocut Muhammad, membuat kerajaan Aceh jaya kembali walaupun Pocut Muhammad sendiri tidak mempunyai keinginan hendak menjadi raja (Rahman, 1999:22)

King Dangol Halungunan (Bataknese Folktale)

This is a Bataknese folktale. The original title of this folktale is *Raja Dangol Halungunan Dohot Nan Sillak Mata Ni Ari*. It is uncertainly known whether Tristian en Isolde whose name was found in the text is a translator of the text into Dutch. The Dutch-translated version of this text was then translated into Batak Toba language by Sergius Hutagalung. It was publish by Balai Pustaka in 1932. The folktale was finally translated into Indonesian language by S.R.H. Sitanggang with the title "Raja Dangol Halungunan dan Putri"

This story tells about the mighty king guard who devoted his life to the king and his family. It contains moralities of how a child, a king guard, and a messenger should behave. It also contains moral massages of how someone can harm himself by misusing black magic.

The following excerpt shows the introduction/ orientation from which the story is developed later. A kingdom named Horna Oalis is introduced here. It is a famous kingdom for its prosperity. The kingdom is ruled by King Tagor Laut. He is a wise and young person. He devoted his life only for the people of his kingdom.

Excerpt 7

Negeri Horna Oalis amat terkenal dengan kemakmuran dan ketentramannya. Rakyat merasa aman dan tentram. Raja yang memerintah di sana bernama Raja Tagor Laut, seorang raja yang

bijksana dan masih sangat muda. Tiada lain yang dipikirkan kecuali kemakmuran negeri (Rahman, 1999:24).

Excerpt 8 describes the landscape of the kingdom Horna Oalis whose king is Tagor Laut. The kingdom is situated in coastal area. This location makes the kingdom is vulnerable for being attacking by pirates.

Excerpt 8

Negeri Horna Oalis terletak di pinggir laut sehingga bajak-bajak laut selalu mengancam (Rahman, 1999: 24).

Excerpt 9 indicates visual imagery to delineate the situation when Horna Oalis army prepared to counter the attack from their enemy. The sea is full of the sword light and the sea waves are terrible. They fight fearlessly. Finally the Horna Oalis army beat their enemy in a very short time (excerpt 10). Here, we can see that the setting is used to support the fearful situation of the war.

Excerpt 9

Berlapis-lapislah pasukan Horna Oalis di pinggir pantai. Perahu-perahu dan kapal-kapal perang melaju dengan kencangnya ke tengah laut. Laut bermandikan cahaya kilatan pedang sementara gelombang laut laksana menghebat di tengah perang (Rahman, 1999:25).

Excerpt 10

Dalam tempo kurang dari empat jam musuh dengan pasukannya mundur dan kucar-kacir. Pemimpin musuh pasukan musuh itu tewas di medan perang (Rahman, 1999:26).

Excerpt 11 shows the how Dangol Halungunan is prepared to be a great king by getting skills of war and knowledge of religion. He also learned how to play a musical instrument (a kind of violin), while in excerpt 13 it is shown how Dangol Halungunan used his skill to teach other people in musical art and war skills. Further more excerpt 12 shows that Dangol Halungunan has a supernatural power. He could lead his squad to conquer Moragan kingdom (excerpt 14) and finally was appointed a king at his very young age (excerpt 15).

Excerpt 11

... Dangol telah mendapatkan dua ilmu, ilmu perang dan ilmu agama. Dia juga belajar cara menunggang kuda, cara bermain kecvapi, cara menggesek biola, dan juga cara bertutur sapa (Rahman, 1999:28).

Excerpt 12

Dia meronta-ronta. Angin dan topanpun bertiuplah dengan semakin lama semakin kencang. Perahu penyamun itupun dihempaskan oleh angin dan topan (Rahman, 1999:29)

Excerpt 13

Dia mengajarkan orang cara bermain kecapi. Dia mengajarkan orang cara menunggang kuda (Rahman, 1999: 30)

Excerpt 14

Mulailah Dangol dan teman-temannya itu melakukan keonaran di pintu masuk ke negeri Moragan. Dalam waktu tiga jam saja Dangol dan rombongannya sudah dapat mengalahkan pasukan perangnya Moragan (Rahman, 1999: 31).

Excerpt 15

... Dangol yang masih muda itu diangkatkan menjadi raja di Kerajaan Ria Lubis (Rahman, 1999: 32).

Excerpt 16 shows the visual imagery to indicate beautiful nature in the morning with birds' singing playfully and the soft blow of the wind. This landscape is used to support the situation that accompanies Dangol Halungunan's trip to go back to Horna Oalis kingdom. He found that the kingdom was facing threat from King Marhot (excerpt 17) but finally he could beat King Marhot in a duel (excerpt 18). Due to his injury during the duel he got so terrible disease that he was alienated by drowning him on a boat to the sea with his music instrument (a kind of violin) (excerpt 19).

Excerpt 16

Pagi itu hari cerah, burung-burung sudah asyik berdendang sonata, berlari meloncat-loncat dari dahan yang satu ke dahan yang lain, bayu pagi bertiup lembut, saat itulah pelan-pelan Dangol Halungan beranjak, bersiap-siap untuk kembali ke Kerajaan Horna Oalis (Rahman, 1999: 32)

Excerpt 17

... dia [Dangol Halungan] langsung bergabung dengan hulubalang yang ada di balairung (Rahman, 1999: 33)

Excerpt 18

Mereka [Dangol Halungan dan Raja Marhot] sepakat bertarung di pulau Raja Marhot Marhot terhuyung dan tidak lama kemudian tubuh yang besar itu tumbang (Rahman, 1999: 34).

Excerpt 19

Setelah itu hanyutkanlah ananda (Dangol Halungan) ke laut. (Rahman, 1999: 36)

Excerpts 20 to 23 indicate the tragic flaw that leads Dangol Halungunan to his destruction since he got affair with the Queen Nan Silak Mata Ni Ari. This is because they drank mistakenly black magic water that would be given to King Tagor Laut. It was meant to make their love last forever. Considering that they conducted embarrassing affair, they were exiled by King Tagor Laut as their punishment. This is a moral message from the story that we should not use black magic in our life because it lead us to terrible situation at last.

Excerpt 20

Air tersebut adalah air pekasih sehingga cinta Raja Tagor Laut dan Nan Silak Mata Ni Ari kekal selamanya (Rahman, 1999: 43).

Excerpt 21

Berangkatlah kapal besar yang ditumpangi oleh rombongan menuju Negeri Horna Oalis (Rahman, 1999: 43).

Excerpt 22

Kapal Dangol Halungunan yang membawa calon permaisuri sampailah di pelabuhan Horna Oalis (Rahman, 1999: 45).

Excerpt 23

Mereka (Dangol Halungunan dan Nan Silak Mata Ni Ari) saling mengadakan pertemuan ketika raja tiada di istana. Hal ini menjadi aib di istana (Rahman, 1999: 45)

Basur (Balinese Folktale)

Basur which is categorized into magic literature is the second important literature after *Calon Arang*. A study on the text was conducted by a Dutch scholar, Hooykaas, and I Ketut Natih. Based on the study the word ‘Basur’ is also found in other magic texts such as a magic word composition. In other text, *Basur* is a name used for a frightening creature. This folktale is about frightening magic and fear that is essential to human life. It is a representation of black magic in contradiction with white magic (Rahman, 1999: 149).

The following excerpts delineate Balinese setting where the story takes place. Many terms used in this folktale reflect the Balinese culture such as *Bale Banjar*. It is a building used for social gathering in Balinese Hindu socio-religious community. Another term indicates Balinese culture is ‘gamelan’. It is a set of Balinese traditional musical instruments. ‘Banjar’ is Balinese Hindu socio-religious community unit. All these terms give color to the folktale.

The intensive use of frightening situation can be felt from the very beginning of the folktale. In excerpt 24, the setting is used to create dreadful situation. *Bale Banjar* which is used for social gathering in Balinese society is quiet since nobody come. No traditional musical instrument (gamelan) sound. It is not as usual. From this setting, it can be seen how a Balinese village is like. ‘*Bale Banjar*’ is an important place for the community to socialize.

Excerpt 24

*Tak biasanya penumbra senja telah melikut-lawang sesore ini. Entah! **Bale Banjar** Sari yang kemarinnya digurau-riuh oleh anak-anak, remaja, juga orang tua, sore hariya terlihat sunyi. **Gamelan** tiba-tiba bisu! Hanya beberapa lelaki setengah baya yang sesekali melintas di jalan yang membelah **banjar** itu (Rahman, 1999: 148).*

Excerpt 25 still contains a dreadful setting. The nature and atmosphere are described frightening by telling that trees ‘feel hot in a hot wind’. The wind blew dreadfully. Only dog barking was heard in the distance. Excerpt 26 also deliniates the similar situation as that of excerpt 25.

Excerpt 25

Pohon-pohon seperti gerah oleh hawa panas yang berhembus. Kelihatannya hujan tak jadi mengucur. Tapi awan tipis keabuan itu terasa semakin lekat di sudut-sudut banjar, padahal senja belum tiba! Sedang angin mendesirkan napas sandhikala yang memerindingkan bulu-bulu kuduk! Aneh, menyeramkan! Dan ini tak saatnya! Daun-daun seperti hendak berbicara, tapi berbisik pun tidak. Bahkan hanya anjing yang meraung, melolong dan binatang-binatang lain pun melenguh, teriris ketakutan (Rahman, 1999: 148).

Excerpt 26

*Tak dinyana, tiba-tiba ia sudah berdiri dekat **bale ampiknya**. ... Anjing yang terpulas di kolong **bale** setelah meraung-raung sesore tadi, bangkit terkaget dan menyalakinya. Bau asing yang diciumnya dari orang itu membuat ia mendengus-dengus galak seperti mau menerjang (Rahman, 1999: 156).*

The magic impression is also created in excerpt 27 by ‘fragrance from the cemetery’. In black magic, cemetery is a place to become a transformed creature, ‘leak’. As stated earlier that this folktale tells about the fight between black and

white magic. Black Magic is done to hurt people or to revenge against someone's hatred or insult while white magic is used to counter the black magic attack.

Excerpt 27

Matanya memandang tajam pada arah bau harum dan gurih dari kuburan ... (Rahman, 1999: 161).

Excerpt 28 shows the action of black magic (witchcraft). The witch crafter, Basur, went to cemetery to commit black magic to revenge his insult and hatred to Ni Sokasti because her father, Nyoman Karang, refused Basur's proposal for his son. He felt embarrassed of being refused by Nyoman Karang. He brought some offerings in a hurry to the cemetery to commit his black magic (witchcraft). He didn't want anybody to see him (excerpt 29).

Excerpt 28

Kala itulah Basur diam-diam menuju kuburan. Ia menyisir jalan setapak yang telah biasa ia lalui tiap menjelang malam Kajeng Kliwon-- atau bahkan setiap ia hendak hendak 'menghidupi' malam hitamnya (Rahman, 1999: 161).

Excerpt 29

Jalannya sedikit tergopoh-gopoh, maklum banyak sesajen.... Saji untuk Ratu Kuburan (Rahman, 1999: 162).

Through the analysis of the folktale, it can be seen the Balinese culture in terms of the landscape of the traditional village of Balinese society. It also can be understood that binary opposition reflected in the fight between black and white magic is a reflection of Balinese culture.

CONCLUSION

The important role of folktale lies in its ability to communicate tradition, knowledge, and traditional customs of ethnic-specific, or describing the human experiences both in the individual and social dimensions, to other ethnic groups. Understanding of the folklore will increase people's awareness and knowledge of other culture that, in turn, enables people to improve appreciation of other cultures and multicultural awareness.

Furthermore, it can be concluded from the above analyses that setting used in the folktales under scrutinized reflects each cultural specific. In "Pocut Muhammad" and "King Dangol Halungunan", the language of landscape is reflected in setting of the folktales by using the visual imageries such as 'sea', 'harbor', 'palace'. From this landscape, it can be concluded that sea/ ocean has an important role in the communities. The landscape of a kingdom comprising palace, palace hall, port, etc can be understood that long before the archipelago is unified into one nation they used to be kingdoms in the past time and it is still used as the ethnic dignity. The setting presented in language of landscape is then smartly used to create moral messages in the folktales.

Different from the two former folktales ('Pocut Muhammad' and 'King Dangol Halungunan'), 'Basur' presents different language of landscape occurred in its setting. The setting is exploited to create different impression because it is

intended to develop the atmosphere of magic, the fight between white and black magic, left and right, or goodness and badness.

Finally, through the analysis, the similarities can be found among all of the folktales that all of them present the eternal fight between goodness and badness. It can be drawn further to the universal morality. The moral value that is applicable in every culture and society in the world community.

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