

A PROSE FICTION THEORY OF JAVANESE LITERATURE BASED ON FOLKTALES

Teori Prosa Fiksi Sastra Jawa Berbasis Cerita Rakyat

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Abstrak: Penelitian ini bertujuan untuk membangun teori prosa fiksi sastra Jawa berbasis pada kajian cerita rakyat sebagai langkah pertama menuju pengembangan studi sastra kepribumian. Penelitian ini menggunakan objek kajian sepuluh buah cerita rakyat, terdiri atas 93 episode cerita, yang dimuat di majalah Panjebar Semangat antara tahun 2006—2010. Penelitian ini menggunakan pendekatan analisis struktural-fenomenologis-hermeneutik, dengan menerapkan reduksi fenomenologis, reduksi eidetis, dan reduksi transendental. Hasil dari reduksi fenomenologis adalah sembilan unsur karya: pengarang, judul cerita, objek khusus, bahasa, latar cerita, tokoh cerita, peristiwa emosional, alur cerita, dan gagasan. Hasil dari reduksi eidetis adalah kaidah oposisi, kaidah relasi internal, dan kaidah relasi eksternal. Hasil dari reduksi transendental adalah nilai kekudusan, nilai kebenaran, dan nilai kebaikan.

Kata-Kata Kunci: teori prosa fiksi sastra Jawa, cerita rakyat, pendekatan struktural-fenomenologis-hermeneutik

Abstract: This study aims to build the theory of prose fiction of Javanese literature based on the study of folktale as a first step towards the development of the study of native literature. This study's objects are ten pieces of folktale, consisting of 93 story's episodes, which were published in Panjebar Semangat magazine between 2006—2010. This study uses structural-phenomenological-hermeneutic approach, by applying phenomenological reduction, eidetic reduction, and transcendental reduction. The results of phenomenological reduction are nine elements of the work: author, title of story, special object, language, setting, character, emotional event, plot, and idea. The results of eidetic reduction are opposition rule, internal relation rule, and external relation rule. The results of transcendental reduction are the values of holiness, truth, and kindness.

Key Words: Javanese prose fiction theory, folktale, structural-phenomenological-hermeneutic approach

INTRODUCTION

There are three reasons of conducting this fundamental research. Firstly, the attack of globalization in the 20th century on Indonesian economy, culture, and knowledge has brought advantages and disadvantages as well. Some people consider globalization as westernization, a form of universalization in which Western ideas and culture have been more widely spreading and thus become globalized.

In cultural perspective, globalization has given the opportunity to improve self quality, open-minded behavior, and broad-minded thinking. One of the globalization disadvantage is, for instance, imitating negative behaviors which do not match the local custom and culture (such as punk subculture).

From the science perspective, the Western 'colonization' appears from Indonesian inability to be independent in

science. Sunyoto Usman (a professor in sociology at Universitas Gadjah Mada) signaled that “Indonesian universities nowadays have just been the end users of sciences and methodologies developed by the Western” (*Kompas*, Saturday, January 22th 2011). As a civilized nation, in fact, Indonesia has hundreds even thousands of local wisdom which are potential to be further researched and developed in improving and developing a native science. Creativity and invention are the keys. Sigmund Freud creatively made use of the Oedipus narrative (in Greek mythology) in proposing the term Oedipus Complex to call the phallic stage in a 3—5 year old boy’s psychological development. Colette Dowling (1989) creatively employed the Cinderella story to use the term Cinderella Complex in identifying the symptoms of woman anxiety of independence or the syn-drome of a woman who could never be an adult. Darmanto Jatman creatively used Ki Ageng Suryamentaran’s teaching in writing his book *Psikologi Jawa* (2000). In Java, the story of Ajisaka initiating the tragedy of Dora-Sembada has offered a challenge to the creativity of social psychology experts to discover a psychology theory whose name is, say, Ajisaka Complex. The expression “*dhupak bujang, esem bupati, sasmita narendra*” (worker with a kick, regent with a smile, king with a symbol) is waiting for social critic experts’ creativity in discovering a native social critic theory. Folktales of Nusantara are potential to be researched in inventing the fiction prose theory of Nusantara. In foreign parts, Vladimir Propp (1895—1970) studied Russian tales and William Labov (1927—) studied oral street narrative to discover each version of narrative prose theory.

Secondly, the magazine *Panjebar Semangat* (first published on September 2, 1933), as a yardstick of the Javanese

literature existence and development, has provided spaces for various narrative subgenres: folktale, serialized story, short story, story of spirit, and story of *dalang* (narrator and puppeteer at a *wayang* performance). Those various narrative genres are interesting to study in developing the fiction prose theory of Javanese literature.

Thirdly, the Javanese native values have inspired the creative invention of Indonesian literary novels. Teeuw (1988) in detail wrote his opinion in “Javanistic Tendencies in Recent Indonesia Literature” (*Tenggara*, 21/22-1988, Kuala Lumpur). The novel *Pengakuan Pariyem* (Suryadi, 1981) dedicated to Umar Kayam is a manifestation of working Indonesian literature novels based on Javanese literature aesthetic. Therefore, Javanese fiction prose principles need to be studied with a study object of fiction prose literary works as a narrative genre of Javanese literature.

As this article’s title suggests, the aim of this study is to generate a theory of Javanese literature fiction prose with folktales as the object of the study. Folktale has been chosen as the object of study because folktale subgenre published in *Panjebar Semangat* (PS) as assumed to constantly implement aesthetic tools of native literature and values of local wisdom able to be used as a reference in developing native literary science.

The objects of the study are ten folktales consisting of 93 episodes published in PS from 2006—2010. The ten folktales are as follows: Sumono Sandy Utomo, *Pari Randha Laweyan kang Mawa Rikma* (Rice of The Hairy Laweyan Widow); Pakne Puri, *Duta Amungkasi* (Ambassador Who Successfully Finished His Duty); Candra Dyah Pambayun, *Tumenggung Kanoman ing Brang Wetan* (Young Royal Official Cadet from The East); Bambang P, *Ki Ageng Tembayat*

(Ki Ageng Tembayat); Candra Dyah Pambayun, *Randha Calon Arang* (The Widow Calon Arang); Suroso Bc Hk, *Jejibahan kang Ngewuhake* (Difficult/Confusing Task); Pakne Puri, *Mas Rara Beruk* (Mas Rara Beruk); Suhadi Tukang Cukur, *Brubuh Rawa Bayu* (A Great Battle of Rawa Bayu); Soemarto, *Jaka Lancur lan Prawan Mirah* (Jaka Lancur and The Virgin Mirah); Suroso Bc Hk, *Pecahing Dhadha Wutahing Ludira* (The Rupture of Chest, The Spill of Blood) (see attachment). Unfortunately, PS has no tradition in publishing the writer's biography. Information on the writer, in fact, is an important source in literary appreciation and study.

THEORY

In this article, local wisdom is defined as "a part of culture construction referred to various cultures growing and developing in a community which are recognized, believed, and acknowledged as important elements able to strengthen the social cohesion among the members of the community" (Haba in Abdullah [ed.], 2008:7).

In anthropology, culture has three forms: complex of ideas, concepts, values, norms, and rules; complex of activities, human patterned actions in society; objects created by human being (Hoenigmann in Koentjaraningrat, 1986: 186—187). Observing the elements, culture consists of seven elements: language, knowledge system, social organization, life equipment system and technology, system of livelihood, religion system, and art (Kluckhohn in Koentjaraningrat, 1986:203—204). Digging up the local wisdom in this study means exposing discernments, ideas, concepts, values, and norms implied through the symptoms of folktale elements.

The fiction prose theory of Javanese literature is a principle, rule, and scheme

of narrative prose of Javanese literature. The theory comprises (1) essential elements which build the story; (2) rules which construct the narrative structure, either intrinsically or extrinsically; (3) immaterial values implied in the work's elements and structure rule. The distinction of the three components is analogous to the three cultural form: concrete, activity, and abstract.

Folktale is a form of oral story. William Bascom (in Dundes [ed.], 1984:9) divides oral stories into three forms: myth, legend, and folktale. According to him, folktales are considered by their community as fictive; the story happens at any time and in any place and has a secular characteristic; the story's characters are human and nonhuman. Bascom's opinion is different from Javanese conception on folktales. Javanese people believe that folktales hold historical, legendary, and mythic characteristics. The belief is recognizable from this research's objects which are folktales with historical settings (e.g., the battle of Dipanegara), legendary settings (e.g., the legendary character Jaka Lancur), and mythic settings (e.g., the mythic character Dewi Lanjar).

METHOD

This research uses the approach of structural-phenomenological-hermeneutic analysis. There are two versions of structural analysis on folktale studies. Those are Propp's structural analysis called syntagmatic structural analysis and Levi-Strauss' called paradigmatic or schematic structural analysis. Propp (1979) changed the focus of folktale studies from diachronic to synchronic analysis. In the morphological discussion on folktales, Propp combined the narrative elements into a whole entity (Danandjaja in Pudentia [ed.], 1998:60). Using Propp's approach, the researcher dealt with the text structure only, treated the text in

isolation, free from its social and cultural contexts. Using Levi-Strauss' (1979) approach, the researcher attempted to relate the paradigm obtained from the myth to the world, i.e. other culture elements, such as cosmology and world view. This research combined the analysis versions of Propp and Levi-Strauss.

Phenomenological analysis was conducted by implementing phenomenological reduction, eidetic reduction, and transcendental reduction. The aim of implementing phenomenological reduction was to identify literary phenomena in the form of folktale elements constructing the structure. Since this research involved local wisdoms, in the phenomenological reduction, the phenomenon of literature reading tradition by the community was also included. Eidetic reduction was aimed at identifying the eidos, essence, spirit, and internal structure forming the basis of folktale elements. Transcendental reduction aimed to identify the abstract values behind the work's elements and basic structure (cf. Bakker, 1984).

Hermeneutics, according to Heidegger, means knowledge or the art of interpretation. At first, it was restricted to old manuscripts only; it was extended to textual interpretation in the 19th century. On the word of Gadamer, the meaning of a literary work would never perfectly meet the writer's intention. A literary work walks through one cultural-historical context to another. The interpretation of a literary work is situational, historically constructed and restricted by relative criteria, and contains a dialogue between the past and present (Eagleton, 1983:66—71). The structural-phenomenological-hermeneutic analysis would be best described in Picture 1.1.

FINDINGS AND DISCUSSION

Work's Elements

Writer

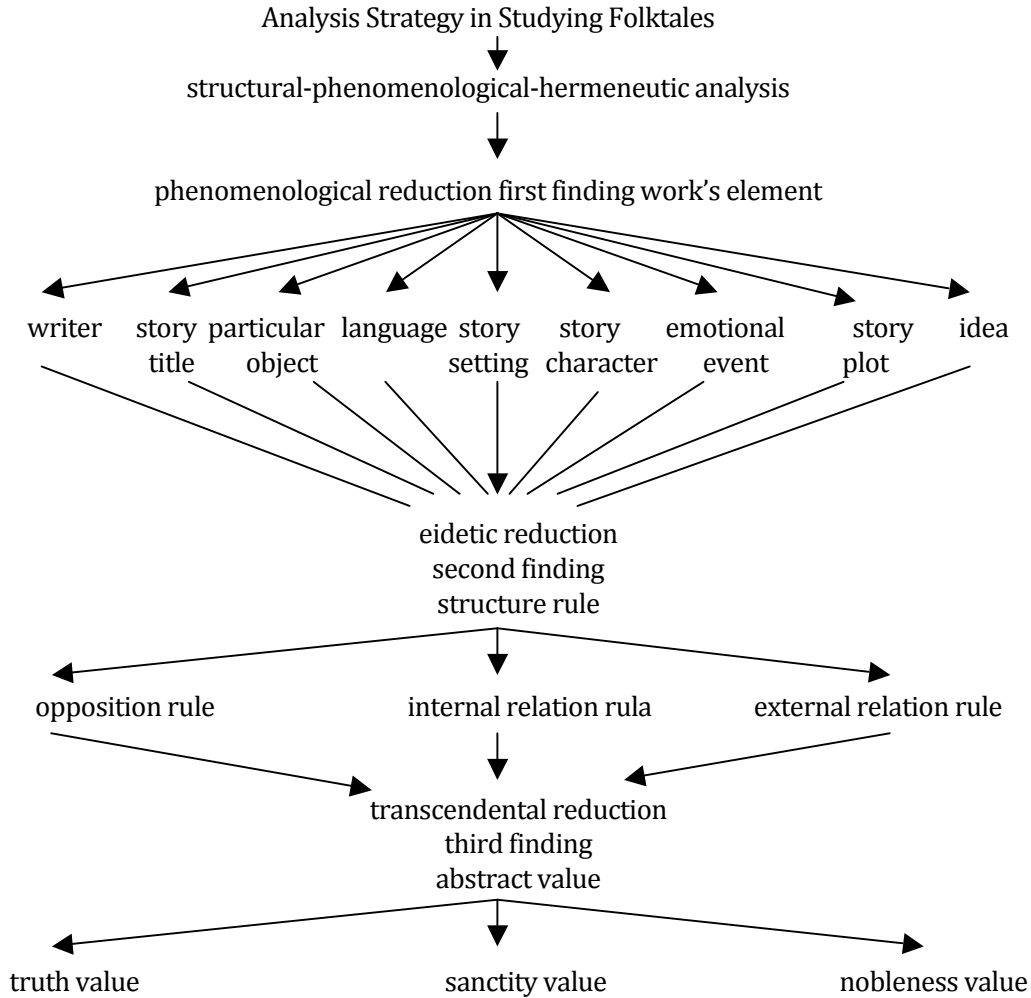
The first element of a work providing a signal in reading a folktale text is the name of the writer. The readers would like to be knowledgeable about the writer's expertise, skill, superiority, and attitude on the folktale's substance. Expertise is the extent of writer's knowledge on the story's substance. Skill is how clever the writer is in taking the story's substance into a story lively and interesting to read. Superiority is the writer's characteristic, particularity, individuality distinguishing him/her from other writers. Jayabaya's superiority is on his prophecies (Jayabaya's prophecies). Ranggawarsita's superiority is on his description of the mad era. The superiority of Mangkunegara the Fourth is on his guidance, both secular and religious. The writer's attitude is his/her position on the story's substance. A positive attitude is reflected through admiration, respect, and worshipping for the story's characters. Punishment, abandonment, mistreatment, and criticalness indicate a negative attitude.

In *Brubuh Rawa Bayu*, Suhadi TK (the writer) has a broad knowledge on the nature, setting of place, history, and life of Blambangan people in the 18th century. In *Jejibahan kan Ngewuhake*, Suroso Bc Hk is knowledgeable on the life in the area of Merapi Mountain and its surroundings, the Dipanegara's tactic of battle, and admiration on the character of Dipanegara. In *Randha Calon Arang*, Candra Dyah Pambayun takes a harassing attitude to the character Calon Arang, but shows respect to the character Empu Baradha. In *Pari Randha Laweyan*, Sumono Sandy Utomo criticizes Sultan Trenggana who does any method, even bad, to exterminate Syekh Siti Jenar's teaching and his pupils. In *Ki Ageng Tembayat*, Bambang P admires

Sunan Kalijaga's wisdom and charisma for being able to make Ki Ageng Pandhan

Arang realizes his mistakes by using symbolic language instead of violence.

Picture 1.1
Analysis in Folktale Research



The importance of writer element in literature is different from Roland Barthes' opinion in his 1967 essay, *The Death of the Author*, that "writing and creator are unrelated". The tradition of Javanese traditional poems, *macapatan* and *kidungan*, preserved to date in Java, begins with an attitude of respect, honor, and admiration to the writer.

Stories' Title

The second indicative element of a work following the writer's name is the story's title. The title of a story relates to four aspects. (1) Main character, e.g.: Ki Ageng

Tembayat, Randha Calon Arang, Mas Rara Beruk, Jaka Lancur lan Prawan Mirah. Familiar characters are used for the title of story to provide a role model, warning, inspiration, and customary prohibition. Ki Ageng Tembayat was a ruler of Semarang. For great admiration of Sunan Kalijaga, Ki Ageng left the kingship and assumed the position of a sage (*lengser keprabon madeg pandhita*); he became Sunan Kalijaga's pupil and then turned into Sunan Tembayat after taking the Sufic way of life. Calon Arang is a controversial character. Her black magic had vanished in Java, but on the contrary

it is still preserved in Bali in the form of *leak*. Her tragic defeat against Empu Baradha has become a warning that her black magic originating in her magic book is so dangerous that it must be destroyed. The character Mas Rara Beruk was the wife of Paku Buwana III coming from common people not nobility. Nevertheless, by Paku Buwana III's investigation, Rara Beruk was not an ordinary woman because when she was in her mother's womb, her mother got hit by a falling *pulung* (flash of light descending on somebody as a sign that he will be a great person). That inspired Paku Buwana III to give her the name Rara Beruk. While still a teenager girl, Rara Beruk's body radiated a dazzling light. This is the same as Ken Dedes whose calf similarly radiates light. It convinced Paku Buwana III to marry Rara Beruk because a woman with a shiny body is believed to bring great persons into the world. (2) Story's plot, e.g.: *Duta Amungkasi*, *Jejibahan kang Ngewuhake*, and *Brubuh Rawa Bayu*. In *Duta Amungkasi*, Ki Ageng Gribig is the character who could end (*amungkasi*) Adipati Mandurareja's rebellion against Sultan Agung. In *Jejibahan kang Ngewuhake*, the story is full with questions. Bagus Laksmana and Bagus Rukmana were assigned by their teacher, Eyang Wreksa from Padepokan Sela at Mount Merapi to convince a government employee (*nayaka praja*) to willingly help Pangeran Dipanegara's struggle against *kompeni* (Dutch East Indies government). However, Eyang Wreksa did not provide the precise identity of the government employee. Therefore, Bagus Laksmana and Bagus Rukmana considered the assignment very confusing (*ngewuhake*). Through a long process, they eventually found the employee meant by their guru. The employee was Rangga Pratikta, the Regent of Begelen, who turned out to be their own father. In *Brubuh Rawa Bayu*,

the story ends with the battle of *brubuh*, a great battle which took so many lives. The battle refers to Dutch soldiers' attack on Padepokan Rawa Bayu in Ragajampi led by Wong Agung Wilis. The Dutch soldiers got a great victory because of their huge number of troops and modern weapons support. (3) Puzzle, e.g.: *Pari Randha Laweyan kang Mawa Rikma*. Ki Kebo Kenanga was awarded a land exempted from paying taxes by Sultan Trenggana (Demak). Sultan Trenggana asked for *pari randha laweyan mawa rikma* (the rice of the hairy *laweyan* widow) to Ki Kebo Kenanga as a substitute for the tax on land. Ki Kebo agreed to meet Sultan Trenggana's request for not realizing the true meaning of the request. Ki Kebo understood the meaning of the puzzling request after Sultan Trenggana borrowed his wife, Nyai Martinjung, for some time. Ki Kebo Kenanga then held a rebellion, but he could be defeated by Sunan Kudus. (4) Main character's position, e.g.: *Tumenggung Kanoman ing Brang Wetan*. *Tumenggung Kanoman ing Brang Wetan* refers to Sawunggaling. He was a young man (*kanoman*) ruling as a *Tumenggung* (high-ranking royal official) in the area of Surabaya (*brang wetan*).

Particular object

The functions of particular objects in the story are moving the story, as a metaphor, implying moral messages, or arousing inspirations. A particular object does not need to be a concrete thing, as when we are understanding the victim kind of object. In *Pari Randha Laweyan kang Mawa Rikma*, the particular object is a puzzle meaning of a wife who is temporarily borrowed. The story, therefore, moves and heads toward an end. Ki Kebo Kenanga rebelled against Sultan Trenggana knowing that his wife was seduced by Sultan Trenggana. In *Ki Ageng Tembayat*, the particular object is in the

form of *bedug* (large drum horizontally hanged at mosque to summon to prayers) at the great mosque in Semarang which has not sounded for a long time. It is a metaphor for Ki Ageng Pandanarang (Regent of Semarang) who had not done daily five-time prayer. *Rumput alang-alang* (coarse grass) brought by an old man (Sunan Kalijaga in disguise) is a criticism for Ki Ageng Pandanarang meaning that his wealth and position as the Regent of Semarang had prevented (*menghalangi*) him from remembering God. The story continues with Ki Ageng Pandanarang taking the Suffic way of life. In *Randha Calon Arang*, the particular object is Calon Arang's black magic book. The function of the particular object is to drive the story. Calon Arang gained a divine power and dared to fight Airlangga because she had a high level of black magic as existed in her black magic book. Empu Baradha could defeat her after mastering the content of the black magic book. The book was stolen by Empu Bahula (Empu Baradha's pupil) assisted by Ratna Manggali (Calon Arang's daughter who was also Empu Bahula's wife). In *Mas Rara Beruk*, the particular object a *beruk* (rise measure-tool made of coconut shell). The object inspired Paku Buwana III to give the name Rara Beruk to Ngabehi Wirareja's baby daughter. Later on, Paku Buwana III took Rara Beruk as his wife and made her his queen with title GKR Kencana. In *Brubuh Rawa Bayu*, the particular object is *padepokan* (a shrine), as an icon of struggle against the *kompeni*. In the story, the *kompeni* destroyed the *padepokan* of Rawa Bayu because it was where the Javanese people who took anti-Dutch stance lived. The particular object in *Jaka Lancar lan Prawan Mirah* is a rice barn. The object functions to drive the story. A Kyai Mirah's request to Ki Hanggalana was a barn full of rice which was able to move by itself from Desa (village) Golan

to Desa Mirah. The request was considered as a magic because it would not move by itself without magic. The story continues. It turned out that the barn had no rice in it, as requested by Kyai Mirah. There was only rice leaves in it instead. A fight between Ki Hanggalana and Kyai Mirah took place. The story has a tragic ending. Prawan Mirah died. She was badly shaken. Jaka Lancur killed himself. The particular object of *Pecahing Dhadha Wutahing Ludira* is JP Coen's head which was beheaded by Lurah (village chief) Satriya who was assisted by Digdaya (the disguising Dewi Lanjar, the ruler spirit of Central Java's northern sea). The head was a symbol of the Indonesians' high enthusiasm in forcing the Dutch colonizer out of the homeland of Nusantara.

Language

There two kinds of language use in folktales: common language, the everyday language used in daily manner, and lovely language, the use of language which pays attention to the choice of words (e.g. archaic diction) and stylistic feature (cf. Padmosoekotjo, 1958). According to the citation, lovely language derives from the use of archaic diction, personification, and metaphor.

Ki Ageng dhewe anggone lumaku wis tekan sapinggire alas. Panjenengane lungguh ana sandhuwure watu gedhe. Sang sitaresmi katon mencorong nyuntakake cahyane. Ing gegana lintang-lintang pating karelip kaya manila kang sinebaring bantala. (Bambang, 2007:episode 2)

Ki Ageng walked to the edge of the forest. He sat on a boulder. The moon shined fully and poured its moonlight. In the sky, stars glittered like diamonds scattered on the ground.

The lovely language also occurs from the use of *purwakanthi guru swara*

(assonance) and *purwakanthi guru sastra* (alliteration).

Bab iki dadi kawigatene Kompeni Walanda. Mula Sutawijaya terus dicaketi dening Kompeni Walanda. Karemane Raden Sutawijaya kang arupa bandha, wanita, lan kursi panguwasa tansah diuja dening Walanda. (Cukur, 2009:episode 2)

This matter drew the Dutch colonizer's attention. Therefore, the Dutch colonizer kept on approaching Sutawijaya. Raden Sutawijaya pleasures in the form of wealth, women, and authority were always fulfilled by the Dutch.

Setting

Settings of folktales are classifiable into natural, place, time, historical, and society settings. Natural setting is the wide, free, open, and genuine nature and not in a place built by human. Setting of place is a particular closed location, such as a house, hut, class, meeting room, and etc. Time setting constitutes the time change namely, morning daytime, afternoon, evening, night, daybreak etc. Historical setting is the period of a specific sovereign rule, war, liberation, colonization, etc. Setting of society is the life of a particular society, such as rural, fishery, farming society, etc.

Example of historical setting

Taun 1730 Masehi ing brang wetan Pulo Jawa ana tlatah kang kondhang aran Blambangan. Nalika iku kang jumeneng bupati asma Raden Mas Danureja. Raden Mas Danureja isih trah lajere Bagindhha Macan Putih. (Cukur, 2009:episode 1)

In 1730 A.D., across the eastern part of Java island, there was a neighborhood known as Blambangan. At that time, the regent was Raden Mas Danureja. He

was of Baginda Macan Putih direct descent.

Example of natural setting

Nalika iku ngadhepi wayah surup. Langite rada mendhung. Manuk blekok lan kuntul padha mabur bali saka saba, ngener panggonane turu ing alas brayo pinggir gisik. Lawa lan kalong padha metu saka pandhelikane, arep saba golekan memangsang. (Suroso, 2010: episode 4)

It was nearing sunset at that time. The sky was cloudy. Herons and egrets flew home, after wandering for food, to their nests in the mangrove forest along the beach. Bats left their hideaways to seek preys.

Character of Story

Characters in folktales are common or historical ones, such as Sultan Agung, Pangeran Dipanegara, Sawunggaling, Wong Agung Wilis, JP Coen, etc. Some of them are good ones (patriotic), some are corrupt ones (traitors). There are mythical character such as the female spirit Dewi Lanjar, the ruling spirit of Central Java's northern sea who helped Lurah Satriya in successfully beheading JP Coen.

Female characters are narrated in black and white manner, good and evil. Dewi Lanjar is narrated as a kindhearted female spirit, whereas Calon Arang is depicted as an evil woman who has a high level black magic, the one who causes disorders and spreads disease that needs to be punished. From the western perspective, Calon Arang is a true feminist, a woman who understands that her existence is subordinated by male.

Emotional Event or Scene

Emotional events or scenes in stories present events of characters' activities containing or raising particular out-

pouring of emotions: suspenseful, touching, saddening, pleasing, arousing, amusing, and sacred. Thrilling events take place in events/scenes of war, conflict, and fight. Touching events happen in an event or a scene of separation or unexpected encounter. Sad events occur in an event of death, accident, defeat, and inescapable disaster. Pleasing events are in events of encounter, luck, pleasant surprise, and achievement. An arousing event comes about in an interaction between individuals having feeling of love. Anecdotes, funny moments, or unexpected events/scenes caused by misunderstandings make amusing events. Religious activities with devotion bring about solemn events. Below are the examples.

Example of an arousing event/scene

Suwe-suwe wanita manten anyar kuwi ora kuwat ngampet rasa kangene. Wanita ayu kuwi nekad, ngrucat sandhangan, mamerake dhadhane kang kuning mulus. Tangane ngranggeh, nguculi sandhangan Lurah Satriya (Suroso, 2010:episode 7)

The newlywed bride eventually could not hold back her sexual desire. The beautiful woman daringly took her clothes off, showed her darling bosom off. Her hands reached Lurah Satriya's clothes and took them off.

Example of a thrilling event/scene

"He, Ki Sanak, aku kepengin ngerti sepira ampuhe pusakamu. Ayo, adhepana aku kanthi pusaka! Gunakna pusakamu kanggo nandhingi pusakaku" Lurah Satriya nuli ngunus kerise luk pitu kang nyunarake werna wungu. Mungsuhe ndudut keris luk telu. Keris luk telu kuwi ngetokake sunar limang werna, abang, biru, wungu, ijo, lan kuning. (Suroso, 2010:episode 2)

"Hey, pal, I want to know how powerful your heirloom weapon is. Common, fight me with your heirloom. Use it to fight me." Lurah Satriya then unsheathed his seven-curved kris which glowed with puplish light. His opponent pulled a three-curved kris. The three-curved kris radiated five different color of light: red, blue, purple, green, and yellow.

Example of a solemn event/scene

Calon Arang banjur ngajak marang siswa-siswane bebarengan munggah ing sanggar pamujan. Ing kono ana sawijining Candhi Durga, uga kang katelah Bagawati. Dheweke banjur bebarengan manekung puja ing papan kono. Sawise rumangsa ning pikire, Calon Arang banjur maca maneka warna mantra kasektene. Para siswane uga nindakake pakaryan kang padha. Kukusing dupa kang kumelun katon mumbul, bebaskan nganti sundhul ngawiyat, nyebar ganda arum mangambar sumebar warata ing Padhukuhan Girah (Pambayun, 2008:episode 1)

Calon Arang then invited her pupils up together into the place of worship. In there, there was Candi Durga or called Bagawati. Together with her pupils, she meditated in that place. After feeling peaceful, she recited various mantras. Her pupils did the same. Fumes of incense rolled up and went up into the air, as if reaching the sky, evenly spread pleasant sweet smell at Pedukuhan Girah.

Plot

Plot is a series of events arranged to build a unified story with a particular purpose and content. In Javanese folktales, there are eight kinds of plot, namely quest plot, punishment plot, struggle plot, adventure plot, trial plot, devotion plot, admiration plot, and loyalty plot.

In this study, the struggle plot is identified in the stories of *Para Randha*

Laweyan kang Mawa Rikma, *Tumenggung Kanoman ing Brang Wetan*, and *Brubuh Rawa Bayu*. In the three stories, the characters struggle for their dignity and to liberate their homeland from the Dutch colonization. The plot of punishment exists in the stories of *Duta Amungkasi* and *Randha Calon Arang*. Adipati Mandureja got punished by Sultan Agung for rebelling, while Calon Arang was punished because she fought against Airlangga. Admiration plot is found in the story of *Ki Ageng Tembayat*. Ki Ageng Pandanarang admired Sunan Kalijaga that he abdicated as the regent of Semarang and took a Sufic way of life; he became Ki Ageng Tembayat or Sunan Tembayat. The story of *Jejibahan kang Ngewuhake* has a trial plot. Ayu Laksmi and Ayu Rukmini were assigned a heavy duty by his mentor, Eyang Wreksa from Padepokan Sela at Mount Merapi. The devotion plot is in the story of *Peaching Dhadha Wutahing Ludira*. Lurah Satriya as the head of Tegalarum village got an assignment from Sultan Agung to build a rice barn. In addition to head of village, Satriya was also a soldier of Mataram. Lurah Satriya successfully beheaded JP. Coen in a raid in Betawi.

Idea

There is the term *liding dongeng* in the oral tradition of Javanese people. After recounting a folktale, the storyteller always presents the *liding dongeng* which is the thought, moral message, essence, purpose, guidance, or the implied advice in the folktale. The *liding dongeng* is the thought and moral message to not doing evil, to do good deeds, to take steps carefully and cautiously, and to take any lesson from others' experiences. The idea implied from *Pari Randha Laweyan kang Mawa Rikma* is a thought that politics is a corrupt and abhorrent world in spite of the religious-people supports. To obtain and preserve power in the

political world, the end justifies the means. The idea of *Duta Amungkasi* is a thought that arrogance relying on power will be defeated by good deeds. The idea in *Tumenggung Kanoman ing Brang Wetan* is the advice to keep on struggling and sacrificing to defend truth and justice although the end cannot yet be determined. The idea in *Ki Ageng Tembayat* is a thought that power and wealth can be a stumbling block for us to be close to God. The idea of *Randha Calon Arang* is a thought that greed causing damages on earth will vanish. The idea in *Jejibahan kang Ngewuhake* is that obedience in doing the mentor's assignment will make happiness. The idea in *Mas Rara Beruk* is that honest and straightforward devotion will end with satisfying results. The idea of *Brubuh Rawa Bayu* is that struggling and sacrificing to defend and protect the homeland is an obligatory action which every citizen must perform. The idea in *Jaka Lancur dan Prawan Mirah* is a thought that human can make plans only but God decides. The idea of *Peaching Dhadha Wutahing Ludira* is that the honest struggle and devotion will bring in unexpected gifts.

Structure Rule

In this study, the structure rule is defined as the principle organizing elements into an entity that constitutes a system. There are three kinds of folktale structure rule: opposition rule, internal relation rule, and external relation rule.

Opposition Rule

Opposition rule in folktales takes place in wars, feuds, conflicts, resistances, disputes, and punishments. In *Pari Randha Laweyan kang Mawa Rikma*, Adipati Sasra Kusuma and Ki Kebo Kenanga put up resistance to Sultan Trenggana. The war between the natives and the Dutch colonizer takes place in the story of *Duta Amungkasi*, *Tumenggung Kanoman in*

Brang Wetan, Jejibahan kang Ngewuhake, Brubuh Rawa Bayu, and Pecahing Dhadha Wutahing Ludira.

Internal Relation Rule

Internal relation rule in Javanese folktales takes forms of connectedness relation, cause and effect relation, complementary relation, parallel relation, and mutual relation. Internal relation has an intrinsic nature, takes place between elements in the story.

In *Pari Randha Laweyan kang Mawa Rikma*, there is a relatedness between Adipati Sasrakusuma and Ki Kebo Kenanga for being the students of Syekh Siti Jenar. In *Brubuh Rawa Bayu*, there is a connectedness between Padepokan Marwah, Padepokan Wuluhan, Padepokan Grajakan, Padepokan Rawa Bayu because those places are the last strongholds in the struggle against Dutch colonizer. In *Pecahing Dhadha Wutahing Ludira* there is a complementary relationship between Lurah Satriya and the genie Dewi Lanjar. Lurah Satriya successfully killed JP. Coen by thrusting his kris into JP. Coen's belly while Digdaya (the genie Dewi Lanjar) beheaded JP. Coen. In *Pari Randha Laweyan kang Mawa Rikma*, there is mutual connectedness between the palace institution and the religious leader institution. The palace needs the religious leader's charisma to prevent the power while the religious institution needs the king's authority to fight the adherents of heretical teachings.

External Relation Rule

External relation rule has an extrinsic nature. It is implied in the relation of the work element and the structure rule in the story with the cultural elements and structure out of the story in the community. In *Pecahing Dhadha Wutahing Ludira*, Dewi Lanjar changed her appearance to Astiti (Lurah Satriya's wife); in the sto-

ry, there is an external relation with the community's belief about Dewi Lanjar, the ruling spirit of Java's northern sea, as a savior goddess. In *Jejibahan kang Ngewuhake*, in the success of mobilizing the people to fight against the Dutch, there is an external relation with the myth of Ratu Adil (messianic leader) who is believed by Javanese people to be able to liberate them from sorrow caused by foreign colonization. The figure of such messianic leader is Sultan Agung Hanyakrakusuma. In *Randha Calon Arang*, in the story of Calon Arang, a powerful woman for having a high level black magic, who was killed while fighting a holy character Empu Baradha, there is an external relation with the Javanese philosophy of life that "*sura dira jayaningrat lebur dening pangastuti*" misused bravery, power, and authority will be destroyed by good deeds. In *Ki Ageng Tembayat*, by the sufic way of life Ki Ageng Pandhanarang has taken, by turning into Ki Ageng Tembayat in the story, there is an external relation with the wisdom of Javanese life which is "*lengser keprabon madek pandhita*" (leave the kingship and assume the position of a sage) referring to the story of Begawan Abiyasa.

Abstract Value

In Javanese folktales, there are three kinds of abstract value: value of truth, kindness, and sanctity. Value of truth is based on creation, idea, thought, contemplation, and philosophy of life. The basis of kindness values are will, intention, desire, and particular purpose. Value of sanctity is based on sense, religious emotion, faith on supernatural being which cannot be reached by an empirical experience.

The abstract value of *Ki Ageng Tembayat* and *Jaka Lancur lan Prawan Mirah* is the value of sanctity. Ki Ageng Pandhanarang's admiration toward

Sunan Kalijaga made him realize that power and wealth will not bring human to the holy supernatural-being. Therefore, Ki Ageng Pandhanarang took the sufic way of life and became Ki Ageng Tembayat or Sunan Tembayat at a small hill of Jabalkat. Meanwhile, Kyai Mirah (in Jaka Lancur lan Prawan Mirah) desired to prevent the pureness of his daughter's Islamic faith by refusing the marriage proposal of Ki Hanggalana who is a Budhist. The truth value exists in *Tumenggung Kanoman ing Brang Wetan*, *Brubuh Rawa Bayu*, and *Pecahing Dhadha Wutahing Ludira*. The three tales have the basis of patriotism idea. The characters in them defend their homeland from the Dutch colonization. The

kindness value is identified in the stories *Pari Randha Laweyan kang Mawa Rikma*, *Duta Amungkasi*, *Randha Calon Arang*, *Jejibahan kang Ngewuhake*, and *Mas Rara Beruk*. Ki Kebo Kenanga resisted Sulta Trenggana's tyranny. Sultan Agung punished Adipati Mandurareja. Airlangga punished Calon Arang. Ayu Laksmi and Ayu Rukmini accomplished the noble assignment given by their mentor (Eyang Wreksa). Paku Buwana III was inspired by his servant to think about the values of a life philosophy. All actions done by the characters are based on their will and intention, that what they are doing is good for themselves, the community, and their nation.

Picture 2
Chart of Folktale Structure in Javanese Literature

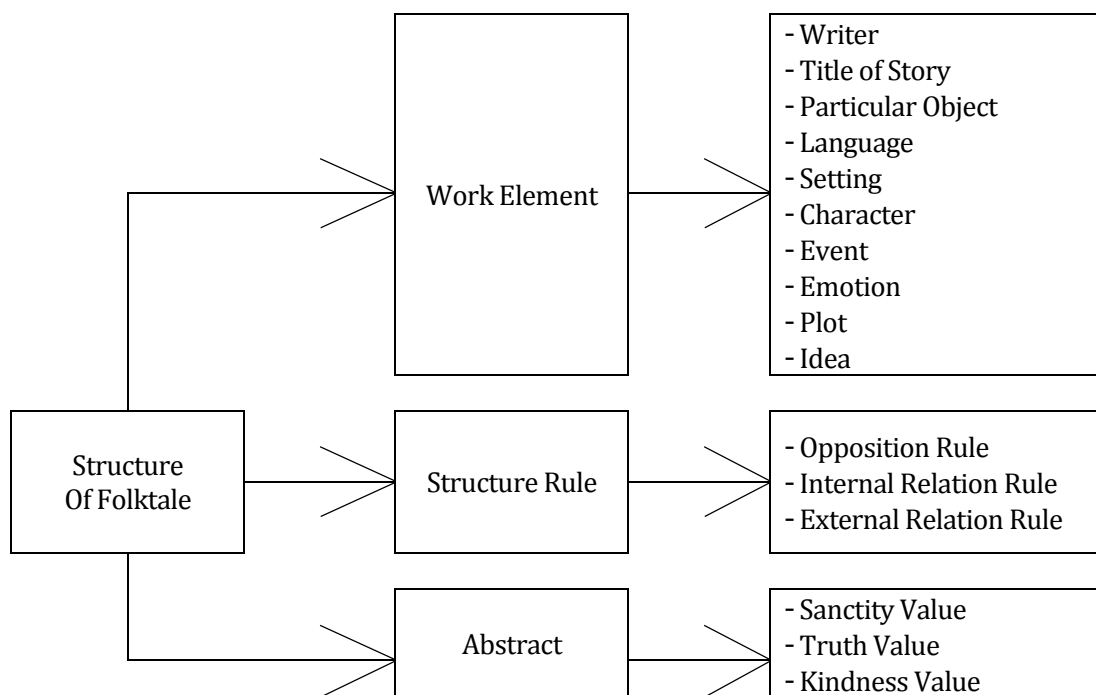


Chart of Folktale Structure in Javanese Literature

The discussion is presented Picture 2. The chart also exposes the map or scheme of the fiction prose theory of Javanese literature which is built on the

basis of Javanese folktale's structure. The theory is not a general but a specific one. It applies to the folktale genre according to Javanese people comprehension, not the folktales in Western understanding (William Bascom).

CONCLUSION

Studies on fiction proses in the Javanese literature focusing on building a fiction prose theory of Javanese literature have not yet numerously conducted. Many are studies of Javanese literature history and literary criticism. Thus, in this study, structural-phenomenological-hermeneutic analysis is adopted. The structural analysis is used to identify work elements phenomenally constructing the story's structure. The phenomenological analysis is implemented to have phenomenological, eidetic, and transcendental reduction. The hermeneutic analysis is a device to interpret abstract values implied behind or on the structure rule.

The result of the study is a folktale structure of Javanese literature comprising the work element, structure rule, and abstract value. It can be considered as an equal of the Western theory of narrative prose. The analysis result of the structure can be employed as a reference in the appreciation and research activities on narrative proses of Javanese literature, either folktales or non-folktales.

The study implements structural-phenomenological-hermeneutic analysis. To get a deeper comprehension on the Javanese folktales, it needs studies using different approaches, such as sociological, psychological, anthropologica, multidisciplinary, postcolonial approach, etc. By the study result, it is suggested that folktales published in the magazine *Panjebar Semangat* (PS) should be used as materials in learning Javanese language in schools. The ideas implied from the folktales, such as patriotism, willingness to sacrifice, obedience to a teacher, loyalty to the nation, mutual cooperation, heroic spirit, and religious value, are worthy to be utilized as

material for character and moral education.

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Appendix

Fokltales in *Panjebar Semangat* (PS) in 2006—2010 Used as The Study Objects

No	Title of Folktale	Episode Number	PS Number	Writer
1	Pari Randha Laweyan kang Mawa Rikma	6	10/2006 -15/2006	Sumono Sandy Utomo
2	Duta Amungkasi	9	16/2006 -24/2006	Pakne Puri
3	Tumenggung Kanoman ing Brang Wetan	9	11/2007 -19/2007	Candra Dyah Pambayun
4	Ki Ageng Tembayat	3	32/2007 -34/2007	Bambang P.
5	Randha Calon Arang	8	20/2008 -27/2008	Candra Dyah Pambayun
6	Jejibahan kang Ngewuhake	15	33/2008 -47/2008	Suroso Bc Hk
7	Mas Rara Beruk	6	8/2009 - 13/2009	Pakne Puri
8	Brubuh Rawa Bayu	24	21/2009 -44/2009	Suhadi Tukang Cukur
9	Jaka Lancur lan Prawan Mirah	3	22/2010 -24/2010	Soemarto
10	Pecahing Dhadha Wutahing Ludira	10	25/2010 -34/2010	Suroso Bc Hk
Total number of folktale episodes		93		

*This article is translated by Hero Patrianto from the original Indonesian text “Teori Prosa Fiksi Sastra Jawa Berbasis Cerita Rakyat”. Patrianto is a translator and linguist at Balai Bahasa Provinsi Jawa Timur (Language Office of East Java). He is available at heropatrianto@yahoo.com.