

JAKA TARUB AND THE GOLDEN HILL/LIBOR: CZECH AND INDONESIA TRANSFORMATION OF FAIRY/FOLKTALES

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Abstract

The transformation of the folk/fairy tales could be universally happened. To know about the transformation of the folk/fairy tales, it can be used and traced through its historical context and one of them it could be used the theory from Hans - Jorg Uther entitled The Types of International Folktales. This theory classifies the story or tales into 2399 types and has their own characteristics. First, tale is from Indonesia entitled Jaka Tarub. It is the popular tale in Indonesia. Secondly, as the comparison is Libor the tales written by Bozena Nemcova from Czech Republic. Czech Republic during its the national revival era through Bozena Nemcova attempted to compile and re - write the typical of Czech story. Ethnography research is used to search the similarities in folktales. According to the observation of two folktales it could be inferred although two tales from the two different countries has the different in its origin but the motif has similarities, this paper will figure out the similarities and differences using ATU index from Hans Jorg Uther as a media to investigate their motif. These two tales have the similar motif thus, it could be traced back its transformation.

Keywords – *Jaka Tarub, Libor/The Golden Hill, ATUindex, motif of folktales, ethnography, culture*

Introduction

The social life needs the relation and an interaction among others, consequently the people will have the communication. They need to figure out and convince their idea, experience, and knowledge to others. Hence, their way of transforming their idea, experience, and knowledge generally could be called telling the story. They tell an informative story to their friends, neighbors, colleagues, and other relatives. The human cannot avoid the conflict thus they must embrace with it and try to look for the solution. Zipes (2012) argues we are all misfit for the world, and somehow we must fit in, fit in with other people, and thus we must invent or find the means through communication to satisfy as well as resolve conflicting desires and instincts (p.2). On the other hand, the literary folktale has been emanated into the printed version in the form of manuscript or perhaps into the digital media. The example of the complete folktales/fairy tales compilation and catalogue had been made by Antti Aarne and Stith Thompson (*The Types of Folktales*, 1928) and has been revised by Hans – Jorg Uther (2004) well – known as ATU index. This index has given the description of the tales motifs according to the history and social process as well as the dialogic process among the folktales/fairy tales in the world. The usage of number in ATU index makes the

researcher easier to trace the history and the combination among the folktales/fairy tales from the different nation.

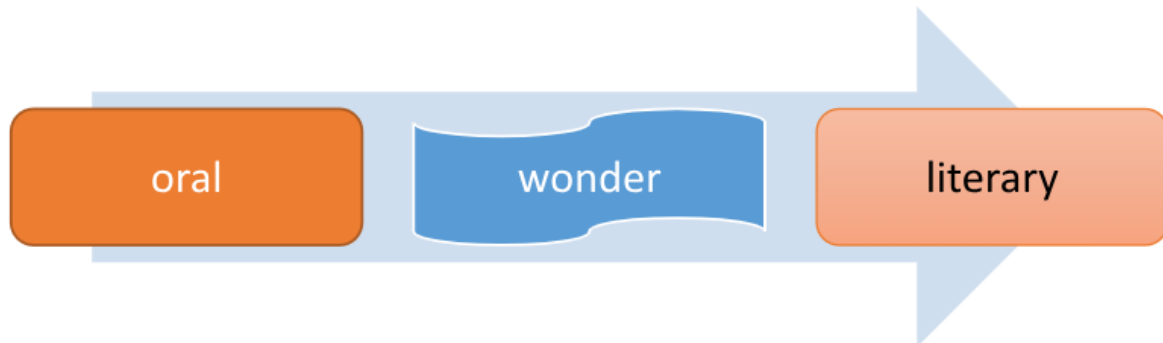


Figure : the distinction of the folktales/fairy tales

According to Zipes (2000) in line with the historical approach in the folktales/fairy tales, there are two particular types of historical approach. Firstly it is associated with the social and cultural purposes such narratives served within the particular communities from which they emerged (p.19). This approach observes the tales based on the motifs back to the ritual and belief, customs, habits, and laws of the pre – capitalist societies. Hereby this approach analyzes the folktales/fairy tales as the reflection of the social order in the society together with its historical epoch. Whereas the second approach emphasizes on the historical relativity of meaning: textual variants of tales reflect the particular cultural and historical contexts in which they are produced. The Brother Grimm by Jacob and Wilhelm Grimm and the Czech Fairy Tales by Bozena Nemcova and Karel Jaromir Erben could be suggested as the examples. While the Czech Fairy Tales by Karel Jaromir Erben and Bozena Nemcova is the mirror of the Czech national revival during the 19th century when Czech Republic was under the Hapsburg Empire. Czech the fairy tales are not merely the reflection of the culture and belief, but they have been rewritten and modified by both of the writers as purpose to re identify the nation as Czech people.

The way and the concept of the transformation and the changing from the first version in the folktales/fairy tales based on Zipes is called adaptation. The term of adaptation usually refers to the new variants of folktales/fairy tales. It is definitely through the process of transmission such as cultural transmission. Hasse (2008) argues that adaptation can occur when text or tale type is retold orally or rewritten and when it is transferred into a different generic form (for example, into novel) or into a different medium (such as, orality to print, print to orality, print to film, and so on) (p.2). Further, Zipes (2000) distinguished the adaptation into two types there are duplication and revision. The duplication is defined as the copy of originals, which tends to perpetuate canonical tales in spite of changes brought about by adaptation. For instances, there are a lot of versions of Grimm and Perrault stories till today including in the Walt Disney version, but the ideology are still the same as the first version. The changing is only happened in its new cultural environment and reflect specific custom (Hasse,2008). Furthermore, Hasse convinced that revision is a process of critical adaptation in which the new version implicitly questions, challenges, or subverts the story on which it is based by incorporating new values and perspectives (p.2). Hereby the revision turns the basic stories into the new concern and tastes such as in the first version of *Little Red Riding Hood* (Perrault)

depicted the sexuality of the main character (striptease), so that it had been revised for education purposes.

The Adaptation of Libor/The Golden Hill, Jaka Tarub (ATU 400) and Other Stories

The stories of ATU number 400 was The Man on a Quest for His Lost wife and it had myriads of variants all over the world. One of the most popular was the Swan Maiden. This folktale had many different titles but they have the similar motifs. The Swan Maiden in European version by Joseph Jacob (ed.) had the seven Swans and the hunter as the trickster. The hunter took the youngest and the smallest swan's robe and hid it while they bath on the lake. Six of the swans could change the form from the maidens into the swans but not for the youngest one. Then she married with the hunter and lived together till they had two children, one boy and one girl. Though she lived happily but she was longing for her home, then one day when she played hide and seek with her children, she unintentionally found her robe. She told her children if their father really loved her she must look for her in the land east o' the sun and the west o' the moon. He came home and surprised, then he went for his journey searching his wife.

This version of the story has three helpers, mainly the old man who was eventually the king of Beast. The other was the old man brothers, the king of birds and the king of fish. By helping from the dolphin, the hunter had finally known the place where his wife lived and it was in the castle on the top of the crystal mountain. In the middle of journey he met two people arguing and fighting for the magic cap and shoes as the legacy from their parents. The hunter cheated them and took it as his magical flight to carry him on the top of the crystal mountain. The use of two magic objects (the cap and the shoes) mostly emerged in this variant hereby this variants was combined with ATU number 313 about the magical flight. The use of magical objects also risen up in German tale the Three Swan and Czech tale by Nemcova, Libor/the Golden Hill. At last, the hunter could accomplish on the top of the crystal mountain and asked to the king for his wife. The king gave the condition to the hunter, he would hand his daughter but he must recognize her only in one chance. Luckily, he could recognize her by noticing her mark of her right forefinger because of her little wound of the needle when she was sewing her children clothes in the past time. They returned to the hunter's house and lived happily.

The Three Swans retold by Ernst Meier had three swans as the maidens otherwise the trickster was also the hunter. The magic helper was also the old man but only one old man, but he solved every the hunter problem. The status of the maiden in this story was as the hunter second wife, because his first wife had been died. He was longing for his first wife and he fully deserved in his life to marry with the woman same as his first wife. The maiden here was the youngest maiden either. With the old man help, he could get the maiden as his wife and had several children and lived for fifteen years together before her wife was leaving him after she found her robe. Like another version, he also searched his wife and the old man gave him direction. Then, he got three tasks to fulfill if he wanted to redeem his wife. The three days tasks were fighting with the three dragons. He successfully passed the tasks and redeemed his wife. This version has different combination, because there was no magical object but it has other combination with ATU number 401A for the tasks and ATU number 302 due to his successful for the tasks and his wife redeeming.

The complete one of ATU number combination from this tale is the Golden Hill, Czech fairy tales rewritten by Bozena Nemcova. The Main motif (ATU number 400) is the same as the other stories with the basic adaptation of the Swan Maiden. Otherwise Nemcova combines it with some of the variants and motifs to make it much more interesting. The trickster is also different with the majority of European Fairy tales because here the trickster name is Libor, the gardener who lived with his old widow mother. Like the Swan Maiden and the three swans Libor was pulled out one of the swan veil when three of them were swum in the pond. The

most beautiful maiden was the youngest or the last either, named Cekanka. As the other stories, Cekanka found her veil only in one day thereby they did not marry yet but they fell in love each other. She returned to her castle and leaved Libor after she persuaded Libor old mother showing her veil. The motif of the magical helper looks a like the Swan Maiden, three brothers, here they were the gamekeeper who belongs the competence calling the crows asking the information. The characteristics of Nemcova tales were shown in this part there was the level of difficulties or the steps of conflict such as the first gamekeeper called a hundred crows, the second one called two hundred and the last one called three hundred crows. Libor was achieved the solution in the last gamekeeper with the lymph crow (ATU 222 about war between birds or insects with quadruped).

The Golden Hill has the dominant magical flight in some parts of the story (ATU 313). The first magical object is the corn using to grow up the oak tree from the ocean when the crow carrying Libor to the Golden Hill. This giant oak tree is used to rest for three times. Secondly, the magical object is the saddle that is used to reach the golden hill. Libor got it by cheating two fighting giants. This fairy tale combines with ATU 465A when Libor has come to the castle and ask for Cekanka. Later on, Cekanka's mother, the wicked witch gives him the impossible tasks (ATU 465A: The man persecuted because of his beautiful wife). The first task he must collect a hundred fathoms of wood using his wooden axe only in one night, the second is he must collect all water in the pond and put it on the top of the hill with two pails only in one night, and the last task is he must pasture three hundred hares in the meadow and if he losses one of them then the witch will kill him.

Libor was success to fulfill his impossible tasks with Cekanka helps otherwise the witch hardly try preventing Libor to bring her daughter (ATU 310: The Maiden in the Tower). Cekanka hereby deceive her mother by covering her head and Libor's with her veil. Further, they flee from the castle (ATU 313). The witch pursues them and for three times they deceive her. First Cekanka transform herself as the chapel and Libor as the pulpit on it. The next, Cekanka changes into the flower and Libor into the bush. By the end, Cekanka transforms into the swan and Libor into the pond. The witch knows them then she changes herself into the cow and drinks all of the water in the pond. The water is too much drinking the water thus she is blasting. The water returns back into the pond. The witch dies and the remained thing is only the cow carcass. Both lovers become the human again and they go home to marry and they live happily (ATU 401a: The Soldier in the Enchanted Castle).

On the other hand, Indonesia folktale, Jaka Tarub is one of Indonesia tale with ATU 400. This story is combined with ATU number 413, the Stolen Clothing and also ATU number 313, The Magic Flight. Jaka Tarub was the young farmer who want married but he could not find any girl who he loved. Till some day in his journey he heard the splashed water and closed it to have a look. He found seven angels bathed in the lake. He took the youngest one shawl and hid it. The six of angels could return back to the paradise but the youngest one. He pretended helping her, brought her to his house, and married her. This couple had son and lived for long time till one day Jaka Tarub broke his wife rule. She reminded him not to stalking when she was cooking in the kitchen. Because using her magic power, she could cook one seed of rice became one pan of rice. Otherwise Jaka Tarub was curious and stalking. His wife lost her magical power and she took the rice from the barn till she found her shawl in there. She took her shawl and returned back her husband and son on the earth.

These Story motifs are less completed comparing with Nemcova story. The combination with ATU number 413 is tightly connected but not really strongly connected with ATU 313 but at the beginning part when the seven angels came to the world and bathed in the lake. Another different motif is the ending of this story. The ending is definitely different with others in ATU number 400. Mostly the similar stories have the combination with ATU number 302, 310, 402a when the main character successfully accomplishes the tasks and married with

Cekanka or the angel. Or, it is probably with ATU 313 when the main character uses the magical flight to flee his princess from the wicked witch. The ending in Jaka Tarub is sad ending when the angel is left him and his son on the earth and returned to the paradise.

Conclusions

The transformation analysis of the *Jaka Tarub and The Golden Hill/Libor* folktales shows that although the story has undergone various adaptations in modern versions, several traditional values are still maintained as its main foundation. Values such as patriarchy remain visible through the dominance of the male character, particularly in Jaka Tarub's and Libor's act of stealing Nawang Wulan's and the youngest swan shawl and ribbon as a way to "possess" her. In addition, the value of women's domestic roles is still present, where Nawang Wulan and Cekanka are portrayed as a wife responsible for household duties and childcare. Values like loyalty, sacrifice, and a life closely connected to rural nature also continue to characterize the story and remain largely unchanged from its traditional version.

However, in its transformation into more modern versions, new values have begun to emerge, reflecting social developments. One of these is a feminist perspective, which presents Nawang Wulan and Cekanka as a more active character who is aware of her rights and is no longer merely an object in the narrative. In some modern interpretations, Jaka Tarub's and Libor's as well actions are even criticized as a violation of a woman's freedom and consent. Furthermore, the value of gender equality is increasingly emphasized, where the relationship between men and women is no longer entirely hierarchical.

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