



## The Relation between Sasak and Samawa Folktales: Comparative Literature to Multicultural Education



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### Abstract

There are three problems which would like to be answered. They are (1) relation between Sasak and Samawa folk folktales; (2) the description of Sasak and Samawa people based on the folktales; and (3) the use of the folktales' relation which gives the description of both people as the basis of the application of multicultural educational values. Problems answered using Levi-Strauss structural theory which says that tale is the gate of understanding the people. The folktales used as data are (1) Batu Goloq (Sasak) and Batu Plantolan (Samawa); Mandalika (Sasak) and Lala Buntar (Samawa); and (3) Tegodek dait Tetuntel (Sasak) and Ne Bote Ne Kakura (Samawa). Data gathered through library research followed by triangulation by reconfirming to the respondents to have more valid data. Data were analyzed using Levi-Strauss steps: (1) determining the miteme, (2) arranging the miteme syntactically and paradigmatically, (3) comparing the miteme to see the similarities and differences, (4) interpreting using those groups by using logical reasoning of both people, and (5) making different logical reasoning as the material of the application of multicultural educational values. It is found that the relation of each group of tales showed a consistency in similarities and differences. Batu Goloq and Batu Plantolan give a description that Sasak people tend to solve the problems by themselves as the consequence of the closed, while Samawa people tend to invite others as the consequence of the opened. The same characters found in Mandalika and Lala Buntar specifically in miteme processing in taking a decision and solving problems. Mandalika told as a closed one, while Lala Buntar is opened one in deciding and solving her problems. The comparison toward Tegodek dait Tetuntel and Ne Bote Ne Kakura describe hidden protest of Sasak and Samawa. It is the manifestation of the same view toward refusal and disagreement to the oppression done by high-status people. These descriptions of Sasak and Samawa could be used as the material of application of multicultural educational values to students through careful guiding of finding a description of comparison of Sasak and Samawa folktales.

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**1. Introduction**

The existence of Sasak and Samawa could not be separated from their long relationship. Geographically, both are separated by two different islands, but history and some studies said that both have a close relation compared with others in West Nusa Tenggara. When Sasak was struggling against the occupation of Karangasem (Bali), Samawa in order of Samawa kingdom sent armies to give help by crossing Samawa straight to Lombok (Burhanuddin, 2010; Mantja, 2011; and Wacana, 1988). The existence of Samawa can be seen in many sub-villages in Lombok up to now. Some sources are also said that both had been being in one order of kingdom (Mantja, 2011; Wacana, 1998; and Burhanuddin, 2010).

It was a long before the relation by the invasion of Karangasem toward Lombok, Samawa and Sasak were actually one. They come from the same ancestor. It is gathered through language reconstruction which showed that Sasak and Samawa are two languages which are included into one subgroup of language Sasak-Samawa. It is derived from one *proto*, proto-language Bali-Sasak-Samawa. It was formerly separated into two groups; they were Bali and Sasak-Samawa. Sasak-Samawa group was then separated into two different languages; Sasak and Samawa (Mbetse, 1990).

The relation between Sasak and Samawa is also noted in their folktales. Tale of Sasak, *Datu Langko*, describes that one of Selaparang Kingdom's noble son called Panji Tilar Negara prince was left to guard. It is an indication that Sasak and Samawa have a close relation both institutionally and emotionally.

The close relation between Sasak and Samawa by that evidence show that their interaction intensity is great. This great interaction has some implication, such as many similarities, one of them is in the tale. Of the similarities of the tale, there are two different arguments. The first argument says that the similarities are caused by interactions related to influence influential between one tale's community with another. The second argument says that the similarities could happen in a tale by accident (see Ahimsa-Putra, 2013 and Taum, 2011).

Without following the two different arguments, the tale is one kind of an opus of anonymous literature. Its' anonymous existence said as collective own of people. As literature opus of collective own of people, tale reveals a collective consciousness of the people of its own (Taum, 2011:11). Thus, it is reasonable for the study of the tale as the gate in understanding the people. Ahimsa-Putra (2013) said that desires in a real life, aware or not, manifested in the tale. It is because all actions which would like to be expressed in the tale do not hinder or tied by rule or value used in a real life.

If the study toward folktales is done to understand the people, see the relation by doing a comparison of the folktales of the two different ethnic, it is done to compare the people of the folktales of its own. In another word, seeing relation by comparing between folktales of Sasak and Samawa will automatically comparing Sasak and Samawa people. Its comparison can be guided to understand Sasak and Samawa as communities which come from one ancestor.

The term relation, in this case, is seeing connectivity between Sasak and Samawa tale. The connectivity signed by some parts which have differences and similarities of the three groups of folktales. They are 1) Batu Goloq (Sasak) and Batu Palntolan (Samawa), 2) Mandalika (Sasak) and Lala Buntar (Samawa), and 3) Tegodek dait Tetuntel (Sasak) and Ne Bote Ne Kakura (Samawa). The theory used to see these folktales is structuralism of Levi-Strauss. The use of this theory in line with the idea that folktales can be used to understand the people. The differences and similarities in the folktales will be guided into the effort of understanding Sasak and Samawa people who come from the same ancestor. The differences found will be used as the basis to understand the differences between the two people.

Further, by seeing the relation of folktales to understand Sasak and Samawa people will grow an attitude of understanding each other. This attitude will be important in a democracy and local autonomy waves in which each would like to show up their identities as differences characterization between one to another.

One alternative and effective effort to grow understanding attitude between one to another are through education. Educational model, which suit to this, is multicultural education. The formula of multicultural education proposed by Mughni in the introduction of a book written by Mahfud (2014: viii) is the manifestation of the consciousness of diversity of culture as well as the abolition of prejudice to build developing community.

Folktales which grow and develop in certain communities can be used as tool, media, or resource to apply learning multicultural. Seeing this relation by comparing folktales from two different ethnics (Sasak and Samawa), it is not only about differences and similarities merely but also about guiding them to be used as a resource for multicultural learning. It is hoped that they can develop the consciousness in the communities, especially Sasak and Samawa to understand each other. The consciousness will minimize the possibility of the rise of conflict, mainly, a conflict which is caused by different ethnics.

## 2. Research Methods

This article used three pairs of the tale of Sasak and Samawa which resemble as the data. They are (1) *Batu Goloq* and *Batu Plantolan*, (2) *Mandalika* and *Lala Buntar*, and (3) *Tegodek dait Tetuntel* and *Ne Bote Ne Kakura*. The data gathered through inventory did toward Sasak and Samawa folktales by Bahri et al. (2015). So, data gathered through library research suggested by Sugiono (2008: 240) which said as a documentary study.

Data would be used to do triangulation. Triangulation in gathering the data in term of collaborating using some techniques of gaining and the sources already existed (Sugiyono, 2008: 241). The purpose is to evaluate and check the credibility of the data using technique of gaining and the sources. By this technique and sources, it is hoped the data would be valid. The data taken from research done by Bahri et al. (2015) would follow triangulation through an interview to some respondents and compare them with some documents to test the credibility of the data.

Those three pairs of folktales of data of Sasak and Samawa were analyzed using structural analysis Levi-Strauss method mentioned early. The purpose of using this method, generally, is to find the logical reasoning of the people who own the mites or folktales, Sasak and Samawa. The logical reasoning would be compared and used as a source of arranging application model of multicultural education especially literature education. Steps applied during analyzing were as follow.

- a) Determining miteme of each folktale of Sasak and Samawa.
- b) The miteme would be arranged syntactically or paradigmatically to see the correlation of the miteme wholly.
- c) Contrasting the arrangement of the miteme of Sasak and Samawa to find the differences.
- d) The differences in term of miteme would be used as the basis to interpret the different reasoning or vie points of Sasak and Samawa toward a problem.
- e) The differences of reasoning or viewpoint would be used as the main source to apply a model of multicultural education, especially literature.

## 3. Results and Analysis

### 3.1 Relation of Sasak and Samawa Folktales

As it was mentioned early that relation, in this case, meant finding out the relation between Sasak and Samawa folktales which were in a pair. The relationship is restricted by the identification of the differences and similarities in the pair of folktales, it is not about the genetic relationship which is diachronic. The finding of the relation by identifying the differences and similarities could be done by contrasting some logical accidents wholly.

Doing contrasting toward folktales have to be started by understanding deeply the folktales. Understanding the folktales could be done by seeing the logical accidents faced by the actors to build the logic of the story of the folktales. It is in line with the basic concept of structural study that sees a tale consists of elements, but the meaning or purpose drawn in the arrangement of the element wholly.

- a. The Relation of *Batu Goloq* and *Batu Plantolan*

The relation of *Batu Goloq* and *Batu Plantolan* is concerned with the effort of finding the differences and similarities in both folktales. The differences and similarities are identified by comparing and contrasting the arrangement of accidents from the beginning up to the end of the story of the folktales. Identification to the folktales could be grouped into three parts which are miteme of the folktales. They are (1) background of the life, (2) problem faced, and (3) the resolution.

Background of the life is concerned with economic condition in the folktales. The actor *Inaw Lembain* and *Amaq Lembain* in *Batu Goloq* tale are in a shortage condition. A couple of husband and wife have to work hard to fulfill their daily need. *Inaq Lembain* works as crusher, while *Amaq Lembain* works as firewood seeker in the forest. The income of the two works is absolutely not certain which implication causes them to not certain in getting food every day. In a certain day, they get enough money to have some food for the next day. Fortunately, in other days the money is not enough for the next day. Their struggling in finding money in different places forced them to take their child anywhere they go especially *Inaq Lembain* who is in charge taking care of their child.

In contrast, the mother as an actor which is not mentioned the name in *Batu Plantolan* tale. The mother has a better life. With her husband, the mother has a job with definite income. Both cultivate their own rice field. Their income is higher than the previous couple in the different tale. They can afford to buy their need. The mother in the story also brings her child during cultivating her land. It is done for her husband was passed away.

The miteme ‘problem faced in the stories’ of both folktales have similarities. The actor *Inaq Lembain* in *Batu Goloq* and the mother *Batu Plantolan* have abilities in carrying their children during working. The reason is also the same. There is not anybody who would take care of the child. The similarities continue up to the stones in both folktales are getting higher. These become climax of problems in both stories.

The differences are shown in miteme ‘the way to solve the problems’. The actor *Inaq Lembain* solves her problem by getting her child down by herself using cloth belt which she used in her waist. In a different story, the mother in *Batu Plantolan* asks help from other, in this case, a bird, to help her get her child down. In the end of miteme, it is shown the differences that a child in *Batu Goloq* changes into a bird, while in *Batu Plantolan* the child still remains in a child who comes back to her mother.

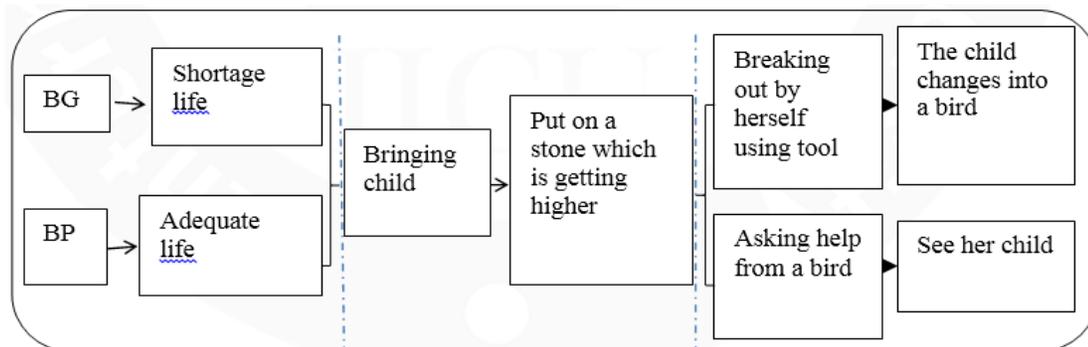


Chart 1. Comparative of *Batu Goloq* (BG) and *Batu Plantolan* (BP) folktales

b. The Relation of *Mandalika* and *Lala Buntar*

The pair of folktales of *Mandalika* and *Lala Buntar* consists of three miteme. They are (1) background of the actors, (2) problem faced, and (3) the way to solve the problem. The similarities of both folktales are shown in two mitemes, while the difference is only shown in one miteme, ‘the way to solve the problem’. Miteme is concerned with a background of the life of the actors. The actor *Mandalika* or *Lala Buntar* are two actors who are the princess of kingdoms. Both live in a palace with everything served around them.

The similarities of backgrounds continued to the problems faced. *Mandalika* and *Lala Buntar* are drawn as beautiful princesses. Their beauty derives many kings or princes of other kingdoms from trying to persuade them. Both stories of the folktales are also told that the proposals come in almost the same time and all in both folktales force to be accepted.

The pursuits of accepting proposals are the problems. *Mandalika* and *Lala Buntar* realize that accepting one proposal would raise conflicts. Both do not want any conflict or even war so that both have their own way to solve their problems.

The difference is on miteme ‘the way to solve problem’. The freedom to take a decision given by her parent makes *Mandalika* asks a time to think alone, while *Lala Buntar* directly decides to leave the palace and hide in a forest. Two different decisions show that *Mandalika* and *Lala Buntar* decide different ways.

*Mandalika* chooses to keep her decision by herself without confirming to other actors including her parent. *Lala Buntar* tells her decision to her parent and all of her families. The relation concerned with similarities and differences in a pair of the folktales can see in the following chart.

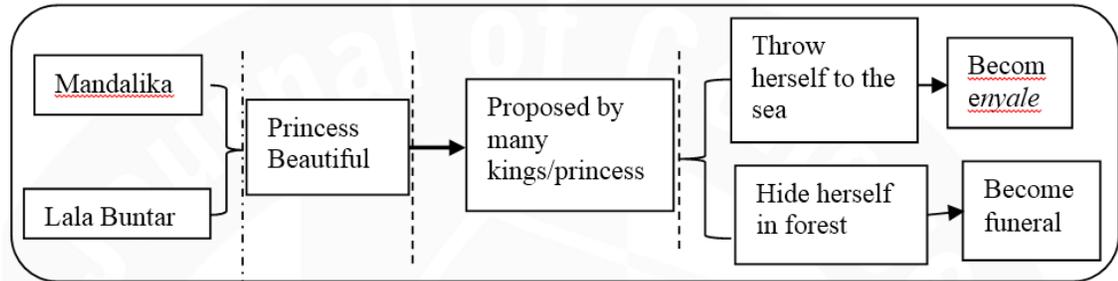


Chart 2. Comparative of *Mandalika* and *Lala Buntar* folktales

c. The Relation of *Tegodek dait Tetuntel* and *Ne Bote Ne Kakura*

The relation in this pair of folktales differs to those two pairs of folktales presented earlier. Series of accidents from the beginning up to the end of the stories have many similarities. The only different is in protagonist actor who companies monkey ass antagonist actor. In *Tegodek dait Tetuntel*, the protagonist actor is a frog, while in *Ne Bote Ne Kakura*, the protagonist actor is a turtle. Nevertheless, problem and series of accidents suffered by the frog and turtle are the same.

Problem and series of accidents which are the same in this pair of folktales make it impossible to compare them using contrasting analysis as it is done the two previous pairs of folktales. The similarities of them are in one tile. Relation of stories in term of differences and similarities tends to be guided to comparing two protagonist and antagonist actors. They are in a consistent position from the beginning up to the end of the stories. The result of comparing could be seen in the chart below.

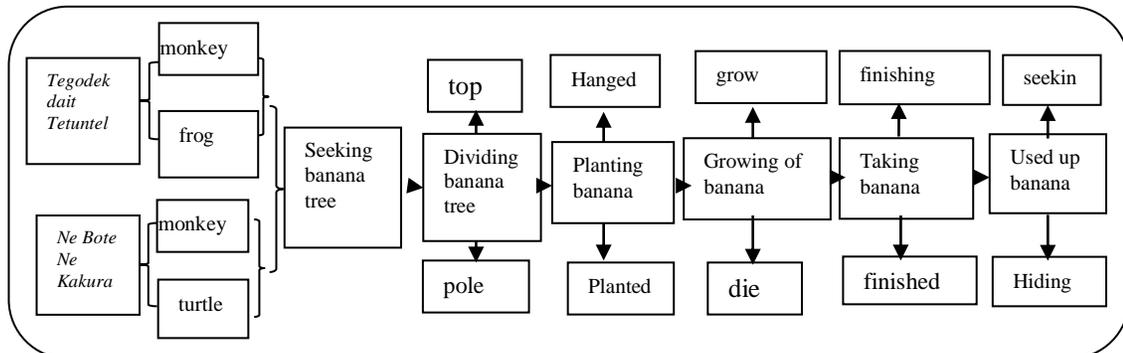


Chart 3. Comparative of *Tegodek dait Tetuntel* and *Ne Bote Ne Kakura* folktales

The chart above shows that there are some miteme. They are (1) dividing banana tree, (2) planting banana tree, (3) growing of the banana tree, (4) taking the banana, and (5) after banana has been finished. Each miteme consistently shows the position of a monkey who are or choose the top part of his toward compared with frog or turtle who chooses the pole part.

Miteme 'dividing banana tree' shows that monkey actor takes the top part of the banana tree. This decision made by a monkey for he thinks the top part would easily bear fruit. The pole part becomes the frog or turtle parts. The actor monkey in 'miteme planting banana tree' does the plantation of the banana tree by hanging its part on the top part of the tamarind tree. The different thing is done by frog or turtle. They choose soil as a good place to plant their banana tree. This position is happened consistently up to the end of the stories; after banana has been finished. These series of accidents that show the similarities and differences become relation between *Tegodek dait Tetuntel* and *Ne Bote Ne Kakura* folktales.

### 3.2 Thinking concept of Sasak and Samawa people in the folktales

The relation in term of similarities and differences in the pairs of folktales is the preliminary data which would be used as the basis to see the thinking concept of the people of Sasak and Samawa as the owners of the folktales. It is in line with the principle of the study of Levi-Strauss Structuralism who see folktales as the gate to understanding the people who own the folktales. Understanding toward the people is more focused on the differences exist in. however, similarities in the folktales would also be used as consideration to see the context wholly as a story.

Understanding the actor of *Inaq Lembain* in *Batu Goloq* or the actor mother in *Batu Plantolan* must be done by seeing the story wholly. Understanding toward a solution which is chosen by the actor *Inaq Lembain* or mother must be connected toward the background of the life of the actors. Life background, in this case, must be connected with the background as shown in previous miteme; economical background of each actor. The way to solve the problem which is chosen by *Inaq Lembain* in *Batu Goloq* must be connected with her economic life which full of shortage and poverty. It is also done to the way chosen by the mother in *Batu Plantolan* which must be connected with her economic life which categorized into an adequate one. These two things support and have connection one to another. The solution chosen by each actor has a connection to their economic life. In contrast, economic life has to affect toward solution chosen by the actors in solving problems they faced.

*Inaq Lembain* as an actor whose life is categorized into poverty chooses using any tools in hers and to do some efforts by herself to solve her problem. Different to a mother whose life categorized into adequate solves her problem by asking help to her parent or another actor in the story. The correlation between life condition and solution chosen in two folktales opposite by chart presented bellow.

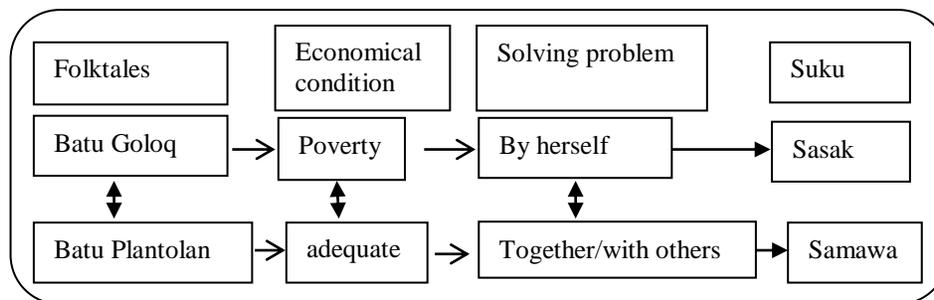


Chart 4. Correlation life condition and solution chosen in *Batu Goloq* and *Batu Plantolan* folktales

Contexts of the stories in *Batu Goloq* and *Batu Plantolan* with some opposition as presented are the view of the existence of opposition related to the comparison between Sasak and Samawa people. Sasak people are drawn in *Batu Goloq* having tendentious to solve her problem by herself, while Samawa in *Batu Plantolan* tends to ask help to others. These two oppositional ways are the characteristics of showing openness and closeness. Solving problem by herself in *Batu Goloq* is a manifestation of the closeness while solving the problem by asking help from others in *Batu Plantolan* is a manifestation of the openness.

Closeness behavior said to be not openness behavior toward outsiders especially to the strangers. If we make reference to the story of *Batu Goloq*, preliminary series are drawn from the economic life of the actor aim toward the problem and the way to solve it. The preliminary accidents about economic life show that it is the background of behavior in series of later accidents. If we doing such comparable, closeness behavior derived from economic life; the life of poverty. This would lead into unconfident to herself, shy, and feel unlucky. In contrast, Samawa which is drawn in *Batu Plantolan* tends to solve her problem by asking help from others. This way of solving a problem raises behavior opposite to the way of solving the problem by one own self. If Sasak shown in *Batu Goloq* tends to be closeness, Samawa in *Batu Plantolan* tends to be openness. If we make reference to preliminary stories, openness characteristic would not apart from economical life background of the actor. Adequate economic life of the mother in *Batu Plantolan* tend to raise confident attitude so that she would not be shy to ask a help from others including in solving problem faced.

Folktales are a picture of the people who own them. The picture in *Batu Goloq* tale and *Batu Plantolan* could be said as the picture of the people of Sasak and Samawa. So, the opposition of how to solve the problem by using background and some things related to could be said as oppositional pictures of Sasak and

Samawa people in *Batu Goloq* and *Batu Plantolan*. Binary Opposition related to openness attitude and closeness is a picture of characters of Sasak and Samawa people.

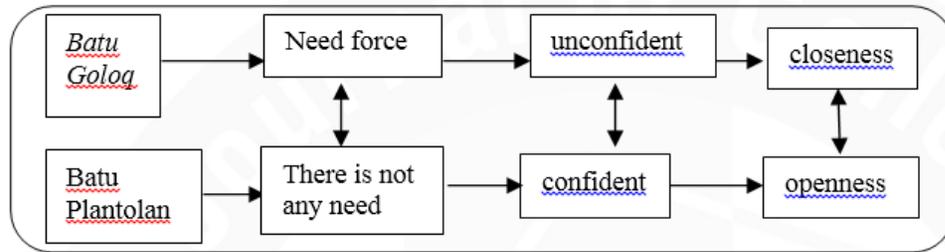


Chart 5. Opositional pictures of Sasak and Samawa in *Batu Goloq* and *Batu Plantolan* folktales

The tendentious of Sasak people to be closeness and Samawa with its closeness is also seen in *Mandalika* and *Lala Buntar*. *Mandalika* as princess tends to solve her problem by herself without inviting other actors. *Mandalika* thinks by her own self in choosing one of many decisions related to the proposal from many kings/princes. The loneliness continues up to the decision to jump into the sea. *Mandalika* does not tell anyone actor about her decision, even her own parent. In doing her decision, she also does not invite anyone or actors. The closeness is opposite with model of taking the decision by *Lala Buntar*. The actor directly tells her decision and invites other actors; the guards who escort and accompany her up to buried in a mound- a place she hides.

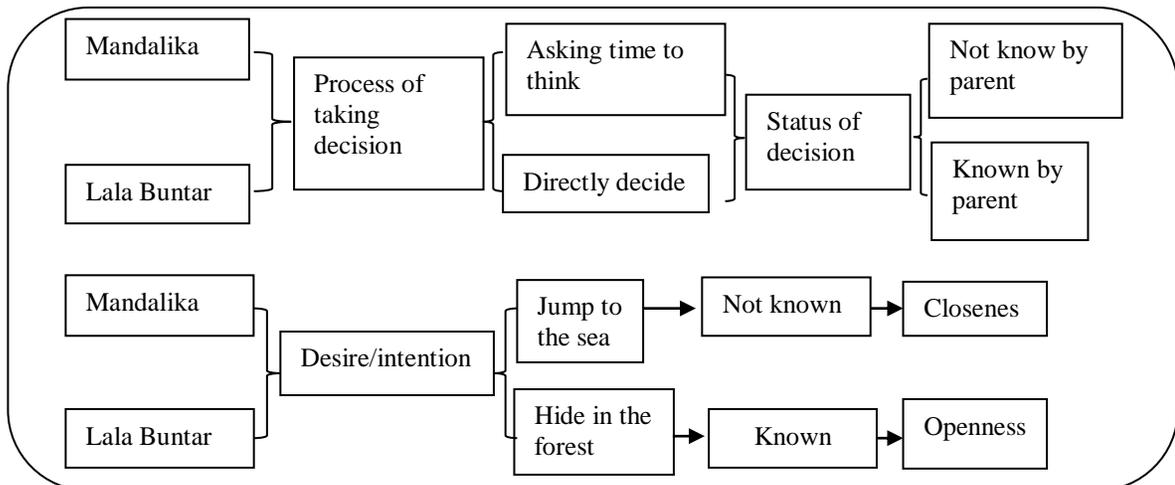


Chart 6. Comparative problem solving and comparative openness and closeness people Sasak and Samawa in *Mandalika* and *Lala Buntar* folktales

Openness and closeness in Sasak and Samawa people context could not be separated from historical background undergone by the two groups of people. The historical background makes Sasak and Samawa people who come from one ancestor in the viewpoint of language (Mbetse, 1990) show the different in basic attitude.

The existence of different basic attitude as know, nowadays, could not be separated from the effect of colonization differences happened to both ethnic. Colonization in Sasak was done by Karangasem Bali who came from West, while colonization in Samawa was done by Bugis from East. Colonization done by Bali toward Sasak and Bugis toward Samawa had different purposes and models. Mahsun (2006: 87) explains that colonization done by Karangasem Bali toward Sasak was not only about politic but also about culture. The culture intention was done in term of forcing culture and tradition had and applied. This, of course, affects to the distinction of identity. The distinction of identity causes loneliness which affects to the confidence and in the next level would cause closeness.

It is different colonization of Karangasem Bali, colonization by Bugis toward Samawa says by [Mahsun \(2006: 87\)](#) tends to be religious motivation than politic or culture. The Kingdom of Bugis at that time only wanted king and people of Samawa to hold Islam, culture, and tradition which had been growing and developing in Samawa people let grow. Forcing to follow tradition and culture of Bugis did not happen at all. Internalization of culture and tradition of Bugis can be seen now days done voluntarily without any forcing as in Sasak by Bali.

Giving culture and tradition of Samawa people to develop by Bugis make Samawa people still remain their own identity. This brings such implication to the self-confidence which affects to openness attitude who are not shy to interact with others as well as asking help from others as what is done mother in *Batu Plantolan*. The openness of Samawa toward others is also seen in one of the Lawas (traditional poem) which is popular in their people.

*Mana tau barang kayu* `Even though a man is not kinship/family`

*Lamen ya sanyaman ate* `If s/he could make (me) feel relax or bring peace`

*Ba nansi sanak parana* `S/he is my brother`

The Lawas give a description of the openness of Samawa people toward others. Samawa defines brother nit only the one who is in one family tie but also anyone who has a good attitude and bring peace. Consequently, there are some villages of other ethnics around Samawa people in Sumawa and West Sumbawa Districts. The names of the villages were given the suit to the backgrounds of the ethnic such as Irian Village, Arab Village, and others.

It is different to those two pairs of folktales described early, thinking the concept of Sasak and Samawa in *Tegodek dait Tetuntel* and *Ne Bote Ne Kakura* shows the existence of resistance of low-class people toward high-class people. The consistency of the position is shown by actor monkey who always in high class. It shows the manifestation of high class or status people. It is opposite to actor frog or turtle as low class identified by the position which is consistency the low class.

The protest of the class is described by the two folktales symbolized by banana as the centre of the problem. In the real life, banana is identical to a monkey. Banana is the favorite food for the monkey. The problem in the folktales is monkey does not know which part of the banana tree should be planted and how to plant it. As an actor who has a specific food, the monkey should know about it. By contrast, frog or turtle who does not make banana as his favorite or main food know which part of the banana tree should be planted and who to plant it so that the banana tree grow well. Two contradictive phenomena said to be a protest of people toward high-class people smoothly written in *Tegodek dait Tetuntel* and *Ne Bote Ne Kakura*.

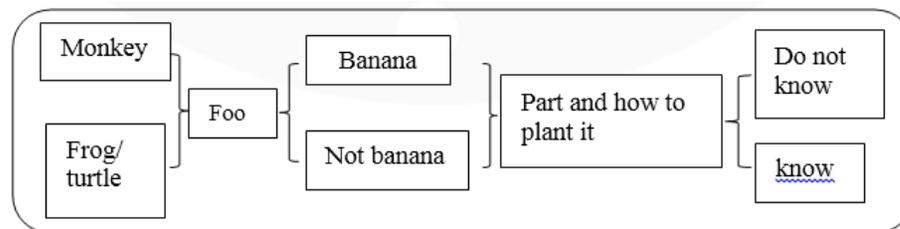


Chart 7. Contradictive monkey and frog/turtle for comprehension of banana

The protest of low-class people toward high-class people can also be said as a protest of common people to their leader. As it known generally, Sasak and Samawa are two ethnics who ever ruled by outside power. Sasak had the experience of being ruled by Karangasem Bali, while Samawa by GOA Sulawesi. Even though the model of the ruling power of the two ethnic was different, of course, there is a similarity in the term of unsatisfactory and injustice treated by rule power people toward ruled power people. The expression of unsatisfying or injustice could not be done in public places so that it is a need of alternative media and tale is one of the media.

### 3.3 Comparative Literature

Comparing opus of literature, folktales, have a tendentious to guide them into a comparison of the people who own the folktales. It is because folktales are one of opus owned by their people. It is logic also to say that

folktales are a collective expression of the people who own them. Folktales become a collective expression of Sasak people so does Samawa people.

The confession of folktales as collective expression is one of indication that folktales could manifest the hope or desire of the people in general. Thus, it is also logic if we study folktales of Sasak and Samawa to be guided into understanding the two people. Comparison of folktales of Sasak and Samawa could also be guided to comparing Sasak and Samawa people as the owners. The comparison is guided to the effort to compare people which implicitly be used as a source of applying multicultural values.

The comparison of folktales could be guided as a source of applying multicultural values be done by comparing the folktales. In order to be interesting and close to the students, folktales to be compared should be come from two ethnics in the people. The results of comparison would develop attitude of understanding each other between one group with another.

School education curriculum honestly does not give a specific place on comparing folktales, but using a time outside the class could be a solution to react the absence. Reading 15 minutes before the class started is one of the alternatives to be used to comparing folktales guided to understanding the people who own the folktales.

The steps to be done are by following steps of comparing as it is done in the three pairs of folktales. The steps should be suited to the level of students. The low level should be guided to know the folktales. The next levels are guided to the comparison of the folktales and more complex suit to their levels.

#### 4. Conclusion

Relation of Sasak and Samawa folktales shows similarities and differences. The similarities and differences are in some parts which are divided into some *miteme*. Similarities or differences in the three pairs of folktales of Sasak and Samawa show there are relations in them.

Be based on the relation gathered, by comparison, there is difference model which consistently seen in the three pairs of folktales. The comparison shows there is tendentious to be closeness to Sasak people which is opposite to the openness of Samawa. The closeness and openness of the two groups of people from different ethnic backgrounds could not be separated from different historical backgrounds; model of colonization suffered by both ethnic.

The pictures of Sasak and Samawa found through comparing pairs of folktales as the basis of gathering source of giving multicultural education values to the students. Giving the values could be done by supporting the students to comparing the folktales especially the folktales of the two groups of people. They can read the pairs of folktales of the two ethnic.

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