

The Archetypal Types based on Jungian's Psychology in Madura Tales

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Abstract. This paper aims to examine archetypal elements in some Madura Tales from Carl Gustav Jung in Marie Louis Von Franz's perspectives. This research analyzes Three Madura tales there are Megaremeng and Other Stories (A Selection of Madura Tales) book: The Horse and the Cow, Princess Tajungan, and When the Monkey can Speak. Thus, archetypal elements will be depicted in characters and symbols along with the representative of Madurese cultures and traditions appearing in the stories. This study employs a qualitative method to describe and explain the characters' archetypes through their behavior, attitude, and emotion. The results show that In the Horse and the Cow shows (1) the myth of a horse and a cow, (2) the archetype of the Jungle King, and (3) The horse's archetype of shadow. Princess Tajungan shows (1) the myth of Tajungan Village, (2) the archetype of Wira as a hero, (3) and the symbol archetype of the rack, rooster, and Pesa'an costume. Whereas When the Monkey can Speak shows (1) the archetype of Kyai Barambang, (2) the archetype of the King's son, and (3) the symbol archetype of the monkey. Furthermore, the children's literature will figure out that this research expects that children will become the next virtuous generation.

Keywords: Archetypal, Madura tales, Children Literature.

1 Introduction

The psychology of children's literature notion has been fundamentally concerned with individuation imagining. In other words, it deals with the subconscious and conscious characters. The psychology of literature hereby psychoanalysis promoted by Sigmund Freud within his thought and discovery of the anatomy of people, psychological nervous system, and other psychological problems. Furthermore, Freud demonstrated the normal development of sexual instincts in childhood, broadly provided the basis for the study of dreams, and fundamentally discover the power of the unconscious that influences someone's daily thoughts and actions (Tim Psikoanalisis Fakultas Psikologi Univ. Muhammadiyah Gresik, 2003) ^[1]. Whereas Carl Gustav Jung was also concerned with psychoanalysis and ever worked with Freud. However, they separated and Jung developed his thoughts on Analytical Psychology. His significant contribution was the collective unconscious which led to all strange conceptions of the human mind, myths, legends, dreams, and fantasies becoming new and understandable meanings (Tim Psikoanalisis Fakultas Psikologi Univ. Muhammadiyah Gresik, 2003) ^[2].

According to Jung in Franz stated that the unconscious process of individuation results in an incredible hardening of the individual against others, while consciously working on the problem of individuation and the problem of transference leads to humanization, greater consciousness, wisdom, and its relatedness (Franz, 1997) [3]. Thus there is a correlation between myth, tradition, legend, and beliefs that are developed in a certain community to its people's psychology, especially in the study of tales in Children Literature.

Further, Jung has stated that human psyche includes the ego, personal unconscious, and collective unconscious. In particular, the collective unconscious has several aspects that affect personality called archetypes. Archetypes can be defined as something "typical" like the repetition of imagery and imitation. Archetype was derived from a Greek noun called *arkhetypon*, the word stands for *arkhe*- means "primitive" and *typos* means model [4]. Later on, Kjorsvik (2018) stated that archetype means "the first pattern of which others are molded" [5]. In other words, archetypes are kinds of racial memories thoughts and behaviors from ancestors which are inherited from generation to generation. There are some familiar types of archetypes to configure a human's personality such as *persona*, *anima and animus*, *shadow*, and *self*.

Shadow defines as something negative or a dark side of humans that is natural and instinctive. As a part of archetypes, *a shadow* can be in the form of greed, jealousy, envy, and other bad instinct of humans. If *the shadow* takes control of the human ego, the human might be selfless, callous, and stubborn because a shadow is reckoned as something immoral in society. Thus *shadow* is usually contrary to its *persona*. *Persona* is closely related to the cultural norm or ideal image that people want to show in public hereby as public personality as it will codify in a way they want to be accepted by others. In childhood, children will learn some personalities including character, attitudes, and behavior which are accepted in society whereas an unaccepted personality will result in punishment or judgment. Thus *shadow* in this case can be a subpersonality that the *persona* will not allow.

Yes, archetypal is not only about traditional tales but it also appears in fairy tale,

Take for example, the cinderella, well-know fairy tales, and the archetype of her is he treated badly by his mother, there is a prince as the hero to save her. So the hero also represent the archetype

For something to be considered an archetype, characteristics must represent a certain type. For example the character of "king", it must be assumed that the King is someone who represents masculinity, a spirit of adventure, or a "**Hero**" **represents a character who is often chosen to embark on a difficult journey or challenging task**. But the common archetypes of hero and or king Thus archetype is different from stereotypes, but it represents instead a full spectrum of characteristics that can manifest both positively and negatively (Hartwell & Chen, 2012) [6]. **Therefore, either King or Hero can be stereotypical as a "good man", but archetypically they can be portrayed as pessimistic or nurturer, he loves his family or he hate his family.** because it does not have to limit themselves to such a one-dimensional description (Kjorsvik, 2018) [7]. Thus archetypes are the ancient images originating from the collective unconscious.

In studying folk tales, there is a common process in the collective unconscious. The fact that folk tales that come from and exist in the same place have some similarities between them. There will be some types of intuitive mapping of the collective unconscious structure and

processes. According to Von Franz, Jung suggested that studying folk tales is an excellent approach to learning about the comparative anatomy of the collective unconscious, or the human psyche's deeper layers ^[8]. Furthermore, the Freudian layer defined the archetypes' behavior in connection to one another which is added to the construction. This research applies Jungian archetypal by Carl Gustav Jung in Marie-Louise Von Franz combined with Freudian psychoanalysis by Sigmund Freud and as they are related to each other. Jung's analytical psychology covers the theoretical foundation of archetypes within Freud's theory. As a result, both drives and archetypes define its structure and will be present throughout the analytical process ^[9]. Folk or fairy tales have a pattern that fits into the unconscious of everybody and is therefore retained more securely.

Next, The study of archetypes in literary works has been examined by some researchers. The research on shadow entitled *Mr. George Harvey's Shadow Archetype as Seen in Alice Sebold's The Lovely Bones* analyzed the shadow archetype of Mr. George Harvey, the causes of Mr. George Harvey's *shadow* archetype, and the effects of Mr. George Harvey's *shadow* archetype as seen in Alice Sebold's *The Lovely Bones* on himself and on the neighborhood (Dianika, 2019 ^[10]). Further archetypal research by *Pangestu and Julianti* (2021) analyzed the archetype of Jim White in the film *McFarland* showing the personality of *persona* and ego of the main character. The researcher found 22 data related to Jin's *persona, shadow, anima, wise old man, great mother, hero, and self* ^[11]. Another research was analyzed by Ussilah et al. (2022) which analyzed the moral values of the Megaremeng tale in *Megaremeng and Other Stories* by Imron Wakhid Harits. The results showed that there are three moral value aspects, they are (1) moral values of education such as always helping, perseverance, and responsibility, (2) moral values of social education such as a value in terms of humanity, concern, and empathy, (3) the value of cultural education in terms of cooperation, adherence to rules, and mutual respect ^[12].

Knowing the fact that memory formation deals with someone's emotion. Thus, if something is emotionally impressive for someone, it will be stuck and stay in her/his memory (Franz, 1997) ^[13]. This also happens in folk tales that may touch the reader's emotions until it sticks in someone's mind. Thus this paper aims to examine archetypal elements in Madura Tales from the perspectives of Jungian in Von Franz. Since archetype emerges in the form of symbol or motif, situation, plot, theme, animal, setting, and character (Syahdi, 2016) ^[14]. Therefore, this research will explain and categorize the archetypal results based on character archetypes and symbolic archetypes.

2 Methods

The method that is used in this research is descriptive qualitative to describe and examine the data collection from three selected folk tales. Bungin (2017) stated that the qualitative method attempted to portray reality as a characteristic, character, trait, model, sign, or description of a particular condition, situation, or phenomenon [15]. It also aids the writer in gathering data, interpreting, and reporting to obtain the research's outcome. Thus in analyzing the data, this research applies the concept of archetypal by Marie-Louise Von Franz who examined some fairy tales from psychological views based on Jungian. The primary source of data in this study is the main data or descriptive data in the three selected Madura tales which the researcher brings to be analyzed. They are *The Horse and the Cow*, *Princess Tajungan*, and *When the Monkey*

can Speak based on the book *Megaremeng and Other Stories (A Selection of Madura Tales)*. The data are taken from these folk tales in the form of the author's narration and characters' utterances in the form of dialogues. Furthermore, the secondary data are used in the previous study in the form of books, articles published in journals, encyclopedias, bibliography, and some websites on the internet that relate to the subject that can support this research.

3 Results and Discussion

3.1 The Horse and the Cow

3.1.1 The Myth of a Horse and a Cow

Myths in oral literature as a communication system that contains the messages and transformed history to be nature. In general, myths tell about the occurrence of the universe, supernatural events, the creatures that inhabit it, and mythological creatures that can be described as exaggerating historical events (Lukens, 2003) ^[16]. Myths also contain explanations for traditions as the result of the same community beliefs. Thus it is spread to convey religious experiences, to form models of certain traits that contain certain messages as morality learning media in a community.

A Horse and a Cow in Madura tale believed that these two animals switched their appearance due to the disasters that occurred and threatened the safety of their flock. When the King of the Jungle commanded all animals to prepare themselves and made a big ship because there would be a big flood and some disasters ahead. The king then made a regulation that only one of each species would come on the ship due to avoid breeding and fit the ship. Thus, others should run as soon as possible to the high land. The king who was smart and wise and other animals passed all the seven dangers such as a big flood, hundred of sea crocodiles, big waves, shark monsters, big thunder, a sharp corral mountain, and an Ogre. Moreover, to live peacefully in the Ogre land, they successfully deceived the Ogre because the king's commander to the cow and horse to switch their appearance. The king knew that the Ogre liked a cow to be eaten. However, the cow can not run as fast as the horse. That was why to fool the ogre, the cow switched his manes and his brown and black skin of him to the horse and the horse gave his white skin to the cow. Furthermore, when the horse successfully fooled the Ogre and the Ogre died because falling on a lot of sharp stones when chasing after him. Finally, the horse came back to the flock but, he failed to switch his appearance again to the cow because of his sticky sweating even with the help of other animals. Thus the horse had manes and skin of a Cow appearance, he asked forgiveness from the cow yet actually he felt happy because it looked manly. It was different from the cow who was upset and shook his head because of his unwanted appearance. And nowadays their appearance keeps it that way. Thus this myth becomes a folktale in Madura.

3.1.2 The Archetype of the Jungle King

The archetype of the King mainly has parallel stories as it provides a clue to the character of the King usually depicted in the story. A king is a male most powerful archetype. In several King archetypes in the story, a King is considered to be a mature and masculine character and lives with the greatest integrity. In some stories, King usually sits on a throne wearing robes. However, this is different from the King in this story, he was the animal King, the King of other

animals in the jungle, even though there was no depiction of who was the King, was he a lion, monkey, or another animal? Children might say that the King of the Jungle refers to lions as like Simba in *The Lion King*, lions represent terrifying roars, well-muscled body, fast-run, as they are seen as strong animals that deserve to be a leader of the Jungle. Simba represents the King who wants to save his environment and all animals. In the *Horse and the Cow*, the King of the jungle depicted in this story as "the King of the Jungle, the smartest and the wisest animal..." (page 4) also expressed his power in the form of fair decision, intelligence, order and command to all animals. The King of the jungle ordered all animals to prepare for a huge flood. "He asked all habitats in the jungle to make a giant ship for sailing and saving all animals" (page 1). This represented that The King archetypes can be defined as savior or a sage. The King acted as the chief strategist to protect his flocks. Moreover, the King also became a fair King. It portrayed when the ship can not carry all animals so the King decided to allow only one of each species to get into the ship and others should be run to a high land as soon as possible. His intelligence was also applied when they had some unpredictable dangers. He should think and make a quick and strategic decision to pass the obstacles and save all animals without endangering their lives. When there were hundreds of sea crocodiles, "all of you, there will be a danger threatening us, we have to disguise! you all have to pull off your skins, and put it somewhere, the sea crocodiles won't recognize you" (page 2). Then this idea worked so well also when they faced shark monsters, they did not recognize all animals without the skin. The idea of successfully disguising the Ogre, the most dangerous obstacle, also came from the King. The horse and the cow are supposed to switch their appearance. He is also depicted as someone who must not panic in a dangerous situation otherwise, their flock will be anxious and afraid of the danger, "King of the jungle looked so calm and trustworthy" (page 5). Therefore, the King's personality provides protection, harmony, and order to his people to protect them from dangers.

The King of the Jungle has archetypes to achieve God's status and acted like a Shaman who knew the future event happened. The King acted as mythological intermediaries between heaven and earth. He had a higher spiritual level than an ordinary animal because he knew that there would be a huge flood in their jungle, "all animals please come on board, there will be a huge flood in two days" (page 1). The ordinary animal will not recognize if there is a flood or not, and the King exactly said the big flood would come in two days. Thus the archetype of the King is a Shaman.

3.1.3 The Horse's Archetype of Shadow

The horse portrays as an animal who has great abilities such as strong and fast running. Whereas the cow is a favorite meal of the Ogre. To save all the animals and not harm them, the King of the jungle gave the task for the horse to deceive the Ogre to chasing him who look like a cow. The horse successful tricked the Ogre until he died.

The *shadow* in the horse's personality appears in this story. A *shadow* is an unpleasant place in the unconscious psyche since it collected all the conscious mind rejects. In other words, the *shadow* is where one suppresses and denies something unwanted personality. People refuse to admit that the shadow exists in themselves. The horse felt happy when he switched his appearance to the cow, unlike the cow who did not want his appearance. In this part can be inferred that the *persona* of the horse is a hero to save all animals and distinguish the Ogre but, the *shadow* shows that the intention of the horse was not only to save his flock but to get his new appearance and became his satisfaction because he thought that the manes made him so

manly (page 5). The proof that he had a *shadow* or an evil personality is when the horse approached the cow and whispered "the cow, it is only a temporary exchange for us, after this task ends, we could exchange our skin again (page 6). While the cow did not like the horse's skin, the horse tried to calm and persuade the cow to not be worried about their switching skin. It can be one of the ways the horse ignored his happiness for belonging to the skin and realize that the skin belonged to the cow. Also, the way someone hides his *shadow* is through the development of a *persona* which can be someone's way to hide his real feeling or condition (Singer, 1994) ^[17]. However, his archetype of shadow was shown when he said "but I truly feel so excited with your skin, to be honest" (page 6). In the last section, the horse can not switch his skin because of his sticky sweat. The horse asked for forgiveness from the cow, but in his deep heart he was so happy because he had made it in his neck, he felt so manly (page 8). He felt sorry for the cow but he was happy to have the cow's skin. It can be inferred that not all something in the *shadow* is undesirable. Thus, as a subconscious defense mechanism, sometimes archetypal tendencies aren't recognized until the *shadow* begins to emerge and to be the collective aspect which characterized as a devil.

3.2 Princess Tajungan

3.2.1 The Myth of Tajungan Village

There was a young man called Wira who lived in Gresik, East Java. He was a farmer and had some livestock. He had a desire to explore a new world, but he considered his mother would live alone if he left. Finally, he asked permission from his mother about his plan. His mother gave her permission to Wira because she supported him even though it was hard since they never separated for a long time. His mother gave him a rack and a rooster as his adventure would be having some obstacles.

Wira went through the jungle and arrived at an exotic island. He found a boat to cross the strait. During his voyage suddenly he saw a lot of spumes. There were two big crocodiles under the spumes and he directly fought them with his rack. Finally, Wira won the fight and arrived at a food shack or *warung* for his starving. All people there who wore black costume called *Pesa'an* stared at him because no one could defeat those crocodiles. Wira explained to them that he successfully killed those crocodiles and all people there were amazed and thanked him. Pak Sila invited him to his house and introduced him to his daughter, Tajungan. Wira fell in love with her, but there was a cruel and powerful *Klebun*, the chief of the village, who loved her either. Pak Sila challenged Wira to protect his daughter from the *Klebun* and Wira accepted it. Wira thought about what he was going to do and he suddenly made a soil hole beside Pak Sila's house.

One day when the *Klebun* wanted to take Tajungan, Wira said that he wanted to bet on the *Klebun* as he liked gambling a lot. He challenged the *Klebun* along with his seven guards to catch his rooster. If they win, Wira will be the *Klebun* slave throughout his life. Whereas if they failed, the *Klebun* should dethrone his position as a *Klebun* and leave this village. The *Klebun* agreed with the bet. The *Klebun* and his guards tried to catch the rooster but they failed. They came beside Pak Sila's house and fell in the hole Wira made. The *Klebun* and his guards asked for help and beg Wira's forgiveness. Wira helped them by touching his rack to the ground and they were out of the hole. Finally, they moved to the mountain and Wira married

Princess Tajungan. He named the village the same as his wife's name, Tajungan. Then, he visited his mother and brought her to Tajungan Village in Madura.

Nurgiyantoro (2013) stated that society, in general, accepts the truth of the myth without questioning it again. The myth appears in the community and is related to the needs of the community concerned to answer various questions that they do not know. Therefore, the myth then becomes folklore and is passed down from generation to generation as a model of behavior and gives meaning and value to life ^[18].

3.2.2 The Archetype of Wira as a Hero

In fairy or folk tales, the character of the hero is described as a prince or princess. The definition of a hero based on Merriam – Webster dictionary is a mythological or legendary figure often of divine descent endowed with great strength or ability. Sometimes a socially underprivileged person such as a peasant or a peasant's son, a fisherman or a hunter. These characters can archetype fairy tale heroes. In this story, Wira who was a farmer has the character of a hero as he can defeat the crocodiles which made people on that island could not move to other islands due to their fear of facing those huge crocodiles. This is different from Wira who was not afraid to fight against the crocodiles and brought the crocodiles' teeth as his amulets. People might see that an ordinary person will not successfully kill those big crocodiles as each of them was five feet in length. Yet Wira who was seen as an ordinary young can do it.

In some folktale cases, the person can become the next leader or King by marrying a princess, so the story describes a low position into the leading position known as the hero's ascent position. Naturally, the implication is always that after the old king's death, he will become the future king. The best way to understand a hero figure is to look at what he or she does since fairy tale figures are very abstract ^[19]. For instance, nothing much is said about Wira's feelings. Was he afraid when he fought against the crocodile or afraid of betting the *Klebun*? Was he feel like home on that island? To identify it is looking at what Wira does. So Wira's motif explains itself best in terms of what he does. Wira had a curiosity about exploring the world even though he lived peacefully and they could fulfill their necessity. He did the necessary things to have that adventure such as going through the jungle for three days and killing two huge crocodiles. Then he has a desire for helping Princess Tajungan be released from the *Klebun* as he loved her at first sight, and unintentionally he could defeat the *Klebun* and lived peacefully in Tajungan Village with his family. So it can be assumed that he is an archetypal collective who is seeking adventure, has a kind of a spirit for life, he wanted to live when he was not giving up in the fight against the two big crocodiles until half a day of fighting, intelligent and courageous in any case. Wira knew that The *Klebun* or the village's leader in Madura liked gambling a lot then he was brave to bet with the *Klebun* and delegated himself to be a slavey forever if he was defeated, also he had an idea to make a hole soil which can trap the *Klebun* dan his guards. Furthermore, the story does not state the ending for Wira's position in the village after the dethroning of the *Klebun*, whether he was to be the next *Klebun* or not. However, it stated that he gave the name of this village to Tajungan village means he had the authority to name the village. A kind of working hypothesis supposes that Wira represents a masculine character to build up the future.

3.2.3 The Symbol Archetype of the Rack, Rooster, and Pesa'an Costume

The rack and the rooster could be depicted as the amulets and guidance for Wira. Since there are many folk tales and traditions about nature spirits that symbolize the ordinary tool or animals are still very much alive in the culture. Despite the rack being an ordinary tool and the rooster as the animal, the mother gave it to Wira and predicted that there were some unpredictable dangers in his adventure. The symbol of the rack and rooster in this story have a motif. The rack traditionally in Javanese culture is a tool for drying the paddy. Because Wira was a farmer and own a farm field, for sure his mother asked him to bring that tool. It was proven when there were two big crocodiles and the rack become a weapon to defeat them and became a tool to dig a hole for trapping the *Klebun* and his guards. His rack also represented the magic of the weapon such as in Javanese culture named *Keris*, it is believed that apart from being a traditional weapon used for performing arts, *Keris* is also believed to have magical value and power that can connect its owner with the spiritual world, same as Wira's rack "Wira touched his rack on the ground and surprisingly, all of them were out from the hole" (page 18). Also, the rooster became his guide because not only become a farmer, Wira and his mother have some livestock such as ducks, chickens, and cows. That is why the rooster which they kept can be useful for Wira. The fact that the symbols of animals in cultural constructions used to be the nickname or well-known names for heroes or important characters such as *Gajah Mada*, *Cinde Laras*, *Lutung Kasarung*, etc, as it might see the symbol of a certain animal as a metaphor for humans who are strong, intelligent, powerful, and generous. Furthermore, from one of the existing animal figures, the rooster mythologically has some sort of symbol either in Javanese or Madurese culture. The rooster is symbolized as having a special position in the construction of metaphors through the representation of its values such as purity, power, glory, identity, astrology, mythology, religion, sacrifice, intelligence, beauty, and the symbol of knowledge (Asiati et al, 2020) ^[20]. Some prove that Wira's rooster represented a symbol of these are the rooster jumped up on Wira's face to woke him up, "he stood up and grabbed his rack, while the rooster looked like guiding him to see across the sea. That was right, there was a beautiful island in the distance" (page 11). The rooster was like a human, he knew where Wira should go and gave a clue about what Wira suppose to do until they found the island of Madura. The other important part which represented the rooster's intelligence was when Wira thought about how to save Princess Tajungan from the *Klebun*, "the rooster suddenly invited Wira to go with him. The rooster showed Wira the *Pesa'an* costume that was hanging in Pak Sila's home" (page 17). Wira then had an idea to make a hole to trap the *Klebun* with his guards while they caught up his rooster. The rooster also made the *Klebun* and his guards overwhelmed in chasing that rooster until he led them to the hole which Wira dug. Thus the rooster and the rack generally have tremendously positive implications.

The *Pesa'an* is a traditional costume from Madura island which symbolizes Madurese traditional culture. It is usually worn in an important event such as a wedding event. In this story, Wira realized that some people in the warung wore black shirts and trousers, it can be inferred that it was their traditional costume (page 14). This costume was also worn by Wira when he dug the soil hole. This represents that *Pesa'an* is used to wear for daily clothing. Furthermore, Madura has a tradition in the form of behavior which they usually do for a long time from generation to generation so they admit it belongs to them. That is why it can be a community identity. The generation will have the same physical characteristic or culture and

have a personal consciousness as a community unit (Endraswara, 2013) ^[21]. Thus *Pesa'an* is the identity of Madura culture.

3.3 When the Monkey can Speak

3.3.1 The Archetype of Kyai Barambang

In Madura tradition belief, having an Islamic education has to be the characteristic of a good quality of education. That is why Madura nowadays also well-known as *Kota santri* because of a large number of students called *Santri* who study religion here. In Islamic education, the students who want to in-depth learn Islam is in a place called *Pesantren* (Islamic boarding school) where the children mostly in the age of teenager live separately from their family and pursue education along with deep learning in *Pesantren* since the children who pursue study in *Pesantren* categorize as someone who have good knowledge and attitude as their character that show a true Muslim. Thus, most parents especially in Madura have a desire to sacrifice their children separately live to earn knowledge in *Pesantren*. Even though there is no obligation for the parents to place their children in *Pesantren*, there is a worry in them that their children will tend to fall apart, be naughty teenagers, and have a bad attitude if they do not provide a religious education. By pursuing an education in *Pesantren* and believing that religious knowledge is useful for forming good morals so that children will know with intensive, comprehensive, and integrated teaching of Islam then they can find solutions under Islamic religious rules until they grow up. That is why the parents send them to *Pesantren* as they can not give that education at home due to limited knowledge, time, or finances.

The *Pesantren* is usually taught by The figure of *Kyai*, someone who has more knowledge of Islam and is a role model who should be appreciated in society. *Kyai Barambang* in this story not only taught about the Al-Qur'an messenger but also the life lesson such as philosophy, wisdom, leadership, religion, and attitude (page 27). As a teacher who mainly taught related to the spiritual aspect, *Kyai Barambang* had integrity and some personalities of religious, wise, smart, calm, polite, fair, and disciplined. These kinds of personalities belonged to *Kyai Barambang* because he had a special method of teaching his students. The religiousness of Islam is portrayed in the *Kyai* when all people recognized him as someone who had an awesome reputation until it was heard in various Kingdoms and when he started to pray before teaching the monkey to speak. It is inferred that he believed in God in every activity he does.

He also did not see his student background family, even if it was the Prince of the palace. It was proven when the King's son came to his *pendopo* to learn with him. The Prince did not allow him to bring his stuff, the *Kyai* said "if you wanna learn here, please leave all your stuff and bring them back to the palace, his Majesty." (page 28). When the Prince broke the rules, he fairly punished the Prince by spanking him. Even though he should face the King because of what he had done to the King's son. *Kyai Barambang* showed his politeness in the form of taking a bow for giving honor (page 29). He did not feel nervous even afraid of King and the King was furious because he knew that the King would ask him the thing that should he do to his students including the Prince and he did the right teaching. This can be employed that *Kyai Barambang* can not easily waver and is afraid of someone or something.

The King admitted that *Kyai Barambang* was smart and due to his authority in front of his ministry, he challenged *Kyai Barambang* to make a monkey can speak like a human. Because *Kyai Barambang* was smart, he knew that the King only wanted to test him then he

agreed with it even though it looked impossible. The way he taught the monkey was unique and smart, he tried to close to the monkey and give a comfortable life for him. Then he asked the monkey to follow his instruction to be able to speak as he knew the best way to teach the monkey. He roped the monkey's belly and fired it, when the monkey can follow what the Kyai said, the fire will disappear, but if the monkey can follow him, the monkey will be killed by the fire. Because of the monkey's threatened situation, the monkey can imitate the *Kyai*. Thus, *Kyai* Barambang was not an ordinary teacher.

3.3.2 The Archetype of King's Son

The Prince represented an innocent man and was described as having weakness and not smart as other people. It can be interpreted from his inexperience in living away from his palace. It was the first time leaving his palace which always provided all that he needed, he left all of his luxurious life and was not allowed to bring anything from his palace to the *pendopo*. The archetype of the Prince as a young man shows that he was dependent on someone else. It was possible to happen since he perhaps was not taught to be independent, adventure, struggle, or live in inferiority in his palace. So, it was quite hard for him to live a new life.

His personality was also seen when he run out riding a horse from *Pendopo* or the special guest room in java house at midnight to seek safety. He came back to the palace as he knew someone who only help him to go out from his place was his father due to his trust that the King will become his savior. The archetype of an innocent man can be concluded that he searched for help as he realized he could not bear the situation by himself and needed someone to release him from the undesired situation.

In this story, the Prince did not have much conversation or dialog. He seemed to just agree, obey, and reconciled himself. It was seen when the King wanted him to learn with *Kyai*, that he seemed not to reject or oppose his father's decision. Also, when he was not allowed to bring his stuff, he only nodded with no resistance or refusal. Furthermore, he ran out from *pendopo* by skulking in the stable and taking the horse (page 29). He actually could state his permission to the *Kyai* that he was not comfortable with the *pendopo* circumstances, habits, or rules. Like an innocent man, he was afraid to admit his rejection and discomfort living there. However, he might be represented by his politeness in accepting all that his father orders. That is why he always agreed with his father's orders because he trusted his father who wanted him to be a wise and good king in the future.

3.3.3 The Symbol Archetype of Monkey

Monkey represented the proof of *Kyai* Barambang's ability to make it speaks like a human. Monkeys are primate mammals who have the ability in imitating humans when the human instructs and teaches them. Thus, the monkey can remember what they see and learn. In some areas, some monkeys become a commercial commodity, people show the ability of monkeys in a performance, and they understand their owner's instruction to do something. As well as the monkey in this story, the monkey can be a symbol of comparing a human and the monkey itself. The monkey still had a behavior of character like an ordinary monkey, the monkey jumped up to get the banana when the *Kyai* threw it. Whereas humans, the *Kyai* said that teaching humans not only change their knowledge, but also changes their character, attitude, and habit (page 35). Furthermore, the monkey speaks like a human for only three days, it was believed because of the *Kyai*'s magic ability, but there was no magic ability that appear in this story when the *Kyai*

Barambang taught the monkey, he only took the monkey in a difficult situation, if the monkey did not follow the Kyai, the monkey will die, and the monkey did not have another option yet follow the Kyai. So that, people will see that the monkey is smart as a human.

4 Conclusion

In Madura tales by Imron Wakhid Harits shows the archetypes of the characters and symbols. *The Horse and the Cow* represented the archetypes of the wise and smart King of the Jungle, the horse represents the archetype of shadow when he was happy owning the cow's skin while the cow was desperate with his appearance. Moreover, *Princess Tajungan* shows the archetype of Wira as smart and curious in exploring the world and the symbolic archetypal rack, rooster, and *Pesa'an*. *When the Monkey can Speak* represents an archetype of Kyai who was wise, smart, calm, polite, fair, and disciplined in his performance as an Islamic teacher, also the innocent young man was represented by the Prince that got a challenge for the first time separately live by his family. The archetype symbol of the monkey is symbolized as comparing the difference when how teaching a monkey and a human. Therefore, these three selected Madura tales have some types of archetypes based on Franz.

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