

Transforming folklore into stage performance: the role of oral literature as local resources for traditional performing arts in Indonesia



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ABSTRACT

The transformation of folklore as oral literature is often used for traditional performances. Its function is to strengthen the resilience of a local culture. This research aims to gain better knowledge about the transition process of traditional theatre performances to increase the awareness of the local community. The method used in this research uses a qualitative approach with an explanatory analytical approach and focuses on a multidisciplinary approach that comes from the theory of several branches of science. The results obtained from this study, namely the oral literature of the archipelago, have an important role in historical knowledge. The use of oral literature in stage performances makes a simple story more complex, one of which is manifested in the performing arts of the Dolalak dance. The conclusion that can be drawn is that the transformation of folklore as oral literature into stage performances provides a spiritual experience for the community because it is packaged interestingly through the dance movements. This article will contribute to the use of oral literature as a source of stories in traditional performances so that the results can be used to nurture and maintain the resilience of a local culture.



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1. Introduction

Indonesia is a country rich in arts and culture. However, in the global era, attention to cultural activities, primarily local and traditional cultures, decreases. One of the growing issues is losing a sense of belonging to the local culture. For example, fewer people are interested in traditional Javanese culture (one of the largest ethnic groups in Indonesia), including *wayang*, *ketoprak*, *ludruk*, and *jaipongan*; this is true even among the Javanese themselves. This problem is exacerbated by the invasion of foreign cultures, which has damaged Indonesian cultural identity. Seeing this, many approaches have been taken to respond to these changes, for example, by compiling a traditional art learning curriculum [1]. In this case, we need to understand the character of traditional art that developed in Indonesia. The characteristic of Indonesian traditional art emphasizes collectivity, togetherness, and cooperation; this is different from foreign art, which tends to be more individual and commercial. This condition encourages individualism's growth, which can interfere with Indonesian values such as togetherness and cooperation. To strengthen the cultural sector, efforts must be carried out by developing and preserving traditional culture through regular local culture research. All stakeholders must participate, with support from the government as a provider of means. The idea for this research originated from a theatre festival held for youth from 3 to 7 July 2013 by the Indonesian Fine Arts Academy (STSI), Bandung, in collaboration with the Directorate of Art Development,

Directorate General of Culture, Ministry of Education and Culture. Various traditional stories (folklore) from various regions in Indonesia are used as the basis for staging at this festival. The use of folklore in performing arts, mainly traditional performing arts, will be discussed in this article. This article is part of a more significant effort to investigate traditional cultures. It examines instances in which literary works, particularly oral-literary texts, are modified for traditional Javanese stage performances. The purpose of this study is to get a better knowledge of the transition process of traditional theatre performances in order to raise local residents' awareness of the critical role traditional performances play in their lives. The practical objective of this research is to raise public awareness of Java's traditional culture. This stage performance study adheres to Asia Ramli & Suminto's definition of stage performance art as a socio-cultural identity that evolves and is inextricably linked to symbols or systems of socio-culture that can elicit emotions [2]. This article investigates the shifting circumstances, functions, and roles of oral literature as a resource in traditional performances, particularly in Java. This phenomenon is not unique to Indonesia; for example, the Greek story of Oedipus is well-known throughout the world as a play, but it originated as anonymous oral literature composed several generations ago. Only after Sophocles transformed this oral literature into his famous trilogy—Oedipus Rex, Oedipus in Colonus, and Antigone—did the story take on numerous forms and travel globally, interpreted from multiple angles [3].

Another example is the heroic ballad of Kurtatin found in traditional songs [4]. Traditional stage performances have a variety of purposes beyond amusement; they serve as traditional rites, modes of communication, and as a part of cultural history. This is consistent with research conducted by I Wayan Mustika, who discovered that traditional stage performances are critical because they are believed to contain cultural values and contribute to national character development, particularly when packaged in a stage show that appeals to the younger generation [5]. Then, Rizka Nuraini Arief's research on the Kabayan ballet performance elevated folklore to a stage performance that incorporates motion, dancers, makeup, costume, and dance music into a coherent entity as a kind of dance art a means of reviving traditional arts. Thus, the Kabayan ballet performance can instil a sense of responsibility in the younger generation and increase their understanding of culture [6]. Converting oral literature to stage performances is a significant undertaking. For traditional civilizations, the mechanism by which this process occurs is to express their thoughts, feelings, and perspectives on the texts they read to offer as performances [7]. Understanding Indonesia can be accomplished in various ways, including through cultural considerations. Despite the involvement of numerous intellectuals and specialists, cultural advancements did not follow. The pragmatic and rationalistic mindsets have permeated all facets of life to the point where the quality of life is determined by possessions, resulting in socio-cultural inequities. This perspective frequently overlooks existing pearls of indigenous wisdom that serve as a source of socio-cultural control and as inspiration for determining attitudes and behaviours according to a particular system of values, norms, ethics, morality, religion, art, and knowledge. Stage performances are one of the cultural items that require significant consideration. Stage performances are one of the cultural items that require significant consideration, considering that the number of traditional theatre performances in Indonesia is decreasing over time.

However, this stage performance still has an important role; they survive and adapt even in science and technology. In various social activities, both formal and informal, stage performances are still held and maintained, even as a part of local identity. Elevating folklore into stage performances can use digital media as an intermediary to reach the audience and is easily accessible. Especially in this day and age, many people use technology as content and entertainment that attracts mass media [8]. However, the importance of managing the stage is divided into 3; (1) Utilizing technology in performing arts production; (2) The need for teamwork; (3) Clear and even division of tasks [9]. The evolution of traditional stage performances cannot be separated from its supporting factors, including stories that can be used as a staging source. Many works of oral literature can be used as inspiration for performances. The backgrounds and purpose of these sources vary. Oral literature refers to stories told before the writing tradition developed. As a recording medium (documentation), they are told in performances; stories in oral literature can be seen in a form that is easy to digest, accessible, and easy to remember. Both court theatre and folk theatre have used oral literature as the primary source of stories for their performances. This study focuses on the relationship between oral literature and stage performance and the problems involved. This study explores how literature, especially oral literature, has been used as a source of stories for stage performances in Indonesia and the problems that occur in using oral literature as a source of stories for stage performances. This article will contribute to the

use of oral literature as a source of stories in traditional performances, with the goal of fostering and sustaining local culture's resilience.

2. Method

This research uses a qualitative approach with an explanatory analytic approach. The explanatory analytic methodology is cumulative and open-ended since it utilises all available data and existing approaches to prevent data overload and to statistically model methodological "noise" [10]. The first step that must be done is to understand the problem and research objectives conceptually. Second, the scope of the study must be well understood so that the required data requirements can be clearly mapped. The data needed include data on folk art and data on the diversity of oral literature. The data were obtained through a literature search by referring to the latest research results published in international journals. The keywords used are "folk arts" and "oral literature" in Indonesia. The collected data is then grouped into two categories, namely the category of folk art and the category of oral literature. After grouping the data, data analysis was carried out. In order to avoid data bias, the researcher must focus on the issue being studied and subject to the research objectives; this step will assist the researcher in drawing conclusions and providing relevant and contextual research recommendations. The analysis is carried out by looking at the transformation model of oral literature that has been carried out by the local community when making traditional performances. The factors that encourage people to transform oral literature into performing arts are given special emphasis.

3. Results and Discussion

Why have people preserved and "enjoyed" folklore for so long, even considering it a part of their tradition? This is a meaningful question, although the answer may be very simple. Folklore has a positive value that provides many benefits to preserve and pass on to future generations as local cultural heritage. Presented by presenting unique or different from people's daily lives. These activities provide space for audiences to find alternative ways, points of view, and opinions about themselves and their environment. These activities frequently include narratives about history, tradition, and customs. However, there may also be activities that go against tradition, being ahead of their time despite popular belief. "Continuity" in the oral tradition is related to efforts to preserve "events" that are believed to have occurred for a long time. Given the time it takes to change, such a "change" can be seen as a journey across time. As a result, change is neither constant. Although there are gradations in the structure of oral literature, there are still efforts to maintain the originality of their ideas. This condition demonstrates how cultural activities are constantly evolving and behaving dynamically and how experience evolves through time. Culture is defined as the institutionalization of a nation's cultural norms and values as a result of changes in human behaviour [11]. Another definition of culture, namely culture, is not a legacy passed down from generation to generation, but rather culture can become the character of a nation, with each nation possessing a cultural heritage of exceptional worth and originality [12]. Traditional events serve two purposes: transcendent-vertical (relative to societal standards, guidelines, and codes of ethics) and immanent-horizontal (relative to social norms, guidelines, and codes of ethics) (communication media related to social context and solidarity). Oral literature has played a significant part in creating dramatic theatre performances throughout Europe and America's history. One striking example is the story of Oedipus of Greece, which has achieved international fame as a play but originated as a piece of oral literature passed down through generations. The story evolved into other adaptations and travelled throughout the world, but it was not until Sophocles translated it into his famous trilogy—Oedipus Rex, Oedipus at Colonus, and Antigone—that it became famous. This narrative has even inspired adaptations by various Indonesian artists; one such artist is Rendra (1986), who wrote a play based on Oedipus's story named Oedipus the King.

Oral literature is a term that refers to stories that were told before the development of writing. Oral literature has historically been used to document specific events or events claimed to have occurred. Efforts to utilize the archipelago's oral literature, specifically as a form of cultural preservation in order to prevent its extinction and preserve it for future generations, where oral literature itself stores numerous values of life and people's mindsets in order to serve as a supporting factor for the formation of another art [13]. The use of oral literature as a source for theatrical performances demonstrates how literature contributes significantly to other art forms. Through a transformation process, literature can

be transformed into stage performances. The translation of literature into stage performances can be defined as learning stories becoming easier and more exciting than simply listening to or reading them because oral literature as a performing art incorporates a variety of arts [14]. The process of transforming oral literature into wayang performances, for example, is carried out by readers represented by writers and puppeteers who perform wayang performances. Therefore, there is always a tension between convention and creation. Conventions are fixed rules, whereas creation attempts to change conventions or rules. As evidenced in the transformation of literature into stage performances, the quality of creation is highly dependent on the horizons of readers' expectations. The positive side of transforming oral literature (folklore) into performing arts is that oral literature is better known and loved by the public because it is presented in a more attractive form of performing arts. Packaging oral literature into the form of performing arts will involve other art workers to reduce the number of unemployed economically. By incorporating folklore into a stage performance, the audience can have a spiritual experience, with the emphasis shifting away from the words and onto the movement [15]. When individuals begin creating performances, the events depicted in these narratives are presented as factual in an easily digestible, accessible, and memorable format. Both court theatre and folk theatre drew their stories mostly from oral literature. When employed in theatrical performances, oral literary works lose their innocence; they transition from common property to belonging to a particular group. There are few variants in oral literature. However, there is tremendous diversity in movement and direction in theatrical performances.

3.1. Types and Structure of Oral Literature/People's Stories of the Archipelago (Indonesia)

Oral traditions are classified into the following categories: regional languages (dialects, nicknames, customary ranks, and noble titles), proverbs (bywords, proverbs, proverbs), riddles, poetry (*pantun*, *gurindam*, *parikan*), prose (myths, tales, and folklore), and songs. Additionally, there is 'quasi'-oral literature, which includes traditional games and folklore. Thus, oral literature can be described as narratives delivered verbally and passed down from user generation to user generation. Numerous clichés and idioms in oral literature reflect the culture of their users. Some may inquire about the current state of oral literature in light of the categories described above. This is a complex subject to answer, all the more so as oral literature competes with more popular written literature and new technology emerge. Oral literature is frequently related to oral folklore passed down through generations. As a result, oral literature is frequently confused with folklore. According to Jason, Oral literature is a projection system that reflects the socio-cultural realities of the local community and serves as a vehicle for cultural affirmation and teaching and the enforcement of social norms and control [16]. Folklore does not simply describe the narrative of a place or serve as entertainment; each character contains a moral message that is presented consistent with the character of the other characters in the story [17]. Thus, folklore is anonymous, transcends geography and time, and is characterized by ambiguity, hybridity, intertextuality, blending convergence, imitation, and multiplatform distribution [18].

Numerous stories from indigenous culture have been adapted for stage performances in various forms, including poetry (rhymes, figures of speech, mantras), lyrical prose, and prose. It functions as a means of communication and advises transmission and a medium of expression. Archipelago folklore is written in English typically has a more complicated plot. Myths tell stories about gods and other sacred events thought to have occurred in the past, inspiring patriotism. While legends are related to myths and are similarly popular in the performing arts, they have a sacred atmosphere because they are historical persons. Nonetheless, these personalities continue to serve as role models. Because folklore contains numerous instructional components, it is frequently used as source material for stage performances. This research is motivated by a restricted examination of how oral literature might be transformed into stage performances, namely traditional stage performances. This is also influenced by national development, particularly in the cultural realm. By appreciating art, Indonesians can comprehend and acknowledge the effect of their national identity by adopting didactic elements, respecting their nation's works, and acting wisely, politely, and humanistically. Thus, this study will contribute to the physical and mental well-being of the Indonesian people by realizing the Indonesian people's humanistic ideals as national ideals. Additionally, art aims to address spiritual needs and foster tolerance and happiness. More than that, art appreciation serves as a vehicle and a medium for public education. As culture advances, the transformation of art forms can contribute to the enrichment and development of the arts, particularly conventional theatrical performances. It plays a critical role in cultural studies, humanities study, and social science research. Figure 1 depicts the traditional

performing art of Dolalak, Purworejo, in Central Java, Indonesia, as an example of oral tradition transformed into a performing art.



Fig. 1. Dolalak dancer wearing black uniform and shorts

The Dolalak performance was inspired by Javanese poetry and rhymes that the local populace transformed into folk dances [19]. These poems and rhymes can be seen in Table 1.

Table 1. Poems and rhymes used as inspiration for the Dolalak Performance

Poem of Dolalak Manis	Meaning
<i>Pagi-Pagi</i> <i>Pagi-pagi mandi di kali, pagi-pagi mandi dikali</i> <i>Lihat orang berlari-lari, lihat orang berlari-lari</i> <i>Ora becik mungsuh wong liyo, ora becik mungsuh wong liyo</i> <i>Lamun sadar mesti makaryo, lamun sadar mesti makaryo</i> <i>Den mungkuro mungkur pribadi, den mungkuro mungkur pribadi</i> <i>Iku tumindak perlu dendohi, iku tumindak perlu dendohi</i>	Early in the morning Bathing in the river in the morning, bathing in the river in the morning See people running, see people running It is not good to be hostile to others; it is not good to be hostile to others If conscious must work. If conscious must work Do not care about personal interests, do not care about personal interests That is behaviour needs to be avoided; that is, the behaviour needs to be avoided
<i>Kelap kelip</i> <i>Kelap kelip lampu di kapal, kelap kelip lampu di kapal</i> <i>Kapal goyang turun sekoci, kapal goyang turun sekoci</i> <i>Arif arif kita belajar, arif arif kita belajar</i> <i>Untuk bekal dihari nanti, untuk bekal dihari nanti</i>	Twinkling Twinkling lights on the ship, twinkling lights on the ship Rocking ship down the lifeboat, rocking ship down the lifeboat Wisely we learn, wise we learn For supplies for the day, for supplies for the day
<i>Makanlah Sirih</i> <i>Kembang melati pantes den agem pro putri</i> <i>Kembang melati pantes den agem pro putri</i> <i>Ayo ngudi kagunan kito pribadi</i>	Eat Betel Jasmine flowers are appropriate if used by women Jasmine flowers are appropriate if used by women Let's really try our personal intelligence
<i>Pakek Nanti</i> <i>Pakek nanti kalau bilang bilang melati</i> <i>Pakek nanti kalau bilang-bilang melati</i> <i>Banyu wudhu munggah langgar solat sembahyang</i> <i>Pakek kereset mudun jemuwah mbopong Al-Qur'an</i> <i>Pakek angrudi mudun jemuwah mbopong berjanji</i>	Use Later Use it later, if you say jasmine Use it later, if you say jasmine The water for ablution goes up the langgar (<i>mushola</i>) for prayer Using the <i>kereset</i> to go down Friday with the al-Qur'an Using <i>angrudi</i> down Friday brings the promise
<i>Saya Cari</i> <i>Saya cari manis kembang melati disaya cari</i> <i>Manis kembang melati-melati suka yang manis kepada saya</i> <i>Pari cempo sri kuning genjah cemara</i> <i>Pari cempo sri kuning genjah cemara</i> <i>Remu-remu wong manis kakehan senggu</i>	I was looking for I'm looking for sweet jasmine flowers, and I am looking for Sweet jasmine flowers like sweet ones to me Pari cempo <i>sri kuning</i> early fir. Pari cempo <i>sri kuning</i> early fir. Lots of sweet people, nodding

Female dancers' appearance significantly influences the Dolalak dance since female body gestures appear more flexible. Riva Amelia's research demonstrates that female Dolalak dancers are more communicative than male dancers [20]. According to Agus Budi Setyawan's research, the Dolalak dance has unique moves and costumes, and its continued presence adds to its growing fan base, cementing the Dolalak dance's status as an emblem of Purworejo Regency, Central Java [21]. Dolalak dance, as a folk performing art form, is a manifestation of people's creative freedom. The Dolalak dance was created to amuse both listeners and audience members. The Dolalak dance is characterized by its simplicity, directness, and simplistic nature [22].

3.2. Literature Texts in The Storage of the Traditional Stage

Archipelago oral literature (also known as Nusantara) has an important role in historical knowledge in general, but its position and popularity are not rooted. Local wisdom in oral literature is not strong enough to be used as a didactic delivery tool. Local wisdom refers to a set of knowledge of a particular group or community drawn from previous experiences with their environment and other communities. Mythology and legends are extremely popular types of oral literature. Legends are accounts of events that locals believe occurred in the past, whereas myths are exaggerated legends, frequently including spirits, history, magic, or wonderful creatures [23]. Aspects of this story are utilized to instil patriotism, a sense of attachment to one's homeland, and pride in one's ancestry. Consider the Gowa area's folklore in South Sulawesi, Indonesia, which includes the account of two lovers' voyages to Sumbawa following the entrance of Dutch colonialism (Datu Museng and Maipa Deapati). This story is about a couple from a separate island whose love is complicated by the fact that the woman is engaged to another man. Throughout South Sulawesi, unlucky lovers frequently inspire traditional performances. Another Papuan folktale chronicles a young man's voyage who seeks refuge on an island far to the east after being abandoned by his family, see illustration in Figure 2. This young man, it is said, is the Papuan people's ancestor. Such tales concerning the first individuals to explore a certain country are frequently considered legends. This is how the subsequent generations commemorate their collective memories, which can also be portrayed through art, especially traditional performing arts. Yaume folklore is widely popular in Papua and frequently serves as the foundation for traditional performances.



Fig. 2. The folktale Yaume from Papua

In Java (Indonesia), popular folklore revolves around the subject of fertility, namely the story of Dewi Sri. This is the story of a Medang Kamulan princess. Dewi Sri is a demigod brought to earth by the gods to offer prosperity and fertility to all humanity. The story's main storyline is comprised of Dewi Sri's exploits and experiences, which have served as the basis for traditional performances throughout Java, including the *ketoprak*, *ludruk*, and classical Javanese dances; illustration can be seen in Figure 3.



Fig. 3. The foktale of the Medang Kamulan Kingdom

Various oral literary works have been transformed into stage performances, including can be seen in [Table 2](#).

Table 2. Examples of Oral Literature that has been Transformed into Stage Performances in Indonesia

Title/Theme of Oral Literatures	Origin	Story Outline	Title of Transformed Performance
Datu Museng dan Maipa Deapati	South Sulawesi	Unrequited love	Traditional ballet
Yaume	Papua	Story of a misguided girl	Traditional theatre
Laposin	East Nusa Tenggara	The spoiled kid from a rich family	Traditional theatre
Inya Nyale	Sumba, East Nusa Tenggara	A princess commits suicide to prevent a warrior from claiming her.	Traditional play
Passompe	Gowa, South Sulawesi	Tale of Bugis-Makassar sailors	Traditional theater
The Story of the Magic Ring	Sambas, West Kalimantan	The story of three siblings who are left with only a magic kris and magic ring. The proverbs (<i>anek-anek tahi ayam 'lukewarm'; anjing menyalak ingin tulang</i> //loaded mouth because of personal interests// <i>bertanam tebu di bibir</i> //sweet-talking but dishonest//)	Traditional theatre
Pantun Nasehat	Minangkabau, West Sumatra	A beautiful girl is cursed by a king for rejecting a marriage proposal	Folk song
The legend of Lipan Lake	East Kalimantan	A beautiful girl receives the proposal of a man from the east (Daha)	Traditional ballet
Ciung Wanara	Sunda, West Java	A story of a curse and a struggle for the throne	A traditional performance, Ketoprak, traditional ballet
Lutung Kasarung	Java	The Story of Dewi Sri	Ketoprak, and Ludruk
Sri Sedana	Central Java	The love story of Dewi Sekartaji and Panji Asmarabangun	Ketoprak
The Origin of Jaran Kepang	East Java		Traditional dance and ballet

These twelve folk tales were picked randomly from the archipelago's thousands of stories. Observations indicate that specific alterations occur when these stories are used to inspire traditional and contemporary performances. [Table 3](#) contains examples and indicators. The Indonesian Academy of Arts hosted a nationwide youth theatre festival in July 2013, which drew many theatre companies. Numerous performances were adapted from oral literature (folklore), including *Yaume* from Papua, *Laposin* and *Inya nyale* from East Nusa Tenggara, *Ciung Wanara* from Sunda (West Java), and *Lutung Kasarung* from Java. The use of oral literature in stage performances, both traditional and contemporary, has a number of implications for the story's structure. These modifications can simplify or complicate the plot or lead the audience to an alternative interpretation.

Table 3. Structure and Transformation Indicators of Oral Literatures as Stage Performances

Oral Literature	Stage Performance	Transformation Indicator	Additional Remarks for Stage Performance
Datu Museng dan Maipa Deapati	Combination of play and dance	Story Structure	The structure is unclear, difficult to comprehend
Yaume	Stage play	Story structure, dialogue	Simpler story and text
Lapopin	Stage play	Story Structure	Simpler story and text
Inya Nyale	Stage play	Story Structure	Simpler story and text
Passompe	Stage play	Story Structure	Simpler story and text
The Story of the Magic Ring	Stage play	Story Structure	Simpler story and text
Pantun Nasehat	Group singing and dancing	Story structure, dialogue	The message is clearer and more communicable
The legend of Lipan Lake	Combination of play and dance	Story Structure	Simpler story and text
Ciung Wanara	Combination of play and dance	Story Structure	More varied story and text
Lutung Kasarung	Combination of play and dance	Story Structure	More varied story and text
Sri Sedana	Combination of play and dance	Story Structure	Shorter and simpler
The Origin of Jaran Kepang	Combination of play and dance	Story Structure	More complex

3.3. Archipelago Oral Literature / Folklore as a Source of Stage Performances

Indonesian culture is extremely diverse, particularly in the field of oral literature. Numerous works of oral literature have been incorporated into theatre productions. A piece of Indonesian spoken literature that has been incorporated into stage performances is the *Tangkuban Perahu* oral literature from West Java, which was incorporated into a creative dance performance called the Sumbi Dance. According to Dayang Sumbi's characterization, she is a courageous, nimble, honest, diligent, and tenacious woman [18]. Oral literature from rural Blora, Central Java, is appointed through a *kenstrung* performance of the traditional tale Maling Kenthiri. The show promotes character education ideals, namely social concern for the impoverished and religious messages [24]. The *Sawah Sada Ginting*, a piece of Karo oral literature from North Sumatra, describes the story of a mother with ten children (one girl and nine males) that resemble a pumpkin. The narrative conveys messages and suggestions to the viewer. The oral literature of the Sambas people of West Kalimantan is in prose and is used for entertainment. Take, for example, the story of three brothers who were abandoned by their parents, leaving only a magic keris and a magic ring. They all get lost in the forest, and during their adventure, they visit a kingdom where a dragon kidnaps a princess. The kingdom held a contest; whoever found the princess could marry her. Another famous story is Putri Anam (six siblings, the youngest virtuous while the other five are evil). East Kalimantan oral literature is in the form of fables, including the story of the Crocodile Kingdom on the Kayan River. Stories from East Kalimantan usually use the Kenyah language. Popular stories among the Sundanese include *Ciung Wanara*, *Sasakala Gunung Geulis*, and stories about Mount Geulis and other places. For example, in one story, a beautiful girl accepts a proposal from a man from the east (Daha); he comes with many gifts, but his proposal is rejected. All the gifts were scattered and eventually transformed into *Mount Furniture*, *Batu Munding*, *Bukit Salam*, *Bukit Laja*, *Batu Pabeasan*, and *Batu Buffalo*. Bugis' oral literature contains folklore about creating places, advice, and moral lessons. Minangkabau oral literature is in the form of proverbs (*anged-anged dung ayam* 'lukewarm'; *dog barking wants bones* 'to fill the mouth for personal gain', *planting sugar cane on the lips* 'sweet talker, but dishonest'), sayings, rhymes, and puzzles. It is used for entertainment and cultural communication purposes. Wakatobi's oral literature is full of folktales, often performed as traditional songs.

Many traditional sayings and much advice are conveyed to the audience, and because of this, they are often used as a resource for stage performances. Examples of oral literature used in stage performances in West Java can be seen as evidence. Regional literature in Java in the form of mantras is included in oral literature, although the text is poetry. As a type of oral literature, mantras are often used in Javanese stage performances, including wayang kulit performances. The Bimasuci text by Yasadipura I is quite popular and is often used in performances, including wayang, *ketoprak*, and

other traditional plays. Oral literature from East Java, including Origins of *Jaran Kepang* 'The Origin of the Horse of Kepang', deals with the character of *Panji* and his accompanying storyline. The story *Sri Sedana* from Java was originally a folk tale. It tells the story of *Dewi Sri*, whom the gods sent to bring seeds to Java. The story develops into a ceremonial event held at the time of planting, growing, and harvesting rice. All these stories are seen as a form of respect for *Dewi Sri*. The story of *Dewi Sri* is often transformed into stage plays in Java in the form of *ketoprak ludruk sandiwara*. The story of *Menak*, the love story and biography of Amir Hamzah, is widely used in Java as a source of inspiration for stage performances, including court dances, traditional ballet, traditional dance, *ketoprak*, *ludruk*, and *wayang orang*. The transformation from oral literature to stage performance involves several changes: First, changes in the story's structure, usually only in the plot. There are usually slight changes in ideas, themes, characters, and morals. Second, the story becomes easier to understand after the transformation process, especially the plot. Third, there are many interpretations and understandings of oral literature because of the complexity of the text. While literary texts focus more on language, stage performances have many elements, and as such, texts can be made easier or even harder to understand.

4. Conclusion

Folklore contains positive values, such as honesty and religious values, so it must be preserved and passed onto future generations. Folklore is part of the type of oral literature that emerged from the culture in the surrounding community, which was spread from generation to generation through oral literature. Along with the changing times, folklore as oral literature was transformed into a stage performance. The transformation of folklore into stage performances provides a spiritual experience for the community because it is packaged and presented attractively through the movement. Thus, it is easy for the public to understand and know folklore content through stage performances. There are so many folk tales in Indonesia made into stage performances, one of which is the Dolalak dance performance from Purworejo Regency, Central Java.

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