



## TRADITIONAL INDONESIAN FAIRY TALE FORMULAS MEDIAL FORMULAS

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**Abduganieva Nasibakhon Azizovna**

**Lecturer, Tashkent State University of Oriental Studies, Uzbekistan**

### ABSTRACT

This article dwells upon the study of the ethics and style of a fairy tale based on the material of Malay-Indonesian folklore. The purpose of our study is to analyze the poetic system of the Indonesian magic tale as a functionally organized unity of its components. In this article we considered the medial formulas of the fairy tale, which we subdivided into "external" and "internal", that is, formulas designed to arouse listeners' interest, and transitional (internal) formulas. These stable poetic structures (formulas) play a significant role in the compositional structure of a fairy tale, as well as in the characterization of fairy tale characters. The most important functions (actions) of the characters are marked with formulas. The scientific novelty of our study is that the work attempted to interpret the methodical methods of analysis developed by the outstanding folklorist V.Ya. Propp on the material of Russian folk tales, in the context of Indonesian magic tales .

In Uzbekistan, a special study of the elements of the poetics of the Indonesian fairy tale has not been carried out yet, as well as there is no methodology for conducting analysis.

### KEYWORDS

Medial formulas, "internal" and "external" formulas, character functions, V.Ya. Propp morphology, folklore phenomenon of the index of Aarne-Thompson.

### INTRODUCTION

Preliminary acquaintance with the research material and the set tasks determined the methods of our

research - comparative-historical and typological. In the course of our work, we relied on the methodology



developed by Russian scientists and their fundamental research.

Stereotyping is one of the characteristic features of folklore; it has been known for a long time, especially since stereotype is present in one form or another in all folklore genres and influences various aspects of oral folk art. The fairy tale was particularly generous in this sense, and provided researchers with a rich and diverse material that demonstrates surprising similarities, sometimes-even coincidences, in the folklore of various nations. Therefore, it is no coincidence that prose was the first folk genre that made it possible – starting from the obvious elements of stereotyping – to systematize the world's fairy-tale heritage with the help of indexes of motives and plots.

Just remember the reissues of the Aarne-Thompson's index, etc ... But it turned out to be only the first stage, as the study of stereotypes could not be an end in itself; it was necessary to study the fairy tale in all its complexity in order to discover the laws controlling the process of folklore creation.

At the beginning of the last century, A. Olrik, one of the representatives of the Finnish school, spoke about the strictness of "epic laws" unknown to fiction in fairy tales, which restrict the freedom of oral narration . Stereotyping in a fairy tales is exactly the result of such laws, which Olrik tried to reveal, and in some cases he succeeded, in others - only made assumptions.

A very important question about originality remained unresolved. Does the stereotype of a fairy tale exclude its originality? Of course not. Despite the significant place occupied by stereotypical elements in this complex folklore genre. Stereotyping undoubtedly limits the freedom of oral storytelling, but to what extent? The researchers of fairy tales are looking for the answer to this question, studying the most various aspects of this phenomenon. Therefore, it is hard to talk about the originality of a fairy tale without knowing its stereotypical elements; it is impossible to

critically determine the true value of a particular fairy tale without first discovering stereotypical, traditional, in most cases universal elements, which are typical for all genres. No matter how talented the narrator was, no matter what new ideas he introduced into the process of creative improvisation, he thought in a traditional way . Therefore, if there are some individual stylistic features (manners) occurred, the narrator [pendongeng] have to follow to the traditional style fund created by their ancestors. In this traditional fund, it is particularly necessary to highlight commonplaces that are highly stereotypical and often become stable verbal formulas . This section of our dissertation is devoted to the traditional formulas of Indonesian fairy tale.

#### **Medial formulas.**

In this section, we will study medial formulas in an Indonesian magic fairy tale. To consider this issue, first of all, it is necessary to clarify some concepts, their definition, as well as to review the main results achieved by folklorists in the study of the topic. It should be noted, that the researchers payed great attention to the initial and final formulas , although their study was quite superficial; medial formulas, on the contrary, occupy an insignificant place in the works devoted to the form of fairy tales. In our opinion, detection of medial formulas is not an easy task that requires special attention. Noticeable, and therefore easily detectable initial and final formulas do not present any difficulties for selection, because they mark two specific moments of the tale – the beginning (introduction) and the end (conclusion) of the story. This also makes it easier, to determine their functional nature. However, medial formulas do not take a particular place, they can be scattered throughout the story, accompanying any hero or his actions, marking the beginning and end of a certain episode, outlining the portrait of a character, etc. Consequently, as far as medial formulas are diverse, their functions are also



different, huge amount of material must be viewed to determine them. Moreover, the richness and diversity of medial formulas makes it difficult to systematize and classify them, so researchers resorted initial and final formulas to their inventory.

As for the term "medial formulas", we must make some clarifications and justify its use. The famous Romanian folklorist N. Rosiana mentioned several terms used by fairy tale researchers. Therefore, we have several terms that define the same folklore phenomenon. What does that explain? It is quite clear that words *intercalaires* and *mediane* are not synonyms; moreover, they cannot be replaced by the term *libergangsformel*. A logical question arises; whether this difference in terms reflects real objective facts or whether the choice was simply random. We will try to show that the difference in terminology reflects the real difference: in fact, there are transitional formulas (*libergangsformel*) that can be included, for example, between different episodes, performing definite role, but this does not exhaust the medial formulas. Therefore, we are talking about terms with different spheres of use: all transition formulas are medial and, that is, they are "inside" the fairy tale itself, but the latter terms are not reduced to the first, the transitional formulas are only a small group of medial formulas. That is why the terms under study do not seem appropriate for defining the phenomenon, because they reduce medial formulas to a single group, or rather a subgroup, which is also not the most significant. Of course, the term "medial formula" does not reveal the essence of this phenomenon, the names initial or final formula are not the most successful, but we, follow the method of the Romanian folklorist N. Roshianu, use them, due to the diversity of the function of formulas, their location in the fairy tale remains the only criterion for their inclusion in special groups.

Roshiyan N., for example, believes that the researchers of formulas studied only in those formulas that the narrator includes between episodes. Of course, when examining the formulas, that are inside the fairy tale, we must keep in mind the fact that these formulas are more organic, than the initial and final ones, they are included in the plot of fairy tales, as far as, that they are (of course, not all of them) closely connected with certain characters and certain episodes, etc. On the other hand, there are medial formulas that are close to the initial or final ones from a functional point of view, referring exclusively to the storyteller – listener, which gives them some independence from the action of the tale as such, for example, presence or absence of the storyteller at the wedding. Due to the methodology of Roshiyan N. and Sokolov Y., we will study two large, different groups of medial formulas: 1) "external" medial formulas and 2) "internal" medial formulas.

#### External medial formulas

These formulas perform one of the original functions of initial formulas in the Indonesian fairy tale. We are talking about the function of arousing the listeners' interest, attracting and even checking their attention. We will try to distinguish three subgroups within the framework of external medial formulas, each of which performs certain functions: 1) formulas designed to arouse listeners' interest, thereby attracting their attention; 2) formulas that check listeners' attention; 3) transition formulas.

1) Formulas designed to arouse listeners' interest, thereby attracting their attention

- Twenty-six days Andaken Pendrat went through the Palace, it was so huge, and what happened next was more wonderful ... ("the Story about Hang Tuah»)

-Dua puluh enam hari andaken pendrat berjalan melalui istana, yany besar masia apa yang lebih...»

- "And they walked all over the world... listen to what happened next, who listens will learn a lot."



- Dan mereka pergi di lama panjang dengarlah apa yang terjadi dam yang mendengarkan banyak untuk belajar...

- "So the orphans went, and you listen to our story about the Raja of the Jinn" ("Two brothers").

- Dua ahak yatim berjalan anda mendengarkan cerita kamu Raja Peri...

These formulas, to which we can add others, are only superficially related to the actions of the hero ("... walked and walked...", "... went and went...") who is not defined. Actually, the formula begins only when the narrator informs that the fairy tale will continue with the "events" more miraculous and more interesting. It should be noted, that this formula, although is not related to a particular episode, it is not used accidentally. In General, formula is used when changing the action, which sometimes serves as the beginning of a new episode. By marking a change of action or the beginning of a new episode, these formulas become close to a subgroup of transient formulas, but their main function remains the one we mentioned above. The hero goes on a journey where he will have to solve new difficult tasks; in this way, the scene of action is changed, and the storyteller, as if anticipating the future adventures of his hero, to attract the listeners' attention. As a rule, this formula is introduced into the fairy tale by the verb "go" "pergi" in the past tense, which is a kind of a bridge between formula and the story, providing a smooth, natural transition from one episode to another.

### 2). Formulas that check the listeners' attention

This subgroup of medial formulas, is very poorly represented in Indonesian fairy tales. Such formulas were found only in fairy tales written relatively recently. What is this method of checking attention? At a certain point in the story, the storyteller, noticing that the listeners are tired and some even fell asleep, suddenly pronounces a word to which listeners should respond with another word.

In classic collections of fairy tales, this formula is not really found, but this is not conclusive evidence that this technique is of recent origin. It is known that in the past, some collectors were less specific in observing authentic folk speech, and eliminated many elements from fairy tales that relate exclusively to the oral nature of folklore. Perhaps that's why the method is not confirmed in older collections. In addition, our formula is associated exclusively with the moment of "performance", with a "live" fairy tale, therefore, its use implies the presence of a listener, which is not always possible in the process of collecting folklore. We know, that a story is told in a certain way when someone wants to record it, and the same story is told in a completely different way in front of regular listeners who want to listen to it.

### 3). Transition formulas.

The frequency of use of transitional formulas is much more significant - both in Indonesian fairy tales and in the tales of other nations. They're not so diverse. These formulas are a specific compositional element.

- "Now tell me about the Pandavakh..."

-Sekarang menceritakan tentang pandevah...»

- "Now let's leave Nenek Kebayan and go back to Indraputra..."-

Sekarang mani kita tinggalkan kebyan nenek dam kembali ke Indraputra...

-"Now let's go back to the Raja's Palace ...»

- Sekarang kembali ke istana Raja...

"Now let's leave everyone there and see what the giants are doing ...»

- Sekarang tinggalkan semua dan melikat apa yang mereka lakukan raksasa...

It is not difficult to notice that the above formulas perform a compositional function, being used only when the scene changes, which necessarily coincides with the beginning of a new episode. These formulas, which consist of two parts, usually contain the verbs [menahan] - "leave", sometimes [meninggalkan] -



"leave off", and [melihat] - "see" in the meaning of "learn", which represent just the transition from one episode to another: the first part of the formula pointed out the end of one episode, the second – the beginning of the next. Sometimes the narrator uses only the second part of the formula, naming the place where the hero will act. Sometimes instead of the verb "see" [melihat] the storyteller uses the verb "go back" [kembali] – in this case, talking about a place already known to listeners, where the hero acted before. The frequency of use of transitional formulas in fairy tales around the world is proof that they are a specific feature of oral folk prose.

### Internal medial formulas

These formulas, as can be seen from the name, are organically connected with certain essential elements of the fairy tale. If external medial formulas can be missed without compromising the fairy tale, internal medial formulas are exactly that elements of tradition that any performer is proud of and which gives the fairy tale a high artistic value.

Of course, we cannot exhaust all the richness of the formulas of oral folk prose in this chapter. However, we will try to distinguish the most characteristic of them according to the sphere of distribution, frequency of use, degree of stereotyping, expressiveness, typicality, etc. By studying the material, we find five subgroups of the internal medial formulas:

- 1) Formulas defining the image of fairytale characters or describing the objects that belong to them;
- 2) Formulas describing the actions of fairytale characters;
- 3) Formulas included in the dialogue (typical expressions of specific fairy tale characters);
- 4) " Magic formulas»;

5) Formulas which containing the elements typically for initial formulas

Let's look at each of these subgroups in detail.

1) Formulas defining the image of fairytale characters or describing the objects that belong to them;

One of the formulas of this subgroup, most often found in the Indonesian fairy tale, which shows the beauty of the hero:

- "She gave birth to a child of incredible beauty, with a face like the sun at sunrise..." ("the Garden of the Golden peacock").

- lame lahir kanwa jahbaya yang cantik seperti matahari...

The same identical formula reveals the beauty of the heroine:

"The Rajah had a daughter as beautiful as a morning star ...»

- Itu di putri Rajah, indah seperti bintang ...

This formula is not only shows the beauty of the hero or heroine; the horse of a good fellow is as «sparkling» handsome as its owner, so "you can look at the sun, but you can't look at it» anda dapat melihat matahari, tetapi adalah mustahil untuk melihat ("the Garden of the Golden peacock").

The Royal Palace is also compared with the sun:

"When he came out of the forest, he saw a Palace, and it glittered in the sun so that one could look at the sun, but one couldn't look at it. (palace)"

- Dia pergi ke hutan, dan dia melihat istana, yang berkilaran di bawah sinar matahari tetapi mustahil untuk melihat...

The sun as a comparison term is very often used in the Indonesian fairy tale; its brilliance is the symbol of a beauty.

The hero's helper and inseparable friend, as we have already seen, is a Golden or silver horse, but if these were its only quality, it would not be useful for the hero. However, a fairy-tale horse is a magic horse it has



wonderful properties: it speaks, eats heat, flames burst from its nostrils, etc. Some of these qualities were fixed in lapidary formulas:

- "The hero sat on a shining horse, with flames burning from its nostrils, and ran faster than the wind..."
- Dia duduk mengangkang kuda, yang berkilauan seperti kilat...
- "Magic horse quickly jumped out of the basement, sparkling like lightning ...".
- Dia cepat melompat keluar dari ruang bawah tanah sihir kuda...

These formulas are used to point out the extraordinary properties of fairy horses and usually accompany any of their appearance.

In connection with the fabulous nature of the horse A. N. Afanasiev thinks that this horse is a living echo of ancient poetic views on the nature, the heroic horse like a thundercloud, brilliance (lightning) - flying over the heavens, exhaling burning flames, etc. . Tracing the historical roots of the magic tale, we can note a complete coincidence between the Indonesian fairytale horse and Agni from the Vedic mythology of India, where sun, lightning, fire, etc. are their embodiment . In the Indonesian fairy tale, there are horses that similar to the mythological "fire horses": they can rush like lightning, fly across the sky, reach up to the sun.

"In the third hall, Indraputra saw a green horse, shining brighter than the sun, rushing towards the young man faster than lightning, bared teeth, blowing fire from its nostrils. Indraputra addressed to the horse in the language of the Jinn and said ... »

- Ditiga kamar Indraputra melihat juda hijau, yang bersinar lebih terang dari matahari, yang lebih cepat dari kilat bergegas untuk pemuda, lubang hidung yang lolos dari api. Dalam bahasa jin Indraputra berpaling kekuda...

Consequently, the origins of a number of expressions that we now consider metaphors can be found in both Indian and Indonesian folk mythology. A horse with unusual properties is found in the tales of many nations. Its appearance is usually marked by a formula containing at least one elements of fire (flames, sparks, heat, smoke, etc.).

### CONCLUSION

Conclusions that we came to as a result of our work (attributing the medial formulas of Indonesian fairy tales to the functions of the characters, distributing them among the characters and drawing up a scheme of possible situations of using traditional formulas in the development of fairy tale):

1. The most important functions (actions) of the characters in the Indonesian fairy tale are noted with formulas. This conclusion can be confirmed by another very interesting fact: a person who knows the medial "internal" formulas can create a fairy-tale plot (schematically of course), using only the corresponding formulas and using connecting words; if a person add "external" medial formulas or initial and final formulas, the fairy-tale will be "finished".
2. We identified 19 internal medial formulas in the Indonesian fairy tale that can be used in 41 situations. Moreover, the same formula marks several elements (situations): length and difficulties of a journey and battle, the beauty (brilliance) of the hero, horse, palace, etc.; or marks the same element in different situations: the speed of the hero's movement from the Royal Palace to the giver and from the giver to the antagonist's Palace, the speed on returning home, etc.
3. The character with the richest group of formulas is the hero; he is followed by the antagonist, the helper, the sender, the giver, and the Raja's daughter (the Princess). Consequently, the number of formulas in the group of one character directly depends on the place occupied by this character in the development of the action of the fairy tale.



4. The division of medial formulas into "external" and "internal" is based on their connection with the action of the fairy tale. The first subgroup concerns only to the relationship of the storyteller-listener; its functions (arousing the audience's interest, checking attention, etc.) serve to establish a connection between the storyteller and the listener. At the same time, external formulas give the story certain liveliness, avoiding monotony.

The second subgroup includes formulas that are directly related to certain elements of the fairy tale and form an inseparable unity with them. External medial formulas are not so expressive. However, some of them, being a sign of verballity, become a means of confirming the authenticity of a particular fairy tale.

5. Medial formulas are particularly spread in the fairy tales. The external medial formulas suggest an extensive, episodically rich narrative story. Formulas for attracting or checking attention, for example, are found only in particularly long fairy tales, which make livelier the narration. The internal medial formulas considered by us, which are connected with elements belonging first of all to a fairy tale (appearance of a monster, fight of a hero, running of a horse, fast growth of a hero, etc.), appear only together with these elements, it means only in a fairy tale.

6. Medial formulas, especially internal ones, are used for a reason. While the initial and final formulas are quite easy to pass from one fairy tale to another, magic or novelistic - everyday, medial formulas take a certain place even within the same type of fairy tale. Transitional formulas, for example, occur only when an action changes, providing a connection between two

episodes; an internal formula usually accompanies a character or episode.

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