Folklore and Education: The Kesah Pang Alui in the Interior of West Kalimantan

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ABSTRACT: This study aims to analyze the relationship between folklore and education. What cultural values can be used for educational purposes, and how can they be used? The data is taken from the story of Pang Alui, a folklore of people in the interior of Kapuas Hulu, West Kalimantan. This story is an archive of researchers' oral literature research from 1996 to 1997. Interviews with several people were also conducted to get their views on the values of the folklore for the education of the younger generation. Folklore has a lot of value in learning. There are educational values, among others: persevering, learning and meticulous, cooperation and willingness to share. More than that, folklore is also meaningful in terms of language and cultural information. Given its proximity to society, folklore can serve as a pedagogical resource in an educational environment, both in specialized subjects and integrated into other lessons. This study has implications for the awareness of all parties to pay attention to the existence of folklore in the community; teachers utilize the material, students become closer to cultural heritage, researchers do documentation, and stakeholders maintain the continuity of the literature. This study has important significance in looking back at the relationship between folklore and education, in particular, in reaffirming that folklore must be documented and inherited. The inheritance can be done through educational institutions.


**Keywords:** Pang Alui, Folklore and Education, Outback Stories.

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I. INTRODUCTION

Traditional societies have a wealth of folklore. The tradition of storytelling and the presence of space for the inheritance of stories have nourished these literary treasures (Budin & Wafa, 2015; Reid et al., 2023). Over time, some traditions attached to society have been lost (Effendi, 2018). Society is no longer traditional, and that tradition is also lost. The medium of storytelling is gone. The public also needed more confidence in the story (Baron, 2021).

Fortunately, some of those stories have already been recorded. See for example oral literature in Dayak society (Misnawati et al., 2020; Olang et al., 2021), oral literature in Jambi Malay society (Wilyanti et al., 2022); Sarawak Malay (Hamizan et al., 2021); and oral literature in Sekujang society (Mareta et al., 2022); Tidung society (Setyami et al., 2022). Documentation of oral literature keeps treasures stored. So, although the extinction of the medium is inevitable, oral literature does not entirely disappear from society's collective memory. As a result, many recorded materials, transcribed texts and publications can be viewed, excavated and studied from these sources.

Awareness of the importance of folklore for current life brings together practitioners, educators, stakeholders, and connoisseurs of folklore (Rahiem & Rahim, 2020; Reynolds, 2015). There is something that brings them together: the desire to revitalize and integrate folklore into the world of education (Abdivaliyevna, 2024; Khabibullaevich & Ugli, 2022; Suartama et al., 2021). In other fields, folklore is seen as a valuable heritage with historical value; it can be used to glue separate societies, combining them in one bond of brotherhood (Shaari et al., 2022). As a result, folklore can encourage cultural exchange and share of moral values (Boon Dar, 2020; Jiménez et al., 2020; Suryadin et al., 2022).

Educators can harness the power of folklore for oral improvisational performances that align with curriculum themes. They can leverage animation for children's education (Ibrahim et al., 2014; Pryor & Bowman, 2016). Folklore sources can be valuable for enhancing linguistic competence and community engagement through mobile games (Sudirman et al., 2022). Folklore not only shapes the narrative structure in which it is

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shared, but also underscores locally defined norms and rules for linguistic behavior, and the interplay of tradition and innovation in folklore (Lubis et al., 2023; Wahid et al., 2023).

So far, as seen in some articles, folklore has become one of the most exciting genres for teaching morals, language, literature, and some related concepts to the younger generation (Nadig & Madhusudan, 2022). For a long time folklore has been a source and learning material. Moreover, folklore close to the community facilitates its cultivation of educational values (Junaini et al., 2017). Society and its long life leave a historical-social legacy of folklore, which has become a significant heritage in the community. So, folklore has had an integrative relationship with community education.

II. METHOD

This research is descriptive. Researchers describe values related to educational value in folklore. This research data is the story of Pang Alui, a folklore in the inland community in Kapuas Hulu. This story was chosen for two reasons. First, there has been no research on this subject. In fact, in academia, this story is not yet known. A search on Google Scholar with the keyword "Kesah Pang Alui" does not provide information about folklore. Secondly, Pang Alui's story is fascinating and memorable. This funny story was very entertaining for children at one time, long ago. The data in this study are educational values in Pang Alui folklore. The source of this research data is the informant of Kesah Pang Alui's from the Malay community in Kapuas Hulu Regency, Indonesia.

Data collection techniques in this study used interview and recording techniques (Asfar, 2016; Kaburi, 2019). Interviews and recordings were conducted with female and male informants, both young and old who knew the folklore of Pang Alui undertaken in 1996-1997. Furthermore, interviews were also conducted to obtain informants' views on the values of folklore for the education of the younger generation. The story was recorded using a Sony TCM tape recorder and several 60-minute Sony tapes. Furthermore, the recording of Kesah Pang Alui's was transcribed and translated into Indonesian.

The data analysis technique used is a content analysis model to understand and reveal the messages in Pang Alui's story (Asfar, 2016; Junaini et al., 2017). In this case, finding folklore values that contain education for the younger generation is essential. This story data was obtained from folklore manuscripts collected in 1996 or over 20 years ago. This story has been transcribed from the recording but has yet to be published.

Data is collected, presented, and analyzed with a qualitative approach. This researcher uses qualitative forms in his presentation, analysis, and conclusions. The text was interpreted to take a deeper look at the content contained in this folklore. In addition, researchers use sources from educated circles who know this story. They are teachers and lecturers from Kapuas Hulu who are asked to assess and strengthen arguments about the value contained in stories. Sources from these circles are needed to get a more convincing picture of the arguments built by the researchers themselves. Symptoms outside the literature are also noticed for this analysis. The assumption built by researchers is that literature does not stand alone in space (Wuryani, 2017). Literature is connected and integrated from other sides of the life of the owner's society.
III. RESULT AND DISCUSSION

Kesah Pang Alui

Kesah Pang Alui's is folklore about the interior of West Kalimantan. This name is typical of Embau Malay. In the surrounding community, the character in this story is Pang Alui. In some folklore in Embau itself, the names Pang Alui and Pang Alui change. This is not surprising because this situation describes the story's origin. From this name, it is revealed that there is a relationship between the Embau Malays and the Dayak people around them. For example, in the history of West Kalimantan, the name of the character Apang Semangai is known. In addition, in Ibanic society, there are greetings and references to Apang, which parallel the meaning of "Father" for greeting someone who is respected and for reference to male parents (Ghozali, 2022; Yuni, 2018).

Meanwhile, the figure of Pang Alui also has links with other regions. For example, in Sambas, this character is called Pak Saloi. While in Ketapang, this character is named Pak Ale-ale. This link envisions the possibility of migrating stories or even depicting shared relationships between peoples in the past.

Pak Alui's story is a tale about a character who is both clever and foolish. He often engages in actions that may be perceived as wrong, but from a textual perspective, they are not. The companions in this character's journey include his wife named Umak Alui, his son Alui, and other characters such as Pang Kumang and Pang Aji. These characters play significant roles in the narrative, contributing to the development of the story and the portrayal of Pang Alui's character.

Umak Alui is described as a wise and intelligent character. In many stories, the essential values of this story are sounded through Umak Alui. As a result, the character of Anak is only a complement to the storyline. There is no particular name for this child.

Pang Kumang is also described as an ignorant character who often deceives Pak Alui. His deceit or "wit" often deceives this character. This character is different from the Sekumang character in the oral stories of the Kantuk community (Dwilestari, 2018), and different from the figures in the community in Sekadau (Rahman et al., 2020).

Another character in Pak Alui's story that occasionally appears is Pang Aji. Pang Aji is only referred to as Pang Alui's friend. For the speaking community, Pang Aji, in the story of Pang Alui, is a figure of imagination and a figure with a legend. If Pang Alui is almost realized, it is just a story, and no characters have ever lived by that name, but Pang Aji is a real character. Pang Aji has a trace in people's trust. One of the crucial trails is “Tampun Pang Aji”. Tampun Pang Aji refers to a large rock that becomes a canal in the middle of the Pengkadan River between Mawan and Semelangit Villages. When water is borne, this Tampun forms water waves and is very dangerous for passing boats. Meanwhile, if the water is small (dry), this place makes the ship run aground and, therefore, must be pushed or pulled by human power.

The presence of these characters makes Kesah Pang Alui's colourful. That colour makes this story unique in Malay oral literature in Embau. As the habit of bekesah disappears, oral stories (including the Kesah Pang Alui) disappear. There are many series of Kesah Pang Alui's. The series include Pang Alui Catches Kijang, Pang Alui Catches Pelanduk, Pang Alui Mmubu, Pang Alui and Pang Aji. However, there is another version, Pang Alui, which was replaced with the character Pang Aji.
The stories of Pang Alui are separate. One story and another are not related. What the story has in common is the characters. This story is a solace-type story, an entertainment story. Many and almost all of Pang Alui's stories are funny stories. This story used to be told at bedtime. At night the children gather in bed, parents, grandmothers and among the children themselves, take turns telling stories. One story is told this night, and another is told the next night. Until finally the story was finished. Even if it's finished, the story can be repeated or said at another time. The storyteller's ability gives the effect that the listener does not feel bored and instead waits for the appearance of the following story.

**Life Lessons from Kesah Pang Alui**

Pang Alui's story, like most folklore (Morgan-Fleming, 1999), has value for life learning. Three stories of Pang Alui will be analyzed below to extract their values.

**Story 1**


Kati nuan mayi’?

Pang Alui bekesah mih. Sodung ya’ posuk.

Nuan tu’ ... kalau sodung posuk ditamal. Kalau mayi’ ikan dibunuh dulu’. Sodung ditudung.

**Storyline:** Pang Alui catches fish with bubu as a fish trap. He obtained many results. He went home happily. His comrade caught up some distance behind. Pang Alui carries fish in a sodung (ambenan type). On the way, one by one, the fish fell scattered. The comrade who caught up behind picked it up.

Until Pang Alui got home, there was no fish in it anymore. At the same time, his friend caught a fish. When he got home, Pang Alui told his wife: I went home with fish. However, the wife was astonished, and no fish was brought. Pang Alui was also astonished. His wife asked how to take him. The sodung brought was hollow. His wife reminded him that the next time he brings a fish, he should check the tools he has got and kill the fish first.

**Story 2**

Pang Alui ngelangai ujung kayu. Pang Alui ngingkat pang kumang pulang mai’ pelanuk. Pelanuk ulih ngelangai. Ia pun nanya’, pang kumang, ngelangai di mona?

Ngelangai di nun dampin pun komang.

Ari pagi, ia pun mau’ gak ngelangai, ngogak pelanuk.

Datang ke pun komang, ia ngeliat llangai Pang Kumang.

Ia pun mikir. Di mona tu’ ngetan llangai.
Udah dipikir-pikir, bait mih dipasang dujung kayu. Isa’ ti’ pelanuk mau makan buah kona’ llangai.

Udah ditan, ia pun pulang.


Ia pun pulang. Ngarapkan ari pagi mih.

Ari pagi ia ngabas agi’, nesi’ uga’.

Rekin kecewa mih. Ia pulang madah tak Mak Alui.

Aku ngetan llangai dah tiga ari tu’ nesi’ bulih.

Mmona nuan ngetan?

Aku ngetan ujung kayu komang.

Ah, kati nyaruk bulih. Apa pelanuk nyaruk nait kujung kayu.

Lain kali ngetan llangai ditanah. Arung balai pelalu ama’.

**Storyline:** Pang Alui puts llangai (a snare with a fishing rod) on top of a tree. Pang Alui saw his neighbour Pang Kumang carrying the llangai slings back home. Pang Alui also wanted to catch the saddler. Then, the next day, he also installed llangai. If Pang Kumang had installed it on the ground, Pang Alui would have installed it at the end of the tree. If the horn eats the fruit first, it is hit by the trap he set.

A llangai eagle was put up, and he went home. The next day, he saw that no saddlers had been trapped. So did the next day. Because he could not get anything, he also told his disappointment to his wife, Mak Alui. The wise Mak Alui asked where the llangai was installed. Understanding why after hearing the story that llangai was installed on a tree. Then she advised her husband, next time if you put up a llangai, put it in the way of animals.

**Story 3**


Pang Alui ngaut nasi’, ngaut ngkayu’ kalam pingan. Saja pikir ia makan nyaman ya’, makan dagin.


O Mak Alui, mona dagin ya’

Eh, dagin apa Pang Alui?

Dagin kijang.

Dari mona dagin ya’?

Uwai... alah ga’...kati baka nyuruh utan datang ke rumah. Udah joman lopas agi’.

Storyline: Pang Alui masang rengkap (trap from wooden box). He succeeded. An antelope enters the trap. He caught the antelope.

He also looked for seasonings to cook meat. After that, the spices were tied around the waist of the antelope. Then, the antelope patted the antelope on the back and told him to go home to see his wife, Mak Alui.

In the afternoon, Pang Alui returned home. After showering and doing other things, he also wanted to eat. He opened the serving hood. Inside is a bowl filled with red soup. He thought that in the bowl was the antelope meat he had obtained just now.

After filling the plate with rice, he also meant to pick up the meat in the bowl. However, he was disappointed because all he saw were fern leaves. How many times is it turned over? There still needs to be meat.

Pang Alui asked his wife. Where is antelope meat? The wife was astonished. Then Pang Alui said that his trap had managed to get an antelope. Then, the antelope was told to go home. Mak Alui advised next time not to. An antelope can't know where Pang Alui's house is, even if it knows an antelope can't enter the house.

First Story: This story teaches that doing something should not be rash. Something has to be thought of in advance. One must carefully inspect the equipment. It should not be arbitrary or original. Doing something carelessly and nasally will have a self-defeating impact. Second, stories teach us to make good friends. If you get something sustenance, it should be shared with others. If others get more sustenance than we get, let us be generous; there should be no envy, let alone doing cheating things.

Pang Alui could be a better figure in planning and action. Pang Aji is also not a good friend, so his actions should not be exemplified. A good character in this story is Mak Alui, who enlightens Pang Alui on how to do things right.

Second Story: Teaches about the need to strive for sustenance. Sustenance does not come by itself. Sustenance must be picked up by doing something. This story also teaches about the need for proper planning when doing something. Choosing to catch game animals considers the location, tools, and catching methods. This story teaches persistence. Although the first day was unsuccessful, on the second day, hope was still there. So it was until the third day.

Like the first story, Pang Alui could be a better character in planning and action. The character of Pang Kumang is also different from that of a good friend who is willing to share information to get sustenance; therefore, what is done should not be exemplified. A good character in this story is Mak Alui, who warns her husband about doing things right.

Third Story: Teaches people to think about possibilities. Reason must take precedence over honesty. Innocence is not always good. This story also alludes to moral teachings about the treatment of creatures. Creatures are companions, and the way Pang Alui treats antelope is like treating one's friends spoken to, and there is communication.

These stories remind listeners not to refrain from doing anything similar to what Pang Alui did. Repeating what Pang Alui did will make what was done useless and even considered stupid. This story becomes a lesson to do everything correctly.
Some informants who own the oral stories argue that some parts are remembered, although they cannot pass on the stories well to their children. Parts that are funny and contain good values for life learning will appear in memory. Especially when encountering memorable events. "Although I am not proficient in telling this story to others, I often quote Pang Alui's story when I teach..." (SB, 2023).

In addition, this story implicitly also gives a message about the role of mothers or women in society. Interestingly, Mak Alui is shown as a wise and clever character in all stories. He explained all the essential things in life. So, Pang Alui's story is more than just a funny and entertaining story; it also contains values. That value aligns with some of the value items taught in school for life purposes. From this perspective, folklore becomes a life lesson and can be digested easily as teaching material.

**Learning Approach from the Kesah Pang Alui**

Special Learning. Local content learning was once an additional learning method in school lessons. Learning is given to low to high-grade students. Then, as the curriculum changed, that local content appeared in *Seni Budaya dan Prakarya* (SBDP). Schools generally make these subjects an entry point for learning about culture (Kapaniaris, 2022). Thus, learning local content encourages cultural understanding for various interests. There is an interest in strengthening local identity, and there is also an interest in the creative economy and entrepreneurship.

Language and Literature, and Language Learning. The teaching of language (and literature) in schools is compulsory. However, the pressure point of language learning is on language knowledge and skills. There are three prevalent languages: Indonesian, English, and Arabic. While schools that teach Chinese, Japanese, etc., are scarce. Teaching Indonesian language and literature: As his mandate, it was often directed towards teaching propulsory literature. Old Indonesian literary works and modern literature became the focus. The works of figures such as Sutan Takdir Alisjahbana, Khairil Anwar, etc., became the object.

Meanwhile, local literary works have received less attention. Even the schoolteachers who taught this subject did not introduce local literary forms. The validity, balance, rhyme, etc., are unrelated to the purpose of learning and are not essential to teaching. Even if there is a student who knows about pantun, it just so happens that his interest grows. Several people said their interest arose from watching Ipin and Upin's films. In the series, a Jarjit character introduces Pantun, especially the two-kerat rhyme, to the public.

Learning Integration. Nevertheless, this literature study focuses mainly on the content of values. Good values in literature are sought, discovered, and taken for character-building. Thus, as seen in earlier reports, oral literature is associated with the value of character education (Asfar, 2016; Wiratno, 2023). Integration of cultural teaching in Catholicism (Acin et al., 2023).

This integration is gained through hands-on skills in the Kapuas Hulu Malay culture. Teachers use materials in the student environment (learning environment), for example. For example, there is a lesson on making bubu. For the lesson, students were asked to bring material from the roots and types of plants. Some are invited to learn how to make it at home by asking their parents and people who can help them. However, lessons like these are often an addition that depends heavily on the teacher's creativity. *Kesah Pang Alui's* can also use the integration of values in learning about critical thinking to teach
students. According to one source, sometimes examples from folklore are used. The character's name is mentioned in learning because a student will more easily catch it. "Although there are examples from other stories in the book, examples from Pang Alui's story make students more enthusiastic." (KS, 2023).

Folklore has been recognized as having a close relationship with education. This medium is naturally imbued with educational values and is very close to people's lives (Asfar, 2016). The characters and settings depicted in the story can be easily integrated into education (Nisdawati et al., 2015). Such integration has been demonstrated many times and passed down from generation to generation. Even before modern progress, folklore has become one of the mediums to communicate messages and instil essential life values (Fateha & Ramlan, 2023; Hamaniuk et al., 2023; Qin et al., 2024). In Pang Alui's story, the focus on inheritance is highlighted through Mak Alui's statement emphasizing the importance of considering one's actions before doing so.

When the story is told repeatedly by grandmothers, parents, elders, and peers, from one night to another and from one time to another, the listener will firmly plant the message in their memory. This process strengthens value cultivation (Junaini et al., 2017; Reid et al., 2023). Values can be inherited from the family and social environment and transferred to formal education. See Acin et al.'s report, which examines the incorporation of cultural teaching in religion and character (Acin et al., 2023). This insight comes from the heirs of Pang Alui folklore. Pang Alui's narrative is suitable as educational material for academic subjects such as moral lessons and soft skills.

In addition, language and literature classes can also take advantage of this narrative. The story's text in Malay Ulu Kapuas can be used for local language lessons. These funny stories serve as examples for learning about different forms of literature, mainly when illustrating local literature. Barbara Morgan-Fleming shows examples of the importance of texts emerging from the social structure in which they are told, the emphasis on locally determined norms and rules for linguistic behaviour, and the role of tradition and innovation in folklore (Wahid et al., 2023). This integration is more possible if teachers are assigned to implement it in schools in all subjects. This approach is less demanding and more efficient than overhauling the curriculum thoroughly to include local subjects in explicit school lessons.

IV. CONCLUSION

Kesah Pang Alui has a lot of value for learning. There is educational value in encouraging the spirit of trying to do something to promote the desire to learn, and there is the value of friendship, cooperation, willingness to share, and respect. On the other hand, characters present figures who are worthy and not worthy of example or being used as role models. These values put the story into more than just entertainment for the owner. Folklore is also meaningful in terms of language and cultural information. Given its proximity to society, folklore can serve as a pedagogical resource in an educational environment in specialized subjects and other lessons. Therefore, this study suggests a movement to encourage folklore writing to benefit learning in schools in specific communities.
V. REFERENCES


