

PORTRAIT OF DISOBEDIENT CHILDREN IN FIVE ONLINE FOLKTALES AS A WAY OF FILTERING NEGATIVE IMPACTS OF GLOBALISATION

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Abstract. The advancement of technology in the age of globalisation has unavoidable positive and negative consequences. One practical result of globalisation and the advancement of technology is the digitalization of human creations, one of which is folktales, frequently used as bedtime stories or reading materials for children. The abundance of readily available digital items in today's society, however, poses a challenge for parents in enforcing social control for their children. This research attempts to analyse the use of five online Indonesian folktales in mitigating the adverse effects of globalisation. Specifically, this study focuses on folktales surrounding disobedient children and their moral lessons. Through applying a qualitative approach and Albert Lord's analysis of oral literature, this study discovered that the retelling of folktales involving disobedient children could function as a means of societal control, aiming to uphold the ethical standards of Indonesian children amidst the fast-paced advancements of globalisation and technology.

Keywords: folktales, globalisation, oral literature, disobedient children, social control

INTRODUCTION

The 21st century is synonymous with rapidly advanced technology. It can be said that in this era, everything has become digitised, from literature and music to various other aspects. In the 21st century, discourse on globalisation and its negative impacts has become increasingly prominent because technological advancements allow anyone easy access to a wide range of information. According to Dr. Nayef R.F. Al-Rodhan and Gérard Stoudmann, globalisation is a process and a flow that has impacted societies, cultures, and economies for centuries. It is the result of transnational and transcultural integration that has occurred globally throughout human history (Al-Rodhan & Stoudmann, 2006: 5). In the Indonesian Dictionary (KBBI), transnational encompasses everything related to expansion or crossing national borders, while transcultural refers more to things related to culture (Badan Pengembangan dan Pembinaan Bahasa, 2023). This means that in globalisation, people from different countries and cultures can meet and interact.

Globalisation encompasses the causes, direction, and consequences of this integration. This integration has occurred through both human and non-human activities. Human activities include linguistic, cultural, economic, political aspects of human life, and many other activities that are part of the human and social environment. Meanwhile, non-human activities include the spread of diseases, bacteria, and natural disasters (Al-Rodhan & Stoudmann, 2006: 5–6). It can be said that one consequence of this transnational and transcultural integration is the dominance of technology in all aspects of human life, including literacy. The literacy era, according to Walter J. Ong, is characterized by the use of technologies like radio, television, and other electronic devices that rely on writing and printing technologies (Ong, 2013). In other words, the literacy era is essentially the era of modern society, supported by technology and written media (Sari & Nursalam, 2018: 85).

The era of globalisation, with all its technological advancements, is then said to have negative impacts. According to Kanuri (1996, as cited in Al-Aadili, 2020: 232), some negative effects of globalisation include the breakdown of familial and social connections, as well as the erosion of control over family and communal values, the decline of the parental bond, and the worldwide impact of westernisation that permeates a significant portion of the younger generation. Some say

that globalisation undermines cultural variety by imposing the dominant culture of a particular nation via the process of globalisation. It has the potential to pose a danger to the variety of local cultures. There is a debate over whether globalisation will eventually result in the Westernisation or Americanization of culture (Al-Aadili, 2020: 230). This means that the dominant cultural ideas may affect local cultures as they can erode the presence of local cultures, such as oral literature. J. S. Sande states that "oral literature is part of the culture that grows and develops in the midst of society and is passed down orally as common property (Sande et al, 1998: 2)." This means that oral literature reflects the situation, conditions, and customs of a specific society where oral literature develops. Oral literature undergoes a generational process through specific speech and actions, creating certain patterns that ensure the continuity of that oral literature or tradition (Sulistiyorini & Andalas, 2017: 11).

According to Ayu Sutarto, lifestyle and globalisation have a strong influence on the changes, development, resilience, and fate of local cultural products (Sutarto, 2007: 1). Oral literature will not necessarily 'disappear' or be eroded in the era of globalisation but can continue to exist. The difference is that oral literature can evolve into articles or stories on websites, animated videos, or even mobile games. Various new forms of oral literature can maintain their existence in an era of globalisation full of advanced technology. In line with this, Dr. Nkoli Mercy Nnyigide argues that oral literature must incorporate and embrace current technological trends. Various technological devices should be tools to project and preserve oral literature (Nnyigide, 2022: 164).

Oral literature itself always carries moral values, ethics, and wisdom that can serve as social controls and the community's medium of hope in navigating life's dynamics (Sari & Nursalam, 2018: 85–86). This is similar to what Murti Bunanta stated that folk stories in oral literature not only instill confidence and a sense of capability in children but also provide a life perspective related to morality (Bunanta, 1998: 53). One of the best-known folk stories in Indonesia is the story of the disobedient child named Malin Kundang. The story of the disobedient child has many versions in various provinces of Indonesia. For example, there is the legend of Malin Kundang in West Sumatra, the story of Si Kantan in North Sumatra, Batu Menangis in West Kalimantan, the Legend of the Origin of Mount Pinang in Banten, and the story of Si Lancang in Riau. It can be said that the core of these stories about disobedient children is social control, in which children should not be disobedient to their parents, especially to their mothers.

The abundance of folk story versions about disobedient children indicates that this legend has been continuously reproduced until now with the same moral values being preserved. In this era of globalisation, these stories about disobedient children have various versions, from online stories on websites to animated videos on YouTube. It is interesting to use the diversity of folk stories about disobedient children as a research object. Using Albert Lord's concept of "songs and the song" to examine changes and stability in various stories about disobedient children, this research will explore how the portrayal of disobedient children in these folk stories can be used as a filter for the negative impacts of globalisation.

Based on the background outlined, it can be concluded that the issues to be examined in this research are (1) How is the portrayal of disobedient children in five Indonesian folk stories? and (2) What moral messages in these stories are consistently upheld as a means of filtering the negative impacts of globalisation?

The purpose of this research is to depict the disobedient children in five Indonesian folk stories and reveal the moral messages in those stories that are consistently upheld as a means of filtering the negative impacts of globalisation. By capturing the phenomena and social issues that are occurring in Indonesia today as a result of globalisation, this research offers a literary study that is considered one of the alternatives to attitudes and decision-making. This research is expected to provide a new perspective on responding to globalisation and all its associated aspects. The objective of this research is to demonstrate changes and stability in various online versions of Indonesian folk stories about disobedient children by applying Albert Lord's concept of "songs and the song." Additionally, the research aims to reveal the moral messages contained in various versions of legends about disobedient children that are still preserved today, serving as a filter for the negative impacts of globalisation.

As one of the best-known folk stories in Indonesia, Malin Kundang has been extensively studied on various topics. Some recent studies discussing Malin Kundang include research by Arief Krisnah Sholikhhan et al. (2023), Asyahda & Wibowo (2023), Gultom & Mulyati (2023), and Wisnu

Bangkit Pambudi et al. (2023). Among these four studies, only the research by Sholikhan et al. and Asyahda et al. focuses primarily on the folk story of Malin Kundang, while the studies by Gultom et al. and Pambudi combine the story of Malin Kundang with other folk tales.

Addressing the topic of educational games, Sholikhan et al., in their proceeding titled "Malin Kundang: The Other Story: Development of an Android Educational Game with Interactive Story," investigated the development of an Android game based on the folk story of Malin Kundang. The aim was to create an interactive and educational story for children. The research found that creating an Android game with the folk story of Malin Kundang could be an innovative form of contemporary folklore. This innovation could serve as an alternative supplementary learning tool that retains noble values for children. The questionnaire results indicated that the educational game themed around Malin Kundang was easy to play, and the storyline was enjoyable to read and engage with, aligning with the researcher's intention to provide innovation and an alternative learning medium for children (Sholikhan et al., 2023).

Almost parallel to Sholikhan et al., Asyahda et al. and their research titled "Design of Android Visual Novel Game 'Malin Kundang' Using Renpy Visual Novel Engine" examined the development of the folk story of Malin Kundang into an Android game in the form of a visual novel. Based on the research findings, Asyahda & Wibowo successfully created an Android game using the Renpy Visual Novel Engine in the form of a visual novel that applied the folk story of Malin Kundang. The research also discovered that implementing the folk story of Malin Kundang in a visual novel game could enhance its appeal and make the game more interactive (Asyahda & Wibowo, 2023).

If the two previous studies focused on the folk story of Malin Kundang, Gultom & Mulyati's research compared the folk story of Malin Kundang with folk tales from other Southeast Asian (ASEAN) countries in a journal article titled "Southeast Asian Folktales: Comparative Studies as an Alternative Teaching Material for BIPA." In this research, Gultom et al. conducted a comparison of the story background, characters and characterization, story messages, and cultural elements. The research found that folk stories from various ASEAN countries had similarities in terms of themes, plot, characters, and characterization, as well as the message within the stories. Not only were there similarities, but there were also differences in the studied folk tales. For example, in the story of Malin Kundang, the character of the child is cursed into stone, while in other stories, the child, wife, and ship transform into stones. The research also found that these similarities and differences could be used as an alternative for teaching literature and culture to BIPA learners (Gultom & Mulyati, 2023).

Similar to Gultom & Mulyati, Pambudi also conducted a comparative study using the folk story of Malin Kundang. However, in his research titled "Comparison of Cultural Values in the Folk Stories of Malin Kundang and Si Tanggang," Pambudi only compared the cultural values between the folk story of Malin Kundang from Indonesia and the folk story of Si Tanggang from Malaysia. The research revealed both similarities and differences in cultural values between the two folk tales, including language, knowledge, social systems and organisations, livelihoods, beliefs, technology, and equipment, as well as the arts of the society (Pambudi et al., 2023).

In contrast to previous studies, this research will examine five Indonesian folk stories with the theme of disobedient children (including the folk story of Malin Kundang). This study will explore how these five selected folk stories, which are accessible for free online, can serve as a filter for the negative impacts of globalisation. The research will also reveal how the similarities and differences among these five folk stories can be used as a tool for social control in the era of globalisation. In the book "The Singer of Tales," Albert Lord explains how a story (song) has its own themes, formulas, and versions by different storytellers (songs). The song is a narrative about someone's actions or the hero's experiences, but it is also a song expressed through poetry. Although the song narrates the inherited story of a hero, the expression takes diverse forms, and the storytelling form is called a separate song, which is authentic and valid as a song (Lord, 1971: 99–100).

It is impossible to determine the originality of traditional songs because each song will vary depending on the singer. From one perspective, each performance is original. However, from another perspective, it is impossible to trace back singers across generations to a moment when certain singers sang a specific song for the first time (Lord, 1971: 100). The first song in the oral tradition does not align with the concept of originality. In the oral tradition, the idea of originality is illogical. Similarly, we cannot say there is a 'variation' because there is nothing 'original' to verify. However, songs are related to each other on various levels, not in terms of variation and originality.

A common mistake is trying to impose significant rigidity on a fluid (changing) phenomenon (Lord, 1971: 101).

Singers deny that they are the creators of the song because they learned it from other singers. Attempting to find the first singer of the same song is as futile as trying to find the first song. Just as the first song cannot be called 'original,' the first person to sing a song cannot be considered an 'author' due to the unusual relationship between their singing and all the songs that follow. From a certain perspective, a song does not have an 'author' but has more than one author; each singing becomes a creation, and each singing has its own 'author' (Lord, 1971: 101–102).

There are two elements of the traditional process to be noted: change and stability. Changes in a song arise from (1) the addition of details and descriptions, (2) expansion through ornamentation, (3) changes in actions, (4) changes in the arrangement of characters introduced, (5) shifts in themes from one place to another, and (6) the formation of new balances and patterns. However, the story remains essentially the same, and the existing changes enhance the quality of the story. This is what Albert B. Lord refers to as stability in the songs (Lord, 1971: 105).

In other words, various versions of folk stories about disobedient children, for example, undergo specific changes due to being told in different locations and times by different singers. However, there is stability in various versions of folk stories about disobedient children, which is the overarching theme and the same ending of the story. The overarching theme is the portrayal of disobedient children in various places, while the common ending is that in all versions of the story, disobedient children receive 'punishment' for their disobedience to their mothers.

RESEARCH METHOD

This research employs a qualitative method comprising two stages: data collection and data analysis. The data in this study consist of primary and secondary data. Primary data are obtained from five online folk stories titled "Malin Kundang from West Sumatera," "Batu Menangis from West Kalimantan," "Kisah Asal Mula Pulau Si Kantan from North Sumatera," "Legenda Asal Mula Gunung Pinang from Banten," and "Si Lancang from Riau." In this context, "online" means that the collected data is in the form of video stories on YouTube and text stories on websites. The primary data refer to words, phrases, sentences, dialogues, narratives, and scenes found in video and text stories related to the discussed theory and concepts. Secondary data are external to video and text stories and are related to this research, such as journal articles, books, reports, and proceeding articles serving as supporting data in the discussion of oral literature and globalisation.

The data collection method in this research is divided into two phases. Based on Albert Lord's oral literature theory and the idea of globalisation, the researcher first carefully reads, watches, and observes significant text units in the five chosen video and text stories. Second, the researcher employs the results of reading these theories and concepts to determine text excerpts considered to provide data in line with the research objectives.

The steps in data analysis are as follows: First, the researcher identifies the themes and plot of the story that will be the focus of this study. This research focuses on the portrayal of disobedient children receiving punishment, so the identification of themes and plots is based on this aspect. Second, the researcher discovers similarities in themes and plot among the five selected online folk stories, which can function as a tool for social control. By interpreting or deriving meaning from the entire data (Creswell, 2009), the researcher concludes that this study builds on the ideas of previous research related to oral literature and globalisation.

RESULT AND ANALYSIS

There are five online folk tales that are used in this research. The folk tales are Malin Kundang from West Sumatera, Batu Menangis from West Kalimantan, Asal Mula Pulau Si Kantan from North Sumatera, Asal Usul Gunung Pinang from Banten, and Si Lancang from Riau. They come from various places in Indonesia, indicating Indonesia's richness of oral tradition.

The folk tales will be described first, to give readers a brief explanation of the characters and stories. After the description of each folk tale, the analysis of the folk tales and their functions as a way of filtering the negative impacts of globalisation will be explained. Using this arrangement, it is hoped that readers can get the bigger picture this research is meant to provide.

1.1 Malin Kundang

The folk story of Malin Kundang originates from West Sumatra. In an accessible animated video on YouTube, Malin Kundang is depicted as coming from a poor family. At one point, his father went abroad for work and never returned. As Malin grew older, he followed in his father's footsteps, venturing out to escape a life of poverty. Reluctantly, his mother granted him permission to leave. After working hard abroad, Malin became wealthy, owning a large ship and marrying a beautiful wife.

Trouble arose when Malin and his wife sailed back to Malin's hometown. Malin's elderly mother, longing to reunite after years of separation, approached Malin and his wife. However, Malin felt ashamed to acknowledge his mother, who was now frail and dressed in tattered clothes, in front of his wife. This can be seen in the following illustration:

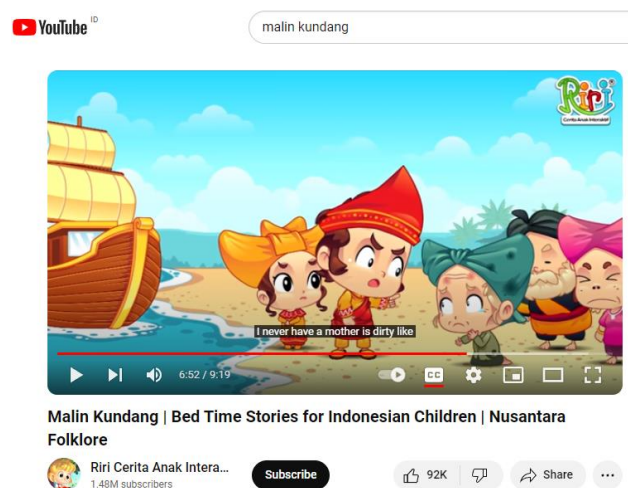


Fig. 1. Scene in Malin Kundang.

Instead of acknowledging his mother, Malin said,

"I don't have a mother like you!" (YouTube, 2017)

Upon hearing this, Malin's mother became sad. She then cried and prayed to God for justice. After Malin's mother prayed, a storm with lightning struck, hitting Malin's ship and causing it to be damaged. Malin ended up stranded on an island because his ship was destroyed and sank. Shortly after that, Malin transformed into a stone while kneeling, pleading for forgiveness for being disobedient to his mother.

1.2 Batu Menangis

"Batu Menangis" is a folk tale originated in West Kalimantan. It tells the story of a beautiful girl named Darmi, who lived with her mother. Darmi was a lazy girl; her only activities involved dressing up and admiring her reflection in the mirror. She never wanted to help her mother in the fields or with cooking.

One day, when Darmi ran out of powder, she asked her mother to buy more. Her mother invited Darmi to accompany her to the market. Along the way, when they encountered others, Darmi never acknowledged her mother. Darmi felt embarrassed because she was so beautiful and fair-skinned, while her mother had dark skin and a weathered face. When someone asked, Darmi would

say that the woman walking next to her was her servant, not her mother. Hearing this repeatedly, Darmi's mother became very sad. She then prayed in her heart,

"Oh Lord, I can no longer bear my child's behavior. Please, Lord, punish her so that she learns her lesson." (YouTube, 2018)

After that, Darmi gradually turned into stone. This can be seen in the following illustration:

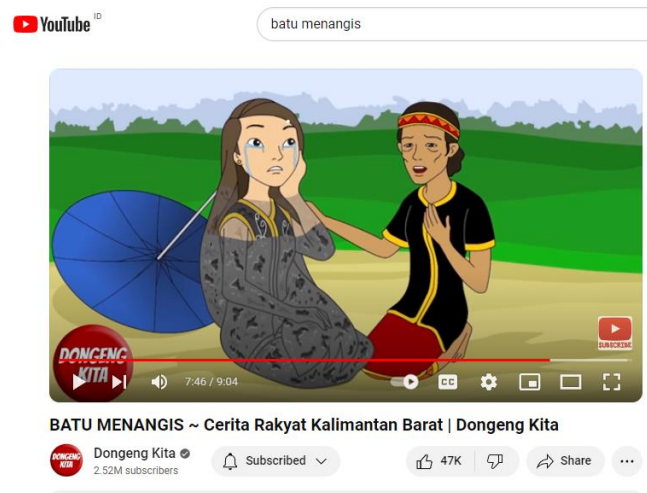


Fig. 2. Scene in Batu Menangis.

Darmi cried uncontrollably upon realising that she had turned into stone. She begged for forgiveness from her mother for her disobedience, but it was too late. Darmi's mother was deeply disappointed, and Darmi remained transformed into stone.

1.3 Asal Mula Pulau Si Kantan

The origin story of Si Kantan Island is a legend from North Sumatra. Kantan was a poor young man who lived with his mother on the banks of a river in the Labuan Bilik area. One day, Kantan's mother dreamed of meeting an old man who instructed her to dig the soil in the forest. She told Kantan and then her son suggested that they followed the instructions given. Kantan went to the forest and then dig and found a golden stick adorned with gems. Kantan's mother told him to sell the stick so that the money could be used to meet their daily needs.

Kantan set out for another island to sell the golden stick. Surprisingly, the King of the Malacca Kingdom was interested in buying the golden stick. Instead of buying it with money, the King asked Kantan to stay in the palace and become his son-in-law. Kantan accepted the proposal and lived in the palace, marrying the king's daughter.

One day, Kantan's wife wanted to meet Kantan's mother, so Kantan and his wife sailed to Kantan's homeland. However, upon arriving there, Kantan felt ashamed to acknowledge his elderly mother in front of his wife. This can be seen in the following excerpt:

In a moment of arrogance, Si Kantan boldly declares, "How could that wretched woman be my mother, Dinda? My mother is beautiful and young! It's probably just some person pretending to be my mother!" He orders his guards, "Guards! Expel that old woman from there! Don't let her board and soil this ship!" Deep down, he knows that the old woman is his mother. However, the shame of admitting it in front of his wife overpowers his acknowledgment. (Cerita Rakyat Nusantara, 2015b)

Kantan's mother, saddened by her son's harsh words and refusal to acknowledge her, prayed,

"Oh God, this child has disobeyed his mother, who gave birth to and raised him. Give him a lesson so that he becomes a child who knows how to be dutiful to his parents!" (Cerita Rakyat Nusantara, 2015b)

After that, Kantan's ship sank, and a few days later, a small island emerged from the location where the ship had sunk. The local community then named it Si Kantan Island.

1.4 Asal Usul Gunung Pinang

The legend of the Origin of Mount Pinang originates from Banten. It tells the story of Dampu Awang and his mother, who lived in poverty, prompting Dampu to set out on a journey to seek better employment and a better life. Although initially reluctant to give permission, Dampu's mother eventually allowed him to embark on his journey. Dampu's hardworking attitude caught the interest of a wealthy merchant who owned a ship, and he later married Dampu to his daughter. Dampu received all of the wealthy merchant's wealth after his passing.

After five years of travelling, Dampu began to miss his homeland. He then sailed with his wife back to his place of birth. Dampu's mother, upon seeing a large ship docking, approached with hopes of reuniting with her son. However, instead of receiving a warm welcome from Dampu, she had to swallow disappointment. This can be seen in the following excerpt:

"Hey, old woman! Be quiet! You are not my mother. I no longer have a mother. My mother passed away a long time ago!" exclaimed Dampu Awang in frustration. (Cerita Rakyat Nusantara, 2016)

Through the above quote, it is evident that Dampu refused to acknowledge his mother; instead, he shouted and drove her away from his ship. This saddened his mother, leading her to pray to God for a lesson to be taught to Dampu for hurting her feelings. Soon after, the stormy winds were playing with Dampu's ship in the sea. Over time, the ship was thrown far to the south and ended up capsized. Legend has it that the ship then transformed into a mountain, now known as Mount Pinang.

1.5 Si Lancang

Si Lancang is a legend that originated in Riau. Similar to the previous stories, Lancang is depicted as living in poverty with his mother, a situation that motivated him to embark on a journey for a better future. In the land of his journey, Lancang succeeded in becoming a wealthy trader with many beautiful and rich wives. One day, Lancang invited his wives to sail to Andalas, Lancang's homeland. Upon hearing of Lancang's arrival, Lancang's ailing mother approached the ship.

However, her own son actually drove Lancang's mother away rather than giving her a warm welcome. It turned out that Lancang was ashamed to acknowledge his old, poor, and shabbily dressed mother in front of his wives. This can be seen in the following quote:

"Lies! You are not my mother. You are dirty and ugly! Get her off my ship!" shouted Si Lancang at his crew. His mother was shocked to hear her son's words; before she could say anything, she was already pushed by Si Lancang's crew until she fell. "Go away!" yelled Si Lancang's crew harshly. (Cerita Rakyat Nusantara, 2015a)

After being expelled, Lancang's mother took a mortar and pestle, a family heirloom. She prayed to God to show His power to Lancang. Shortly after, thunder roared and stroke Lancang's ship. River waves hit the ship until it shattered into pieces. Lancang and his wives then sank along with the magnificent but now damaged ship. The place where Lancang's ship sank was later called Si Lancang Lake.

1.6 Portrait of Disobedient Children in Five Online Folktales as a Way of Filtering Negative Impacts of Globalisation

Brief synopses of each folk tale under study demonstrate how the portrayal of disobedient children in these five folk tales becomes the focal point of this analytical study. Despite having a stable overarching theme of disobedient children, there are changes here and there that actually enhance the quality of the stories, similar to what Lord explained about changes and stability (Lord, 1971: 105). The most significant change is the form of punishment for the disobedient child. While in the tales of Malin Kundang and Batu Menangis, the disobedient child turns into a stone, in the other three tales, the disobedient child transforms into an island, a mountain, and a lake.

Another change can be observed in the motif of the child's departure during the journey. Although it is narrated that they all come from poor families in the five folk tales above, some embark on the journey with the aim of selling a golden stick, while others do so to seek better job opportunities. In the mentioned stories, it is also evident that the children forget their mothers while in the foreign land but later returns to their homeland after achieving success, reuniting with their mothers years later. This reunion then illustrates the extent of the child's disobedience when they refuse to acknowledge their mothers out of shame. Subsequently, the disobedient children are punished, and the conclusion of the story becomes a stable element in various versions of folk tales about disobedient children.

From various versions of folk tales about disobedient children, it can be said that the enduring moral message is that if children behave disobediently, especially to their parents, particularly their mothers, they will face severe consequences. As Gultom stated, disobedience to parents, forgetting one's identity and origin, lying to close ones, and behaving arrogantly are highly undesirable and will lead to negative consequences (Gultom & Mulyati, 2023: 1097).

With the continuous reproduction of folk tales about disobedient children, there is essentially a form of social control that seeks to maintain the moral values of Indonesian children. Similarly, Pambudi suggests that folk tales present values developed in a society using oral language directly related to various aspects of culture and the social value structure of a community. These values are then believed to have been designed by past generations and can serve as guidelines for the younger generation's behaviour (Pambudi et al., 2023: 205).

In this era of globalisation, the presence of various versions of folk tales about disobedient children serves as a reminder of Indonesia's morality. It is no secret that the rapid development of technology has made cultural exchange an unavoidable aspect, as noted by Bob & Kwekowe, who mentioned that interaction and integration between culture and society are made possible through globalisation (Bob & Kwekowe, 2023: 1). The transnational and transcultural processes can have negative impacts if Indonesians passively accept the entire integration process.

The reproduction of various versions of folk tales can be seen as a means of filtering the negative impacts of globalisation. By continuing the development of local traditions such as oral literature in the form of folk tales or legends, Indonesian children will remember the wisdom of their ancestors through a medium adapted to their era. Thus, it is hoped that Indonesian children will not only be familiar with foreign cultures but also recognise local cultures, which has their own uniqueness with their respective moral messages. The abundance of moral lessons in folk tales makes them a guide for shaping one's character to be applied to life norms (Asyahda & Wibowo, 2023: 506).

CONCLUSION

There are various online versions of Indonesian folk tales that portray the figure of disobedient children. This study found that these five folk tales have their own changes and stability in depicting children who receive punishment for being disobedient to their mothers. From the diverse versions of folk tales about disobedient children, it can be said that the enduring moral message is that if a child behaves disobediently, especially to his/her parents, particularly his/her mother, the child will face severe consequence. With the continuous reproduction of folk tales about disobedient children, there is essentially a form of social control that seeks to maintain the moral values of Indonesian children.

In this era of globalisation, the presence of various versions of folk tales about disobedient children serves as a reminder of Indonesia's morality. This aligns with the presence of folk tales in

oral literature, not only providing self-confidence to children but also offering a worldview related to morality.

The reproduction of various versions of folk tales can be seen as a means of filtering the negative impacts of globalisation. By continuing the development of local traditions, such as oral literature in the form of folk tales or legends, through various media adapted to the era of globalisation, it is hoped that Indonesian children will become more familiar with local culture than foreign culture.

This study focused only on five Indonesian folk tales with the overarching theme of disobedient children and the moral messages contained in these folk tales. For future research, it is highly recommended to explore folk tales with various other themes, each carrying its own important moral messages for analysis.

One example of another theme that can be used for the study of oral literature with a focus on globalisation is gender. Subsequent research can examine how gender is constructed and reconstructed today or how gender roles have changed as a response of Indonesian society to the ongoing phenomenon of globalisation.

With the diverse themes offered by folk tales from various regions of Indonesia, the study of oral literature can become a rich and evolving field. As studies in oral literature progress, the presence and preservation of Indonesian folk tales are expected to receive attention and priority from the government, academia, and the entire Indonesian population.

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