

# DEVELOPING STUDENTS' MORAL VALUE THROUGH FOLKLORE IN MULTILINGUAL SETTING

## A CASE STUDY IN THE DEVELOPMENT OF MORALITY

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### **P**URPOSE

*THERE is a strong belief that morals and morality cannot be taught and developed. This study is intended to examine the intrinsic aspects of folklore and its contributions, and impacts on students' moral value development.*

**Design/methodology/Approach** – *Prior to the experiment, a questionnaire dealing with ethnicity, religion, moral dilemma, moral origin, moral principle, prayer and killing was distributed to different group of students at IKIP Mataram.*

**Findings** - *Every element of the story is carefully interpreted. Analysis of the intrinsic aspect results that folklore presents not only social conflict but also suggests some ways to overcome the conflict; and that conflicts of such kind can be solved if only we are wise enough to face them. Finally, using performance level, it is found that folklores can help develop students to be morally good students and better humanist; it develops from modest to fairly good. Result of the study also indicates that student majoring in language and literature show good life to live than those with science education.*

**Research Limitation/Implication** – *This research is limited to locally collected data and the accuracy of data analysis.*

**Practical Implications** – *The results of this research would help our Institution better understand the importance of morality in curriculum; and help teachers develop suitable teaching material.*

**Originality/Value** – *This is the first experimental study on morality carried out at IKIP Mataram. It provides a significant source of information for the Institution and teachers.*

**Key Words:** *Folklore, Change, Human Value, Multilingual, Morality.*

In the last two decades there have been significant changes in the field of politics, society, and economics worldwide. These developments have partly influenced the way people view the world. There are many Alder (2007) today, who are trying to look at the world with clear eyes. To them it seems as if the civilization is at cross-roads; or even that it has become trapped in a blind alley. The world presents a panorama in which progress and barbarism, organization and chaos, brilliance and stupidity, are accepted with a kind of conditioned blindness, a lack of values. Humanity seems blurred, the good and bad threads are so inextricably interwoven that it would be hopeless to try and clarify them and introduce order and integrity into the pattern. The existence of these dual streams, as we can see, can only create chaos (Dawkins, 2007).

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The question of what is right and what is wrong now is obviously of great importance. From the earliest periods of Western thought, metaphysicians have had problem with the application of the word moral. The word moral and its derivatives: morals, morality, spirituality, and ethics have come out to be serious problem. Knowing and understanding the concept of this linguistic unit does not mean that one is automatically able to use it. Knowing or understanding and use or usage are two different things; knowing is one thing, and using is another. The first is abstract-universal; the second is concrete-particular. Now the question naturally arises how we know that what we have done is morally good.

There have been a series of sceptical doubts in public about the application of theory of morals in real life. As Alder (2007) puts it, to be is to become. If we are thinking and feeling alright, good action will automatically follow. It does not matter where we are or what our position is. In contrast, Hum claims that to be is to be perceived. This is true as we can see in reality some good principles can be found in religious books or scriptures; but they are all expressed through the process of indoctrination. And most people pay lip service to both ethical and moral principles. Man of high religious belief, e.g. a priest, pastor might compel his followers not to do the killing; or not to do to others what you would not want them to do to you; or to treat their fellow human beings, their fellow living things, and the world in general with love, honesty, faithfulness and respect, etc. These principles are, however, in contrast with the real; the fact that chaos is everywhere, and that students' demonstrations have coloured the academic atmosphere. This situation has created uncomfortable academic processes.

The pedagogical implication of this situation is that there is a need to revise the goals of teaching and introduce the subject of language and literature in the curriculum. Language and literature as part and parcel of humanity should be given equal proportion as other subjects. What then, are we to do?

Alder (2007) says, to do and to become we must first be. If there is a shine there must be a sun before it can shine. Similarly, the state of right being must first brighten and inspire ourselves, making us the perfect instruments. Secondly, it must irradiate our immediate surroundings, creating harmony and understanding between ourselves and everyone in touch with us; there should be no wish to change other people, but rather the capacity to accept and appreciate them as just as they are. Again, this is what the holy-scriptures say; books of science might have different answers. Science needs verification and empirical data to support; and this can be done through experiment.

In response to problems we have to go to language and its literature The importance of language and literature is undeniable. Language plays very important role in moralization and humanization. Cultural development including knowledge, science, moral and morality are made possible by language. Language and literature which fall into the category of humanism are probably the most important possessions. Indeed, language is unique; it stores many mysteries. How do language and literature relate to the world, moral and morality? How is it possible that when we produce a sequence of sounds before the listeners such extraordinary things happen: the speakers says something; the sounds we emit convey something; the listeners understand what it means; the speakers make statements, ask questions, or give an order?

The possession of language more than any other attribute, distinguishes man from other animals. To understand man's humanity one must understand the language that makes him human. According to the philosophy expressed in the myths and religions of many people, it is language which is the source of human life and power. To some people, a newborn child is a "thing", not yet a "person"; it is a "kuntu", not yet a "muntu" as it is recognized in Africa (Fromkin and Rodman, 1978); only by the act of learning language does the child become a human being. Thus according to this belief, we all become human because we all know at least one language.

Mark Twain in his book *Eve's Diary* satirized: the minute I set eyes on an animal I know what it is. I don't have to reflect a moment; the right name comes out instantly...I seem to know just by the shape of the creature and the way it acts what animal it is (Fromkin, 1978).

Realizing the importance of humanity, the government through the Department of National Education, has included humanity in the curriculum. This new subject under study is named, local wisdom for character building, or just character building. It has been the first new subject taught as a compulsory subject from elementary school up to the university. Attempts have also been made as what and how much wisdom should be taught. Equally essential is of a rather more practical nature; the way in which the objectives of language teaching can be achieved, the methods. The 'how' it should be taught is believed to be of great significance because the fact that the content of any curriculum cannot be learned efficiently unless it is presented in a specific way. Inadequacy of methods may handicap learning or cause undue wastage of effort and time. For these reasons various methods of teaching have been introduced. However, the result of teaching and learning process is not yet satisfactory.

Language and literature as it is stipulated in our school curriculum, is a compulsory subject for Indonesian students that every student should take it. Similarly, our State Guidelines also state the status of this new subject in Indonesia. We may argue, though, that with modern technology of communication and information, and the global trend of development, this new subject, local wisdom for character building, in which language and literature are their component part will and has eventually become the first priority subject for our education in all levels of study. The so-called local content, that is local languages, arts and culture, have also been included in the curriculum. Together with English these local contents have been made compulsory to basic and middle level of education. My visit to some schools in the city for conducting survey, shows that English and other foreign languages as for instance, Japanese and Mandarin are taught at primary schools from the first up to sixth level as a compulsory subject; surprisingly enough found out that English is taught at Playgroup and Kindergarten as compulsory subject and language of instruction. This condition might endanger future generations.

As the language is becoming closer, its literature must be close too. All activities as well as social life are to be judged on the basis of their contribution to good life. Literature is no exception. Literature consists of moral teaching expressed through language, and language consists of words. Literature and language are parts of culture in so far as they are the products of men, hence culture and language by definition is related. And indeed, in broader sense of the word, literature, in the form of folklores is all around and might as well be just more interesting to students. A study on folklore (Wardani, 2006) indicates that vocabulary development of students develops significantly through literary work; students learn new words, (e.g. wise, wisdom, right or wrong, moral, etiquette, humble) from reading experience.

Collie and Slater (1978) hold the view that literature is a primary need for students of language studies. He puts it, Literature is part of language. If you are to know a language you must cope not only with menus, laundry lists, and telephone books, but also with novels, plays, folklores, and sonnets. Literature is part of language in more senses than one. And unless you know something of the literature of a language, you do not really know the language. Nor do you know the culture. Earlier study on folklore also suggests that students majoring in language and literature show better performance than students of science education (Hartati, 2007; Krama, 1976).

Literature is language in its best. Literature is a branch of art that manipulates language into poetry, drama, and prose of various kinds. Literature as a product of creativity is crucial for aesthetic experience that students should have. In any teaching process, if it has to be successful, the material to be used must be interesting. Things that are beautiful are surely to be joyfully interesting (Krama 1976; Collie and Slater, 1978). And if literature is a performance in words, then we are indeed the actors and our performance is based on a script that makes up a play, and the teaching process should take this view as the starting point. Teachers should believe in education, and in their teaching they should pass over values, human values, to their students. It is obvious that linguistically and culturally the learners are distinct and consequently the method should also be distinct. In the history of teaching what happens is that one approach, one method, and one technique are applied in a class consisting of learners whose

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linguistic as well as cultural background may differ markedly. It is advocated that in teaching humanity subject comparing any two languages and cultures is essential. The results of the comparisons have proved to be of great value. Teachers who understand this field will acquire insights and tools for evaluating the language and culture content of textbooks and tests, supplementing the materials in use, preparing new materials and tests, and diagnosing student difficulties accurately.

Ideally a good teacher is a teacher who is well-oriented with both the linguistic and the cultural knowledge of both the source and the target languages. A trained teacher who is confronted with a multilingual classroom and who has in depth knowledge of the linguistic and cultural rules of at least one other language will prove to be a better language teacher than a monolingual native speaker. Therefore, it is necessary to design multi-literacy which will benefit the future generations. Thus learning human languages, if it is regarded as a language right, a part of human right can be aimed at firstly to design the individual, as a member of public, as well as a social being to lead a proper life. So the first aim is directed towards the ability of the individual to generate verbal linguistic meaning-making communication from the available resources. The second importance of multi-literacy is to warrant that the introduction of literature and language will strengthen the mother tongues or vernaculars and not the other way round because these vernaculars to most Indonesian have been instrumental in getting things done. They have been a powerful tool of communication, not only in rural areas but also in towns and big cities. It is instructive, therefore, to cultivate and preserve vernaculars because its existence is guaranteed by the 1945 Constitution.

Literature is a rich resource of moral teaching. No teaching of language can deny taking literature of some kind for its curriculum materials or subject matter. Literature is a resource for language teaching, and surely since literature is language, it can, therefore, be used as a resource of learning (Hill, 1986). She wrote, since language is medium of literature, the literature by its nature is going to furnish us with evidence on the operation of language.

Indeed, literature is assured to be the best model of language use and usage because only in literature, language is most skillfully used. As a model of language use, literature can be used to teach not only linguistic units; through characters and characterization we can teach the students culture, including moral, ethics and behaviour. Dialogue and improvisations in drama for instance, as it is asserted, help students gain much fluency and better self-expression. Krama (1976) speaks of the necessity of literature for language program. He claims that literature can help develop students in all aspects, e.g., sensory, intellectual, social, moral, behaviour, attitude, and religious faculties (Diamond, 1974; Dawkins, 2007). Literary experience also fosters cognitive and aesthetic maturation which then will develop the students' appreciation for human value. Appreciation and sensitivity, they say, are important qualities in literary study. In short, literature when cooperated with language learning can arouse students' creativity and interest which then can lead to learning experience.

Some good principles can be found in religious books or scriptures; but they are all expressed through the process of doctrine. And most people pay lip service to both ethical and moral principles. In literary works, e.g., folklore, these principles of morality and ethics are implicitly denoted. All the moral teaching, morality, ethics, and religious values are inferred in the story. Literature provides us reading material; through reading literary works the readers experience what is right and what is wrong. Through the process of critical reading and appreciation one learns that it is the duty of everyone to pay our taxes; we don't cheat, don't kill, don't commit incest, don't do things to others that we would not wish is done to us. These principles of good life are all innate in folklore.

However, the students seem to be deprived from literary experience. Literature portion is very small. There are only 4 credits allocated to literary subject covering the Introduction to Literature. Another 2-credit hour course is given in two next semesters. This subject includes Prose, Poetry, Novel, and Drama. They are all optional subjects. Literature has been neglected in classrooms. As a consequence, as it is indicated by classroom experience, students' interests in literature are below the level. They do not show any concerns with the subject matter. They pay no attention, even if they do; they pay very

little. It is not surprising that responses such as, “No, I don’t like literature”, “It is difficult”, “It is boring”, “literature doesn’t help with language learning”, and it does not warrant better future life, are given by the students when they are asked about their opinions on literature class. This condition is proved true when an informal Interest Inventory Questionnaire was administered. Students’ sympathy or concerns are below the average. An informal interview with the students also shows the same results. Students’ responses also proved true when confirmed with their learning achievement on the same subject.

In brief, it could be said that students are characterized as being ignorant of literature class. This behaviour is reflected by their responses to the subject matter. Most of them, if not all, tend to be passive rather than active; silent rather than talk-active; introvert rather than extrovert; indifferent, and less in participation. And more importantly, the academic atmosphere is characterized by demonstration. Students tend to spend their time doing demonstration.

If this reality is to be modified, a study on folklore and its contribution to human value development is, then, imperative. We believe that only by performing and demonstrating the language and literature can we improve our language performance and human value development. The problems, then, is to what extent can literature and language, folklores in particular, contribute positively in developing students’ performance morally good?; why folklore as such is effective to develop students’ morality? and Is morality rooted in religion?

Answers to the above and similar other questions would form the objectives of this study. Specifically the study aims at finding out if folklore can develop students’ moral performance; to what extent and why it is effective. This study is based on the belief that literature can be a better way to improve students’ performance; literature can provide students with opportunity to develop their personal relationships, relations among the students, relations with teachers and people outside the class, their creativity and interests; and that through literature students can gain pleasure, and enjoyable atmosphere. These beliefs stemmed from psychology, sociology, and metaphysics, that is the speculative and synthesizing activities of philosophy as to the nature of reality, truth, and value. It is believed that nothing in this world remains static, but things are constantly changing. It is believed that, sooner or later, the task will change, students’ performance will be improved, and the improvements might be better attempted through literature.

Human beings are not instructing machines or learning machines, but whole human beings interlocked in a network of human relationships. It is this network, and the individual relations and roles of the people within it that really determine the learning outcome. Human beings tend to do things that bring pleasure, and avoid activities and situations that bring them harm. Pleasure and pain influence learning. We repeat what we like, and we tend to give up tasks and lessons, which we find distasteful. These pleasure-pain principles can be gained through language and literature. Alder (2007) distinguishes man as a threefold being, comprising, “animal being,” “human being,” and “spiritual being”. Through his human side, man is in interaction with the physical world; through his animal nature, he is in interaction with the world of vibration and radiation; and through his spiritual nature, he is in interaction with the world of plan, of causes and of pattern, wherein is shown life as a whole, past, present, and future, and time does not exist in its lower dimensional-sense (Dawkins, 2007). All these kinds of man are embodied in literature.

## **Methodology**

**Research Design:** It should be emphasized that this study is experimental in feature; it is a classroom research using literary work, folklore, as material under study. This study is inspired by The Great Prayer Experiment, a case study in miracles: whether praying for patients help them recover?; and more recently, a study which attempts to test experimentally the proposition that praying for the sick patients improves their health. Prayers are commonly offered for sick people, both privately and in formal places of worship. These two studies analyze scientifically whether praying for people is efficacious.

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In my experimental study, as I called it, I put the students into an experimental group (received folklore) and a control group (received no folklore). Neither the students, nor their teachers, nor the experimenters were allowed to know which students were being treated with literature and which students were not. There are, therefore, two fold aims of the research that is to learn about research procedure and the process of data collection and analysis; and to compare the two different groups to see if there are some differences in performance of the students' behaviour and morality. The ultimate objective of the study is to improve students' moral sense and performance; and surely to provide some suggestions for the development of humanity into the curriculum of education. This is the pedagogical reason why the study is conducted in the classroom; the next is rather practical; it is easier to administer questionnaires and follow these up in the classroom setting.

**Subject:** Empirical data were collected by means of questionnaires distributed, before and after treatment, and interview of 250 students. They were from the fifth semester comprising five classes. Of course this population is too big for an experimental study. 50 (10%) students were considered subjects of the study and were taken to be the target group of the experiment. The development of questionnaires are based on the belief that students feel free to select any options in the questionnaire; that they are more confident with their choice because they have sufficient time to think before they made up their mind and that all the learners will be able to use their learning experience once they are made aware of them. These belief results from review on related literature especially those dealing with learning principles. The empirical data were collected twice: before and after the students were provided with treatment. The two types of data are compared to see the differences. Using statistics method of analysis such differences are examined to see if they are significant.

**Material:** Folklore, after some modification and simplification, was abstracted to be the material of the research. The selection is based on the assumption that literature is proved to be useful for moral teaching and language use. The teaching and learning process in the classroom was performed and scheduled two times a week; and it lasted for one semester. Two teachers assisted the classroom activities. Their involvement is expected to be of significance for two reasons, to verify the process of validation and provide them with experience which then leads to knowledge acquisition. At least, they were familiar with what to prepare, how, and why to prepare such material.

### Experimental Design of the Research with Pre Test and Post Test Measurement

Group	Measurement (Pre test)	Treatment (X)	Measurement (Post test)	Differences (D)
Experimental	$T0_1$	$X_1$	$T1_1$	$D = T1_1 - T0_1$
Controlled	$T0_2$	$X_2$	$T1_2$	$D = T1_2 - T0_2$

Where,  $X_1$  = experimental group treatment with folklore;

$X_2$  = controlled group without treatment;

$T0_{1,2}$  = pre test for both experimental and controlled groups;

$T1_{1,2}$  = post test for experimental and controlled group;

D = Differences

## Findings

**1. Moral dilemma:** All religion have a collection of moral teachings and convince their believers that killing is against the rule of moral life; in all things, as it is stated in holy Scripture, strive to cause no harm. In order to know the moral sense of the students, and whether it is right or wrong to do the

killing, a hypothetical moral dilemma is posed. The moral tests in the form of questionnaires were distributed to three groups of students to investigate their moral sense; two groups were from language study program, and one from science background.

Analysis results (1) *Eighty-five percent* of students responded that it was permissible to act which seems to contradict morally, to kill one man to save twenty; (2) *You see* a child downing in a pool and there is no other help in sight. You can save the child, but your trousers will be ruined in the process. Ninety-five percent agreed that you should save the child; amazingly, five percent apparently would prefer to save their trousers; (3) *as for the organ transplant dilemma* in hospital ninety-three percent of respondents agreed that it is morally forbidden to seize the healthy person in the waiting-room and kill him for his organs, thereby saving ten other people. Detail outcome of the students' response analysis is presented in the table that follows.

Quest No	Variables	Sci StdN (%)	Lan Std (1)N (%)	UndGra (2)N(%)
1	Javanese	1 1.66	2 3.07	*2 2.00
	Balinese	3 5.00	<sup>xx</sup> 4 6.15	1 1.00
	Sasaknese	40 66.66	44 67.69	86 86.00
	Bimanese	15 25.00	14 21.53	11 11.00
	Chinese	1 1.66	1 1.53	0 0.00
	Total	60 100%	65 100%	100%
2	Hindu	3 5.00	<sup>xx</sup> 2 3.07	1 1.00
	Muslim	56 93.33	60 92.30	98 98.00
	Protestant	0 0.00	<sup>xx</sup> 2 3.07	0 0.00
	Buddhism	1 1.66	1 1.53	0 0.00
	Catholic	0 0.00	0 0.00	<sup>x</sup> 1 1.00
	Total	60. 100%	65 100%	100%
3	Moral dilemma			
	Save the child	57 95.00	55 85.00	93 93.00
	Save my trousers	3 5.00	15 15.00	7 7.00
	Total	60 100%	65 100%	100%
4	Moral origin			
	Yes	45 75.00	48 73.84	75 75.00
	No	15 25.00	17 26.16	25 25.00
5	Moral principles			
	Yes	38 63.33	41 63.07	62 62.00
	No	22 36.67	24 36.93	38 38.00
6	Prayers			
	Yes	31 51.67	35 53.86	51 51.00
	No	29 48.33	30 46.15	49 49.00
7	Killing			
	Yes	28 46.67	32 49.23	53 53.00
	No	32 53.33	33 50.77	47 47.00

Notes: 1. Sci Std = Science Student; 2 Lan Std = Language Student; 3 Und Gra. = Undergraduate

**2. Intrinsic aspects**, through the process of identifying, classifying, and structural analysis of the folklore, it is found out that the intrinsic aspects include: plot, character, setting, point of view, style and theme.

(1) *Plot* is the structure of actions, events, and conflicts presented by the writer in the story. Plot is built up toward achieving particular emotional and artistic target. It presents cause and effect relationship and conflicts, internal and external conflicts. Conflict may deal with a single man, a conflict between men, a conflict between men and society, and between men and nature. Plot, therefore, is the author's arrangement of the events in accordance with causal relationship at a certain time sequences, that is beginning, middle, and end (Wardani, 2006; Hartati, 2007);

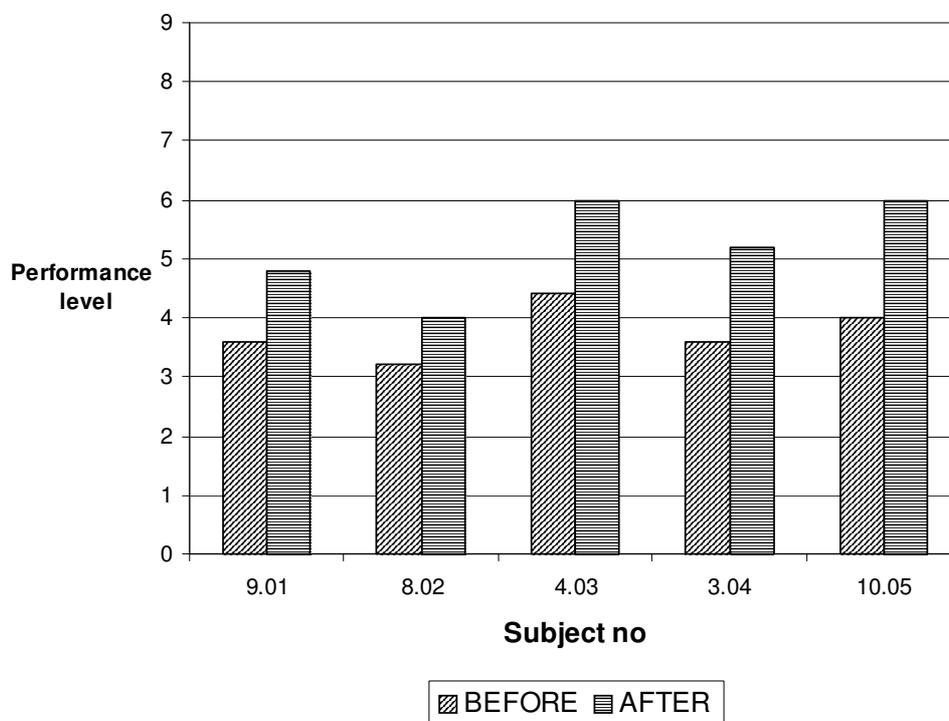
(2) *Character*, by definition characters are persons in the story; they are presented either in dramatic or narrative ways endowed with moral disposition qualities that are expressed in what they or others say, the dialogue, and what they do, the action. Characters can be flat, that is simple and less representation of human personality, embodiment of a single attitude or obsession; and round that complex type presenting all sides of a character. It is clearly more life-like than the simple since in real life people are not simply embodiment of a single attitude.

(3) *Setting*, sometimes background, or also situation in Krama's words, is used to denote place, time, and atmosphere. It tells where the story or experience takes place. It refers both to geographic location and time in the story. It is the whole environment, the country, district, urban or rural location, climate, date, customs, economic level, occupational group, buildings, family patterns, religion, politics, moral assumptions, intellectual and cultural life, education and amusement, even standard of life. Briefly stated, setting is then a picture of life. It portrays the social status of the characters in the story. Understanding the setting helps the reader picture events in a story more clearly and understand why they take place;

(4) *Point of view*, in the phrase of Slater, point of view, sometimes style, is a way the author presents, arranges and selects his words. The author uses the point of view to present us the action, objects and thoughts, we need to experience in the story. Point of view may be first person, third person, dramatic or omniscient. Or it may be direct, shift, informal, artificial. Whatever the point of view is used, it of course, should be appropriate for the characters and the plot.

(5) *Style*, by style we mean the verbal texture of literature; it is the author's way of using language. It refers to the way the author uses linguistic expressions to develop the story. Three major ways common to style are diction, imagery, and syntax. The writer of the folklore in his selection of diction is very frequently guided by some principles. The second is understood as the evocation through words of a sensory experience; in other words, imagery is simply the collection of images in the entire work of literature. It may be either literal or figurative. While the third is the way the author constructs his/her sentences;

(6) *Theme*, it is understood as the message or the moral teaching of the story. Folklore is written to teach a lesson, a lesson of life. Every form of literature, folklore is of no exception, implies some sort of philosophy of life in the popular sense of the words. It is the underlying idea or wisdom of the author presenting and developing through characters, plot, and setting. As a value of life, theme may vary; we have, for instance such Crime does not pay; Good girls do not get in trouble; Don't cross your bridges before you get to them, are among those themes, which are explicitly expressed. Theme serves purposes and very often in a suggestive way. To understand the theme, the value, the message or the philosophy behind the story, a critical analysis is needed. Two ways of thinking: Analysis and synthesis, to borrow Wittgenstein's words, dialectical way of thought is a must. It is hard, if not impossible, for the readers to arrive at the message of the story without having this capacity of analysis. Surely, linguistic knowledge, various levels of linguistic structures are basic and become compulsory in literary study.



**Graph1: Performance Level of Moral Value Development of Experimental Group Before and After Treatment with Folklore**

### 3. Performance level of moral development (N = 5)

Five students representing five religions, show the moral value development from modest level (5) into fairly good level (6) after some treatments were given for a period of time.

### Discussion

The paragraphs that follow, discuss results of the study in the framework of theoretical bases.

(1) As it is stated earlier, plot is structural events interrelated to each other; it consists of elements: initial, circumstances, rising action, climax, problem solving, and end. The story begins with an introduction of a wise, patient and peaceful king, named Maharaja Ali. He had three sons; the first son is described as having nothing to do except disturbing villagers' wives and ladies. The villagers can't stand with the King's first son behavior and bad conduct. In the words of Alder (2007) he is the man of animal being. They complain and decided to move to get another King. Conflict between Maharaja Ali and the villagers finds its climax when the King gets an accident on the way to get a safer place to live in with his sons. The King died. The two sons, however, are saved and taken by the village people. It is told that the two sons live happily with the new King; and the story ends with a happy ending.

It is safe to say that it is a story to teach lesson, a lesson of life and moral value. These are all presented in a vivid way. As we read the story we can see how the story is constructed. The plot is clearly described and, therefore, the sequence of events in the story could be followed easily. The writer does not try to separate the plot, instead he lets it exist by itself; one event is related to another accordingly.

(2) It is described in the story that the villagers ask the other village people to be on their side to fight the King and his first son, but they refused. Maharaja Ali, the main character of the story, is said as

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being a man with bad temper. He is completely ignored and unappreciated by the villagers. It is further described in the story that he is the sort of man who does not care for other; very often he behaves like a murder. He is the sort of man who cares only for himself. He is not loyal to his people. His son, the eldest, who inherited the character of his father, is said to be too proud of his power. He views the village people as more backward than himself and he likes showing off his superiority. Very often his attitude and behaviour upset the villagers. He identifies himself with superpower; he thinks free to do anything. Conflict, therefore, is unavoidable. In brief, the character of the story represents human personality, attitude and behaviour and moral conduct (Wardani, 2006; Bata, 2010; Burns and Brauner, 1975). These embodiments of human life are expressed in what he says, the dialogue, and what he does, the action. To be is to become, says Alder (2007).

(3) As one of the intrinsic aspects of the story, the setting of Maharaja Ali and La Kalai is closely related to the character's movement. It appears in the story in a particular situation, condition, space and time. Setting, as Collie and Slater put it, is environment, especially domestic interior (Hill, 1986, Collie and Slater, 1978); it might be viewed as metonymic or simply the expression of characters (Eagleson and Krama, 1976). Some settings appear as domestic environments or domestic interior. Words, village, valleys, river and beggars are linguistically used by the author to express local color (Alwi, 2004).

(4) The story of Maharaja Ali is developed in many ways; it establishes a broad division between third person and first person narrative; the third person narrative again is divided into subclasses according to the degree and kind of freedom or limitation. In the third person narrative the narrator is someone outside the story; all the characters in the story refer to the use of proper name such as he, she, they; Alwi in Maharaja Ali presents his story in such a way to help readers understand the actions, objects and thought we need to experience. The choice of the third person narrative by the author is based on the appropriateness of the characters and plots. In Collie's words, point of view is a way the author selects, arranges, and presents his words. Alwi has done this properly (Collie and Slater, 1987; Alwi 2004).

(5) The author of Maharaja Ali pays special and serious attention on style; style for Alwi is important. This is true as it is believed in the study of literature, style in a work of fiction plays a very important role; though many novelists observe that style is one of those aspects of literary works which is very complex. The use of dictions, imagery, and syntax in Maharaja Ali is quite intent. Very frequently the author makes good use of figurative speech. This is the verbal texture of literature (Collie and Slater, 1987), Alwi's way of using the language. Alwi's style is, in my word, very complicated; it requires sensory and empirical experience to comprehend Alwi's style (Searle, 1987).

(6) La Kalai story is written with purposes; it is written to teach a lesson, a lesson of life. A story, as it is asserted (Collie, 1987), may have more than one theme that one can take them chiefly as a panorama of life (Hill, 1986). Theme is, as we can argue it, the message or the moral value of the story the author wants the readers to understand. It is a sort of philosophy of life in the popular sense of the word (Mar and Wittgenstein, 2002; Dawkins, 2007). The theme, the wisdom and patience in the face of problem of life, is presented in implicit way through the main character. This can be justified from the beginning of the story till the end the Nobleman says to him when La Kalai is climbing the coconut tree that if he goes on climbing the tree his father would die and if he goes down his mother would die. Also at the end of the story, La Kalai shows his wisdom and patience when he is sentenced to burn by the Nobleman. God, however, blesses and saves his life (Wardani, 2006).

## **Conclusion**

This study focused not only on product but also on process; the process which is indicated by the experiment. Prior to this study a preliminary survey was also conducted. As an experimental research, the subjects of the study were actively involved and they were provided with treatment; there were,

therefore, teaching activities going on. The process, by the end of the study, was evaluated and this results students' learning achievement in terms of performance that is, students' moral development. Literature is language in use; it is rich with samples of patterns, structures, and styles of morality and humanity. Literature represents the system of grammar and sound of language. All features of language are there. The way, we speak, behave and act are all built in literary work, folklore. The so-called speech level, starting from the lowest form up to the most refined, are presented in literature. It goes without saying that literature, especially folklore, is effective teaching material and method, for students' character building and development of morality.

**Limitation and Implication:** However, this does not imply that the study is without limitations. First, this study is a case study with small samples. Secondly, this study is conducted locally where the researcher is one of the teaching staff. Further study, therefore, should be carried out at different places, at different intervals and with bigger samples. It is highly suggested that research into teaching on morality using literature as material is imperative if the problem of social life and social conflict are to be overcome and the betterment and conducive academic atmosphere are safely arrived at. Humanities, e.g., language, literature, history and philosophy, traditional knowledge, (local wisdom), religion, basic culture science, as (Bata, 2010; Mulyani, 2011; Diamond, 1974) claim, should be included in the curriculum and given equal proportion with other subjects. Education activities without considering the linguistic and cultural differences of the learners is not recommendable. It is believed that such activities will not produce a satisfactory result because it is linguistically as well as culturally inappropriate (Mulyani, 2011).

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