Sang Kancil as Cultural Artefact: A Comparative Neo-Archetypal Study

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ABSTRACT

This article is a comparative study of Sang Kancil, the Malaysian folkloric trickster character with Brer Rabbit (African-American) and Reynard the Fox (French and Dutch) in order to explain the relationship between the Jungian archetypes and Neo-archetypes that may be found in trickster tales found in the printed medium. An analysis of the Sang Kancil stories was conducted by comparing them to these Trickster stories from other cultures to identify the similarities in the trope of the trickster to determine the ways in which Trickster tales have been used to convey messages of resistance against injustice and impart moral lessons, as well as pointing out the importance of intelligence and wit to solve problems. To limit the corpus due to the countless different Trickster tales around the world, we have only used these two animal tricksters who are the most congruent with Sang Kancil. Following from this, the article examines the commonalities in the neo-archetypal elements present in all of the studied tale types which correspond to the ways in which these tricksters are Andersonian cultural artefacts in the cultural imaginary, disseminated through both oral and print mediums. This is due to the well-documented and widespread sources of print literature on both Brer Rabbit and Reynard the Fox. By studying the commonalities of the tales through the archetypal elements present, Sang Kancil may be determined to be an Andersonian cultural artefact in the cultural imagination.

Keywords: Malay Folktales; Tricksters; Neo-archetypes; Cultural Artefacts; Imagined Communities; Print Culture

INTRODUCTION

Jack Zipes writes that we need to start thinking "out of the box, from the margins" about the "potential for genuine defiance that might contribute to alternative ways of relating to one another with dignity and compassion" (2019, p. 245). He stresses that this is particularly important in a period of time when so many feel powerless (2019, p. 245). In so doing, this giant of folklore studies asserts what many have held -- the power of the folktale and of folktale archetypes to point the way towards resistance and social empowerment. Zipes also writes that the popularity of folk tales in all social classes of society stems from "profound truths that can be glimpsed from the diverse human conflicts" as well as the social justice inherent in these narratives (2019, p. 248). Who better to be a champion for the underdog then, if not the humble

animal trickster? This then, is the focus of this article, via the agency allotted by the figure of Sang Kancil as a cultural artefact. This article therefore interrogates the ways in which the trickster figure of the Malaysian folkloric character of Sang Kancil corresponds to Benedict Anderson's notion of cultural artefacts. Anderson termed the definition of cultural artefacts, as "spontaneous distillation of a complex 'crossing' of discrete historical forces" when first created. But they become "established when they turn 'modular', having the capability of being transplanted, into self-consciousness, with varying degrees of social terrains" (Anderson, 1983, p. 4). Anderson writes that these artefacts are then finally "merged with a correspondingly wide variety of political and ideological constellations" to form part of the national identity (1983, p. 4). The article therefore examines Sang Kancil in relation to the perspective of print culture and compares this figure to the figure of Brer Rabbit and Reynard the Fox in order to unpack the cross -cultural significance of the animal trickster and the ways in which these narratives are also political narratives of resistance.

This article uses as its corpus the Sang Kancil tales found in the *Classic Treasury of Sang Kancil Tales* by R. Zahari (2004), and *Malaysian Fables, Folk Tales & Legends* by Walter Skeat (1901). The article compares these tales with stories of tricksters based on Reynard the Fox as depicted in *The History of Reynard The Fox* by H. Morley (1889), J. Taylor (1828), *Aesop in Rhyme, with Some Originals* from the European culture, and Brer Rabbit Folktales from the book *Uncle Remus: His Songs and His Sayings*, J.C. Harris (1880) and *Spooky South: Tales of Hauntings, Strange Happenings, and other Local Lore*, S.E. Schlosser (2004) from Africa and North America. All of the stories used in this article are in the printed form, since the concern of this article is the representation of Sang Kancil as a cultural artefact through print media. The discussion of Sang Kancil as a cultural artefact enfolds notions of print culture and print capitalism as discussed by Zipes and Anderson, specifically connected to postcolonial concerns. Therefore, only written sources are used as they have been properly documented. Concomitantly, this article deploys a neo-archetypal modification of Jungian psychoanalysis to create three additional sub-categorizations of the trickster: the Champion of Mankind/Magician, The Clever Fool/Jester and the Magician Jester, which will be utilised as a method of understanding the ways via which Sang Kancil has become encoded as a cultural artefact.

LITERATURE REVIEW

TRICKSTERS FROM MALAYSIA TO THE WORLD

Tricksters play an essential role in both the preservation and transformation of societies. Scheub explains that it is difficult to view the Trickster through any kind of moral framework (Scheub, 2012, p. 6). Scheub asserts that tricksters exist within a liminal state, "the state of betwixt and between" unlike humans who move between one state to another (Scheub, 2012, p. 6). A trickster's energy is "undifferentiated energy, ungovernable"; for instance, the trickster may appear to be tame in one respect but in the next "he shows that he is not," (Scheub, 2012, p. 6). Mills elucidates the core trickster qualities as being "mobility, liminality, capacity for disguise or shape-changing, opportunism, moral ambiguity and paradoxical agency" (Mills, 2018, p. 38). These core trickster qualities may be read within the neo-archetypal cognates of the trickster. Two neo-archetypes have emerged from the original Trickster archetype. One is the Jester, and the other is known as the Magician. The Jester is described as being "represented by living for fun and amusement; a playful and mischievous comedian; usually ironic and mirthful, sometimes irresponsible; a prankster" (Faber & Mayer, 2009, p. 309). In this guise, the trickster enjoys

having "a good time and diversion from care" (Faber & Mayer, 2009, p. 309). The Jester seems to be an archetype that has been formulated out of the mischievous side of the trickster, which is closely related to the shadow. He plays tricks on others sometimes out of sheer fun, and others for malicious purposes. Either way, his pranks would cause distress to those involved. The Jester may be compared to the Magician Archetype which is a more positive aspect of the trickster. As a Magician, the trickster is an agent of transformation. The Magician is described as being "represented by the physicist; the visionary; the alchemist" (Faber & Mayer, 2009, p. 309). This aspect of the trickster seeks the "principles of development" and to understand the nature of what makes things operational (Faber & Mayer, 2009, p. 309).

As trickster, Magicians rely on sleight of hand and illusions to amaze the audience. But unlike the Jester, the Magician does not necessarily do so out of malevolent purposes. Rather, they use their tricks to entertain and to inspire. They are curious enough to search and seek out the environment to understand how things work in order to perfect their trade. There is therefore a scientific aspect to the Magician. In this guise the trickster is "a teacher, a performer or a scientist" and possesses an interest in "natural forces, transformations, and metamorphoses" (Faber & Mayer, 2009, p. 309). As mentioned above, this article connects these aspects of the trickster into three specific types – the Champion of Mankind/Magician, The Clever Fool/Jester and the Magician Jester – as a combination of the two types proposed by Faber & Mayer (2009). These categories of the trickster are essential in understanding the ways in which Sang Kancil functions as a cultural artefact.

ANIMAL TRICKSTERS

Animal trickster tales are widely used in the development of multiple cultures, as an act of resistance. Sang Kancil the mousedeer is not just the trickster of Malaysia. Sang Kancil exists in the account of more than one South East Asian country. For instance, Carpenter explains that the world's smallest deer is the mousedeer (Carpenter, 1992, p. 111).

> It is an attractive animal, with a reddish brown coat tipped in black, and white high- lights. It is timid and easily startled, with wide eyes and a small stubby tail it tucks close to its body when frightened, and its spindly front legs are shorter than its hind legs. … In habit, though, the animal is timid, nocturnal and solitary".
> (Carpenter, 1992, p. 111)

The animal trickster equivalent of Sang Kancil in European fairy tales is Reynard the Red fox in European fairy tales, and in North American folklore it is Brer Rabbit. Reynard's arch-nemesis Isengrim the wolf represents the corrupt authoritative figures of that time in which Reynard tricks over and over again. This is a common theme in Trickster tales. On the other hand, Brer Rabbit was said to be derived from that of the African cunnie rabbit, and of Anansi, the famous African spider trickster. Bottigheimer notes that Brer Rabbit and his adventures 'bear a close resemblance to the tales of the medieval Reynard cycle' (2004, p. 272). Brer Rabbit tales were interpreted as entertaining tales by the White plantation owners even though the tales brought hidden messages of resistance by the slaves. The African American slaves recreated in these stories worlds where the actions of these animals mirrored that of humans during and after slavery. As with Sang Kancil, the resourcefulness of Brer Rabbit in going against authority figures (the slave masters) may be read as a cultural artefact for the diasporic African-American community.

TRICKSTER TALES IN PRINT CULTURE AND NATIONAL CULTURE

In *Fairy Tales and the Art of Subversion*, Zipes explores the evolution of the literary fairy tale from the fifteenth century to the present and the ways in which the genre can be used to either conform or question "conformity to the dominant civilizing process of a society" by writers and artist (Zipes, 1983, p. xi). Zipes noted that once print was standardized as a means of communication the fairy tale was integrated into part of pop culture as it is seen today (Zipes, 1983, p. xi). This change also led to the fairy tale being changed to become more suitable or appropriate for children, as in reality "oral tradition had never been explicitly told for children" (Zipes, 1983, p. xi). Rather, it was "part and parcel of a general civilizing process that developed different tale types" and only some of these oral versions were "directly composed for children" (Zipes, 1983, p. xi). The writers of these tales therefore wrote them with the goal that they would be a part of a literary discourse directly related to societal norms and values. Therefore, the children and adults who read these tales would become civilized according to the social code of that time.

Bottigheimer elucidates that folk tales differ compared to fairy tales in the way that they are more fluid than fairy tales and tales about fairies (2004, p. 270). Bottingheimer asserts that the term 'folk tale' "normally embraces a multitude of minor genres, such as nonsense tales, aetiologies, jests, burlesques, animal tales and never-ending tale" (2004, p. 270). Bottingheimer adds that the term 'folk tale' explains an "intimate relationship between tale and folk; nineteenth Century scholars therefore defined all minor genres that comprised folk tales as belonging peculiarly to unlettered country dwellers" (2004, p. 270). Both fairy tales and folktales are creations of the culture they come from, and become part of the identity or the heritage in which they were conceived.

The importance of print culture in the dissemination of trickster tales has been emphasized by Parlevliet (2008). Parlevliet writes that Reynard the fox was originally "literature for adults and became part of a literary heritage that was no longer read but only studied for its historical value" (2008, p. 107). Parlevliet's discussion on the role of Reynard as political commentary on rulers demonstrates that the Reynard tale as an archetype has been shaped by the cultural background of the society of that time from the first French epic to its dissemination into Dutch print culture (2008, p. 208). As for Brer Rabbit tales, M.P. Baker writes that Brer Rabbit tales were "collected in the early 20th century by Joel Chandler Harris". These tales were the "outgrowth of those brought to the Americas by slaves, mostly from West Africa" (Baker, 1994, p. 1). In order to remind themselves of their own roots, and traditional African culture, African-Americans adapted the trickster Anansi tales of their mother land to that of the local Connie Rabbit. Brer Rabbit was said to be derived from that of the African cunnie rabbit, and of Anansi, the famous African spider trickster. Frequently in the stories about Brer Rabbit, for example, elephants and lions, are featured yet these creatures are not native to the United States, therefore are believed to be African transplants (Baker, 1994). The African-American slaves recreated these stories in worlds where the actions of these animals mirrored that of humans during and after slavery Baker (Baker, 1994). This was an attempt to preserve their culture, to remind them about their mother land which they would never see again.

Sang Kancil tales have had left their impact on the national consciousness of Malaysia. There are also selected adaptations of Sang Kancil tales that have been revisioned which are found in the short story "*Trick or Tree*?" by M.Shanmughalingham, found in the anthology *Malaysian Tales Retold and Remixed* by Daphne Lee, and *Taubat Si Tanggang* (2015) and

Taubat Si Tanggang 2 (2018) by AdiFitri Ahmad. The purpose of mentioning these revisioned tales is to show how as a cultural artifact Sang Kancil stays culturally relevant in Malaysia's modern society and has crossed over into contemporary print media and graphic novels. Sang Kancil also has a role in book one and two of *Taubat Si Tanggang* by AdiFitri Ahmad. Although Sang Kancil is a secondary character, he still plays an important role, as the Trickster who is the agent of transformation and is part of the redemption arc of Si Tanggang, a Malay folkloric character traditionally punished for his treatment of his mother by being transformed into stone.

THEORETICAL FRAMEWORK

JUNGIAN ANALYSIS

The backbone of this article's theoretical framework is Carl Jung's theory of the archetype. Suzanne Degges-White and Kevin Stotlz write that "archetypes are the internal prototypes, or models, that people hold of a basic character" within a story, that elicits "specific emotional responses"(2015, p. 50). Jung opines that there are "recurrent universal patterns underlying most literary works of legend, folklore, and ideology" (1968). Wilfred L. Guerin (1992) further expounds that the common image in these myths all have equivalent cultural function. These images are called archetypes, the shared symbols known to mankind. Malaysian folklore is no exception; local folk characters follow the same basic structure of the archetypes, such as the hero, the damsel, and the villain.

The Trickster is the original Jungian archetype, while the Jester and Magician belong to a category of Neo-archetypes listed by Faber and Mayer (2009, p.309). The Jester is seen to closely resemble the Fool from Jungian archetypes but contains the Trickster's cunning. The Magician is similar to the Wise Man or Sage of the Jungian archetypes with the ability to incorporate important lessons or messages to the listener, but similar to the Jester portrays the Trickster's cunning albeit via a different dimension.

NEO-ARCHETYPAL THEORY

Degges-White and Stotlz note that within Faber and Mayer's neo-archetypal theory is the supposition "that individuals can identify and categorize people, characters, and experiences within an archetypal framework" (2015, p. 50). Neo-archetypal theory contains certain key aspects of Jung's theory but at the same time removes the less substantiated parts and is an evolution of Jung's archetypal framework which, as Degges-White and Stotlz argue, is partially based on hereditary and universal aspects (2015. p. 50). Faber & Mayer updated these archetypes which comprise five main characteristics (2009, p. 309). These may be summarized into the following definition: "archetypes are story characters—prototypes of culturally important figures—that are learned and recognized implicitly, and whose historical and personal significance evoke emotional reactions (Faber & Mayer, 2009, p. 308).

CULTURAL PRODUCTION, PRINT CULTURE AND PRINT CAPITALISM

The second theoretical basis for this article is Anderson's ground-breaking discussion on *Imagined Communities* and the ways in which this intersects with both print culture and the notion of cultural artefacts particularly within a postcolonial context. Anderson enunciates that print language helps shape national consciousness in three distinct ways (Anderson, 1983, p. 44).

The first, he explains, is that print language was used to create a "unified fields of exchange and communication" (Anderson, 1983, p. 44). This unified field may be explained from the angle of a multicultural society. A. Parker explains that the use of a standardized print language resulted in what Anderson terms "print-capitalism" which creates and sustains "the imagined community" of a nation (Parker, 1999, p. 40). This is done by forming a sense of "deep attachment" to one another without meeting in person, with the influence of the printed media. Newspaper and novels are among the types of writings that effectively use the standardized printed language in order to create a "shared experience of simultaneity modelled on the spatio-temporal organization" (Parker, 1999, p. 40). Both these types of printed writings supply a community with events, stories and ideas that are related to the concern of a community, while at the same time present value and ideals of the writers and printers.

In Malaysia, which is inherently a postcolonial nation, there are multiple languages spoken: Malay, English, Mandarin, Tamil and so on. With such a huge variety of languages it is difficult and even impossible to understand one another from daily conversation. But what was impossible orally, Anderson writes, was made possible via the printed medium (1983, p. 44). Through reading, people of different languages were able to be "connected through print, formed, in their secular, particular, visible invisibility, the embryo of the nationally imagined community" (Anderson, 1983, p. 44). Secondly, print-capitalism gave rise to a new type of fixity to language, which as Anderson states, helped to build in the long run, an image of antiquity which was central to the subjective idea of what constituted the nation (1983, p. 44). In the printed form of a book, ideas of nations were kept in a more permanent state which was capable of being reproduced and infinite number of times without being bound to geographical barriers and time. Print language in a way helped to stabilize the recording of knowledge in a way that oral tradition could not. Thirdly, print capitalism was crucial in creating "languages-of-power of a kind different from the older administrative vernaculars" (Anderson 1983, p. 45). In print language, certain dialects seemed to be closer to the language in which the narrative was printed. Therefore, the printed dialect became the dominant dialect. The other dialects which was still capable of being assimilated began to lose out mainly because they were "unsuccessful (or only relatively successful) in insisting on their own print-form" (Anderson 1983, p. 45).

Zipes also notes that unlike oral folktales, the printed form of the story becomes property (Zipes, 1983, p. 193). Therefore, it can be "sold and marketed, and property rights were granted authors, collectors, and publishers" (Zipes, 1983, p. 193). This would cause complication as the "new" owner who bought the rights to the story may at his or her leisure change it according to their own discretion. Therefore "an oral tale that once belonged to a community was gradually lifted from its context and deprived of its original social meaning and relevance," (Zipes, 1983, p. 193). Chatterjee stresses that because of print capitalism models of nation, nation-ness, and nationalism are based on the Western models of nations (Chatterjee, 1986, p. 140). This is however not fully true; postcolonial nations do not copy the concept of nation wholesale. Sang Kancil, for example, is chosen as the face or symbol for Malaysian folklore, which brings a sense of familiarity and belonging to a Malaysian no matter what race he or she is. Sang Kancil is a distinct cultural artefact that has been disseminated to the Malaysian public through multiple forms of media inclusive of print. It is the dissemination through print media with which this article is concerned. Print capitalism is therefore complicit in the dissemination of folkloric figures of resistance into national myths.

RESEARCH METHODOLOGY

In this paper, there will be a thorough discussion and critical analysis on the characters in the books according to their characteristics as well as the cultural context in which they were written. It is important to note that the main purpose of this research is a comparative analysis between the archetypes that are found in the trickster Malaysian stories, to its European and American cognates. This paper will base the discussion of these tricksters on a neo-archetypal framework and interrogate the divergences from the original Jungian archetypal character. For example, the Magician originates from the Trickster. The scope of this study has therefore been narrowed down to that of talking animal Tricksters in folklore. The Tricksters chosen are Sang Kancil the mousedeer from Malaysia and Southeast Asia, Reynard the fox from European folklore, and Brer Rabbit from North America. Reynard and Brer Rabbit have been chosen as a basis of comparison due to the many works that highlight the relevance of these two tricksters in relation to cultural identity and may be seen to be cultural artefacts, as this paper argues. The fox and rabbit as trickster characters are also very well known in mainstream media and therefore are easily recognizable as the archetype for cunning and wit. Sang Kancil has been selected from various other animal characters in Malay Folklore, not only because s/he is the most popular animal figure, but s/he is the central figure in the animal tales of Peninsular Malaysia and has existed in various iterations across print and digital media. This is precisely why this article argues and proves that Sang Kancil is indeed a cultural artefact. Such an assertion has yet to be made in relation to Sang Kancil and therefore fulfils a gap in the slim body of critical knowledge concerning this diminutive figure.

DISCUSSION

MOTIFS OF TRICKSTER TALES

THE TRICKSTER AS CHAMPION FOR MANKIND. (THE MAGICIAN)

Baker explains that though Trickster may be portrayed as an animal in the story, the trickster himself does not identify as one of the other animals (1994, p. 4). Even though trickster characters "are indeed portrayed as animals, in the end they are the essence of what is truly human" (Baker, 1994, p. 4). They are multifaceted; unlike the animals in the story, who stick to their stereotypes such as the big bad wolf, or the gentle dove, the trickster sways between the grey area of what it means to be either good or bad. A good example of these elements may be found in tales of the Trickster who becomes a judge for a case, the victim being a kind-hearted human who has fallen as prey to a savage beast. His actions in this case indicate that he leans more towards the Neo-archetypal Magician than that of the Jester. Both Sang Kancil and Reynard the fox share a similar tale. In Reynard's tale he rescues a compassionate shepherd who saved a viper that had been caught in a noose. Guerber writes that the "latter, caught in a noose and about to die, had implored a passing shepherd to set it free…But the serpent, once released, and suffering from the pangs of hunger, threatened to devour the peasant" (2004, p. 14). Sang Kancil does the same by rescuing a man who released an ungrateful tiger from his cage in *The Tiger Gets His Desserts*. Similar to Reynard's story, the serpent vowed to the man that he would not be harmed if he were to help it. But once released, the tiger threatened to devour the man. However, "the man begged the tiger to wait until he had enquired how the law stood with reference to their contract, and the tiger agreed to do so" (Skeat, 1901, p. 20). In both cases, these

tales contain a similar Trickster motive which is a "person saves a dangerous creature; the latter is going to kill its savior" as categorized by Yuri Berezkin (2014, p. 348). As the story goes, the cheated human, and the soon to be slayer, go to different animals to ask for their verdict. Each time, the verdict is unfavorable, as mankind in a way has wronged these animals.

Both tales share a subtle reference of unjust authority taking advantage of those below them. Here the ones who are given power thanks to the common people or the peasant representing the Everyman, or the oppressed. Although the entire scenario may seem set up to justify the predatory animals killing the man, in reality it may be interpreted as the ways in which other animals are afraid to go against the one in power: the apex predator as represented by the snake or tiger. They find ways to justify the tiger's or snake's action in fear that they too will become victims of these cruel predators. They blame the peasant instead of coming to his or her defense. Now the man and the devouring beast finally come across the animal Trickster, and is deceived by the Trickster's seeming naiveté. Both Reynard and Sang Kancil feign their innocence of the dangerous situations they are in, considering the proximity of these apex predators.

As the Neo-archetypal Magician, the heroic trickster feigns ignorance in order to beguile the Shadow. This follows the Trickster motif of Berezkin who explains it as, "the trickster pretends to want to see the original situation and the creature is killed or imprisoned again" (Berezkin, 2014, p. 348). The dangerous predator is led back into the trap willingly, owing to the fact that the Magician is a fellow animal, and would take their side instead of that of the human. Here, the Magician uses the environment to work in his favor. By manipulating the Shadow character into his original position, or predicament, the Magician can overcome the Shadow without doing any work. Reynard tricks the viper to return to the place where the noose was set. He requests that the snake get back into the trap pretending to see what had happened and Sang Kancil does the same trick like Reynard, goading the Tiger back into the cage thus trapping the beast and saving the man's life.

Both the Magicians in these cases do not need to use brute force to defeat their stronger opponents, but rather use sleight of hand, or sleight of tongue in order to allow themselves into the vulnerable position they were original tangled up in. It is interesting to note that the Trickster animal appears to be a Shadow to the other animals, but as a Hero or Magician type figure to the man. The Trickster takes on the composure of an interested intermediary who wants to make the best judgement for the animals, but is actually a protector of the human in disguise. The true motives of the Trickster can be finally revealed once the threat has been contained again.

The Trickster is seen to be on the side of mankind. M. Jurich writes that the figure of the trickster may be discerned in Prometheus who stole fire from the Greek Gods to illuminate mankind (Jurich, 1999, p. 69). He is, Jurich asserts, "the trickster *sine quu non*, the culture bringer, the rebel against unjust authority, represented by Zeus, and the deliverer of humankind" (Jurich, 1999, p. 69). This then, is an embodiment of the trickster figure as a defender and savior of mankind. This is because the Trickster is the representative of the oppressed individual. He is the hero they desire. The one who can take on the unjust and corrupt powers without direct confrontation, but rather bring them down in a subversive sort of manner. Once the viper is caught again, Reynard asked the man to leave the snake as it is. "Reynard decided that, knowing the serpent's treachery, the peasant might again set him loose, but need not do so unless he chose" (Guerber, 2004, p. 14). Reynard as the Neo-archetypal Magician in this scenario is a mentor and teacher. He gives the peasant a choice now. Whether he would be willing to set the serpent loose again or not. But for his part he has already demonstrated how to use wit and cunning to

overcome the adversity that comes from their surrounding and environment. Now he leaves it up to the peasant, the indirect student to decide. This is similar to the tiger. Once he entered the trap, the Mouse-deer let down the door of the trap, and exclaimed, "Accursed Brute, you have returned evil for good and now you shall die for it." (Skeat, 1901, p. 21). This completes the Trickster motif in which the dangerous "creature is killed or imprisoned again". (Berezkin, 2014, p. 348). The Trickster, now Magician is savior to mankind, and defends the human from the savage brute of a beast, or the tyrannical oppressor.

THE TRICKSTER AS THE CLEVER FOOL (THE JESTER)

Another example of similarities of Trickster tales may be found in *Brer Rabbit and the Tar Baby*, retold by S.E. Schlosser (2004), and *Sang Kancil and the Scarecrow* (Zahari, 2015). In both these tales the tricksters are caught in a simple yet ingenious sticky trap set up by their foes. Yet the real emphasis in these stories are "the tale of the traditional trickster's characteristics is the ability to create power, even though his own weakness."(Baker, 1994, p. 7). In this case, there are two sides of the Trickster, where the Trickster starts of as the Neo-archetypal Jester, to that of the Magician. Harris began gathering the oral stories for his famous Brer Rabbit stories around the 1870s, yet the Brer Rabbit cycle was recorded even earlier among the American Native Cherokees where "tar baby" stories were found in 1845 edition of the Cherokee Advocate (G. Seal & K.K. White, 2016, p. 64). In this particular tale, the villainous Brer Fox mixes some tar with turpentine and "sculpted it into the figure of a cute little baby" (Schlosser, 2004, p. 1). He then sticks a hat on the Tar Baby and sat her in the middle of the road," to entrap Brer Rabbit (Schlosser, 2004, p. 1). Brer Rabbit comes across the tar baby and tries to have a conversation with her (Schlosser, 2004, p. 1). There is no reply from the tar baby (Schlosser, 2004, p. 1). Being unusually violent in this account, Brer Rabbit gets angry at being ignored and he hits the tar baby, and his paw is caught in the tar (Schlosser, 2004, p. 1). In this tale, Brer Rabbit exhibits the characteristics of the Neo-archetypal Jester but he is also angry and impulsive, thereby exhibiting the characteristics of the Jungian Fool. The trickster is therefore entrapped due to his inability to control his emotions. If he could have walked away the trap would not have worked.

Brer Rabbit's Tar Baby encounter may be compared to a Sang Kancil tale with a similar scenario of entrapment. Sang Kancil finds himself stuck to a scarecrow that has been covered with glue by a farmer. Unlike Brer Rabbit who punches the tar baby because he thought it was rude, Sang Kancil attacks the scarecrow without provocation.

> Boldly Sang Kancil teased and kicked the scarecrow…He stuck out his tongue and boxed it. But then Sang Kancil's paws stuck to that rubber glue that the farmer had coated onto the body of the scarecrow.   (Zahari, 2015, p. 17)

Just like Brer Rabbit, Sang Kancil is the Jester. He is brash and hooligan-like. He attacks the scarecrow out of arrogance, a show that he as the cunning mousedeer is above such a trap that would work for a simple minded crow. Unfortunately for him, the farmer is one step ahead of him, and has already planned another trap by attaching sticky glue to the scarecrow. If Kancil had run away like a simple-minded crow, he would have been spared his fate, but unfortunately, he is caught by his own cleverness. In both cases, the Jester is caught due to his hubris. The irony is that such traps would not have worked on simpler-minded or humbler characters. A Hero would have waved it off, or the Magician would have taken time to observe the surrounding. But both point to an important point that the story teller tries to bring, that the Trickster is a character

that has specific flaws. This shows "the trickster is neither the supreme being, the creative force, nor one of the powerful secondary personages in any of the mythologies in which he plays a part." (Baker, 1994, p. 7). He is as fallible as the listener of the stories, and his defining flaw is pride, due to his high intelligence. An archetypal Fool, he is portrayed in the scenario but he is more than a simple-minded fool. He is essentially the Trickster. The combination of wit, and folly points out to the Neo-archetypal Jester.

The Jester, is one part of the aspect of the Trickster which is the Trickster's "ability to create power, even through his own weakness" (Baker, 1994, p.7). This is seen as Brer Rabbit and Sang Kancil pretend to be completely helpless, faking vulnerability to aid in their escape.

> Brer Rabbit's eyes got very large. "Oh please Brer Fox, whatever you do, please don't throw me
> into the briar patch".   (Schlosser, 2004, p. 2)

Brer Rabbit, makes himself a frail creature that would be torn to shreds in a briar patch, a form of extreme weakness, which makes Brer Fox all the more eager to throw him into the patch. "The briar patch, eh?" said Brer Fox. "What a wonderful idea! You'll be torn into little pieces!" (Schlosser, 2004, p. 2). Brer Rabbit takes on the appearance of the foolish Jester. He appears to have let slip the only thing that would bring to his demise. Brer Fox is tricked into underestimating his enemy's cunning. But that is what the Trickster needs for the plan to work: to appear as the Fool.

In a comparable story, Sang Kancil is the victim of the farmer and stuck in a cage. He is the Jester paraded on the stage for all to see. Now comes a more powerful animal; the dog is the key to his escape here. He escapes just like Brer Rabbit by outwitting the physically stronger animal. In this case it is the farmer's dog who believes the story that Sang Kancil was going to marry the farmer's daughter.

> My dear dog, do you know, I am being forced to marry the farmer's daughter? That's why I'm
> locked in here," Sang Kancil cried.   (Zahari, 2015, p. 34)

There are cogent similarities in these two tales that are on opposite sides of the globe. Sang Kancil finally persuades the dog to open the gate of the chicken coop. "Sang Kancil went out while the dog went in" (Zahari, 2015, p. 40). Sang Kancil plays the part of the fool in the sight of the dog, who makes it appear that he has been given an unfair end of a deal. He makes the dog believe that the mousedeer is a fool for not wanting such a great honour to take the hand of the farmer's daughter in marriage. He gladly takes the place of the Jester, thinking he has been given a place of privilege. Unlike the Magician, the Jester does not use his cunning to impress, or judge. He does not use it to take a position of authority in the situation, but using cunning to appear naïve, and buffoon-like. He therefore feigns stupidity in order to use the hubris of his opponent against themselves. Pride may have been the Jester's undoing but it is the same thing that will be his escape route.

In Sang Kancil's case, his plan of escape may seem strange, as he is a mousedeer and the farmer's daughter is human. The dog who helps him is the farmer's pet, yet has the intention to marry the daughter. In a way, the story shows animal characters "each involved in extremely human activities" for example a marriage to a human character (Baker, 2014, p. 3). K. Carpenter explores this even further when she uses examples of stories of Sang Kancil having marital relationships with animals different from his species (Carpenter, 1992, p.113). Carpenter explains that this is due to "Kancil's intermediate status between human and animals, and his

effectiveness as a diplomat between these two worlds," whereby he is between animal and man" (Carpenter, 1992, p.113). As earlier stated, the Trickster is a creature of two worlds. Both human and supernatural, or animal and this is represented by these otherwise baffling interspecies unions.

Once released, the Jester shows his true colours of a trickster. Brer Rabbit is released back into his own habitat, where he has absolute power, "I was bred and born in the briar patch, Brer Fox," he called. "Born and bred in the briar patch." (Schlosser, 2004, p. 2). Brer Fox cannot follow and can only look disappointed from afar. Likewise, the dog also would be disappointed, being at the end of the Jester's schemes. "As soon as the dog came out, the farmer began to beat him. The dog didn't even get a chance to run away […] In the end the farmer went into his house. The dog was disappointed this dream had been shattered" (Zahari, 2015, pp. 49-50).

The Trickster in the guise of the Jester presents a façade of "harmlessness" in order to defray any sense of threat (Newman, 2011, p. 236). This lends a sense of false security to his adversaries, which the Jester will use to his advantage. Newman explains that as a culture-hero who represents the everyday man, the trickster is the agent of change, the character most capable of altering rules and patterns that no longer work for the people (Newman, 2011, p. 236). Newman writes that tricksters are seen as the "divine buffoon" utilizing their role of seeming "harmlessness" in order to "[lull] people to forget caution, thus opening them to the change that will happen" (Newman, 2011, p. 236). Emily Zobel Marshall asserts that these tales were also used as a form of resistance of black slaves against their masters (Marshall, 2018, p.61). Marshall stresses that there is "clear evidence of the tales as comments on the unequal power dynamics of plantation life":

> "Buh Rabbit" tricks the powerful but dim-witted "Buckra man" (white master) into whipping
> "Buh Wolf" for stealing his sheep.   (Marshall, 2018, p. 61)

The white master underestimates the black slave, and is outsmarted by the Jester. This may be compared to the function of trickster figure of Sang Kancil as a cultural artefact of resistance. Carpenter explains that Sang Kancil's "amorality must have been very attractive to villagers subject to the absolute authority of a caste system and monarchy" (Carpenter, 1992, p. 118). Carpenter adds that it is the expression of the villagers' resentment and gears of other forces of institutionalized authority in which they have no control. In both cases, the African-American slaves, and the villagers in Malacca are cast as the subaltern (Carpenter, 1992, p. 118). It is evident how the trickery and intelligence of the Jester becomes a cultural artefact of overcoming adversity through one's wits. These tales are then encoded in the discourses of culture and nation-building through print capitalism.

The stories of a Neo-archetypal Jester who gives into his emotional nature and thus falls into the trap of his own doing contains a certain pedagogical value. In a way this is also a story of empathy with humankind; despite the ingenuity of men over animal, it is sometimes due to impulsiveness or emotion that men fall into trouble in a moment of rashness. But perhaps the true meaning here is not the absurdity of the relationship but by use of animal characters to "both show us our own foibles and failings, allowing us to recognize and laugh at them in others, and perhaps encouraging us to see them in ourselves" (Baker, 2014, p.3).

THE TRICKSTER AS MAGICIAN JESTER

The third neo-archetypal trickster type introduced in this paper encompasses and synthesizes all three Trickster tale motifs where the "main character falls into some deep hole and tries to find a way to escape" (Berezkin, 2014). This may be seen in the examples of these three stories which are the *Fox and the Goat,* J.Taylor (1828), *Brer Rabbit Falls Down the Well*, S.E. Schlosser (2004), and *Sang Kancil in the Well*, Zahari (2015). In this tale-type, the Trickster uses the combination of the two Neo-archetypes which is the Magician, and Jester in order to fit the situation. In order to get out, each Trickster will fool some innocent animal with the promise of something such as safety, or a drink. He takes on the appearance of the vulnerable Jester to spark the interest of the other animals. Once the beasts take the bait, he becomes the Magician, seemingly advising them on joining in his predicament which apparently because it is a form or protection or reward of sorts. But as Magician he will master the environment which will lead to his escape. In Reynard's case he uses a goat to escape. "But seeing the fox had got there first, Ask'd how he liked the taste. "How?" said the fox, "these waters are delicious, I assure ye" (Taylor, 1828, p.1). The unsuspecting victim believes the Trickster. He no longer sees the Trickster as a Jester, but now that of a Magician. From the animal being deceived the Trickster-cum-Magician appears to be a wise guide of sorts who is down there because he has discovered something valuable. "Deceived by this vile fellow's clack, the silly goat descended, so Reynard jumping on his back, got out, as he intended" (Taylor, 1828, p.1).

In Brer Rabbit's story, Brer Rabbit uses Brer Fox's greed to escape the well. Brer Rabbit had fallen into a well, but Brer Fox was tricked into believing there might be some treasure in there. Brer Rabbit begins playing the part of the gullible Jester who gives away the secret of his amazing find. "How many fish are there?" asked Brer Fox skeptically, sure that the rascally rabbit was really counting his gold. "Scores and scores!" cried Brer Rabbit. "Why don't you come on down and help me carry them out?" (Schlosser, 2004, p. 1). Brer Fox takes the bait, believing that Brer Rabbit has foolishly let slip his amazing discovery. In this case Brer Fox overestimates Brer Rabbit regarding him as the fool never once the Magician:

> "Well, Brer Fox jumped into the empty bucket, and down it plummeted into the dark well. He
> passed Brer Rabbit about halfway down. Brer Rabbit was clinging to the sides of the bucket with
> all his might 'because it was moving so fast.
> "Goodbye Brer Fox," he shouted as he rose."   (Schlosser, 2004, p. 2)

Nevertheless, in the end, Brer Rabbit is the Magician who uses the environment to fool Brer Fox to do his bidding indirectly. The Magician aspect of the Trickster takes the main stage, as he entices his audience or the victim animal with a play of words, using the fears as well as the greed of the animal which in being fooled. This time he plays on the greed of the character. This scenario may seem totally justifiable to the reader, as Brer Fox is Brer Rabbit's nemesis.

Sang Kancil's story expands on this scenario as he fools not one but a few animals. When the Trickster has fallen into a hole, he begins to gain attention by going foolish acts of the Jester.

> "Sang Kancil had an idea. He began to sing loudly. A tiger heard him and came looking for him"
> "What are you doing down there in the well, Sang Kancil?"   (Zahari, 2015, p. 18)

The Tiger faces the silly Jester in the hole. The Tiger is not only curious but has let his guard down. He does not see the mousedeer as a suspicious Trickster to be suspicious but some unfortunate fool. "Don't you know the sky is falling?" was the reply of the tricky little

mousedeer. The mousedeer continued to dupe the Tiger by saying, "I don't want to die, so I'm hiding down here in the well." (Zahari, 2015, p. 18). In this excerpt, the mousedeer suddenly takes on the appearance of the Magician. He tells the Tiger wise words of wisdom that might save his life. The sky is falling and the Magician teaches the Tiger how to survive. The Tiger is immediately taken in by his story no matter how ridiculous it may sound. This is the Magician's specialty – it is a play with a sleight of hand, meant to trick.

Finally, Sang Kancil makes his move and pinches the elephant. The Magician, the tutor and sage of so-called wise council, now reverts back to being the fool. He begins to annoy the elephant. It seems like a childish and silly move, but what he does next is surprising:

> The elephant became very angry. He wrapped his trunk around Sang Kancil and threw him up. Sang Kancil was out of the well now and shouted with joy.   (Zahari, 2015, p. 30)

Sang Kancil emerges triumphant, escaping his predicament, while all the other animals many more times powerful are trapped. His weakness is his advantage as he is flung out of the hole by the mighty elephant. He is the Magician capable of controlling the wild beast to do his bidding through his apparent weakness, yet times the Jester, the fool who gets into trouble due to his own folly.

The Trickster is a character that is essentially a representation of the human experience, and is therefore a subtle reference of ingenuity that may be used to subdue, and control nature for the benefit of mankind to rise out of any adversity which they face (Lester, 1988, p. 2). In neo-archetypal theory, the Magician and Jester are roles that are linked to stage acts. In order to trick or convince another one must be a great pretender, an actor. Thus, the true nature of the Trickster when he need not perform is never really discussed. Whether he is truly good or bad is left ambiguous. All that is known of the Trickster is that he does tricks in order to survive, and yet sometimes for good, and others for bad. But this paper asserts that the social utility of the Trickster is as a symbol of resistance. This is the means via which he is encoded as a cultural artefact and endures in the national imaginary.

CONCLUSION

Sang Kancil, as well as other Trickster-like animal tales always depict stronger authority figures losing out to the Trickster who is depicted as a weaker foe who possesses resilience, cunning and intelligence. This is because these tales were used to express the dissatisfaction of the common people of different cultures against corrupt and unjust oppressors or that of the common man using his intelligence to overcome a particular problem. The long-lasting remembrance of these tales in a culture is linked to two factors. One is its popularity because it is linked very tightly to the human condition; throughout the ages there will always be the archetypal tyrants, and oppressors. As a counterpoint to this grim note, there will always be archetypal tricksters, whether known as Magicians or Jesters to stand up against this injustice. Another aspect of how the trickster inspires is in showing the ways in which the downtrodden humans always survive with the utilisation of wit and ingenuity. The dissemination of these motifs used to be oral but they have become more widely available through the print medium. Owing to the print medium, these stories could not only be written down but could also be distributed more widely, and from generation to generation. Therefore, print culture contributes to the integrity and synchronisation of the narrative across different cultures and civilisations: the trickster as a cultural artefact and

the hero of the downtrodden. Thanks to these traits, Sang Kancil has always been part of our national consciousness which is constantly readapted along with the progress of our nation.

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