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# Archetypes in Biak Folktales: Characters, Symbols, and Concepts

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**Abstract**--Characters, symbols, concepts, patterns, ideas, images, and many more are similar across the globe. This is because people are similar around the world to put it simply. But to put it in a more sophisticated way, these similarities are there because all human ancestors originated from the same place i. e Africa and later spread all around the globe together with the unconscious patterns of images, ideas, etc. inherited in their genes and universally present in individual psyches. These similarities in characters, symbols, concepts, patterns, and others are called archetypes. Using archetypal criticism, this article will present a number of archetypal characters, archetypal symbols, and archetypal concepts found in the Biak (in Papua) folk stories with discussions of similar characters, symbols, and concepts from around the globe. One very famous example of archetypal character in the Biak stories is Manarmakeri in the Manarmakeri myth with the famous archetypal symbol which found its way to be in the 'Bintang Kejora' (the Morning Star) flag of the Papua Freedom Movement called Sampari (also Makmeser), and the archetypal concept of a bountiful era, like Eden, called Koreri still sought for until today.

**Keywords**---archetypal character, archetypal concept, archetypal symbol, folklore.

## Introduction

Papua as one of the conflict areas in Indonesia that needs to be studied looking from various aspects and angles so that people can have enough information about the possible roots of the conflict. The Biak tribe, as one of the tribes in Papua and an influential one, is a tribe that needs such attention. One aspect that may give information is their oral literature through the archetypes found in the oral folk stories about the tribe concerning their traditional belief, life practices depicted in the stories. In literary works anywhere, there are archetypes:

characters, plots, symbols, concepts, etc and it is the same for Biak's oral prose (Perlovsky, 2006; Doina et al., 2012).

Development, changes, rise, or fall of a people cannot be separated from its belief, values, and traditions that have united the people together (Dumézil, 1970; Dundzila, 1991). Before the coming of Christianity, Biak people believed that this world was owned by *Nanggi* (sky) which was seen as the abode of *Manseren Nanggi*, a holy god who resided in a very high place and reigned over nature, and that there are two kinds of power: the good one and the bad one. They believe in other supernatural elements as well, such as the influence of the dead on the living, the existence of other spirits seen in the statues of *karwar*, believing that the spirits of the dead are still alive inside the statues, as well as believing in spirits living in large boulders, large trees, graves, seas, and rivers. Beliefs like these are still there among the Biak people although Christianity has been established among them. The sacred tale that is still inscribed in the hearts of the Biak people is the *Manarmakeri* myth containing the belief of his return that will bring everlasting prosperity and happiness (Faber & Mayer, 2009; Kidd, 2016).

The first foreign religious teaching introduced to the Biak tribe was Protestantism teaching a faith contrary to the beliefs handed down by their ancestors, replaced by the belief in the Christian God, one supreme God, but the Biak name for the tribal god is used for the Christian God i. e Manseren Nanggi or Manggundi for Jesus Christ (Casanova, 2001; Coulombe, 2003). In their traditional cosmology, and the composition of their traditional universe, Wompere quotes Akwan's opinion, as follows:

The world they live in is the surface of the earth. The surface is divided into two major parts: 'soup' (land/forest) and 'swan' (sea). This earth, is the abode of humans with powers. While this universe can be divided into four major parts: 1. 'Nanggi' (highest sky) is seen as the abode of Manseren Nanggi; 2. 'Mandep' (world of clouds) is seen as the abode of the spirits of the spirits; 3. 'Soup Swan' (earth) is seen as the surface of the earth where humans live with all their life arrangements; 4. 'Yen Aibui' (world of the dead) is seen as the abode of ancestral spirits.

On the surface of the earth, there is a connection with other parts, humans are also seen as creatures that metamorphose someone with evil traits that can turn themselves into spirits, snakes, pigs and other forms. There are three types of evil spirit like-humans in the cosmology: 1. 'Faknik' live in the sea; 2. 'Manwen' dwell in the village or in the forest (humans who are together with ordinary humans but are in another world); 3. 'Inarwer' appear as jinn or demonic women who live in sacred trees (Wompere, 1990).

Similar to the cosmology above, in Biak belief, the spirit world can be seen from the highest level to the lowest level as described in this site (<https://warisankultur.kemdikbud.go.id>):

- 'Nanggi', ruler of heaven or heaven.
- 'Manseren Manggundi', sole ruler.
- 'Karwar', spirits of the dead or ancestral spirits.
- 'Dabyor', a subtle spirit who rules mountains, boulders, rivers, headlands and others.
- 'Arbur', the spirit who inhabits the trees.
- 'Faknik', a subtle spirit that inhabits the ocean.

This cosmological view, and this division of the spirit-like humans are found in the tales. In this article, therefore, these terms may be found ([Peron-Pinvidic et al., 2013](#); [Sommer & Schlichting, 1997](#)).

### **Review of Literature**

The earliest general scientific discussions on aspects related to the population of Papua were initiated by Koentjaraningrat and Bachtiar in *Their Population of West Irian* in 1963, of which Biak was also part of the discussion; Then, issues related to culture and belief emerged, which was started by Kamma in his *Koreri* in 1972, followed by his two other books, *Ajaib di Mata Kita*, book I, 1981, and *Magic in Mata Kita*, book II, 1982, focusing more on belief and cargoism. Strelan also discusses cargoism in his work *Cargoism in Malenesia* in which Biak is part of the discussion. [Mansoben \(1995\)](#), wrote about the traditional political system in Papua (at the time, Irian Jaya) with a focus on traditional types of leadership among Papuan tribes. Regarding literature, some of the works that have been done are the *Anthology of Oral Literature of Biak-Numfor Fatubun*: [Prose \(2003\)](#), *Metaphors of Mofu in the Biak Language Warwor* in 2005, then the Department of Culture and Tourism of Biak Regency collecting fairy tales from Biak with the title *Biak Regional Folklore* in 2011, followed by [Yono et al. \(2015\)](#), reported their research on folklore from Biak entitled *Biak Oral Literature Research Report*. [Fatubun \(2016\)](#), gave an international seminar paper on learning from and promoting the values of local wisdom towards the environment and its surroundings through local literature as a book chapter in *Green Literature in Various Media*. [Sundari & Sumiarni \(2010\)](#), wrote the *Biak Customary Law*, which is about the customary law adopted by the Biak community today ([Gaster, 1961](#); [Girard, 1987](#)).

Reminding us of what is said in "The Archetypes of Literature" [Richer \(1989\)](#), Frye said "I suggest that what is at present missing from literary criticism is a coordinating principle, a central hypothesis which, like the theory of evolution in biology, will see the phenomena it deals with as parts of a whole". In the same essay, Frye emphasizes the importance of mythology from which we study many archetypes. In that context, Frye gives several examples in the form of the cycle of the day, the cycle of the seasons, which symbolizes the cycle of human life. In *The Educated Imagination* Girard says that people need to understand literature as a whole. This concerns archetypes. [Girard \(1964\)](#), says:

All themes and characters and stories that you encounter in literature belong to one interlocking family. In literature you don't just read one novel or poem after another, but that there is a real subject to be studied, as there is in a science, and that the more you read, the more you learn about literature as a whole.

In social anthropology, Frazer's mythological work *The Golden Bough* of 1890, was very influential; in psychoanalysis there are big names like Jung with his ideas such as the unconscious, 'collective unconscious', ego, super ego, and so on associated with the idea of archetypes. In literature, this approach begins with Bodkin's 1934 work entitled *The Basic Patterns in Poetry*. But when people talk about archetypal criticism, a big name that immediately comes to mind is Frye, a Canadian literary critic, with his famous 1957 work *The Anatomy of Criticism* consisting of 4 essays ([Baldick, 1996](#)). This article makes use of 50 tales from the

Biak oral tradition, looking at the important archetypes in the tales: characters, symbols, and concepts/ideas (Creutzig & Ridout, 2013; Seiler & Wohlrabe, 2013).

## Method

Archetype criticism is one of many types of criticism available for use by literary researchers. It is described in Merriam Webster's 1995 Encyclopaedia of Literature that the criticism of archetypes is:

A form of literary criticism that is concerned with the discovery and analysis of the original pattern or model for themes, motif, and characters in poetry and prose. This approach to literature is based on the idea that narratives are structured in accordance with an underlying archetypal model: the specific plot and characters are important insofar as they allude to a traditional plot or figure or to patterns that have recurred with wide implication in human history.

There are different types of archetypes as already explained earlier: Jung in the Merriam Webster's Encyclopaedia of Literature (ibid) explains that:

The varieties of human experience have somewhat been genetically coded and transferred to successive generations. The laurel and olive branches, the snake, whale, eagle, and vulture all are archetypal symbols. Archetypal characters that recur in literature include the blood brother, rebel, wise grandparent, generous thief, and a prostitute with a heart of gold.

There are many kinds of archetypal characters found in many civilizations, but some are more limited. The archetypal figures commonly found in literature, history, psychology, and others are: 'the hero', 'the outcast', 'the scapegoat', 'the star-crossed lovers', 'femme fatale', 'the spiritual woman', 'the bully', 'the damsel in distress', 'the devil figure', 'the innocent', 'the villain', and so on (Morner & Rausch, 1994; Cuddon, 1999). Archetypal symbols are also many like the lion, the eagle, the rose, the desert, the lily (Morner and Rausch, 1991; Cuddon, 1999). Archetypal concepts/ideas are a big number as well like heaven, salvation, initiation, the fall from innocence, the truth, etc (Cuddon, 1999). The characters, symbols, and concepts shown may have more than one archetypal function in one culture, while in another more limited (Sugiyama, 2001; Bedell & Bush, 1985).

This criticism focuses on the relationships that exist in a literary work with other works which can be myths, allusions, imageries, symbols, characters, etc. that are archetypal. Therefore, common research questions may deal with:

- How is this work similar to other works in terms of plot, characters, setting, symbols, etc?
- Does the protagonist go through some change, from being innocent to experienced?
- Are there certain scriptural or mythical allusions?
- How does the story relate to stories from other cultures (e.g creation, flood, etc.)?
- Are the archetypal events in the story (initiation? ascending to heaven?)
- Are the characters archetypal (mother Earth? seductive woman, the femme fatale? wise old man?)

- Does the work have archetypal settings (park? desert?). And so on.

The archetypes in Biak's 50 oral tales are done only for stories having archetypes or considered archetypal (Konovalova, 2021; Ohanezova-Hryhorenko et al., 2021).

## Discussion

### The archetypal characters

There are many archetypal characters found in the 50 stories, but only outstanding eighteen are presented in the article as the following:

- 'The Devil Figure'. There is a number of this type as explained in the Biak cosmology above, found in some tales. In the tale Manwen Abir, 'the devil figure' i.e. 'manwen' wanted to kill the villagers by hiding among the taro plants ('abir', Biak language). A similar character fitting into this category is Sendasi i.e. a 'faknik' in the tale Sendasi. This ghost resided in the cape of Sanesbar, the village of Karnindi. It is he who took the girl, Senema, in the story into his realm to become his wife. The tale Kyum Insanai also features this archetype but in a group of 'manwen' who kidnaped a small boy, taken away to be eaten. Luckily this child was able to escape from them when he was guarded by an old 'manwen'. The tale Wanyarmaasdi can also be categorized into this group. Manyarmaasdi's character at first glance can be grouped as a 'spiritual man' but because of his evil actions, he is more suitable to fit into this category (dan Bachtiar & Harsja, 1963; Staff, 1995). He stole the villagers' palm wine and killed all the boys in the 'rumsram' (a house for boys to be educated). The tale Anak Yang Tidak Mendengar Nasihat Orang Tua (A Child Who Doesn't Heed His Parents' Advice) is also grouped into this category. Here is a little boy disobeying his parents who told him not to follow them to the garden and looked after the house but he followed his parents behind. On the way he was caught by a group of 'manwen' to be eaten. Luckily, he was able to escape. The tale Manwen Inggouni also features this archetypal figure as well. In this story, the 'manwen' wanted to kill the villagers. An orphan was instructed to observe the arrival of these 'manwen' to the village. Unfortunately, the boy was caught by the 'manwen' and brought to their place to be eaten, but he was able to escape. Because the villagers could not find a solution to the 'manwen' problem, they deserted the village. In the tale Gadis Berambut Panjang (the Long-Haired Girl), the 'devil figure' is not a 'manwen', but a ghost, similar to the tale Sendasi. This ghost made the girl faint and committed an indecent act on the girl. This category of archetype is quite rampant in the tales.
- 'The Hero'. The tale Tumpukan Batu di Napdori (Heap of Rocks in Napdori) there are four heroes, a grandmother and her three grandchildren. They did not evacuate their village because of the fierce dragon as other villagers did. The grandmother and her grandchildren managed to eliminate the dragon. Evidence of their efforts still exists today, the pile of rock near the village of Napdori, believed to be the petrified pieces of the giant dragon's body. They freed the village from the dragon. Manarmakeri in the tale Manarmakeri, the main character in this story can be categorized as the hero but from a more

spiritual point of view at the end of the story, while at the beginning, he is categorized as an outcast. Manarmakeri's journey is similar to that of Homer's *Odyssey* or Virgil's *Aeneas*. The tale *Pemuda Mundo dan Ular Naga* (The *Mundo Lad* and the *Dragon*) is very similar to the tales *Tumpukan Batu di Napdori* (Heap of Rocks in *Napdori*) and *Sekfamneri*. In this tale there is a grandmother with her grandson eliminating another giant dragon in a very similar way to the way the characters in the other two stories above did. The British *Beowulf* belongs here too (Müller, 2008).

- 'The Star-Crossed Lovers'. In the tale *Gadis Korwa dan Pemuda Awom* (The *Korwa Girl* and the *Awom Lad*) there are 'star-crossed lovers', lovers for life and death, as found in many parts of the world. This pair of lovers, even though they have been betrothed since childhood, but because of an accident committed by the lad, they must unite in the afterlife. There is a number of stories in this category with very slight variations found in this tribe. There were quite a lot of archetypal characters of this type in ancient times: in ancient Babylonia there was this very famous couple *Pyramus* and *Thisbe*. Even though they were neighbour, because their parents didn't approve of their love, they had to whisper through the gap in the wall that connected their houses; in ancient Rome there was the couple *Cupid* and *Psyche*. Still in Rome, and Greece, we can find *Baucis* and *Philemon*, *Hero* and *Leander*, and *Vertumnus* and *Pomona*. In world literature, young people are familiar with the story of *Romeo* and *Juliet* who are forced to unite in Shakespeare's afterlife (1595?). The tale *Burawak*, is a story of a 'true lover' in which the husband did not want to believe that his wife had died. He even went to the sky to look for her.
- 'The Outcast'. The most important outcast in these stories is *Manarmakeri* in the tale *Manarmakeri*, the main character in this story, categorized as hero at the end of the story, while at the beginning, he is an outcast; he is discussed in connection with characters 5, 8, symbol 3, and concepts 2, 3 and 4. The tale *Tumpukan Batu di Napdori* (Heap of Rocks in *Napdori*), 'the outcast' characters, are the grandmother and her grandchildren. It is from 'the outcast' that the big problems faced by the village can be overcome. In the tale *Wanyarmaasdi*, there was a boy full of scabies being the only survivor, not killed by *Wanyarmaasdi*. This boy was always ostracized by his friends and always slept behind the door; and it was he who witnessed the horrific deeds, the killing of all the boys by *Wanyarmaasdi* from beginning to end. The tale *Sekfamneri*, tells of an outcast pregnant woman and her little brother, abandoned by the villagers when they fled to another place because of a fierce dragon. *Binsundi*, the pregnant mother was not allowed to follow the other residents. In the tale *Farfnak Bepam Karwof* (The *Orange Shooting Games*), there is an orphan, always excluded from the orange shooting games just because he was an orphan, but nature sides this marginalized boy with commendable skills. He ended up being included in the games only because of his brother-in-law. He always won the games. The village tribal chief (called 'Korano' in *Biak* language) wanted a beautiful girl, but the girl chose this orphan to marry and lived happily. In another tale there is also an orphan who was treated arbitrarily just because he was an orphan. He was assigned to spy on the 'manwen' alone while the villagers went to the garden. Eventually he was caught by the 'manwen' but luckily was able to escape. The tale *Nasib Anak Yatim Piatu* (The *Orphans' Fate*) also features

this archetype. Three orphans, ignored by others, were rescued by a figure in a glittering white robe and took them to the 'happy garden'. The tale *Pemuda Mundo dan Ular Naga* (The Mundo Lad and the Dragon), presents 'the outcast' as well seen through the lad and his grandmother, though ignored by the villagers, it was them who eliminated the giant dragon inflicting the village.

- 'The Pure Virgin Maiden'. In the tale *Manarmakeri*, *Insoraki*, who later became *Manarmakeri*'s wife is this character. Her pregnancy reminds people of the *Virgin Mary* (Matt. 1:18-25; Luke 2:1-7) who was only through the Word delivered by the Archangel Gabriel she became pregnant, or *Dughdova*, who conceived *Zoroaster* only by a ray of light [Storm \(1999\)](#), or *Queen Maya* [Maltby \(2003\)](#), who was the mother of *Siddhartha Gautama* Buddha conceiving *Siddhartha* through her dream that she was taken to the Himalayas on a bed of flowers, or *Mithra* both in ancient Rome and even more ancient, namely *Mithra* in ancient Persia, both are stories about a virgin giving birth to her son (Wilkinson & Philip, 2007). *Insoraki* conceived *Manarbew* only because her breasts were touched by the fruit 'Bintanggur'. In the tale *Sekfamneri*, *Binsundi*, *Sekfamneri*'s mother, is included in this group as well. The *Virgin Mary*, *Insoraki*, *Dughdova*, and *Queen Maya* are very similar because they conceived 'the peace bearers', never mind *Insoraki*'s son *Manarbew* ('peace bearer' in the Biak language) has not returned from the west according to the tale.
- 'The Femme Fatale'. 'The femme fatale' is a famous, seductive woman, because of her beauty and attractiveness, becomes the target of men. The *Indeni* character in the tale *Waparuidi*, can be included here because it was *Indeni*'s fame that made *Waparuidi* set out to look for her. In Southeast Maluku, there is a story very similar to the tale *Waparuidi* entitled *Sukur Kujau Haar* and *Vat Minak Mav*. When paired, *Sukur Kujau Haar* is *Waparuidi*, the hypersensitive youth and *Vat Minak Mav* is *Indeni*, the femme fatale. The femme fatale famous in history is *Queen Cleopatra of Welsh* (2013), seducing *Julius Caesar* and *Mark Antonius*. *Actovian Augustus* who did the population census when *Jesus* was born (Luke 2:1) also tried, but the queen didn't like him.
- 'The God or Goddess of Learning'. In various cultures, there are gods or goddesses associated with the advent of knowledge. The story *Binserennangi*, shows *Binserennangi* as a bearer of knowledge (cf. the Greek *Athena*, the Egyptian *Thoth*, or the Western African *Orunmila*, or the Japanese *Bensaiten*). Not only did she introduce fire to the villagers, taught them how to handle a woman with her labour – unlike before where the mother's stomach was split open – but also taught them how to cook food using burning stones ('barapen' in the Biak language). She is similar to the goddess *Saraswati* in Balinese Hinduism which was of course originally from India. The tale *Asal Mula Api di Wardo* (The Origin of Fire in Wardo), presents the beginning of fire made by a man. At first the fire brought havoc but later was very useful for further development of the village. This story is similar to a story in Southeast Maluku entitled *Pemburu dan Anjingnya Yang Hilang dan Asal Usul Padi* (The Hunter Who Lost His Dog and The Origin of Rice). A hunter whose dog fell into a deep burrow used a long leash to descend in search of his dog. He introduced fire to the people down there. Their staple food was raw rice but since they got the fire, they were

able to cook rice. The hunter then took the rice seeds and went back up. That's the origin of rice there.

- 'The Virgin Birth'. The 'virgin birth' individuals generally bring about major changes in human history. In the story Manarmakeri, the child born to Insoraki, later recognized as Manarmakeri's son, was named Manarbew. His birth is similar to Jesus, Zoroaster, Horus, and Mithras. They were all born through divine intervention. Since Manarbew was still a child when he went with his family to the west, there is nothing more to say about his youth and adulthood because he hasn't returned since. His great deeds may well be proven when he returns from the west someday. After all, his name means "Peace Bearer". In the Sekfamneri tale even this character whose birth is not explained, there are similarities to the birth of Manarbew in the Manarmakeri myth.
- In Aztec culture in America, there is a story about Quetzalcoatl (Parker, 2010) who was born miraculously from a virgin named Chilmalman. She dreamed that the god Ometeotl had appeared to her. In the Mongolian civilization, as in *The Secret History of the Mongols* (Rachewiltz, 2015), Alan Gua gave birth to a son named Bodonchar. This happened after her husband had died a long time ago. According to the story, he was visited by someone who glowed yellow.
- 'Wise Old Man'. Madira in the tale Negeri Sasori, the Land of Sasori, can become this archetype, a wise father but at the same time can be 'the spiritual man', like a patriarch in biblical culture, similar to King Solomon in the Old Testament. Madira is a very wise man, seen from his advice through his wife to his seven children. Madira the Patriarch can be compared to Abraham (Jew), Zeus (Greek), or Jupiter (Roman). His advice to his children is so wise that modern people may learn from - his ideas about aspects of life that modern people are now: on leadership, on protecting the earth, on protecting animals, on protecting marine resources, on protecting work of the smith, on protecting the use of language, and on protecting use of the arts.
- Protector of wise and fair leadership. Madira's first son, Mamfadiren Buruki, in the tale Negeri Sasori, being a supreme leader, can be equated with other archetypal figures of leaders. His father's advice that he act wisely and fairly in his leadership made him a great figure who is respected and loved. Buruki's function is to check and make sure that all aspects of life go in the right direction and everyone, regardless of their social position, should all be treated the same as Madira advised him. Buruki can be equated with figures in other cultures who have similar functions like in the Middle East there is Ahura Mazda from Persia, Heracles from Greece, Hercules from Rome, Krishna from India, Hunab Ku from Maya, and Bathala from Tagalog (Wilkinson & Philip, 2007).
- 'Protector of the Earth'. The duty of guarding the land is on the shoulders of the second son, Amom Kakadi, in the story Negeri Sasori, who is responsible for agriculture and plantations. In the modern world, Amom Kakadi is the minister of agriculture. Or, in ancient times, he is the god of agriculture/plantation and thus is similar to the Roman god Mars. We are amazed to know that wise values in handling and caring for nature and all that is in it have been in the living traditions of the society since ancient times. Besides the Roman god, Amom Kakadi is similar to gods in other



civilizations like: Geb from Egypt, Enkimdu from Sumer, Demeter from Greece, Sita from India, Cihuacoatl from the Aztecs, and Rongo from Polynesia (Wilkinson & Philip, 2007).

- 'Protector of Animals'. This responsibility, regarding animal protection, rests on the shoulders of the third son, Samnaf Marafdi, the hunter in the tale Negeri Sasori. Samnaf Marafdi may be likened to the Minister of Forestry in our modern world, or, in the ancient world, Samnaf is similar to the Greek god Pan, also Artemis. His duty is to make sure species are not being wiped out to oblivion in the land because they do not have safe or protected habitats that they can call home. The following are other in other civilizations whose functions are similar to that of the Samnaf Marafdi: Aja in Yaruba Orisha (Africa), Diana (Roman), Aranyani (India), Yum Kaax (Maya), and Tane (Polynesian) (<https://en.wikipedia.org>).
- 'Protector of Marine Resources'. Being the fisherman, assigned to look after marine resources, is the duty of the fourth son, Sapur Kangkandi, in the tale Negeri Sasori. Sapur should keep a watchful eye on marine resources because many are being depleted that now certain species have been wiped out for good. In Biak, in ancient times, people had thought about how to use and protect marine resources wisely and fairly as seen in the function of Sapur. Gods with similar functions to that of Sapur from other cultures: Absu in Babylonia, Poseidon in Greece, Oceanus, or Neptune in the Rome Clayton (1990), Varuna in India, Mama Cocha in the Inca civilization, Te Nao in Gilbert Islands, Agwe in Haiti, Ikatere in Maori/Polynesian civilization), and there is Pak Tai in China (<https://en.wikipedia.org>).
- 'Protector of the Smith'. Madira entrusted this responsibility to his son Kamasan Mangkarwaidi, the blacksmith, in the tale Negeri Sasori. Kamasan's duty is to make sure wise use of weapon, not used to scare or destroy one other countries. The following are gods with similar functions to that of Kamasan in other civilizations: Mummu in Babylon, Hephaestus in Greece, Vulcan in Rome, Vishwakarma in India, Xipe Totec in Aztec, Ogun in Yoruba, and Jowangsin in Korea (<https://en.wikipedia.org>).
- 'Protector of Language'. We can see how people use language to manipulate or deceive others. Diplomacy, for example. Sbayo Wosnabyeidi, the diplomat, in the tale Negeri Sasori was assigned this responsibility that language should be used properly and responsibly. He should ensure use of inappropriate language both in everyday life and in the world of diplomacy. The following are gods and goddesses from other cultures whose functions were similar to Sbayo's: Thoth in Egypt, Nabu in Babylon, Isimud in Sumer, Zaqar in Mesopotamia, Hermes in Greece, Mercurius in Rome, Narada in India (<https://en.wikipedia.org>).
- 'Protector of the Arts'. Manwori Worbaye, the seventh son, inherits the ability to compose songs, sing, and organize parties, in the tale Negeri Sasori. He also inherited the ability to protect the family. Art can be misused to insult or hurt others. Manwori should make sure that a song, film, or other work of art is not used to insult or make fun of another person. The Biak people have been reminded of this since time immemorial. Manwori and his counterparts with similar functions from other civilizations: Adapa in Babylon, Hathor in Egypt, Apollo (god of music) in Greece, Athena (goddess of virtue and art) in Greece, Minerva in Rome, Saraswati in India, Xochipilli in Aztec, Han Xiangzi in China (<https://en.wikipedia.org>).

- 'The Seven Heavenly Nymphs'. Similar to the swan maiden archetype, the tale *Gadis-Gadis Bersayap* (The Winged Girls) is a story of seven heavenly nymphs coming down to bathe in a lake. In Javanese culture, there is a story about Joko Tarub who met the seven heavenly nymphs and married one of them i.e Nawangwulan who gave birth to their daughter Nawangsari, in this story a boy. The plots of the two stories are similar, except for a number of differences in names and materials. In the tale *Gadis-Gadis Bersayap* (The Winged Girls), Mankfonanem took the clothes of one of them and took her as his wife, just like Joko Tarub. In Joko Tarub's story, the girl's clothes were hidden in a rice barn, while in this story from Biak, the clothes were hidden in a bamboo segment. When returning to heaven, Nawangwulan remained there, while Mankfonanem's wife was returned to earth and remained his wife until a mistake was made by him ending his wife's life. These same plots and characters are similar across the Indonesian archipelago and neighbouring archipelagos. In Greek mythology there is the story of the Seven Heavenly Sisters, commonly called the seven Pleiades (Cirlot, 1962). It is said that most of the Olympian gods had a special relationship with them, including Zeus, Poseidon, and Ares. And Hermes was the son of the eldest sister with Zeus.

### **Archetype symbols**

There is a number of archetypal symbols found in the 50 stories, but only three are presented in this article because they stand out in terms of importance, as the following:

- 'Dragons'. Dragons can symbolize a number of things: a symbolic victory over chaos, development over stagnation, or rebirth over death. According to Watkins (1995) the dragon represents a chaotic world and therefore the dragon must be removed to restore calm. There is often an interpretation that it is the duty of the kingdom to restore calm in society. But in many stories, the hero comes from the 'outcasts'. In the Bible story about the Garden of Paradise, Eve was tempted by Satan in the form of a serpent (Gen. 2:4-3:24). In Egypt there is Apep, a large serpent who is just waiting under Egypt to attack the sun god (Storm, 1999). If we look back at the heroes, such as Sekfamneri, there are characters who managed to eliminate dragons. In Sumerian mythology, there is Enlil with the symbol of a dragon and Enki with the symbol of an eagle. But the meaning of the dragon depends on the civilization in which the dragon symbol is used. In western civilization, dragons seem to have negative meanings such as greed, because dragons in western mythology usually guard a number of treasures (Campbell et al. (2014), as seen in the story of Beuolf from England. In the Middle East and other parts of Asia, for example, the meaning of this symbol can be positive or negative as in these Biak stories. In China the dragon symbolizes many positive things. The dragon in Biak mythology symbolizes two contradictory things. In stories like Sekfamneri it symbolizes an evil force that must be destroyed but also symbolizes happiness, fertility, and activity in East Asian symbolism (Biedermann, 1994; Cirlot, 1971). This is indeed evident in the dragon symbol in the Biak stories in tales with dragons. Some tales the dragon is savage. This dragon wanted to kill the

inhabitants of the three villages. In some tales, the dragon symbolizes evil that is defeated by forces assisted by nature. The grandmother and her granddaughter can defeat the dragon there, while in the tale Sekfamneri the dragon is defeated by Sekfamneri assisted by the eagle, his uncle, and his mother. This is suitable for the first meaning above. Some other tales show good-natured, and kind dragons, mating with human beings and with no sign of anything evil. In another tale the dragon promises to give wealth to her son and daughter-in-law, however, due to a misunderstanding, the treasure turned to stone when the dragon died. The two dragons in these tales were eliminated simply because they were dragons. And these two dragons did not put up a fight.

- 'Eagle'. The eagle is a symbol of height, a symbol of spirits like the sun, and a symbol of spiritual principles in general. From the Far East to Northern Europe, the eagle is a bird associated with the power of the gods and war. If on land, the eagle is similar to a lion, therefore the eagle is often depicted with the head of a lion. The ability to fly and the power to attack, to soar to the heights and then dominate and destroy the lower powers are the main features of almost all eagle symbolism (Cirlot, 1977). This bird is often called the king of birds, having been widely used in symbols of countries, kingdoms, and empires. There is a helping eagle in each of these tales: Sekfamneri and Syor Wampasi. In each one, the eagle came to the aid of the abandoned, and cheated person. In two of the tales, the eagle is kind-hearted. The eagle in both stories have a slightly different meaning, but is still positive. They are helpers for the girls, victims of injustice and indifference in one tale, and victims of jealousy in the other. Biak people believe that the black eagle is their helper bird because the bird is believed to be their ancestor. The eagle in these two contexts has almost the same function as the Jatayu bird in Indian mythology. In Aztec culture the sun god Hiutzilopochtli often took the form of an eagle. This eagle is in the coat of arms of Mexico (Parker, 2010). In Indian mythology which was later adopted by many surrounding cultures, such as Indonesia, the famous eagle that wrestled with the dragon was Garuda which found its way to become the Indonesian national symbol.
- 'Morning Star'. In mythology, celestial bodies are worshiped as gods or goddesses. In the Biak myth this symbol is the most important both for the Biak people in particular and the Papuan people in general. In the tale Negeri Sasori (The Land of Sasori), 'Sampari' (also called 'Makmeser' or 'Kumeser') the Morning Star seems to function as an angel of death. But in the tale Manarmakeri, Sampari can also mediate the miracle given to Manarmakeri, and the knowledge of an era of bountiful called 'Koreri' (Fatubun et al., 2002). In the tale Manarmakeri, the Morning Star is the most prominent symbol in this story and now it has very political significance. Many countries around the world adopt this symbol in their national emblems for example North Korea, America, China, a number of Arab countries, including Israel. This object symbolizes freedom, independence, and the like. 'Sampari', the Morning Star which has been known for quite a long time now in Papua, especially in the flag of the Free Papua Movement, actually comes from this symbol. The star in the flag is actually 'Sampari', the Morning Star in this Biak myth. Because of the similarities between some passages in the tale Manarmakeri and the Bible,

the star could have been linked to the Bible where Jesus declared Himself to be the “bright morning star”. The star of Bethlehem also has special significance in this context because it led the wise men from the east to the manger where the baby Jesus was laid. This is similar to ‘Sampari’ leading the Biak people and other Papuans towards a better world that ‘Koreri’ indicated. This emblem also refers to the Sigillum Salomis or Scutum Davidis which we see on the Israeli flag (Biedemann, 1994; Tresidder, 2011; Cirlot, 1977). This symbol must have such significance because as a symbol that shines in the darkness, this star is a symbol of spirit. It also means the power of souls against forces of darkness as perceived by a nation or mankind in general. This is what we have seen over the years by a number of people who are encouraged by ‘Sampari’, the Morning Star. Here is a number of celestial bodies that are similar to ‘Sampari’: Anahita in Persia, Phosphorus (Venus in the morning) in Greece, Roman has the same symbol as Greece, Satkona Yantra in India, Quetzalcoatl in the Aztecs, and Meremere in Maori regions of Polynesia (Storm, 1999; Parker, 2010).

### **Archetypal concepts/ideas**

There are many archetypal concepts/ideas found in the 50 stories, but only five are presented in this article as the following:

- 'Paradise'. There is no extensive explanation of the spirit world in these tales, but there is one brief explanation in the tale Negeri Sasori, that this is the place where Madira headed to, Sornduka, across the ocean (Cirlot 1977; Biedermann & Hulbert, 1992; Clayton, 1992) when his time in this world was over. He was picked up by ‘Sampari’, Fatubun (2002), so it seems that he did not die a natural death. He sent news to his family after he arrived in Sornduka, through Ninei. This concept of Sornduka is likely similar to the ‘happy garden’ in the tale Nasip Anak Yatim Piatu where the three orphans were taken away to by a stranger in a glittering white robe. This concept can also be similar to the heaven where the winged girls came from, the place where Mankfonanem who later became the husband of one of the winged girls visited, or it could also be the place where Burawak visited to look for his dead wife in the tale Burawak. The following are similar concepts from various cultures around the globe: ‘Aaru’ in Egypt, ‘Gan Eden’ in the Jewish civilization, ‘Vaikuntha’ in India, ‘Hanaq Pacha’ in the Incas, ‘Tlalocan’ in the Aztecs (<https://listverse.com>).
- 'The Supreme God'. As exists in other cultures, the Biak people also have the concept of an almighty God (Biedermann et al., 1962). This Biak god is called ‘Manggundi’ or ‘Manseren Nanggi’ Strelann & Godschalk (1989), meaning "the One and Only" as mentioned in the Introduction. Traditionally, this deity is believed to be Manarmakeri himself in the myth Manarmakeri. This god seems to have some kind of angel of death, ‘Sampari’ or ‘Makmeser’, the Morning Star as is seen in the tale Negeri Sasori in which ‘Sampari’ came to pick up Madira to Sornduka. This supreme deity can be seen also in the tale Manarmakeri Fatubun (2017), and is explained in detail in Koreri. The ceremony to feed this god is explained in concept 5 below. ‘Manggundi’ and his counterparts in other cultures include: An (Sumerian), Ra or Re in Egypt, Zeus in Greece, Jupiter

in Rome Hillegass (1973); Storm (1999), Brahma in India, Viracocha in the Incas, Makemake in the Easter Islands, Izanagi in Japan, and Ta'aroa in Polynesia, in Iran, the sun god Houtu, in Arabia, there is Allah War (2001); Storm (1999), in Canaan, there is El Storm (1999), in India, there is Indra (Hillegass, 1973).

- 'Transfiguration'. In a symbolic sense, this transfiguration due to burning by fire is in a mystical view similar to cremation. In this view, all forms of cremation are symbols of sublimation, namely the destruction of something of lower value into something of higher value (Cirlot, 1977; Biedermann, 1994). In the tale Manarmakeri, Manarmakeri burned himself in a fire to transfigure into a new person. The first time he came out, his skin was white like a European, but he didn't like it, so he went back into the fire. This time he came out a handsome young man with a dark brown skin and he liked it. He chose a variety of clothes, starting with a European suit but he didn't like it all, so he decided to dress like a Biak youth traditionally. We can refer to this transfiguration in the Bible about Jesus' transfiguration on Mount Tabor (Matt. 17:1-8; Mark 9:2-8; Luke 9:28-36; 2 Pet. 1:16-18; John. 1:14). This transfiguration can be interpreted in two ways. First, because Manarmakeri was proud of his own culture, he did not want outside influences in the form of skin colour. He wanted to remain a Biak youth. Second, he rejected the modernization shown by his rejection of white skin and European clothes. The Biak people are actually forbidden to eat shrimp and snakes because shrimp and snakes are moulting animals, and this is reminiscent of Manarmakeri's change of skin. This concept of transfiguration also occurs in the tale Manusia Keturunan Babi Menjelma Menjadi Ikan Pari (Pig Descendant Turned into Stingrays) and this kind of incarnation is indeed very archetypal because it occurs in many cultures: Zeus turned into an eagle, Ravana turned into a deer, Ayakoi turned into an adult and back again into a baby in the tale Ayakoi, from Sentani folk stories (Fatubun, 2000).
- 'The Era of Bountiful'. This is 'the Koreri', as found in the tale Manarmakeri, the era where there is prosperity, no death, the dead come back to life and eternal bliss and happiness. This is what Manarmakeri saw when he was trying to follow the boar that ate his taros in his garden. From around the world, similar concepts exist: places where there is a wide beautiful meadow, beautiful sounds, a breeze blows through the leaves, or temples glittering rooms decorated with gold and gems, and so on. But in the Judeo-Christian traditions, there is a difference between paradise, the garden of Eden while heaven is more spiritual in nature similar to the ancient Egyptian concept in the Book of the Dead, "You live with peace in your heart. But there's no sexual pleasure there" (Biedermann, 1994). Similar concepts in other civilizations are like 'nirvana' in Buddhism; 'hai' in the culture of the Amungme people in the Timika area and its surroundings in Papua, or the Indian civilization in America, there is 'hana pacha' where the gods and goddesses live (<https://howtyoperu.com>).
- 'Feeding the deity'. This is called 'Fan Nanggi' as in tales Manwen Inggouni and Binsereannanggi where there is a ceremony to feed the sky god, 'Manseren Nanggi', usually held before harvesting crops, traveling as in tale (33), or asking for help from Manseren Nanggi as in tale (22) where there is a disaster. 'Fan Nanggi' has been registered as one of the cultural works,

category of ceremony/rite by the Indonesia Ministry of Education and Culture's website stating about this ritual: the only ritual ceremony that is total for the Biak people is the Fan Nanggi ceremony. 'Fan' means 'to feed' 'nanggi' means sky. So, Fan Nanggi means to feed the sky, also interpreted as worship. This ceremony is carried out with regard to critical or critical times and famine. Performed as an offering of worship to the sky regarding the abundant produce and labor. For the purposes of the ceremony, a wooden tower was made (Barry, 1995). On the top of the tower stands a 'mon' (a shaman) who functions as a mediator to convey requests from humans to the sky, and receives and conveys messages from the sky to humans on earth. (<https://warisankultur.kemdikbud.go.id>). In Hindu religious rituals in India, feeding the gods, as in the Biak tradition, is called 'Prasada'. In the Celtic civilization, spanning from eastern Europe to western Europe in ancient times there were also many gods and goddesses having different favourite foods and drinks, as still seen in Celtic pagans and Wiccans today.

## Conclusion

Biak people, one of the tribes in Papua, has various archetypes found in their tales through some of the 50 tales that become the data for this study. However, this paper only present archetypal characters, symbols, and concepts. There are seventeen archetypal figures found of which the most outstanding ones are:

- 'The Devil Figure', 'manwen' in the tale Manwen Abir, 'faknik' in the tale Sendasi.
- 'The Hero', a grandmother and her three grandchildren in the tale Tumpukan Batu di Napdori (Heap of Rocks in Napdori), Manarmakeri in Manarmakeri myth, the main character, a grandmother and her grandson in Pemuda Mundo dan Ular Naga (The Mundo Lad and the Dragon) tale.
- 'the Star-Crossed Lovers', the Awom lad and the Korwa girl in the tale Gadis Korwa dan Pemuda Awom (The Korwa Girl and the Awom Lad).
- 'the Pure Virgin Maiden', Insoraki in Manarmakeri myth, Binsundi in the Sekfamneri story.
- 'Wise Old Man', Madira in the story Negeri Sasori, and in the same story there are the seven protectors: of wise and fair leadership, of the Earth', of Animals', of Marine Resources', of the Smith', of Language', and of the Arts'.

The four prominent archetypal symbols are:

- 'Dragons' as symbol of evil forces as in the story Timbunan Batu di Napdori, and in the tale Sekfamneri, and symbol of happiness, fertility, and activity in the tale Asal Mula Keret Fakdawer, and in the story Gadis Yomngga dan Ular Naga.
- 'Eagle' symbolizing rescue in the story Syor Wampasi, and the tale Sekfamneri.
- 'Morning Star' symbolizing freedom, independence as in Manarmakeri myth.

There are 4 archetypal concepts:

- 'Paradise' is Sornduka as in the Negeri Sasori story.
- 'Supreme God' is Manseren Nanggi in Manarmakeri myth.
- 'Transfiguration' is seen through Manarmakeri in Manarmakeri myth.
- 'the Era of Boutiful' is the 'Koreri' in the story Manarmakeri.

Politically, the most important archetypal characters in this study are 'the Pure Virgin Maiden', Insoraki, 'the hero', Manarmakeri, 'the Outcast', Manarmakeri, 'the Virgin Birth', Manarbew in the Manarmakeri myth. Environmentally the most important archetypal characters are 'Wise Old Man', Madira with the 7 protectors. Politically the most important archetypal symbol is 'the Morning Star', Sampari (also Kumeser, Makmeser), and the archetypal concepts are:

- 'Paradise', Sornduka.
- 'Supreme God', Manseren Nanggi which is believed to be Manarmakeri.
- 'the Era of Bountiful', the 'Koreri', also in the Manarmakeri myth.

The archetypal characters, symbols, and concepts indicate the tale do not only concern the human realm of the Biak people but also the supernatural ones, from mythical down to ironical.

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