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Analysis of Lombok Folktales (Cilinaya) Based on Vladimir Propp's Theory

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ABSTRAK

This research is attempted to describe the types of character and function based on Vladimir Propp's theory and focused on finding the characters and the functions of the folktales itself. In this research, the researchers were analyzed one of the folktales entitled Cilinaya. Cilinaya have many characters and functions that are appropriate to analyze by using Propp's theory. Vladimir Propp extended the Russian formalis approach to narratology. Propp was able to arrive at typology of narratives structure by analyzing types of characters and kinds of action. Vladimir Propp's theory is important part in narrative. His influence is clearly important within narrative history. His detail formula's emphasizes his intelligence and the importance of his theory. The researchers were able to arrive at the conclusion that there were thirty-one genericnarratives or functions in the folktale, while not all present in Cilinaya folktale. Cilinaya comprise seven characters instead of eight, ones which the same person is distributed among various characters, such as Jero Tuek and Adipati, they have many roles, as the villains, and the dispatchers. Cilinaya also fulfills twenty five functions not in order but still follows the sequenceof the functions.

1. Introduction

This research is attempted to describethe types of character and function based on Vladimir Propp's theory and focused on finding the characters and the functions of the folktales itself. The researchers have analyzed folktales from Sasak tribe. Sasak is the name of tribe from Lombok, Sasak havea lot of folktales, such as Batu Goloq, Si Sekeq, Anak Iwoq, Mandalika Princess, tetuntel-tuntel dait tegodek-godek, Datu Untal, Cupak Gerantang, Cilinaya and the other. In this research, the researchers were analyzed one of the folktales entitle Cilinaya. The researchers choose Cilinaya because Cilinaya have many characters and functions that are appropriate to analyze by using Propp's theory.

Vladimir Propp is the leading expert inthe field of folktales. He hypothesized that a story consists of a concatenation of short plots called "functions." Based on this idea, he analyzed more than 100 Russian magic-inspired folktales by segmenting each of them into a series of short segments and classified each segment into one of 31 functions. These functions, according to Propp, are the most fundamental elements ofthe tale. According to Propp, function should be understood as an act of a character viewed from its significance of the action (Propp, 1968: 8).

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Based on that definition, Propp set out four manner of function. First, functions of characters are stable and constant in a tale, whoever and however they are fulfilled. It means that in a different tale one function can be fulfilled by a different character and by different way. Second, the number of fairytales functions is limited. The number of functions is already set, in this case is thirty one. Third, the functions sequence is always identical. Propp admitted that no tales have all the thirty one functions but he insisted on the order of the function should remain the same. It means that it is impossible for a tale to have the seventh then the sixth function. Itshould always be the sixth then the seventh. The last is that all fairy tales are of one type regarding to their structure. Propp claimed that he already investigated hundred tales and could not find any new functions (outside the 31 functions), therefore there is no need to treat a particular fairy taledifferently.

2. Result and Discussion

Vladimir Propp's theory

Types of the Characters in Vladimir Propp

In folklore, characters behave in one way or another not because thingsactually happened, but because this is how they were perceived according to laws of primitive thought. Consequently, this thought and the whole system of primitive outlook should be subjected to special study. Although the function and character types can seem very broad at times, it helps easily generalize them. Each function and character contains subcategories which come together as the formula. Propp's theory is not only about Russian folktales, but other forms of literacy. Anyone who has read his theory will go on to relate it to every story they read, watch and hear.

Propp concluded that all thecharacters could be resolved into 8 broad character types, they are:

1) The villain, struggles against the hero
2) The dispatcher, character who makesthe lack known and sends the hero off
3) The magical helper, helps the hero intheir quest
4) The princess or prince, the hero deserves her throughout the story but is unable to marry her because of an unfair evil, usually because of the villain. The hero's journey is often ended when he marries the princess,thereby beating the villain.
5) Her father, gives the task to the hero, identifies the false hero, marries the hero, often sought for during the narrative. Prop noted that functionally, the princess and the father cannot be clearly distinguished.
6) The donor, prepares the hero or gives the hero some magical object.
7) The hero or victim/seeker hero. Reacts to the donor, weds the princess
8) False hero, takes credit for hero's action or tries to marry the princess

Vladimir Propp's Functions

Propp extended the Russian Formalist study of language to his analysis of folk tales. He broke down the tales into the smallest possible units, which he called **narratemes**, or narrative functions, necessary for the narrative to exist. Each narrateme is an event that

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drives the narrative forward, possibly taking it in a different direction. Not all of these functions appear in every story, but they always appear in this order.

Here are the 31 elements of stories that Propp identified as from his book Morphology of Folktale (Propp, 1968:12)

1) One of the members of a familyabsents himself from home:
   - The person absenting himself can be a member of the older generation.
   - An intensified form of assentation is represented by the death of parents.
   - Sometimes members of the younger generation absent themselves.
2) An interdiction is addressed to the hero. The interdiction can be two ways:
   The hero is banned from doing something orgoing somewhere, or an inverted form of an interdiction occurs and the hero istold to do something or go somewhere in particular.
3) The interdiction is violated.
4) The villain makes an attempt atreconnaissance.
5) The villain receives information about his victim.
6) The villain attempts to deceive hisvictim in order to take possession ofhim or of his belongings.
7) The victim submits to deception and thereby unwittingly helps his enemy.
8) The villain causes harm or injury to a member of a family. One member of a family either lacks something or desires to have something.
9) Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched.
10) The seeker agrees to or decides upon counteraction.
11) The hero leaves home.
12) The hero is tested, interrogated, attacked, etc., which prepares the way for his receiving either a magical agent or helper.
13) The hero reacts to the actions of the future donor.
14) The hero acquires the use of a magicalagent.
15) The hero is transferred, delivered, or led to the whereabouts of an object of search. Subcategories:
    a. The hero flies through the air.
    b. He travels on the ground or on water.
    c. He is led.
    d. The route is shown to him.
    e. He makes use of stationary means ofcommunication.
    f. He follows bloody tracks.
16) The hero and the villain join in directcombat.
17) The hero is branded.
18) The villain is defeated.
19) The initial misfortune or lack isliquidated.
20) The hero returns
21) The hero is pursued.
22) Rescue of the hero from pursuit.

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23) The hero, unrecognized, arrives homeor in another country. Here there are two possible scenarios: arriving home orarriving at another king's court(another country). Often these arrivals entail the hero's service since he is unrecognized, although a simple arrival is also a possibility.
24) A false hero presents unfoundedclaims.
25) A difficult task is proposed to thehero.
26) The task is resolved.
27) The hero is recognized.
28) The false hero or villain is exposed.
29) The hero is given a new appearance.This function has 4 subcategories:
    2) A new appearance is directly affectedby means of the magical action of a helper.
    3) The hero builds a marvelous palace.
    4) The hero puts on new garments.
    c. Rationalized and humorous forms.
30) The villain is punished.
31) The hero is married and ascends thethrone. This function has 6 subcategories:
    a. A bride and a kingdom are awarded at once, or the hero receives half the kingdom at first, and the wholekingdom upon the death of theparents.
    b. Sometimes the hero simply marries without obtaining a throne, since his bride is not a princess.
    c. Sometimes, on the contrary, only accession to the throne is mentioned.
    d. If a new act of villainy interrupts a tale shortly before a wedding, then the first move ends with a betrothal, or a promise of marriage.
    e. In contrast to the preceding case, a married hero loses his wife; themarriage is resumed as the result of a quest.
    f. The hero sometimes receives a monetary reward or some other form of compensation in place of the princess' hand.

Synopsis of CilinayaCILINAYA

Once upon a time, there were two kings. One of them was a king in Dahakingdom and his brother was in Keling kingdom. Both of them didn't have a child yet. All the traditional healers have tried to cure them, but there were no one succeeded. And then, the two kings went to the temple on top of hill and promised. The place named Batu Kemeras. King Keling promised if he was given a child. He would come to Batu Kemeras again and brought betelnut. King Daha promised to cut a buffalo, silk-covered, gold horns and silver-nails. After that God answered what they wanted, both of the kings were endowed a child. King Daha gota daughter and King Keling got a son. They were very beautiful and handsome.The time has come. The second king kept his promise; they went to the Batu Kemeras. Although King Keling only promised to bring betel and betel nut, he also was carrying a silk-covered water buffalo, with horns of gold and silver nails.King Daha who promised to bring a silk- covered water buffalo, with horns of gold and silver nails. But he only brings a baby buffalo. He didn't obey his promise. After finishing the ceremony in the Batu Kemeras, they went home. Suddenly,on the way home there was a storm. The daughter of king Daha was flewn by the storm. She flew on the sky. Her

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parents were sad. They cried loudly and said “My daughter, you become hurricane victims. Why not me? But if the fate wants, we would meet again”.

Longer the baby girl was flew by wind passed pasture, hill and finally fell down in a garden. The garden was kept by a couple. Their name were Mr. and Mrs. Bangkol. When Mr. Bangkol went around the garden, suddenly he found a baby lied down on the ground beside a pond. He was surprised and happy; he brought the baby to his house soon. His wife was very happy to get a cute baby, she wanted a baby for a long time. she gave name for the baby, “Cilinaya”.

Cilinaya was cared with Mr and Mrs. Bangkol with love. All female skills such as cooking, knitting, flower arranging and sewing are taught by Mrs. Bangkol. Shegrew as a beautiful and smart girl. Raden Panji, son of King Keling went to the forest for hunting, accompanied by three guards, they are Raden Krude, Raden Kalang and Raden Semar. When he arrived in the forest, he feels thirsty, he find shack and ask some water to Mrs.Bangkol as owner of the sack. He seesMrs.Bangkol’s daughter and he felt in love.He decides to stay at the forest in order hecan meet with Cilinaya. He asks his guards return to the kingdom and left him in the forest. When the guards arrived at the kingdom, they reported to King Keling and King Keling become anger. Three years later he married with Cilinaya and had a boy, named Raden Megatsih. King Keling who heard about this story become angry. He disagrees to see her son married with a peasant. He commands all of his guards include Jero Tuek dan Adipati to looking for Raden Panji. Jero Tuek and Adipati said that his father was ill, and then Raden Panji returned to kingdom. Jero tuek and Adipati run their planning, they will kill Cilinaya. Before being killed, Cilinaya advised “If I’m from a peasant’s family, my blood will smells like rubbish but if I’mfrom kingdom’s family then let my blood smell nice."

After that, Jero Tuek and Adipati killed Cilinaya, they are shocked and surprised, Cilinaya’s blood smell fragrant. Suddenly the whirlwinds came with heavy rain, Jero Tuek died caused this disaster. Adipati then returned to the keling kingdom to report about this case. After that he suddenly died. Eight years later, King Daha and his guards go to the beach. From a distance King Daha seen something floating, it is a chest. He opens the chest and apparently he sees his daughter, Cilinaya. King Daha couldn’t believe his eyes. He was very happy to know that his daughter is stillalive. News about Cilinaya is heard by Raden Panji, her husband. Raden Panji came to kingdom with his son Raden Megatsih. They were very happy, Daha Kingdom hold party one week as their happiness because Cilinaya return to the Kingdom. Then both of the kingdoms, Daha Kingdom and Keling Kingdom united into one kingdom named Bayan Kingdom.

Characters in the Cilinaya Based onVladimir Propp’s theory

The analysis on characters is directed to find the application of the eight characters in Cilanaya. Vladimir Propp discovered the following types ofcharacters in the wondertale such as: the villain, the dispatcher, the helper, the princess, her father, the donor, the hero and the false Hero.

1) The Villain

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The villain is one of character who struggles against hero. The villain formally known as the antagonist. He orshe always attempts to hurt or to struggle against the hero who usually known as the protagonist. As it seen in Cilinaya, in this folktale the villain is King Keling, Jero tuek and Adipati. King Keling is not allowed his son marriedwith a peasant, he think married with a peasant is contemptible thing. Then He asks his guards (Jero Tuek and Adipati) to kill his son's wife, Cilinaya.

2) **The Dispatcher**
Character who makes the villain's evil known and sends the hero off. Likely the villain, the dispatcher also wishes the hero dispatches. In this case, thevillain are Jero Tuek and Adipati.

3) **The Magical Helper**
Characters who helps the hero in their quest. The hero always finds character who will helps her to rescue from confinement, violence, danger or evil. It can be seen in the rescuing Cilinaya from danger, Mr.Bangkol and Mrs. Bangkol tried to help Cilinaya from embellishment that done by Adipati and Jero Tuek even though they are fail to do that.

4) **The Princess or Prince**
The hero deserves her throughout the story but is unable to marry her because of an unfair evil, usually because of the villain. The hero's journey is often ended when he marries the princess, thereby beating the villain. In this folktale the princess or Prince are Cilinaya, Raden Panji, King Daha and King Keling.

5) **Her Father**
He gives the task to the hero, identifies the false hero, marries the hero, often sought for during the narrative. Prop noted that functionally, the princess and the father cannot be clearlydistinguished. In this story the father is Cilinaya, Raden Panji and King Daha.

6) **The donor**
The donor is character who prepares the hero or gives the hero some magical object. Mr. and Mrs. Bangkol as the donor in this folktales

7) **The hero or victim/seeker hero**
The hero is a character who reacts to thedonor, weds the princess. Cilinaya andRaden Panji are the hero in this case.

8) **False hero**
There is no false hero in this folktale.

Vladimir Propp's Function in Cilinaya

Propp identifies 31 elements of stories. Some of this function generally occurs in pairs. Few stories contain all elements but there is also story whocontain only few of the elements.

1. **Absentation**
A member of family leaves the security of the home environment. This may be the hero or some other member of the family that the hero will later need to rescue. This devision of the cohesive family injects initial tension into the storyline. the hero may also be introduced as a unique person within the tribe, whose needs may not be met by remaining. In this

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folktales, RadenPanji left kingdom because he wants marry with Cilinaya, he didn't obey his father advice and finally his fatherchase him away from the kingdom.

2. **Interdiction**
   The folktale generally begins with an absence and then proceeds with the interdiction. An Interdiction is addressed to the hero. In the form of an address to someone is either an injunction or a proposal. In this step hero is warned. In this folktale interdiction is represented when RadenPanji married with a pleasant. His father disagreee about his decision and he forbidden it and if it is done by Raden Panji the consequence is he must leave the kingdom.
3. **Violation of Interdiction**
   The hero ignores the interdiction; the interdiction is violated. This generallyproves to be a bad move and the villain enters the story, although not necessarily confronting the hero. Perhaps they are just a lurking presence or perhaps they attack the family whilstthe hero is away. In this folktale Raden Panji didn't obey his father's advice andhe married with Cilinaya, then he leaves the kingdom.
4. **Reconnaissance**
   The villain makes an attempt atreconnaissance. The villain makes an active attempt at seeking information, for example searching for something valuable or trying to actively capture someone. They may also seek to meet the hero, perhaps knowing already the hero is special in some way. In this folktale King Keling ask her guards to search her son.
5. **Delivery**
   The villain gains information about the victim. The villain's seeking now paysoff and he or she now acquires some form of information, often about thehero or victim. In this folktale, Jero Tuek and Adipati tell Panji that he must return to the kingdom because her father ill. In other case Adipati also return to the kingdom, giving information that Jero Tuek was died and a fact about Cilinaya as the daughter's of King Daha.
6. **Trickery**
   The villain attempts to deceive the victim to take possession of victim or victim's belongings (trickery; villain disguised, tries to win confidence of victim). The villain now presses further, often using the information gained in seeking to deceive the hero or victim in some way, perhaps appearing in disguise. This may include capture of the victim, getting the hero to give the villain something or persuading themthat the villain is actually a friend and thereby gaining collaboration. In this folktale Adipati and Jero Tuek was lie toRaden Panji about the news of his father's illness.
7. **Complicity**
   In terms of the victim summits to deception and thereby unwittinglyhelps the enemy. The trickery of thevillain now works and the hero or victim naively acts in a way that helps the villain. This may range fromproviding the villain with something (perhaps a map or magical weapon) to actively working against good people. In this folktale, Adipati and Jero Tuek help King Keling to kill Cilinaya.
8. **Villainy or lack**
   Villain causes harm/injury to family/tribe member (by abduction, theft of magical agent, spoiling crops, plunders in other forms, causes a disappearance, expels someone, casts spell on someone, substitutes child etc, commits murder, imprisons/detains

someone, threatens forced marriage, provides nightly torments); Alternatively, a member of family lacks something or desires something (magical potion etc). In this folktale, King Keling decide to kill Cilinaya. Jero Tuek and Adipati also tried to kill Cilinaya.

9. Mediation

Misfortune or lack is made known, (hero is dispatched, hears call for help etc/ alternative is that victimised hero is sent away, freed fromimprisonment). The hero now discoversthe act of villainy or lack, perhaps finding their family or community devastated or caught up in a state of anguish and woe. In this folktale, Mr. and Mrs. Bangkol prevent embellishments of Cilinaya but they failure.

10. Beginning Counter-Action

Seeker agrees to, or decides upon counter-action. The hero now decides to act in a way that will resolve the lack,for example finding a needed magical item, rescuing those who are captured or otherwise defeating the villain. Thisis a defining moment for the hero as this is the decision that sets the course of future actions and by which a previously ordinary person takes on themantle of heroism. In this folktale, King Daha find Cilinaya when he and his guard went to the beach.

11. Departure

Hero leaves home; In this folktale Raden Panji went out from the kingdomto look for his spouse, Cilinaya.

12. First Function of the donor

Hero is tested, interrogated, attacked etc, preparing the way for his/her receiving magical agent or helper(donor); Mr. and Mrs. Bangkol took care of Cilinaya.

13. Hero's Reaction

Hero reacts to actions of future donor (withstands/fails the test, frees captive,reconciles disputants, performs service,uses adversary's powers against them); Raden Panji didn't care about her father's prohibit; he only wanted to marry with Cilinaya. Cilinaya make bothof the kingdom united with herpresence.

14. Receipt of A magical Agent

Hero acquires use of a magical agent (it's directly transferred, located, purchased, prepared, spontaneously appears, is eaten/drunk, or offered byother characters); there is no receipt of a magical agent in this folktale.

15. Spatial translocation

The hero is transferred, delivered or led to the whereabouts of an object ofsearch. Generally the object of search is located in different kingdom or another place. In this folktale, Cilinayawas flewn by the storm; she flew on the sky and finally fell down in a garden. This is because her father, King Daha didn't obey the promise to bring a silk-covered water buffalo, with horns of gold and silver nails if hehas a child.

16. Struggle

Hero and villain join in direct combat; This form needs to be distinguished from the struggle (fight) with a hostiledonor. There is no fight in this folktale.

17. Branding

Hero is branded (wounded/marked, receives ring or scarf); There is no branded in this folktale.

18. Victory

Villain is defeated; In this folktale Jero Tuek dead caused the storm andAdipati also dead after he gives the information to King Keling about all that happen when they kill Cilinaya. Then both of the kingdoms, Daha Kingdom and Keling Kingdom united into one kingdom named BayanKingdom after Cilinaya return to the Kingdom.

19. **Liquidation**
    Initial misfortune or lack is resolved (object of search distributed, spell broken, slain person revived, captive freed); in this folktale lack is resolved after King Keling actually know about Cilinaya. He finally agrees if his sonmarried her.
20. **Returns**
    The Hero returns. A return generally accomplished by means of the same forms as an arrival. However, there is no need of attaching a specialfunction to follow a return, sincereturning already implies asurmounting of space. Here Cilinayastill alive even she was killed by Jero Tuek, then she returns to the kingdom.
21. **Pursuit**
    Hero is pursued. Here Jero Tuek and Adipati investigate about Cilinaya's life.
22. **Rescue**
    Hero is rescued from pursuit (obstacles delay pursuer, hero hidesor is hidden, hero transformsunrecognisably, hero saved from attempt on his/her life); he is saved from an attempt on his life. In this folktale, Cilinaya is still alive eventhough she was killed by Jero Tuek and Adipati. Mr. and Mrs. Bangkol tried to help Cilinaya from embellishment.
23. **Unrecognized arrival**
    Hero unrecognised, arrives home or inanother country; There is no "unrecognized arrival" in this folktale.
24. **Unfounded Claims**
    Unfounded claims happen whenRaden Panji is forbidden to marry witha pleasant. If he still marries, he should leave the kingdom.
25. **Difficult task**
    Difficult task proposed to the hero. Here King Keling didn't givepermission to Raden Panji marry with Cilinaya. But Raden Panji can't do it and still married with Cilinaya.
26. **Solution**
    Task is resolved, All people know that Cilinaya is Daughter's of King Daha then Cilinaya returned to the kingdom, because of her presence both of the kingdoms, Daha Kingdom and Keling Kingdom united into one kingdom named Bayan Kingdom.
27. **Recognition**
    Hero is recognized (by mark, brand, or thing given to him/her). There is no "recognition" in this folktale.
28. **Exposure**
    All people know about who Cilinaya is.Cilinaya is known as daughter's of King Daha because before she killed by Jero Tuek and Adipati, Cilinaya said if she from kingdom's family, her blood will smell nice and all peopleknow Cilinaya's blood smell nice. It means that she is from kingdom'family.
29. **Transfiguration**
    Hero is given a new appearance (is made whole, handsome, new garments etc). There is no "transfiguration" in this folktale.

30. Punishment

Villain is punished. In this case, Jero tuek and Adipati died after they dotheir evil to killed Cilinaya.

31. Wedding

"Wedding" in Cilinaya's folktale iswhen Cilinaya actually still alive andreturn to the kingdom. Then both of the kingdoms united into one kingdom, named Bayan Kingdom.

Vladimir Propp extended the Russian formalis approach to narratology. Proppwas able to arrive at typology of narrativesstructure by analyzing types of characters and kinds of action. Vladimir Propp's theory is important part in narrative. His influence is clearly important withinnarrative history. His detail formula's emphasizes his intelligence and the importance of his theory.

3. Simpulan

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