NARRATIVE STRUCTURE ANALYSIS IN KOTAWARINGIN TIMUR DISTRICT FOLKTALE "PULAU HANAUT TUNTANG PULAU LEPEH BASED ON A. J. GREIMAS" NARRATOLOGY

BY
ANISA RAHMAH

STATE ISLAMIC INSTITUTE OF PALANGKA RAYA
2022 CE / 1443 H

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THESIS

Presented to
State Islamic Institute of Palangka Raya
in partial fulfillment of the requirements
for the degree of *Sarjana* in English Language Education

By
Anisa Rahmah
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FACULTY OF TEACHER TRAINING AND EDUCATION
DEPARTMENT OF LANGUAGE EDUCATION
PROGRAM STUDY OF ENGLISH EDUCATION
2022 CE / 1443 H

ADVISOR APPROVAL

Thesis Title	:	**Narrative Structure Analysis in Kotawaringin Timur District Folktale "Pulau Hanaut tuntang Pulau Lepeh Based on A. J. Greimas" Narratology**
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Palangka Raya, May 9th 2022

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Judul : **Narrative Structure Analysis in Kotawaringin Timur District Folktale "Pulau Hanaut tuntang Pulau Lepeh Based on A. J. Greimas" Narratology**

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Program Studi : Tadris Bahasa Inggris

Dengan ini menyatakan bahwa skripsi ini telah disetujui oleh pebimbing skripsi untuk disidangkan oleh Tim Penguji Skripsi Fakultas Tarbiyah dan Ilmu Keguruan Institut Agama Islam Negeri Palangka Raya.

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Dear,
The Dean of Faculty of Teacher
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Assalamu'alaikum Wr. Wb.

By reading and analyzing of this thesis, we think the thesis in the name of

Name   : Anisa Rahmah
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              Greimas" Narratology

Can be examined in partial fulfillment of the requirements of the Degree of Sarjana
Pendidikan in the study program of English Education of the Language Education
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Thank you for the attention.
Wassalamu'alaikum Wr. Wb.

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Kepada
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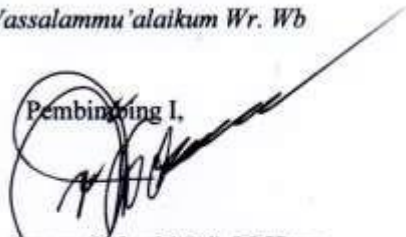*Assalammu'alaikum Wr. Wb*

Setelah membaca, memeriksa dan mengadakan perbaikan seperlunya,
maka kami berpendapat bahwa Skripsi saudara:

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Judul   : Narrative Structure Analysis in Kotawaringin Timur
              District Folktale "Pulau Hanaut tuntang Pulau Lepeh
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Sudah dapat diujikan untuk memperoleh Gelar Sarjana Pendidikan pada
Jurusan Pendidikan Bahasa Program Studi Tadris Bahasa Inggris IAIN Palangka
Raya Demikian atas perhatiannya di ucapkan terima kasih.

Wassalammu'alaikum Wr. Wb

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Day   Friday
Date   May, 27th 2022 CE / Syawal, 26th 1443 H

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MOTTO AND DEDICATION

<div dir="rtl">

إنَّ مَعَ العُسْرِ يُسْرًا. فَإِنَّ مَعَ العُسْرِ يُسْرًا

</div>

"For indeed, with hardship will be ease, Indeed, with hardship will be ease."

(Q.S. Al-Insyirah: 4-6)

"When experiencing life's trials are so heavy, believe that the situation will not last forever. Allah promises that after the difficulties you experience, you will find ease.**"**
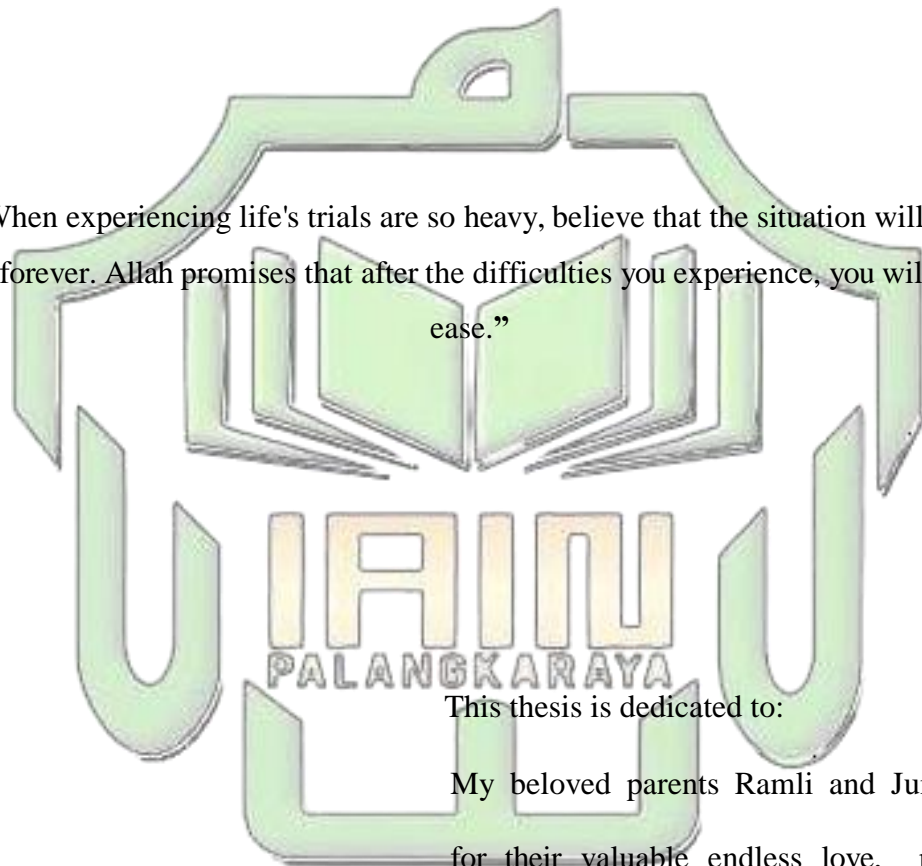
This thesis is dedicated to:

My beloved parents Ramli and Jumayati for their valuable endless love, prayer, patience, sacrifice and support. My beloved sister, Ade Irma.

DECLARATION OF AUTHORSHIP

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيْمِ

In the name of Allah

Herewith, I:

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Declare that:

1. This thesis has never been submitted to any other tertiary education institution for any other academic degree.

2. This thesis is the sole work of author and has not been written in collaboration with any other person, nor does it include, without due acknowledgement, the work of any person.

3. If at later time it found that this thesis is a product of plagiarism, I am willing to accept any legal consequences that may be imposed to me.

Palangka Raya, May 9th 2022
Youth Faithfully

ANISA RAHMAH
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ABSTRACT

Rahmah, Anisa. (2022). *Narrative Structure Analysis in Kotawaringin Timur District Fokltale "Pulau Hanaut tuntang Pulau Lepeh Based on A.J Greimas" Narratology*. Thesis, Department of Language Education. Faculty of Teacher Training and Education, State Islamic Institute of Palangka Raya. Advisors: (I) Dr. Imam Qalyubi, S.S., M. Hum, (II) Hesty Widiastuty, M. Pd.

Key words: Narrative Structure, Pulau Hanaut tuntang Pulau Lepeh, Narratology.

Folktale is stories that are passed on by word of mouth, or legends or myths that are shared among the people of a culture. The advantage over this type of literary work is the audio-visual depiction that wraps the story, making it easier for people to understand the meaning of what they see. However, understanding the true meaning lies more deeply in the story or plot, so to understand it, research must be carried out on the structure that composes the story.

This study was aimed at investigating about the implementation the narratology analysis on Pulau Hanaut tuntang Pulau Lepeh folktale based on A. J. Greimas and the learning aspect on Pulau Hanaut tuntang Pulau Lepeh folktale based on A. J. Greimas.

This study was categorized as a qualitative and the type of this study was case study with qualitative approach. There are three instruments were used to collect the data, such as observation, interview, and documentation. The subjects of this study are community leaders in Kotawaringin Timur. Researcher selected the subjects based on purposive sampling criteria.

The finding of this research: there was an actant scheme, namely, subject, object, sender, receiver, helper, and opponent. Functional structures were also found, namely, the beginning situation/initial situation, the transformation (qualifying test, main test/main stage, and the glorifying test), and the final situation/ending situation. The actan and functional structures in the folktale of Pulau Hanaut tuntang Pulau Lepeh are complex and have fulfilled all the stages. Then the learning aspect on Pulau Hanaut tuntang Pulau Lepeh fokltale as follows: value of religious education, moral education value, and value of cultural education.

ABSTRAK

Rahmah, Anisa. (2022). *Analisis Struktur Narasi Dalam Cerita Rakyat Kabupaten Kotawaringin Timur "Pulau Hanaut tuntang Pulau Lepeh Berdasarkan A.J. Greimas" Narratology.* Skripsi, Jurusan Pendidikan Bahasa, Fakultas Tarbiyah dan Ilmu Keguruan, IAIN Palangka Raya. Dosen Pembimbing: (I) Dr. Imam Qalyubi, S.S., M.Hum, (II) Hesty Widiastuty, M.Pd.

Kata Kunci: Struktur Naratif, Pulau Hanaut tuntang Pulau Lepeh, Narratology.

Cerita rakyat adalah cerita yang disampaikan dari mulut ke mulut, atau legenda atau mitos yang dibagikan di antara orang-orang dari suatu budaya. Keuntungan lebih dari jenis karya sastra ini adalah penggambaran audio-visual yang membungkus cerita, sehingga membuat orang akan lebih mudah memahami makna dari apa yang mereka lihat. Namun, pemahaman makna sebenarnya terletak lebih mendalam pada cerita atau plot, sehingga untuk memahaminya harus dilakukan penelitian terhadap struktur penyusun cerita tersebut.

Penelitian ini bertujuan untuk mengetahui penerapan analisis naratologi pada cerita rakyat Pulau Hanaut tuntang Pulau Lepeh berdasarkan A. J. Greimas dan aspek pembelajaran pada cerita rakyat Pulau Hanaut tuntang Pulau Lepeh berdasarkan A. J. Greimas.

Penelitian ini termasuk penelitian kualitatif dan jenis penelitian ini adalah studi kasus dengan pendekatan kualitatif. Ada tiga instrumen yang digunakan untuk mengumpulkan data, yaitu observasi, wawancara, dan dokumentasi. Subjek penelitian ini adalah tokoh masyarakat di Kotawaringin Timur. Peneliti memilih subjek berdasarkan kriteria purposive sampling.

Temuan penelitian ini: terdapat skema aktan yaitu subjek, objek, pengirim, penerima, penolong, dan lawan. Struktur fungsional juga ditemukan, yaitu situasi awal/situasi awal, transformasi (ujian kualifikasi, ujian utama/panggung utama, dan ujian pemuliaan), dan situasi akhir/situasi akhir. Aktan dan struktur fungsional dalam cerita rakyat Pulau Hanaut tuntang Pulau Lepeh bersifat kompleks dan telah memenuhi semua tahapan. Kemudian aspek pembelajaran pada cerita rakyat Pulau Hanaut tuntang Pulau Lepeh sebagai berikut: nilai pendidikan agama, nilai pendidikan moral, dan nilai pendidikan budaya.
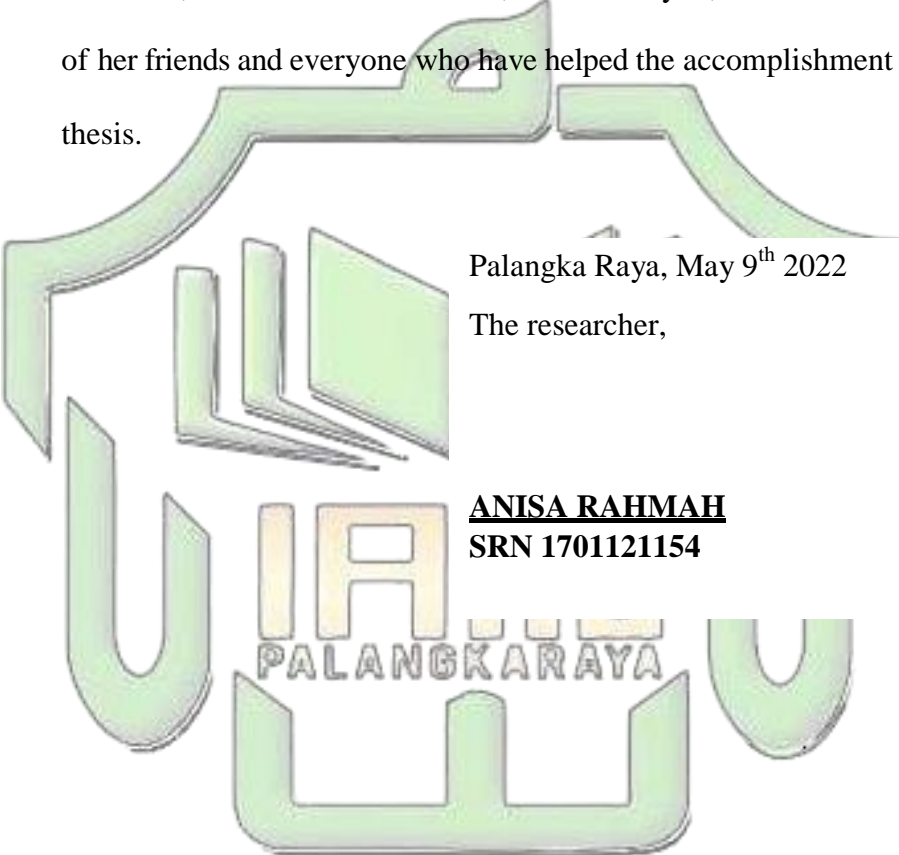
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The researcher would like to express her sincere gratitude to Allah SWT., for the blessing bestowed in her whole life particularly during the thesis writing without which this thesis would not have come to its final form. Sholawat and salam always be bestowed to the last prophet Muhammad SAW., having shown us the role of life to make our life true.

Her appreciation is addressed to:

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4. Chair of Study Program of Language Education, Hesty Widiastuty, M. Pd, for her invaluable assistance both in academic and administrative matters,

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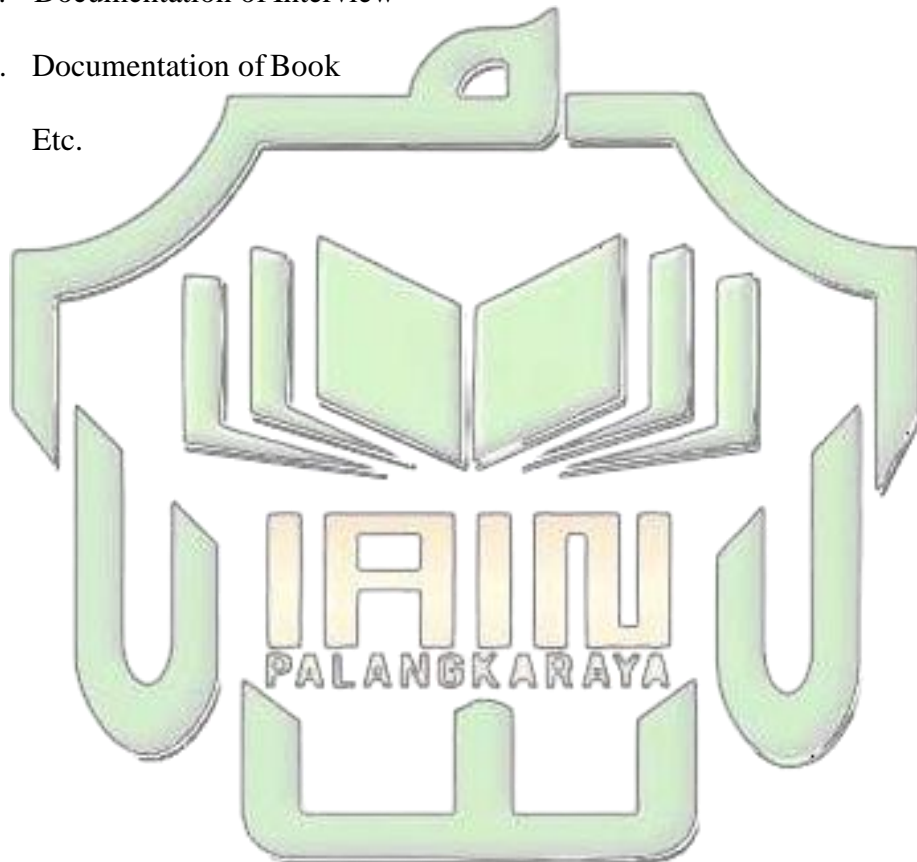
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LIST OF APPENDICES

1. Documentation of Observation

2. Observation Checklist

3. Transcription of Interview

4. Documentation of Interview

5. Documentation of Book

   Etc.

LIST OF ABBREVIATIONS

L1   : First Language

L2   : Second Language

IAIN   : Institut Agama Islam Negeri

IPA   : International Phonetic Alphabet

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CHAPTER I

INTRODUCTION

This chapter presents the research foundation including background of the study, research problems, objectives of the study, scope and limitation, significance of the study, and definition of key terms. Each point is shown as follows:

A. Background of the Study

Folktale is a story passed on by word of mouth, or a legend or myth shared among people of a culture. Folktales are stories in the oral tradition, or tales that people tell each other out loud, rather than stories in written form. They're closely related to many storytelling traditions, including fables, myths, and fairy tales. Every human society has its own folktales; these well-known stories, handed down between genre actions, are an important way of passing along knowledge, information, and history.

This study focuses on structural analysis on the plot story of Pulah Lepeh tuntang Pulau Hanaut folktale. Structural analysis explores more the existence of the actors with its complicity in the events. In the structure of narrative, there are some elements which support the analysis of structure of narrative. The elements that support the analytical structure of narrative in text are characters, the events and the background.

Research on narrative structure has been taken as primary inspiration from the study of mythology and folktale. Today, it comprises not only the study of literary narrative, but also philosophical, religious, and legal discourses

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among others. "Narrative structures are distinct from linguistics structures because they can be revealed by language other than the natural languages (in cinema, dreams, etc.)" Based on that quotation, literary works research not only focuses for reading text but also expands to modern things. According to A. J. Greimas (1971 as cited in Asri Furoidah, 2015), structural semantics, however, breaks away from a conventional linguistic conception of meaning by focusing on neither the word nor the sentence out of the context, but on the network of relations in which meaning emerges.

It is not easy to make a summary about structuralism into one short quotation. However, we can still make the essence of structuralism as a belief that everything cannot be understood separately from another thing. Structure in this case is a structure which is forced by people sees the world and organizes it. It also happened to literary works such as folktale. In order to find a structure of a literary works, we need to apply a certain theory and looks carefully on it with a particular approach. In analysing this folktale, the researcher uses a theory of structuralism by A. J. Greimas. Greimas structuralism style allows the reader to see how any specific instance of narratively relates to a larger process of general meaning-making.

This proposal also refers to, PP (Government Regulation) 57 of 2014 on The Development, Development, and Protection of Language and Literature, as well as the Improvement of The Function of The Indonesian Language is the rule of implementation of Article 41 paragraph (3), Article 42 paragraph (3), Article 43 paragraph (2), and Article 44 paragraph (3) of Law No. 24 of

2009 concerning the Flag, Language, and National Emblem, as well as the National Anthem.

PP (Government Regulation) 57 of 2014 on The Development, Development, and Protection of Language and Literature, as well as the Improvement of The Function of Bahasa Indonesia states that Language Protection is an effort to maintain and maintain language sustainabilit y through research, development, coaching, and teaching. Indonesian literature is a creative work that contains thoughts, experiences, and passions for life that are expressed aesthetically in Bahasa Indonesia, critical reviews of literary works in Bahasa Indonesia, or critical reviews of Indonesian literary works.

With this theory, the researcher will discuss how the specific instance of Pulah Hanaut tuntang Pulau Lepeh relates and build a meaning of this folktale. A long time ago, somewhere on the banks of the river Mentaya, ruled a king named Lumuh Peang, the old king had a daughter named Lumuh Lenggana and the youngest, a son named Lumuh Sumpit. Pulau Hanaut and Pulau Lepeh are about two separated islands. The researcher will make something new when uses Greimas narratology to analyse this folktale, because this theory mostly applied to analyse written literature. It wills ver y interesting because the researcher combines the analysis also with folktale theory to strengthen this research and this story is also very famous in the people of Kotawaringin Timur, besides being interesting; this story has also been made into a book.

Furthermore, this research aims to learn more about how the perspective of Greimas' theory of narratology sees the narrative structure which is portrayed in this folktale. Based on the background of the problem above, the writer feels interested in doing deeper research in connection with the problem, and will be published in a scientific work in the form of a thesis, which is entitled: narrative structure in Kotawaringin Timur district folktale "Pulau Hanaut tuntang Pulau Lepeh based on A. J Greimas" narratology.

B. Research Problem

For smoothness or to be more directed towards this writing, it would be necessary to formulate the research are:

1. How is the implempentation the narratology analysis on Pulau Hanaut tuntang Pulau Lepeh folktale based on A. J Greimas?

2. What are the learning aspects on Pulau Hanaut tuntang Pulau Lepeh folktale based on A. J Greimas?

C. Objective of the Study

The objectives of this study are:

1. To find out the implementation narratology analysis on Pulau Hanaut tuntang Pulau Lepeh folktale based on A. J Greimas.

2. To find out the learning aspects on Pulau Hanaut tuntang Pulau Lepeh folktale based on A. J Greimas.

D. Scope and Limitation

This research only focused on the Kotawaringin Timur community *"Pulau Hanaut tuntang Pulau Lepeh"* folktale. This research focused of the narrative structure folktale based on A. J. Greimas narratology.

E. Significance of the Study

1. Theoretically

The significance of the research is giving contribution to develop the literary theory to apply in research in literature. Theoretically, the researcher aims to enrich the theoretical based on literary studies, especially related to plot in Pulau Hanaut tuntang Pulau Lepeh folktale.

The researcher hopes that this research can give more contribution knowledge development for the next literary researcher. They can consider this research as reference when using Greimas' theory of Narratology to analyse the literary works, especially in folktale.

2. Practically

In practical significances, this research can help or be an alternative material in research of literary teaching or in literary criticism. The researcher hopes this research can help to understand the folktale through structuralism method.

For students, the outcome of this study will offer students and provide them with information and knowledge about Narratology especially in the

knowledge among the Kotawaringin Timur community. So, the students can understand and their enrich insight about literature.

For the next researcher, the result of this study will help the next researcher who wants conduct the same topic with this research. This study is expected to be useful for many literary researchers especially in narrative literary criticism approach. The most important thing is the research can be one of requirement for the researcher for graduate in this university.

F. Definition of Key Terms

1. Narrative Structure

   The term narrative structure in this study is about two things: the content of the story and the form used to tell the story. Two common ways to describe these two parts of narrative structure are story and plot. Story refers to the raw materials of dramatic action as they might be described in chronological order.

2. Pulau Hanaut tuntang Pulau Lepeh

   With this theory, the writer will discuss how the specific instance of Pulah Hanaut tuntang Pulau Lepeh relates and build a meaning of this folktale. Folktale is a story passed on by word of mouth, or a legend or myth shared among people of a culture. Folktales are stories in the oral tradition, or tales that people tell each other out loud, rather than stories in written form. They're closely related to many storytelling traditions, including fables, myths, and fairy tales. The writer will make something

new when uses Greimas narratology to analyze this folktale, because this

theory mostly applied to analyze written literature.

3. Narratology

Some examples of some works of Narratology are actantial scheme by

A. J. Greimas, and Todorov's analogy which was drawn upon the

structural units of narrative and the structural units of language (Tyson,

1950). This research using Greimas' theory of Narratology to analyze

literary works, especially in folktale *"Pulau Hanaut tuntang Pulau*

Lepeh". It includes in theoretically significances. In practical

significances, this research can help or be an alternative material in

research of literary teaching or in literary criticism.
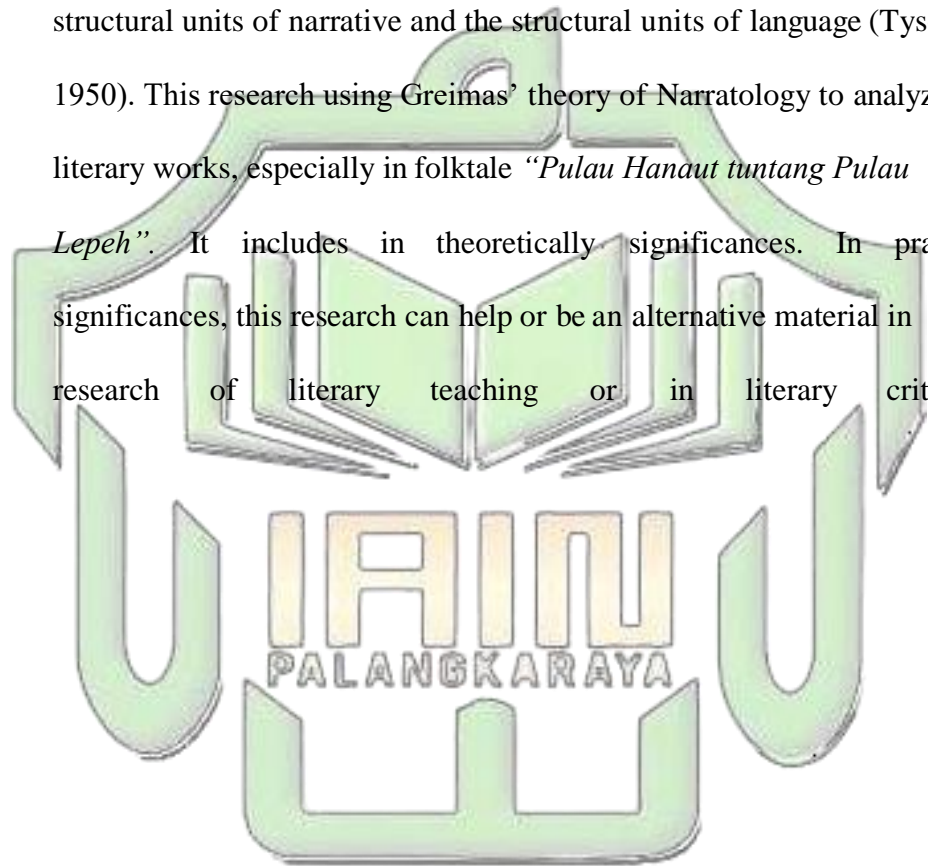
CHAPTER II

REVIEW OF RELATED LITERATURE

This analysis of associated literature in this chapter is presented. It covers related studies, intrinsic elements of fiction, plot, theme, structuralism, definition of narratology, the basic concept of narratology, narratology of A. J. Greimas, the story of Pulau Hanaut tuntang Pulau Lepeh, and moral values in Pulau Hanaut tuntang Pulau Lepeh.

A. Related Studies

The first review is an article written by Manohla Dargis (2014:1) titled Deep in Her Gut, She Knows She's Not Ordinary: In Lucy, Scarlett Johansson Transforms into a Superwoman. This article was written for The New York Times on July 25, 2014. In the article does not explain more clearly about the theories and methods used to analyze the film, Lucy. However, the authors more leaning towards expressive approaches. According to (Ratna, 2008) from the way the authors analyze the plot, and also filmmakers, thinking, as well as other works of filmmakers is to find a final conclusion, then this article is included in the scope of the expressive approach.

Second, almost the same thing expressed by Joe Morgenstern in his article for The Wall Street Journal dated 24 July 2014. In the movie review column, he wrote Lucy: A Diamond in the Action-Thriller Sky (Gleefully bold, visually adventurous, funny Often, Strikingly Concise and 100% entertaining). In his writing, Joe more comparing character Lucy against the main characters in the film Luc Besson others. This makes the advantages of

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Lucy increasingly visible, and it is no doubt the action of Scarlett Johansson (2014:1).

The third review entitled "Lucy; a Feminist Film Review of Epic Disappointment" which has written by Sherronda Brown. As stated in the title of her article, the authors analyze the film Lucy in the viewpoint of feminism. The authors compared the presence of women in Lucy with other science fiction films. At the end of the paragraph the author says:

"On the plus side, Lucy spares us the gratuitous cleavage and crotch shots, booty close-ups, and pointless shower/nudity scenes that are often present in action movies, and delivers a female sci-fi/action lead who is not overly sexualized. Sadly, even though it (barely) passes the Bechdel test, it still follows the trend of the many sci-fi/action films which under- represent female characters and reinforce the value of whiteness" (Sherronda, 2014).

The following research is not one which was done by applying the theory of Narratology by A. J. Greimas, but one which was done by using Jane Austen's novels as the object. It is research done by Ni Komang Arie Suwastini entitled The Interplaying of Feminist Issues in the Adaptation of Jane Austen's Novels in America in the 1990s-2000s. It was done by analyzing five American movies which were adapted from the novels by Jane Austen, and were concerned in the issues of feminism conveyed in the movies. From those five movies, Suwastini concluded that the issues which were including post-feminist male figures, class difference, slavery, and class mobility, are used in turn to support the characterization of the heroes and

heroines as third-wave feminists who deserves each other respectively as they are rationally matched (2011).

The next research, fourth review is conducted by Nandita Agati as the student of Dian Nuswantoro University, Semarang (2009). She analyzes about narrative structure of Yodaka no Hoshi tale by Miyazawa Kenji using theory of structuralism narratology AJ Greimas. Her research finds a narrative structure through six functions actants, which is sender, subject, object, receiver, helper, and opponent. She was done in search of the narrative structure with the functional model determined through several phases such as the initial situation, the transformation stage, and the final situation. The research was made based on the qualitative paradigm according to the theory of AJ Greimas's actants and functional. The result of her research concluded of 3 scenes stories analyzed produced 6 actant scheme. From 6 actant scheme is a balance actants, because there are 3 actant schemes who experienced perfection (the role intact), while the others sustained zero actants scheme (2009:7).

Further, this research differs from the research mentioned above earlier. This research aims to use Greimas theory to understand about Pulau Hanaut tuntang Pulau Lepeh folktale as a narrative. It is different with earlier research, because this research uses another object with the same theory (fourth and fifth research), and same object with another theory approach (first, second, and third research). The similarity is the researcher has the same topic it's about narratology.

B. Intrinsic Elements of Fiction

Folktale is a totality, which has passages elements, each of those are closely related one another. The elements of fiction are divided into intrinsic and extrinsic elements. The intrinsic elements of fiction are including character and characterization, point of view, setting, plot, and theme. Characters in fiction can be conveniently classified into major and minor, static and dynamic. Major character is an important figure at the center of the story's action. The major character is sometimes called as protagonist whose conflict with an antagonist may spark the story's conflict. Supporting the major character are one or more minor characters whose function is to illuminate the major character. Characterization is a means by which writers present and reveal characters by direct description, by showing the character in action, or by the presentation of other characters which help to define each other.

The next element of intrinsic aspects is point of view. It is a way ad or views of the author used as a means for presenting the characters, action, background and events that make up the story in a work of fiction to reader. Viewpoint is considered as one of the important elements of fiction and decisive. The point of view or narrative perspective, characterized the way in which a text presents a person, event, and setting. It is discussing about who is telling the story, or from which position the events are perceived.

Setting is another element of intrinsic elements. It is divided into three parts namely place, time, and location. Backgrounds on the location of the

place suggest the occurrence of the events recounted in a work of fiction. In the other hand, background of time associated with the problem of when of events recounted a work of fiction problem. It is normally associated with the factual, the time to do or be associated with historical events. The other two intrinsic elements are theme and plot. These elements will be explained in detail in the following subtopics.

C. Plot

Plot is a literary term used to describe the events that make up a story or the main part of a story. These events relate to each other in a pattern or a sequence. The structure of a novel depends on the organization of events in the plot of the story. Plot is the serial arrangement of incidents, ideas or events. In literature, the plot encompasses all the incidents and provides aesthetic pleasure. The story of the novel progresses through various plots and conflicts.

Plot is known as the foundation of a novel or story which the characters and settings are built around. It is meant to organize information and events in a logical manner. When writing the plot of a piece of literature, the author has to be careful that it does not dominate the other parts of the story. A plot is one of the most important parts of a story and has many different purposes. Firstly, the plot focuses attention on the important characters and their roles in the story. It motivates the characters to affect the story and connects the events in an orderly manner. It also creates desire for the reader to go on

reading by absorbing them in the middle on the story, wanting to know what happens next.

A plot is composed of causal events, which are a series of sentences linked by and so. A plot highlights the important points and the line of the story. It has a same meaning as the storyline.

D. Theme

In contemporary literary studies, a theme is a central topic a text treat. The most common contemporary understanding of theme is an idea or point that is central to a story, which can often be summed in a single word or sentence. Typical examples of themes of this type are conflict between the individual and society; coming of age; humans in conflict with technology; nostalgia; and the dangers of unchecked ambition. A theme may be exemplified by the actions, utterances, or thoughts of a character seem to be lonely. It may differ from the thesis or the texts or author's implied worldview.

Theme is not so much an element of fiction as much as the result of the entire story. The theme is the main idea the writer of the literary works the author wants the reader to understand and remember. A theme can be formed into a statement about a topic and not all stories or poems have an overriding universal theme.

E. Structuralism

Structuralism is an intellectual movement which began in France in the 1950s and in the first seen in the work of the anthropologist Claude Levi-Strauss (1908) and the literary critic Roland Barthes (1915-1980). It is

difficult to boil structuralism in a single proposition, but we can say that the essence of structuralism is the belief that things cannot be understood in isolation. Structuralism was imported to Britain mainly in the 1970s and attained widespread influence through the 1980s.

The early description of the term structuralism is that this is a method of analyzing cultural phenomena founded Saussurian Linguistics. This description is borne out in many structuralism critics as Roman Jakobson, Tzvetan Todorov, A. J. Greimas, and Gerard Genette. These critics are concerned on applying structuralism in their field of analysis. Their analyses are merely concern on analyzing the structure by neither engaging in philosophical nor ideological.

Structuralism challenged many of the most cherished beliefs of both critics and readers: the assumption that a literary work expresses an author's mind and personality and that it also tells some essential truth about human life. Structuralisms declare that the author is dead and that literary discourse has no truth function. In an essay of 1968, the French theorist Roland Barthes put the structuralism view in perhaps its most forceful form. He claimed that writers only have the power to mix already existing writings, to reassemble them. They cannot use writing to express themselves but can only draw on language, which is already formulated, and culture, which is essentially already expressed in language which is said as "always already written" in Barthes's   terms.

The work of structuralisms is not simply describing the structure of a short story to interpret what the work means or evaluate whether or not it's a good literature. However, being engaged in structuralism activity means examining the structure of large number of short stories to discover the underlying principles that govern their composition, for example, principles of narrative progression (the order in which plot events occur) or of characterization (the functions each character performs in relation to the narrative as a whole).

According to Tyson (2006 as cited in Asri Furoidah, 2015) being engaged in structuralism could also reflected in activity of describing the structure of a single literary work to discover how its composition demonstrates the underlying principles of a given structural system. In other words, structuralisms are not interested in individual buildings or individual literary works (or individual phenomena of any kind) except in terms of what those individual items can tell us about the structures that underlie and organize all items of that kind. Structuralism sees itself as a human science whose effort is to understand, in a systematic way, the fundamental structures that underlie all human experience and, therefore, all human behavior and production. For this reason, structuralism shouldn't be thought of as a field of study. Rather, it is a method of systematizing human experience that is used in many different fields of study: for example, linguistics, anthropology, sociology, psychology, and literary studies.

According to Tyson (2006 cited as Asri Furoidah, 2015) structure is not a physical entity, they are conceptual frameworks that we used to organize and

understand physical entities. A structure is any conceptual system that has the following three properties: (1) wholeness, (2) transformation, and (3) self-regulation. Wholeness simply means that the system functions as a unit which is not merely a collection of independent items. The whole is different fro m the sum some parts because the parts working together creating something new. Transformation means that the system is not static; it's dynamic, capable of change. The system is not merely a structure (a noun); it also structures (a verb). In other words, new material is always being structured by the system. Self-regulation means that the transformations of which a structure is capable never lead beyond its own structural system.

It has been stated previously that structuralism has been used as a method of systematizing human experience in many different fields of study such as linguistics, anthropology, and literature. Structural linguistics was developed by Ferdinand de Saussure between 1913 and 1915, although his work wasn't translated into English and popularized until the late 1950s. This is what indeed the purpose of structuralism, not finding the relation among many factors but finding the structure governing it.

For students in literature, structuralism has very important implications. After all, literature is a verbal art: it is composed of language. So, its relation to the "master" structure, language, is very direct. In addition, structuralisms believe that the structuring mechanism of the human mind are the means by which human beings explain the world to themselves, that is, make sense out of chaos. The discussion of structuralism approach to literature will include

the long history and a broad range of texts. However, it will not attempt to interpret what a single text means or whether or not it is related to a certain social issue. Structuralism seeks instead the langue of literary text, the structure that allows texts to make meaning, often referred to as a grammar because it governs the rules by which fundamental elements of literary texts are identified. To sum up, structuralism approach to literature have tended to focus on three specific areas of literary studies, they are: the classification of literary genres, the description of narrative operations, and the analysis of literary interpretation.

F. Narratology

    a. Definition Of Narratology

Narratology, stemming from French structuralism and semiotics and working primarily between traditional humanistic disciplines, was the first rigorously formal attempt to isolate story as story and consolidate narrative ubiquity by building a heuristic pan-narrative model. Among other things, it uses insights derived from structuralism to locate what narratives and only narratives have in common, and to see these common features in terms of formal, narrative- specific rules (Routledge Encyclopedia). Along with the concept of structuralism, the objective of narratology is to examine in detail the inner workings of literary text in order to discover the fundamental structural units. Starting to look at narratology, it also means entering an area where structuralisms methodologies have been most   valuable   and where structuralism has begun to provide a framework that allows the proper

analysis of narrative texts. As cited by Schmitz that Robert Scholes, in his book Structuralism in Literature (1974), writes "Structuralism and formalism have given us virtually all the poetics of fiction that we have".

Up until 1970s or so, narrative and narrative theory had traditionally been the province of those disciplines whose research focus and methods are reflective and critical, those disciplines that have formed an important part of the accepted core of the humanities: literary, cultural, religious, and, to a lesser extent, philosophical studies. As in narratology, researchers in these fields tend not to produce narratives, but to receive them, and their work, in essence, involves commenting analytically on that reception, looking at the determinants, operations, and semantics of narrative as a genus or at those of individual narratives.

b. **The Basic Concept of Narratology**

In linguistics, From its beginning in the 1960s Narratology has been an interdisciplinary project. As a consequence, there have always been multiple approaches which have conceived of both narrative and narrative theory in different ways. Even within the narrower frame of the study of literary narratives basic categories such as authors, plot, or character have never ceased to invite controversy. The plurality of models and definitions that have emerged from this continuous debate has ensured that the questions about narrative have remained at the heart of the discipline.

Narratology which also called as the study of the structure of narrative examine in minute detail the inner workings of literary works in order to

discover the fundamental structural units such as units of narrative progression; or functions such as character functions; that govern texts narrative operations. A good deal of literary criticism which goes under the name of Narratology belongs to this kind of structuralism approach.

Some examples of some works of Narratology are actantial scheme by A. J. Greimas, and Todorov's analogy which was drawn upon the structural units of narrative and the structural units of language. The grammar of narratives allows Todorov to analyze texts in terms of what he sees as their fundamental narrative properties. It is done by combining each character with an action or attribute. It is kind of attributes which recur in a text can be categorized as can the kinds of propositions and the relations between propositions.

c. **Narratology of A. J. Greimas**

A. J. Greimas was one literary critic who adopted Propp's methodology most vigorously, but detractors may object that he also took its tendency to abstraction too far. His contribution to narratology is part of a bigger project of which his 1966 book Structural Semantics gave a first outline. Earlier explained that structuralism has tendency to neglect the content of linguistic utterances to its inquiries. Greimas attempts the impossible: to make a structuralism analysis of linguistic meaning. First, Greimas examines the oppositions that according to Saussure produce significance in language.

Greimas focuses on a problem that has already encountered in Propp"s analyses which is every narratological approach that deals with the level of the story has to make a number of presuppositions that it cannot deduct within the boundaries of its own discipline. As cited in Routledge Encyclopedia of narratology, Greimas made a statement written in 1975 about the relationship between his work and Vladimir Propp's: Today, though its heuristic value is diminished somewhat and even though this stance is not very original; we are still tempted to follow Propp's example and, by virtue of the principal of proceeding from the known to the unknown, from the simpler to the more complex, move from oral literature to written literature, from folktale to the literary tale, in our quest to confirm the partial theoretical models at hand and even to recalcitrant facts with would enable us to increase our knowledge about narrative and discursive organization (2005). "

Greimas intellectual trajectory is the result of an effort to analyze and formalize ever y aspect of discourse. As well as narrative discourse, discourse includes the discourses of the social and human sciences. Greimas has written on legal discourse, specifically on the French law relating to commercial companies. It is also pointing out that as far as its form is concerned, every legal discourse is produced by a legal grammar that is distinct from the grammar of the natural language in which this\discourse appears. Moreover, Greimas follows Helmsley in developing a veritable grid of terms for describing and analyzing

semiotically the domain of discourse. At a more or less auxiliary level, there is: the seme (minimal meaning unit), the sememe (the semic nucleus plus contextual semes which corresponds to the particular meaning of a world), the classeme (or contextual semes), the anaphora (what serves to link utterances or paragraphs) and so on.

For Greimas, there are only actants which is an entity produced by the very configuration of discursive actions. Similarly, for a structural semiotics of the Greimasian kind, there is no subject behind discourse; only the subject produced by the discursive instances it. Or rather, there may be an ultimate subject, but this is the concern of ontology not semiotics. Greimas thus says that the syntactic actant is not the person who is speaking (ontological subject) but the virtual person constituted by virtue of his speaking. One actant could be equivalent to two psychological actors e.g., a husband and wife who together constitute a bundle of functions pertinent to the unfolding of a narrative.

Greimas use of modality is perhaps closer to the logical sense than to the linguistic sense because he wants to give this notion an axiomatic status. Indeed, it is what is always what is always given in any such situation. Moralizations over determine the action of actants or the subject in narrative discourse. Because they are related specifically to actions, they are necessarily discontinuous. They are therefore unable to account for continuous state relating, for example, to passion and emotion, to dispositions or moralizations of the state of the subject rather than doing

(Lechte, 1994). Isotopy is another fundamental term in Greimas's semiotic vocabulary. As has been pointed out by Ronald Schleifer in his Introduction to the English translation of Semantique Structural, Greimas, through the notion of isotopy, was able to shift the focus of semiotics from the sentence to discourse. The term isotopy refers to parallel levels of meaning within a single, homogenous discourse. It differs from the hierarchical surfacellatent opposition, which it renders redundant, and is more skin to the pun. Isotopy enables different elements (meanings, actions, utterances) to be related to the same discourse. With isotopy' Greimas believes he has rendered invalid Freud's distinction, in the Interpretation of Dreams, between the manifest and the latent content of the dream (Lechte, 1994). Without denying either the possible insightfulness of isotopy or the complexities of the matter, we should perhaps recall that while Greimas investigates the way an already-homogeneous text is homogeneous.

Here comes to the narratological categories developed by Greimas. According to him, every sentence can be compared to a drama. The roles in this imaginary play are always the same: a subject act upon an object. The roles are acted by different actors, but the program of this grammatical theatre never really changes. Greimas goes on to transfer this picture from the level of the grammatical structure of the sentence (intra-linguistic) to the level of the events that are expressed in the sentence

(extra-linguistic). The "roles" in the imaginary drama are now acted called as "actants".

Actant is the term used by Greimas referring to a function which commonly said as figure because actant not only represent a certain object but also feeling or event. As stated by Greimas that actants are beings or thing that participate in processes in any form what over, be it only a walk-on part and in the most passive way (1979). So that, all positions of actants (subject, object, sender, receiver, helper, and opponent) can be placed by not only human but also many characteristics from the character, certain, events, things, and feelings. For example, is stubborn as opponent; intelligent as helper; earthquake as opponent; money as object; and afraid as opponent.

Actantial scheme characteristically focuses at the aspect of character at the story. By the scheme, the function of the role of each character can be investigated. The relation between character and actant far from being a simple relation, it is instead a twofold relation (Greimas, 1987). The twofold relation of character and actant can be seen from the diagram below:
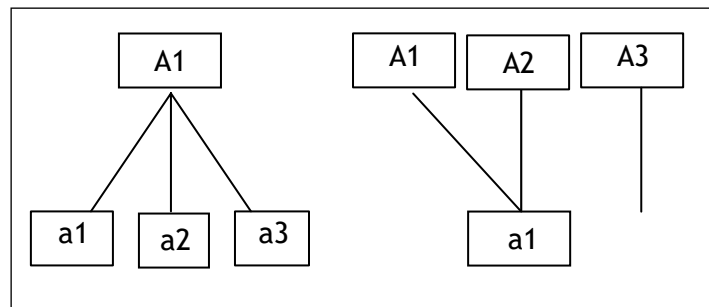
At Greimas actantial role an actant (A1) can be held by some figures at the same time (a1, a2, a3). For example, one character at certain episode could become a helper, but at the end of the episode it could become an opponent. The converse is equally possible, just one character (a1) can hold multiple of role of actantial (A1, A2, A3), Greimas call it as syncretism. Thus, this theory clarifies the development and the changing of character because this structural theory explains the detail of the story.

Based on Propp's theory, Greimas divided character and made an actantial scheme, this following is Greimas' original actantial scheme:
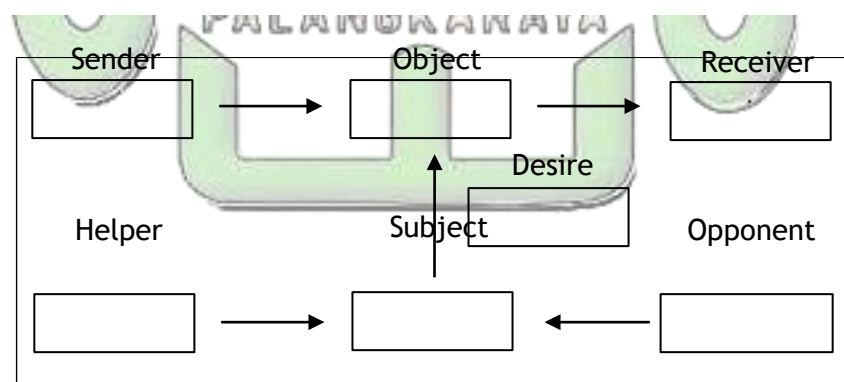
Greimas repeatedly stresses the importance of Propp's work for his own model. Yet there is a momentous difference between both scholars:

Propp arrives at his suggestion by inductive reasoning; he tries to form general rules by extrapolating from a limited number of actual narratives. Greimas, on the other hand, attempts to extract general laws of narrative from the structure of single sentences by starting from observations on the fundamental principles of language. The content of Greimas' original actantial model above is almost similar to Propp‟s character types in general form.

On Greimas' original actantial scheme, there is desire between subject and object which finally does not include to actantial scheme. It is due to the statement written by Greimas:

> "It is striking we must note at this time, that the relation between the subject and object which we had so much trouble defining precisely, and never succeeded in defining completely, appears here with a semantic investment identical in both inventories, that of desire".

The difficulty to find proper definition between subject and object happened because of the presence of identical characteristic object and subject that is desire. That finally the original actantial scheme rearranged by Greimas and resulting in the actantial scheme as figured below:
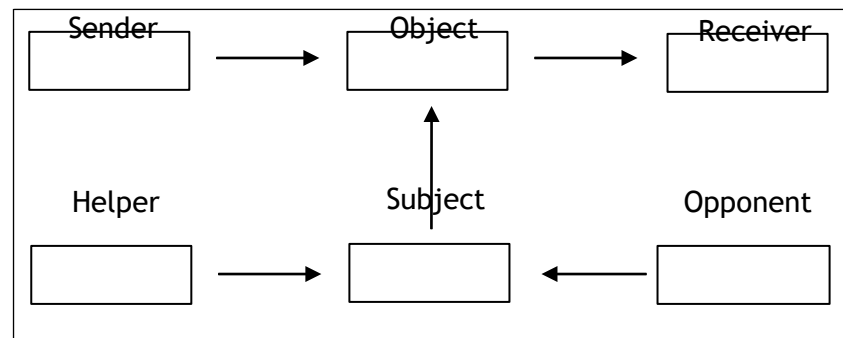
These are fundamental, each of two in all six actant in Greimas"
actantial model is always in binary opposition to each other, each of which
forms an axis of the description:

• **The axis of desire**

The axis of desire is owned by the relation of subject and object.
The subject is what directed toward an object. The relationship
established between the subject and the object is called a junction,
and can be further classified as a conjunction (for example, the
prince wants the Princess) or a disjunction (for example, a
murderer succeeds in getting rid of his victim's body).

• **The axis of power**

The axis of power can be found the relation of helper and
opponent. The helper assists in achieving the desired junction
between the subject and the object, the opponent hinders the same.

• **The axis of knowledge**

The axis of knowledge established in the relation of Sender and receiver. The sender is the element requesting the establishment of the junction between subject and object. The receiver is the element for which the quest is being undertaken. To simplify, receiver actant gets the object which want to be given by sender actant.

From Greimas' story base structure scheme, the writer makes several simple definitions and questions to find the following actants:

a. Subject is someone looking for the object.

b. Object is something looked for by the subject.

c. Sender is someone or something that send the subject on its quest for the object.

d. Receiver is someone or something who receive the object to be secured by the subject.

e. Helper is someone or something helping the subject.

f. Opponent is someone or something opposing the subject.

In the narratological framework of A. J. Greimas, there is also functional scheme which has an in-line function with the actantial scheme. Functional model suggests a formula of the story as events group called

function. Greimas tried to simplify the functions and groups. According to Propp, Scholes, and Junus, the most important aspect in narrative structure is not the characters, but the next action of characters. The element analyze is motif (element).
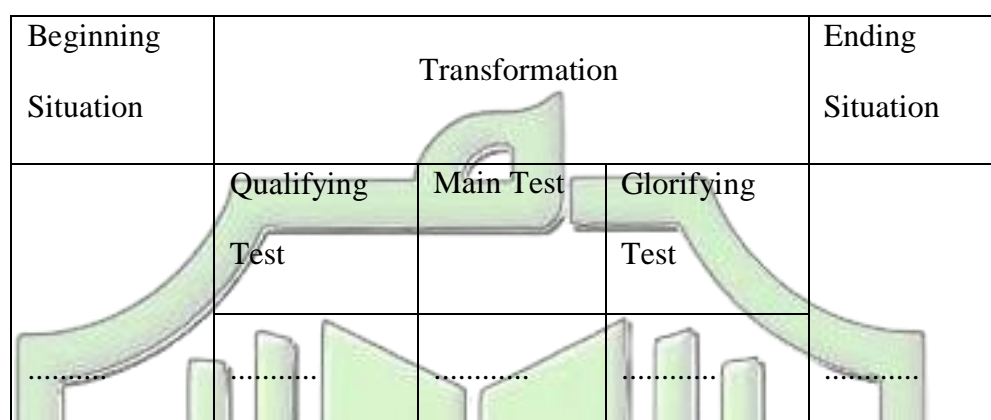
Beginning Situation	Transformation			Ending Situation
	Qualifying Test	Main Test	Glorifying Test	
……….	…………	…………	…………	…………

Beginning Situation

In the beginning situation, the situation of the story is still calm and serene. The story even under controlled condition and not yet found any disturbing atmosphere. Since the beginning is usually an explanation of the initial conditions from the story, the beginning situation is usually more telling of where the taste of the place settings described.

Transformation

Qualifying Test

On the early trials, the story begins when the sender feel there is something missing in him, the start disturbed state. The sender has the

intention to get the object. So, the sender looks for a subject that can carry out his desire that.

ii. Main Test

After passing the test and pass, subject accepted the assignment from the king to seek the king had desired the object. Usually, many obstacles in the way he gets from opponents, but the helper here emerges to rescue the subject on managing to get the object.

iii. Glorifying Test

Glorifying Test is the step when the subject has managed to get the object and bring it to sender. On the trip, the subject still gets another obstacle, in the trial and when the subject made it through this trial, the subject will achieve glories.

Ending Situation

Eventually the subject here will go back and submit it to the recipient object. The situation calms down as well as the story meets its ending.

This research is conducted through the structuralism approach by applying the theory of Narratology by A. J. Greimas. As explained previously that structuralism is not as simply analyzing a structure of a single work, for example, one short story or one folktale, but it is a work on which researcher investigate the structure of a number of works in order to find the principle

underlying them or analyzing a certain work which could tell the researcher about the structure underlying and organize all items of that kind.

G. The Story of Pulau Hanaut tuntang Pulau Lepeh

A long time ago, somewhere on the banks of the river mentaya, ruled a king named Lumuh Peang, the old king had a daughter named Lumuh Lenggana and the youngest, a son named Lumuh Sumpit.

One day, when his daughter and son were growing up, the old king called the two to have a conversation. His daughter sat on the left and his son sat to the right of his father. The two pay close attention to what his father was talking about. "My beloved children!" the old king began his conversation. "You two are now adults. As an adult I assume you are ready and even mature to, take responsibility for supporting and continuing the government of the country. As adults you must uphold the dignity of the kingdom and the palace. Since hereditary this palace had secrets that no one else could know. That secret I'll tell you both!"

And when they had said this, all of a sudden, the whole room of their room became bright. It is not known where it came from and blinded the eyes. The two turned right and left to all corners of the room but still did not know what light was blinding the eyes. Princess Lumuh Lenggana asked, "Dad, what light is that?". "This is what I'm trying to say to you two!" While improving his seat, the king reopened the lid of the chest located under his seat, and there appeared in the chest a shimmering stone of light. Apparently, it was the stone that emitted the light so they glared all.

The stone is nothing but a diamond as big as a banana cob. The two daughters were amazed to admire him. "Dad," said Lumuh Lenggana, "Where does diamonds get this big?", "How much is it if sold?" added Lumut Sumpit. "My children, this

thing was not obtained or purchased by the father. This thing is an heirloom, a relic of your grandfather king Lumuh Pasir. This thing is the gift of a big snake, the size of three of your grandfather's heads. According to your grandfather's mandate this thing should not be sold or transferred and should be kept for generations as a symbol of the success of our kingdom, therefore you are both obliged to protect and maintain it."

After King Lumuh Peang died, she was replaced by Crown Princess Lumuh Lenggana as queen, while her sister became the king's maid. Lumuh Sumpit, in addition to assisting his brother in running the wheel of government, he often sailed, trading across the vast seas to other countries. But apparently, he is not talented to trade. He's always a loss. Every time you leave, the boat is full of merchandise, but when you go home, it's empty. The kingdom's wealth is declining, many are sold and some are even mortgaged to cover losses and increase trading capital. Eventually everything ran out, even many Palace servants resigned because his salary was not paid.

Queen Lumuh Lenggana did not pray at the Palace, but had inhabited Mahligai which was erected on a raft. From there Queen Lumuh Lenggana ruled and led the kingdom. Heirloom diamonds the size of banana cobs were brought and stored by Queen Lumuh Lenggana in her new Mahligai. One day the son of Lumuh Chopsticks visited his brother asking that the diamond be sold only for his capital to trade. His brother disagreed given his late father's mandate saying that diamonds should not be sold, or transferred into the hands of others. Prince Lumuh Sumpit is very irritated, so intend hard with any path, the big diamond must be in his hands. But his plan was already known by his sister Queen Lumuh Lenggana.

On a full moon night, Queen Lumuh Lenggana outside Mahligai brought the large diamond, to hide from her sister, but the difficulty was that such a large diamond light would shine brightly even though it was wrapped in several layers. Coincidentally at that time the son of Lumuh Chopsticks went towards the direction of the light. As strong as a woman's energy, but stronger than a man. Queen Lenggana walked down the Sampit River to her udik. Prince Lumuh Sumpit easily walked after the direction light down the river.

Finally, the next night Queen Lumuh Lenggana arrived at a village upstream of the Sampit River, namely the village of Padas Sulu Bakung her name. At the time queen Lumuh Lenggana. Arriving at the port of the village, his younger brother son Lumuh Sumpit had arrived at the end of the village. Queen Lumuh Lenggana learns that she is followed by her sister. With no further thought, the Queen veered into the harbor and the diamond was thrown into the middle of the river in front of the port. After that he stayed away and hid. The son of Chopsticks had seen that the diamond had been. Thrown in the middle of the times. From there the son of Lumuh Sumpit returned to the kingdom.

The next day Queen Lumuh Lenggana returned to the kingdom, directly entering her Mahligai. Seeing his brother come, the anger of the son of Lumuh Sumpit was not restrained anymore. He shouted from the deck of his ship while ordering that the mahligai raft ties be broken and mahligai rafts drifted away at the vast Mentaya times. Seeing mahligai drifting, the son of Lumuh Sumpit ordered that the mooring of the sailboat also be released. The ship sailed after the drifting Mahligai. Queen Lumuh Lenggana realizes that her age will not continue anymore, because will face her sister who has forgotten herself because of the influence of wealth. Queen Lumuh Lenggana stood in the middle of her Mahligai, raising her hand up and praying, "Oh

God almighty God, who created this heaven and earth! Send down your curse upon us, that your servant may not die because of my brother's sword, but die leaving this world of your will and for your works. Accept your servant's prayer! Aamiin".

In an instant the atmosphere darkened, typhoons, thunder and lightning thundered through the sky followed by heavy rain as if pouring from the sky. Thunder gets bigger accompanied by the smell of sulfur and smoke ads to the blur. Finally, Mahligai and the sailboat broke into pieces and sank in the middle of Mentaya. That is what is now known by the people along the Mentaya River, namely Lepeh Island downstream, and Hanaut Island upstream. The distance between the two islands is about one kilometer, located between the city of Samuda and the city of Sampit. Lepeh Island is the former Mahligai of Queen Lumuh Lenggana and Hanaut Island is the former ship of Prince Lumuh Sumpit.

According to the beliefs of the elders in Samuda and Sampit, if people sail through both islands and there is a rope the size of a pinang tree dangling on the shore of the island, the address will benefit greatly on the way.

Pulau Lepeh

Pulau Hanaut

H. LEARNING ASPECTS

Folktale and literature in general convey moral values to be understood by the readers. This is in line with the opinion of Nurgiyantoro (2012), moral is something to be conveyed by the author to the reader, is the meaning contained in a literary work and the meaning suggested through the stories. It means the author conveys a moral message to the reader through literary workin good directly or indirecly delivery. In direct delivery form, moral value is conveyed or taught to the reader directly and explicitly. Instead of indirect delivery form means the moral value only implied in the story, fused coherence with elements of other stories.

Further, Nurgiyantoro (2012), moral is a manifestation of the theme in a simple form, although not all themes are moral values. Moral is more practical because of the teachings given directly demonstrated concretely through the attitudes and behavior of the characters. In the literature moral is obtained by the reader always in a good sense. Thus, if in a literary work shown things that are not commendable, it means the author advises reader to act and behave

improperly. The reader is expected to take lessons from the good things. Literary works constantly offer moral messages relating on virtues of humanity, fighting for their rights and human dignity.

Walidin (2015) says a literature work that only concerned about artwork regardless of moral values, considered as theliterature work which is not qualified. Moreover, according to Tabrani (2015), there are four categories of moral value as follows:

1. Moral value relating between human being and God, such as meditation, worship, sacrifice and ceremonial meal;

2. Moral value dealing between one human being to another human being such as community self-help, harmonious, and love one another;

3. Moral value relating between human race and the universe, such as an attitude to not arbitrarily to inanimate objects (rocks, water, rivers, mountains);

4. Moral value relating between human and other creatures, for example gin, demons, animals, plants and angels.

Values of a literary work are complex and hard to define. They are not directly observable, but are an essential part of any literary work. They provide an intense support base for literary work. For example, values are containing in the folktale or novel: religious, hard work, dicipline, educative, creative, etc. According to Bertens (2005, as cited in Asri Furoidah), value is something interesting for us, something we look for, something delighting and something good. This means that something can be said valuable if it has

accepted as something good. The one has tendency to do something good or something bad.

Moral values in *Pulau Hanaut Pulau Lepeh* folktale

1. Never greedy

   Lumuh Sumpit is very greedy and desperate to snatch diamonds from her sister Lumuh Lenggana, he does not know that it will be a great catastrophe for his own family. There is no worse catastrophe than the desire to have everything ever existed. A greedy person can never be satisfied with what he has and even do despicable things to satisfy his desires, even Lumuh Sumpit willingly want to kill his own sister Lumuh Lenggana just because of wealth. Don't let greed gnaw at your life. Be a person who is always grateful for what you have today.

2. Respect parents

   Lumuh Sumpit was very disrespectful to her sister Lumuh Lenggana as the oldest person to lead the kingdom at that time after the death of his late father. Older people are clearly not limited to only biological parents but all those who age beyond our age, if we cannot respect the older person, and someday we will also bequeath that attitude to our children. With respect for others, you will learn a lot from them and in the end, a good attitude will always connect you with success.

CHAPTER III

RESEARCH METHOD

This chapter presents the research method. It covers research design, subject of the study, and source of data, research instrument, data collection procedure, and data endorsement.

A. Research Design

This study will be categorized as qualitative research. It will focus on explaining the phenomena based on the facts about narrative structure in Kotawaringin Timur distict folktale "Pulau Hanaut tuntang Pulau Lepeh based on A.J Greimas" narratology. According to Giorgi (2009) and Moustakas (1994), stated that this design has strong philosophical underpinnings and typically involves conducting interviews (Creswell, 2014).

This research type will be qualitative with case study. According to Creswell (2014) case study is a single instance of a bound structure that can extend from one person to a class, a school, or a society as a whole. Based on the theoretical orientation that guides the investigation, the researcher will select which type of data to obtain. This qualitative case study is a research methodology that encourages the investigation of a phenomenon using a variety of data sources within its context.

B. Subject of the Study

The subjects of this study will be from local residents of Kotawaringin Timur, especially those living in Sampit village as a sample. The informants

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selected using the criteria according to those who fit the criteria, as follows: Informants are local residents Kotawaringin Timur communities. The informants who are very understanding and know very well about *Pulau Hanaut tuntang Pulau Lepeh* folktale and key informants have good memory, are not shy, and like to talk, the informant is not speech impaired, informants are willing to be informants, informants are open, patient, friendly, honest, and not too emotional and easily offended.

C. Source of Data

The source of the data will be collected from local reseidents of Kotawaringin Timur, especially those living in Sampit village as a sample. The informants selected using the criteria according to those who fit the criteria, as follows: The informants who are very understanding and know very well about *Pulau Hanaut tuntang Pulau Lepeh* folktale and key informants have good memory, are not shy, and like to talk, the informant is not speech impaired, informants are willing to be informants, informants are open, patient, friendly, honest, and not too emotional and easily offended.

D. Research Instrument

1. Observation

According to Walidin (2015) observation in the context of scientific research is a deliberate study and carried out systematically, planned, directed towards a goal by observing and recording phenomena. Observation of participation was carried out to observe the object of research directly how *Pulau Hanaut tuntang Pulau Lepeh* folktale in

Kotawaringin Timur district. In addition, observations do not have to be carried out by the researchers themselves, so that researchers can ask for help from others to carry out observations (Kristanto, 2018). This research is conducted through the structuralism approach by applying the theory of Narratology by A. J. Greimas. These are fundamental; each of two in all six actant in Greimas" actantial model is always in binary opposition to each other, each of which forms an axis of the description:

No	Elements	Description	Checklist
1.	The axis of desire	-Subject -Object	
2.	The axis of power	-Helper -Opponent	
3.	The axis of knowledge	-Sender -Receiver	

2. Interview

Interview is oral questioning of a subject. Interviews are used to gather data from people about opinions, beliefs, and feelings about situations in their own words. They use to help understand the experiences people have and the meaning they make of them rather than to test hypotheses. Interview is described as some sort of face-to-face interaction, although exactly what distinguishes this type of interaction from others is often left to the imagination. In their own words, interviews will use to collect

information from individuals regarding thoughts, attitudes and feelings about circumstances. Instead of checking theories for explain the interactions people have and the sense they make of them.

In-depth interview is interactions and talks that occur between one interviewer and one person informants (Manzilati, 2017). There are two types of interviews as follows.

1. Structured interview

   In a structured interview, the interviewer sets his own problems and questions to ask. This type of interview aims to find answers hypothesis. Structured interviews are generally used if the entire research sample considered having the same opportunity to answer the questions posed. The advantage of this structured interview is that there is no deepening of questions that allow the existence of lies for interviewed informants.

2. Unstructured Interview

   The results of unstructured interviews emphasize exceptions, deviations, unusual interpretations, reinterpretations, new approaches, expert views, or single perspective. The difference between this interview and a structured interview is in terms of time to ask and give a freer response. In unstructured interview the questions are not arranged in advance, because they are adjusted to the circumstances and the unique characteristics of the resource person or informant.

An unstructured interview or non-directive interview is an interview in which questions are not prearranged. This nature of conversation allows for spontaneity and for questions to develop during the course of the interview, which are based on the interviewees' responses.

This study will use unstructured interviews to ask specific question to elicit information to answer the research problem. Unstructured interview will use in this study because the questions are not arranged in advance and they are adjusted to the circumstances and the unique characteristics of the resource person or informant.

3. Documentation

According to Creswell (2014) these may be public documents (e.g., newspapers, minutes, of meeting, officially reports) or private documents (e.g., personal journal and diaries, letters, e-mails). In this study will use the documentation such as voice record, or picture. The kind of voice record will use in this study is voice record from the interview local residents in Pulau Hanaut tuntang Pulau Lepeh. The kind of picture to prove the truth from the study will use the picture when observation and interview to fell the data on attachment.

E. Data Collection Procedure

One of the primary tasks in this study will address the problems of this study through the process for collecting the data. The approach to collect the data will be needed by natural setting and without any manipulation setting. Data collecting procedure used in this study will be observation, interview, and documentation.

The instruments of this study are needed in this research. It is because the instruments are tools to get information or data of this study. The data are important thing to help the researcher to answering what are the problems in this study. For more explanations about these procedures are discussed as follows.

1. Survey the location in Pulau Hanaut tuntang Pulau Lepeh.

2. The researcher chose the local residents at Kotawaringin Timur district who were involved in this research.

3. The researcher chose the local residents who are know very well about the story about Pulau Hanut tuntang Pulau Lepeh.

4. Using a purposive sampling method.

5. Prepare a research instrument in the form of a question list before going to the field.

6. Implementation of field research.

7. Classifying data in accordance with research objectives, and

8. Presenting the results of data analysis.

F. Data Analysis Procedure

Data analysis is a way to arrange data. The collected data is then analyzed to find the meaning of the findings. According to Moleong (2012) analysis is an organization and sorting data into patterns, categories, and basic principles so that themes can be found and work hypotheses can be formulated as suggested by the data.

Researchers use data analysis techniques aimed at answering questions that have been formulated. Thus the researchers used the data analysis techniques of the model consisting of:

1. Data Reduction

   Data reduction defined as the selection process, focusing on simplification to be easily understood and described in themes and patterns. This is done so that the data obtained can be adjusted to the problem under study.

2. Presentation of Data

   Presentation of data as a set of targeted information that provides a point of conclusion and decision making. Presentation of data in the form of drafts.

3. Conclusion Drawing Verifying

   Conclusion drawing verifying after all the data, is obtained then draws conclusions in response to the formulation of the problem.

G. Data Endorsment

1. Credibility

   Credibility in qualitative research concerns the truthfulness of the inquiry's findings of this study. Credibility or truth value involves how well the researcher has established confidence in the findings based on the research design, participants, and context. According to Dictionary, credibility is defined as believability or trustworthy. In this study the researcher uses triangulation technique. Triangulation is a combination of

data collection techniques that produce valid data. Walidin (2015, p.139) in qualitative triangulation research was used to prove the data so that it could be verified as valid. There was no difference between those who gathered researchers and what actually happened to the object being studied.

In this study use triangulation method to because the researcher uses some method to analyze the situation. According to Creswell (2014) triangulation refers to the use of multiple methods or data sources in qualitative research to develop comprehensive understanding phenomena. Triangulation also has been viewed as a qualitative research strategy to test validity through the convergence of information from different sources. The research use observation, structured interview, and documentation to collect data from local residents in Kotawaringin Timur.
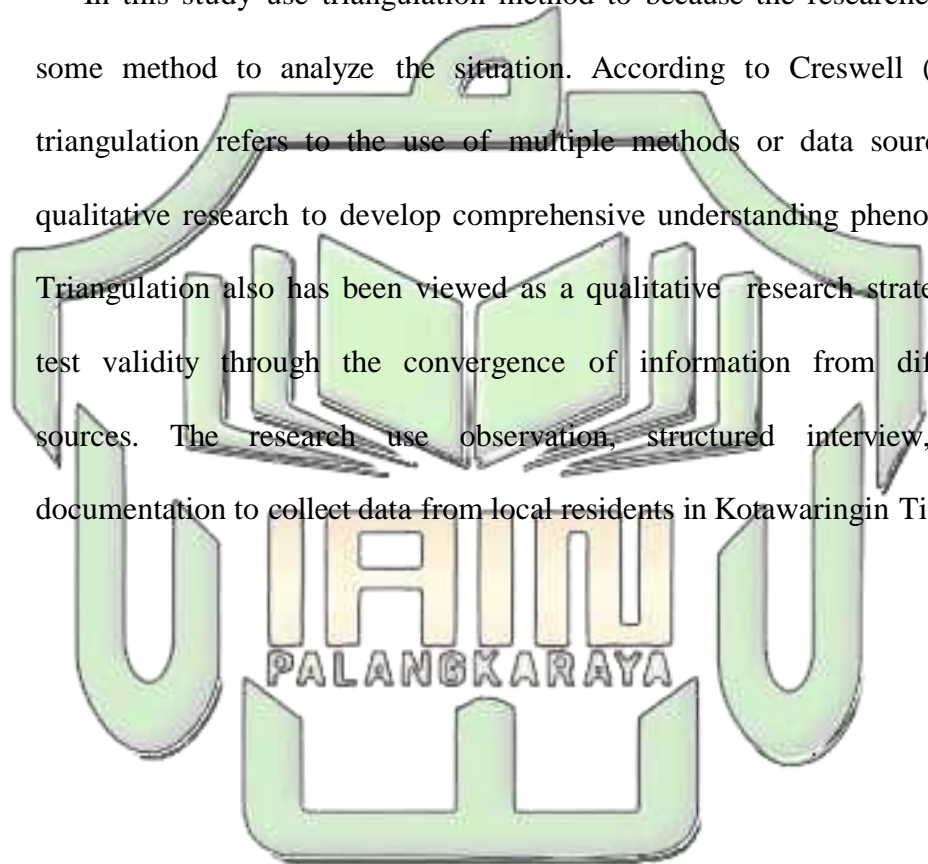
CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

This chapter present the result of this study and discussion. The finding design to answer research problem is observation, interview, and documentation. This section covered data findings of Pulau Hanaut tuntang Pulau Lepeh Foktale based on A. J Greimas narratology.

A. Data Presentation

This research was started on August 18, 2021. This research was conducted on two community leaders in Kotawaringin Timur. This research uses three instruments to collect data, those were observation, interviews, and documentation. Observations were used to collect data by coming directly to Pulau Hanaut in Kotawaringin Timur. This observation checklist has several criteria, which aim to ensure the research subject really fits the criteria for research.

After the researcher got the research subject and had done the observation checklist, the researcher continued with the interview instrument. The researcher used unstructured interview, when the interview was conducted by interviewing the informants at their homes directly. The documentation that the researchers got included photos of the village of Pulau Hanaut, photos with informants, community leaders and audio recordings during interviews at the informants' homes.

1. **Data Observation**

The observations was carried out at Kotawaringin Timur, located on Pulau Hanaut. The observations was made by coming directly to Pulau Hanaut using sea transportation. When the observation, the researcher found information about several informants. The observation checklist in this research was to make sure the sample is valid or suitable as the subject and representative.

The researcher focused on two informants. Two people were selected using purposive sampling. Researchers found some data during observations such as pictures of the island and the village as well as informants about the original story of the island. Then, analyze the data using the theory of A. J Greimas Narratology.
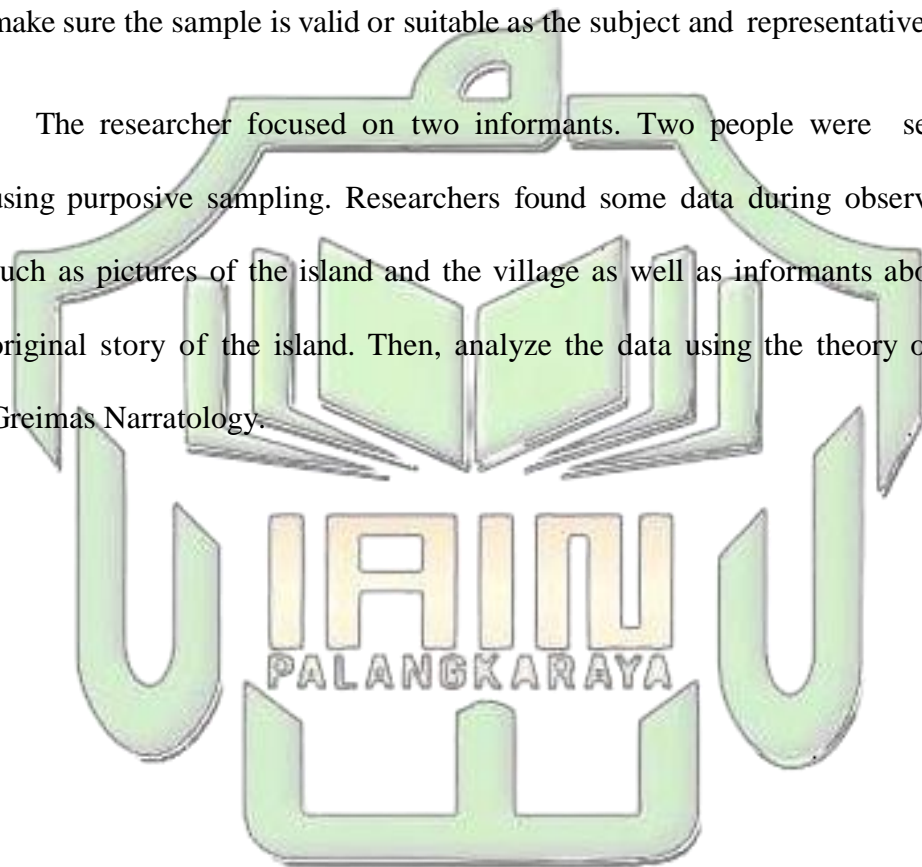
a. Geographical of Pulau Hanaut Disticts

Village	Pesisir	Lembah	Lereng	Dataran
Satiruk		-	-	-
Bapinang Hilir Laut	-		-	-
Bapinang Hilir	-		-	-
Bapinang Hulu	-		-	-
Makarti Jaya	-		-	-
Rawa Sari	-		-	-
Babirah	-		-	-
Hanaut	-		-	-
Serambut		-	-	-
Babaung		-	-	-
Bamadu	-		-	-
Bantian		-	-	-
Hantipan	-		-	-

2. Data Interview

This study use unstructured interviews to ask specific questions to elicit information to answer the research problem. Unstructured interview use in this study because the questions are not arranged in advance and they are adjusted to the circumstances and the unique characteristics of two the resource person or informant. After the interview, the researcher collected data and stories from the informants, then combined them into a narrative

story on the island. And the transcripts of interview with the informants are as follows:

1) The Story of Pulau Hanaut

The interview was carried out to know about the imformant perception of story Pulau Hanaut tuntang Pulau Lepeh. The interview used unstructured interview which had been answered by the informants. Based on the information that the researcher got from the informants, there were several perceptions from them. The informants respond for the first question:

Name   : Jumayati, S.Pd.

            (Social worker at Pulau Hanaut in Kotawaringin Timur)

Date   : September 15th, 2021.

Question : How is the folktale?

Answer   : So, this folk tale from eastern Kotawaringin talks about two separate islands and what we know today are Pulau Hanut tuntang Pulau Lepeh, right. So, in ancient times, somewhere on the banks of the Mentaya river, there was a king named Lumuh Peang, the old king had a daughter named Lumuh Lenggana and the youngest, a son named Lumuh Sumpit.

Question   : From the story/synopsis presented, how did the conflict in this story begin?

Answer   : Starting from their father, Lumuh Peang, who told stories and explained to his children that since generations the palace had a secret that no one else should know. Well, and the secret will be told to his two children. Because he was old, the king intended to tell Lumuh Sumpit and Lumuh lenggana. Then, the beginning of the conflict after the king of Lumuh Peang died and the throne was taken by his eldest son, Lumuh Lenggana.

Question : What secret was told by King Lumuh Peang to his two children?

Answer   : Located under his seat which I think the story is about there is a chest and there is a stone that shimmers in its light and even the light fills the whole room. The stone is none other than a diamond the size of a banana cob. In fact, the two sons and daughters were amazed to admire him.

Question : Did the king of Lumuh Peang tell his two children how the diamond was obtained?

Answer   : He said that this object was an heirloom, a legacy from their grandfather, the king of Lumuh Pasir. The diamond was a gift from a large snake, the size of which was three hugging their grandfather's head. The king also explained to his two children that according to their grandfather's

mandate this object should not be sold or transferred and must be preserved from generation to generation as a symbol of the glory of their kingdom at that time, therefore both of them were obliged to protect and maintain it. As I said earlier, after King Lumuh Peang died, she was replaced by Princess Lumuh Lenggana as queen, while his brother became the king's assistant.

Question : From this story, how can this story be called as two separate islands and come to be called Pulau Hanaut tuntang Pulau Lepeh?

Answer : So, his younger brother, Lumuh Sumpit, besides helping his brother in running the government, he also often sailed, traded across the vast ocean to other countries. But not talented to trade, he always loses. Every time he departed, the ship was full of merchandise, but when he returned the ship was empty. At that time, the royal wealth was decreasing, many were sold and some were even pawned to cover losses and increase trading capital. Meanwhile, Queen Lumuh Lenggana does not reside in the Palace, but has inhabited the Mahligai which was built on a raft, according to the stories of old people. From there Ratu Lumuh Lenggana ruled and led the kingdom. The heirloom diamond, which is the size of a banana cob, was brought

and kept by Ratu Lumuh Lenggana in her new Mahligai. Once upon a time, Lumuh Chopsticks visited his brother to ask him to sell the diamonds for his trading capital. His sister did not agree, considering the message of their late father, who said that the diamonds could not be sold, or transferred to other people's hands. Lumuh Chopsticks was very irritated, so he was determined in any way, the big diamond had to be in his hands.

Question : Did Lumuh Sumpit manage to take the heirloom at that time?

Answer : Not successful because the plan was already known by his sister Ratu Lumuh Lenggana. On a full moon night, Ratu Lumuh Lenggana came out of Mahligai with the big diamond, to hide it from her sister but had difficulty when she was carried because the light of such a large diamond would shine brightly even though it was wrapped in several layers. Incidentally at that time the son of Lumuh Sumpit went towards the direction of the light. As strong as a woman's power, but men's power is stronger too. Queen Lumuh Lenggana walked along the Sampit river to her village. Lumuh Sumpit also easily walked after the direction of the light along the river.

Question   : Was Lumuh Lenggana captured by his brother?

Answer   : On the following night, Lumuh Lenggana arrived at a village in the upper reaches of the Sampit River, namely the village of Padas Sulu Bakung. At the time of the crippled Queen of Lenggana. Arriving at the port of the village, it turns out that his younger brother, son of Lumuh Sumpit, has also arrived at the end of the village. Lumuh Lenggana found out that she was followed by his brother. With no further thought, the Queen headed towards the harbor and the diamond turned into the middle of the river in front of the port. So, after the incident shied away and realized. Putera Lumuh Chopsticks saw that the diamond had been thrown into the middle of the river. From there the son of Lumuh Chopsticks also returned to the kingdom.

Question : Then, after the diamond or heirloom was lost, what happened in the kingdom?

Answer   : On the next day, Queen Lumuh Lenggana also returned to the kingdom and entered her Mahligai. Seeing her sister coming, Lumuh Sumpit anger could not be contained anymore. It is said that at that time he shouted from the deck of his ship, ordering the ropes of the Mahligai raft to be severed and the Mahligai raft to be washed away in the

wide Mentaya river. Seeing Mahligai drifting, Lumuh Chopsticks ordered that the moorings of the sailing ship be also released at that time. Lumuh Lenggana also realized that her age would not continue, because she would face her sister who had forgotten herself because of the influence of wealth. Lumuh Lenggana stood in the middle of her Mahligai, raising her hands up and praying. At that moment the atmosphere became dark in an instant, a hurricane, thunder and lightning rumbled through the sky followed by heavy rain as if poured from the sky. The thunder grew louder and the smell of sulfur and smoke added to the fog. At that moment the sailing ship broke into pieces and sank in the middle of the river.

The next statement from the results of the interview with the second informant, the informant conveys his response below:

Name : Susi Santya, S.Kom.

(Princess of East Kotawaringin Tourism 2018 and Princess of Culture of Central Kalimantan 2021)

Date : October 12th, 2021

Question : What do you know about the folktale of Pulau Hanaut tuntang Pulau Lepeh in Kotawaringin Timur district?

Answer : Talks about two separate islands and what we know now, namely the island of Hanaut and the island of Lepeh and once there was a kingdom.

Question : How did the conflict in this story start?

Answer : Starting from the secret that the king told his two children, there was a chest and there was a stone that glittered with light even the light filled the whole room. The stone was none other than a diamond the size of a banana cob.

Question : Who will succeed the king's throne next?

Answer : After the king of Lumuh Peang died and the throne was taken by his eldest son, Princess Lumuh Lenggana.

Question : Did the king of Lumuh Peang tell his two children how the diamond was obtained?

Answer : He said that this object was an heirloom, a legacy from their grandfather, the king of Lumuh Pasir. The diamond was a gift from a large snake, the size of which was three hugging their grandfather's head. The king also explained to his two children that according to their grandfather's mandate this object should not be sold or transferred and must be preserved from generation to generation as a symbol of the glory of their kingdom at that time, therefore both of them were obliged to protect and maintain it. As I

mentioned earlier, after King Lumuh Peang died, he was replaced by Princess Lumuh Lenggana as queen, while his brother became the king's assistant.

Question : After the king died, how were they?

Answer   : Lumuh Sumpit helps her sister in running the government, he also often sails, trades across the vast ocean to other countries. But not talented to trade, he always loses. Every time he departed, the ship was full of merchandise, but when he returned the ship was empty. At that time, the royal wealth was decreasing, many were sold and some were even pawned to cover losses and increase trading capital. Meanwhile, Lumuh Lenggana does not reside in the Palace, but has inhabited the Mahligai which was erected on a raft. From there Lumuh Lenggana ruled and led the kingdom. The heirloom diamond, which is the size of a banana cob, was brought and kept by Lumuh Lenggana in her new Mahligai.

Question : How can this story be called as two separate islands and come to be called Pulau Hanaut tuntang Pulau Lepeh?

Answer   : So, at one time Lumuh Sumpit visited her sister to ask her to sell it for his trading capital. His sister did not agree considering the mandate from their father who said that the

diamonds should not be sold, or transferred to other people's hands. Lumuh Sumpit was very annoyed with Lumuh Lenggana, so he was determined by any means, the big diamond had to be in his hands. Lumuh Sumpit chased her sister in order to get a diamond, but the diamond was immediately thrown Lumuh Lenggana into the river. From there, Lumuh Sumpit got angry and decided to raft the mahligai so that they were separated.

Question : Is this tragedy known as Pulau Hanaut tuntang Pulau Lepeh?

Answer : That's right, seeing the drifting Mahligai Lumuh Sumpit ordered that the moorings of the sailing ship also stream at that time. Lumuh Lenggana also realizes that he will not grow old anymore, because he will have to deal with his younger brother who has forgotten himself due to influence. Ratu Lumuh Lenggana stood in the middle of her Mahligai while praying to the Almighty. At that moment the atmosphere became dark in an instant, a hurricane, thunder and lightning rumbled through the sky followed by heavy rain as if poured from the sky. The thunder grew louder and the smell of sulfur and smoke added to the fog. At that moment the sailing ship broke into pieces and sank in the middle of the river. That is what is now known by the

people along the Mentaya River, namely Lepeh Island in the downstream, and Hanaut Island in the upstream. The distance between the two islands is about one kilometer, located between the city of Samuda and the city of Sampit. It is also known that Lepeh Island is the former Mahligai Ratu Lumuh Lenggana and Hanuat Island is the former ship of Lumuh Sumpit.

3. Data Documentation

Data documentation in this research such as voice record, the researcher recorded when observation and interview using voice recordings and face to face with informants, researcher recorded during observations and interviews, and took pictures during observations and interviews with informants and village apparatus.

B. **Research Findings**

This section contains about the result of observation, interview, and documentation. It contains about the story of Pulau Hanaut tuntang Pulang Lepeh fokltale at Kotawaringin Timur district.

1. Brief History of Pulau Hanaut Tuntang Pulau Lepeh

A long time ago, somewhere on the banks of the river mentaya, ruled a king named Lumuh Peang, the old king had a daughter named Lumuh Lenggana and the youngest, a son named Lumuh Sumpit.

One day, when his daughter and son were growing up, the old king called the two to have a conversation. His daughter sat on the left and his son sat to the right of his father. The two pay close attention to what his father was talking about. "My beloved children!" the old king began his conversation. "You two are now adults. As an adult I assume you are ready and even mature to, take responsibility for supporting and continuing the government of the country. As adults you must uphold the dignity of the kingdom and the palace.

Since hereditary this palace had secrets that no one else could know. That secret I'll tell you both!"

And when they had said this, all of a sudden, the whole room of their room became bright. It is not known where it came from and blinded the eyes. The two turned right and left to all corners of the room but still did not know what light was blinding the eyes. Princess Lumuh Lenggana asked, "Dad, what light is that?". "This is what I'm trying to say to you two!" While improving his seat, the king reopened the lid of the chest located under his seat, and there appeared in the chest a shimmering stone of light. Apparently, it was the stone that emitted the light so they glared all.

The stone is nothing but a diamond as big as a banana cob. The two daughters were amazed to admire him. "Dad," said Lumuh Lenggana, "Where does diamonds get this big?", "How much is it if sold?" added Lumut Sumpit. "My children, this thing was not obtained or purchased by the father. This thing is an heirloom, a relic of your grandfather king Lumuh Pasir. This thing is the gift of a big snake, the size of three of your grandfather's heads. According to your grandfather's mandate this thing should not be sold or transferred and should be kept for generations as a symbol of the success of our kingdom, therefore you are both obliged to protect and maintain it."

After King Lumuh Peang died, she was replaced by Crown Princess Lumuh Lenggana as queen, while her sister became the king's maid. Lumuh Sumpit, in addition to assisting his brother in running the wheel of

government, he often sailed, trading across the vast seas to other countries. But apparently, he is not talented to trade. He's always a loss. Every time you leave, the boat is full of merchandise, but when you go home, it's empty. The kingdom's wealth is declining, many are sold and some are even mortgaged to cover losses and increase trading capital. Eventually everything ran out, even many Palace servants resigned because his salary was not paid.

Queen Lumuh Lenggana did not pray at the Palace, but had inhabited Mahligai which was erected on a raft. From there Queen Lumuh Lenggana ruled and led the kingdom. Heirloom diamonds the size of banana cobs were brought and stored by Queen Lumuh Lenggana in her new Mahligai. One day the son of Lumuh Sumpit visited his brother asking that the diamond be sold only for his capital to trade. His brother disagreed given his late father's mandate saying that diamonds should not be sold, or transferred into the hands of others. Prince Lumuh Sumpit is very irritated, so intend hard with any path, the big diamond must be in his hands. But his plan was already known by his sister Queen Lumuh Lenggana.

On a full moon night, Queen Lumuh Lenggana outside Mahligai brought the large diamond, to hide from her sister, but the difficulty was that such a large diamond light would shine brightly even though it was wrapped in several layers. Coincidentally at that time the son of Lumuh Sumpit went towards the direction of the light. As strong as a woman's energy, but stronger than a man. Queen Lenggana walked down the Sampit River to her udik. Prince Lumuh Sumpit easily walked after the direction light down the river.

Finally, the next night Queen Lumuh Lenggana arrived at a village upstream of the Sampit River, namely the village of Padas Sulu Bakung her name. At the time queen Lumuh Lenggana. Arriving at the port of the village, his younger brother son Lumuh Sumpit had arrived at the end of the village. Queen Lumuh Lenggana learns that she is followed by her sister. With no further thought, the Queen veered into the harbor and the diamond was thrown into the middle of the river in front of the port. After that he stayed away and hid. The son of Chopsticks had seen that the diamond had been. Thrown in the middle of the times. From there the son of Lumuh Sumpit returned to the kingdom.

The next day Queen Lumuh Lenggana returned to the kingdom, directly entering her Mahligai. Seeing his brother come, the anger of the son of Lumuh Sumpit was not restrained anymore. He shouted from the deck of his ship while ordering that the mahligai raft ties be broken and mahligai rafts drifted away at the vast Mentaya times. Seeing mahligai drifting, the son of Lumuh Sumpit ordered that the mooring of the sailboat also be released. The ship sailed after the drifting Mahligai. Queen Lumuh Lenggana realizes that her age will not continue anymore, because will face her sister who has forgotten herself because of the influence of wealth. Queen Lumuh Lenggana stood in the middle of her Mahligai, raising her hand up and praying, "Oh God almighty God, who created this heaven and earth! Send down your curse upon us, that your servant may not die because of my brother's sword, but die

leaving this world of your will and for your works. Accept your servant's prayer! Aamiin".

In an instant the atmosphere darkened, typhoons, thunder and lightning thundered through the sky followed by heavy rain as if pouring from the sky. Thunder gets bigger accompanied by the smell of sulfur and smoke ads to the blur. Finally, Mahligai and the sailboat broke into pieces and sank in the middle of Mentaya. That is what is now known by the people along the Mentaya River, namely Lepeh Island downstream, and Hanaut Island upstream. The distance between the two islands is about one kilometer, located between the city of Samuda and the city of Sampit. Lepeh Island is the former Mahligai of Queen Lumuh Lenggana and Hanuat Island is the former ship of Prince Lumuh Sumpit.

According to the beliefs of the elders in Samuda and Sampit, if people sail through both islands and there is a rope the size of a pinang tree dangling on the shore of the island, the address will benefit greatly on the way.

Pulau Lepeh

Pulau Hanaut

Moral values in *Pulau Hanaut Pulau Lepeh* folktale a.

Never Greedy

Lumuh Sumpit is very greedy and desperate to snatch diamonds from her sister Lumuh Lenggana, he does not know that it will be a great catastrophe for his own family. There is no worse catastrophe than the desire to have everything ever existed. A greedy person can never be satisfied with what he has and even do despicable things to satisfy his desires, even Lumuh Sumpit willingly want to kill his own sister Lumuh Lenggana just because of wealth. Don't let greed gnaw at your life. Be a person who is always grateful for what you have today.

b. Respect Parents

Lumuh Sumpit was very disrespectful to her sister Lumuh Lenggana as the oldest person to lead the kingdom at that time after the death of his late father. Older people are clearly not limited to only biological parents but all those who age beyond our age, if we cannot respect the older person, and someday we will also bequeath that attitude to our children. With respect for

others, you will learn a lot from them and in the end, a good attitude will always connect you with success.

C. Discussion

1. Fuctional Structure of Pulau Hanaut tuntang Pulau Lepeh

Greimas (1971 as cited in Asri Furoidah,2015) calls the functional schema as a storyline that does not change. The functional scheme has the task of describing the role of the subject in order to carry out the tasks of the sender contained in the actan. Functional schemas are constructed by various actions, and their functions can be expressed in nouns such as departure, arrival, punishment, death, and so on.

Functional schemes have a fixed way of working because a story does move from the initial situation to the final situation. The concept of each stage in the functional narrative schema is as follows:

Beginning Situation or Initial Situation

Qualifying Test or Initial Stage

Main Test or Main Stage

Glorifying Test or Sanction

Ending Situation

Beginning Situation	Transformation			Ending Situation
	Qualifying Test	Main Test	Glorifying Test	

....	....	....	....	....

Beginning Situation

In the beginning situation, the situation of the story is still calm and serene. The story even under controlled condition and not yet found any disturbing atmosphere. Since the beginning is usually an explanation of the initial conditions from the story, the beginning situation is usually more telling of where the taste of the place settings described.

Transformation

Qualifying Test

On the early trials, the story begins when the sender feels there is something missing in him, the start disturbed state. The sender has the intention to get the object. So, the sender looks for a subject that can carry out his desire that.

Main Test

After passing the test and pass, subject accepted the assignment from the king to seek the king had desired the object. Usually, many obstacles in the way he gets from opponents, but the helper here emerges to rescue the subject on managing to get the object.

Glorifying Test

Glorifying Test is the step when the subject has managed to get the object and bring it to sender. On the trip, the subject still gets another obstacle, in the trial and when the subject made it through this trial, the subject will achieve glories.

Ending Situation

Eventually the subject here will go back and submit it to the recipient object. The situation calms down as well as the story meets its ending. This research is conducted through the structuralism approach by applying the theory of Narratology by A. J. Greimas. As explained previously that structuralism is not as simply analyzing a structure of a single work, for example, one short story or one folktale, but it is a work on which researcher investigate the structure of a number of works in order to find the principle underlying them or analyzing a certain work which could tell the researcher about the structure underlying and organize all items of that kind.

Here are the functional narrative of Pulau Hanaut tuntang Pulau Lepeh schema is as follows:

a. **Beginning Situation or Initial Situation**

In ancient times, somewhere on the banks of the Mentaya river, there ruled a king named Lumuh Peang, the old king had a daughter named Lumuh Lenggana and the youngest a son named Lumuh Sumpit.

b. **Qualifying Test or Main Stage**

King Lumuh Peang who told stories and explained to his children that from generation to generation the palace had a secret that no one else should know. The secret will be told to his two children. Because he was old, the king intended to tell Lumuh Sumpit and Lumuh lenggana. Beneath his seat was a chest and there was a stone that gleamed and even the light filled the room. The stone was a diamond the size of a banana cob.

The heirloom is the legacy of their grandfather, the king of Lumuh Pasir. The diamond was a gift from a large snake, the size of which was three hugging their grandfather's head. The king also explained to his two children that according to their grandfather's mandate, this object could not be sold or transferred and had to be preserved for generations as a symbol of the glory of their kingdom at that time, therefore they both had to protect and care for it. After King Lumuh Peang died, he was replaced by Lumuh Lenggana as queen, while her brother became the king's assistant.

c. **Main Test or Main Stage**

At a time, Lumuh Sumpit visited his brother to ask him to sell the diamonds for his trading capital. His sister did not agree considering the mandate from their late father who said that the diamonds should not be sold or transferred to other people's hands. Lumuh Sumpit was so irritated that he was determined in any way that the big diamond should be   in   his   hands.

d. Glorifying Test or Sanction

Lumuh Sumpit intends to snatch diamonds from Lumuh Lenggana. However, this intention failed, because the diamond had been thrown into the river by Lumuh Lenggana. On the next day Queen Lumuh Lenggana also returned to the kingdom and directly entered her Mahligai. Seeing his brother coming, the son of Lumuh Chopsticks' anger could not be contained anymore. He shouted from the deck of his ship, ordering the ropes of the Mahligai raft to be severed and the Mahligai's raft to be washed away in the vast Mentaya river. Seeing Mahligai drift ing, Lumuh Sumpit ordered that the moorings of the sailing ship be also released at that time.

e. Ending Situation

Lumuh Lenggana also realized that his age would not continue, because he was dealing with his younger brother who had forgotten himself because of the influence of wealth. Ratu Lumuh Lenggana stood in the middle of her Mahligai, raising her hands up and praying. At that moment the atmosphere became dark in an instant, a hurricane, thunder and lightning rumbled through the sky followed by heavy rain as if pouring down from the sky. The thunder grew louder and the smell of sulfur and smoke added to the fog. At that moment the sailing ship broke into pieces and sank in the middle of the river.

And now it is known by the people along the Mentaya River, namely Lepeh Island in the downstream, and Hanaut Island in the upstream. The

distance between the two islands is about one kilometer, located between the city of Samuda and the city of Sampit. It is also known that Lepeh Island is the former Mahligai Ratu Lumuh Lenggana and Hanuat Island is the former ship of Lumuh Sumpit's son. According to the belief of the elders in Samuda and Sampit, if one sails past the two islands and one sees a palm fiber rope the size of a betel nut dangling on the coast of the island, the address will make a big profit on the way.

2. **Narrative Structure of Pulau Hanaut tuntang Pulau Lepeh Folktale**

Below is a sequential analysis of the structure of Pulau Hanaut tuntang Pulau Lepeh folktale against using the actantial model of A.J Greimas. In the study of the story this means a collection of scenes that convey a certain main story; which in Greimas's opinion is an order of events which is marked by a certain basic sentence of a story that is conveyed by the actan either explicitly or implicitly:

1. **Sequence 1**

The first sequence in folklore is when the characters discuss the successor to the royal throne. The basic sentences of the story in this sequence can be grouped into syntagmes contractuels which are shown by the dialogues of Lumuh Peang figures as follows:

Lumuh Peang said: "You two are now adults. As an adult I assume you are ready and even mature to, take responsibility for supporting and continuing the government of the country. As adults you must uphold

the dignity of the kingdom and the palace. Since hereditary this palace had secrets that no one else could know. That secret I'll tell you both!"

Based on the actential function, the sequences can be identified as follows:

2. Subject: is the actan who enters into an agreement with the sender, and considers that it has become his duty to obtain the object. Identification of actans who function as subjects can be started by asking questions about who gets the task of finding objects; or who can get the object? In this sequence, the actors who function as subjects are all characters, namely Lumuh Peang, Lumuh Lenggana, Lumuh Sumpit, Palace Servants. These figures have previously made "agreements" or mutual agreements.

3. Object: is something that the sender desires or aspires to, which at the time something is declared, the desire or ideal does not yet exist in the sender. Identification of the actant that functions as an object can be started by asking the question: what does the sender want and is looking for? In the folktale of this first sequence, the actor who acts as the object is the Royal Palace.

4. Sender: is the act of moving the story or by which a story in a narrative structure can be composed. The sender determines the object to be searched and he can also ask the subject to get the desired object. The question to find this actant is: "Who sparked the intention or desire to get the desired object?" In this sequence, the

character who serves as the sender is the king of Lumung Peang, the father of Lumuh Lenggana and Lumuh Sumpit who invites all the characters in the story to find a successor to the kingdom.

5. Receiver: the actan that receives the object. The question to find the actan receiver is "Who receives the object?" In this first sequence, the receivers are Lumuh Lenggana and Lumuh Sumpit as sons of the king who will be the successors of the kingdom.

6. Helper: actant who helps the subject carry out his duties. The identification of actants who function as helpers can be started by asking the question: "Who or what makes it easier for the subject to get the object?" In this first sequence, the helper is the king.

7. Opponent: an actan that hinders the subject's task of obtaining the object. Identification of the actant who functions as an opponent can be done by asking the question: who is preventing the achievement of the object? In this first sequence, no actan is an opponent.

2. **Sequence 2**

The second sequence in folklore is when the king takes his two daughters to a secret palace room that is guarded for generations. The basic sentence of the story in this sequence is shown by the statement of the Lumuh Peang character which reads "Since hereditary this palace had secrets that no one else could know. That secret I'll tell you both!" which can be grouped as syntagms performanciel.

Based on the actantial function, the sequences can be identified as follows:

1. Subject: the actans who function as subjects in the second sequence are the king of Lumuh Peang, Lumuh Lenggana, Lumuh Sumpit.

2. Object: the actant that serves as the object in this sequence is diamond.

3. Sender: the actan who plays the role of sender in this sequence is the king of Lumuh Peang which is indicated by the sentence of invitation as well as the basic sentence of the story in this sequence, namely "This is what I'm trying to say to you two!"

4. Receiver: the actants who act as receivers in this sequence are Lumuh Lenggana and Lumuh Sumpit.

5. Helper: no actan acts as a helper here.

6. Opponent: there is no actan that acts as opponent in this sequence.

3. Sequence 3

The third sequence in this folklore is when King Lumuh Peang died, he was replaced by Crown Princess Lumuh Lenggana as queen, while his brother become a king's servant which can be categorized as syntagmes performancie. Based on the actential function, the sequences can be identified as follows:

1. Subject: Actants who function as subjects in this sequence are Lumuh Lenggana and Lumuh Sumpit.

2. Object: the actan that serves as the object in this sequence is the diamond.

3. Sender: The actor who acts as the sender in this sequence is Lumuh Sumpit, which is indicated by a sentence of invitation as well as the basic sentence of the story in this sequence, namely "Lumuh Sumpit visited his sister and asked that the diamonds be sold for trading capital".

4. Receiver: the actan that acts as the receiver in this sequence is Lumuh Sumpit.

5. Helper: no actan acts as a helper here.

6. Opponent: an actan that hinders the subject's task of obtaining the object. Identification of the actant who functions as an opponent can be done by asking the question: who is preventing the achievement of the object? In this sequence, the actan who becomes the opponent is Lumuh Lenggana, the basic sentence of the story in this sequence is "Her sister does not agree, considering the message of her late father who said that diamonds should not be sold, or transferred to someone else's hands.

4. Sequence 4

The fourth sequence in this folktale is the fourth sequence in this folklore is when Lumuh Lenggana is outside Mahligai brought the big diamond, to hide it from his sister. But the difficulty is that the light of a diamond that big, will shine brightly even

though it is wrapped several layers. Incidentally at that time the son of Lumuh Sumpit go in the direction of the light. Strong female power, but stronger male power. Ratu Lulum Lenggana walks along the Sampit river. Lumuh Smpit easily walked after the direction of the light down the river.

Based on the actantial function, the sequences can be identified as follows:

1. Subject: Actants who function as subjects in this sequence are Lumuh Lenggana and Lumuh Sumpit.

2. Object: the actant that serves as the object in this sequence is diamond.

3. Sender: there is no actan acting as a sender here.

4. Receiver: the actants who act as receivers in this sequence are Lumuh Lenggana and Lumuh Sumpit.

5. Helper: no actan acts as a helper here.

6. Opponent: the acting opponent in this sequence is Lumuh Lenggana who doesn't agree with Lumuh sumpits invitation to sell diamonds.

5. Sequence 5

The fifth sequence in this folklore is when Ratu Lumuh Lenggana. arrive in the village port, his younger brother Lumuh Sumpit has arrived too at the end of the village. Lumuh Lenggana knows that she followed by her brother. Without a second

thought, the Queen turned into the harbor and threw the diamond into the middle of the river in front of the port.

Based on the actantial function, the sequences can be identified as follows:

1. Subject: actants who function as subjects in this sequence are Lumuh Lenggana and Lumuh Sumpit.

2. Object: the actan that functions as the object in this sequence is Mahligai.

3. Sender: the actan who acts as the sender in this sequence is Lumuh Lenggana, which is indicated by an invitation or command sentence as well as the basic sentence of the story in this sequence, namely "He shouted from the deck of his ship while commanding so that the ropes of the Mahligai raft are cut and the Mahligai raft get lost in the wide Mentaya river."

4. Receiver: the actan who acts as the receiver in this sequence is Lumuh Sumpit.

5. Helper: the actan that functions as a helper in this sequence is not a human but a raft used by the subject.

6. Opponent: The acting opponent in this sequence is Lumuh Lenggana who is blocking Lumuh Sumpit from selling diamonds.

6. Sequence 6

The sixth sequence in this folklore is when Lumuh Lenggana realizes that his age will not be there continue, because he will be

dealing with his sister who has self-hyped because of the influence of wealth. Lumuh Lenggana is standing in the middle of his Mahligai while raising his hands up and pray. At that moment the atmosphere became dark in an instant, a hurricane, thunder and lightning rumbled through the sky followed by heavy rain as if pouring down from the sky. The thunder grew louder and the smell of sulfur and smoke added to the fog. At that moment the sailing ship broke into pieces and sank in the middle of the river. That is what is now known by the people along the Mentaya River, namely Lepeh Island in the downstream, and Hanaut Island in the upstream.

Based on the actantial function, the sequences can be identified as follows:

1. Subject: the actan who functions as the subject in this sequence is Lumuh Lenggana.

2. Object: the actan that functions as the object in this sequence is Lumuh Lenggana and also safety for oneself.

3. Sender: the actant that functions as a sender in this sequence is Lumuh Lenggana itself.

4. Receiver: the actan that functions as a receiver in this sequence is Lumuh Lenggana itself.

5. Helper: the actan that functions as a helper in this sequence is protection from God and the mahligai raft used by Lumuh Lenggana.

6. Opponent: The acting opponent in this sequence is Lumuh Sumpit who is blinded by treasure.

General schema actantial of Pulau Hanaut tuntang Pulau Lepeh fokltale:

No	Elements	Description	Actantial
1.	The axis of desire	-Subject -Object	-Lumuh Peang, Lumuh Lenggana, Lumuh Sumpit, Palace Servants as subject. -Royal Palace, diamond, Mahligai, Lumuh Lenggana as object.
2.	The axis of power	-Helper -Opponent	-Lumuh Peang, Raft, Mahligai as helper. -Lumuh Lenggana and Lumuh Sumpit as opponet.
3.	The axis of knowledge	-Sender -Receiver	-Lumuh Peang, Lumuh Sumpit, Lumuh Lenggana as sender. -Lumuh Lenggana, Lumuh Sumpit, Palace Servants as receiver.

3. Learning Aspect on Pulau Hanaut tuntang Pulau Lepeh Folktale

According to A. J. Greimas (1971 as cited in Asri Furoidah) as part of a work of art, poetry or folktale has various elements like other works of art such as songs or music novel. As works of art, short stories or folk tales contain messages or values that can influence a person's behavior. As for the values education that can be found in short stories or folktale according to A.J Greimas as follows:

Value of Religious Education

Religious values aims to educate people so that they are better according to the guidelines religion and always remember God. Religious values that contained in a work of art is intended so that the audience of the work get inner reflections in life that come from on religious values. Religious values in art are individual and personal.

Moral Education Value

Moral is the meaning contained in the work of art, which implied by the story. Morals can be seen as a theme in simple form, but not all themes are moral. Morals value contained in works of art aim to educate humans so that they know ethical values are the good and bad values of a deeds.

Value of Cultural Education

Cultural values are something that is considered good and valuable by a community group or ethnic group that is not necessarily seen as

good by a community group or ethnic group others because cultural values limit and characterize a society and its culture.

Folktale and literature in general convey education values, moral values and culture values to be understood by the readers. This is in line with the opinion of Nurgiyantoro (2012), moral is something to be conveyed by the author to the reader, is the meaning contained in a literary work and the meaning suggested through the stories. It means the author conveys a moral message to the reader through literary work in good directly or indirect ly delivery. In direct delivery form, moral value is conveyed or taught to the reader directly and explicitly. Instead of indirect delivery form means the moral value only implied in the story, fused coherence with elements of other stories.

Here are learning aspect in Pulau Hanaut tuntang Pulau Lepeh at Kotawaringin Timur district as follow:

a. **Analysis of Education Values in Pulau Hanaut tuntang Pulau Lepeh Folktale**

2. **Value of Religious Education**

Religion is a profoundly symptomatic consciousness in the depths of the human heart as human nature. Religion is not only concerning aspects of life outwardly but also concerning the totality of the human person as a whole in its integration of relationships with in the oneness of God.

Religious values aim to educate people to be better according to religious guidance and always remember God. Religious values contained in a literary work is intended so that the audience of the work it gets inner reflections in a better life based on religious values. Religious values in literature are individual and personal. The form of religious education in the story the people of Pulau Hanaut tuntang Pulau Lepeh, namely:

Pray to God

Praying to God is a commendable act as a means human approach bermunajat with God. It can found in the Pulau Hanaut tuntang Pulau Lepeh folktale as in the following quote:

"Oh God almighty God, who created this heaven and earth! Send down your curse upon us, that your servant may not die because of my brother's sword, but die leaving this world of your will and for your works. Accept your servant's prayer! Aamiin".

The quote above, the character in Pulau Hanaut tuntang Pulau Lepeh folktale reflects a character who always prays to God or praying for God's help in overcoming various difficulties. Praying to God in Pulau Hanaut tuntang Pulau Lepeh folktale is very important to be taught to students, so that students have value religious education that is always asking for God's help in every the difficulties he faced.

Power of God

The power of God is an absolute thing that belongs to God. Whatever can happen at will. Allah is almighty because Allah is creator of all the universe and its contents. The form of God's power in Pulau Hanaut tuntang Pulau Lepeh folktale is shown in the following quote:

"In an instant the atmosphere darkened, typhoons, thunder and lightning thundered through the sky followed by heavy rain as if pouring from the sky. Thunder gets bigger accompanied by the smell of sulfur and smoke ads to the blur. Finally, Mahligai and the sailboat broke into pieces and sank in the middle of Mentaya."

The power of God in Pulau Hanaut tuntang Pulau Lepeh folktale is very important to be taught to students, so that students believe in the existence of the power of God Almighty and always obedient in living the teachings their respective religions.

b. Analysis Moral Education Value in Pulau Hanaut tuntang Pulau Lepeh Folktale

Value Moral Education

Value of moral education is a value that shows the rules of behavior and customs of an individual from a society groups that include behavior the form of the value of moral education in the

story. The form of moral education in the story the people of Pulau Hanaut tuntang Pulau Lepeh, namely:

Responsible

Responsibility is a person's ability to carry out and carry out their duties and obligations perfectly. This matter seen in the following quote from the Pulau Hanaut tuntang Pulau Lepeh folktale:

"Her sister disagreed given his late father's mandate saying that diamonds should not be sold, or transferred into the hands of others."

The quote above, his sister's advice reflect the teachings of responsibility. Responsible teaching shown by giving advice to her brother to keep obligations entrusted by the late king. The attitude of responsibility in the Pulau Hanaut tuntang Pulau Lepeh folktale is very important to be taught to students, so that students always instill a good attitude of responsibility as a student as well as humans in general.

Be patient and Persevere

Patience is resistance to trials (not irritable, no quick to despair, not easily broken hearted), steadfast, calm, not in a hurry and not in a hurry. This can be seen in the following folktale quote:

"Queen Lumuh Lenggana realizes that her age will not continue anymore, because will face her sister who has forgotten herself because of the influence of wealth."

From the quote above, Lumuh Lenggana character reflects patience and perseverance. Patience in Pulau Hanaut tuntang Pulau Lepeh folktale is very important for taught to students, so that students always instill a patient attitude and steadfast in everyday life, that way they can learn to always be patient in the face of all trials.

c. **Analysis Culture Value in Pulau Hanaut tuntang Pulau Lepeh Folktale**

Cultural Value

Cultural values are values that exist and develop in society. Because cultural values are the first level of ideal or customary culture. Cultural values are the most intangible layer and the space is wide. The form of cultural value in the story the people of Pulau Hanaut tuntang Pulau Lepeh, namely:

Compliance with Custom

The value of obedience to customs is also found in the story of the history of Pulau Hanaut tuntang Pulau Lepeh folktale. This can be seen from the following quote:

"The heirloom of their grandfather is the king of Lumuh Pasir. The diamond was a gift from a large snake, the size of which

was three hugging their grandfather's head. The king also explained to his two children that according to their grandfather's mandate this object should not be sold or transferred and must be preserved from generation to generation as a symbol of the glory of their kingdom at that time, therefore both of them were obliged to protect and maintain it."

From the quote above, the cultural value associated with royal customs is that from generation to generation they must guard a diamond and should not be sold or transferred to other people.

Cultural Values of Human Relations with Nature

The use of nature as a source of life is also found in the folktale of Pulau Hanaut tuntang Pulau Lepeh. It can be seen from the following quote:

"Queen Lumuh Lenggana does not reside in the Palace, but has inhabited the Mahligai which was erected on a raft on the Mentaya river."

From the quote above, humans, nature, and culture are three entities that cannot be separated. The natural environment as a place for humans to live forms a way of human life known as culture, while culture itself is also a way of human adaptation in responding to their natural environment.

Pulau Hanaut tuntang Pulau Lepeh Book in Cerita Rakyat Daerah

Kalimantan Tengah

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter present the conclusion and suggestion of this research. The conclusion deal with the result of the research finding and discussion. The researcher also give some suggestion that addressed to other researcher who are interested about the story of Pulau Hanaut tuntang Pulau Lepeh based on A.J. Greimas Narratology.

A. Conclusion

Based on the result this study about the narrative structure analysis in Kotawaringin Timur district "Pulau Hanaut tuntang Pulau Lepeh folktale based on A. J. Greimas" narratology. This reasearch attempted to answer research problem about how do we implementation the narratology analysis on Pulau Hanaut tuntang Pulau Lepeh folktale based on A.J. Greimas and what are the learning aspect on Pulau Hanaut tuntang Pulau Lepeh fokltale. The conclution of this research can be describe as follows:

1. Based on the findings of this research, this study was conducted by implementation a structuralist approach to the theory of A. J. Greimas' narratology analysis used fuctional structure and narrative structure. The results showed that there was an actant scheme, namely, subject, object, sender, receiver, helper, and opponent. Functional structures were also found, namely, the beginning situation/initial situation, the transformation (qualifying test, main test/main stage, and the

glorifying test), and the final situation/ending situation. Based on the results of the

analysis, it can also be seen that the actan and functional structures in the folktale of Pulau Hanaut tuntang Pulau Lepeh are complex and have fulfilled all the stages.

2. Based on A. J. Greimas are learning aspect on Pulau Hanaut tuntang Pulau Lepeh fokltale as follows: value of religious education, moral education value, and value of cultural education.

B. Suggestion

In accordance with the conclutions of this research, the researcher would like to purpose some suggestions for students, Lecturer, and next researchers.

1. For the Students

Based of the result of this research, the outcome of this study will offer students and provide them with information and knowledge about Narratology especially in the knowledge among the Kotawaringin Timur community. So, the students can understand and their enrich insight about literature.

2. **Researcher**

For the next researchers, the result of this study will help the next researcher who wants conduct the same topic with this research. This study is expected to be useful for many literary researchers especially in narrative literary criticism approach. The most important thing is the research can be one of requirement for the researcher for graduate in this university.
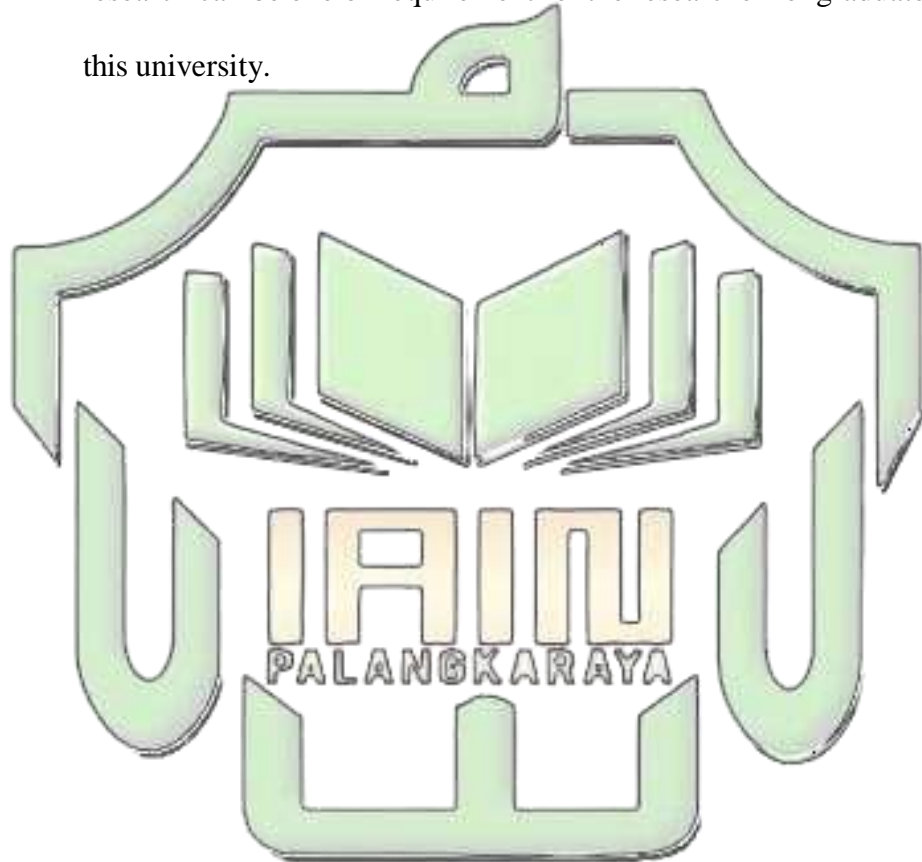
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APPENDICES