

CHAPTER II

LITERATURE REVIEW

This chapter explains about theories related to the problems that will be discussed. It discusses the folktales, the origin and the history of folktale, the feature of folktale, the corpus, the narrative, and the thirty one functions of Propp's.

There are many types of genre and folklore, a folktale is one of the most important genre. Folktale is defined as stories that spread orally and the writer are not known (Tunnel, Jacobs, Young, 2012). Folklore is often considered as a mirror that represents the cultures and moral values of the people. Many studies have been conducted regarding different countries' folklore's cultural values. The meanings of folklore inherited from generation to generation (Zhang, 2008). But there are few studies comparing Chinese folklores with folklores from other countries.

2.1 The Folktale

The folktale is a story passed on by words of mouth rather than by writing, and thus partly modified by successive re-telling before being written down or recorded (Oxford Dictionary of Literary Terms, 2008, p.132). Strictly, it can be defined as a short narrative in prose of unknown authorship which has been transmitted orally; many of these tales eventually achieve written form (a glossary of literary terms 1999, p.101). In addition, it is a simple story which does not actually occur, has entertainment elements and also the function is to convey moral teachings for the readers (Triyanto, 2007, p.46).

Furthermore, according to Mungadi and Gulumba (2002), quoting Abraham folklore is nothing but a fiction. Then, they go further to say that folktale is a story narrated usually at night for moral and entertainment purposes. By the definition, it can be concluded that folktale is a story that does not actually happen, being told to a certain ones (specifically children) which aims to only entertain.

2.2 The Origin and The History of Folktales

The theories regarding of the origin of folktales is possible to be found. The best classification seems to have been done recently by Jack Zipes. In his book “Why Fairy Tales Stick (2006)”, he points two main theories that is related to the origins of folktales. First, Monogenesis, which tends to idea that folktales derives from one particular source such as myth. Theodor Benfey (1809-1881), along with Brother Gimms, support Zipes’s theory. Furthermore, Benfey adds to claim the origin of the genre to be the ancient India. According to him, folktales, then, has been expanded to Persia, and then to the Arabic, by mouth to mouth.

The second theory is Polygenesis, developed by Bedier (1864–1938), the French folklorist. According to his theory, the folk tales blossom out independently in different places and they are formed, reformed, cultivated and enriched by storytellers. From the assumption, this theory is taken. Humans experience the similar process throughout the world and it is natural that they respond to the environment and events in similar ways by using the different variations of the same motif which depends on the geography, history, society, and religion. As result, it is molding the culture they belong to.

2.3 Features of Folktale

Feature, according to Oxford Dictionary (2000, p. 162) is noticeable part or an important part in something or even can be elements, characteristics of something. Generally, folktale shares some common characteristics. It consist of a lesson or moral value, supernatural or magic elements and represents a human quality usually good or evil ones. The main character tends to be a person who finally get rewarded happy ending and the villains are destroyed.

Hutomo (1991:3) formulates some characteristics of folk tales, which is spread by mouth, appeared in a village-style community that style still featured either village or out of town, describes the cultural characteristics of a society, it is not known who the author so that it belongs to the community.

By the definition the feature which is related to folktale, so it can be said that characteristics in a folktale, contained about lesson, moral values, magic elements and good one and evil one. The style of folktale tends to be both village and town and the no one knows the author of folktale.

Reggie Routhman (2005, p.1), an expert of Heinemann, states that there are four elements of folktale, namely

1. Narrative story handed down within a culture.
2. Stories were created by adults for the entertainment of other adults.
3. Stories frequently involve trickery.
4. Folktales are a legacy from anonymous artists of the past. (Arbuthnot)

Meanwhile, according to Nicholls and Pene (2005) say that there are three features of narrative (in this case, folktale), namely:

1. Characters with defined personalities/identities.
2. Dialogue often included - tense may change to the present or the future.
3. Descriptive language to create images in the reader's mind and enhance the story.

2.4 Narrative

According to Oxford Dictionary (2008, p.291) states that narrative is a description of events especially in a novel, process skill of the story telling. Abbott (2002, p.3) says that narrative is the principal way in which our species organizes its understanding of time and that the ability to manage time fluidly within a narrative allows “events themselves to create the order of time.

Polkinghorne’s definition of narrative (1988, p.13) is that it is the fundamental scheme for linking individual human actions and events into interrelated aspects of an understandable composite. Chatman has said that the common features of all narratives are order and selection (1978, p.28) and, based on work by Piaget, discusses how narratives display three structural properties: wholeness, transformation, and self-regulation. It is whole because although events and existents are single and discrete. The narrative is a sequential composite and unlike a random agglomerate of events, they manifest a discernible organization.

In narrative text, the students should find the main ideas or contents of Orientation, Complication, Resolution and Reorientation (Cohen, 2000). In Orientation, knowing the scene and the participants is highly needed. The orientation is identified by describing:

- The event such as time, place and circumstance
- Introducing the character accompanied by feature or significant attributes, for example: appearance, nature, like and dislike, habits

Then, in complication, finding the problems occur in the story should be done. The complication is identified by revealing the problem is not fully resolved or a new problem occurs that adds to the tension.

For the resolution, finding on how the problems are solved in the end of the story should be also done. The resolution is identified by solving the problem and may have learnt from the event and reflects on the learning. In addition, it is

identified by providing a possible answer to the problem so far or relieves the tension being created.

Last, reorientation refers to the conclusion of a story should be made. The orientation is identified by making own conclusion or moral value.

Nevertheless, identifying the main idea is also necessary and it also includes in the elements of narrative beside orientation, complication, resolution and reorientation.

2.5 Corpus

The term corpus is derived from Latin corpus "body". At present, it means representative collection of texts of a given language, dialect or other subset of a language to be used for linguistic analysis. In finer definition, it refers to loosely anybody of text; most commonly, body of machine-readable text; and more strict a finite collection of machine-readable texts sampled to be representative of a language or variety (Mc Enery and Wilson 1996, p. 218). In principle, any collection of more than one text can be called a corpus.

This study analyzes the corpus of folktales collected from the Internet for content analysis. The term corpus is derived from Latin corpus "body". At present, it means representative collection of texts of a given language, dialect or other subset of a language to be used for linguistic analysis. In finer definition, it refers to loosely anybody of text; most commonly, body of machine-readable text; and more strict a finite collection of machine-readable texts sampled to be representative of a language or variety (Mc Enery and Wilson 1996, p.218). In principle, any collection of more than one text can be called a corpus

In addition, Sinclair (2005) states that a corpus is a collection of pieces of language text in electronic form, selected according to external criteria to represent, as far as possible, a language or language variety as a source of data for linguistic research.

By the explanation concerning, a corpus is the body or the piece of the text in the language use, sampled for the variety of language.

2.6 Study Case

According to Winston (1997, p.3) study case is a strategy that refers to triangulation. Triangulation is a process in analyzing data at least more than different processes. This triangulation aimed to check the result. It gives the researchers some assurance so that the researchers will feel more confident on the result found since all of the processes the researchers show the same result.

In 1966, the triangulation was referred as an unobtrusive method. Webb et al. (1966,p.3) suggested that “Once a proposition has been confirmed by two or more independent measurement processes, the uncertainty of its interpretation is greatly reduced. The most persuasive evidence comes through a triangulation of measurement processes.

According to Denzin (1970), it can be identified 4 types of triangulation.

1. *Data triangulation*, which means gathering data through different sampling strategies, so that parts of data are collected at different times and social situations, as well as on a variety of people.
2. *Investigator triangulation*, which means using more than one researcher in the field to gather and interpret data.
3. *Theoretical triangulation*, which means to use more than one theoretical position in interpreting data.
4. *Methodological triangulation*, which means to use more than one method for gathering data.

Thus, triangulation helps in the reliability and validity of the result on a research studies.

2.7 The Plot

Williamson (n.d.) outlines three components of short story plot:

1. The main characters and the problem or challenge that they face.
2. Escalation of the problem that make the main character s struggle.
3. End the story with the main character solving the problem, or coming to a new understanding.

Furthermore, to describe the characteristics of the folktales the writer used folktale characteristic framework developed by Torres (2003). Folktales have some common basic characteristics. They are the following:

- **Structure of Plot:**

These stories are basically simple and direct to its purposes. Action is given from the beginning of the story. Their characteristics are quickly established.

1. The characters of folktales: The characters of folktales are flat. They are presented as one-dimensional (i.e. completely good or bad).
2. Style: Folktales of different cultures have their own unique way of presenting their stories. Some specific language patterns can be found in folktales. The style are divided into four namely: rich/evocative layered with adjective, memorable language, use of rhythm/repetition technique and formulaic an opening & an ending
3. Theme: They present universal themes. Many folktales reflected the people's ordeal because of the oppression they lived.
4. Motifs: Motifs are basically the patterns seen in folktales. Courage, friendship is many times presented in folktales.

2.8 Thirty-one Functions of Propp

Stories play an important role in our daily activities. When we want to tell an accident or event, we always have some type of story in mind. Furthermore, when we look back our experience, this indicates as a sequence of activities. It is like a story. A tale is a story. This is the purpose why it is sometimes said “life is just like a tale.”

Vladimir Propp's, an expert at telling story, hypothesized that a concatenation of short plot consists in a story which is called function. Based on this idea, more than 100 magic inspired-folktales were completely analyzed and 30 functions were found to construct all of the folktales so that it is now enough for analyzing the stories. However, Propp's methodology works well specifically for Russian magic folktales, which form a particular category among folktales generally.(Wama & Nakatsu, 2008, p.130)

He analyzed more than 100 magic-inspired Russian folktales based on the hypothesis that a story consists of a concatenation of short plots. He tried to classify the short plots extracted from those magic folktales and found that there are 31 categories and that these are sufficient to construct all of the Russian magic folktales. However, as he himself pointed out, his methodology works well specifically for Russian magic folktales, which form a particular category among folktales in general

According to Propp (1979, p.36-79) in folktale, there are several functions that indicate different events that are not exactly the same with others to a main figure.

Take some examples:

- The king rewarded a horse for the hero. The horse took him away from the kingdom.
- The fairy gave her a beautiful dress for she could go to the ball.

Based on the two events of folktales, each event has different action, figure, and object but the requirement for the function has been completely fulfilled. The used function is to receive or to obtain something (a horse and dress) and transfer to designed places because of those things. Also, the functions appear in a constant sequence.

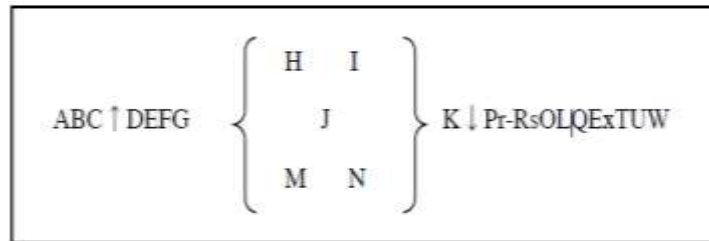
Luckily, an interesting conclusion through analysis of Russian magic is discovered. In the field of folktales, the different characters were found and similar actions were frequently achieved. These acts are regularly used as universal material and fundamental components of folktales. Then, he claimed them “functions” and it shows 31 functions of Propp’s.

Here is the table of 31 functions resulted from 100 magic folktales:

[Code]Function	
0. [α] Initial situation	16. [H] The hero struggles with the villain
1. [β] Absentation	17. [J] Branding or marking the hero
2. [γ] Interdiction	18. [I] Victory over the villain
3. [δ] Violation	19. [K] The liquidation of misfortune or lack
4. [ε] Reconnaissance	20. [↓] Return of the hero
5. [ζ] Delivery	21. [Pr] Pursuit of the hero
6. [η] Trickery	22. [Rs] Rescue of the hero
7. [θ] Complicity	23. [O] Unrecognized arrival
8. [A] Villainy	24. [L] Claims of a false hero
9. [B] Mediation, the connective incident	25. [M] Difficult task
10. [C] Consent to counteraction	26. [N] Solution of a task
11. [↑] Departure, dispatch of the hero from home	27. [Q] Recognition of the hero
12. [D] The first function of the donor	28. [Ex] Exposure of the false hero
13. [E] Reaction of the hero	29. [T] Transfiguration
14. [F] The acquisition, receipt of a marginal agent	30. [U] Punishment of the false hero or villain
15. [G] Transference to a designated place; guidance	31. [W] Wedding

Table 1 Propp’s functions

The result is a formula:



A clever hero wins the hand of the princess, a clever woman proves herself worthy of her husband, or a wise peasant outriddles the king. Sage advice leads either to success or, just as often, to disaster.

Some novelle describe social and marital problems: A poor peasant obtains the property of the rich man; an innocent woman suffers unjustly; a haughty wife is reformed. Others testify to the inevitability of fate. Traditional tales and episodes are combined in various ways.

Many complex tale types are composed of a string of episodes that relate to a particular theme, such as persecution, separation, or heroism. Animal tales and humorous anecdotes are sometimes joined together on the basis of a similar cast of characters: the fox and the wolf or the rogue and the dupe. Such combinations can become traditional.

Other humorous complex tales consist of a frame into which various short tales are set: for example, “The Bargain Not To Become Angry,” AT 1000; “The Husband Hunts Three Persons as Stupid as His Wife,” AT 1384; and “Clever Elsie,” AT 1450. Frame tales are also noteworthy features that lend unity to several literary collections of folktales: the pilgrimage in Chaucer’s *Canterbury Tales*; the house party in Straparola’s *Pleasant Nights*; the storytelling session set into a magic tale (a version of “The Needle Prince,” AT 437) in Basile’s *Pentamerone*; Shahrazad in *The Thousand and One Nights*. Modern literary authors, balancing a need for realism with

a desire to tell a good story, occasionally employ embedded narrative, establishing a situation in which a character narrates a folktale. The same device, which distances the author from the tale, has been used in films (for example, *Dead of Night* [1945]).

Indonesia has plenty of local stories that is unreal to be happened. The folktale of South Sumatera will be taken and put into the Propp's for this final report. The stories are Si Pahit Lidah and Si Mata Empat, Kulup, The Rebelious son and Teluk Gelam.

For example, the Teluk story which is related to function. First, the story begins with initial situation [α] "Once upon a time...." This circumstance and the scene indicate the main character usually appears even though not always and revolves around these characters. Second, the next step is recognition of hero [Q] (in this case, the main character/protagonist). "One day The Prince went to...."

Third, Departure [\uparrow]. It means that main characters went to another place from his/her home. "The prince wandered to where he had no idea to go. The fourth, the liquidation of misfortune or the lack. It refers to the unlucky things that causes. "One the bitter day, the stranger guests come to Tapah Lanag's hut. The fact, they were all robbers".

Therefore, the writer describes in this final report is based on Propp's idea. The aim is to develop automatic generation of an interactive stories. For conducting the aim, the writer will be taking three folktales of South Sumatra, as examples. If it were possible to classify, not only magic folktales but also folktales in general, particularly, South Sumatra's one in this work using Propp's methodology.