

CHAPTER II

LITERATURE REVIEW

This chapter explains about theories related to the problems that will be discussed. It discusses the folktale, the narrative text, corpus, moral value in folktale, folktale classification system and the thirty one functions of Propp's.

2.1 The Folktale

The folktale is a story which told by words of mouth rather than by writing, and it is partly modified by successive retelling before being written or recorded (Oxford Dictionary of Literary Terms, 2008, p.132). In addition, according to Triyanto (2007, p. 46), it is a simple story that does not actually happen and real, and also the function is to convey moral teachings and to entertain the readers. Furthermore, according to Hanlon (2000), teaching through folktales is practical, fun and engaging, since folklore stories themselves are entertaining. Most folktales from oral traditions use patterns of language and plot that make them easy to retell and consequently dear to the hearts of tellers and listeners. By the definition, it can be concluded that folktale is a story that does not actually occur, being told to a certain ones which aims to teaching, convey moral messages and entertain.

Generally, most of folktales share some common characteristics in the story. It consist of a lesson or moral value, represents a human quality usually good or evil ones and supernatural or magic elements. The main character tends to be a person who finally gets rewarded an happy ending and usually the villains are destroyed and died.

Hutomo (1991, p. 3-4) explains some characteristics of folktales, that is spread by mouth to mouth, occurred in a village community or out of town so it describes the cultural characteristics of a society, and the author is unknown. By the definition the character 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 no one knows the author of folktale.

2.2 Narrative Text

Based on their content structure, folktales are frequently organized in a narrative structure. The stories are composed from sequential activities or events. Each story has the beginning, the middle and the ending. According to Crystal (2008: 481) “a narrative text is a story that is told conveyed to recipient and his telling requires a medium, it is converted into sign”. While Polkinghorne’s definition of narrative (1988, p.18) is that it is the basic purpose for relating individual human actions and events into relevant aspects of an understandable combination. The narrative is a sequential composite and unlike a random agglomerate of events, they manifest a discernible organization.

Stories can be very long and complicated, with many characters, elaborate plots, and subtle interpenetration of character, action and setting. In writing that is primarily expository. However, narratives are shorter and simpler. Most often they are factual rather than imaginary ones, as when an historian describes an event and often in exposition an illustration may involve a simple narrative. Being able to tell a story, then, while not the primary concern of the expository writer, is a skill which he or she will now and again be called upon to use.

Narrative text is a story with complication or problematic events and it tries to find the resolutions to solve the problems. An important part of narrative text is the narrative mode, the set of methods used to communicate the narrative through a process narration.

2.3 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, according to Sinclair (2005), 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.

2.4 Moral Value in Folktale

Before discussing what it terms of moral value, the writer would discuss the definition of value. Etymologically, the value (value = velare) means prices. According to Sumantri (2008, p. 4), value can be defined as something that is considered valuable and useful to human life and well-regarded. While moral according to Budiningsih (2004, p. 24), derived from the mores (Latin) meaning in life ordinances or customs. By the definition, it can be concluded that the term of moral values is the etiquette in life or customs that is considered valuable and useful to human being and well-regarded.

In addition, according to Poesporojo (1994, p. 14), the fact of the universal existence of a body of basic rules of morality present in all societies without distinction of race and culture has been established beyond doubt.

Folktale and literature in general convey moral values to be understood by the readers. This is in line with the opinion of Nurgiyantoro (2007, p. 321), 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 (2006, p. 67), 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.

Jumani (2009, p. 5) says a literature work that only concerned about artwork regardless of moral values, considered as the literature work which is not qualified. Moreover, according to Endraswara (2006, p. 83), there are four categories of moral value that can be reflected as follows :

1. Moral value relating between human being and God, such as mediation, workship, sacrifice and ceremonial date
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 genies, 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 contain in the novel : religious, hard work, dicipline, educative, creative, etc. According to Bertens (2005, p. 139), 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.

2.5 Folktale Classification System

According to Propp (1968, p.56), many folktales involve complex and deep contents and are not ideal to be studied in their complexities. Propp (1968, p. 19) states that classification is necessary to deal with a huge frame of folktale contents so that their structure can be acknowledged as an object of study. Thus, this study divided its body of narrative tale into smaller units and this task is known as classification. Three essential folktale classification systems have been developed to classify a folktale namely type, motif, and function respectively Propp in Thompson, (1961). The type and motif are often used in combination in a classification because both focus on the contents of folktale while the function is an entirely different unit than the former two.

The recent study selected folktale classification system regarding structures of folktale (Propp, 1998). The structure of folktale represented into several functions and this classification system classifies folktale by studying the whole structure from the start to the end of the tale. As suggested by Propp (1987), totally there are 31 functions and ideally they are distributed sequentially in the structure of folktale. Propp derived these functions after he studied more than 100 Russian tales.

Mostly, a folktale starts from an initial situation by introducing a hero or his/her family members. Situation is not one of the functions, but it is a vital component that shapes the structure of folktale with the α sign. Following the initial situation, other functions take place beginning with absention (β) followed by a sequence of functions and ended with Wedding (W). Table 1 below summarises the three classification systems.

Folktale's unit	Operational definition	Characteristics/Example
Type	<ol style="list-style-type: none"> 1. A tale that can exist independently or with another tale 2. Constructed from a single motif or more 3. A combination of plot synopsis with precise details 	<ol style="list-style-type: none"> 1. Dynamic 2. Adaptable 3. Can be fused into new thematic piece and media

Motif	<ol style="list-style-type: none"> 1. Consist of actors, items, and incidents 2. Supports the tale type by providing extra arrangement of the folktales 3. Capable to exist independently in its own right as a tale 	<ol style="list-style-type: none"> 1. Mythological, animals, taboo, magic
Function	<ol style="list-style-type: none"> 1. Structurally analyse function and action of folktale's dramatis personae (actor) 2. Missing function will not affect the sequence in a tale 3. Can be one of the units to create a tale's type. Provide precise structural descriptions 4. Need structure to support 	<ol style="list-style-type: none"> 1. Focus on action 2. Start with initial situation (α) 3. Functions of dramatis personae beginning with absention (β) 4. Sequential assortment of functions 5. Ended with wedding (W)

Table 1. Operational definition of Type, Motif, and Functions in a folktale

It can be comprehended that the first two folktale classification systems are capable to exist independently but most of the time they are used in pair. Nevertheless, the third one is clearly treading on a different path.

2.6 The Thirty One Functions of Propp's

There are some detailed analysis of folktales that are useful to help classify folktales, even more the framework analysis help reconstruct or generate various types of stories. One of the main frameworks was proposed by Propp. His morphology of the folktale is widely acknowledged by narratologists as one of the most impressive contributions to the understanding of plot structure. This work has exhibited a continued fascination both for writers of screenplays and for structuralism analysts of narrative fiction. Essentially, what Propp did in his important study was to offer a means for analyzing folktales in terms of their

functions. For Propp, “function denotes the action of the character from the point of view of its significance for the progress of the narrative” (Propp, 1968, p. 74).

To take a concrete example: “if an eagle takes the hero to the country of the princess, we do not have the functions of flying on a bird but one of transfer to the place where the object of the search is located” (Propp, 1968, p. 73). As Propp argues, “my analysis originated in the observation that in the wonder tale different characters perform identical actions, or, what is the same thing, that identical actions can be performed in very different ways” (Propp, 1968, p. 74). As well as finding the 31 functions, Propp also identified a limited set of eight broad character types (Propp, 1968):

- a) The hero, in every story there is major character with whom the reader will normally associate the most strongly and the key person around which the story is told
- b) The helper, the hero is supported in his or her quest by a helper, often wise old man or magician, who appears at critical moment to provide support
- c) The villain, the sharpest contrast against the hero is the villain, who struggles directly against the hero
- d) The false hero, a variant on the villain and a potential complication within the plot is the false hero, who appears to act heroically and may even be initially mistaken for the real hero
- e) The donor is someone who gives the hero something special, such as a magical weapon or some particular wisdom
- f) The dispatcher, an early role in the story is that of the dispatcher who sends the hero to a mission
- g) The princess, she maybe the object which is deliberately sought by the hero, or she may be the reward after the hero completing the mission
- h) The princess father, who constraint the princess or who may dispatch the hero on his mission to save princess

Propp's research focuses on the existence of a stable scenario in the relationship between the part and the whole tale. A story basically has a stable construction, namely the presence of actors, actions and sufferers. These three

elements can be grouped into two parts, namely a fixed element and the changed element. A fixed element is the action or function, whereas the element being changed is the perpetrators and sufferers. According to Propp the most important is the fixed elements or functions itself, for example:

- a) A King gave a horse to the Hans. The horse brought Hans to the new land..
- b) A Grandpa gave Sucenko a flying carpet. Flying carpet brought Sucenko to the new land.
- c) Witch gave Ivan a boat. The boat brought Ivan to the new land
- d) A Princess gave Ivan a ring, from the ring appeared a group of men and then they brought Ivan to the new land. (Propp. 1987:21-22).

Based on the example above, that phrases have two elements that are fixed and changed elements. The perpetrators or the name can be changed (including skills) but the actions that they do are same and not changed. The replacement of action element will affect the function. However, if the perpetrators and sufferers changed then the function will not change

Based on the examples, it is clear that Propp's theories inspired by Structuralism as developed by Saussure (Selden, 1998:58). The structuralism of language referred to relation of sintagmatik found in phonology, morphology or syntax. The relation of sintagmatik in phonology appears in the sequence of phonemes/d, o, n, g, e, n, g/. When the sequence is changed, then the meaning would change, or not meaningful. In addition, Propp also say that fairy tales have a stable construction, namely the presence of actors, actions, and sufferers. If it connected with the Linguistics then will same with the sentence structure that we often meet, namely the existence of the subject and predicate. The perpetrator is as a subject and action as a predicate. A sentence will not be perfect if no predicate, the same as a prop, Propp through his research concluded that the action is a fixed element, while the perpetrators and sufferers is the elements of change.

The function of the characters serve as a stable and consistent elements of the story, it is not influence on how and by whom that function is fulfilled (Propp, 1968, p. 21). A fairy tale usually starts with the beginning situation. The beginning situation marked with an introduction of actors. Then this situation will

be followed by the function so it forms a framework. There are two types of situation, namely a) the situation about of the seeker and his family b) the situation which tells the first life of victims and his family. Both of these situations sometimes appear in fairy-tales. Based on his research, Propp (1987, p. 24-27) concluded:

- a) The function of actors is a stable element and it is not affected by how and who did it
- b) The number of functions in a fairy is limited
- c) The function has the same arrangement, although not all the story contains all functions
- d) All the fairy tale only represents one type

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, Propp claimed them as “functions”. According to Propp (1968, p. 25-65), concludes the thirty-one narrative functions that have been found in each story after analyzing 100 Russian folktales are shown in the table below :

0. Initial Situation (α)

The initial situation means some context is given for the story, with the hero and the family being introduced. A tale usually begins with some sort of initial situation. The members of a family are enumerated, or the future hero. Although this situation is not a function, it nevertheless is an important morphological element. By giving the initial situation, the reader will easily get a description of the initial conditions faced by the main character. This is related with the theory of Propp (1987, p. 29), the initial situation is followed by the functions in the table below :

No	Functions and Symbols	Definition
1	Absentation (β)	One of the members of a family absents himself from home. Someone goes missing. This division of the cohesive family injects initial tension into the storyline

2	Interdiction (γ)	An interdiction is addressed to the hero that is warned against some action ('don't go there', 'don't do this')
3	Violation of Interdiction (δ)	Villain enters the tale. The villains are just a lurking presence or perhaps they attack the family whilst the hero is away
4	Reconnaissance (ϵ)	The villain makes an attempt at reconnaissance to seek information. They may speak with a member of the family who innocently divulges information. They may also seek to meet the hero, perhaps knowing already the hero is special in some way
5	Delivery (ζ)	The villain gains information about the hero or victim. Other information can be gained, for example about a map or treasure location
6	Trickery (η)	The villain attempts to deceive the victim to take possession of victim or victim's belongings. This may include capture of the victim, getting the hero to give the villain something or persuading them that the villain is actually a friend and thereby gaining collaboration
7	Complicity (θ)	Victim taken in by deception, unwittingly helping the enemy. The trickery of the villain now works and the hero or victim naively acts in a way that helps the villain
8	Villainy (A)	Villain causes harm/injury to family member
8a	Lack (<i>a</i>)	One member of a family either lacks something or desires to have something
9	Mediation, the connective incident (B)	Misfortune or lack is made known; the hero is approached with a request or command
10	Beginning counteraction (C)	Hero chooses positive action. Seeker agrees to, or decides upon counter-action. The hero now decides to act in a way that will resolve the lack
11	Departure (\uparrow)	The hero leaves home or on mission
12	The first function of the donor (D)	Hero is challenged to prove heroic qualities. The hero is tested, interrogated, attacked etc., which prepares the way for his receiving either a magical agent or a helper.

13	The hero's reaction (E)	Hero responds to test. Hero reacts to actions of future donor (withstands/fails the test, frees captive, reconciles disputants, performs service, uses adversary's powers against him)
14	Receipt of a magical agent (F)	Hero acquires use of a magical agent (directly transferred, located, purchased, prepared, spontaneously appears, eaten/drank, help offered by other characters)
15	Spatial transference between two kingdoms (G)	The hero is transferred, delivered, or led to the whereabouts of an object of search
16	Struggle (H)	The hero and the villain join in direct combat
17	Branding, marking (I)	The hero is branded (wounded/marked, receives ring or scarf). The branding of the hero is a life-changing experience
18	Victory (J)	The villain is defeated (killed in combat, defeated in contest, killed while asleep, banished)
19	Liquidation (K)	Initial misfortune or lack is resolved (object of search distributed, spell broken, slain person revived, captive freed)
20	Return (↓)	The hero returns, sets out for home
21	Pursuit, chase (Pr)	Hero is chased (pursuer tries to kill, eat, undermine the hero);
22	Rescue (Rs)	Pursuit ends. Hero is rescued from pursuit (obstacles delay pursuer, hero hides or is hidden, hero transforms unrecognisably, hero saved from attempt on his/her life)
23	Unrecognised arrival (O)	The hero, unrecognised, arrives home or in another country
24	Unfounded claims (L)	False hero presents unfounded claims. The role of the false hero can be very varied and they can be heroic in their own right. A major difference with the hero is in who gets to marry the princess
25	Difficult task (M)	A difficult task is proposed to the hero (trial by ordeal, riddles, test of strength/endurance, other tasks)
26	Solution (N)	Proposed to the hero is completed, demonstrating the hero's integrity,

		character and true worth. Where the task is used to differentiate the hero and false hero, the false hero fails and the hero succeeds
27	Recognition (Q)	The hero is recognised (by mark, brand, or thing given to him/her)
28	Exposure (Ex)	The false hero or villain is exposed by their actions. They often expose themselves through the display of non-heroic actions, including cowardice, cheating, and other false actions
29	Transfiguration (T)	Hero is given a new appearance (is made whole, handsome, new garments etc.)
30	Punishment (U)	Villain is punished. This may be lenient, harsh, or something just, depending on the story
31	Wedding (W)	The hero gets the final and just rewards for all of their actions. In classic tales, this may well be marrying the beautiful princess and ascending to the throne as king, living 'happily ever after'. In other stories, the accolade of heroism is enough and they retire to quiet lives or even go adventuring again

Table 2. Propp's functions

Based on Propp (1975, p. 93), finds that the number of functions is restricted, It means some folktales might not have all 31 functions but only have few functions. Propp (1975, p. 94-98) states that all the stories which were investigated have the same structure. That is, in a story the players and its characters can be changed, but the actions and roles are same. The important element in narrative structure is not the figures, but the action figures. Therefore, it is called the function. In each tale, the functions follow the same sequence and he claimed that the ordinal succession of functions in each magic folktale is always consistent.

Insofar, according to Propp, excluding the initial situation, these functions may be gathered into six distinct groupings (Propp, 1968, p. 25):

- a. The Initial Situation is not a function

- b. Functions 1-7 = Preparation (absentation, interdiction, violation, reconnaissance, delivery, trickery, complicity).
- c. Functions 8-10 = Complication (villainy/lack, mediation, beginning counteraction).
- d. Functions 11-15 = Transference (departure, the first function of the donor, the hero's reaction, the provision or receipt of a magical agent, spatial transference between two kingdoms or guidance).
- e. Functions 16-18 = Struggle (struggle or fight, branding, victory).
- f. Functions 19-26 = Return (liquidation, return, pursuit, rescue, unrecognized arrival, unfounded claims, the difficult task, solution).
- g. Functions 27-31 = Recognition (recognition, exposure, transfiguration, punishment, wedding).

These functions can be simplified into seven actions environmental (spheres of actions) (Propp, 1987:79 — 80) that includes:

1. The villain "the criminals action environmental"
2. A donor "donors/helpers action environmental"
3. Helper "helpers action environmental"
4. The princess and her father "princess and father action environmental "
5. The dispatchers "the providers action environmental"
6. The hero "heroes action environmental"
7. The false hero "false heroes action environmental"

Based on the seven action environmental (spheres of actions), the frequency of the appearance of a character and the way the characters are introduced in the a narrative will be easily detected. Seven action environmental or spheres of actions

has close relation with the appearance of the characters in each action so that two things are mutually binding one with the other.

Based on the description above, it can be concluded that the point of this theory is a function or action. A story actually has the same construction that consists of the three elements (actors, action and sufferers). These three elements are grouped into two parts namely fixed and changed elements. A fixed element is function/action, whereas the element being changed is the perpetrator and sufferers. The most important element is a function or action, because These functions are stable and will not be affected by the change of perpetrators and sufferers. This function is differentiated into 31 types, but not all functions contained in a fairy tale. Regardless of the number of functions that appear in a story already is able to establish the framework of the story. 31 the function can be distributed into seven actions environmental to find out the frequency of occurrence of a character.

Moreover, according to Propp (2003, p. 57), the classification is certainly applicable to the analysis of Russian magic folktales but they cannot always be appropriately used for narrative analysis of other folktales, especially artificially created stories. Propp's idea represents only the characteristics of the Russian magic folktales. Furthermore, applying this methodology to Indonesian folktales would seem problematic. However, if the writer could show that his methodology is applicable to Indonesian folktales, this would suggest that this framework could be applied to various folktales, thus facilitating the construction of a system that can help generate various types of stories.