

Comparison of Structural Reduction in Indonesian Legend and Myth

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Abstract: *This article tries to analysis the structural reduction in Indonesian narrative texts. To collect and analyze data used qualitative method. The research focuses on two main points: (1) What kinds of function can be found in narrative text? (2) What are differences structural reduction inter narrative text?. To answered those questions writer used Propp's list function. This research employs Semiotics: The Basics. The results of this research are: (1) No villain in one of the Indonesian legend but there is villain in myth story. Both of stories get reduction from seven roles Propp's list, The stories which come from Indonesia the hero and villain are still in a family or have relationship each other. (2) There are fourteen function in the legend of Sangkuriang and thirteen functions in the myth of Nyi Roro Kidul so this story gets reduction from thirty one list of Propp's list functions.*

Key Word: *structural reduction, functions, legend, myth*

Introduction

In order to have good capability in teaching reading comprehension, we need to know the basic knowledge of English text, what kinds of genre in English text and what the structural of the text is. Semiotic is probably best known as an approach to textual analysis, and in this form it is characterized by a concern with structural analysis. The structure of any text or cultural practice has both syntagmatic and paradigmatic axes. Paradigmatic elements are the items which cannot be worn at the same time on the same part of the body (such as hats, trousers, shoes). Within a genre, while the syntagmatic dimension is the textual structure, the paradigmatic dimension can be as broad as the choice of subject-matter.

In this research uses narrative text. Narrative meaning is created by establishing that something is a part of a whole and usually that something is the cause of something else. It is usually combined with human actions or events that affect human beings. Narrative displays the significance that events have for one another. (The anti-story makes explicit that events do not have causal connections between each other.). Narrative in this research is present in myth and legend.

In process of communication, human transfers messages and meaning. This meaning making process exists with the help of signs. There is verbal and non-verbal communication. Texts are non-verbal communication and texts need signs. In relation to this sign study, semiotic is the

suitable study about sign. Semiotics or semiology is the study of signs, symbols, and signification. It is the study of how meaning is created not what it is. The word semiotic comes from the Greek root, same as in semeiotikos, an interpreter of signs. Semiotics as a discipline is simply the analysis of signs or the study of the functioning of sign systems. One of the broadest definitions is that of Umberto Eco, who states that semiotics is concerned with everything that can be taken as a sign (Eco 1976,7). Semiotics involves the study not only of stand for something else. In a semiotic sense, signs take the form of words, images, sounds, gestures, and objects.

Sign and symbols in broad meanings can be studied as Myers (2008) stated, “Signs and symbols can be studied, not only in language (both written and spoken forms), but also in rituals, culture, images and art – in fact, anything that can be ‘read’ as text”

Signs take the form of words, images, sounds, odours, flavours, acts or objects, but such things have no intrinsic meaning and become signs only when we invest them with meaning. Anything can be a sign as long as someone interprets it as ‘signifying’ something – referring to or standing for something other than itself. The two dominant models of what constitutes a sign are those of the Swiss linguist Ferdinand de Saussure and the American philosopher Charles Sanders Peirce. Saussure offered two-part model of the sign that comprises signifiers and signified.

These, the signifiers and signifieds are combined in one forming a relationship that is co-called signification. This signification is what we commonly think of ‘meaning’.

Syntagms and paradigms provide a structural context within which signs make sense; they are the structural forms through which signs are organized into codes. Syntagmatic (concerning positioning) and paradigmatic (concerning substitution).

A syntagm is an orderly combination of interacting signifiers which forms a meaningful whole within a text – sometimes, following Saussure, called a ‘chain’. Syntagms are often defined as ‘sequential’ (and thus temporal – as in speech and music), but they can represent spatial relationship. Spatial syntagmatic relations are found in drawing, painting and photography. Many semiotic systems – such as drama, cinema, television and the World Wide Web – include spatial and temporal syntagms. The structure of any text or cultural practice has both syntagmatic and paradigmatic axes. Both syntagmatic and paradigmatic analysis signs as part of a system – exploring their functions within codes and sub-codes – a topic to which we will return.

The syntagmatic analysis of a text (whether it is verbal or non-verbal) involves studying its structure and the relationships between its parts. Structuralist semioticians seek to identify elementary constituent segments within the text – its syntagms. The study of syntagmatic relations reveals the conventions or ‘rules of combination’ underlying the production and interpretation of texts (such as the grammar of a language).

Paradigmatic relationships can operate on the level of the signifier and on the level of the signified (ibid., 121-4; Silverman 1983, 10; Harris 1987, 124). Paradigms are not confined to the verbal mode. In film and television, paradigms include ways of changing shot (such as cut, fade, dissolve and wipe). The medium or genre are also paradigms, and particular media texts derive meaning from the ways in which the medium and genre used differ from the alternative.

Structural Reduction

Function is understood as an act of character defined from the point of view of its significance for the course of the action (Propp 1928, 21). A good example of the Levi-Strausseau method is provided by Victor Larrucia in his own analysis of the story of Little Red Riding-Hood (originating in the late seventeenth century in a tale by Perrault) (Larrucia 1975).

The seven character types of Vladimir Propp:

1. The villain – struggles against the hero
2. The donor – prepares the hero or gives the hero some magical object
3. The (magical) helper – helps the hero in the quest
4. The princess & her father – gives the task to the hero, identifies the false hero, marries the hero, often sought for during the narrative. Prop noted that functionally, the princess and the father cannot be clearly distinguished
5. The dispatcher – character who makes the lack known and sends the hero off
6. The hero or victim/seeker hero – reacts to the donor, weds the princess
7. False hero – takes credit for the hero's actions or tries to marry the princess

Table Propp's list of functions

<i>Function</i>	<i>Role</i>
0 Initial situation	Members of the family of the hero are introduced
1 Absentation	A family member absents himself from home
2 Interdiction	An interdiction is addressed to the hero
3 Violation	The interdiction is violated
4 Reconnaissance	The villain makes an attempt at reconnaissance
5 Delivery	The villain receiver information about his victim
6 Trickery	The villain attempts to deceive the victim.
7 Complicity	The victim is deceived
8 Villainy	The villain causes harm or injury to family
8a Lack	A family member lacks or wants something
9 Mediation	Misfortune or lack is made known. The hero is dispatched
10 Counteraction	The seeker decides upon counter-action

11 Departure	The hero leaves home
12 First function of donor	The hero is tested
13 Hero's reaction	The hero reacts to the actions of the future donor
14 Receipt of magic agent	The hero acquires the use of a magical agent
15 Spatial transference	The hero is led to the object of search
16 Struggle	The hero and villain join in direct combat
17 Branding	The hero is branded
18 Victory	The villain is defeated
19 Liquidation	The initial misfortune or lack is liquidated
20 Return	The hero return
21 Pursuit	The hero is pursued
22 Rescue	Rescue of the hero from pursuit
23 Unrecognized	The hero, unrecognized, arrives home or in another country
24 Unfounded claims	A false hero presents unfounded claims
25 Difficult task	A difficult task is proposed to the hero
26 Solution	The task is resolved
27 Recognition	The hero is recognized
28 Exposure	The false hero or villain is exposed
29 Transfiguration	The hero is given a new appearance
30 Punishment	The villain is punished
31 Wedding	The hero is married and ascends the throne

As a result of a 'semiotic reduction' of Propp's seven roles he identified three types of narrative syntagms: syntagms performanciels – task and struggles; syntagms contractuels – the establishment or breaking of contracts; syntagms disjonctonnels – departures and arrivals (Greimas 1987; Culler 1975, 213; Hawkes 1977. 94). Greimas claimed that three basic binary oppositions underlie all narrative themes, actions and character types (which he collectively calls 'actants'), namely: subject-object (Propp's hero and sought-for person), sender-receiver (Propp's dispatcher and hero-again) and helper-opponent (conflations of Propp's helper and donor, plus the villain and the false hero) – note that Greimas argues that the hero is both subject and receiver. The subject is the one who seeks; the object is that which is sought. The sender sends the object and the receiver is its destination. The helper assists the action and the opponent blocks it. He argues that in traditional syntax, 'function' are the role played by words – the subject being the one performing the action and the object being 'the one who suffers it' (Jameson 1972: 124).

Among the vehicles of narrative are articulated language, whether oral or written, pictures, still or moving, gestures, and an ordered mixture of all those substances; narrative is present in myth, legend, fables, tales, short stories, epics, history, tragedy, *drame* [suspense drama], comedy, pantomime, paintings (in *Santa Ursula* by Carpaccio, for instance), stained-glass windows, movies, local news, conversation. According to Fisher (1987), the proponent of narrative theory, narratives are moral constructs with values embedded in its structure, characters, conflicts, and actions. As narratives are transmitted through various media and consumed within a culture through storytelling, so are the values and beliefs that guide behavior.

Narrative

Narrative is an account of sequences of events, usually in chronological order. The purpose of the text is to entertain the reader or listener, but in this research the purpose is to entertain of the reader about the story.

General structure of narrative text:

1. Orientation
2. Complication
3. Resolution
4. Reorientation

According to L. Spencer, in *A Step-by-step Guide to Narrative Writing*. Rosen, 2005 in writing a narrative, an author has a chance to make his or her mark on the world by relating story that only he or she can tell. Whether it comes from a personal experience or is one that the writer has imaged, the point of a narrative is to bring one's subject to life. By using sensory details, the five Ws and H (who, what, where, when, why, and how), and basic story structure, any subject can be made exciting common forms of narrative text which is researched is tale.

Legend

A legend is a narrative of human actions that are perceived both by teller and listeners to take place within human history. Typically, a legend is a short, traditional and historicized narrative performed in a conversational mode.

Legend, for its active and passive participants includes no happenings that are outside the realm of "possibility", defined by a highly flexible set of parameters, which may include miracles that are perceived as actually having happened, within the specific tradition of indoctrination where the legend arises, and within which it may be transformed over time, in order to keep it fresh and vital, and realistic. A majority of legends operate within the realm of uncertainty, never being entirely believed by the participants, but also never being resolutely doubted. The Brothers Grimm defined legend as folktale historically grounded. A modern folklorist's professional definition of legend was proposed by Timothy R. Tangherlini in 1990:

Legend, typically, is a short (mono-)episodic, traditional, highly ecotypified historicized narrative performed in a conversational mode, reflecting on a psychological level a symbolic representation of folk belief and collective experiences and serving as a reaffirmation of commonly held values of the group to whose tradition it belongs. (en.wikipedia.org/wiki/legend). So, legend is a story associated with a people or a nation, concerned with a real person, place, or event and is popularly believed to have some basis in fact.

The word myth derives from the Greek mythos “word,” “speech” “tale of the Gods.” A myth is a narrative in which the main characters are Gods, heroes, and mystical beings, the plot resolves around the origin of things or around the meaning of things, and the setting is a metaphysical world juxtaposed against the real world. Myth create a metaphysical knowledge system for explaining human origins, actions, and character, as well as phenomena in the world.

Myth

Myths can be compared in order to discover how cultures differ and how they resemble one another, and why people behave as they do.

Mythical characters fall into several groups. Many Gods and Goddesses resemble human beings, even though they possess supernatural powers – they are born, fall in love, fight with one another, and generally behave like their human worshipers. Many myths describe settings where demons, gods and goddesses, or the souls of the dead live. Most of these places are in the sky, on top of mountains, or below the earth.

Levi-Strauss saw the myths of a culture as a variation on a limited number of basic themes built upon oppositions related to nature versus culture. Any myth could be reduced to a fundamental structure. He wrote that ‘a compilation of known tales and myth would fill an imposing number of volumes. But they can be reduced to a small number of a simple types if we abstract from among the diversity of characters a few elementary functions’ (Levi-Strauss 1972, 203-4). Myths help people to make sense of the world in which they live. Myths make sense only as part of a system. Levi-Strauss treated the form of myths as a kind of language (Chandler 2002: 93).

Method

The method used here is a qualitative analysis. As the writer mostly uses interpretation, this method is best used. The descriptive method used in the study is by applying the qualitative analysis with the specification on the description. Guba and Lincoln quoted by Moleong (2000: 15) state that “qualitative research called with the naturalistic inquiry”. In qualitative research,

the study uses descriptive qualitative method. Research methods are the particular strategies researchers use to collect the evidence necessary for building and testing theories (Frey, Botan, Friedman, & Kreps, 1991). This research uses qualitative method. Qualitative methods, as the name indicates, are methods that do not involve measurement or statistics.

The technique of data collection is conducted through some steps, firstly Collecting legend and myth text, secondly listing functions of legend and myth, the last comparing the structural reduction between legend and myth text.

Findings

The data analyzed based on narrative texts from Indonesia, they are legend myth. The title that is chosen is 'The Legend of Sangkuriang'. Sangkuriang is a legend well-known among the people of Sunda, West Java, Indonesia. It tells a story of the young Sangkuriang's efforts to win the heart of Dayang Sumbi.

The second data is myth. The myth that is chosen is Nyi Roro Kidul. As like legend and myth, Queen of the South Seas, or better known as Nyi Roro Kidul, also has a beginning. The story is not full of happy. As with any electronic cinema, there are times where we felt recognize the history. Seem familiar and often we heard earlier.

Paradigmatically, the legend of Sangkuriang story has kinds of role. They are the hero is Sangkuriang. Hero is the main character in the story. We called by protagonist. If in other story there is hero and there is/are villain, but in this story no villain who attempt, deceive or injury to the hero even who injury the hero is his family member because of hero's fault.

Dayang Sumbi secluded himself in a hut on the fringe of a jungle is include as Absentation function. Sangkuriang must not know that his father is a dog is interdiction function. Sangkuriang killed Si Tumang (actually as his father) Sangkuriang fell in love with his mother as violation function. Sangkuriang wanted gave her mother a deer heart as lack function. Sangkuriang left his house to stroll to any places his feet might take him after his mother hit him in the forehead with her spoon as departure function. Dayang Sumbi asked Sangkuriang to make her a lake and a boat, they must be done before dawn tomorrow as first function of donor. Sangkuriang got some of old man's powers and knowledge to him that he now could call and command spirits anytime he needed as receipt of magic agent function. Using Sangkuriang's power, he ruined the dam. In a very short time, water overflowed the place. He then kicked the boat away. It turned into a mountain. People now called the mountain Tangkuban Perahu as branding function. A hermit helped Sangkuriang and treated him then give him a power liquidation function. Sangkuriang return to his house but as Jaka and he didn't remember who he was in the past return function. Sangkuriang went to jungle with pain on the forehead, He fainted, falling on the ground as unrecognized function. In order to be Dayang Sumbi's husband, Sangkuriang has to make a lake and a boat in one night as difficult task function. Dayang Sumbi told that Sangkuriang is her son who went from home when he was child with hurt in his

forehead but Sangkuriang man didn't believe about it as Recognition. In the old man's cave, Ki Ageng called Sangkuriang with Jaka because he didn't remember what he is as transfiguration function.

Sintagmatically, the characteristics from every character shows as implicit. The reader will know the characteristic from every character is seen from conversation or acts that are done. As told before that sign is not only as symbol or picture but also talking and acting.

Paradigmatically, the second story with the title Nyi Roro Kidul Dewi Mutiara as villain, she commended to the witch in order to send Kadita witchcraft, its act is as The villain causes harm or injury to family. Munding Wangi wanted has a son to continue his leadership as Lack. Kadita was covered with scabies, purulent, and very strong because Dewi Mutiara commended to the witch in order to send Kadita witchcraft as Mediation. Kadita went alone from home in order to disgrace the royal family because of her illness is part of role the hero leaves home. The south sea of java Shaky, bobbling as like hot water in the pot as First Function of Donor. Kadita heard a voice calling and told her to throw herself into the sea. She followed it then her body recovered and soon mastered the sea and its contents, founded the kingdom of magnificent, sturdy, beautiful, and authoritative as Receipt of magic agent. Kadita became Nyi Roro Kidul, the queen of Southern sea who is known until now is as Branding. Kadita recovered her illness after throw herself into the sea is as Liquidation. Kadita soon mastered the sea and its contents, founded the kingdom of magnificent, sturdy, beautiful and authoritative is as The hero, unrecognized, arrives home or in another country. Since Kadita throw herself into the sea, all people know that kadita is a queen of Southern sea until now is as Recognition. The king knew about the illness that struck his daughter it must be witchcraft is as Exposure . Kadita became a north sea queen is as Transfiguration. Panembahan Senopati enamored and fell in love with Nyi Roro Kidul, for three days and three nights their courtship liked husband and wife is as Wedding.

Syntagmatically, no family members who absents from home but the hero who leaved home because she didn't want makes the royal family disgrace. No interdiction in this story. Villain showed in first story. The villain is the hero's step mother.

In this story villain didn't attempt at reconnaissance, received information, and attempted to deceive the victim but injured the hero. The hero didn't counter the villain action because she has good behavior. No hero's reaction function, no spatial transference function.

The hero didn't do direct combat with the villain but she chose didn't counter the villain action. So no victory functions here. The hero is not pursued by anyone, so no rescue function. No unfounded claims function in this story.

No one gave the hero difficult task, so no solution function here. The last villain is not punished. The story didn't continue the story about villain after the hero leaved home.

Conclusion

No villain in one of the Indonesian legend but there is villain in myth story. Both of stories get reduction from seven roles Propp's list.

There are fourteen function in the legend of Sangkuriang and thirteen functions in the myth of Nyi Roro Kidul so this story gets reduction from thirty one list of Propp's list functions.

The stories which come from Indonesia the hero and villain are still in a family or have relationship each other.

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