



The Blade of the Youngest Princess: The Eastern Kalimantan Folklore in the Analysis of Vladimir Propp's Narrative Structure

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Abstract

The object of this research is The Blade of the Youngest Princess folklore (which abbreviated KLPB – *Kepala Lading Putri Bungsu*) from East Kalimantan. The researcher uses an approach of Vladimir Propp's Narrative Structure to analyze the folklore. This research aims to reveal the function of the system of structure in folklore. The research uses qualitative methods and narrative structure of Vladimir Propp is used as an approach to identify the function and the structure of the story to reveal various values in community in East Kalimantan especially the moral value and the educational value. From the analysis, researcher finds that from the perspective of characters' function, the folklore is formed from fifteen function. Whereas the elements of value of the community especially in East Kalimantan as reflected from the folklore is that the king is wise, fair, and a good decision maker.

Keywords: folklore; East Borneo; narrative structure; Vladimir Propp

Introduction

Folklore from East Kalimantan is a treasury of literary works that is counted as a work that occupies the same row as other literary stories in Indonesia, because basically folklore is a story that comes from society and develops in society as well. The object of this research is one of East Kalimantan folklore entitled *The Blade of the Youngest princess* (here in after abbreviated KLPB - *Kepala Lading Putri Bungsu*). In this research the story is used as an object of literary study structurally in analyzing the theory developed by the Russian literary expert, Vladimir Propp. In his theory, as written in the *Morphology of the Folktale*, Propp (1979) focuses his attention on the function of dramatic personal, not on the perpetrator itself. It is the action of the actor forming the typology of the structure.

The story of KLPB which is used as the material of this study is the first published Indonesian story by *PT. Grasindo*, Member of IKAPI Jakarta 1994, which was the last of the 8th print of 2001. This version of the folklore will be studied by taking into account the functions of the perpetrator with the theory of Propp. The researcher is interested to analyze the folklore for a few reasons, some of them are that folklore is cultural form that represents the social value and cultural value. East Kalimantan has many folklores that need to be maintained and they are interesting to be the object of literary research. One of them is this folklore from Berau, East Kalimantan. This story of this folklore is very interesting, since it has a structure which reflects function and behavior which relates from one to another that enable the researcher to use the Vladimir Propp's theory to reveal community's cultural value, moral value, wisdom, honesty, responsibility and fidelity. This reflects the local community's value, in this case of Berau, East Kalimantan which also can become a moral message to a wider community.

Summary of the Folklore Story

The KLPB folklore is a story from Berau in East Kalimantan, there lived a king named Aji and the queen named Aji Tangga Benua. He had seven beautiful princesses. From the seven Princesses, the prettiest was the youngest princess and she had well virtuous, while her six older siblings had different personalities.

One day, the youngest princess's head of blade broke apart. She was very sad and begged his father to repair the damaged head of blade. The king immediately ordered all the sculptors and carvings to make the head of the blade, but not a single one could meet the youngest princess' expectation.

At the end of a village there was a man called Maliki, a seller of firewood who lived alone. Passing the palace one day, the king instructed the guards to order Maliki to meet him. Then Maliki came to the king, and the king asked Maliki to make the head of the blade for the youngest princess. He made the head of the

blade earnestly. Once he had completed making the head of the blade, he gave it to the youngest princess. How delightful the youngest princess received it, Maliki also received a gift from the king of great value with joy.

The youngest princess loved the blade so much and carefully took care of it. Wherever she went, she carried it, even to the time of sleep. Then one night the youngest princess became pregnant without marriage. The king was very embarrassed, the king and the empires asked the youngest princess, who had dared to defame her. The youngest princess gave no answer. Although the pressures are continued, the young princess just prayed to God to be guided. Finally the youngest princess gave birth to a healthy and handsome son. The king accepted this reality with courage.

On the advice of the shaman, all the men in the country were gathered. Then they were given a banana for each. According to the shaman if among those who held a ripe banana and the baby approached one of them, it means that he was a baby's father, but no one was approached by the baby. The king instructed the guards to investigate if there are still men who had not been summoned. After investigation, it was Maliki only, the king ordered the guards to bring the Maliki to meet him. Maliki met the king, he was given a ripe banana, once Maliki hold the banana, the baby approached him and climbed on his lap. So the king let the youngest princess and the baby go with Maliki and leave the palace.

From his friendship with the whirlwind, apes and cranes, Maliki got gold and silver. He offered to the king. Then with joy, the king agreed to marry Maliki with the youngest princess. Maliki is appointed as a king. Because king Aji was considered old. The king commanded justly and wisely that all the people were happy.

Method

This version of the folklore will be studied by taking into account the functions of the perpetrator with the theory of Propp. East Kalimantan has many folklores that need to be maintained and they are interesting to be the object of literary research. One of them is this folklore from Berau, East Kalimantan. This story of this folklore is very interesting, since it has a structure which reflects function and behavior which relates from one to another that enable the researcher to use the Vladimir Propp's theory to reveal community's cultural value, moral value, wisdom, honesty, responsibility and fidelity. This reflects the local community's value, in this case of Berau, East Kalimantan which also can become a moral message to a wider community.

Structural Theory of Vladimir Propp

In the structural theory of Vladimir Propp, there are thirty-one functions as shown below. To facilitate the creation of schemes, Propp (1979) gives special

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marks or symbols to each function. The functions and symbols are as follows:

| No | Function | Symbol |
|----|--|--------|
| 1 | Absenteeism | B |
| 2 | Interdiction | Γ |
| 3 | Violation | Δ |
| 4 | Reconnaissance | E |
| 5 | Information Delivery | Z |
| 6 | Fraud | H |
| 7 | Complicity | Θ |
| 8 | Villainy | A |
| 8a | Lack | A |
| 9 | Meditation, the connective incident | B |
| 10 | Beginning counteraction | C |
| 11 | Departure | ↑ |
| 12 | The first function of the donor | D |
| 13 | The hero's reaction | E |
| 14 | The recipient of a magical agent | F |
| 15 | Spatial translocation | G |
| 16 | Struggle | H |
| 17 | Marking | J |
| 18 | Victory ' <i>kemenangan</i> ' | I |
| 19 | The initial misfortune or lack in liquidated | K |
| 20 | Return | ↓ |
| 21 | Pursuit, chase | Pr |
| 22 | Rescue | Rs |
| 23 | Unrecognized arrival | O |
| 24 | Unfounded claims | L |
| 25 | The difficult task | M |

| No | Function | Symbol |
|----|-----------------|--------|
| 26 | Solution | N |
| 27 | Recognition | Q |
| 28 | Exposure | Ex |
| 29 | Transfiguration | T |
| 30 | Punishment ' | U |
| 31 | Wedding | W |

Furthermore, according to Propp (1979, p. 79-80) the number of thirty-one functions can be distributed into a specific sphere of action, that consist of seven: (1) Villain environment of crime, (2) donors, providers, donors' environmental environments, providers, (3) helper, auxiliary environments, (4) the princess and her father (5) hero, the heroine environment, and (7) false hero, the fake hero's environment of action. Through the seven environments of action (action), the frequency of occurrence of the character can be detected and the manner in which the personality of the character is introduced can be identified.

Results & Discussion

In this analysis, the researcher only discusses the functions of the characters, which is only definition that is accompanied by the symbol and summary of the story. A summary of the story is expected as a functional explanation. The results of function analysis from the folklore KLPB are as follows:

(0) Initial situation (symbol: a)

Disebuah kampung yang bernama Berau. Seorang raja yang bernama raja Aji memiliki tujuh putri, yang tercantik adalah putrid bungsu yang berbudi pekerti baik, sedangkan kakak-kakaknya mempunyai sifat berbeda (p.25...).

(In a village named Berau, there was a king named King Ali who had seven daughters, the prettiest was the youngest one which had the best conduct, whereas the others had a different behavior)

The story of the folklore begins with is the description of a king in the land of Berau (East Kalimantan) named Aji who has a seven princesses, the prettiest and kindest is the youngest princess, this is the initial ignition of the movement of stories so that trigger the emergence of the next functions.

(1) Disadvantages, needs (symbol: a)

Pada suatu hari putrid Bungsu sangat sedih, raja bertanya "ada apa gerangan putri bungsu yang membuatmu sedih dan murung" kata putri bungsu "kepala lading saya pecah Ayahanda" (p.32...)

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(One day, the youngest daughter was very sad, the king asks "what make my youngest daughter become so sad and gloomy". The youngest daughter says: The head of my knife is broken my father)

The youngest princess is very sad, his favorite knife or blade broke, then the king ordered all sculptors and carvers to make head of blade, but not a single one can meet the youngest princess' expectation.

(2) Intermediaries, connecting events (symbol: B)

"Ampun baginda raja adakah kesalahan yang hamba lakukan terhadap putri bungsu baginda raja?"... "Maliki tolong buat kepala lading putri bungsu saya karena telah pecah". Lalu Maliki menjawab "segera saya kerjakan titah baginda" (p.45...).

("I beg your pardon your honour, is there any mistake that I have done to your youngest daughter?"..."Maliki, please make head of knife for my youngest daughter because it broke. Then Maliki says "your wish is my command your honour")

One day, Maliki passes the palace, and the king orders the guards to ask the Maliki to stop at the palace, then the king orders Maliki to make head of blade for the youngest princess. At this stage, the head of the blade functioning as an intermediary (mediator) in Propp can be categorized as a function with the symbol (B) an intermediary that enable character to act.

(3) Departure (symbol: ↑)

"Dengan cekatan Maliki, pemuda miskin itu mengerjakan perintah raja dengan membuat kepala lading putri bungsu yang telah pecah" (p.48...).

(Maliki, the poor man do the king's wish neatly to make a broken head of knife of the king's youngest daughter).

Maliki in keeping with the king's order then came to the king to do his duty. In this case it is categorized as a departure to carry out the task given to the hero.

(4) The donor's first function (symbol: D)

Dengan penuh rasa kekhawatiran dan rasa takut Maliki mulai membuat kepala lading..., Maliki berbisik dalam hati "saya harus bersungguh-sungguh membuat kepala lading seperti yang baginda raja inginkan, jika tidak saya bisa dihukum dan pasti putri bungsu akan sedih dan kecewa sekali".

(worried and frightened, Maliki started to make head of knife..., and whispered to himself ' I have to make the head of knife as the king's order intensely , otherwise, I will be punished and the youngest daughter must be very sad and disappointed")

In this function the hero is tested, therefore Maliki is worried and frightened but really has to make head of blade, which is roughly in accordance with the wishes of the youngest princess. So, in line with Propp's theory, the Maliki parts test can be included into a specific category with the symbol (D7), other requests.

(5) Hero's reaction (symbol: E)

"Bagaimana Maliki... apakah kamu sudah selesai membuat kepala lading putri bungsusaya?" jawab Maliki "iya Baginda raja saya sudah menyelesaikannya, semoga raja berkenan menerimanya dan bias membuat putri bungsu baginda raja bahagia.

(“How is the progress Maliki...have you finished making the head of knife for my youngest daughter? ... Maliki says “Yes, your honour, I have finished it, hopefully it meets your expectation and can make your youngest daughter happy)

Maliki with its success in making head of blade and meet the youngest princess' expectation, meaning Maliki is a hero can be categorized as a hero reaction function with the symbol (E7). The hero performs these reverence suits the demand.

(6) Acceptance of magical element (magic instrument) (symbol: F)

Maliki dipanggil untuk menghadap kepada baginda raja... kata Maliki "ada apa gerangan wahai Baginda raja memanggil hamba lagi?" sabda baginda raja "wahai Maliki, kamu telah menyelesaikan kepala lading ini dengan sangat sempurna sehingga putri Bungsu saya sangat bahagia, saya akan merasa sangat bahagia jika kamu berkenan menerima hadiah ini sebagai penghargaan atas kerja keras kamu".

(Maliki was summoned to meet king Ali ...Maliki asks “If I may ask, why am I summoned to meet your honour? “ The king says “Hey Maliki, you have completed the head of knife for my daughter perfectly that my daughter is very happy, I will be so happy if you would take this gift as an appreciation for your hard work)

Having done a good job, Maliki receives a great gift from the king, he receives the gift with joy. In Propp's theory, it is categorized in the symbolic function (F9). A variety of temperaments provide each self for the use of a hero.

(7) Disadvantages (needs) are met (symbol: K)

Alangkah girang hati sang putri bungsu telah memiliki kembali kepala lading sesuai dengan keinginannya... putri bungsu berkata kepada ayahnya "terma kasih ayahandaku".

(How happy the youngest daughter having had the head of her knife based on her expectation...she says to her father “Thank you my father”

With Maliki's success to make the head of the blade in accordance with the wishes of youngest princess, youngest princess is very happy, and has resolved the initial flaws. In Propp's categorization, it is categorized (K4) the search object is obtained as a direct result of past action.

(8) Pursuit, chase, investigation (emblem: Pr)

"...siapakah yang telah berani mencemarkan nama baik keluarga besar saya?" dengan murka raja bersabda "...siapakah yang telah berani merenggut martabat putri bungsu saya?"

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(“..Who in this earth has a dare to embarrass my family?” angrily the king asks” who has a dare to take the dignity of my daughter?”

The youngest princess liked the head of blade very much and brought it everywhere she went, even slept with it, suddenly a miracles happened, the Youngest princess was pregnant without marriage, so the king was very embarrassed, and asked the youngest princess, who had dare to defame him. In Propp this function with the symbol (Pr2). He demands, wants a guilty person.

(9) Rescue (emblem: Rs)

Putri Bungsu hanya bias berdoa “ya Tuhan tunjukanlah kebesaranmu apa yang telah terjadi terhadap diriku?...” tidak lama kemudian putri Bungsu melahirkan seorang bayi yang tampan, kalau dia merawatnya dengan kasih sayang..., dalam hal ini raja pun tetap menerima kondisi putrinya

(The youngest daughter could only pray “Dear God, please show me your mighty, what had happened to me?...”Not long after that, the youngest daughter gives birth to a very handsome baby, if she is to take care the baby...the king also accept his daughter condition)

In this story there is a movement of new functions, the phenomenon in the story requires that the story be taken to where the object is sought (b). Youngest princess can only pray and beg for guidance from God, finally the youngest princess gave birth to a healthy and handsome son. The baby was lovingly nurtured, the king firmly accepted this fact and immediately sought a solution.

(10) Unfounded demands (symbol: L)

Raja pun mengumpulkan semua laki-laki yang ada di negeri itu, lalu masing-masing laki-laki tersebut diberi pisang. Ternyata tidak seorangpun yang di datangi oleh sang bayi.

(The king then gathered all the men in the kingdom, then each man was given a banana, but the baby did not approach any single man)

To find out who the father of the youngest princess’ baby, based on the advice of the shaman, all men in the country are gathered, after gathering, each given a banana. According to the shaman, if among those men who hold the banana there is a baby’s father, the baby will crawl up to him. Apparently no one in attendance was approached by the baby. In this category Propp considers unwarranted or classic claims.

(11) Difficult task (weight) (symbol: M)

...karena semua pemudah telah dikumpulkan di negeri itu dan tidak satupun terbukti sebagai ayah kandung dari bayi tersebut. Ternyata ada satu pemuda miskin yang belum dipanggil oleh baginda raja yaitu Maliki...lalu, Maliki diberikan sebuah pisang, dan tiba-tiba si bayi dating menghampiri Maliki yang kemu dia duduk dipangkuan Maliki. Alangkah terkejutnya semua orang yang berada ditempat itu.

(.since all the men in the kingdom have been summoned and no one is proven as the father of the baby. Apparently there is still one poor guy that has not been summoned, He is Maliki...then, Maliki

is given a banana, and suddenly the baby approach Maliki then sits on his lap. Everyone is very surprised).

This task is a function that connects events before and after. The king orders the guards to investigate again, if there is still men who had not been invited to the palace. After being investigated, it turned out that all the men had been summoned, except the poor young at the end of the village, which is Maliki, and the king commands Maliki to face the king, he was given a ripe banana and to take all the consequences should be accepted if proven as the father of the youngest princess' baby. In this case Propp calls it the function of the test, strength, skill, or fortitude (hl.71).

(12) Task Settlement (symbol: N)

Akhirnya si Maliki dan putri Bungsu pergi meninggalkan istana.

(Then Maliki leave the palace)

After Maliki perform the task, which is by holding a ripe banana, the baby immediately crawls up to Maliki and climbs on his lap. So as a solution there is no other way for the king, except to give the youngest princess and her baby to Maliki. The Youngest princess and Maliki leave the palace. The initial solution is marked or emblem (N) by Propp (hl.72).

(13) Recognition (hero) is recognized (symbol: O)

Dengan ditemukannya ayah kandung sang bayi, maka sang baginda raja menikahkan Maliki dan putri Bungsunya.

(By finding the baby's father, the king then marry Maliki with his youngest daughter)

Finally the search for the real father of the youngest princess was discovered by a process marked by events with the last through a ripe banana which can be ascertained the identity of the father of the youngest baby Princess.

(14) Disclosure (curtain) of falsehood (symbol: Ex)

Sebagai raja di negeri ini, sekalipun rakyat telah memfitnah keluarga besar raja. Sepatutnya menyelesaikan dengan bijaksana... sabda raja "Maliki! Saya perintahkan kamu menikahkan putri bungsu saya. Karena telah terbukti bahwa kaulah ayah kandung dari anak tersebut".

(As a king of this kingdom, even that the people defamed me and family, it should be settle wisely...the king says "Maliki! I order you to marry my youngest daughter, because it has been proven that you are the father of the baby")

With the pregnancy of the unmarried youngest princess demonstrating various slanders for defaming the king, but the guidance of a series of events and functions, so that a true truth is revealed that the youngest princess is innocent and that the Maliki is the baby's father.

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(15) Marriage (and ascending the throne) (emblem: W)

Dengan mengumpulkan seluruh rakyat di negeri tersebut, maka raja mengumumkan ke seluruh pelosok negeri untuk datang pada pesta pernikahan putri bungsu sang baginda raja bersama Maliki dan semuanya berbahagia.

(By gathering all the people in the kingdom, then the king announced to all the people to come to his youngest daughter wedding party and everyone was happy)

After all the problems can be solved, the king then ask Maliki to marry the youngest princess, and appoints Maliki as a king to replace him who becomes older. King Maliki ruled fairly and wisely, so that all the people obey and love him. The ending of the folklore is ended with happy ending. This latter situation by Propp is given the symbol (X).

If the story of the *KLPB* is arranged in the form of a scheme, the frame of the story that forms its structure will look like this:

(a) a B D7 E7 F9 K Pr Rs L M N Q Ex W: (X)

According to Propp (1975: 92), a certain story (component) can be characterized by a development or movement that begins with evil or subtraction (necessity) after going through intermediary functions therefore, after the essential elements and elements of the explanation shown (in accordance with the abuser functions above) can be found certain patterns in the story of *KLPB*. By observing the abuser functions as mentioned above, the whole (tale as a whole) story of *KLPB* can be obtained as follows:

- I. a K
- II. Pr..... Ex
- III. K..... W

Information:

- I. a K, is the appearance of the deficiency to the end, the need is met with the success of the youngest princess finds the head of the blade as desired, this means the need or lack (desire) is fulfilled.
- II. Pr..... Ex, is the emergence of an investigation to find out and save will be the result of head of blade, so the youngest princess pregnant without marriage.
- III. L W, is the emergence of a certain effort until the tasks to Maliki as a hero to uncover the veil so that the hero is recognized by the ending of marriage and ascend the throne.

Function Distribution among Actors

According to Propp (1975, p. 79-80), thirty-one functions into the main framework of the story or folktale can be distributed in seven specs of action. Thus each action environment may include one or more functions. The six functions of the action circle in the story are as follows:

- (1) D7 and F9, donor action environments (providers)
- (2) E7 and Rs, auxiliary action
- (3) B1 and M, the intermediate action environment
- (4) a, K, M and W, the desired action environment of the Youngest princess
- (5) Pr, L, M and Ex, fake action hero environments
- (6), D7, E7, M, Q, N and W, the action environment of the hero

Methods of Actor Introduction

After careful observation of the *KLPB*, the researcher obtains that the way of introducing offender is as follows, because in this story there are no criminals then Maliki is introduced by request. The king gives a test to make the head of blade for the youngest princess, D7 for performing the task well, Maliki gets the great prize from the king (F9). Maliki's reaction as a maid who meet the wishes of youngest princess (E7) and as the savior of the youngest princess by praying to God for a clue finally gave birth to a handsome son (Rs). Furthermore, in the intermediary, the mediated head of the blade has made the connecting element between the performer (youngest princess) and another performer (Maliki) (B1) following a difficult task as the next middleman with finesse, with the ripe bananas shown the liaison between Maliki with the introduction of the baby's father (M).

In the story, it is first raised with the desire for the head of blade by youngest Young Princess (a) then fulfilled with the success of obtaining the head of the blade that suits her desire (K) with the success of the action of the actor who became the father of the youngest princess' baby (M), and the last action of desire that the Youngest princess managed to marry Maliki (W), while in pursuit until the rescue of the mystery of the perpetrator as the father of the baby there are elements that are not found the real father (Pr, Ex). And as a hero's action from Maliki's departure to the king to carry out the task (↑) and then make a successful action to make head blade (E7), then the next task is to take the test by holding a ripe banana which became that enable Maliki to be identified as the father of the baby (M), up to his marriage to the Youngest princess and ascend the throne (W). The previous explanation provide glimpses of the actors' introduction and some elements of the event link in the story of the *KLPB*.

Conclusion

From the whole discussion, it can finally be concluded that in terms of the functions, the story of the *KLPB* is formed from a fifteen-story framework of stories. The number is formed from patterns, desires (lacks, needs) without crime. The function Circles are consisted of six. From the chain of elements that are found by using Vladimir Propp, it reveals the moral value of the local culture especially the East Kalimantan people which reflects a wise king, fair, a good

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decision maker regardless the race and social class of his people. The folklore ends in happy ending. From the story, it also reflects that a ruler of a kingdom should be wise and always give attention to his people. If he is blessed with knowledge and wealth, he is not to be arrogant,

As the distribution of the performer's function, it can be stated that the person who occupied the main character is Maliki and The youngest Princess. In addition all the actors are influential in building the elements of the next story. Finally, it can be stated also that KLPB is a story that belongs to folklore that can be analyzed with the theory of Propp as well as other folklores.

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