

**STRUCTURAL TYPOLOGY IN MAKASSARESE FOLKTALES**  
*(Tipologi Struktural dalam Dongeng Makassar)*

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**Abstrak**

Dongeng Makassar, salah satu kekayaan lokal di Sulawesi Selatan, perlu dilestarikan dan diteliti dalam upaya mempertahankan eksistensinya. Salah satu cara menganalisis dongeng adalah penerapan teori Alan Dundes. Teori Dundes mengenai serangkaian motifeme seperti kekurangan, pemenuhan pada kekurangan, tipuan, pengungkapan tipuan, tugas, tugas terpenuhi, larangan, pelanggaran, konsekuensi, dan usaha menyelamatkan diri diterapkan untuk mendeskripsikan tipologi struktural dongeng Makassar. Penelitian ini merupakan penelitian pustaka dan menerapkan metode deskriptif kualitatif yang mengandalkan data bahasa dengan menggunakan makna saat analisis data, sementara objeknya adalah *Rupama*, sebuah buku yang ditulis oleh Zainuddin Hakim. Setelah menganalisis *Rupama*, penulis menemukan bahwa struktur motifeme terpendek terdiri atas kekurangan (L) dan pemenuhan kekurangan (LL). Selanjutnya, dongeng juga merepresentasi bahwa masyarakat Makassar percaya perbuatan jahat selalu mendapat ganjaran baik secara langsung maupun tidak. Satu hal yang menarik setelah menganalisis sekuen dongeng, motifeme usaha menyelamatkan diri hanya ditemukan sekali dalam dongeng. Tipologi tersebut merefleksikan bahwa masyarakat Makassar lebih memilih menghadapi masalah secara langsung.

**Kata kunci:** tipologi struktural; Alan Dundes; dongeng Makassar

**Abstract**

*Makassarese folktales, one of local indigenous in South Sulawesi need to preserve and to study in order to maintain its existence. One way to analyze the folktales is using Alan Dundes theory. Dundes proposes motifeme sequences like lack, lack liquidated, deceit, deception, task, task accomplished, interdiction, violation, consequences, and attempted escape to describe the structural typology of the folktales. The writing is library research and applies descriptive qualitative method that relies on linguistic and employing meaning based of data analysis, whilst, the object is *Rupama*, a book written by Zainuddin Hakim. After analyzing it, the writer finds that the shortest structure of motifeme consists of lack (L) and lack liquidated (LL). Furthermore, folktales also represent that Makassarese people believe that evil deed is always punished either directly or indirectly. One interesting thing after analyzing the sequences, the attempted escape motifeme is only found once in the folktale. It shows that Makassar people prefer to face the problem frontally.*

**Keywords:** structural typology; Alan Dundes; Makassarese folktales

## INTRODUCTION

Makassar language is one of three major languages in South Sulawesi. The language then becomes the medium of folklores spread and inherited from one generation to other generation orally. One way to preserve local indigenous is by analyzing it in order to uncover the meaning implied and the reader could easily remember the message. One of folklores which is going to study in the writing is narrative prose. It is caused by narrative prose, even it is considered not really happen, but some people still believe in it.

In accordance with the narrative prose, William R. Bascom (1965: 3--20) classified as (1) folktales, prose narrative which are regarded as fiction, they are not considered as dogma or history, they may or may not have happened, and they are not to be taken seriously, (2) myth, narrative prose which, in the society in which they are told, are considered to be truthful accounts of what happened in the remote past, and (3) legends are prose narratives which, like myths, are regarded as true by the narrator and his audience, but they are set in a period considered less remote, when the world was much as it is today.

However, narrative prose focused on the writing is merely Makassar folktales in order to find out its structural typology. Concerning about folktales that become the object of the study, Anti Aarne and Stith Thompson (in Danandjaja, 1991: 86) divide them into 1) animal tales, 2) ordinary folktales, 3) jokes and anecdotes, and 4) formula tales.

Hopefully, the structural typology could predict the change that occurs in the structures when adapting or blending with other folktales. The writing indeed only focuses on *Rupama* as one of collected folktales book in Makassar to be the sample of folktales to explore Makassar's structural typology. *Rupama* in Makassar language means folktale (Matthes, 1859: 440). By analyzing its structural typology, the version (the original folktale) and the variant of

folktales especially spread in Makassar could be determined. Yet, the structural typology that will explore is limited to the folktales in the book. Moreover, the writer also wishes it could give contribution for any one interesting in studying folklore. The writer herself hardly finds the writing that applies structural typology of Alan Dundes. Perhaps, it is caused by Alan Dundes himself uses the structural typology. In fact, in addition to Dundes, Barkah (2014) also in his writing *Analisis Motifeme Pola Cerita Irui-Kon dalam Cerita Rakyat Jepang* writes that motif is influenced by the acceptance of couple as human in the marriage, when a thing could not really change into human being, the marriage will be ended by divorce. Finally, the writer confirms that the writing will be different with the writings of Alan Dundes and Barkah since there is no reference showing that the theory has been applied to local literature like Makassar folktales, in which the writer firmly believes it would explore the culture of Makassar people.

## LITERATURE REVIEW

Some experts propose the theory to analyze the folklore. Stith Thompson in his book *Motif-Index of Folk Literature: a Classification of Narrative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-Books, and Local Legends* (1955-1958) uses mythological motifs, animal motifs, motifs of tabu, magic, the dead, marvels, ogres, tests, the wise and the foolish, deceptions, reversals of fortune, ordaining the future, chance and fate, society, rewards and punishment, captives and fugitives, unnatural cruelty, sex, the nature of life, religion, traits of character, humor, and miscellaneous groups of motifs to determine the folklore is version or variant of existing folklores. Danandjaja (1991: 85) claims that motif-index is used to classify the folktales by motifs, whilst type-index sorts based on plot.

Furthermore, Vladimir Propp also in *Morphology of the Folktale* published in 1968 finds thirty one functions of Russian fairy tales.

The functions are the units of plot narrative structure. Following Propp, Alan Dundes comes by combining linguistic of Kenneth L. Pike and functions of Vladimir Propp. Compared with Propp, Dundes (1962: 101) proposes motifeme as the establishment of structural unit, the term allomotif designates motifs which occur in any given motif-emic context (bear the same relationship to morphemes), and motif is only as an etic unit like the phone or morph. In other words, Duggan (2016: 672--673) attributes the terms motifemes as minimal structural unit, motifs are used to define and determine the typology of tales (tale type), and allomotif is abstracted motifeme that could be filled by any number of motifs.

Applying this structural typology of analyzing folktales, Dundes (1963: 122) finds out a large number of American Indian Folktales consists of a move from disequilibrium or a state to be feared and avoided if possible, state of surplus or of lack to equilibrium or a state indicated by a statement that there is too much of one thing or too little of another. The change from disequilibrium to equilibrium is also a thing that differentiates between Dundes and Propp. Propp has thirty one functions, while Dundes reduces the functions only into four pairs of motifemes.

Dundes in Neeman (1999: 118--119) mentioned the motifemes may happen in the folktales are (1) lack (L) and lack liquidated (LL), (2) interdiction (Int.) and violation (Viol.), (3) task and task accomplished, (4) deceit and deception.

## METHOD

The writing is library research. Zed in Barkah (2014: 30) claims that library research is the method that exploits library sources to gain the data. Furthermore, he also said that it is characterized by (1) the research faces directly to the text, (2) library data is ready to use, (3) it is secondary data, and (4) it is borderless and unlimited time. The source of data is *Rupama (Cerita Rakyat Makassar)* written by Zainuddin

Hakim and printed in 1991, Jakarta. It consists of sixteen folktales. It applies descriptive qualitative analysis that relies on linguistic and employing meaning based on data analysis. In the other words, this writing tries to describe the concept structural typology of Alan Dundes in Makassar folktales. The data is collected by categorizing the sixteen folktales. Having been classified, the folktales are then analyzed by determining each motifeme that would bring to the structure of Makassar folktales.

## DISCUSSION

There are sixteen folktales analyzed in the writing. Initially, the folktales are categorized into ordinary folktales and animal tales. The folktales belonged to ordinary are *Caritana I Kukang, Carita Passitanriang, Caritana Jinak Akjanggoka, Caritana pung Tedong siagang Tallua Anak Karaeng, Caritana Tau Ruaya Akbela-Bela, Caritana Tau Dorakaya ri Tau Toana, Caritana I Timuluk, Lapung Pesok-Pesok na Lapung Buta-Buta, Tau Ruaya Sarikbattang, Caritana Tau Tujua Anakna*, whilst, animal tales are *Caritana Lapung Pulandok siagang Lapung Buaja, Lapung Darek-Darek siagang Lapung Kura-Kura, Lapung Jonga siagang Lapung Kura-Kura, Caritana Lapung Pulandok siagang Lapung Macan*. The explanation about motifemes in the folktales is given below.

Firstly, the folktale entitles *Caritana I Kukang*. It consists of ten motifemes, lack (L) and lack liquidated (LL) take turns. The story was about the poor needed money and sold wood to the rich, whilst his wife worked in the garden (L), however the rich bought the wood but with the lowest price (LL), when the garden planted by corn and bulb was going to harvest, the buffalo of the rich broke it, the poor complained to the rich (L), the rich threatened the poor that he would kill and even would not buy the wood anymore (L), the poor only could rely on God (LL), but life was too cruel for them, the poor was dead and left his wife with the son (L), to feed his son, the poor's wife pounded unhusked

rice in the rich’s house (L), she was paid with ‘tapu’ (finely ground grains of rice) by the rich (LL), their life became miserable, they moved to the cave since the house collapsed (L), the son

was determined to practice martial arts and it brought him to the ruler of the village (LL). The scheme of the story is shown below.

Motifemes	<i>Caritana I Kukang</i>
Lack	The poor needed money and sold wood to the rich, whilst his wife worked in the garden.
Lack Liquidated	The rich bought the wood but with the lowest price.
Lack	The poor complained that the buffalo of the rich broke and consumed corn and bulb in his garden.
Lack	The rich threatened the poor that he would kill and even would not buy the wood anymore.
Lack Liquidated	The poor only could rely on God.
Lack	The poor was dead and left his wife with the son.
Lack	The poor’s wife pounded unhusked rice in the rich’s house.
Lack Liquidated	She was paid with ‘tapu’ (finely ground grains of rice) by the rich.
Lack	They moved to the cave since the house collapses.
Lack Liquidated	The son was determined to practice martial arts and it brought him to the ruler of the village.

The story shows that people believe that sometimes the needs come in turn and God has not answer yet. It also conveys that sometimes life seems too cruel for human. People who only could see the bad things will groan for what happens in their life. However, the story shows that God is always there and comes in His own way as long as the people never stop trying in effort for achieving what they want to. His hand

even comes when people have been thinking that He will never come.

Secondly, Carita Passitanriang’s motifeme sequence is lack (L), lack (L), task, task accomplished, lack (L), lack liquidated (LL), lack (L), lack liquidated (LL), task, task accomplished, lack (LL), task, task accomplished, lack liquidated (LL) as explained in the following chart.

Motifemes	<i>Carita Passitanriang</i>
Lack	The king wants to propose his niece for I Taruk Mallintotokeng, his son
Lack	His niece, I Samindara Baine, rejects the propose
Task	The king gets I Taruk Mallintotokeng to look for yellow areca as the philter
Task Accomplished	I Taruk Mallintotokeng finds the areca and brings it home
Lack	I Taruk Mallintotokeng intends to go to trade and leave the village since he feels embarrassed after being rejected
Lack Liquidated	I Samindara begs to join with him but she is ignored until passes away of sinking

Lack	I Taruk Mallintotokeng has bad dream and needs to know what the meaning
Lack Liquidated	The fortune teller interprets his dream
Task	I Taruk Mallintotokeng is asked to go home
Task Accomplished	I Taruk Mallintotokeng goes back home and realizes his mistake to I Samindara Baine
Lack	I Taruk Mallintotokeng cries
Task	A sound whispers him if he wants to resurrect I Samindara Baine he has to do something
Task Accomplished	I Taruk Mallintotokeng recites the pray and the grave opens
Lack Liquidated	I Samindara lives again and she gets married with I Taruk Mallintotokeng

Carita Passitanriang is a story reflecting the culture when Makassar people want to marry their children. They will decide it based on who is decent or not, and sometimes the niece or the nephew is the most decent. It is caused by people in the past do not intend to blend their noble with another. Therefore, they formerly concern the social status. To fulfill their desire, they promise the wealth and lands. Thereby, they wish the proposal is accepted. Unfortunately, the people

who have equal or more power also have choice of accepting or refusing. The story shows that I Taruk Mallintotokeng needs long way to marry the worth woman, even the woman only loves him caused by philter.

The motifeme sequences found in Caritana Jinak Akjanggoka are lack (L), lack liquidated (LL), task, lack (L), lack liquidated (LL), task, lack (L), and lack liquidated (LL). The structure is described in the following table.

Motifemes	<i>Caritana Jinak Akjanggoka</i>
Lack	I Baso leaves the kingdom to find a wife in Java Land
Lack Liquidated	I Baso meets a beautiful girl and marries her
Task	I Baso is ordered by the king to find bearded weasel for seven days
Lack	I Baso asks the king to provide iron cage
Lack Liquidated	The king approves his request
Task	The king orders the arbiter and Islamic preacher to meet I Baso
Lack	I Baso's wife pretends to worry about his task
Lack Liquidated	I Baso's wife knows that the king is interested with her charming and arranges the trick to frame the king until he is dead

*Caritana Jinak Akjanggoka* illustrates that the people could lose their mind when facing beautiful woman. There is no consideration he is a king, or an arbiter, or a scholar, everybody

could be in the same boat. A woman who is only interested in material will choose the king, who seems to have everything, but, a woman who really loves and dedicates her life to her husband

will do anything to defend her husband. It also shows that woman's feeling is not always wrong and she could be the best partner to overcome the problems.

The next folktale is *Caritana pung Tedong siagang Tallua Anak Karaeng*. It is composed of lack (L), lack liquidated (LL), lack (L), lack

liquidated (LL), lack (L), lack liquidated (LL), lack (L), interdiction (Int.), lack liquidated (LL), lack (L), deceit, violation, consequences, lack (L), lack (L), lack liquidated (LL), task, task accomplished, lack (L), lack (L), lack liquidated (LL), lack (L), and consequence motifemes. The next chart shows the structure.

Motifemes	<i>Caritana pung Tedong siagang Tallua Anak Karaeng</i>
Lack	The buffalo eating the grass in the forest suddenly feels thirsty and wants to drink
Lack Liquidated	The buffalo finds the drain where the three sons of king take a pee and becomes pregnant after drinking it
Lack	The daughters of the buffalo need the names
Lack Liquidated	The buffalo names them Putri Lila Sari, Putri Lamba Sari, and Putri Bida Sari
Lack	Putri Bida Sari requests the shelters
Lack Liquidated	The buffalo goes to the forest and builds a house for the daughters
Lack	Putri Lamba Sari requires the food
Interdiction	The buffalo warns the daughters not to open the door for human being
Lack Liquidated	The buffalo comes from the forest and brings them food
Lack	The three sons of king see the daughters and want to marry them
Deceit	The three sons of king pretend to be thirsty in order to make the door opened
Violation	The daughters of the buffalo open the door and give them water
Consequences	The three sons of the king bring them to the kingdom
Lack	The buffalo finds her empty house and goes to look for the daughters
Lack	Two of the three daughters repel and even hit her
Lack Liquidated	Putri Lila Sari cries out loud to see her mother's condition and ask her servant to prepare cage and food
Task	The buffalo is going to die and asks her daughter to keep her body in the jar for seven days
Task Accomplished	Putri Lila Sari performs her mother wish after her death and opens the jar
Lack	Two of the daughters hear that their sister becomes rich and come to visit her

Lack	Two of the daughters feel thirsty
Lack Liquidated	Putri Bida Sari gives them drink using gold glasses
Lack	Two of the daughters ask some gold
Consequences	All the things made of gold could not be removed that make them realize their mistake to their mother

Based on the scheme above, it shows that somebody does not have a choice whom will be his parents, no matter what they are the parents must be loved and obeyed. The story shows that even a buffalo, often symbolized as foolish one, if it bears the children, it is still a mother. A mother who will do anything, even sacrifice herself for making her children happy. She also

represents the power. Raising three children and fulfill their needs are not an easy job. She almost spends all her time to dedicate her life for her children.

The motifemes found in *Caritana Tau Ruaya Akbela-Bela* are lack (L), lack liquidated (LL), deceit, deception, lack (L), lack liquidated (LL), deceit, deception, and consequences.

Motifemes	<i>Caritana Tau Ruaya Akbela-Bela</i>
Lack	I Mattola does not have any job
Lack Liquidated	I Makkuraga gives him a job as fisherman with requirements
Deceit	The requirements make I Mattola loss since I Makkuraga takes all the catches
Deception	I Mattola finally realizes that his job does not fulfill his daily needs
Lack	I Mattola moves and finds another job
Lack Liquidated	I Mattola becomes successful as a farmer
Deceit	I Makkuraga asks his uncle to pretend as the occupant of the magic tree
Deception	I Mattola knows he is tricked by I Makkuraga
Consequences	I Mattola burns the magic tree as well as I Makkuraga's uncle

*Caritana Tau Ruaya Akbela-Bela* reflects that a bad friend had existed in the past and a good friend could be an evil if he always is treated in bad way. The story shows that even a friend could not always be trusted. Somebody offers his hands because he really wants to, but other because he has bad intention. Whereas, a good friend feels happy when his friend does, and vice versa. When the friendship is built on kindness, there is no jealousy, either in action or in deed.

*Caritana Tau Dorakaya ri Tau Toana's* sequences are lack (L), lack (L), lack liquidated (LL), lack (L), interdiction (Int.), violation (Viol.), and consequences. The structure below shows that lack is not always liquidated. Furthermore, it also expresses that any mistake relates to bad deed to the parents will get the punishment of the universe. Bad things will come and go and will only leave regret for the children.

Motifemes	<i>Caritana Tau Dorakaya ri Tau Toana</i>
Lack	A wife questions his husband parents
Lack	The parents look for the son
Lack Liquidated	The parents find out their son's home
Lack	The parents want to meet the son
Interdiction	The son does not want to meet them but the parents insist on seeing the son
Violation	The son releases his dog that bites his parents
Consequences	The parents die and God punishes the son with illness and poverty

Motifemes of *Caritana I Tinuluk* in order are lack (L), lack (L), lack liquidated (LL), deceit, and deception. The chart below explains it briefly. *Caritana I Tinuluk* expresses that people at that time have realized the importance of knowledge/wisdom. It could be concluded by I Tinuluk's parents who save the wealth

and request I Tinuluk to use it for searching knowledge/wisdom. I Tinuluk's parents strongly believe that people in this life only need the knowledge/wisdom in order to have appreciated and decent life. The wealth could lose at a glance, but the knowledge/wisdom will still exist as long as the owner is alive.

Motifemes	<i>Caritana I Tinuluk</i>
Lack	The parents want I Tinuluk uses their wealth to look for knowledge/wisdom
Lack	I Tinuluk walks to meet any one that could give him knowledge/wisdom
Lack Liquidated	Three people meeting him and share their knowledge//wisdom to I Tinuluk
Deceit	I Tinuluk is deceived by the head of the troop's king
Deception	I Tinuluk is saved by somebody that forces him to drop by for sufficing forty people

The sequences of *Lapung Pesok-Pesok na Lapung Buta-Buta* are lack (L), lack liquidated (LL), interdiction (Int.), violation (Viol.), and consequences as illustrated in the table. The story conveys that the relationship could be broken if one of the parties prefers the treasure than the

friendship and violates the promise. If anyone recognizes his mistake and fixes it immediately, the friendship could be built anymore. However, if one side stubbornly does not want to admit the mistake, it is hardly able to be reconciled.



Motifemes	<i>Lapung Pesok-Pesok na Lapung Buta-Buta</i>
Lack	The paralyzed and the blind need more earn
Lack Liquidated	The paralyzed and the blind go to the top of South mountain and get gold
Interdiction	Before getting the gold, the paralyzed and the blind make promise to divide the gold
Violation	The paralyzed breaks the promise
Consequences	The blind threatens the paralyzed if he continues to break the promise

Tau Ruaya Sarikbattang is one of ordinary folktales that consisting of only two motifemes, lack (L), when the people need the head of village, and lack liquidated (LL), after passing some questions, the older is selected to be the head. The structure is given below.

Motifemes	<i>Tau Ruaya Sarikbattang</i>
Lack	People need to choose the head of village between the older and the younger
Lack Liquidated	After answering some questions, the older is selected to be the head of village

The structure above explains that there is no difference of being older and younger in society. They have the same chance and the wise one always becomes the winner. Many people are smart, but their knowledge is not used to become good human being, whilst, people more appreciate the kind one than the intelligent one. The kind one will use his heart to lead, but the intelligent one sometimes uses his knowledge to fool others.

*Caritana Tau Tujua Anakna* has motifemes, they are lack (L), lack liquidates (LL), lack

(L), deceit, deception, and consequences. Like *Caritana Tau Dorakaya ri Tau Toana*, the story also tells about seven sons and their wives who serve their father without sincere heart. Their feeling makes the father uncomfortable. Therefore, he devises a plan in order to make his sons treat him well again. His seven sons who think that their father still has undivided treasury, change their mind and behave well to their father. They regret their bad action after the death of their father. It is explained briefly in the motifemes below.

Motifemes	<i>Caritana Tau Tujua Anakna</i>
Lack	An old rich man has shared his wealth to his seven sons and wishes that they could feed him
Lack Liquidated	His seven sons and their wives feed him
Lack	However, his seven sons and their wives grumble that makes him find a way to stop them complaining
Deceit	An old rich man buys some jars and tells his oldest that he still has undivided property and forbids him to inform others

Deception	His seven sons know the trick when intending to share the undivided property
Consequences	The seven sons only find some jars full of feces and regrets they treat their father badly

### Animal Tales

The first animal tale compiled in *Rupama* is *Caritana Lapung Pulandok siagang Lapung Buaja*. Its motifeme sequences are lack (L), lack liquidated (LL), deceit, deception, deceit,

deception, lack (L), lack liquidated (LL), deceit, deception, lack (L), lack liquidated (LL), and consequences. The following chart summarizes the structure.

Motifemes	<i>Caritana Lapung Pulandok siagang Lapung Buaja</i>
Lack	The deer intends to show off his greatness
Lack Liquidated	The crocodile lets the deer jump the large river
Deceit	The deer plans to trap the crocodile by asking him to catch the fish
Deception	The crocodile bites the deer's foot
Deceit	The deer deceives the crocodile that a thing bitten by the crocodile is stick
Deception	The crocodile realizes of being tricked after seeing the deer could release and lough at the crocodile's silliness
Lack	The deer looks for a way to slay the crocodile
Lack Liquidated	The deer meets the snake and offers him a big fish
Deceit	The snake is cheated
Deception	It is not a big fish but a crocodile but a crocodile could be beaten by the snake
Lack	The deer hidden needs a thing to remove it from the hole
Lack liquidated	The buffalo with its dupery passes it and helps it by jumping to the hole
Consequences	The deer runs after persuading the snake and watching the two buffaloes fighting but falls into the wallow and dies

The motifemes found in the story show that the pride is not a good character. It may drive bad action of the people who feel disturbed with the trait. Even if the pride humiliates other self-esteem, other people could do anything to defend it.

The next, *Caritana Lapung Buaja na Lapung Tedong*, consists of lack (L), lack liquidated (LL), deceit, deception, consequence, and attempted escape motifemes.

Motifemes	<i>Caritana Lapung Buaja na Lapung Tedong</i>
Lack	The crocodile needs help cause its body is befell by the wood
Lack Liquidated	The buffalo helps it
Deceit	The crocodile asks the buffalo to brings him to the river
Deception	Having been brought, the crocodile threatens to eat the buffalo
Consequence	The buffalo is almost eaten by the crocodile
Attempted Escape	The deer helps him to flee

*Lapung Darek-Darek siagang Lapung Kura-Kura* story has sequence composed by lack motifeme, the monkey and the turtle plant banana tree (L), then lack liquidated motifeme, the turtle's banana tree grows well and bears fruit (LL), deceit motifeme, the monkey climbs the banana, deception, the monkey eats up the

banana and defecates on the tree and the feces fall on the turtle's head, then moves to lack (L) motifeme again, the turtle asks the crab to give it hands, lack liquidated (LL) motifeme happens when the monkey goes to the river to wash itself and the crab bites it there until it dies.

Motifemes	<i>Lapung Darek-Darek siagang Lapung Kura-Kura</i>
Lack	The need of the monkey and the turtle to plant the banana tree
Lack Liquidated	The banana tree of the turtle grows well and bears fruit
Deceit	The monkey persuades the turtle to let it climbs the banana for it
Deception	The monkey eats up and defecates; its feces fall on the turtle's head that makes it angry
Lack	The turtle asks for the crab's help
Lack Liquidated	The crab bites the monkey's genitals and the monkey dies

*Lapuang Jonga siagang Lapung Kura-Kura* contains lack (L), lack liquidated (LL),

deceit, deception, and consequences.

Motifemes	<i>Lapung Jonga siagang Lapung Kura-Kura</i>
Lack	A deer bullies a turtle and dares a turtle to run race
Lack Liquidated	A turtle accepts the challenge
Deceit	A turtle sets the strategy to win the race
Deception	A turtle works together with his friends but a deer does not know
Consequences	A deer is defeated and died

*Caritana Lapung Pulandok siagang Lapung Macan* consists of just two motifemes, they are lack and lack liquidated. The lack happens when a buffalo is under control of the tiger and looking for a way to flee (L), then a

deer passes by and helps the buffalo to cheat the tiger, the buffalo finally could live peacefully since the tiger is dead after being cheated by the deer (LL).

Motifemes	<i>Caritana Lapung Pulandok siagang Lapung Macan</i>
Lack	A buffalo is looking a way for escaping from a tiger
Lack Liquidated	A deer helps it to cheat the tiger and it could live peacefully since the tiger is dead

Besides ordinary tales and animal tales described above, the following is an etiological folktale. Danandjaja (1991: 96) defined etiological as animal tale stating “why something

could happen”. This folktale tells about the reason why people do not eat shark. Below, the chart illustrates the motifemes of the story.

Motifemes	<i>Sabakna Natena Nikanrei Manngiwanga</i>
Lack	The Gowa people are in sorrow because the paddies could not be harvested.
Lack Liquidated	Adam Daeng Makleok could be the savior for them.
Task	Adam Daeng Makleok proposes some requirements
Task Completed	The people fulfill his demands and the rice becomes yellow and well prepared to crop
Lack	Adam Daeng Makleok is requested to stay at the palace
Lack Liquidated	He gets married with the younger daughter of the king
Deceit	His brother persuades Adam Daeng Makleok to go to trade in order to have chance of marrying Adam Daeng Makleok’s wife
Deception	A Shark informs Adam Daeng Makleok that his brother loves his wife
Consequence	His brother is killed by Adam Daeng Makleok

Based on the motifemes found in the story, people do not eat shark because it helps human being when others betray instead of helping or protecting. The shark is more believable than human beings. Moreover, shark is carnivore, its morphology has the teeth that could turn the flesh, it could also be reason why people do not eat shark. They assume that by the teeth, the shark may eat human meat.

## CLOSURE

Having analyzed the structural typology of Makassar folktales, the writer finds out that the longest sequence of motifeme is lack (L), lack liquidated (LL), lack (L), lack liquidated (LL), lack (L), lack liquidated (LL), lack (L), interdiction, lack liquidated (LL), lack (L), deceit, violation, consequences, lack (L), lack (L), lack liquidated (LL), task, task accomplished, lack

(L), lack (L), lack liquidated (LL), lack (L), and consequence found in *Caritana pung Tedong siagang Tallua Anak Karaeng*. In the contrary, the shortest structure is lack (L) and lack liquidated (LL) in *Caritana Lapung Pulandok siagang Lapung Macan*. The sequence shows that Makassar folktales are colored by lack, lack liquidated, deceit, deception, interdiction, and violation. The folktales also represent that Makassar people believe that evil deed is always punished directly or indirectly. Besides that, the structure shows the folktales flow from the lack to the effort to fulfill the need. One interesting thing after analyzing the sequences found in the folktales contained in *Rupama*, the writer only find once attempted escape motifeme in *Caritana Lapung Buaja na Lapung Tedong* folktales. It only happens in animal folktales. Even though the folktales could reflect the character of Makassar people, it only could be assumed that based on folktales analyzed Makassar people prefer to face the problem frontally.

Actually, the writer is still lack of data. To uncover how narrative prose in Makassar literatures, other data than folktales is needed to get comprehensive analysis about structural typology. Therefore, advanced research is necessary to complete this writing. In addition, the findings also need to compare with other folktales in order to uncover whether it is version or merely variant.

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