

Structural Study by A.J. Greimas The People's Princess Stories Kumala

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Abstract. Issues in this study is the structure and functions of the various elements, the theory used in this research is the structural theory. In addition, because the object of study is folklore, theory applied is the structural theory developed by A.J. Greimas. This is done with the consideration that A.J. Greimas is one of the structuralist originally developed his theory through the study of folklore or fairy tales. This study is not intended to develop a theory, but only studies that tried to apply the theory of the text Greimas structural Indonesian folklore. Therefore, the methods used in the analysis is the method of deductive structural direction.

. INTRODUCTION

Putri Kumala folklore is a folktale from Semarang regency, Central Java province. In the beginning of this story in the form of oral literature, but then retold and documented by the Department of Tourism and Culture District of Semarang in 2009. Therefore, this article is no longer of oral literature, but literature written. Moreover, the story is no longer a special property of the people of Semarang District, but has become the property of Indonesia because it was written in the Indonesian language and disseminated. Said, because this story has been published in a book set Folklore Semarang District, the Department of Youth, Sport, Culture and Tourism, Semarang regency.

Nowadays there is a tendency that the Indonesian literary world trying to stories or literary areas. This effort has been apparent result is to be done through the issuance of folklore in each province by the language centers.

It is actually a reality that is encouraging, but it appears the new phenomenon of literature pertaining to the existence of the archipelago. This phenomenon arises because the book spread only used as decoration on the shelves of the library, this means not interest readers and researchers.

One attempt to anticipate this phenomenon is the study of folklore Putri Kumala from Semarang regency. Folklore is selected as the data for the following reasons. According to the writer's observation, this story has not been studied in people.

Issues addressed in this study is the structure and functions of the various elements, the theory used in this research is the structural theory. In addition, because the object of study is folklore, theory applied is the structural theory developed by A.J. Greimas. This is done with the consideration that A.J. Greimas is one of the structuralist originally developed his theory through the study of folklore or fairy tales.

This study is not intended to develop a theory, but only studies that tried to apply the theory of the text Greimas structural Indonesian folklore. Therefore, the methods used in the analysis is the method of deductive structural direction. That is, the concept of structural theory is used as the basis for the study of the text, not the study of the text used to change or develop the concept of structural theory. Based on the principle of structuralism, the analysis

remains a major foothold in the text (the work of) itself. Meanwhile, the results of structural analysis are presented with descriptive techniques (Suwondo 2011: 76).

THEORETICAL BASIS

Structural Theory A.J. Greimas

Greimas is one of the French researchers structural theorists (Teeuw 1984: 293). As well as Propp, Levi-Strauss, Bremond, and Todorov, Greimas also developed his theory based on structural analogies in linguistics derived from Saussure (Hawkes 1978: 87). By looking for structural analogy in linguistics that Greimas apply his theory in Russian fairy tales or folklore.

Selden (1991: 61) explains that through his writings *Semantique structurale* (1966), Greimas only offer a smoothing over Propp's theory about 31 functions and 7 circles of action. Greimas more structuralist than Propp. If Propp only focused on the framework of fairy tales, Greimas wider scope that is up on the grammar of narrative is universal by applying the semantic analysis of the structure. Propp filed 31 functions, while Greimas filed 20 functions. The functions are (1) absentation, (2) Interdiction vs violation, (3) reconnaissance vs information, (4) fraud vs. complicity, (5) villainy vs. lack, (6) mediation vs beginning counteraction, (7) departure , (8) the first function of the donor vs. the hero's reaction, (9) the receipt of a magical agent, (10) spatial translocation, (11) struggle vs victory, (12) marking, (13) liquidated of the lack, (14) return, (15) the pursuit vs rescue, (16) Unrecognized arrival, (17) the difficult, task vs. solution, (18) recognition, (19) exposure vs Transfiguration, (20) punishment vs wedding (Schleifer 1987: 122). Twenty of these functions dikempokkan into three structures, namely (1) syntagmes contractules (contractual structures' by agreement '), (2) syntagmes performanciel (disjunctive structures' is organizing'), and (3) syntagmes disjontionnels (disjunctive structures' is disconnection ') (Hawkes 1987: 94; Scholes 1977: 108). Meanwhile, instead of seven spheres of action proposed by Propp, Greimas offers three spheres of opposed that includes six actants (roles, actors), namely (1) subject vs object 'subject-object', (2) sender vs. receiver (destinateur vs destinataire 'sender-recipient'), and (3) helper vs. opponent (adjuvant vs opposant 'helper-opponent') (Hawkes 1978: 91-93; Culler 1977: 82; Scholes 1977: 105-106; Schleifer 1987: 96.186; Suwondo 2011: 78).

Synopsis Folklore Princess Kumala

Once upon a time there lived a young man named Warasta Yuwana. He lives alone in the middle of the teak forests. Villagers on the outskirts of teak forest very fond of him. Warasta children who are diligent and helpful. If anyone needs help, Warasta did not hesitate to help with all the capabilities they have.

Meanwhile, elsewhere, namely in the Java Sea, dominion a queen named Queen of the Java Sea. She lives with her only child named Putri Kumala Tirtasari. If it was a small commotion among the queen with her daughter. He intends to see another life through the magic mirror mother. Prohibition The Queen had made a sad Kumala, who usually seemed cheerful face turned wistful. Kumala is actually good and obedient child. The queen herself very expect to Kumala daughter could inherit the throne.

Apparently, the queen does not bear to see their beloved daughter sad. Finally, he allowed his daughter to look for life elsewhere through a magic mirror. From inside the mirror, Kumala saw a man looking out from inside the house. This man is none other than Warastra Yuwana. This young man is being shouldered axes to chop down a tree. Once up in the woods, Warasta Yuwanapun immediately picking old trees to be cut down. After determining the choice, take off the clothes worn Warasta to start the dirty work.

To the astonishment of Kumala, witnessed valor Warasta. His skin was white, tubuhnypun seemed filled with muscles toned. Kumala unblinking look at the beauty and valor Warasta. Changes in expression and indication Kumala turned out caught by the Queen. Because they do not want something happened to her daughter, the Ratupun immediately close the magic mirror. Kumala how surprised and disappointed to see his mother closed the magic mirror.

One day, Kumala crept toward Pengilon room. She wants to look deeper Warasta life through the magic mirror. With great prudence and while tiptoe so as not to sound of his footsteps, Kumala Pengilon room was entered and immediately opened a magic mirror. He can not wait to see Warasta.

In an instant, mirror shattered. His voice is much more powerful than the sound of broken jars ago. Beep invited the new Queen came to the room to rest for the origin of the voice. To the astonishment of the Queen, on learning that the voice was coming from the room Pengilon. The Ratupun rushed in. Arriving on the doorstep of The Queen could not resist shouting angry. The Queen stunned, watching the magic mirror crumbled to the ground. The Queen was so surprised and shocked. Terpukulnya so as to taka da longer words that can come out of his mouth. The queen's chest tightness, breathing irregularly and the heart beating so fast.

With all the courage, Kumala facing mother to apologize how shocked Kumala not had time to open her mouth, the Queen raised her head furiously. In her hands staff that was firmly grasped. Unusually too, the muscles of her hands visible. Because it could not resist the Ratupun venting anger and disappointment with stomping stick in his hand. Instantly, ocean and land endlessly shaking constantly. The waves rolled violently. Seawater up to the area of residence Warasta. The place where Warasta find wood submerged in water. Because water waves Warasta can not keep his balance he fell on top of a new timber felled and fall so that his body submerged in seawater.

Seeing this event, Kumala not wasting time. He left his mother, without thinking she appeared on the surface of the water and immediately help Warasta who was bobbing above the newly harvested teak. Kumala Warasta putting in place high enough so as not washed away.

Without blinking, Putri Kumala not get enough of looking at his face Warasta. Now, he felt the desire to meet Warasta been met. Feeling happy it did not offset the condition of his body increasingly frail, he who usually live in the water must be long enough for caring Warasta mainland. Putri Kumala suddenly felt his body limp, her eyes dizzy and his breath felt tight and he felt no luat again, then he immediately lay down beside Warasta, his head placed on the chest Warasta. Her hands clutched Warasta body.

A few days later, Warasta started awakened from the stupor. How shocked Warasta when he saw there was a beautiful princess who slept disampignya. Daughter's hand was still wrapped around her chest. He looked at it with a beautiful princess full of confusion and proud. She looked like an angel. He was very handsome. Lifetime he had never seen the woman secantikini. Seperti not the human race, he thought. Warasta began to fall in love with Kumala. Kumala face approached his hand to rid it of wet leaves stuck to her forehead and cheeks, but suddenly there was a white shadow coming out of the body Kumala.

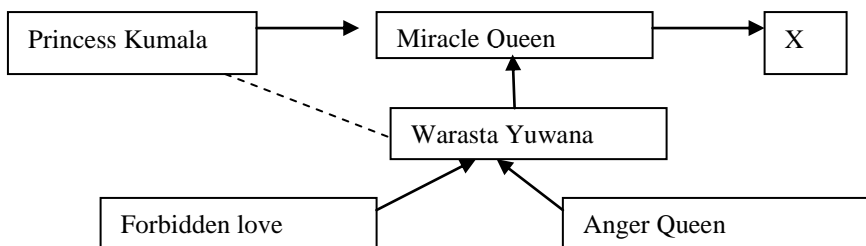
As a form of love and reply mind, Warastapun Kumala bury bodies beside a large teak wood that had felled. Kumala tomb was decorated with rocks that are scattered around the place as a headstone. To commemorate Kumala, Warasta named the area without a name it with the name of Karangjati, derived from Krang and Teak.

DISCUSSION

Analysis of the structure and functional actants emphasis on the characters and the various functions because essentially only the characters that animate the story and were able to build a relationship between elements in the overall structure. Here is a form patterns at the same actant structure functional model.

Structure Aktan

Pattern 1: Putri Kumala as the First Subject



Note: X = no recipient for the subject died before getting the object

In this chart, can be traced that Princess Kumala occupying a role as a sender wants Warasta Yuwana became her lover (the object). Therefore, he always saw activity in a magic mirror Yuwana Warasta owned the Queen. Thus the queen serves as a subject. In the course of his journey, his love for the daughter Kumala harbored Warasta, but the Queen did not accepted because they were different world. Thanks to anger the queen, Kumala could meet Warasta though the circumstances were not good. However, in this structural pattern of the story came to a standstill because of Kumala killed by anger the Queen. Warasta survived thanks to the help of Kumala. Therefore, Warasta Juwana act as a false hero so that the functional structure of the groove stalled on the main stage.

Functional Structure

The situation at the beginning: in the pattern of this structure the story begins with the appearance of Princess Kumala desire to see Yuwana Warasta activity in the magic mirror. Transformation: the story moves continued until finally the Queen know that Princess Kumala in love with Warasta Yuwana. But thanks to anger the Queen, Princess Kumala can ride to the mainland to meet Warasta Yuwana. Situation end: Putri Kumala help Warasta Yuwana when Warasta almost adrift and tottering on the wood. A few days later, Kumala daughter died because her body can not be too long in the mainland. The story ends swen Warasta Yuwana buried beside Princess Kumala large teak felled.

CONCLUSION

From the whole description above, a conclusion can be drawn as follows. Based on the analysis of the structure of actants well as functional models can be said that the storyline Putri Kumala found one structure into a framework or storyline. When examined in detail, there is still the possibility of present patterns of other structures, for example Warasta Yuwana as the subject or the Queen as a subject. But the writer just describe a pattern in accordance with its role and its relationship with the main character.

From the above analysis it can be concluded that the folklore of Semarang District has a message that as children should always obey their parents, because the parents will bring disaster murkaorang. In addition, the blind love of a person often makes a person take the wrong decision, as a result many people who bear the consequences.

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