

Narrative Structure of Vladimir Propp's "Nai Manggale" Folklore from North Sumatera

Mutia Irhamni^{1*}

¹Faculty of Cultural Sciences, Universitas Sumatera Utara, Medan, Indonesia

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***Corresponding author:**

Mutia Irhamni

E-mail address:

irhamnmutia@gmail.com

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A B S T R A C T

The folklore "Nai Manggale" in terms of Vladimir Propp's narrative structure produces interpretive meaning as the identity of the people of the Tapanuli region, North Sumatera and as an oral literary heritage among the people which has been passed down and developed as a medium for the formation of local wisdom. The research uses descriptive - qualitative theory where primary data is intended as a reference that is tested, condensed and then classified. The research results show that of the 31 functions of narrative structure, the Nai Manggale folklore has nine functions, namely: The connective incident (B), First function of donor (D), Provision or receipt of magical agent (F), Recognition (Q) Exposure (Ex), Struggle (H), The initial misfortune or lack is liquid (K), Wedding (W), and Solution (S) Descriptive explanations were analyzed using Propp's scheme theory. The results of character studies in the Nai Manggale folklore were found to be as follows: Donor, Dispatcher and Princess. The conclusion of the research explains that the Nai Manggale folklore focuses on the main role of "Nai Manggale" which became the forerunner of the culture of deliberation and dancing in the Tapanuli area, North Sumatera.

1. Introduction

The folklore "Nai Manggale" is a famous folktale originating from the Tapanuli area, North Sumatera. Literature is part of society. Especially literature that is conveyed orally (oral literary work). Oral literature is a literary work that expresses the identity of tribes, groups, and beliefs in Indonesian society. Folklore functions as a means of knowing and inheriting local wisdom, which is believed to be a teaching for understanding the identity of a region. Folklore, now in its modernized form, has developed a means to learn an introduction to heritage and culture. Folklore is a story related to the life of a particular community, which is maintained as an element of the formation of culture, customs, and traditions. On the basis of this statement, it can be concluded that folklore from the Tapanuli Region, North Sumatera "Nai Manggale" has an important role in culture as a means of formation

of character and as a medium that can convey values from generation to generation. In folklore, there are role model behaviors and ideal characters who can be examples for children.^{1,2}

Folklore has benefits such as entertainment, moral messages (through folklore, the younger generation learns about values such as kindness, honesty, courage, and hard work), maintaining culture and identity, and development and growth of creativity (through folklore. The folklore "Nai Manggale" is believed to be the forerunner of Dalihan Na Tolu (deliberation) culture. In interpreting folklore using a semiotic approach, Vladimir Propp introduced narrative structure to the interpretation of legends, myths, and folklore in the narrative structure unit. Narrative structure examines and analyzes each segment in the story and thus corresponds to each other in producing values, norms, and local wisdom in

an interpretation of folklore. Propp's Interpretation Theory has morphological elements that are still used in the world of semiotics - literary interpretation, which is analyzed using syntagmatic principles. Propp evaluates a story's events and the order in which they occur, shared into 31 functions to get an initial picture of the meaning of local wisdom that can be analyzed. The research results found 17 narrative structure functions in 31 function sequences created by Vladimir Propp. This research succeeded in distributing 17 functions but did not classify Propp's scheme and did not order the character structure proposed by Propp. This analysis is considered important to take wisdom from the locale in the fairy tale.³⁻⁶

2. Methods

The research method uses descriptive-qualitative, where data is classified based on what is categorized. The research results are presented using tables and explained descriptively. Primary data was obtained based on the book entitled "North Sumatera Folklore" published by the Ministry of Education and Culture in 1982, and a book entitled "Folklore in Tapanuli, North Sumatera " published by Indonesian and Regional Literature Publishers, 1981. The data analysis method used in qualitative research consists of three main elements, namely data condensation, data display, and conclusion drawing. Data condensation: This stage classifies the collection and organization of data in an easy-to-understand manner. Researchers collect data by writing, reviewing, classifying, editing (post-editing) presents, and explaining descriptively. After the data is collected and processed, the researcher presents the research results by presenting the data in a form that can be understood. In general, qualitative research presents data in tables. The final stage is drawing conclusions. The researcher draws conclusions from the analysis of the data obtained. Researchers elaborate on the relationship between the data obtained and the problems posed in the research to reach conclusions.

3. Results and Discussion

Once upon a time, there lived a king named King Paggana. He has expertise in the field of sculpture and carving. There are many jobs in different parts of the country. However, he still felt something strange in his chest, which made King Paggana try to shut himself up. He also walked in a desert full of reeds. In the middle of his journey, he was interested in a tree that lived alone without any other trees. King Paggana stopped, sat down, and looked at the tree, which he thought looked like a dancing princess. Finally, he took out his tools and began to refine the shape of the tree. He carved and carved it piece by piece until the tree really looked like the figure of a dancing princess. As a person who has artistic blood, he really admires his recent creations. He was so happy that he danced alone with the statue. The king's heart felt free and full. He also decided to abandon the wooden statue of the dancing princess he had made. A few days later, the statue was discovered by a cloth and jewelry seller. He shot arrows at the statue and gave the statue clothes and jewelry to wear on its body. He was even more surprised because the figure looked like a perfect dancing princess. Cloth traders also danced with the statue. When he was satisfied with his dancing, because it was already dark, he left the figure and the clothes and decorations he wore on his body. Then, one day, a powerful shaman named Datu Partawar came to a figure who was dancing. Then, the shaman thought about giving life to the statue. The shaman began to act. He looked up, performed rituals, and chanted mantras until finally, lightning struck and struck the statue. Then, he covered the area around the statue with white dew filled with light. As the white dew disappeared, a beautiful princess came, prostrated herself before Datu Partawar, and danced. Finally, Datu Partawar, the shaman, took the princess's hand and whispered to her, "From today, I will call you princess Nai Manggale." The princess was then given the name Nai Manggale. The beauty of the princess spread throughout the country. Many young men offered themselves to propose to the princess. None of them were able to win the heart of Princess

Nai Manggale. One day, King Panggana and clothing and jewelry merchant Baoa Partiga-tiga received news that many young men had tried to seduce the princess but had been rejected. They both went to the princess. King Panggana said that Nai Manggale was his because he was the one who carved the statue. However, Baoa also told Partigat that the princess was his because the jewelry and clothes attached to her were his merchandise. Then Datu Partawar appeared, claiming the princess as his own because he had perfected her form and given her life through magic. The three of them had a big fight.^{7,8}

After a long discussion, they understood and started to think clearly. Datu Partawar also provided suggestions for overcoming this problem. Datu Partawar said: "If he is not alive, he is still a figure. Clothes attached are also meaningless." Now, he has become a living person. "We must be aware of maintaining his honor and dignity." King Panggana and Baoa Partigatiga also agreed with what Datu Partawar said. Nai Manggale said with tears in her eyes, "I am very happy today because the three of you

asked me what my attitude and desires are. I love and respect all three of them without exception." Finally, Datu Partawar answered, "In accordance with Nai Manggale's interests, we will take three decisions." Because King Panggana was the first person to carve the tree into shape, he became the father of Princess Nai Manggale. Or called Suhut. Because Baoa Partigatiga gave the statue the gift of clothes and jewelry, he became Amangboru (paternal brother). Because Datu Partawar gave life and blessings to the statue until it became human, he will become the King of Princess Nai Manggale or hula-hula. The three of them agreed to the agreement. The legend of Nai Manggale is also believed to be the origin of Dalihan Na Tolu. Dalihan Na Tolu is the ability to make decisions in resolving problems until arriving at the right decision for the common good. To commemorate Nai Manggale, who loved to dance, the people of Tapanuli made a statue and wished for the soul of Nai Manggale to be with them.^{8,9}

Table 1. The analysis presented regarding folklore is based on the study of Vladimir Propp (1958).

No	Function description	Symbol
1.	King Panggana walked into the forest and found a tree suitable for making a statue of a woman. (The connective incident)	B
2.	In the same forest, after King Panggana returned, he passed by a cloth trader, Baoa Partigo-tigo, who felt amazed by the statue of the woman and then put on jewelry and cloth. (The first function of donor)	D
3.	After Baoa Partigo-tigo, a man with magical knowledge, wandered and found a statue of a woman in the forest, he blew it and read a spell, Datu Partawar then named it Nai Manggale. The female statue turns into a beautiful girl. (Provision or receipt of magical agent)	F
4.	Long live the beautiful woman, and Datu Partawar offered to stay in his house. They returned to the village. All young people are happy to see "Nai Manggale" (Recognition)	Q
5.	Nai Manggale always gets proposals from men in the village. (Wedding)	W
6.	One day the news came, about a beautiful woman called Nai Manggale, Raja Panggana and Boa Partigo-tigo were shocked because the beautiful woman was similar to the statue they saw in the forest. (Exposure)	EX
7.	King Panggana argued with Baoa Partigo-tigo and Datu Partawar because King Panggana sculpted the statue, Baoa Partigo-tigo wore jewelry and clothes, and Datu Partawar brought life to Nai Manggale (Struggle)	H
8.	Finally, they agreed that Panggana had the position of father (suhut) and Boa Partigo-tigo as father's brother (amangboru), and Datu Partawar as hula-hula (king) for Nai Manggale. (The initial of misfortune or lack is liquid)	K
9.	To commemorate Nai Manggale's daughter, who loved dancing, the people tried to make a statue of someone who loved dancing, too (Solution)	N

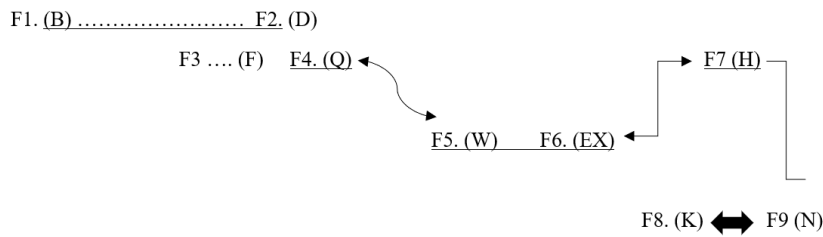


Figure 1. Analysis of Propp's scheme theory (1958) on the folklore of Nai Manggale.

F is a scene from each series of stories, the rise and fall of the scheme based on the plot of the story. The ending or the end of the story is symbolized by left and right arrows. The end of the story usually provides norms and produces culture or traditions, which is found in the folklore "Nai Manggale". The end of the story symbolizes that this folklore is the forerunner of the culture of deliberation in the Tapanuli community. The dots and underscores indicate that the first to

third scenes are scenes where the main scene carries out repeated actions. Meanwhile, the underlined sign indicates that the stories or folk tales are related to each other. If in folklore, you find the origins of a particular culture or tradition by presenting norms (mandates), then use the right and left arrows to conclude that this is the essence of what you want to know from the folklore.^{10,11}

Table 2. Analysis of Propp's character structure (1958).

Character	Symbols & functions	Description
King Panggana (Donor)	D & F	The character in the story is the initiator of doing something that other characters imitate.
Baoa Partigo-tigo (Donor)	D & F	Characters who do things that the first character does with the same meaning but in different ways and applications.
Datu Partawar	D & F & B	Characters do the same thing as characters (1) and (2), but this character will be the link between the two characters and trigger the climax in the story.
Nai Manggale (The Princess)	M, J, EX, U & W	The character Nai Manggale accepts the donor (the action of the three characters) and is also the central character of the story.

4. Conclusion

Only nine functions can be found in the Nai Manggale folklore, and the schematic structure conceptualized by Vladimir Propp F(7) is the climax and origin of the deliberative culture of the Tapanuli people. The mandate and values are found in F(8) and F(9) and are related to each other. There are 7 character structures created by Vladimir Propp, but found in the Nai Manggale legend are 3 character functions with function symbols D, F, B, M, J EX, U, W. By representing Vladimir Propp's theory, we will

know in detail the ins and outs of the folklore that will be studied. Research on character tests on actions proposed by Vladimir Propp may only help to analyze at a basic level; several approaches are needed to test character interpretations in folk tales or literary studies that require interpretation. The culture studied from the Nai Manggale folklore is the culture of deliberation to reach consensus and mutual agreement, where the culture of deliberation in each region has its own phenomena and customs.

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