

Myths In *Cerpen Terbaik Tempo: Setan Becak, Ayoveva, hingga Chicago May*

¹Arga Dara Ramadhani and ²Bramantio

¹Literature Departement, Faculty of Humanities, Universitas Indonesia

¹arga.dara@ui.ac.id

²Indonesian Language and Literature, Faculty of Humanities, Universitas Airlangga

²bramantio@fib.unair.ac.id

KEYWORDS

functions, myth,
short story

ABSTRACT

This study aims to understand the repetition of myths and reveal the meaning in a collection of short stories by Koran Tempo that published in 2016. This research used Vladimir Propp's theory of structural narrative which focuses on the existence of repetitive action (function). The findings of this study show 9 functions; warning, attendance, acceptance, questions, responses, arrivals, requests, violations and punishment. The most used function of myth is the acceptance which includes mythical and objective information. The myth consistency is presented with objective facts shows that the collection of *Cerpen Terbaik Tempo: Setan Becak, Ayoveva, hingga Chicago May* can be interpreted as a picture of the way of thinking and acting in modern society especially millennial generation. The nature that exists out of logic combined with rationality suggests a change in personal behavior based on the learning of past attitudes, including self-awareness, sensitivity to the surrounding environment and considering and showing responsible actions.

INTRODUCTION

The retelling of myths created in literary works is actually something that often happens in Indonesian society. Almost all regions in Indonesia have a fairly close relationship with myths. Through both written and oral literary works, community groups introduce, preserve, and even criticize the presence of myths around them. Local myths and beliefs exist like a social project that presents memories of the past with fictional inserts in it.

Some of the stories written by *short story* writers in *Cerpen Terbaik Tempo: Setan Becak, Ayoveva, hingga Chicago May* can be said to exemplify the spirit within the framework of myths. Myth is an anecdote, in the creation of a myth there are no restrictions. As long as there is suggestion in a discourse or conversation, a myth is created. In addition, myths are always open to be re-expressed and particularly lend themselves to translation in other words or paraphrased to condense, expand and elaborate (Badcock, 2008, p.74).

The short story "Tahun Ini Ratih Juga Ingin Menangis" by Alpha Hambally, for example, raises the tragedy of the "national disaster" of haze that threatens the survival of the Pekanbaru community. In this case, Hambally expresses his ideas in the form of fictionalization of events associated with life issues carefully and meticulously through the figure of Ratih and the man who lives in two different worlds. Furthermore, "Pembunuh Suami" by A.S Laksana tells the story of a family where the wife believes in a past story related to the devil and his incarnation. Various obstacles eventually arise due to the different perceptions of the two characters towards the ambiguity of the presence of God's whisper.

"Pendaki Bukit Nyanyian" written by Karisma Fahmi Y. tells the story of a climber who goes missing while wandering on one of his favorite mountains. Starting from various questions about the silent singing that he often hears, the character Aku tries to get answers to the questions in his mind. Both explicitly and implicitly, Deddy Arysa's short story "Kepala yang Bergasing", which tells of the disappearance of men in a village, also brings documentation that unreasonable things are often encountered in everyday life. Related to this place, "Kepala yang Bergasing" tells how the character Ia who had disappeared until finally found on a tree without knowing who the perpetrator who took him away. If you look closely, there are things that feel familiar or in other words, things that are repeated intentionally or unintentionally. These things raise questions and assumptions that repetition in *Cerpen Terbaik Tempo* is not a tendency without meaning, and that is the common thread in this research.

Research on *Cerpen Terbaik Tempo:: Setan Becak, Ayoveva, hingga Chicago May* has been conducted by Artika (2023). Artika examined the short stories from the perspective of Kurt Lewin's psychology to see the inner conflict of female characters in three short stories. On the other hand, research on myths has been conducted by Mulyaningtyas, et al (2023) with the corpus of short stories *Janji Kelud untuk Bapak*. Mulyaningtyas et al. found that the myth present in the short story is related to the myth of Lembu Suro which is believed by the residents around Mount Kelud. Juwita, et al (2020) in their research found a representation of Madurese mythology through short stories written by Madurese writers.

In contrast to Artika's research (2023), this research will focus on the narrative structure of the short stories to see the mythical patterns present in the four short stories in the related short story collection. Similarly, in two studies on myths conducted by Mulyaningtyas, et al (2023) and Juwita, et al (2020) which focused on myths and their influence on the work and context of the story, this study will focus on the patterns of myths present in four short stories, namely "Tahun ini Ratih Juga Ingin Menangis", "Pembunuh Suami", "Pendaki Bukit Nyanyian" and "Kepala yang Bergasing". Therefore, the purpose of this study is to look at the patterns of mythical presence in the four short stories included in *Cerpen Terbaik Tempo: Setan Becak, Ayoveva, hingga Chicago May*. Vladimir Propp's narrative structure analysis of the function of myth in the four short stories in *Tempo's Best Short Stories: Setan Becak, Ayoveva, and Chicago May* is a way to gain meaning.

METHOD

The method used in this research is textual analysis method with the main data source in the form of *Cerpen Terbaik Tempo: Setan Becak, Ayoveva, hingga Chicago May*. This short story collection was published in 2017 and is a documentation of short stories that have been published in *Koran Tempo* in 2016. Of the fifteen short story titles, the researcher chose four short stories with the titles "Tahun ini Ratih Juga Ingin Menangis", "Pembunuh Suami", "Pendaki Bukit Nyanyian" dan "Kepala yang Bergasing" to focus the research on myths.

Data analysis is carried out through three stages: first, is to determine the object of research and find unique and interesting things from the work. The second step is collecting and classifying data by means of simak catat. The data used are primary data in the form of *Cerpen Terbaik Tempo* collection, and secondary data on narratological research and research related to mythical themes. The last step is analysis and interpretation to reveal the meaning of *Cerpen Terbaik Tempo: Setan Becak, Ayoveva, hingga Chicago May*.

Concept of Narratology

In examining the primary text, the researcher used the theory of narratology proposed by Vladimir Propp, especially on the concept of function. In the book *Morphology of the Folktale* (1979), Propp, who has thoughts about the classification process of a hundred Russian fairy tales, explains that the construction of a story consists of three elements, namely the actors, actions and sufferers. These three elements have components that relate to each other (Propp, 1979, p. 19). Function is a stable fixed element or motive. While

the other two motive elements, namely the perpetrator and the sufferer, are included in the changing elements.

In his book, Propp (from Widyawati, 2018, p.16) summarized 31 functions contained in the fairy tales he studied. A function is a fixed action that is usually written in a noun that expresses action. In this case, Propp's research can be formulated, among others: (1) character function is a stable and constant element. Every function has fundamental properties in a story, (2) the number of functions.

The utilization of function application in this research is done in the same way, namely looking at the pattern of similarity described through actions related to myths. However, the discovery of this research function will not be adjusted to Propp's discovery of 31 functions. Through Propp's way of working, this research is expected to find a form of repetition of mythical functions in the four short stories in *Cerpen Terbaik Tempo: Setan Becak, Ayoveva, hingga Chicago May* and their meanings.

Myth Concept

Myth is a form of communication in which there is a message. The message in this case contains a conversation and has a purpose. Barthes (2007, p. 295) states that myth is a communication system in the form of a form that has a hysterical nature, a nature that applies the conditions of use and society in the past, present and future.

Myth is a discourse, in which there is speech or talk and is free. Myths can exist in any part of the world, as long as people live and believe in certain suggestions. In this case, myths are talks about everything that contains a truth and is believed by the supporting community. (Barthes, 2007, p. 296). The presence of myths in each of the four short stories that are repetitive and stagnant will be explored and analyzed more deeply. Then the research will focus on the function of myths in order to achieve meaning.

RESULTS AND DISCUSSION

Identifying Myths in *Cerpen Terbaik Tempo: Setan Becak, Ayoveva, hingga Chicago May*

Understanding the recurrence of myths present in the four short stories in *Cerpen Terbaik Tempo* is done by textual identification related to the myths in each short story. Myth is a message that is suggestive, believed to contain truth and has a purpose. The presence of myths in this study also affects how each character's view responds to the myths around them. Views related to myths can be seen through the mindset, attitude and outlook on life of each character in each short story.

In the short story "Tahun Ini Ratih Juga Ingin Menangis", the myth is presented through the point of view of Ratih and the Man. The storytelling of the two young people and their problems is related to the story of childhood friendship that is intertwined until adulthood. The two characters are the central characters, Ratih as the 'other' or 'non-human' character and the Man as a young man who is still shackled by the story of past friendship. The man, who at one time lost track of little Ratih, continues to try to meet her again. On the same date and month one year later he met her:

“The next day the little man came back to the park, hoping for a repeat of yesterday. But little Ratih did not appear among her friends. The next day, the day after that, a week later, until finally the man ventured to ask one of Ratih's friends ... One year later, exactly on the date they parted ways, the little man found little Ratih sitting alone facing the pond” (Kurniawan, et al., 2017, p.15).

In this case, the Ratih that the man met one year later was not human. Ratih is an *'liyan'*, which in this case is a spirit that lives by the Man's side. The two of them then promised to meet on the same date, month every year until this year's meeting when the man warned Ratih not to cry after the routine meeting was over. The warning was ultimately the last chance he could give her before they parted again. Ratih eventually disappears and returns to the forest as her sanctuary. Until one day, Ratih, who has returned to her original place, the jungle, violates the man's warning and ends up crying endlessly. Little by little, the figure of Ratih and her problems are revealed.

The story moves further with the problems caused by Ratih's crying. This leads to the appearance of sparks that begin to burn the land around the forest, causing forest fires. Coupled with the efforts of some people who made things worse, finally the forest fire was inevitable:

“Somewhere, in the depths of the jungle, Ratih cried. Her tears streamed down her cheeks to her neck, soaking her white pearl necklace ... Then finally made a puddle on the ground. Not long after, a shaft of sunlight came with irregular rays... One of the sparks landed on the peat. It landed on a patch of dry grass which then began to burn. The fire spread to the surrounding grass. The fire began to grow and spread, burning everything around it. From there, the first smoke rises, casting a gray shadow over the flames. Then the smoke united with the wind, carrying it to other places” (Kurniawan, et al., 2017, p.16).

Based on this description, it can be understood that this short story presents the figure of Ratih who lives in a different world from the man, which then raises problems and ends with the understanding of the presence of myths by the man. In this case, the man as the central character believes in the existence of Ratih's spirit as well as being the only person who knows the truth about the death of Ratih and her family decades ago. Through several warnings given by the man to Ratih, it can be seen that the man believes in the myth that Ratih's existence is one of the causes of forest fires in his town.

The next short story, "Pembunuh Suami", the presence of myth is described by the characters Aku and Suami. The character's Aku tells how their household journey is full of problems because they have not been blessed with a child. Through whispers heard by Suami at night, finally the decision to remarry was made by the Husband in order to obtain offspring. Although Aku reluctantly agreed to the Suami's request, I continued to ask for justice by making a wish that no other woman would be present in his family. Furthermore, what I wanted and said through prayers came true, three women whom the Husband married after giving birth to their children soon died. The heroine felt compelled to continue praying for her family to be protected from the presence of other women in their midst:

“I prayed every day for justice. I wanted to have children and raise them as a mother, but I didn't want another woman between us. And God answered the prayers. The three women he married died shortly after they gave birth. I was saddened by their deaths because, after all, they deserved to live longer. But they were between me and my husband and God answered my prayers” (Kurniawan, et al., 2017, p.26).

Through these prayers, “Aku” believes that God has also answered his request. One night she also heard a whisper and she believed it was the whisper of God who had answered her prayers. At the end of the story, Aku succeeds in killing the husband and ends up on trial. Based on this description, it appears that the short story carries the myth of the past about the incarnation of the devil that “Aku” strongly believes in. Opening with a climax in the form of punishment, the story closes with an explanation of why I killed her husband.

The identification of myth in the short story "Pendaki Bukit Nyanyian" is shown through a group of climbers who climb Bukit Nyanyian. The story opens with the presence of a supernatural figure who is present on Aku's journey:

"The song came on again. We looked at each other, then said nothing. It was not the sound of the wind, nor was it the clatter of echoes across the cliff. It was between us to test each other. That is why this hill is called Singing Hill. Because it stands tall and always sings" (Kurniawan, et al., 2017: 29).

Not limited to that, in the following sections there are warnings spread among climbers,

"They say it's a forbidden forest with all sorts of invisible creatures hiding behind the decrepit and aging trees. There you have to be really awake. There you will sometimes hear it, a song that will take you a little off your feet" (Kurniawan, et al., 2017, p.32).

The information related to the warnings obtained by Aku's character regarding the forbidden forest, the song and the fog field did not necessarily make him believe. He has disbelief about the supernatural or mystical things that are scattered throughout his journey. The presence of the Other who keeps trying to follow my character's journey even continues until the end of the story. The reconnaissance done by the Other turns out to give a new perception in the Other. Then, the past story of the Other provides some additional information related to his experience when he climbed the mountain for the first time. The journey that did not meet the expectations of the other person at that time had a bad impact, namely the loss of life, "He reminded me of our journey here. I and the others had just graduated from high school at that time. Celebrating graduation on the mountain might be more fun than scribbling on uniforms and parading on the highway" (Kurniawan, et al. 2017: 36).

The story closes with the uncertainty that occurs in Bukit Nyanyian, when the young man disappears on the bridge of dance, the figure of the other reveals that they will climb together and conquer the hill with passionate singing that remains a mystery. Thus, the characters' views regarding the myths that spread around them regarding some supernatural things in several places in Bukit Nyanyian are not explicitly believed by both characters. Some discourses about fears and warnings are actually responded to with disbelief. The two characters who try to prove the untruth of the discourse that has spread widely are actually inversely proportional to their expectations which can break all existing opinions. Both have a tragic ending, namely death.

Furthermore, in the short story "Kepala Bergasing", the presence of myth is shown through the character Ia, her family: His mother and grandmother, and some residents around his house. The myth in this short story takes the form of the character's belief regarding a place called the *Lembah Terlarang* in their village. The valley is located above the village and is often used by children to play and herd. In this section, the setting becomes the focus of supporting the movement of the story. The setting in this short story also contains information that brings supporting facts in the next part of the story,

"Which valley did he go to again? That valley. Nun, where the pits were, where he used to play with his friends, sometimes grazing his cows there. Don't go there, his mother said many times. But the grass is thick there, the cows will get full quickly if they graze there. Still don't go there!" (Kurniawan, et al., 2017, p.39).

This fear is inseparable from the fact that he disappeared some time earlier. The warning that his family has always given him about the Forbidden Valley turns out to be related to the past, which is related to the valley's function as a place of murder during the Dutch era.

Various warnings related to the Forbidden Valley continue to be given to my character. Likewise, the prohibition related to his visit to the house of Mudi's father, who was rumored to be the real top maker. However, as if he did not heed the several warnings given, Aku still came to Mudi's house and even asked for help to make a top for him. He and his friends also continue to come to the valley to graze cows and play there.

Until the end of the story, this short story continues to show how the confusion and tension of the villagers and the character's family due to the disappearance of several family members, especially the men who were allegedly taken to the Forbidden Valley. Based on this description, it appears that again the myth is built through the presence of supernatural spirits. The characters believe that there are spirits that live in the Forbidden Valley and cause some problems in their village. The characters who do not believe in the discourse until the end of the story are directed to believe that the Lembah Terlarang is one of the places avoided by the villagers.

Adjustment toward Myths

In the previous section, we have described the textual presence of myth in each short story. In general, it has been seen that there are a number of things in common between the four short stories. Based on Propp's thinking, the same functions are then given a brief description along with an informative symbol. Based on the data obtained regarding the myths that build the four short stories, the functions related to myths in *Cerpen Terbaik Tempo* can be seen:

Table 1. Myth Functions in *Cerpen Terbaik Tempo*

Named	A	B	C	D	E	F	G	H	I
Tahun Ini Ratih Juga Ingin Menangis	V	V	V	V	V	V	V	V	V
Pembunuh Suami	V	V	V	V	V		V	V	V
Pendaki Bukit Nyanyian	V	V		V	V			V	V
Kepala yang Bergasing	V	V	V		V		V	V	

Description:

A: warning
 B: attendance
 C: reception (information)
 D: question
 E: response
 F: arrival
 G: request
 H: violation
 I: punishment

The function distribution table shows that the functions of warning (A), presence (B), response (E) and offense (H) always appear in all four short stories. The functions of acceptance (C), question (D), request (G), punishment (I) are present in four short stories. The function of being present in four short stories is present in all three short stories. In addition, the arrival function (F) appears in one short story.

The dominance of warning (A), presence (B), response (E) and offense (H) functions present in the four short stories indicates an emphasis on what is to be conveyed, namely the presence of myths and the reactions of each character in each short story. The definition of warning in this study leads to an act of reprimand

obtained and given by each character. Presence refers to an action taken by other characters or 'other than human' characters or the presence of supernatural things around the characters. Response is a response or reaction given by the character related to the warning or discourse of the presence of others around him. Meanwhile, the violation function is an act of violation committed by the character.

The next most common functions are punishment and acceptance. Punishment in this study leads to retribution or results resulting from the act of violation. In addition, the presence of objective information reflected in the acceptance function (C) is also included as one of the efforts obtained by the character in order to prove the existence of the myth.

Based on the description of the nine recurring and dominating elements in *Cerpen Terbaik Tempo: Setan Becak, Ayoveva, hingga Chicago May*, it seems that these short stories show that in its development, society has had a familiarity with myths, which are essentially things beyond logic and have magical, miraculous, and superstitious properties. This can be seen in the belief in something that the character believes in such as the existence of others, warnings, punishments that refer to the character's environmental behavior patterns. The existence of myths in the midst of modern life can prove that in addition to being based on things that rely on logic, humans basically need things that are beyond logic. This can be seen in the presence of otherness that appears in the four short stories. In addition, the presence of objective information as a form of effort to understand myths is also consistently present. In life, we recognize the world that can be seen with the naked eye and the world that deals with invisible things. In line with Barthes' (2007) view of myth as a message, the myth in this short story collection is present through two major pieces of information, the supernatural and objective facts, showing that there is an emphasis on the aspect of receiving information that cannot be separated from human life.

People who live among myths that are expressed through rules or norms, in their efforts to understand them, gradually give a logical gap to the interpretation. As one of the efforts of individual appreciation in accepting their social environment, they try to understand myths with a realistic attitude here. Furthermore, these efforts are interpreted as a way of thinking and a description of the attitude of modern society in acting in accordance with the demands of the times. In this case, especially those who are included in the millennial generation or generation Y even in generation Z. This is reinforced by the description of a way of thinking and acting that has an open and free nature. The open, free, critical and courageous mindset of generation Y and Z in responding to the myths formed around them is an illustration of the attitude that wants to be shown in this collection of short stories.

Furthermore, the balance in the reception of these two streams of information has messages of expectation regarding behavioral changes in an individual. The recipient of the myth is then expected to experience emotional to behavioral changes. The expected changes include positive changes in the form of self-awareness. Through careful considerations, by not ruling out objective facts around society, the presence of myths is expected to be able to be a guide to remain cautious as well as sensitive to the environment around humans by inspiring past history.

CONCLUSION

Myths are familiar things in society, myths that are closely related to supernatural things beyond logic do not mean leaving the objective facts around them. Matters related to myths and the effort to appreciate myths by looking for objective facts and logical actions in *Tempo's Best Short Stories: Setan Becak, Ayoveva, and Chicago May* are illustrations of the way modern society thinks, behaves and acts in understanding what is happening in the environment around them.

With a rational attitude, individuals who apply thoughts and actions with logical considerations and in accordance with reason are interpreted as a counterweight in order to live the shackles of myths related to things that are beyond logic. The nature that exists beyond logic that is balanced with rationality invites a change in one's behavior based on past attitude learning, including self-awareness, sensitivity to the surrounding environment and considering and showing responsible actions.

REFERENCES

- Artika, Rifa. (2023). Konflik Batin Tokoh Utama Akila, Ratri, dan Sare dalam Antologi Cerpen Terbaik Tempo: *Setan Becak, Ayoveva, hingga Chicago May Tahun 2017. Jurihum: Jurnal Inovasi dan Humaniora*, Vol. 1 No. 2, 336-342. Retrieved from <https://jurnalmahasiswa.com/index.php/jurihum>
- Badan Pusat Statistik. (2018). *Statistik Gender Tematik: Profil Generasi Milenial Indonesia*. Kementerian Pemberdayaan Perempuan Dan Perlindungan Anak.
- Badcock, Christopher R. (1975). *Lévi-Strauss: Strukturalisme & Teori Sosiologi*. Terjemahan oleh Robby Habiba Abror 2008. Yogyakarta: Pustaka Pelajar.
- Barthes, Roland. (2007). *Membedah Mitos-Mitos Budaya Massa: Semiotika atau Sosiologi Tanda, Simbol, dan Representasi*. Yogyakarta: Jalasutra.
- Bramantio. (2014). Puitika Cerpen-Cerpen Eka Kurniawan. *Mozaik Humaniora*, Vol. 14 No. 2, 137-153. Retrieved from <https://e-journal.unair.ac.id/MOZAIK/article/view/3846>
- Endraswara, Suwardi. (2011). *Metodologi Penelitian Sastra: Epistemologi, Model, Teori, dan Aplikasinya*. Yogyakarta: CAPS.
- Erlianti, Gustina. (2020). Pola Perilaku Pencarian Informasi Generasi Z Bersepektif Ellisian. *Al Maktabah: Jurnal Kajian Ilmu dan Perpustakaan*, Vol. 5, No. 1. Retrieved from <https://ejournal.uinfasbengkulu.ac.id/index.php/almaktabah/article/view/2496/2069>
- Kurniawan., et al. 2017. *Cerpen Terbaik Tempo: Setan Becak, Ayoveva, hingga Chicago May*. Jakarta: Tempo Publishing.
- Mulyaningtyas, Rahmawati, et al. 2023. Narasi Mitos Lembu Suro dalam Cerpen *Janji Kelud untuk Bapak Karya M. Rosyid H. W. Ghancaran: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, Vol. 5 No.1, 171-184. Retrieved from <http://ejournal.iainmadura.ac.id/index.php/ghancaran>
- Propp, Vladimir. 1979. *Morphology of The Folktale*. USA: University of Texas Press.
- Ratna, Nyoman Kutha. (2015). *Teori, Metode, dan Teknik Penelitian Sastra: dari Strukturalisme hingga Postrukturalisme Persepektif Wacana Kreatif*. Yogyakarta: Pustaka Pelajar.
- Sagita, Deandra Rizky. (2018). Perempuan dalam Film-Film Horor Hollywood Periode Tahun 2000-2017. *Mozaik Humaniora*, Vol. 18 No. 1, 50-63. Retrieved from <https://e-journal.unair.ac.id/MOZAIK/article/view/9885>
- Widyawati, Marta. (2018). Pandangan Tokoh atas Tradisi dalam Lima Kumpulan Cerpen Karya Benny Arnas (Unpublished doctoral dissertation or master's thesis). Universitas Airlangga: Surabaya.
- Wijdaniyah, Eka Juwita, dkk. (2020). Representasi Mitologi Madura dalam Cerpen-Cerpen Karya Penulis Madura." *Seminar Internasional Riksa Bahasa XIV*, (pp 625-632). Bandung: Universitas Pendidikan Indonesia <http://proceedings.upi.edu/index.php/riksabahasa/article/view/1402>