

Vladimir Propp's Model Analysis in the Rhymes Story *Lutung Kasarung*

Angin Endang S

Sekolah Pascasarjana, Universitas Pendidikan Indonesia,
anginendang@gmail.com

KEYWORDS

*rhyme story,
Lutung, character
function*

ABSTRACT

This research aims to analyze the Lutung Kasarung poetry story using Vladimir Propp's analysis model. The approach used in this research is qualitative descriptive methods with literature study techniques. The results of the analysis of this study contained sixteen story functions and could be divided into seven environments of action. The twenty functions are exposure, tagging, involvement, departure, transfer of place, heavy duty, unable to claim, return, solutions, needs met, the first function of helper / donor, deficiency, neutrality, fighting, victory, and transformation.

INTRODUCTION

The rhyme story is an old Sundanese literary work which is included in the form of urgency or poetry. Based on the medium, rhymes are included in oral literature, which is passed down from generation to generation by word of mouth. This has led to the emergence of other versions of the rhyme story. The rhyme story is usually performed by a rhyme interpreter at a ritual performance called a mantun. Mantun performances usually last all night, from after Isha until dawn. For this reason, pantun stories are generally long (Iskandarwassid, 2016, p. 150). Pantun stories generally tell the King of Pajajaran who wants to be revealed or is looking for a partner. This can also be seen in the rhyme story of Lutung Kasarung. The story of this rhyme tells of the son of the king of Pakuan Pajajaran who went to wander eastward in search of a daughter who would become his consort. The son of the king was named Prabu Sutra Kamasan, Prabu Lutung Kasarung Guruminda Pakanjala. The rhyme story of Lutung Kasarung is a rhyme story sung by Ki Sadjin alias Mukri from Lebak Baduy. Ki Sadjin or Ki Mukri was 40 years old when he recorded the play Lutung Kasarung in Jakarta. He is a farmer and a penghulu in the village of Cisadane, Kanekes. He started chanting in 1960. Ki Sadjin's teacher was Ki Adut who lived in Cikadu, Kanekes. The interesting thing about Ki Sadjin according to (Rosidi, 1973:II) is that he has a way of pronouncing and the words used are foreign to people who are not from Baduy. Now the art of performing rhymes is rare in line with the times. Pantun interpreters or speakers of Sundanese rhymes are becoming less popular among the public. This causes their activities to narrow and decrease "The Values of National Character Education in the Classical Sundanese Literature: Transformation from Orality (Orality) to Literacy (Literacy) Carita Pantun Mundinglaya Di Kusumah (Structural Studies-Semiotics and Ethnopedagogy)", (Koswara 2014, p.127). This study uses the model of Vladimir Propp as an analysis of the elements in the Lutung Kasarung rhyme story. The aim is to obtain information about the narrative structure of the rhyme story of Lutung Kasarung.

Vladimir Propp is a fairy tale researcher from Russia. Propp was the first structuralist figure to seriously examine narrative structures that gave rise to new meanings for the dichotomy of fabula (story) and sjuzhet (plot) (Taum in Lestari, 2015, p. 98). Propp also argues that every story has a construction in some motif. The motive is divided into several elements such as the perpetrator, the action, and the sufferer. These elements can be grouped into fixed elements or actions and elements that are not fixed or changing (perpetrators and sufferers) (Suwondo in Hakim, 2015, p. 520). The function of the story according to Propp is the action of the

character or role of the story based on the point of view and its relationship to a series of actions (Stam in Darajat & Badruzzaman, 2020, p. 43). In this case Propp divides into thirty functions and symbols as follows.

Table 1 Vladimir Propp divides into thirty functions and symbols

NO	Function	Symbol
1.	absentation	β
2.	interdiction	γ
3.	violation	δ
4.	reconnaissance	ε
5.	delivery	ς
6.	fraud	η
7.	complicity	θ
8.	villainy	A
8a.	lack	a
9.	mediation	B
10.	beginning contraction	C
11.	departure	↑
12.	the first function of the donor	D
13.	the hero's reaction	E
14.	provision or receipt of a magical agent	F
15.	spatial translocation	G
16.	struggle	H
17.	marking	J
18.	victory	I
19.	the initial misfortune or lack is liquidated	K
20.	return	↓
21.	pursuit	Pr
22.	rescue	s
23.	unrecognized arrival	O
24.	unfounded claims	L
25.	the difficult task	M
26.	solution	N
27.	recognition	Q
28.	exposure	Ex
29.	transfiguration	T
30.	punishment	U
31.	wedding	W

METHOD

In this study, a descriptive research method with a qualitative approach was used. Descriptive method is research to examine the circumstances, conditions or other things that have been mentioned, the results of which are written in the form of a research report (Arikunto, 2013, p. 3). While the qualitative approach is an approach to understanding the phenomenon of what is experienced by the research subject by way of description in the form of natural words and can utilize scientific methods (Moleong, 2017, p. 6).

RESULTS AND DISCUSSION

The story of Lutung Kasarung's rhyme will be analyzed by the function of the actors in the story as well as the pattern and scheme of the story.

Summary of The Rhyme Story “Lutung Kasarung”

This story begins about the son of the king of Pakuan Pajajaran, namely Prabu Sutra Kamasan, Prabu Lutung Kasarung Guruminda Pakanjala who went to wander eastward in search of a daughter who would be his consort. There was Prabu Ayah or Prabu Rama, the king of the Pasir Batang country who once asked the five batara (Batara the God, Batara the God, Batara the Tia, Batara the Aditia and Batara the Arjuna), whether they wanted to be the main king. The four Bataras stated that they wanted to become kings, while Batara the God refused because in his opinion it was not good for everyone to become kings. To the four batara, Prabu Ayah ordered to chase the arrows of the puppets. If successful will be the main king. However, the four of them failed to fulfill the commandment and burned and became a single entity called Ayahtara Opat. After doing penance for a long time, finally Batara Opat managed to catch the arrows of the puppets. The story moves about Dalem Panyumpit and his wife who want to eat with meat. They immediately went to the forest to look for game. While in the midst of the silence of the forest, they met the King Lutung Kasarung. After the attempt to catch him using chopsticks failed, Prabu Lutung Kasarung told Dalem Panyumpit to use a noose to trap him. Dalem Panyumpit was surprised to hear that the langur could talk. Then he did the langur's instructions. Prabu Lutung Kasarung was taken to Dalem Panyumpit's house. His wife, although not getting the meat of the game she wanted, was pleased with the talking langur. Then he gave it to his seven daughters. But the first to sixth daughters refused the offer. They were very insulting and insulting the Lutung. Only the last daughter was willing to accept the Lutung as a gift. The youngest daughter and Prabu Lutung Kasarung live in Medang Kamulan. The other six daughters reported to Prabu Ayah that the youngest daughter caused trouble by polluting the kingdom, because the langur was very dirty. Prabu Ayah ordered the Leaning Horse to slaughter the langur. If it smells bad, then it's really stained. But if it smells good, then it's not wrong. When Lutung Kasarung is ready to be slaughtered, it smells good. Also in the state of Nusa Galuh, there was a fight between Prince Dumalahu and Prabu Lutung Kasarung. In the fight, King Lutung Kasarung transformed into a very handsome Batara Opat. After that, a wedding ceremony was held between Prabu Lutung Kasarung and the youngest daughter.

The function of the actor in the story

Exposure: Ex

In this section, it is explained how the intent and purpose of a king's son named Prabu Lutung Kasarung Guruminda will wander in search of a princess who will become his consort in the Pakuan Pajajaran kingdom.

*Putra dalem kiwari
Éndeuk nyiar pieusieun
Hayang nu lénjang pangeusi ranjang
Nu denok pangeusi kombong
Nu koneng pangeusi pangkeng
Nu geulis pangeusi bumi (page 9)*

Marking: J

In the marking, it is explained in detail some of the destinations that will be visited by Prabu Lutung Kasarung Guruminda.

*Nu jangkung goreng purunna
Kadigal kalakay cangkuang
Nu denok goreng emokna
Jiga bakul sokoaneun
Ka aja kajeun geulis tacan kuris
Sipat lénjang tacan parang
Sipat denok tacan borok*

*Mula dal'em teu panuju
Euweuh tayoh nu panuju di dalém
Ngumbara tumpuk timur
Ngumbara ka outak wetan
Nya eta kuliling sakulingkang
Kuliling ka majapait
Kulingkang ka pasir-batang
Pasir batang karang téngah (page 9)*

Complicity: 0

The involvement of Panakawan who was assigned by Prabu Ayah to accompany and assist Prabu Lutung Kasarung Guruminda in wandering when he was having trouble while wandering.

*Énya kudu ngérsakeun dibékélan panakawan
Lamun kéncéng karép géde manah
Nya eta bisi ratu kaimpuhan
Bisi dalém kalémpéngan
Sadatang ka tanah pangumbaraan
Nya mun pupus kudu diaunggulan
Mun hilang kudu aya makamna
Utun, horeng
Panakawan satéluan
Panakawan kurng kadang
Teu beunang diakalan ladang
Teu beunang dipake cari untung
Teu beunang dipake modal
Panakawan tétéluan
Sugan papala lumayan bisi ratu kaiuhan
Bisi menak kasésahan
Bisi dalém kalémpéngan
Sadatang ka tanah pangumbaraan
Nya tuluy dibékélan panakawan (page 10)*

Departure: ↑

Explains the departure of Prabu Lutung Kasarung Guruminda on his journey to wander to the country of Pasir Batang Karang Tengah.

*Lalakon mun putra dalém
Seuweu ratu ti pakuan
Menak urang pajajaran
Guru minta patanjala
Prabu lutung kasarung*

*Gupu sigu gancang geura
Gingsir tina pangcalikan
Lugay tina pangtapaan
Gulusur gontewang turun
Goleah gontewang leumpang
Satulanjung laju jauh
Sakolentang lépas anggang
Leumpang sajongjonan saporodan
Ngusiran bae kamana ngusiran ka pasir batang
Pasir batang karang téngah (page 12)*

Spatial translocation: G

This stanza describes the migration from the Pakuan Kingdom of Pajajaran to the Pasir Batang Karang Tengah Kingdom.

*Bogohna nu di panca-batang
Kitu deui sadatang ka tanah pangumbaraan
Anu bagus prabu ayah
Nya eta nu lénggali di panca-batang
Di pasir batang gunung karang tundah téngah
Carek deungeun-deungeun ta mah
Tétéo langgég tunggang tineung
Bogohna di panca-batang
Panca-batang karang téngah
Carek deungeun-deungeun ta mah
Nya eta nu anggremg
Di gunung karang tundak téngah
Unggah dina babasan
Lalakon prabu ayah (page 12)*

The difficult task: M

The heavy task given by Prabu Ayah as a condition to become king, which must be carried out by the four batara (Batara the God, Batara the Tia, Batara the Aditia and Batara the Arjuna) is to get the arrows of the puppets.

*"Nya léta lamun kitu badena
Lamun kéncéng karép géde manah
Nya eta lamun kitu badena
Kudu daek ngudag
Lamun hayang nyaeta jénéng si utun
Hayang jadi ratu nya eta lamun kitu bae
Kudu ngudag, daek ngudag
Panah para wayang
Nya eta lamun kitu bade
Ti gunung karang tundak téngah (page 14)*

Unfounded claims: L

Because they searched in a hurry, the four Bataras did not manage to get the arrows of the puppets.

*"Lamun teu beunang urang carekan
Nya eta prabu ayah, nya carek deungeun-deungeun
Nipu bae nya eta prabu ayah
Lamun kitu badena nya ka urang!"
Ceuk batara opat
"boro-boro ku jadi ratu
Nya lamun kitu badena
Meh galing bae
Nya bisi majar ka ngaing
Nya kalerab ku panah para wayang (page 15)*

Return: ↓

For that, they returned to the kingdom to report that they did not get it and thought that Prabu Ayah was just fooling them.

Kalancieur malik mulih

*Malik mulih pulang deui
Jéjérij teu kaampihan
Amarah teu kawadahan
Garetek kumpang-kampengan
Nya eta batara opat
Di tuha jeung nya eta
Batara sang tia, batara sang aditia
Batara sang nisrina (page 15)*

Solution: N

However, after the four Bataras returned, Prabu Ayah advised the four Bataras to perform penance for a longer time to get the arrows of the puppets.

Mangsing titi-paraniti

*Mangsing tata-paraceka
Ngaraksa diri di mantén
Na undur mangsing rahayu
Na leumpang mangsing teretan
"Prabu ayah"
Nya eta lamun kitu bade
Deuk ngeursakeun dadaulatan
Deuk tindak tumindak
Deuk tindak deui bae
Nya lamun kitu badena
Hayang dipileuleuyan ku parabu ayah
Sok...ceuk batara sang tuha (page 16)*

The initial misfortune or lack is liquidated: K

After following all the advice from Prabu Ayah, the four Bataras also got the arrows of the puppets and their form became a single entity called Batara Opat.

*Panah para wayang
Nya eta kacaritakeun
Kuréngkuh nya batara opat
Tuluy kacaritakeun ngarégu
Ti sangiang nangsi wulung
Di gunung karang tundak-tengah
Teu lila begug di sangiang nangsi wulung (page 17)*

The first function of the donor: D

Moving on to the next story, about Dalem Panyumpit and his wife who want to eat with meat. They immediately went to the forest to look for game. While in the midst of the silence of the forest, they met the King Lutung Kasarung.

*Leret, nu bagus dalém oanyumpit
"nya lamun kitu badena
Si majar ka ngaing, nya eta
Balai teuing!
Sangiang lutung kasarung, nya lamun kitu
Ngérsakeun dadaulatan
Si majar ka ngaing
Deuk ngersakeun deuk disumpit (page 19)*

Lack: a

Prabu Lutung Kasarung was taken to Dalem Panyumpit's house. His wife, although not getting the meat of the game she wanted, was pleased with the talking langur. Then he gave it to his seven daughters. But the first to sixth daughters refused the offer. They were very insulting and insulting the Lutung.

*"Enya lamun kitu badena,"
Ceuk putra reujeung putri
"nya mana teuing piisineunana
Piwirangeunana
Boga salaki teu kaprah jeung batur
Aing mah teu sudi teu radin teuing
Teu suku teu wilasa teuing.
Nyaeta ceuk putra reujeung putri
"lain kieu lain kitu.
Injimas, injimas jénéng si inji nu hiji deui
Nya atawi daek atawi hénteu
Nya adi jeung lanceuk
Sok ki sangiang sakadang lutung
Leret adi jeung lanceuk
"aing mah teu sudi teu radin teuing
Ka sangiang lutung
Nya piceun horeng piguna-gaweeunana (page 29)*

Beginning contraction: C

Only the last daughter was willing to accept the Lutung as a gift.

*Hénteu ku duaan ku téluan
Ku opatan, ku limaan
Ku génép kabehanana
Eundeur tuluy digeunggeureuhkeun
Rame ku diomong-omongkeun
Rewak ku dibebejakeun
Nyaeta lamun kitu hadena
Putri bungsu daek ka sangiang sakadang lutung (page 32)*

Struggle: H

Also in the state of Nusa Galuh, there was a fight between Prince Dumalahu and Prabu Lutung Kasarung. In the fight, King Lutung Kasarung transformed into a very handsome Batara Opat.

*"sakadang lutung!
Lamun kitu badea
Teu ngampeuh teu ngadeuleu beungeut
Teu ngajenan teu ngupama
Nya eta ngeuleuhan ngeumeuhan
Nyamahan nyambeuran
Ngotoran nybrokan
Ka nagara nusa galuh
Nya eta lamun kitu badena
Teukteuk beuheung tigas mustaka
Déngda taya pidana
Lamun kitu badena
Ngarébut bebene ngaing, lamun
Si majah ka ngaing*

*Lamun kitu badena
Balai teuing!
Lamun kénéng karép géde manah
Tarung léléburan pérang lalawanan!"* (page 47)

Victory: I

Also in the state of Nusa Galuh, there was a fight between Prince Dumalahu and Prabu Lutung Kasarung. In the fight, King Lutung Kasarung transformed into a very handsome Batara Opat.

*Musuh mah ti pulang deui
Lain pulang ku teu meunang
Pulang-pulang ku geus beunang
Kapégat hujan mokra ibun bajira
Kapégat hujan baraja
Nu tunggu kénéng nguja keneh
Ka kurungan"* (page 48)

Transfiguration: T

Also in the state of Nusa Galuh, there was a fight between Prince Dumalahu and Prabu Lutung Kasarung. In the fight, King Lutung Kasarung transformed into a very handsome Batara Opat.

*Kukup kapuluk
Dongkap résa gancang kaduga
Nya eta lamun kitu bade bangét!
Hanca sakali seundak
Seuntak pangawasana
Nya eta disabétkeun sakali
Nya eta lamun kitu
Sangiang lutung kasarung
Ku pangeran dumalahu
Nya eta lamun kitu bade
Byaaaaaar....!
Tuluy jadi batara opat deui* (page 53)

Story Schemes and Patterns

The results of the analysis above show that in the Lutung Kasarung story there are sixteen functions that can be formulated as follows:

(α) δςεηθAB↑DηOUGOU sPrHFIsNQ↓ (X)

Part of the plot pattern plan would look like this.

- I. δ-----ς
- II. ε-----U
- III. G-----s
- IV. Pr-----I
- V. s-----Q

The sixteen functions of the Lutung Kasarung rhyme story can be grouped into 7 action environments as below.

- 1) Sphere of crimes ϵ, δ, A, U
- 2) Sphere of donor ζ, B, G
- 3) Sphere of the helper D, O
- 4) Sphere of the princess's action S, Pr
- 5) Sphere of the intermediate θ, F, I, \downarrow
- 6) Sphere of the hero \uparrow, H, N, Q
- 7) Sphere of the fake heroes η

CONCLUSION

Based on the results of the analysis in the Pantun Lutung Kasarung story, there are sixteen functions analyzed using the Vladimir Propp method. From these functions, it can be seen how the rhyme story of Lutung Kasarung almost has all the patterns of the rhyme story.

REFERENCES

- Arikunto, S. (2013). *Prosedur Penelitian: Suatu Pendekatan Praktik*. Rineka Cipta.
- Darajat, D. M., & Badruzzaman, M. (2020). Analisis Fungsi Narasi Model Vladimir Propp Dalam Film Surat Dari Praha. *CoverAge: Journal of Strategic Communication*, 10.
- Hakim, Z. (2015). Morfologi Cerita Ratu Ular: Model Analisis Vladimir Propp. *SAWERIGADING*, 21.
- Iskandarwassid. (2016). *Kamus Istilah Sastra Sunda*. Geger Sunten.
- Koswara, D., Haerudin, D., & Permana, R. (2014). Nilai-Nilai Pendidikan Karakter Bangsa dalam Khazanah Sastra Sunda Klasik: Transformasi dari Kelisanan (Orality) Ke Keberaksaraan (Literacy) Carita Pantun Mundinglaya Di Kusumah (Kajian Struktural- Semiotik dan Etnopedagogi). *Jurnal Penelitian Pendidikan LPPM Universitas Pendidikan Indonesia*, 14.
- Lestari, U. F. R. (2015). Morfologi Cerita Rakyat Asmat "Jipi": Analisis Struktur Naratologi Propp. *Sirok Bastra*, 3.
- Moleong, L. J. (2017). Metodologi Penelitian Kualitatif (Edisi Revisi). In *PT. Remaja Rosda Karya*. PT Remaja Rosdakarya.
- Rosidi, A. (1973). *Carita Lutung Kasarung*. Proyek Penelitian Pantun & Folkore Sunda.