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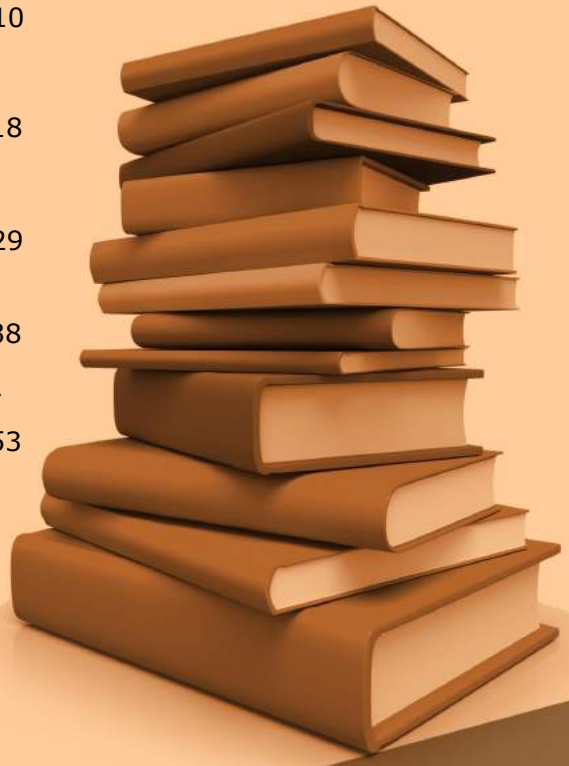

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THE FACTORS THAT CAUSE THE LOSE OF ABILITY IN USING SUNDANESE OF ENGLISH LITERATURE STUDENTS IN UNIVERSITAS GUNADARMA

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Abstract

In sociolinguistics, there is a phenomenon in which a community stops using their parent's heritage language by making the use of the language in which they are located or stay as a mean of communication, it is called as a language shift. In this research, it aims to find out the factors that affected the students whose parents originated from Sunda not interested to learn their parent's heritage language. Moreover, it aims to find out the most dominant factor that affected the students not interested to learn their parent's heritage language. This research used the qualitative method and the data source comes from the students of English literature in Universitas Gunadarma. The result of this research shows the factors that affected the students not interested to learn their parent's heritage language such as social, economic, and political factor, demographic factor, attitudes and values factors, education factor, migration factor, and bilingual or multilingual factors. Furthermore, education factor is assumed as the most dominant or influential factor to the students not interested to learn their parent's heritage language, because all of the students choose agree to the education factor.

***Keywords**: Factor, Heritage Language, Language Shift*

INTRODUCTION

There are a lot of different languages that can be used by people to communicate to each other. Every province in the country certainly has a variety of languages, tribes, and different ethnics. It also happens to Jakarta as the capital city of Indonesia that has a lot of diversity of languages and cultures inside it. A lot of these languages are now extinct, some may be spoken by a very few elders and may be at risk of being lost, and it is being maintained within communities of speakers through strong educational efforts. For instance, Mostly *Sunda* and *Betawi* people living in Jakarta will definitely use their heritage language for everyday life.

Nowadays, many students rarely use their parent's heritage languages. They are not interested to learn the languages of their parents which in fact they do not completely forget about their parent's heritage language. The students can still understand about their parent's heritage languages even though it is just a little. Kelleher (2010) stated that Heritage language means the languages of the people native to its country. For instance, students whose parents originated from *Sunda* can understand the language in the sentence level such as *kumaha damang* which in Indonesian means *apa kabar*. Furthermore, according to Chaer (2010:226) states that *Bahasa Sunda* or *Sundanese* is a language

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which is part of regional languages and is a native language belongs to some part of Indonesia. The use of *Sundanese* in everyday speech is estimated to be within 15 percent and also *Sundanese* is a regional language with most speaker just after *Bahasa Jawa* or *Javanese*.

The risk of a language shift or loss of heritage language is a result of the phenomenon of a language being a minority language in the midst of the existence of the majority language. It is similar like what Holmes (1992:68) stated that the language would not be shift in which the minority language is highly valued thus, when language is seen as an important symbol of ethnic identity, it is generally maintained longer. What is more important, without intensive maintenance, the minority language will be shifted and even died in several decades later. If language maintenance does not occur, there can be several results. One of them is language shift phenomenon. When speakers become bilingual, they will usually do the code switching or code mixing while they are talking.

Moreover, according to Rokhman (2013:51) revealed that language shift is a sociolinguistic phenomenon that occurs due to language contact. Language shift is concerned with the use of language by a group of speakers that can occur as a result of language displacement of one speech community to another speech community. Furthermore, there are six points of the contributing factors of language shift, those are social, economic and political factor; demographic factor; attitude and values factor according to Holmes (2013; 60-64). Moreover, according to Rokhman (2013:52), he stated that education, migration, and bilingual/ multilingual can be the factors that trigger the alteration language. In this chapter, those all would be explained, so that it is expected that the readers could have framework on the alteration language very well.

The point is, it will be interesting to find out the factors that affected them not interested to learn their parent's heritage language as well and to find out the dominant factor that influence the students whose parents originated from Sunda not interested to learn their parent's heritage language.

METHODS

This research used a qualitative method to show the results of the research itself. The informants of qualitative research through interviewing were the four selected students whose parents originated from *Sunda* of the 8th semester English Literature Classes in Universitas Gunadarma. In general information of the interview informants consists of gender, the age, the birth place and the first language of informants as well. In collecting the data, the researcher asked for about 6 questions to find out the details of the selected students answer which answers will be analyzed by the researcher moreover to elaborate and explore their answer and to

know about the reason why they answer it. The instruments of the questions for interviewing that used for this research are related to sociolinguistic approach specifically to language shift. Moreover, the questions for the interview contained of 6 numbers which are for Contributing Factors for the students whose parents originated from Sunda tends not interested in learning their parent's heritage language. The steps that the researcher does for collecting the data, as follows Conclude and classify the result of the interview to be valid data.

RESULTS AND DISCUSSION

Social, Economic, and Political Factor

Questions:

Do you agree to "Social, economic, and political" as an affecting factor that probably triggers you not interested in learning your own heritage language?

Statements:

Informants 1: *Strongly agree, a language that is often used, it can affect the use of language in everyday life. If it is rarely used, later it can be awkward and it can be slowly forgotten.*

Informants 2: *I think I agree. It is perceived to be able to influence the shifting of heritage languages. The majority language that exists in a social environment can influence someone who uses the heritage language to adapt to the environment. Economic factor also affects the education and impact the acquisition of a language.*

Informants 3: *I think I will agree. I strongly agree. Because social, economic and political factors are the basic things we do in our daily activities. It becomes a factor that has a very important role in the alteration language.*

Informants 4: *I disagree, as a human, we all want to grow and surely, we have a benchmark to be like someone who are more socially, economically successful and all those factors that become benchmarks*

From the statement above, as it looks that we know the responses of the informant regarding the question *Do you agree to "Social, economic, and political" as an affecting factor that triggers you not interested in learning your own heritage language.* From the data that the researcher got, actually for this statement, the informant 1, 2 and 3 are agree with this statement, meanwhile the informant 4 are disagree to this statement. It could be seen that 3 informants are agree and only 1 informant choose disagree.

Demographic Factor

Questions:

Do you agree to "Demographic Factor" as

an affecting factor that probably triggers you not interested in learning your own heritage language?

Statements:

Informants 1**:** *Disagree, because the local language has its own history that requires its citizens to follow the rules and usually the people of that area still believe in the tradition of their ancestors or believe in old traditions. While the urban people's way of thinking is more dominant to the logic and they see the fact logically.*

Informants 2: *Agree. Residential areas can affect the shift of language because it is supported by the people inside it. Rural with urban are clearly different, the way people use language and other factors that exist in the area.*

Informants 3: *I strongly agree with that statement, because the more often a society socializes with different ethnicities, the more arise the possibility for the inclusion of a new habit or culture, including in communications, it will be different rights with rural communities who always communicate with the same ethnic or tribe.*

Informants 4: *Strongly agree, in my opinion I think the villagers sometimes have irrational rules than the rules that have been made and agreed by urban people. Urban people tend to renew existing regulations.*

From the statement above, as it looks that we know the responses of the informant regarding the statement *Do you agree to "demographic" as an affecting factor that triggers you not interested in learning your own heritage language?* Furthermore, from the data that the researcher got, actually for this statement, the informant 1 is disagree to this statement. But the informant number 2,3, and 4 are agree to this statement respectively. So, it could be seen that for this statement, it gets three points of the agreement from the informants. And only one of the informants choose disagree.

Attitudes and Values Factor

Questions:

Do you agree to "Attitudes and values" as an affecting factor that probably triggers you not interested to learn your own heritage language?

Statements:

Informants 1: *Agree, because we do not use it so often**,** over time the language can be lost. As long as there is a positive way to make the culture and language can always exist and sustainable, so we have to use it so often.*

Informants 2: *I agree, I think the attitude and values of an individual is the basis for determining the alteration of language. If we can locate or adjust ourselves well, where we are and with whom we are, we will not lose our heritage language identity even though we are considered as a minority. Open positive attitude and mutual respect for language among individuals will resist the alteration language but not also make ourselves isolated.*

Informants 3*: I think I agree. Agree because attitude and values are needed, if we do not do habits of values and behavior in communicating with heritage language then the language cannot be maintained its existence. The alteration of language occurs because of human habits in communicating.*

Informants 4: *Disagree, although basically my heritage language will be lost because young people alteration language in my area start rarely use Sundanese language. Most of them speak Indonesian in the neighbor-hood. But this is not a problem if you can still communicate between communities.*

From the statement above, as it looks that we know the responses of the informant regarding the statement *Do you agree to "attitude and values" as an affecting factor that triggers you not interested in learning your own heritage language?* From the data that the researcher got, actually the three informants are agree to this statement. Only the informant number 4 is disagree to this statement. So, it could be seen that this statement is not the most affected factor according to the informants to influence them not to learn their parent's heritage language.

Education Factor

Questions:

Do you agree to "Education" as an affecting factor that probably triggers you not interested in learning your own heritage language?

Statements:

Informants 1: *Agree, we have to realize that if we are in the dominant region that requires us to adapt using other languages in order to interact with new people and if not, then we will be alienated by people around us because we do not understand what is being discussed.*

Informants 2: *Agree. This is the same as social, economic and political factors. Education becomes one of the things that affect the shift of language. As we know, the teachers teach us at school the*

national language as an important subject while regional languages themselves are used less frequently. In the educational environment we also meet with many people from different backgrounds, this is where the alteration language occurs.

Informants 3: *Yes, I agree. Education becomes one of the supporting factors in the alteration language of the traditional language because it is more dominant used in daily communicating. It will take a long time to become a habit. It is the habit that makes the regional language is being forgotten.*

Informants 4: *Agree, although education will be one of the factors that triggers the alteration language, but through Indonesian language, we can all communicate well among fellow ethnic groups. Because I was school in Tangerang, and a lot of my friends came from Medan, Batak, Lampung, Java. Then we have to learn Indonesian to be able to blend into one.*

From the statement above, as it looks that we know the responses of the informant regarding the statement *Do you agree to "Education" as an affecting factor that triggers you not interested in learning your own heritage language?* From the data that the researcher got, all of the informants are agree to this statement. It could be seen that perhaps this statement could be the most affected factor that triggers the students not to learn their parent's heritage language, because all of the informants are agree to this statement.

Migration Factor

Questions:

Do you agree to "Migration" as an affecting factor that probably triggers you not interested to learn your own heritage language?

Statements:

Informants 1: *Agree, being in the new place it means that we have to adapt to accept the new things. Because, migration itself means that we are regarded as a guest of the need to obey the rules of the host. One way to be accepted in a new place is to follow the language used there.*

Informants 2: *I totally agree, migration is also very influential. Because the proof of many people who migrate and stay long in an area so they are accustomed for using the local language. Even the longer there is the invisible where they come from. But most of them remain unconcerned from where they*

come from like an accent or the way of speaking

Informants 3: *Agreed. in my opinion of course migration plays an important role in the process of occurrence of language shift. But to maintain the heritage language, we can use it at home with mothers, sisters, brothers or anyone else in the neighborhood using different heritage languages.*

Informants 4: *Disagree, for example like my brother, when he comes to Jakarta or to other cities, his Sundanese accent never goes away.*

From the statement above, as it looks that we know the responses of the informant regarding the statement *You agree to "Migration" as an effecting factor that triggers you not interested in learning your own heritage language?* From the data that the researcher got, actually the informant number 1,2, and 3 are agree to this statement, meanwhile the informant 4 are disagree to this statement. So, it could be seen that, it is not the most affected factors because there is still the answer of disagree from the informant to this statement.

Bilingual/ Multilingual Factor

Questions:

Do you agree to "Bilingual or Multilingual" as an affecting factor that probably triggers you not interested in learning your own heritage language?

Statements:

Informants 1: *Neither or disagree, as long as they can keep each other languages, then how many languages that they are mastered, the traditional language will not disappear. All depends on the environment. It is preserved, then the traditional language will not be lost. But if it is ignored then the traditional language will disappear and i am sure if in the hearts of those people, they are proud of the traditional language they have.*

Informants 2: *I totally agree with that. It seems that the ability to speak more than one language will give an individual the freedom to choose what language to use. If he /she is able to use the language that dominates his/ her environment, there will likely be a shifted of a language shift. The heritage language can fade. because it tends to use another language that is considered more prestigious and useful to learn more deeply. Something like that.*

Informants 3: *I do not agree, in my opinion bilingualism / multilingualism would be one of a good factor in maintaining the existence of a language. Because they still use their own heritage language even it is just a little.*

Informants 4: *I strongly agree, for example I do not only learn Indonesian but I also learn Sundanese and English as my third language.*

From the statement above, as it looks that we know the responses of the informant regarding the statement *You agree to "Bilingual/Multilingual" as an affecting factor that triggers you not interested in learning your own heritage language?* From the data that the researcher got, the informants 1 and 3 are disagree to this statement, meanwhile the informant 2 and 4 are agree to this statement respectively. So it could be seen that, this is not the most affected factor that perhaps trigger the students not to learn the heritage language either. Because the two informants are still disagreed.

Based on the interview that has done by the researcher, actually all of the informants seemed agree to the education factor as the most influential factor for the students that are not interested in learning their own heritage language. The more the informants choose agree, it means that factor is assumed as the most dominant factor for the students not interested in learning their own heritage language.

CONCLUSION

After analyzing the data, the researcher can conclude this research as the following; Firstly, the factors that affected the students not interested to learn their parents heritage language are: Social,economic, and poitical factor and the second one is demographic factor, attitude and values as the third factor, education, and migration factor, furthermore the last factor is bilingual/ multilingual factor. The education factor as the most dominant or influential the factor to the students why they are not interested to learn their own heritage language, because all of the informants give the agreement to that factor, it is assumed that the more the informants choose agree to one factor, it means that factor is assumed as the most influential factor that triggers they are not interested in learning their parents heritage language in them.

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TRANSLATION ANALYSIS OF PROMISING AND OFFERING UTTERANCES IN *FORREST GUMP* MOVIE

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Abstract

The purpose of the paper is to analyze the promising and offering utterances in commissive of speech act, translation techniques and its equivalences in Forrest Gump movie subtitles. The method used is qualitative method. The results showed several techniques employed, such as adaptation, borrowing, established equivalent, linguistic compression, literal translation, modulation, particularization, reduction, transposition, and variation. The translation technique mostly used is established equivalence. For the shift rendering in source text and target text in Forrest Gump movie subtitles, it is concluded that mostly the data do not occur any shift in promising or offering utterances. Also, in terms of translation equivalence, the dominant kind of translation equivalence in this research is dynamic equivalence.

Keywords: *Analysis, Commissive, Offering, Movie, Promising, Speech Act, Translation*

INTRODUCTION

Language is used for communication between individual to individual, individual to group, etc. It is often viewed as a system to express the thought, idea, or feeling from one person to another. In everyday life, language also serves equally important social and emotional functions. According to Weiten (2007), he defines that *A language consists of symbols that convey meaning, plus rules for combining those symbols, that can be used to generate an infinite variety of messages*. Those meanings or intentions that conveyed in language can be used for good or bad. It can influence an act of a person to someone else, because language is important in our communication.

Therefore, if language conveyed a meaning from one person to another, it shows an act in he/her speech. This is called as a speech act according to (Trask, 1999) s*peech act is an attempt that doing something purely by speaking. There are very many things that we can do, or attempt to do, simply by speaking. We can make a promise, ask a question, order or request somebody to do something, make a threat and so on.* Meanwhile, in attempting to express themselves, people do not only produce utterances containing grammatical structures and words, they perform action via those utterances (Yule, 1996: 47). He also stated that actions performed via utterances are generally called speech acts and are commonly given more specific labels, such as apology, complaint, compliment, invitation, promise, or request. Also, Trask (1999) defines speech act as an attempt is doing something purely by speaking. There are very many things that we can do, or attempt to do, simply by speaking.

We can make a promise, ask a question, order or request somebody to do something, make a threat and so on.

A promise is to do an act that is to commit the speaker to doing something. The utterance is a promise if he successfully performs the act of making a promise then he necessarily commits himself to doing something (Searle, 1969). Meanwhile, offer is regarded as a common word in every day usage of language for the purpose of presenting something to be accepted or refused (to offer someone a drink, money or help) or to express one's willingness or intention to do something and leave the offeree free to accept or refuse that offer (Oxford, 1992: 739).

Each one of these is a particular speech act. Speech act belong to the domain of pragmatics, and their study namely speech-act theory. When people are interacting with others in a society, they must use language to communicate with each other. We use language to send vital messages about what we want to say or express regarding to several circumstances, where, when and whom we associate with. This study called pragmatics, which is the study of speaker meaning. There are many definitions about pragmatic from many experts. Leech (1983: 6) defines pragmatics as "the study of meaning in relation to speech situations". Also, Levinson (1983: 9) defines that *Pragmatics is the study of those relations between language and context that are grammaticalized, or encoded in the structure of a language*. Pragmatics is concerned with the study of meaning as communicated him to say exactly what he means. So, it is clearly said that speech act is an action performed via utterances to express the meaning, or an utterance that expresses an intention of the speaker.

Based on that phenomenon, the writer is interested to analyze promising and offering which are found in commissive types of speech act that translated in *Forrest Gump* movie. Also, the writer chooses Forrest Gump movie which was released in 1994 because that film became a commercial success as the top film in North America released in that year and it won multiple awards and nomination in award ceremony. According to Nida (in Venuti, 2000: 129), Formal equivalence focuses attention on the message itself, in both form and content. In such a translation one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language. Meanwhile, Dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source language context in order to comprehend the message. According to Molina and Albir (2002: 509), they define translation techniques as procedures to analyze and classify how translation equivalence works. Translation techniques are not the only categories available to analyze a translated text. Coherence, cohesion, thematic

progression and contextual dimensions. So, the writer is interested to make a research entitled *Translation Analysis of Promising and Offering Utterances in Forrest Gump Movie*. This research focuses on analyzing the technique used in translating the speech act found in the movie.

METHODS

This research used qualitative method. According to Kumar (2008:8) qualitative method is concerned with qualitative phenomenon, i.e., phenomena relating to or involving quality or kind. For instance, when we are interested in investigating the reasons for human behavior, we quite often talk of *Motivation Research*, an important type of qualitative research. Qualitative research is especially important in the behavioral sciences where the aim is to discover the underlying motives of human behavior. The writer chooses qualitative method because the result of the data analyzed is in descriptive phenomenon such as words, sentence and utterance in order to know the promising and offering which are found in commissive types of speech act and what kind of translation techniques are mostly used in this movie. The source of data in this research is the promising and offering which are found in commissive types of speech act from *Forest Gump* movie which was released on 1994. The following steps of the data collection procedure that the writer used for this research were as follows: 1). Watching the movie carefully until the end and understand it; 2). Identifying each statement where the speech act is found; 3). Putting the speech act that was found into a table; 4). Making a classification of speech acts; 5). Collecting some theories that relate to the research.

RESULTS AND DISCUSSION

The following below is the analysis of data for Translation techniques.

Adaptation

The conversation occurs in a bar, when Forrest told Lieutenant Dan about his plan to buy a shrimp boat and be a captain since Bubba was dead in the war. After hearing that, Lieutenant Dan laughing but soon tell Forrest that he will be his first mate the day Forrest becomes a shrimp boat captain. From that utterance when Lieutenant Dan said *I will come and be your first mate* is belonging to *promising* type of speech act.

It implies that Lieutenant utters that sentence is to show that he is willing or commit to be Forrest's first mate. There is shift in form and meaning from ST *I will come and be your first mate* to TT *Aku akan menjadi tangan kananmu yang pertama* which is promising in commisive translated into stating in assertive. Also, as for the translation techniques used, the utterance *your first mate* in source text that is translated into *tangan kananmu yang pertama* in target text is uses adaptation translation technique because

the cultural element in the ST of *first mate* words is not found in TT. So, instead of *pasangan pertama* it translated to be *tangan kananmu yang pertama*.

Borrowing

The conversation occurs in a school, when Mrs. Gump talk to Mr. Hancock about Forrest to get into that school, but as principal, Mr. Hancock offering her something to look at and tell her that Forrest is not fit in to that school because his capability. From that utterance when Mr. Hancock said *I want to show you something* is belong to *offering* type of speech act and it implies because he has an intention to show a paper about IQ scores where Forrest should be placed and leave that the Mrs. Gump to accept or refuse that offer. The utterances from ST to TT do not occurs any shift in form and meaning, because *I want to show you something*, Mrs. Gump" translated into *Aku ingin tunjukan sesuatu, Mrs. Gump* are still an offering act and the message is the same, offering something to Mrs. Gump. Also, the word *Mrs. Gump* in TT which is translated from *Mrs. Gump* in ST uses borrowing translation technique. It is not translated into *Nyonya* because borrowing technique is used to translate the ST to take a word or expression straight from another language.

Established Equivalent

In the conversation occurs in a bridge, when Jenny and Forrest arguing about something and Jenny, she asked him to make a promise to her, and Forrest promised her from whatever she tells him to do and then she leaves Forrest with an unknown man who is driving a car. From that utterance when Forrest said *Okay* is belong to *promising* type of speech act. It is implying that he is willing or commit to do whatever she wants him to do. Also, there is no shift in form and meaning from ST *Okay* translated into TT *OK*, because both utterances have the same meaning and are still in a promising act form. As for the translation technique, the word *Okay* in ST translated into *OK* in TT uses established equivalence because it is in the dictionary and is an expression recognized in Indonesian daily conversation.

Linguistic Compression

The conversation occurs when Forrest and his mother, Mrs. Gump are waiting for a school bus to come, Mrs. Gump tells Forrest to do his very best since he is going to school and Forrest promised to his mother about that. From that utterance when Forrest said *I sure will* is belonging to *promising* type of speech act. That imperative sentence implies that he is willing or commits to do his very best for his mom. Furthermore, there is no shift in form and meaning from ST to TT, because *I sure will, Mama* in ST translated into *Pasti, Mama* in TT have the same meaning and the form are still a promising act. As for the translation technique used for that utterance *I sure will* in ST is translated into *Pasti* in TT

uses linguistic compression because it is to synthesize linguistic elements in TT and the translator only focus on one point of the sentence.

Literal Translation

The utterance occurs in a hospital, when Forrest just entering a hospital room while he is still on the bed and holding two ice creams on his hands. Then he saw Lieutenant Dan laying down on his bed and offer him if he wants an ice cream, but he only threw that away into a urine pot. From that utterance when Forrest said *I got you some ice cream* it is belong to *offering* type of speech act. The way he utters that phrase is implies that he willing or intention to give his ice cream to Lieutenant Dan and leave that the Lieutenant Dan to accept or refuse that offer. There is no shift in form and meaning from ST to TT because *Lieutenant Dan, I got you some ice cream* in ST translated into *Letnan Dan, aku punya es krim untuk mu* in TT are still an offering act. Also, the translation technique used for the word *got* in ST is translated into *punya* in TT uses literal translation because it is an expression word for word and instead of translated into *mendapatkan* is because the translator does associate it with the context.

Modulation

The utterance occurs in Forrest's house when a Minister offers guests to take a sit because the wedding is about to start. From that utterance when a Minister said *Please take your seat* is belong to *offering* type of speech act. He utters that imperative sentence to imply that he is willing or has an intention to lead some guests to take their seat before the wedding start and leave that to the guests to accept or refuse that offer. Furthermore, there is no shift in form and meaning from ST to TT because *Please take your seat* in ST is translated into *silahkan duduk* in TT have the same meaning and form which is an offering act. Also, the translation technique for the utterances *Please take your seat* in ST which is translated into *silahkan duduk in* TT uses modulation of translation technique because it is to change the point of view of focus in structural.

Particularization

The utterance above occurs in a bridge, when Jenny and Forrest arguing about something and before Jenny leaves Forrest with an unknown man who is driving a car, Forrest promised to Jenny that he will write letters for her. From that utterance when Forrest said *I'll write you all the time* is belong to *promising* type of speech act. The way he utters that imperative sentence implies that he is willing or commit to write letters for Jenny all the time. Also, there is no shift in form and meaning from ST to TT because *I'll write you all the time* in ST is translated into *Aku akan menyuratimu setiap saat* in TT are still promising act. As for the translation technique, the word *write* in ST is translated

to *menyurati* in TT uses particularization of translation technique because it is more precise or specific of what he is writing to her instead of *menulis*.

Reduction

In example the utterance occurs when Mrs. Gump comes to Forrest graduation in his college, she looks happy and so proud of him and then she offers to hold his stuff. From that utterance when Mrs. Gump said *Here, I'll hold this for you* is belong to *offering* type of speech act. The way she utters that imperative sentence implies that she is willing to hold Forrest's stuff for him and leave that to Forrest to accept or refuse that offer, in this condition he accept and let her do that. Also, there is no shift in form and meaning from ST to TT as *Here, I'll hold this for you* in ST is translated into *Kupegangkan untukmu* in TT have the same meaning and the form are still an offering act. As the translation technique used in that utterance, the word *here* in ST is omitted in TT, it uses reduction of technique translation because the translator only focuses on the point and it does not change the whole meaning.

Transposition

The conversation above occurs when Forrest accompany Jenny before she is leaving to San Fransisco and there is a man trying to talk and convince her that he will never hurt Jenny. From that utterance, the man said *I would never hurt you* is belonging to *promised* type of speech act. It is implying that he is commit to Jenny that he will never hurt her. Furthermore, there is no shift in form and meaning as *I would never hurt you* in ST is translated *into Aku tak akan pernah menyakitimu* in TT carry the same meaning and the form are still a promising act. Also, the translation technique used for the utterance *I would never* in ST is translated into *Aku tidak akan pernah* in TT uses transposition of translation because it is changing the grammatical structure.

Variation

In example the conversation above occurs when young Forrest and young Jenny are talking with each other and they are sitting together on the tree. From that utterance, Forrest said *I'll stay* is belonging to *promising* type of speech act. The way he utters that phrase implies that he is willing or commit to what Jenny said by staying with her. Also, there is no shift in form and meaning in ST *Okay, Jenny, I'll stay*. translated into *OK, Jenny, aku akan tinggal* in TT because both utterances carry the same meaning and have the same form which is a promising act. Furthermore, for the translation technique used for the utterance *I'll stay* in ST is translated into *aku akan tinggal* in TT uses variation of translation techniques. Variation is used to translate the word *aku* is chosen means the translation the technique that is used is variation as there are choices for the translation of the word "*I*"; *saya, ku, daku,*

gue, etc. In addition, the word *aku* is chosen because Forrest is talking to Jenny who is his friend that he adores so much.

Equivalence of Translation

There are 10 translation techniques found in promising and offering utterances in *Forrest Gump* movie with 191 total frequencies. The translation techniques are adaptation, Borrowing, Established Equivalent, Linguistic Compression, Literal Translation, Modulation, Particularization, Reduction, Transposition, and Variation. From all the techniques that are found in the analysis, the dynamic equivalence is the most collected in the *Forrest Gump* movie. Since according to Nida (in Venuti, 2000: 129) Dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understands the cultural patterns of the source language context in order to comprehend the message. This dynamic equivalence focuses more on the reader and the source language of this movie.

CONCLUSION

From the analysis of speech act and the translation techniques in *Forrest Gump* movie, the writer found that commissive types of speech act in the subtitle of *Forrest Gump* movie there are five kinds of utterances; they are promising, planning, vowing, betting, opposing, but the writer only focused on promising and offering utterances. From sentences that are taken, it is found that adaptation, borrowing, established equivalent, linguistic compression, literal translation, modulation, particularization, reduction, transposition, and variation. The translation technique that mostly used is established equivalence. That happened because it is translated by using an expression recognized by dictionary and it is equivalent with the words in Indonesian. For the shift rendering in source text and target text in *Forrest Gump* movie subtitles, it is concluded that mostly the data do not occur any shift in promising or offering utterances. Also, the dominant kinds of translation equivalence in this research is dynamic equivalence,

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REPRENSENTASI MASKULINITAS DALAM CERITA RAKYAT JAMBI *BUKIT PERAK*

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Abstract

This paper is a textual studies aimed to analyze the representation of masculinity in Jambi folklore, entitled Bukit Perak. The source of data is a folklore book published by the Ministry of Education and Culture of Republic of Indonesia. The qualitative method applied in this research in order to investigate the quality of masculinity represented in folklore and at the time. Stuart Hall's representation employed as the basis theory supported by Janet Saltzman Chafet's seven areas concept of masculinity. The results showed the seven areas of masculinity, represented in Jambi folklore, Bukit Perak namely: 1). physical appearance: well-built, handsome and brave; 2). functional: positioning itself as a breadwinner or provider; 3). sexually aggressive: attract the opposite sex, aggressive, warm-spoken, and considerate; 4). emotion: be able to control emotions and express desires well and wisely; 5). intellectual: rational thinking, intelligent, be able to plan and solve problems; 6). interpersonal: leading, assertive, caring, responsible and dominating; 7). Other personal characteristics: protective, worried about female figures, competitive, and adventurous.

Keywords: *Concepts of masculinity, Jambi Folklore, Janet Saltzman Chafetz, Masculinity, Representation, Seven Concepts of Masculinity,Stuart Hall*

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Abstrak

Penelitian ini merupakan kajian tekstual yang bertujuan untuk menganalisis representasi maskulinitas dalam cerita rakyat Jambi, Bukit Perak. Sumber data penelitian adalah buku bacaan cerita rakyat yang diterbitkan oleh Kementerian Pendidikan dan Kebudayaan. Penelitian menggunkan metode kualitatif untuk mencari kualitas maskulinitas yang tereprensentasikan pada cerita rakyat dan masa tersebut. Teori representasi Stuart Hall menjadi landasan teori penelitian yang didukung oleh konsep tujuh area maskulinitas menurut Janet Saltzman Chafetz. Hasil penelitian menunjukan tujuh area maskulinitas tersebut, terepresentasikan didalam cerita rakyat Jambi, Bukit Perak yakni: 1). penampilan fisik: bertubuh tegap, tampan dan gagah berani; 2). fungsional: memposisikan dirinya sebagai pencari nafkah atau penyedia; 3). agresif seksual: menarik lawan jenis, agresif, bertutur kata hangat, dan perhatian; 4). emosi: dapat mengontrol emosi dan mengutarakan keinginannya dengan baik dan bijaksana; 5). intelektual: pemikiran rasional, cerdas, mampu merencanakan dan memecahkan masalah; 6). interpersonal: memimpin, tegas, peduli, bertanggung jawab dan mendominasi; 7). karakter personal lainnya: pelindung, khawatir terhadap sosok perempuan, kompetitif, dan berjiwa petualang.

Kata Kunci*: Cerita Rakyat Jambi, Janet Saltzman Chafetz, Konsep Maskulinitas, Maskulinitas, Representasi, Stuart Hall, Tujuh Konsep Maskulinitas*

PENDAHULUAN

Budaya Indonesia begitu beragam, hal tersebut dapat dilihat dari kekayaan sastra yang hidup disetiap daerahnya yang tentu saja mempunyai ciri khasnya masing-masing. Begitupun dengan cerita rakyatnya yang

merupakan warisan leluhur bangsa Indonesia yang hidup dan berkembang di kalangan masyarakat dan daerah tersebut.

Menurut Djamaris, cerita rakyat adalah cerita yang hidup dan berkembang secara turun temurun dari satu generasi ke generasi berikutnya. Dikatakan cerita rakyat karena cerita tersebut berasal dari rakyat dan hidup di daerah tersebut. (Djamaris, 1993:15) Sehingga dapat diartikan bahwa cerita rakyat merupakan suatu karya sasta yang disampaikan oleh nenek moyang kepada generasi muda dengan cara lisan yang kemudian berkembang menjadi suatu cerita yang dikemas melalui berbagai media, seperti dibukukan, di-dokumentasikan menjadi sebuah film, dan sebagainya.

Melalui cerita rakyat yang disampaikan dari generasi ke generasi memegang peranan penting dalam membentuk persepsi tentang nilai-nilai, moral, kepercayaan terhadap budaya, dan sebagainya. Begitupun dengan pandangan umum terkait sistem jender yang tercermin dalam cerita rakyat. Mengingat sistem jender yang direpresentasikan melalui cerita rakyat turut mempengaruhi persepsi, paradigma dan sikap terhadap perilaku berbasis jender yang berterima didalam masyarakat. Stuart Hall mengatakan bahwa representasi adalah bagian terpenting dari proses dimana arti (meaning) yang dapat dihasilkan dari menggunaan bahasa (language) (Hall, 1997:15). Sehingga dapat diartikan bahwa representasi adalah salah satu cara memproduki suatu makna dalam suatu konteks dan mengutarakannya melalui bahasa yang kita gunakan.

Pembahasan mengenai sistem jender pada cerita rakyat adalah umum dilakukan. Ali menjelaskan dalam penelitian sastra, pendekatan aspek jender umumnya mengenai pandangan maskulinitas dan feminitas (Ali, 2018:71). Huda menjelaskan, maskulinitas merupakan paradigma masyarakat terhadap idealitas laki-laki. Lebih lanjut ia menjelaskan bahwa menurut Lauhakangas, masyarakat mengajarkan dan melestarikan pandangan-pandangan tertentu terkait maskulinitas kepada anak-cucu, salah satunya melalui cerita rakyat (Huda, 2017).

Beberapa penelitian terdahulu yang membahas isu yang sama dengan penelitian ini antara lain; Miftakhul Huda (2017) *Legenda Candi Prambanan dan Gunung Kunci: Kajian Sastra Maskulin.* Huda melakukan penelitian etnografi yang berfokus kepada kata dan simbol budaya yang menunjukkan maskulinitas. Penelitiannya menghasilkan empat area maskulinitas dalam cerita rakyat, yakni: (1) fisik: jantan, atletis, kuat, berani, tidak peduli terhadap penampilan dan proses penuaan; (2) fungsional: pencari nafkah, penyedia; (3) seksual: agresif, berpengalaman, status lajang diterima; (4) emosional: tidak emosional, selalu tenang. (Huda, 2017).

Penelitian selanjutnya adalah oleh Pita Merdeka (2013) *Representation of Masculinity in Twilight Film*. Penelitian ini menggunakan teori Stuart Hall dan konsep maskulinas Janet Saltzman Chafetz untuk

membedah karakter maskulinas Edward Cullen dalam film tersebut. Penelitian ini menghasilkan enam dari tujuh area maskulinitas yakni mempimpin, berani, mendominasi, tanpa emosi, agresif, dan menunjukkan sisi maskulinitas hegemonik yang tersirat dalam dirinya. (Merdeka, 2013).

Dari dua penelitian terdahulu, diketahui bahwa representasi maskulinitas disetiap wilayah berbeda-beda. Begitupun dengan representasi maskulinitas itu sendiri akan berbeda dari masa ke masa. Mengetahui hal tersebut, representasi maskulinitas dalam cerita rakyat dirasa perlu dikaji untuk menganalisis bagaimana maskulinitas pada masa tersebut. Mengingat cerita rakyat yang kaya akan unsur sosial budaya tersebut turut mempengaruhi paradigma masyarakat. Salah satu cerita rakyat Indonesia yang memuat aspek sosial budaya khususnya mengenai representasi maskulinitas yakni cerita rakyat Jambi. Bagaimana harapan masyarakat terhadap laki-laki, bentuk ideal dari maskulinitas, sifat-sifat yang diberikan kepada laki-laki, dan anggapan masyarakat terhadap laki-laki. Oleh karena itu, representasi maskulinitas dalam cerita rakyat Jambi dirasa perlu untuk dikaji.

Untuk dapat melakukan kajian lebih mendalam terhadap permasalahan yang telah dikemukakan di atas, maka kajian ini akan dibatasi pada analisis Representasi Maskulinitas Pada Cerita Rakyat Jambi Bukit Perak yang hanya akan membahas tentang representasi maskulinitas melalui penggambaran tokoh-tokoh laki-laki dalam cerita tersebut.

METODE

Sifat objek penelitian yang berbentuk tekstual dan fokus mengenai kualitas maskulinitas, maka metode yang digunakan adalah metode kualitatif. Sumber data penelitian yakni buku bacaan cerita rakyat yang diterbitkan oleh Kementerian Pendidikan dan Kebudayaan Nomor 12934/H3.3/PB/ 2016. Cerita rakyat yang digunakan sebagai objek penelitian adalah Bukit Perak. Data penelitian tersebut berupa kalimat dan ujaran yang ada dalam cerita yang dianalisis berdasarkan beberapa kriteria atau konsep terkait representasi maskulinitas. Selama analisis teks berlangsung, ide dan gagasan yang berhubungan dengan kriteria atau konsep tersebut akan ditandai, dicatat, dan akan diulas kembali.

Untuk mendapatkan pemahaman lebih lanjut mengenai apa makna dari representasi yang tercermin dalam cerita rakyat tersebut, maka teori representasi Stuart Hall menjadi teori utama yang melandasi penelitian ini. *Representation connects meaning and language to culture.* (Hall, 1997:15) Dapat diartikan bahwa representasi merupakan proses menciptakan suatu makna yang tersemat dengan cara mengutarakannya melalui bahasa yang kita gunakan.

Adapun konsep maskulinitas yang dicetuskan oleh Janet Saltzman Chafetz yang akan menjadi konsep dalam penelitian ini. Chafetz mengkategorikan maskulinitas menjadi tujuh area (Merdeka, 2013) (Mayhead, 1974:35-36), yakni; 1). *Penampilan fisik*,

meliputi kejantanan, bertubuh atletis, gagah, dan memiliki kekuatan didalammya seperti keberanian dan tangguh; 2). *Fungsional*, meliputi tanggung jawab seorang laki-laki, sebagai tulang punggung atau penyedia baik bagi dirinya sendiri maupun kerabatnya; 3). *Agresif seksual*, meliputi segala sesuatu yang mencangkup jalinan hubungan laki-laki dengan perempuan; 4). *Emotional*, dapat menyembunyikan dan mengatur emosinya dengan baik, tidak emosional dan tabah dalam mengendalikan keinginan; 5*). Intelektual*, meliputi pemikiran yang logis, cerdas, rasional dan objektif; 6). *Interpersonal*, meliputi otoritas dan tanggung jawab, seperti memimpin, mandiri, disiplin dan men-dominasi; 7). *Karakter personal lainnya* meliputi ambisius, egois, dapat dipercaya, kompetitif, penyayang, suka berpetualang, dan lain-lain.

HASIL DAN PEMBAHASAN

Penampilan Fisik

Konsep maskulinitas pertama menurut Chafetz yakni Penampilan Fisik yang berhubungan dengan tampilan luar seseorang yang dapat dilihat dan dinilai oleh orang lain. Menurut Chafetz penampilan tersebut mencangkup kejantan, bertubuh atletis, berbadan tegap dan mempunyai kekuatan didalamnya seperti keberanian dan sebagainya (Mayhead, 1974:35-36). Dalam cerita rakyat Bukit Perak, penampilan fisik tersebut direpresentasikan melalui tokoh anak putra Datuk Dano Lamo. Hal tersebut dapat dilihat dari jalan cerita dan ujaran berikut:

> *"Seorang pemuda yang gagah berani. Ketampanan pemuda tersebut membuat mata sang Putri enggan berkedip."* (Manik, 2016, p. 8)

> *"...sang putri menemukan sesosok pemuda dengan badan yang tegap dan berparas tampan"* (Manik, 2016, p. 27)

Dari kalimat tersebut, tokoh pemuda yakni putra dari Datuk Dano Lamo direpresentasikan sebagai sosok pemuda yang bertubuh tegap, gagah berani, dan berparas tampan. Pada saat itu Sang Putri belum mengenali siapa pemuda itu, namun dengan penampilan fisiknya membuat Sang Putri terpana saat pertama kali melihatnya. Maka dari itu, konsep maskulinitas terkait penampilan fisik yang terepresentasikan didalam cerita rakyat Jambi Bukit Perak adalah bertubuh tegap, tampan dan gagah berani.

Fungsional

Konsep maskulinitas selanjutnya menurut Chafetz yakni Fungsional dimana posisi lelaki sebagai tulang punggung, pencari nafkah atau penyedia untuk dirinya sendiri maupun kerabatnya (Mayhead, 1974:35-36). Dalam cerita rakyat Jambi Bukit Perak, konsep fungsional tersebut direpresentasikan

melalui tokoh putra Datuk Dano Lamo. Hal tersebut dapat dilihat dari ujaran berikut:

"Saya hendak berburu dahulu untuk menyiapkan makan malam kita." "Setiap hari pemuda itulah yang selalu menyiapkan makanan" (Manik, 2016, p. 29)

Dari kalimat tersebut, tindakan pemuda tersebut yakni putra Datuk Dano Lamo dalam melakukan pemburuannya menyiapkan makanan merepresentasikan bahwa pemuda tersebut memposisikan dirinya sebagai pencari nafkah atau penyedia.

Agresif Seksual

Konsep maskulinitas selanjutnya menurut Chafetz yakni Agresif Seksual dimana kondisi ini mencangkup pengalamnya dalam menjalin hubungan dengan lawan jenis (Mayhead, 1974:35-36). Dalam cerita rakyat Jambi Bukit Perak, agresif seksual tersebut direpresentasikan melalui tokoh putra Datuk Dano Lamo. Hal tersebut dapat dilihat dari ujaran berikut;

"Jika kau tak mau menceritakannya, kembalilah kau kepada ayahmu dan jangan pernah kembali lagi kepadaku. Buat apa kita menikah kalau kau masih belum memercayai suamimu." (Manik, 2016, p. 33)

"Lalu, mengapa engkau tidak menuruti permintaanku kali ini? (Manik, 2016, p. 34)

Dari beberapa ujaran tokoh putra Datuk Dano Lamo tersebut, merepresentasikan perilaku agresif terhadap pasangannya yakni Sang Putri. Menurut KBBI, agresif sendiri mempunyai arti yakni bersifat atau bertindak (ingin) menyerang sesuatu yang dipandang sebagai hal atau situasi yang menghalangi atau mengambat (KBBI Daring, 2016).

"Bolehkah hamba tahu siapakah gerangan putri yang cantik jelita ini? Diam-diam si pemuda mengatur siasat untuk mendapatkan hati sang Putri." (Manik, 2016, p. 28)

"... si pemuda selalu menunjukkan kebaikan dan perhatiannya kepada Sang Putri." (Manik, 2016, p. 29)

Selain bersikap agresif, tokoh anak putra Datuk Dano Lamo juga dikisahkan sudah berencana untuk tujuan tertentu untuk mendapatkan hati sang putri agar bisa menikahinya. Ia mencoba merayu Sang Putri dengan kata-kata hangat dan menunjukan perhatiannya. Dari kalimat dan ujaran tersebut tokoh putra Datuk Dano Lamo merepresentasikan mempunyai sikap yang selalu menunjukan perhatiannnya kepada tokoh Sang Putri dan bertutur kata hangat.

Maka dari itu, konsep maskulinitas terkait agresif seksual yang terepresentasikan di dalam cerita rakyat Jambi Bukit Perak adalah menarik lawan jenis, agresif, bertutur kata hangat, dan perhatian.

Emosi

Konsep maskulinitas selanjutnya menurut Chafetz yakni Emosi, konsep ini berbicara tentang cara lelaki yang menyembunyikan atau menegendalikan emosi mereka (Mayhead, 1974:35-36). Dalam cerita rakyat Bukit Perak, tokoh Datuk Sengalo merepresentasikan mempunyai emosional yang baik, ia dapat menyembunyikan dan mengatur emosinya dengan baik, mengendalikan keinginannya dengan baik, tidak emosional serta tabah. Hal tersebut bisa ditemukan dari jalan cerita dan ujaran berikut:

"Datuk Sengalo semakin resah, tetapi dia tak mampu berbuat apa-apa. "Semoga tidak terjadi apa-apa pada dirimu, Putriku" (Manik, 2016, p. 24)

Datuk Sengalo dikisahkan menjadi seorang pemimpin yang sakti dan juga tangguh. (Manik, 2016:4) Namun ketika putrnya hilang, ia sangat bijak dalam mengendalikan emosinya. Dari kalimat diatas tokoh Datuk Sengalo merepresentasikan mempunyai emosi yang stabil dan tidak cepat emosi. Sekalipun ketika mengetahui anak nya hilang, ia tetap bisa mengendalikan emosinya agar bisa berpikir dingin tanpa emosi sesaat.

"Wargaku, kalian kembalilah ke desa. Biar aku yang meneruskan pencarian putriku bersama harimau putih," (Manik, 2016, p. 24)

Dari kalimat tersebut, Datuk Sengalo merepresentasikan mempunyai sifat yang tabah. Ia meminta warganya untuk kembali ke rumahnya masing-masing ketika pencarian anaknya yang belum saja ditemukan. Ia membiarkan dirinya sendiri untuk melanjutkan pencarian tersebut.

"Kita harus membuat rencana. Ikutlah bersamaku. Ambillah plengki di rumah kalian masing-masing dan segeralah berkumpul di rumahku. Aku perlu bantuan kalian." (Manik, 2016, p. 43)

Dari kalimat tersebut, Datuk Sengalo merepresentasikan mempunyai sikap yang dapat mengendalikan keingananya dengan baik, salah satunya yakni pada saat ia meminta warganya untuk bekerja sama membuat rencana untuk kepentingan bersama. Maka dari itu, konsep maskulinitas terkait emosi yang terepresentasikan didalam cerita rakyat Jambi Bukit Perak adalah dapat mengontrol emosi dan mengutarakan keinginannya dengan baik dan bijaksana.

Intelektual

Konsep maskulinitas selanjutnya menurut Chafetz yakni Intelektual yang menyangkut pemahaman dan pemikiran

seseorang seperti pemikiran logis, rasional, objektif dan lain sebagainya. (Mayhead, 1974:35-36). Dalam cerita rakyat Bukit Perak, tokoh Datuk Sengalo merepresentasikan memiliki pemikiran rasional, cerdas, mampu merencanakan dan memecahkan masalah. Hal ini bisa dilihat dari jalan cerita dan ujaran berikut:

"Ini gawat. Siapa yang sudah melakukannya? Besok sudah tidak ada waktu lagi. Aku harus melakukannya sekarang dan memberitahu warga agar tetap aman," (Manik, 2016, p. 41)

"Bergegas dia meninggalkan pohon rambe yang tumbang dan melesat menuju desa. Sesampainya di desa, segera Datuk Sengalo membangunkan warga desa dan memberitahukan apa yang telah terjadi." (Manik, 2016, p. 41)

Dari kalimat tersebut, Datuk Sengalo merepresentasikan memiliki pemikiran yang rasional dan mampu mencari solusi atas permasalahan yang ada. Ia mencoba menganalis kejadian yang terjadi dan siapa yang menjadi pelakunya. Ia pun dapat memecahkan masalah tersebut dengan solusi yang ia punya untuk membuat desanya tetap aman.

"Ayo! Timbun rumah-ku dan sisakan lubang di atasnya agar kalian bisa masuk ke dalamnya. Biar aku yang akan menutup rapat lubang atas itu." (Manik, 2016, p. 44)

Dari kalimat tersebut, Datuk Sengalo merepresentasikan mempunyai pemikiran yang cerdas dengan meminta warganya menimbun rumahnya menjadi seperti bukit. Ia pun mampu merencanakan sesuatu dengan baik. Berkat ide cerdas Datuk Sengalo, pasukan musuh yang ingin mencelakakan warga dan merebut desanya tidak bisa melihat mereka karena mereka masuk kedalam bukit yang sulit dijangkau. Oleh karena itu maskulinas terkait intelektual menurut Chafet yang terepresentasikan di cerita rakyat Jambi Bukit Perak yakni rasional, cerdas, mampu merencanakan dan memecahkan masalah dengan baik.

Interpersonal

Konsep maskulinitas selanjutnya menurut Chafetz yakni Interpersonal, konsep ini berbicara tentang wewenang dan tanggung jawab termasuk memimpin, mendominasi dan mandiri (Mayhead, 1974:35-36). Dalam cerita rakyat Bukit Perak, tokoh Datuk Sengalo direpresentasikan sebagai pemimpin yang tegas dan peduli. Hal tersebut terepresentasikan didalam kalimat berikut:

"Masyarakat sangat senang dipimpin oleh Datuk Sengalo yang selalu ramah, tidak angkuh, tegas dalam

bersikap, dan menunjukkan kepeduliannya kepada masyarakat." (Manik, 2016, p. 1).

Sedangkan interpersonal yang direpresentasikan oleh tokoh anak putra Datuk Dano Lamo yakni seorang yang dominan terhadap perempuan. Hal tersebut bisa dilihat dari jalan cerita dan ujaran berikut:

"Saya hendak berburu dahulu untuk menyiapkan makan malam kita." "Setiap hari pemuda itulah yang selalu menyiapkan makanan." (Manik, 2016, p. 29)

Kalimat tersebut merepresentasikan bahwa pemuda tersebut bertanggung jawab dan lebih dominan daripada Sang Putri. Ia selalu pergi berburu dan menyiapkan makanan. Maka dari itu, konsep maskulinitas terkait interpersonal yang terepresentasikan didalam cerita rakyat Jambi Bukit Perak adalah memimpin, tegas, peduli, bertanggung jawab dan mendominasi.

Karakter Personal Lainnya

Konsep maskulinitas terakhir menurut Chafetz yakni karakter personal lainnya, konsep tersebut dapat berupa berjiwa petualang, sombong, egois, ambisius dan lain sebagainya (Mayhead, 1974:35-36). Dalam cerita rakyat Bukit Perak, ada beberapa karakter personal lainnya yang terepresentasi-kan melalui tokoh-tokoh sebagai berikut:

Pelindung

Sifat maskulinitas lainnya seperti pelindung terepresentasikan didalam tokoh sang ayah yang sekaligus pemimpin desa didalam cerita Jambi Bukit Perak. Hal tersebut dapat dilihat dari di dalam jalan cerita dan ujaran sang ayah sebagai berikut:

"Kau tak perlu risau, duhai Putriku. Selama keris perak itu masih ada di perbatasan desa ini, halimunan akan selalu melindungi kita." (Manik, 2016, p. 14)

Dari kalimat tersebut, tokoh ayah atau Datuk Sengalo direpresentasikan mempunyai sifat yang selalu ingin menjadi pelindung untuk putrinya. Dengan kata lain, representasi maskulinitas yang dicerminkan didalam cerita tersebut yakni sifat ingin melindungi sosok perempuan.

"Dengan kesaktian yang dimiliki oleh Datuk Sengalo tersebut, ia mampu melindungi desanya." (Manik, 2016, p. 2)

"Selama Datuk Sengalo masih menjaga desa, selama itu pula desa senantiasa aman sentosa

dari orang-orang yang hendak berbuat jahat." (Manik, 2016, p. 4)

Selain menjadi pelindung bagi putrinya, tokoh Datuk Sengalo pun direpresentasikan mempunyai sifat pelindung bagi orang lain atau warga desanya. Maka dari beberapa kalimat tersebut merepresentasi maskulinitas yakni pelindung baik terhadap tokoh perempuan maupun orang lain atau kerabatnya.

Khawatir Terhadap Sosok Perempuan

Sifat maskulinitas lainnya seperti khawatir terhadap sosok perempuan terepresentasikan didalam tokoh sang ayah yaitu Datuk Sengalo dan anak putra Datuk Dano Lamo. Khawatir sendiri mempunyai arti takut, gelisah atau cemas terhadap sesuatu hal yang belum diketahui dengan pasti. (KBBI Daring, 2016) Berikut ujaran-ujaran yang ditemukan didalam kalimat yang menunjukan keadaan khawatir terhadap sosok perempuan:

"Tidak terlihatnya sang Putri hingga larut malam membuat Datuk Sengalo khawatir. (Manik, 2016, p. 22)

"...tak biasanya dia tidak pulang hingga selarut ini. Biasanya dia sudah pulang sebelum matahari terbenam." (Manik, 2016, p. 23)

Dari kalimat tersebut, Datuk Sengalo direpresentasikan mempunyai sifat khawatir terhadap perempuan yakni putrinya. Ia mengkhawatirkan sesuatu buruk terjadi pada putrinya. Ia mengkhawatirkan putrinya karena ia belum kembali ke rumah disaat hari sudah gelap. Hal yang sama direpresentasikan oleh tokoh anak putra dari Datuk Dano Lamo sebagai berikut:

"Saya menemukan Tuan Putri pingsan di dekat perbatasan desa. Saya khawatir terjadi apa-apa dengan Tuan Putri karena di hutan banyak hewan buas." (Manik, 2016, p. 27)

Dari kalimat tersebut, tokoh pemuda yakni putra Datuk Dano Lamo khawatir kepada sosok perempuan yakni Sang Putri yang saat itu ditemukan pingsan ditengah hutan. Karena kekhawatirannya ia membawa sang putri ke rumahnya dan mengurusnya. Dari an ujaran-ujaran tersebut, tokoh Datuk Sengalo dan anak putra Datuk Dano Lamo merepresentasikan sosok alami lelaki yang mengkhawatirkan akan sosok perempuan. Mereka sama-sama mengkhawatirkan sesuatu yang tidak baik terjadi pada Sang Putri. Maka konsep maskulinitas terkait karakter personal lainnya yang terepresentasi-kan didalam cerita rakyat Jambi Bukit Perak adalah khwatir terhadap sosok perempuan.

Kompetitif

Sifat maskulinitas lainnya seperti kompetitif terepresentasikan didalam kalimat dan ujaran berikut:

"Bukankah tujuanku juga baik? Aku juga ingin melindungi Desa Dano Lamo yang juga sekarang menjadi desamu? "Kalau begitu, aku akan mengambil keris itu danmenanamnya di tengah-tengah desa ini." (Manik, 2016, p. 34)

Dari kalimat tersebut, dikisahkan bahwa tidak sedikit pemimpin dari desa lain iri terhadap Datuk Sengalo. Begitupun dari ujaran diatas terepresentasikan bahwa putra Datuk Dano Lamo sudah sejak dahulu merasa iri terhadap kepemimpinan Datuk Sengalo dan desanya. Ia dan ayahnya selalu mencari tahu apa yang menjadi rahasia desa tersebut sehingga mereka bisa hidup tentram. Mereka menginginkan merebut kejayaan tersebut dengan mencabut keris yang dianggap sebagai rahasia ketentraman desa tersebut. Maka konsep maskulinitas terkait karakter personal lainnya yang terepresentasikan didalam cerita rakyat Jambi Bukit Perak adalah kompetitif.

Berjiwa petualang

Sifat maskulinitas lainnya seperti berjiwa petualangan terepresentasikan oleh tokoh Datuk Sengalo. Hal tersebut dapat dilihat dari kalimat yang ada didalam cerita, sebagai berikut:

"Harimau itu diperoleh ayahnya ketika melakukan pertapaan di sebuah kaki gunung yang cukup jauh dari desanya." (Manik, 2016, p. 6)

Dari kalimat tersebut, tokoh Datuk Sengalo direpresentasikan sering melakukan pertapaan ditempat-tempat yang jauh dari desanya. Maka dari itu, konsep maskulinitas terkait karakter personal lainnya yang terepresentasikan didalam cerita rakyat Jambi Bukit Perak adalah berjiwa petualang.

KESIMPULAN

Berdasarkan hasil penelitian dan pembahasan mengenai representasi maskulinitas dalam cerita rakyat Jambi Bukit Perak diperoleh hasil bahwa konsep maskulinas dapat terepresentasikan melalui kalimat-kalimat yang lugas, penggambaran yang detail, dan ujaran-ujaran para tokoh didalam teks. Tokoh-tokoh lelaki didalam cerita tersebut melengkapi tujuh konsep area maskulinitas menurut Janet Saltzman Chafetz yakni; 1). *penampilan fisik*: bertubuh tegap, tampan dan gagah berani; 2). *fungsional*: memposisikan dirinya sebagai pencari nafkah atau penyedia kebutuhan; 3) *agresif seksual:* menggambarkan dirinya menarik lawan jenis, bersifat agresif, bertutur kata hangat, dan perhatian; 4). *emosi*: dapat mengontrol emosi-nya dan mengutarakan keinginannya dengan baik dan bijaksana; 5). *intelektual*: pemikiran rasional, cerdas, mampu merencanakan dan

memecahkan masalah; 6). *interpersonal:* memimpin, tegas, peduli dan dominan; 7). *karakter personal lainnya:* pelindung, khawatir terhadap sosok perempuan, kompetitif, dan berjiwa petualang.

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A SEMIOTIC ANALYSIS IN MUSIC VIDEO OF *BLANK SPACE* BY TAYLOR SWIFT

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Abstract

Music video has a signs and different meaning. This research aims to know the signs used and to find out denotation and connotation meaning in the music video of Blank Space by Taylor Swift. The method used in analysis this music video is qualitative. The results obtained from this research are the semiotic signs found namely visual signs, verbal signs in song lyrics, denotation and connotation meaning.

Keywords: *Connotation, Denotation, Music Video, Semiotic*

INTRODUCTION

Music video is a video which describes a meaning of the song and there are also signs in the song. The sign can be called semiotics. One of the music videos as *Blank Space* by Taylor Swift has a semiotic. As we know that semiotics is a study of analysis the signs. Saussure (1916) stated semiology aims to take in any system of signs whatever their substances and limits; images, gestures, musical sounds, object and the complex associations of all these which form the content of ritual, convention or public entertainment. Barthes (1977) continues the thought by emphasizing the interaction between the text with the personal and cultural experience of its users, and the interaction between convention in the text and the conventions experienced and expected by its users. Barthes' idea is known as order of signification, including denotation (dictionary meaning) and connotation (second meaning by cultural and personal experience). Barthes still uses the term signifier-signified and also takes another aspect of sign, myths that signed society. Scholes (1982:35) indicates that many semioticians would argue that the meaning of any sign or word is purely a function of its use in a paradigmatic system and in a syntagmatic situation. According to Sillars (1991:110), semiotics is the study of signs. He further argues that a sign is something physical, perceivable by our senses that refer to something other than itself and it depends upon recognition by a user that it is a sign.

Taylor Swift is the songwriter and the singer. She is one of the best singers with her songs that have a good meaning and her music video always have art in it. She always expresses her feelings and experiences through her songs like her love story. There many songs that she created to describe her love stories and the story of her life, which one of them is *Blank Space 2014.* The song tells about a woman who is a player because

she dates a lot and she is a passionate lover. She already has many ex-lovers but she does not worry if her new relationship does not go well and then ends up with extending her ex-lovers list.

The object of research is *Blank Space 2014* video because this music video has a signs and different meaning from the meaning that we know as usual. For example, there is an apple playing this video, the meaning of an apple that we know is the fruit but in this music video apple has a different meaning that symbolizes a person. For that, this research aims to know the signs used and to find out denotation and connotation meaning in the music video of *Blank Space* by Taylor Swift

METHODS

This research method used a qualitative method which is used to give the explanation and description of data. This research can only be analyzed with an explanation and descriptive technique with data taken from pictures, song lyrics, statement and ideas form. The source of data is music video of *Blank Space* by Taylor Swift which released in 2014 on You tube. The data taken in music video is a pictures and lyrics. There are some steps to find out the sings, denotation and connotation meaning in music video of *Blank Space* by Taylor Swift such as watching the music video of *Blank Space* by Taylor Swift again and repeatedly while screenshot every scene that has a signs, write down the connotations and denotations of the signs found and classify the signs, connotations and denotations meaning based on the theory of Roland Barthes. The data taken from music video of *Blank Space* by Taylor Swift observed from every scenes, type of shot and song lyrics. However, the connotations meaning cannot always be described in every scene because connotation meaning is the meaning that is not true and comes from human thought or cultural experience.

RESULT AND DISCUSSION

Analysis of Semiotic Signs, Denotation and Connotation Meaning

Several analysis in each scenes of music video, there are signs: non-verbal and verbal including written and lyrics, type of shot, denotation meaning and connotation meaning.

Data: 1

Non-verbal	Verbal	Type of Shot
	Nice to meet you	Medium shot

Denotation Meaning:

In this scene shows the woman sitting on the bed who just wake up. This scene uses medium shot to focus on the woman gestures. The woman holding a white cat in her right hand and her left hand stretch out to side. The woman wears black nightgown. The denotation of the word *black* is the color of the nightgown in this scene. The lyrics in this scene *nice to meet you* used for greeting someone or a new person.

Connotation Meaning:

The woman is Taylor Swifts. She wakes up after hearing the sound of the car that means she is waiting for someone. The color of the nightgown that the woman used is black. The word *black* has a negative connotation. This black is the symbol of mystery and affirms the darkness of this scene. It can also indicate robust structure. The lyrics in this scene *nice to meet you* shows Swifts is happy will meet the man and convinced that the man "the one".

Data: 2

Non-verbal	Verbal	Type of Shot
	I could show you incredible things	Wide shot

Denotation Meaning:

This scene indicates a spacious and luxurious bedroom with the woman on the bed. This scene uses full shot to shows her environment. Viewers can see in this scene there are two small white cupboard and two white horses on the right and left side of the bed. The denotation of the *horse* is a large animal with four legs. The background is white. The denotation of the word *white* is the color of the background in this scene. The lyrics in this scene *I could show you incredible things* match with this scene.

Connotation Meaning:

The connotation of the *horse* is a universal symbol of freedom without restraint. That means Swift wants to have free life and do whatever she wants. *White* has a positive connotation that means the color of perfection. This *white* is the symbol of the cleanliness, calmness and luxury in this scene.

Data: 3

Non-verbal	Verbal	Type of Shot
	Oh my God	Medium shot

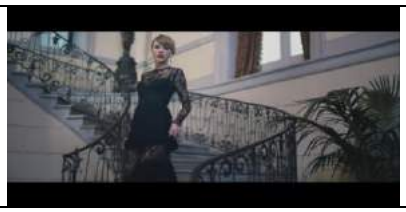
Denotation Meaning:

This scene represents the woman with black dress came out of the room. The denotation of the word *black* is the color of the black dress in this scene. This scene uses medium shot to focus on the woman expression who is shock after seeing his face. It is alsosupported by the lyrics *oh my God* that means an expression of shock or surprise.

Connotation Meaning:

The color of the dress that the woman used is black. The word *black* has a negative connotation. This black is the symbol of mystery and affirms the darkness and sadness of this scene.

Data: 4

Non-verbal	Verbal	Type of Shot
	You look like my next mistake	Medium shot

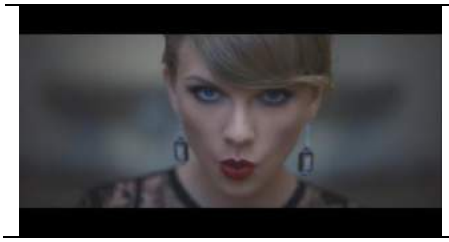
Denotation Meaning:

In this scene, the woman walk down the stairs gracefully to meet the man. In this scene uses medium shot to show her movement. The woman wears black dress. The denotation of the word *black* is the color of the nightgown in this scene. The lyrics *You look like my next mistake*. The denotation of the word *mistake* is an action, decision, or judgment that produces an unwanted or unintentional result.

Connotation Meaning:

The color of the dress that the woman used is black. The denotation of the word *black* sets about the personality of the woman. This black is the symbol of mystery and affirms the darkness and sadness of this scene. The lyrics *You look like my next mistake*. She wants to be him but it would be a mistake. *Mistake* means that something bad will happen.

Data: 5

Non-verbal	Verbal	Type of Shot
	Love's a game	Close-up shot

Denotation Meaning:

In the sixth picture uses close up shot to focuses shows the woman expression. The lyrics of the scene *Love's a game*. Denotation of *love* is a strong feeling of deep affection for someone or something. Denotation of

game is an activity that one engages in for amusement or fun.

Connotation Meaning:

The word *game* in this scene that means romance.

Data: 6

Non-verbal	Verbal	Type of Shot
	New money, suit and tie I can read you like a magazine	Medium shot

Denotation Meaning:

In this scene shows in the dining table the woman wears blue dress and holding a glass in her hand. This scene uses medium shot to show her environment. The denotation of the *blue* is the color of the dress in this scene.

Connotation Meaning:

The color of the dress that the woman used is *blue* describing the classic, strong, confident and calm. This blue is the symbol of the happiness and confidence of the woman in this scene.

Data: 7

Visual	Verbal	Type of Shot
	So hey, let's be friends I'm dying to see how this one ends	Long shot

Denotation Meaning:

This scene shows they are dancing. This scene uses medium full shot to focuses on the movement. The lyrics *So hey, let's be friends. I'm dying to see how this one ends* is an invitation and curiosity.

Connotation Meaning:

The lyrics *So hey, let's be friends. I'm dying to see how this one ends* means that Swift wants to invite the man to establish a relationship or date. Swifts wants to see how the end of the relationship is serious or not.

Data: 8

Visual	Verbal	Type of Shot
	So it's gonna be forever or it's gonna go down in flames	Long shot

Denotation Meaning:

In this scene indicate the beginning of woman's journey love stories with her boyfriend. the woman wears black dress and the man wears suit with holding three black dogs are walking outside with the background of the mansion. Their expression so happy. This scene uses medium full shot to show their movement and location. The denotation of *black dog* is a way referring to feelings of depression. Then the denotation of *mansion* is a very large and usually expensive house.

Connotation Meaning

The connotation of the word 'mansion' is a large dwelling and richly, inhabited by people of wealth in a high social class.

Data: 9

Visual	Verbal	Type of Shot
	Got a long list of ex-lovers	Wide shot

Denotation Meaning:

In this shows they are riding white horses. This scene uses full shot to focus on the environment. Viewers can see in this scene shows on the right and left side of the road filled with lots of evergreen trees. The denotation of *horse* is a large animal with four legs. The word *riding horse* is the sport or activity of riding horse, especially for enjoyment. Then the denotation of the *evergreen tree* is an evergreen plant, bush, or tree has leaves for the whole year.

Connotation Meaning:

The connotation of the *horse* is a universal symbol of freedom without restraint. Which means Swift wants to have free life and do whatever she wants, like in this scene she and the man are enjoys riding a horses. The word *fir trees* has a negative connotation, the writer interprets that the evergreen trees in this scene are Swift's ex-boyfriends with supported by the lyrics *Got a long list of ex-lovers* that means refers to evergreen trees.

Data: 10

Visual	Verbal	Type of Shot
	We'll take this way too far	Long shot

Denotation Meaning:

In the scene shows they are running and they are look so happy. This scene uses medium shot to shows the movement. The lyrics *We'll take this way too far* is match with this scene.

Connotation Meaning:

The lyrics *We'll take this way too far* means that their relationship is serious and Swifts looks confident with their relationship.

Data: 11

Visual	Verbal	Type of Shot
	Got a long list of ex-lovers	Medium shot

Denotation Meaning:

In this scene refers the woman is putting a picture frame. This scene uses medium full shot to focus on the environment and the objects. As you can see in this scene along the corridor are filled with photo frames.

Connotation Meaning:

The word *photo frame* has a negative connotation, the writer interprets that the photo frame in this scene are Swift's ex-boyfriends with supported by the lyrics *Got a long list of ex-lovers* that means refers to photo frame.

Data: 12

Visual	Verbal	Type of Shot
	-	Medium shot

Denotation Meaning:

In the scene shows the woman's handwriting in the tree. The handwriting is written *sean+taylor* with a heart symbol.

The denotation is heart.

Connotation Meaning:

The conotation in this scene is *heart* that means love, romance. In this scene shows Swifts writes as a form of their love.

Data: 13

Visual	Verbal	Type of Shot
	Cherry lips, crystal skies	Medium shot

Denotation Meaning:

In the scene shows the woman lie down on the man thigh. They are on a picnic. The woman wears read lipstick, yellow outfit and pink glasses. This scene uses medium shot to focus on the environment. Viewers can see there are beer, cake, and sweet snacks. The denotation of the *yellow* is the color of the outfit in this scene. The lyrics *Cherry lips, crystal skies* match with this scene.

Connotation Meaning:

The color of the outfit that Swifts used is *yellow* describing fun, carefree and happy in this scene

Data: 14

Visual	Verbal	Type of Shot
	Stolen kisses, pretty lies	Close-up shot

Denotation Meaning:

In the scene shows the woman who want to eat heart shaped candy. This scene uses full close up and focus on a candy as a main object in this scene. There are two denotation in this scene. First, denotation inthis scene is heart. Second, denotation of the word candy is a sweet food made from sugar.

Connotation Meaning

First, The conotation in this scene is *heart* that means love, romance. Second, the denotation of the word *candy* has a negative connotation that means a lies and it is supported by the lyrics *Stolen kisses, pretty lies.*

Data: 15

Visual	Verbal	Type of Shot
	Wait, the worst is yet to come, oh no	Close-up shot

Denotation Meaning:

In the scene shows the woman's angry with the man. The man holding smile while holding the handphone. The scene uses close up shot to focus on their expression. The lyrics *Wait, the worst is yet to come, oh no* match with this scene.

Connotation Meaning:

The lyrics *Wait, the worst is yet to come, oh no* means that bad things happened in their relationship. Swifts have a bad feeling. In this scene clearly shows when the man smiling at his phone and Swift is ignored.

CONCLUSION

This conclusion of research is:1). The semiotic signs found in this music video are visual signs, verbal signs (song lyrics) also denotation and connotation meaning. 2). The meaning of semiotic signs found in this research are denotations and connotations meaning. The denotations meaning in the music video of *Taylor Swift's Blank Space* about the woman and man who meet then fall in love with each other and shows their love journey and the connotation meaning in the music video of *Taylor Swift's Blank Space* about the woman and a man relationship.

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POSITIVE POLITENESS STRATEGIES IN *MIDNIGHT IN PARIS* MOVIE BY WOODY ALLEN

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Abstract

This study is an analysis of positive politeness strategies in Midnight in Paris movie by Woody Allen. The writer takes positive politeness strategies in a movie because the writer believes that people can learn pragmatics deeper through a movie and wants to see how the positive politeness strategies are employed in a movie through dialogues, since the writer also believes that understanding politeness is important. The aims of this study are to mention and describe the kinds of positive politeness strategies that are employed by the characters in Midnight in Paris movie and to explain the reasons that influence the characters to employ those strategies. This study uses qualitative method. The source of the data is taken from a Hollywood movie entitled Midnight in Paris by Woody Allen. The data is in the form of sentences which deal with utterances related to the positive politeness strategies. The data are utterances employed by the characters from the movie which indicate positive politeness strategies. The data are analyzed into kinds of positive politeness strategies. The writer finds that there are 13 positive politeness strategies in this movie from 50 data. Exaggerate (interest, approval, sympathy with H) strategy is the most dominant kind of positive politeness strategies employed by the characters in Midnight in Paris movie with 15 data, while both assert or presuppose knowledge of and concern for the hearer's wants strategy and give gifts to H (goods, sympathy, understanding, cooperation) strategy are the lowest with only 1 datum of each strategy.

Keywords: *Pragmatics, Politeness Strategies, Positive politeness*

INTRODUCTION

The use of language in communication is not only written but also spoken. Both are also used politeness strategies, because what people want to say or inform is not misunderstood or considered impolite (Brown and Levinson, 1987). That is why as individuals in societies, people would surely think about what they say, to whom they talk, in order to not offend the hearer by being polite. Pragmatics is the study of the function of language in social surroundings. According to Griffith (2006:1), pragmatics is about the use of utterances in context, about how people manage to convey more than what is literally encoded by the semantics of sentences. Based on that theory, we can find pragmatics in our daily lives since we cannot live alone in this world. Leech (1983) gives a definition that pragmatics can be usefully defined as the study of how utterances have meanings in situations. Pragmatics according to Levinson (1985:21) is the study of the relation between language and context that are basic to an account of language understanding. Yule (1996:3) defines pragmatics as the study that concerns with the meaning communicated by a speaker (or writer) and interpreted by a listener (reader) so that it involves the interpretation what

people mean in the particular context and how the context influences what is said. we always interact to other people. Not only in our daily lives, but also in a novel or a movie for examples, we can find pragmatics in those forms. We can learn pragmatics through the function of utterances from the characters and how they really mean by saying those to other characters.

A movie can be meaningful and important if we can learn deeper into it from any perspective as politeness strategies can also appear in the form of dialogues in a movie which provides the language of people interact to each other within the movie through the characters, making the story easy to understand and hoping that people can be able to produce the appropriate politeness strategies for being considered as a polite person in real life. Watts (2003:9) explains politeness as a thing that is not born with people. It is something people have to learn and be socialized into, and no generation has been of short teachers and handbooks on etiquette and "correct behavior" to help people acquire politeness skills.

In this study, the writer uses Midnight in Paris movie in order to analyze the positive politeness strategies that exist in the movie. The reasons why the writer takes positive politeness strategies in a movie as the object of this study are because the writer believes that people can learn what they say, to whom they talk, in order to not offend the hearer by being polite. Pragmatics is the study of the function of language in social surroundings. According to Griffith (2006:1), pragmatics is about the use of utterances in context, about how people manage to convey more than what is literally encoded by the semantics of sentences. Based on that theory, we can find pragmatics in our daily lives since we cannot live alone in this world. We always interact to other people. Not only in our daily lives, but also in a novel or a movie for examples, we can find pragmatics in those forms. We can learn pragmatics through the function of utterances from the characters and how they really mean by saying those to other characters.

A movie can be meaningful and important if we can learn deeper into it from any perspective as politeness strategies can also appear in the form of dialogues in a movie which provides the language of people interact to each other within the movie through the characters, making the story easy to understand and hoping that people can be able to produce the appropriate politeness strategies for being considered as a polite person in real life. Watts (2003: 9) explains politeness as a thing that is not born with people. It is something people have to learn and be socialized into, and no generation has been of short teachers and handbooks on etiquette and "correct behavior" to help people acquire politeness skills.

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The reasons why the writer takes positive politeness strategies in a movie as the object of this study are because the writer believes that people can learn pragmatics deeper through a movie and wants to see how the positive politeness strategies are employed in a movie through dialogues since the writer also believes that understanding politeness is important. Positive politeness strategies in Midnight in Paris movie can be seen from the characters in their utterances to each other in the story. Midnight in Paris movie is about an American scriptwriter named Gil who mysteriously goes back to the 1920s era every midnight while he is in Paris with his fiancée's family. From the synopsis, as the character is in Paris and deals with his fiancée's, friends, and people from the past that he meets every midnight when he is in Paris, there are many positive politeness strategies that are employed in the movie through dialogues that can be interesting to study.

METHODS

In this study, the writer uses descriptive qualitative research method in order to answer the problem formulation which discusses in this research to analyze the positive politeness strategies in *Midnight in Paris* movie. Qualitative research is useful for exploring new topics or understanding complex issues; for explaining people's beliefs and behavior; and for identifying the social or cultural norms of a culture or society (Hennink, Hutter & Bailey, 2011). The source of the data is *Midnight in Paris* movie. The data is in the form of sentences which deal with utterances related to the positive politeness strategies. The data are utterances conveyed by the characters from the movie which indicate positive politeness strategies. Technique of Collecting Data such as 1). Watch Midnight in Paris movie several times; 2). Identify data of positive politeness strategies from the movie; 3). Observe and transcript the data from the movie; 4). Download the movie's script to enrich the data; 5). Match the movie with the script to arrange the data appearing from the movie. Technique of Analyzing Data such as 1). Classify the data according to the classification in theory of positive politeness strategies and identify the utterances spoken by the characters that contain positive politeness strategies; 2). Analyze the data based on theories which are found in the movie; 3). To find out the finding from the data, discuss the whole data in order to draw conclusion of this thesis study.

RESULTS AND DISCUSSION

There are 13 positive politeness strategies that can be found in *Midnight in Paris* movie. Each type of strategy and factor of influencing the characters to employ the strategy are mentioned and explained as follow, along with each datum from the dialogue of the movie.

Notice, attend to H (his/her interest, wants, needs, goods)

Gabrielle : ***You know, I thought about you the other day.***

Gil : *Really?*

Gabrielle : ***Yeah, because my boss got a whole new album of Cole Porter songs.***

Gil : *That made you think abou me? I like to be thought of that way.*

The conversation happens when Gabrielle accidently meets Gil on the bridge in Paris at night. Gabrielle employs the positive politeness strategy of noticing, attending H (his/her interests, wants, needs, goods) by saying *You know, I thought about you the other day*. and adding, *Yeah, because my boss got a whole new album of Cole Porter songs*. meaning that she notices, attends Gil's interest that he really loves Cole Porter and Gabrielle remembers it pretty well even Gil has only came to her shop twice.

Some factors influence Gabrielle to apply this positive politeness strategy. The first factor is payoff. She wants to satisfy Gil. She could minimize the threat by assuring Gil that she considers herself to be the same, that she understands his interest. The second factor is relevant circumstances which include social distance and size of imposition. The social distance shows that though they already met twice before and had brief conversations, but they still have a distance between a shop clerk and her customer. In order to minimize the distance, Gabrielle attempts to use this positive politeness strategy by noticing Gil's interest. The size of imposition shows that at that time, Gil feels exited yet awkward to accidently see Gabrielle in the same spot. This is why Gabrielle gives her understanding to Gil by noticing his interest so they can talk freely. The situation of the dialogue is informal since it happens between people at the same age and uses informal language.

Exaggerate (interest, approval, sympathy with H)

Hemingway : *This is Gil Pender, Miss Stein. He's a young American writer. I thought you two should know each other.*

Gertrude Stein : ***I'm glad you're here. You can help decide which of us is right, and which of us is wrong.***

The dialogue takes place in Gertrude Stein's house where Hemingway and Gil come to introduce Gil and show his novel to her after midnight. Meanwhile, Gertrude Stein is in the middle of a situation where she has an argument with Pablo Picasso. Even though she feels angry to Picasso at that time, she still manages to apply positive politeness strategy of exaggerate to Hemingway. She says that she is glad because Hemingway comes at the right time and hopes that he can help her. It shows that Gertrude Stein has saved Hemingway's positive face.

Some factors influence Gertrude Stein to employ this positive politeness strategy. The first factor is payoff. Gertrude Stein wants to satisfy Hemingway. She wants to minimize the FTA by assuring her that she considers herself to be the same as Hemingway. The second factor is relevant circumstances which include social distance and relative power. The social distance between Gertrude Stein and Hemingway shows that they have a close relationship since Gertrude Stein is his best critic for his works. To show her excitement as she apparently needs his help to decide on something, Gertrude Stein exaggerates her interest to see Hemingway at the right time. The relative power between the two indicates that they might have a different status even they both are writers, but Gertrude Stein has more experience than Hemingway since she is also older than him, yet she wants to respect Hemingway. Thus, Gertrude Stein wants to make their distance smaller in order to get some help from Hemingway as a friend.

Intensify interest to the hearer in the speaker's contribution

Gil	*: It sounds so crazy to say.* ***You guys are going to think I'm drunk, but I have to tell someone****. I'm... from a... a different time. Another era. The future.* ***Okay?*** *I come... from the 2000th millenium to here. I get in a car, and I slide through time.*
Man Ray	*: Exactly correct. You inhabit two worlds. So far, I see nothing strange. Why?*
Gil	*: Yeah, you're surrealists! But I'm a normal guy.* ***See****, in one life, I'm engaged to marry a woman I love. At least, I think I love her. Christ! I better love her! I'm marrying her!*

The dialogue happens in a café after midnight where Gil tries to tell Man Ray about what he has been through recently with his life. Gil intensifies the hearer's interests into the

topic being discussed by employing the strategy of positive politeness which is intensifying interest to the hearer in the speaker's contribution. First, he attracts the hearer's attraction by saying, *You guys are going to think I'm drunk, but I have to tell someone.* Then, he tells Man Ray the truth that he jumps from a different era from him. Again, he convinces Man Ray by saying, *Okay?* and *See*, before he begins to tell the whole situation. By involving the hearer into the discussion, Gil satisfies Man Ray's positive face. He shows friendliness and closeness to Man Ray as someone he just met but it seems like they know each other before like friends.

Some factors influence Gil to employ this positive politeness strategy. The first factor is payoff. Gil wants to minimize the FTA and satisfy Man Ray's face. He considers himself to be the same as Man Ray and wants to satisfy his wants. As a result, Gil finally convinces Man Ray about the thing that he wants to explain to Man Ray so he can understand him. The second factor is relevant circumstances which include relative power and power rating. The relationship between Gil and Man Ray is not close because they have not seen each other before and they still have a distance since Man Ray is considered to be a great man. In order to minimize the distance, Gil attempts to use this strategy by pulling Man Ray's attention to the conversation by making a good story or narrative. The power rating between the two shows that they might slightly have a different status since they are from a different time with different ideology. Nevertheless, Gil wants to get closer to Man Ray so he can understand him well by applying this positive politeness strategy.

Use in-group identity markers in speech

Zelda Fitzgerald	*: Oh, Scott! Scott!*	*Gil*	*: California.*
Scott Fitzgerald	*:* ***Yes, what it is, sweetheart?***	*Scott Fitzgerald*	*:* ***Scott Fitzgerald, and who are you, old sport?***
Zelda Fitzgerald	*: Here's a writer, from, um... where?*		

Gil meets Zelda Fitzgerald at a party right after midnight. Both seem very excited to meet each other. Zelda calls her husband Scott Fitzgerald to meet Gil. Soon, Scott comes to Zelda and asks what happens. Instead of calling Zelda by her name or as *wife*, Scott calls her as *sweetheart*. After that, Zelda introduces Gil to Scott only as a writer and Gil adds where he comes from. Scott introduces himself to Gil by mentioning his name first as Scott Fitzgerald. Since he does not know Gil's name and wants to ask that to Gil himself, he

calls Gil by stating *old sport* even they have not met each other before but Scott already calls Gil as a *friend* by saying *old sport*. Scott applies the strategy of using in-groups identity markers to show intimacy, closeness, solidarity to his wife and Gil. He saves both of the hearers' positive face.

Some factors influence Scott Fitzgerald to apply this strategy. The first factor is payoff. Scott can minimize threat by assuring himself that he is the same as Zelda and Gil and wants to satisfy both Zelda and Gil's want. Scott uses the address form *sweetheart* to Zelda in order to make their distance smaller or to show intimacy between the two. Scott uses the address *old sport* to Gil in order to make their distance smaller. As a result, Zelda feels satisfy about it, while Gil finds himself that he is very welcomed. The second factor is relevant circumstances which include social distance and relative power. The social distance between Scott and Zelda shows that their relationship is very close since they are married to each other. Thus, Scott appreciates Zelda as a person he loves the most by calling her *sweetheart* instead of just calling by her name. The social distance between Scott and Gil shows that their relationship is not close yet since they have just met at that time. Therefore, Scott welcomes Gil as his new friend since they both are writers and have the same age. The relative power shows that even though they have the same status as writers, Fitzgerald can be considered as more senior than Gil. Otherwise, the situation is informal that can also minimize their distance and make a better relationship.

Seek agreement in safe topics

Gil	*: Do you remember me? I was in the... was in the group that...*
Museum guide	*: Yes! The group with the pedantic gentleman.*
Gil	*:* ***Pedantic? Yes. That's a perfect word.***

The conversation takes time in the afternoon outside a museum in Paris where Gil comes to see the museum guide. Gil asks whether the museum guide remembers him or not. The museum guide remembers him because he was in the group that she can never forget which she calls it the group with the pedantic gentleman, Paul. In response to that, Gil saves her face by using the strategy of positive politeness by seeking agreement in safe topics by saying, *Pedantic? Yes. That's a perfect word.* Even he is quite surprise that she remembers him that way.

Some factors influence Gil to employ this positive politeness strategy. The first factor is payoff. He wants to satisfy the museum guide's positive face. He considers himself to be the same like her and wants to satisfy her wants. The second factor is relevant circumstances which include social distance,

power rating and size of imposition. The social distance between Gil and the museum guide shows that they have a quite good relationship since they have met each other before and Gil has helped her at that time. The power rating between the two shows a difference because Gil is the tourist that calls the museum guide, yet he still uses a polite way to talk to her because it can minimize their distance. The size of imposition shows that since this is their second meeting which Gill reaches upon her to get some of the details that he wants, Gil employs seek agreement with her to show his respect and friendliness.

Avoid disagreement

Adriana	*: You made a choice to leave Paris once, and you regretted it.*
Gil	*: **Yeah, I did regret it. It was a bad decision, but at least it was a choice.** I mean, it was a real choice. This way, I think, is, I don't know, crazy. It doesn't really work.*

The conversation happens between Adriana and Gil at La Belle Époque after midnight. Both are having an argument about being in such a confusing situation where they suddenly jump in a different era that Adriana does not mind with while Gil is the opposite. Adriana thinks that Gil regretted his decision. Gil is indeed regretted it, but he implies that it was not a bad decision that Adriana might think of him. He uses the strategy avoiding disagreement by stating, *Yeah, I did regret it. It was a bad decision, but at least it was a choice.* He does not say he disagrees with Adriana by explaining his thought.

Some factors influence Gil to apply this positive politeness strategy. The first factor is payoff. Gil wants to satisfy Adriana. He could minimize the threat by assuring Adriana that he considers himself to be fair, that he understands her wants. Gil can minimize the FTA. He actually wants to refuse what she says by explaining what he really believes. Gil does not say right away that he does not completely agree with her. Instead, he applies positive politeness strategy by avoiding disagreement. The second factor is relevant circumstances which include relative power and size of imposition. The relative power shows that the relationship between friends can make a distance even though their relationship is close. The size of imposition shows that Adriana wants Gil to realize what he has done to himself. Gil as her friend that also has a crush on Adriana must be polite to her.

Joke to put the hearer at ease

Gil	*: You have any Cole Porter?*
Gabrielle	*: Hi.*
Gil	*: Hey.*
Gabrielle	*: I remember you.*
Gil	*: Yeah?*

Gabrielle : ***He was your friend.***

Gil : ***Cole Porter? Yeah. And don't forget about Linda.***

She was a friend, too.

You realize I was kidding?

Gabrielle : *Yeah. I did realize.*

Gil comes to Gabrielle's shop at the flea market in the afternoon to buy any Cole Porter's vinyl that she might sell. Gabrielle remembers Gil very well from the previous visit since Gil loves Cole Porter's music very much and tells her that he is a friend of Cole Porter. Gabrielle responds it to Gil with a joke by saying, *He was your friend.* Gabrielle shows this strategy to put the hearer, Gil, at ease to safe the hearer's positive face. In responds of her joke, Gil replies her by continuing the joke. It indicates in the sentence, *Cole Porter? Yeah. And don't forget about Linda. She was a friend, too.* and Gabrielle understands it very well that makes them both smiles. This time Gil shows this strategy to put the hearer, Gabrielle, at ease to safe the hearer's positive face.

Some factors influence both Gabrielle and Gil to employ this positive politeness strategy. The first factor is payoff. Both Gabrielle and Gil want to minimize each other's FTA by assuring them that they consider themselves that they are the same and each of them want to satisfy the opponent's wants. They find themselves that they are pleasant to talk to each other since they both share the same passion in music, so they do not want each other feel awkward to talk together as a shop clerk and a customer. They both apply jokes to make each other feel comfortable and to make the situation feel less awkward. The second factor is relevant circumstances which include social distance between the two that indicates their relationship is not really close yet since it is just their second time meeting. That is why both Gabrielle and Gil try to be friendly by being polite to each other and do not want to make each other feels uncomfortable.

Assert or presuppose knowledge of and concern for the hearer's wants

Gertrude Stein : *And what's this book of yours I've been hearing about? Is this it?*

Gil : *Yeah, this is... uh...*

Gertrude Stein : *I'll take a look. Have you read it, Hemingway?*

Hemingway : *No,* ***this I leave to you. You've always been a fine judge of my work.***

This conversation takes place in Gertrude Stein's house after midnight since Hemingway takes Gil to see Gertrude Stein. They come to see her to ask for a favor. They bring Gil's book to her so she can read it and give a review about it. Gertrude Stein asks

Hemingway whether he has read the book or not. Hemingway has not read the book because he wants Gertrude Stein to read it first since she has always been a good critic to his works and he believes it will be good for Gil too. In this case, Hemingway applies the strategy of positive politeness by asserting and presupposing knowledge and concern for hearer's wants.

Some factors influence Hemingway to apply this strategy. The first factor is payoff. Hemingway wants to minimize the FTA by assuring him that he is in the same thinking as Gertrude Stein and wants to satisfy Gertrude Stein's wants. Hemingway uses this positive politeness strategy to show his respect to Gertrude Stein as his critic. He employs polite utterance because at that time he promises to Gil that Gertrude Stein would help him give a critique on Gil's novel since Gertrude Stein always helps him on his works too, so he wants to show both Gil and Gertrude Stein herself that he completely believes what she does, and that is why he applies polite utterance. The second factor is relevant circumstances which include relative power. It shows that the participants have different status. Gertrude Stein is the senior of Hemingway so does with Gil who just started to write novel, even though the relationship between Gertrude Stein and Hemingway is quite close.

Offer, promise

Gil : ***Here. Take this.***
Zelda Fitzgerald : *What is this?*
Gil : *It's a Valium.* ***It'll make you feel better***.

Adriana : *You carry medicine?*
Gil : *No, not normally. It's just since I've been engaged to Inez, I've been having panic attacks,but I'm sure they'll subside after the wedding.*

When Gil and Adriana walk together around Paris after midnight, they find Zelda Fitzgerald is about to do something terrible to herself near the river. Gil and Adriana try to stop Zelda. They keep arguing and preventing Zelda so she can be safe. Then, Gil remembers that he brings a medicine that can make him calm at some situation. He asks Zelda to take it and tells her that the medicine will make her feel better. Gil uses the offering, promising strategy of positive politeness. He shows this strategy because he wants to stop arguing with Zelda and also for Zelda's own good to take that medicine from Gil so she can feel better again.

Some factors influence Gil to use this positive politeness strategy. The first factor is payoff. Gil can minimize the FTA by assuring him that he considers himself that he is in the same thinking as Zelda and wants to satisfy her wants. Gil applies this positive politeness strategy to appreciate Zelda as his literary idol and also friend. Thus, Zelda appreciates him. The second factor is

circumstances which include social distance, power rating, and size of imposition. The social distance between Gil and Zelda indicates that they have a quite good relationship since they know each other and have been in the same events together in Paris. The power rating between them shows that they have might have a slightly different status since Zelda is the wife of the very famous writer F. Scott Fitzgerald. Gil applies this positive politeness strategy to get closer with Zelda since he enjoys being in Paris meeting with his literary idols. The size of imposition between the two is good. At the time, Zelda needs attention from anybody since she feels alone. She wants people to understand what is going on with her husband Scott, so there is Gil showing Zelda his intention to help her.

Be optimistic that the hearer wants what the speaker wants

Gertrude Stein	*: Pender, I read your rewrite, and you're nicely on the right track. You understood me clearly.* ***If the rest of the book reads as well when you're done, you'll have something of value.***
Gil	*: That is the best news! I really did listen to you so I'm happy to hear that you it—you know, it seems like I'm, you know, I'm moving forward. I mean, it just means the world to me that you—*

The dialogue happens between Gertrude Stein and Gil at Gertrude Stein's house after midnight. Gil comes to her house to find out about what she thinks about his book. She says that Gil is on the right track and he understands her very well. Later, Gertrude Stein uses the strategy of positive politeness by being optimistic that the hearer wants what the speaker wants by telling Gil that if he finishes the book as well as it is, he will have something of value.

Some factors influence Gertrude Stein to apply this strategy. The first factor is payoff. Gertrude Stein employs this positive politeness strategy to show her respect to Gil since he trusted her to critique his novel. It shows that Gertrude Stein appreciates Gil. Thus, Gertrude Stein wants Gil to believe her. The second factor is relevant circumstances which include social distance and relative power. The social distance indicates that their relationship is quite close since they trusted each other and she is helping him. The relative power shows that despite they both are writers; Gertrude Stein is senior than Gil and she is the one who gives him the

critique. Meanwhile, Gertrude still employs positive politeness strategy to respect Gil as a man who needs her help and truly believes her.

Include both S and H in the activity

*Inez : Gil, come on. I can't stand that guy. Um... **how 'bout we try some more wine**?*

*Gil : Yes! **Let's start here**.*

Inez : Now, which would you prefer here?

Gil : Well, I think we need to be scientific and just start drinking them all again. I don't know.

The conversation happens between Inez and Gil at a wine-testing event in Paris at night. They come to the event with Inez's parents. People are there to test some wines and give comments about it. Someone comes to their circle and starts talking to Inez's dad which makes Inez does not interest to be with her parents anymore during the event. Inez comes to Gil and asks for doing something together. Inez uses the strategy of including both S and H in the activity by involving the hearer's into the discussion by using pronoun *we*. Gil replies her with another expression of this positive politeness strategy by using *let's* in response of her, which means that he also includes both S and H in the activity.

Some factors influence Inez and Gil to use this positive politeness strategy. The first factor is payoff. They want to satisfy each other's positive face. They consider them self to be the same and want to satisfy each other's wants so they can minimize the FTA. As a result, they can convince each other. The second factor is relevant circumstances which include social distance and relative power. The social distance between them shows that their relationship is very close since they are engaged to each other. They still have a distance since they have not married yet. The power rating between the two shows that they do not have a different status since they are engaged to each other and they are in the same age, yet they still employ this positive politeness strategy to each other so they can get closer.

Give or ask for reasons

*Inez : Honey, just promise me something. If this book... doesn't pan out, that you'll stop eating your brains out, and just go back to doing what you do best. I mean, the studios adore you. You're in demand... **Do you really want to give it all up just to struggle?***

Gil : Well...

Inez : Mmm?

The conversation happens between Inez and Gil in the afternoon in their hotel room in Paris. They discuss about Gil's decision to write a novel, but Inez is not quite sure yet about it since Gil was pretty good at his previous job. Inez tries to convince Gil to make a right decision for his life. She uses this strategy of positive politeness by saying, *Do you really want to give it all up just to struggle?* instead of directly says, *Don't give it all up just to struggle.*

Some factors influence Inez to employ this strategy. The first factor is payoff. Inez wants to minimize the FTA by assuring her that she is in the same thinking as Gil and wants to satisfy Gil's want. The second factor is relevant circumstances which include social distance and relative power. The social distance between Inez and Gil is very close since they are engaged to each other. The relative power indicates that they are typically the same since they are in the same age, yet Inez still realizes that she has to respect Gil and be polite to her fiancée, so that she does not directly say something that might offend Gil.

Give gifts to H (goods, sympathy, understanding, cooperation)

Helen : ***Well, a toast to John's new business venture here!***

Gil : ***Cheers!***

Inez : ***Cheers!***

Gil : ***Congratulations.***

John : ***Thank you.***

The conversation above takes place at a restaurant in Paris. Inez's father, John, has a new business venture in Paris. John comes with his wife Helen and Inez and Gil are there too to celebrate. Since they are at a restaurant for lunch, Helen wants to show her proud of John by asking Gil and Inez to join her to make a toast for John by saying, *Well, a toast to John's new business venture here!* and then Gil and Inez both make toasts, follow with each of them saying, *Cheers!* Those sayings are categorized as giving gifts to the hearer as in one of positive politeness strategies that are employed by Helen, Gil, and Inez. Later, John gives cooperation to them by saying *Thank you* for the toasts for his new business.

Some factors influence them to employ this strategy. The first factor is payoff. Helen wants to satisfy John's positive face, in some respect as a wife. Helen and John are prosperous happy couple. When John has a new business in France, he lets his wife along with their daughter and her fiancé to come along with him to Paris. Gil and Inez also want to satisfy John's positive face as his daughter and his future son in law. The second factor is relevant circumstances which include relative power between participants. John is the husband of Helen. Although their

relationship is very close, their status is slightly different since John is the one who runs the business in the family. Same as Gil and Inez to John, they are his daughter and his future son in law. Even they are family they still have respect John as an older person or as their parent. The situation is slightly formal since it happens at a family lunch in a restaurant in Paris to celebrate John's new business.

CONCLUSION

Through the analysis of positive politeness strategies in *Midnight in Paris* movie by Woody Allen, the writer can conclude that there are 13 out of 15 positive politeness strategies from 50 data in this movie. 6 data are found in notice, attend to H (his/her interest, wants, needs, goods) strategy, 15 data are found in exaggerate (interest, approval, sympathy with H) strategy, 3 data are found in intensify interest to the hearer in the speaker's contribution strategy, 2 data are found in use in-group identity markers in speech, 4 data are found in seek agreement in safe topics, 4 data are found in avoid disagreement strategy, 2 data are found in joke to put the hearer at ease strategy, 1 data is found in assert or presuppose knowledge of and concern for the hearer's wants strategy, 3 data are found in offer, promise strategy, 4 data are found in be optimistic that the hearer wants what the speaker wants strategy, 3 data are found in include both S and H in the activity strategy, 2 data are found in give or ask for reasons strategy, 1 data is found in give gifts to H (goods, sympathy, understanding, cooperation) strategy. This makes exaggerate (interest, approval, sympathy with H) strategy as the most dominant type of positive politeness strategies used by the characters in *Midnight in Paris* movie with 15 data, while both assert or presuppose knowledge of and concern for the hearer's wants strategy and give gifts to H (goods, sympathy, understanding, cooperation) strategy are the lowest with only 1 datum of each strategy. The missing strategies are presuppose, raise, assert common ground strategy and assert reciprocal exchange or tit for tat strategy.

The second research problem finds the reasons that influenced the characters of *Midnight in Paris* movie to portray positive politeness strategies are payoffs and relevant circumstances. Social distance, relative power, and size of imposition are included in the relevant circumstances. In payoffs, the speaker realizes the benefits of using a certain positive politeness strategy. Payoffs in positive politeness strategies are the motivation to preserve social closeness towards the hearer. When the speaker uses certain positive politeness strategy, he or she might expect a payoff as a result. The speaker could minimize the FTA by assuring the hearer that he/she likes the hearer and wants to fulfill the hearer's wants. There are some of the data found between participants who have not known each other very well or even they have

just met at that time for once or twice. The utterances certainly represent how social distance would affect the choice of politeness strategy. Power is the general point that the characters tend to use a greater degree of politeness with other characters whose have some power or authority over them than to those who did not. Relative power is not only found when the speaker has the lower power than the hearer. It is because positive politeness strategies could be the social accelerator which indicates the speaker wants to get closer to the hearer. Meanwhile, relevant circumstances are the factors that mainly related to each other.

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STRUKTUR DAN FUNGSI NARASI DALAM CERITA RAKYAT RIAU *MUTIARA DARI INDRAGIRI*

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Abstract

Folklore is one of the cultural heritage needed to preserve. Folklore is a story from a certain area spoken verbally and passed down from one generation to the next. It carries traditional and cultural values which represents the society of certain areas. This paper employs folklore from Riau Mutiara, Indragiri as the object of research with sentences, paragraphs and words as primary data. The main focus of this study discusses the structure and function of the narrative of Riau Mutiara folklore from Indragiri. The method used in this study is qualitative descriptive applying Tzvetan Todorov and Vladimir Propp's narrative function theory. The results showed there are four stages in the structure of the narrative, and nine functions of the actors existed in Mutiara Rakyat from Indragiri.

Keywords: *Narrative function, Narrative structure,Riau folklore, The Pearl from Indragiri,*

Abstrak

Cerita rakyat merupakan salah satu warisan budaya yang perlu dijaga kelestariannya. Cerita rakyat atau foklor adalah cerita dari suatu daerah yang dituturkan secara lisan dan turun temurun dari satu generasi ke generasi selanjutnya. Dalam setiap cerita rakyat terkandung nilai adat dan budaya yang merepresentasikan masyarakat suatu daerah. Penelitian ini menggunakan cerita rakyat Riau Mutiara dari Indragiri sebagai objek penelitian dengan kalimat, paragraf, dan kata-kata sebagai data primernya. Fokus utama penelitian ini membahas struktur dan fungsi narasi dari cerita rakyat Riau Mutiara dari Indragiri. Metode yang digunakan pada penelitian ini adalah desktiptif kualitatif, dengan alat analisis menggunakan teori struktur narasi dari Tzvetan Todorov dan teori fungsi narasi Vladimir Propp. Hasil dari analisis menunjukan ada empat tahapan dalam struktur narasi, dan sembilan fungsi pelaku yang terdapat dalam cerita rakyat Mutiara dari Indragiri.

Kata kunci: *cerita rakyat Riau, fungsi narasi, mutiara dari Indragiri, struktur narasi*

PENDAHULUAN

Indonesia merupakan Negara kepulauan terbesar di dunia dengan ribuan pulau yang tersebar dari sabang sampai merauke. Dengan kondisi geografis yang luas, menjadikan Indonesia Negara kepulauan yang kaya akan keberagaman, terlihat dari banyaknya jumlah suku bangsa dansebarannya di berbagai pulau dan wilayah di penjuru Indonesia. Setiap daerah tersebut memilki ciri khas dan budayanya masing-masing. Keberagaman budaya ini haruslah dilestarikan dan di kelola dengan baik, sehingga dapat menjadi alat pemersatu bangsa.

Kata budaya berasal dari bahasa sansakerta *buddhayah* yang memiliki arti budi atau akal. Secara umum budaya adalah tata cara hidup yang mengatur manusia dalam bertindak dan mementukan sikap. Kamus Besar Bahasa Indonesia (p. 261) mengartikan

budaya sebagai suatu pikiran, adat istiadat, dan akal budi. Turunan kata budaya yakni kebudayaan memiliki arti hasil kegiatan dan penciptaan batin (akal budi) manusia seperti kepercayaan, kesenian, dan adat istiadat. Koentjaraningrat menyebutkan ada tiga wujud kebudayaan, yakni; (1) wujud kebudayaan sebagai suatu kompleks dari ide, gagasan, nilai, norma peraturan dan sebagainya; (2) wujud kebudayaan sebagai suatu kompleks aktivitas serta tindakan berpola dari anusia dalam masyarakat; (3) wujud kebudayaan sebagai benda-benda hasil karya manusia (Hijiriah, 2017:118). Salah satu hasil dari kebudayaan yaitu karya sastra.

Karya sastra melukiskan keadaan sosial suatu masyarakat. Kurniati menjelaskan berbagai peristiwa, ide, gagasan, nilai-nilai yang berkembang di masyarakat dimanfaatkan pengarang untuk membuat cerita (2016:200). Selain itu, ia juga menyebutkan bahwa sastra daerah dapat memberikan gambaran sistem budaya masyarakatnya serta situasi pada zaman tersebut sehingga dapat dijadikan sebagai modal apresiasi oleh masyarakat untuk meng-kaji, memahami, serta dapat diterapkan dalam kehidupan sehari-hari. Karya sastra sebagai warisan budaya dibagi menjadi dua kategori: (1) sastra lisan, dan (2) sastra tulisan (Gusnetti, Syofiani, & Isnanda, 2015:184). Seiring dengan berkembangnya zaman dan kemajuan teknologi, beberapa karya sastra lisan bertransformasi men-jadi karya sastra tulisan begitu pun sebaliknya.

Salah satu contoh karya sastra lisan, yaitu cerita rakyat atau foklor. Cerita rakyat merupakan cerita yang berasal dari suatu daerah yang dalam setiap ceritanya terkandung nilai budaya seperti adat, kebiasaan, dan moral yang merepresentasikan masyarakarat dalam kehidupan nyata. Diceritakan secara lisan dan turun temurun oleh masyarakat setempat dari satu generasi ke generasi berikutnya. Nur Ali (2016:15), berpendapat, cerita rakyat atau folklor sebagai refleksi dari adat dan tradisi budaya dari masyarakat. Melalui kisah-kisah cerita rakyat banyak penanaman nilai-nilai, sebab memang cerita rakyat cenderung ada karena ia dimaksudkan untuk menyampaikan nilai-nilai tertentu. Cerita rakyat dituturkan dengan maksud untuk melestarikan budaya. Sebuah cerita atau dongeng tidak lepas dari narasi yang berisiskan urutan kronologis, plot, dan hubungan sebab-akibat suatu peristiwa dalam bisa terjadi. Dalam cerita rakyat juga terdapat tokoh yang memiliki karakter dan fungsinya tersendiri.

Berkaitan dengan struktur dan fungsi narasi cerita rakyat, penelitian yang bertema sama juga pernah dilakukan oleh Chrisna Putri Kurniati (2016:199-210) yang berjudul *Cerita Rakyat Kampar*, *Si Lancang*: *Analisis Fungsi Pelaku*. Dalam penelitiannya, Ia membahas fungsi pelaku pada cerita rakyat daerah Kampar yang berjudul *Si Lancang*.

Teori yang digunakan dalam kajian adalah teori Vladimir Propp tentang Fungsi Pelaku. Melalui analisis yang dilakukan dalam penelitian tersebut, dapat disimpulkan bahwa dalam cerita rakyat *Si Lancang* terdapat tujuh fungsi pelaku.

Penelitian lainnya oleh Nur Rohmat A. P dan Wahyuningtyas (2017:122-129) berjudul *Analisis Cerita Rakyat Jaka Tingkir: Kajian Struktural Naratif Vladimir Propp.* Penelitian ini bertujuan untuk; 1). Meng-analisis fungsi pelaku; 2). mendistrbusikan fungsi pelaku, serta; 3). mendeskripsikan bentuk skema cerita rakyat *Jaka Tingkir.* Instrument penelitian yang digunakan adalah teori Stuktural Naratif Vladimir Propp. Teknik yang digunakan untuk pengumpulan datanya adalah teknik kepustakaan. Hasil yang di dapat dari analisis, temukan 18 fungsi pelaku yang membentuk kesatuan struktur cerita. Untuk distribusi fungsi pelakunya sendiri, terdapat 5 fungsi pelaku yang tidak dapat dimasukkan dalam tujuh lingkungan aksi yang telah ditentukan oleh Propp, dengan skema pergerakan cerita; (α) A J U D B E F ↑ η G H I K ↓ M N W.

Dua penelitian diatas menunjukan bahwa Indonesia kaya akan cerita rakyat yang berasal dari berbagai daerah. Membaca cerita rakyat dari daerah lain, bisa menjadi salah satu sarana kita untuk mengetahui kebudayaan dari daerah tempat cerita tersebut berkembang. Sebut saja cerita rakyat dari Pulau Sumatera, Jawa, Kalimantan, Papua, dan Sulawesi. Sama halnya dengan Pulau Sumatera atau pulau-pulai lainnya, Provinsi Riau juga memiliki cerita rakyatnya ter-sendiri. Beberapa contoh diantaranya adalah cerita rakyat *Si Bungsu, Jenang Perkasa, Kisah Burung Udang dan Ikan Toman, Meriam Tegak, Mutiara dari Indagiri,* dan masih bayak lainnya.

Berdasarkan uraian diatas, tulisan ini ingin berfokus kepada struktur dan fungsi narasi apakah yang ada pada salah satu cerita rakyat Riau yang berjudul *Mutiara dari Indragiri.*

METODE

Fokus utama penelitian ini adalah mencari struktur dan fungsi narasi dalam cerita rakyat Riau yang berjudul *Mutiara dari Indragiri*. Karenanya, jenis penelitian yang digunakan yakni model penelitian kualitatif. Penelitian kualitatif adalah prosedur penelitian yang menghasilkan data deskriptif yang berupa kata-kata tertulis atau lisan dari orang-orang dan perilaku yang dapat diamati (Taylor, Bongdan, & DeVault, 2016:3). Pendapat lain, menurut Kohtari, penelitian kualitatif berkaitan dengan fenomena kualitatif, yaitu, fenomena yang berkaitan dengan atau melibatkan kualitas atau jenis (2004:3). Metode deskriptif di-gunakan dalam penelitian ini. Metode deskriptif yaitu menjabarkan atau men-deskripsikan permasalah yang menjadi objek penelitian secara apa adanya, yang datanya berupa kata-kata atau gambar dan bukan angka. Nawawi mengartikan metode deskriptif adalah prosedur pemecahan masalah yang diselidiki dengan menggambarkan atau melukiskan keadaan subjek atau objek penelitian (novel, cerita pendek, puisi) pada saat sekarang berdasarkan fakta-fakta yang tampak se-bagaimana adanya (Putra & Wahyuningtyas, 2017:125). Analisis penelitian ini terkait struktur dan fungsi narasi atau peristiwa-peristiwa dalam cerita, maka

metode ini dianggap sesuai untuk digunakan meng-analisis.

Objek yang digunakan sebagai sumber data penelitian ini menggunakan cerita rakyat Riau *Mutiara dari Indragiri* yang ditulis oleh Marlina dan diterbitkan pada tahun 2016 oleh Badan Pengembangan dan Pembinaan Bahasa Kementerian Pendidikan dan Kebudayaan. Dengan kalimat, paragraf, dan potongan kejadian yang berhubungan dengan fungsi pelaku sebagai data primer.

Pengumpulan data merupakan salah satu aspek penting studi penelitian. Pengumpulan data yang tidak akurat dapat memengaruhi hasil penelitian dan akhirnya hasilnya tidak valid. Dalam penelitian ini, pengumpuan data dilakukan menggunakan teknik dokumentasi. Nur Ali berpendapat, yang dimaksud dengan teknik dokumentasi ialah teknik pengumpulan data atas dokumen-dokumen, yang dapat berupa; catatan peristiwa, gambar, karya seni, dan lain-lain. Ada tiga proses tahapan yaitu; 1). Identifikasi; 2). klasifikasi; 3). dan kategorisasi (2017:99).

Data yang diperoleh kemudian di-analisis. Untuk mengetahui struktur naratif pada cerita, akan menggunkan teori yang di-kembangkan oleh Tzvetan Todorov. Selanjut-nya, dalam analisis fungsi pelaku, akan dikaji menggunakan teori fungsi pelaku dari Vladimir Propp.

HASIL DAN PEMBAHASAN

Struktur Naratif Cerita Rakyat Riau Mutiara dari Indragiri

Teori struktur narasi Tzvetean Todorov membahas bagaimana terbentuknya narasi dalam cerita. Menurut Tzvetan Todorov, suatu teks memiliki susunan atau struktur tertentu. Narasi sebuah cerita dimulai dengan keseimbangan dan keteraturan serta kondisi masyarakat yang tertib. Seorang tokoh memiliki kehidupan normal dan melakukan kegiatan sehari-hari. Kemudian keteraturan tersebut perlahan mulai berubah akibat ada-nya gangguan dari tokoh lain. Narasi diakhiri dengan upaya untuk menghentikan gangguan sehingga keseimbangan dan keteraturan tercipta kembali (Eriyanto, 2013: 46)

Todorov menyebutkan ada 3 tahapan yang akan karakter lalui; *Equilibrium*, *Disruption*, dan *Equilibrium*. Kemudian, oleh sejumlah ahli, struktur narasi Todorov ini dimodifikasi. Salah satunya yaitu dari Lacey yang memodifikasi struktur narasi menjadi lima bagian yakni: Kondisi keseimbangan dan keteraturan (*Equilibrium*), gangguan terhadap keseimbangan (*Disruption*), kesadaran akan terjadi gangguan (*Recognition*), upaya mem-perbaiki gangguan (*Repair the Damage*), dan pemulihan menuju keseimbangan (*Equilibrium*).

Tahap pertama yaitu *Equilibrium*, Eriyanto menyebutkan, *Equilibrium* diawali dengan narasi kondisi kota yang damai, kerajaan yang makmur, atau kehidupan keluarga yang harmonis dan bahagia (2013:47). Dalam cerita rakyat *Mutiara dari Indragiri*, mengisahkan seorang gadis yang bernama si Bungsu yang tinggal bersama orangtua berserta enam orang saudaranya. Setiap pagi, si Bungsu bersama

dengan keenam kakaknya terbiasa mandi dan mencuci pakaian di Sungai. Kutipan dalam cerita:

Di sebuah rumah kayu yang tidak terlalu besar, suasana pagi itu mulai gaduh dan ramai. Penghuninya menyambut pagi dengan penuh semangat. Tujuh orang gadis dan ayah ibu mereka duduk di atas tikar pandan. Mereka baru saja selesai sarapan. Rebusan ubi rambat dan air putih hangat selalu terasa nikmat bagi mereka. Setelah membereskan tempat sarapan, ketujuh gadis-gadis cantik itu pun bersiap-siap pergi mandi dan mencuci pakaian ke sungai. (hal.1)

Pada tahap *equilibrium*, kondisi awal cerita, tokoh memiliki kehidupan normal dan tinggal dengan keluarga yang harmonis, serta melakukan kegiatan sehari-hari. Selanjutnya, tahap *Disruption*, Eriyanto (2013:47) berpendapat, *distruption* bisa berupa tindakan atau adanya tokoh yang merusak keharmonisan, keseimbangan, dan keteraturan yang merubah kehidupan normal dan tertib menjadi tidak teratur. Narasi pada cerita ini ditunjukan dengan tindakan kakak-kakak Si Bungsu berlaku tidak baik karena rasa iri. Mereka terkadang melimpahkan pekerjaan yang seharusnya di kerjakan bersama, dikerjakan seorang diri oleh si Bungsu. Terlihat dalam kutipan:

"Bungsu, kamu yang mencuci pakaian ya karena kakak-kakakmu akan saling menggosok punggung dulu," ujar kakak sulung sambil menyerahkan bungkusan kain kotor pada si Bungsu. Bungsu menerimanya dengan senang hati. (hal.2)

Dalam tahapan ini, karakter mulai mendapat gangguan dari pihak *villain* yang merusak ketertiban dan keteraturan. Tahap selanjutnya yang muncul adalah *Recognition*, pada tahap ini gangguan makin besar, dan dampaknya makin terasa, dan umumnya mencapai titik puncak *(klimaks)* (Eriyanto, 2013:48). Klimaks ada dalam narasi si Sulung yang memaksa si Bungsu bertukar hasil rajutan, Ia sangat berambisi untuk menang. Meski si Bungsu sudah menolak, si Sulung tetap memaksa. Hal ini ditunjukan dalam kutipan:

"Bungsu, jika nanti rajutan kita selesai dan kita disuruh untuk mengumpulkannya, kita harus bertukar hasil rajutan," ucap kakak sulung setengah berbisik. Ia berkata dengan tatapan tajam seraya menekan memegang pergelangan tangan Bungsu kuat-kuat. Bungsu kaget bukan kepalang mendengar kata-kata kakak Sulungnya. (hal.30)

Gangguan yang datang dari *villain* pada tahap *Recognition* semakin besar, dampaknya semakin terasa oleh tokoh utama.

Tahap terakhir, *Equilibrium*, yaitu tahap pemulihan menuju keseimbangan. Kekacauan yang mucul pada tahapan sebelumnya berhasil diselesaikan sehingga keteraturan bisa kembali dan kehidupan kembali normal seperti sedia kala (Eriyanto, 2013:48). Kekacauan yang dibuat si Sulung berhasil diselesaikan hingga keteraturan bisa kembali. Hati si Bungsu lega, karena si Sulung tidak jadi mendapat hukuman dan bersedia memgembalikan hadiah pada si Bungsu, dan keenam kakaknya menyadari kesalahan mereka. Ditunjukan dengan kutipan:

..... Mereka akhirnya menyadari kesalahan mereka. Mereka meminta maaf kepada Bungsu. Dalam hati mereka berjanji akan bersikap baik kepada Bungsu. Mereka tidak akan iri dan cemburu lagi pada Bungsu. Bungsu telah mengajari mereka banyak hal malam ini. Tentang ketulusan dan kemuliaan hati. (hal.49)

Pada tahapan terakhir narasi, tokoh utama telah memperbaiki dan mengendalikan semua masalah yang terjadi dalam cerita dan dalam tahap ini, kehidupan tokoh kembali normal seperti sedia kala.

Fungsi Narasi Pelaku Cerita Rakyat Mutiara dari Indragiri

Dalam sebuah dongeng, Propp (1968: 25-26) menyebutkan bahwa setiap cerita bermula dengan situasi awal (*initial situation)* yang diberi lambang α. Meski situasi awal bukan termasuk ke dalam fungsi naratif, namun tetap termasuk elemen morfologi yang penting. Situasi awal biasanya ditandai dengan perkenalan tokoh, seperti nama atau petujuk statusnya oleh penulis yang kemudian diikuti dengan adanya tindakan yang membentuk alur cerita.

Situasi awal (α) pada cerita pada cerita rakyat *Mutiara dari Indragiri* dikisahkan dengan sebuah keluarga sederhana yang tinggal di daerah Sungai Indragiri Hilir, terdiri dari ayah, ibu, dan ketujuh gadisnya. Tokoh utama dalam cerita ini adalah si Bungsu. Sebagai anak terkecil, si Bungsu sangat disayang, apalagi wataknya yang sopan dan penyayang menjadikannya anak kesayangan hingga membuat keenam kakaknya iri dan merasa jika orangtuanya pilih kasih. Situasi awal pada cerita ini juga melukiskan keadaan alam yang asri di sekitaran Sungai Indragiri Hilir.

Fungsi pertama yang muncul pada cerita rakyat *Mutiara dari Indragri* yaitu ***Absentation (β)***. *Absentation* ditunjukan dengan narasi Si Bungsu bersama dengan keenam kakaknya pergi ke sungai untuk mandi dan mencuci pakaian (β^3), terlihat dari kutipan:

.....Setelah membereskan tempat sarapan, ketujuh gadis-gadis cantik itu pun bersiap-siap pergi mandi dan mencuci pakaian ke sungai.

"Bungsu, engkau juga ikut ke sungai?" Ibu bertanya

sambil memegang tangan Bungsu dengan penuh kasih sayang.

"Iya, Bu. Bungsu ingin mandi dan mencuci bersama kakak-kakak," jawab Bungsu dengan riang. (hal.1)

Pada kutipan diatas, *absentation* ditunjukan dari kata *bersiap-siap pergi*, mengindikasikan si Bungsu bersiap pergi meninggalkan rumah. Menurut Propp yang dimaksud dengan *absentation* adalah salah seorang anggota keluarga meninggalkan rumah.

Fungsi lain yang terdapat dalam cerita ini adalah ***Interdiction* (γ)**, oleh Propp di jelaskan sebagai suatu larangan yang ditujukan kepada tokoh. Larangan datang dari sang Ibu pada si Bungsu yang pada saat itu baru saja sembuh setelah sebelumnya pingsan, untuk tidak ikut dengan kakak-kakaknya ke sungai. Terlihat dalam kutipan:

"Iya, Bu. Bungsu ingin mandi dan mencuci bersama kakak-kakak," jawab Bungsu dengan riang.

"Akan tetapi, engkau baru saja sembuh, Nak. Apa tidak sebaiknya Bungsu istirahat saja dulu di rumah?" tanya ibu dengan nada khawatir. (hal.1)

Larangan pada narasi diatas berupa nasihat ibu yang meminta si Bungsu untuk tinggal (γ^1), dari kalimat *Apa tidak sebaiknya*. *Interdiction* dipertegas dengan kutipan:

"Tidak, Nak. Engkau di rumah saja. Bantu ibu menyiapkan makan siang untuk ayahmu," ujar ibu sambil memeluk pundak Bungsu. (hal.7)

Pada narasi diatas, kata *Tidak* mengindikasikan adanya larangan dan kata *bantu* sebagai perintah yang diberikan Ibu pada si Bungsu (γ^2).

Fungsi selanjutnya yang mucul adalah ***Violation* (δ)**. Propp mendefinisikan *violation* dengan larangan yang dilanggar. Pada cerita ini, Ibu melarang si Bungsu ikut dengan kakak-kakanya ke hutan, namun si Bungsu memohon untuk tetap pergi, meski berat hati akhirnya Ibu mengijinkan:

"Baiklah, Bungsu boleh ikut ke hutan dengan kalian. Akan tetapi, ingat kalian harus menjaja adik kalian dengan baik." Akhirnya dengan berat hati, sang ibu pun melepaskan Bungsu ikut dengan keenam kakaknya. Alangkah senangnya hati keenam kakak Bungsu. (hal.8)

Violation terkait dengan *interdiction.* Kedua fungsi itu saling berakitan satu sama lain, diamana adanya larangan yang ditunjukan pada tokoh utama yang kemudian dilanggar. Pada tahap ini, muncul penjahat yang berperan mengganggu kedamaian.

Selanjutnya ada fungsi ***Villainy* (A)** yang dideskripsikan Propp dengan penjahat menyebabkan cedera atau melukai salah satu anggota keluarga korbannya. Narasi yang menunjukan adanya fungsi *villainy* ditunjukan dengan keenam kakak si Bungsu memerintah

si Bungsu untuk menebang pohon sendirian, tidak ada satupun yang membantu hingga seluruh badan dan tangan si Bungsu terluka. Secara tidak sadar, keenam kakaknya lah yang menyebabkan tubuh si Bungsu luka-luka (A^6). Kutipan dalam cerita:

Bungsu meringis menahan sakit akibat luka-luka di tangannya. Luka bekas goresan kayu-kayu yang ditebangnya di hutan kemarin masih terasa sakit. Dengan ragu-ragu Bungsu masuk ke dalam air. Luka itu pasti akan terasa sangat sakit jika terkena air. (hal.10-11)

Pada tahap *Villainy* kesulitan dialami oleh tokoh utama sebagai tindak kejahatan dari penjahat yang menyebabkannya cedera.

Selain itu, ada fungsi ***Trickery* (η)**. Ditafsirkan oleh Propp dengan penjahat yang berusaha membujuk korbannya untuk mendapatkan apa yang Ia inginkan. Narasi yang menunjukan fungsi ini adalah si Sulung yang mencoba membujuk si Bungsu untuk bertukar hasil rajutan pada saat perlombaan merjaut sedang berlangsung. Kutipan yang menjukan adanya fungsi ini:

"Bungsu, jika nanti rajutan kita selesai dan kita disuruh untuk mengumpulkannya, kita harus bertukar hasil rajutan," ucap kakak sulung setengah berbisik. Ia berkata dengan tatapan tajam seraya menekan memegang pergelangan tangan Bungsu kuat-kuat. Bungsu kaget bukan kepalang mendengar kata-kata kakak Sulungnya. (hal.30)

Adanya bujuk rayu, dipertegas dengan narasi si Sulung yang mencoba membujuk si Bungsu agar mau ikut ke Istana dan menggantikannya merajut gaun untuk Putri. Hal ini ditunjukan dengan kutipan:

"Aku tidak ikut, Bu." Tiba-tiba Bungsu berkata sambil bergegas masuk ke dalam rumah.

"Bungsu, tidak boleh begitu. Kau harus ikut dengan kami," kata kakak sulung cemas seraya mengejar bungsu ke dalam rumah.

"Kak, tuan putri hanya menginginkan pemenangnya. Engkaulah pemenang lomba merajut itu. Engkaulah yang berhak pergi ke sana," ucap Bungsu mengelak.

"Ayolah, Bungsu. Kita pergi bersama-sama ke istana. Apa yang akan kau kerjakan sendirian di rumah." Kakak kedua juga berusaha membujuk Bungsu. Bungsu hanya diam.

"Tidakkah kau lihat betapa senangnya Ibu, Bungsu? Setidaknya ikutlah dengan kami demi Ibu," ucap kakak ketiga lagi mencoba meyakinkan Bungsu.

"Aku mohon, Bungsu. Demi ayah dan ibu, ikutlah dengan

kami." Kali ini kakak sulung benar-benar memohon.

"Baiklah. Aku ikut dengan kalian," ucap Bungsu lirih. Kakak sulung bersorak kegirangan. (hal.42)

Pada tahap ini adanya bujuk rayu dan paksaan yang didapatkan korban dari penjahat untuk mendapatkan apa yang Ia inginkan. Setelah berhasil membujuk, penjahat akhirnya mendapatkan apa yang Ia inginkan.

Kemudian, ***Complicity* (θ)**. Fungsi ini didefinisikan Propp dengan korban yang tertipu dan tanpa disadari mempermudah jalan musuh untuk mendapatkan apa yang musuh inginkan. Di cerita *Mutiara dari Indragiri*, saat perlombaan merajut sudah hampir selesai dan waktunya untuk mengumpulkan hasil rajutan, Si Bungsu mempermudah jalan si Sulung untuk berbuat curang, dengan menyetujui untuk bertukar hasil rajutan (θ^1). Seperti dalam kutipan:

Tepat pukul lima sore, putri memerintahkan dayang-dayang untuk segera mengumpulkan hasil rajutan para peserta lomba. Selagi semuanya sibuk dengan pengumpulan hasil rajutan, kakak sulung secepat kilat menukarkan hasil rajutannya dengan si Bungsu. Bungsu tidak bisa berbuat apa-apa. Ia hanya pasrah menerima perlakuan kakaknya. (hal.31)

Kata "pasrah" menunjukan si Bungsu yang tidak bisa berbuat apa-apa dan hanya mampu mengikuti yang diinginkan si Sulung. *Complicity* dijelaskan dengan korban mempermudah jalan penjahat untuk mendapatkan apa yang Ia inginkan dengan menyetujui bujukan penjahat.

Lalu fungsi berikutnya ***Recognition* (Q)**. Propp mendefinisikan dengan sang Pahlawan yang dikenali dengan sebuah tanda (luka, tanda lahir) atau dari sesuatu yang diberikan padanya (cincin, jimat, dll.). Pada cerita ini *recognition* dihadirkan dengan tokoh Tuan Putri yang mengenali hasil rajutan si Bungsu yang memang memiliki ciri khasnya sendiri, karena pada saat perlombaan merajut berlangsung sang Putri memerhatikan para peserta.

"Ketika perlombaan berlangsung, aku memperhatikan setiap inci dari karya kalian. Hal yang paling aku ingat adalah jalinan benang seperti gelang yang menyatu dengan pergelangan tangan baju hangat tersebut. Hanya Bungsulah yang membuat hal seperti itu." Sang putri melanjutkan kata-katanya. (hal.45-47)

Pada tahap ini, pahlawan akhirnya dikenali melalui sebuah tanda yang menjadi ciri khasnya. Selanjutnya, ada ***Exposure* (Ex)** atau penyingkapan takbir penjahat atau pahlawan palsu. Pada cerita rakyat ini, ditunjukan dengan kutipan:

"Aku kembali mengundangmu ke istana, dan memesan gaun rajutan kepadamu, dengan harapan engkau akan mengakui semuanya. Aku ingin engkau berkata jujur sehingga aku lebih mudah untuk memaafkanmu," ucap sang putri lagi dengan nada bergetar menahan marah. Kakak sulung terisak. Ia takut sekali akan mendapatkan hukuman. Badannya menggigil. (hal.47)

Dari kutipan diatas, kalimat *Aku ingin engkau berkata jujur* menunjukan si Putri yang telah mengetahui kebohongan si Sulung. Definisi *Eksposure* menurut Propp yaitu, penjahat atau pahlawan palsu terbuka kedoknya.

Fungsi terakhir dari narasi yaitu ***Punishment*** **(U)**. Propp menjelaskan fungsi ini dengan penjahat diberi hukuman. Hukuman diberikan Tuan Putri pada si Sulung sebagai akibat dari kebohongannya, Ia harus memberikan hadiah hasil perlombaan pada si Bungsu. *Punishment* ditunjukan pada kutipan:

"Baik, Tuan Putri. Saya pasti akan mengembalikan hadiah tersebut kepada Bungsu." Kakak sulung berjanji seraya menganggukkan kepalanya memberi salam kepada sang putri. (hal.49)

Penjahat yang telah melakukan kejahatan, setelah terungkap kejahatannya akhirnya mendapatkan hukuman setimpal dengan apa yang telah dilakukan. Fungsi pelaku Vladimir Propp yang diterapkan ke dalam cerita rakyat Rusia, dapat dipergunakan juga untuk mengkaji teks cerita rakyat dari Indonesia, namun tidak semua fungsi pelaku bisa diterapkan, seperti pada cerita rakyat *Mutiara dari Indragiri* yang hanya terdapat 9 fungsi pelaku.

KESIMPULAN

Mutiara dari Indragiri merupakan salah satu cerita rakyat yang berasal dari Provinsi Riau. Melalui analisis yang telah dilakukan, strukur narasi pada cerita rakyat Riau *Mutiara dari Indragiri* yang dikaji dengan teori dari Tzvetan Todorov, terdapat 4 tahapan dalam narasi yang membentuk struktur cerita. Tahapan tersebut adalah; *Equilibrium, Disruption, Recognition,* dan yang terakhir, kembali ke *Equilibrium.* Analisis struktur ini dilakukan untuk mendapatkan susunan narasi pada cerita.

Sementara itu, dalam mengkaji teks menggunakan teori fungsi pelaku Vladimir Propp, hanya didapatkan 9 fungsi. Adapun fungsi-fungsi tersebut adalah; *Absentation* (β), *Interdiction* (γ), *Violation* (δ), *Villainy* (A), *Trickery* (η), *Complicity* (θ), *Recognition* (Q), *Exposure* (Ex), dan *Punishment* (U). Jumlah fungsi yang terdapat pada cerita ini tidak mencapai 31 fungsi seperti yang diterapkan Propp pada cerita rakyat Rusia.

Meskipun pada cerita rakyat *Mutiara dari Indragiri* struktur dan fungsi narasinya tidak dapat dapat diterapkan seluruhnya, tapi juga tidak menutup kemungkinan kedua teori ini bisa digunakan untuk mengkaji cerita rakyat lainnya yang ada di Indonesia.

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