



Structural Studies of Robert Stanton in The Folklore of Luwu (*Worongporong dan Pariama*)

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Abstract

This study aims to describe the intrinsic elements in the folklore of Luwu Worongporong and Pariama using the study of Robert Stanton's structural theory. The data generated is descriptive data that is written in the form of words, expressions, and sentences. There are two sources of data used, namely primary and secondary data. The data collection technique used is reading and note-taking technique. The results of this study describe the themes in the folklore of Worongporong and Pariama which are divided into major and minor themes. There are facts of the story which are divided into three parts, namely plot, character, and setting, as well as literary means that describe the point of view and style of language.

Keywords: folklore; literature; structuralism Robert Stanton

Introduction

Literature is a work that contains a beautiful meaning as a form of expression of the author by using language as a medium of expression. As (Nurgiyantoro, 2010) defines literary works as a form of art that is poured through language. Literary works consist of various forms, namely short stories, novels, poetry, prose, and drama. (Yudiono, 2010) also defines literary works as a beautiful form of human creativity that contains inner experiences and imaginations that come from the author's social reality.

Prose fiction is one type of literary work whose characteristics have a storyline. One type of prose fiction that lives in society is folklore. Folklore is a story that developed in society in the past and is a characteristic of every nation that has a diverse culture that includes the rich culture and history of each nation. In general, folklore tells about an incident in a place or the origins of a place that has developed from generation to generation (Effiyadi, 2019, pp. 1-12; Andriani, 2020; Amali, 2022)

One of the folk tales that live in the Luwu community is the folklore of Worongporong and Pariama. This folklore develops in the Luwu community and reflects the culture and culture that lives in the Luwu community. The researcher

makes this folklore the object of study because he is interested in the storyline which has a very close relationship with the culture that is a picture of the life of the people in Tana Luwu.

The theory used in analyzing the intrinsic elements of this folklore is Robert Stanton's structural theory. This theory is used because it is more complete in analyzing the structure of a literary work (Syarifah, Agussalim, & Anshari, 2022). The theory used in analyzing the intrinsic elements of this folklore is Robert Stanton's structural theory. The purpose of structural analysis of a work is to describe carefully, thoroughly, in detail, and as deeply as possible the interrelationships and interweaving of all analyses and aspects of literary works that together produce a comprehensive meaning (Endaswara, 2013). The structural approach is an initial approach and is also very important in analyzing a literary work because a literary work is built from the elements that make it up. These elements complement each other and are related to form a unified whole in a literary work (Teew, 2015).

Method

This research uses a descriptive qualitative method. The focus of research in this study is the analysis of the intrinsic elements of the folklore of Worongporong and Pariama based on Robert Stanton's structural theory. The source of the data in this study is the text of the folklore of Worongporong and Pariama which is one of the folktales originating from the people of Luwu, South Sulawesi. The research data in this study are words, phrases, and sentences originating from story texts which are intrinsic elements in the folklore of Worongporong and Pariama.

The data collection technique used in this research is documentation. The researcher documented the stories of Worongporong and Pariama. In addition, researchers also obtained secondary sources of information obtained from figures who understand folklore to explore the meaning of words and sentences in the scripts of the Worongporong and Pariama stories.

This descriptive qualitative research emphasizes that researchers are involved in research and are part of the research instrument (Sugiyono, 2015). Research makes researchers the main instrument in research. Thus, researchers will formulate concepts ranging from planning to reporting research results. The steps to be carried out in this research are as follows: (a) Documentation Study Techniques; (b) Reading Techniques; and (c) Recording Techniques. After the data is collected, then the data is analyzed using the structural analysis method.

Structural analysis in this study was carried out by identifying, studying, and describing structural elements in fiction based on Robert Stanton's theory of fiction.

Result and discussion

The search for regional culture at this time needs to be carried out because regional language and literature are sources that never run dry for the perfection and integrity of Indonesia's national culture (Sikki, 1986). In regional literature which contains cultural elements, it regulates social life a lot. It is clear that the connection between literature and culture cannot be separated.

The cultural elements inherent in the folklore of Worongporong and Pariama are very closely related. This study analyzes the intrinsic elements that build the story structure of Worongporong and Pariama. Structural analysis is an autonomous structure that can be understood as a unified whole with its building elements intertwined (Pradopo, 2005).

Synopsis of the story of Worongporong and Pariama

The folklore of Worongporong and Pariama tells of a handsome and clean-skinned young man. This man was almost perfect in stature with a tall, burly body. However, he is even more charming with his attitude which is far from arrogant. In fact, he is said to be a very patient and diligent young man. His name is Wholesale. Borong is actually an inhabitant of the sky which is a cluster of stars. However, he begged *Datu Patoto 'e'*, the ruler of the sky, to be sent down to earth as a human. After a long pleading, finally, the request was granted and Borong descended to Earth with a predetermined time limit.

Wholesale is lowered by following the conditions given. One of them and being the most important part is that no one should see his supernatural powers. If that happens, then he too must be pulled back into the sky. With full obedience, Borong agrees to all the provisions of *Datu Patoto 'e'* and he is sent down to Earth, in the middle of the wilderness in Buntu Minyya'.

Wholesalers live on Earth by building houses and clearing land for gardening. He works like an ordinary human being very diligently. Borong sells his garden produce at the village market closest to where he lives every morning. One day there was a meeting between him and Pariama, the most beautiful village girl in the village. Her face is glowing with pure white skin. His body was slender with flowing black hair. His demeanor is polite and gentle. His words seemed to be very organized, so as not to hurt other people's feelings. Not the slightest harsh words that came out of her beautiful and luscious lips. Apart from having physical beauty, Pariama is also very humble. He is not arrogant with all the physical perfection he has. He is also not proud of the wealth owned by his parents. He really appreciates everyone. No matter old or young. Pariama still treats them well.

That morning, Borong, who was about to go home, accidentally met Pariama's eyes. They stared at each other for a long time before they finally realized. Starting from that, Borong and Pariama finally got married and lived happily together. Disaster will appear when the dry season begins to come. At that time the planted plants began to be difficult to grow. Fruits do not bear fruit well. In fact, many plants died. Due to the increasingly urgent needs of life, finally, Borong sometimes releases his abilities. He didn't want to see his wife have a hard life. Moreover, they have to work hard to earn a living. He felt the responsibility to meet the needs of the family.

Borong finally worked by using his strength secretly without his wife knowing

until their harvest began to improve even as if it was not affected by the drought. Pariama feels weird about all that. Moreover, at that time she had been asked by her husband to promise that when delivering food to the garden, Pariama had to take the dog with her. Over time, Pariama became more and more curious about this oddity until one day she broke a promise to her husband.

Pariama went to the garden to deliver food without bringing the dog that used to accompany her. He set off alone with a very big curiosity. Curiosity that led her to break her husband's promises and orders. How surprised Pariama was when from hiding, she saw her husband working with many hands sticking out of his body. As if in disbelief, Pariaman then rubbed his eyes. But what he saw did not change. He really can't say anymore. Although secretly, Borong can find out what his wife has done. Knowing that his wife had taken actions that violated his message even on purpose, made Borong angry and disappointed at the same time very sad. According to his promise with *Datu Patoto 'e'*, he must return to the sky and reincarnate into a cluster of stars.

Pariama is very sad and sorry. Her separation from her husband made her very sad. Every day she longed for her husband back, but it couldn't happen again. Pariama continues to pray that he too will be made a star. That way, she hopes to be reunited with her husband. After a long pleading, Pariama finally transformed into a star and departed for the sky one afternoon. She really hopes that someday, she wants to throw millions of longings in her husband's arms. Thousands of memories want to relive the word that the meeting really happened. Pariama also drifted aimlessly. She didn't know where to look for her husband, so she was stranded in a place that turned out to be separate and far from her husband. According to the provisions of the Gods, he could no longer return and was destined not to be able to meet Borong in the sky. And if they meet, the two will always be separated by a great distance. So, they can only see each other from a distance.

Intrinsic Elements of Worongporong and Pariama Folklore

After reviewing the Worongporong and Pariama story scripts, the following are the findings of the instinctual structure that builds the story. This structural study is based on Robert Stanton's theory which consists of: 1. themes, 2. story facts, and 3. story tools.

	Intrinsic Elements		Findings
Theme	Major theme		Obedience
	Minor theme		Trust and Honesty
Story facts	Plot		Chronological plot: (1) <i>situation</i> , (2) <i>generating circumstances</i> , (3) <i>rising action</i> , (4) <i>climax</i> , and (5) <i>denouement</i>
	Figure	Main Character	Borong Pariama
Supporting		Datu Patoto 'e'	

		Charracter	Pet Dog Pariama's parents
Background story		Time Scene	Morning, Near Noon, Noon
		Background Scene	Earth, sky, wilderness, rivers, markets, gardens, rivers
		Social Scene	The main character's high social status
Story	Point of View		Third Person
Tool	Style of Language		Metaphor, hyperbole, personification

Figure 1. Result of Analysis of Intrinsic Elements of Worongporong and Pariama Stories

1. Theme

(Stanton, 1965) explains that the theme is the main idea or idea in a literary work. The theme according to (Nurgiyantoro, 2013) is divided into two, namely major and minor themes. A major theme is a theme that becomes the general basic idea in a story, while a minor theme is a theme that is found in a certain part of a story.

The major theme in the stories of Worongporong and Pariama is obedience. Compliance is the basis which is the main idea carried out in this story. The obedience of the main character, namely Borong to *Datu Patoto 'e'*, is described from the beginning of the story and becomes the climax of the conflict in the story. This becomes the core and basis of the story, namely when Borong is so obedient that he must return to the sky when he violates the provisions he has agreed with *Datu Patoto 'e'*. Obedience was also initiated when Borong asked his wife, Pariama, to obey his words which forbade him to go to the garden without bringing a pet dog.

Minor themes in the story are trust and honesty. This theme can be seen in the story when Pariama was entrusted by her husband to keep the promise to bring the dog when he was going to the garden. However, the promise was broken which resulted in a fatal to their relationship.

The dialogue that appears in the story embodies the theme of the story script. The stronger, more complete, and deeper the author's soul experience, the stronger the theme is put forward (Waluyo, 2001).

2. Story Facts

The facts of the story are divided into three, namely a. groove, b. character, and c. background. The following is a description of the facts of the story:

a. Plot

The plot becomes the backbone of the story which brings the reader to be able to understand the story. In general, a plot is a series of events in a story. A story will not be fully understood without an understanding of the events that link the plot, causality, and influence. As with other elements, the plot has its own laws. The two basic elements that make up the plot are conflict and climax. The main conflict is fundamental, colliding with certain characteristics and strengths. This kind of conflict is the core of the story structure, the center of which in turn will grow and

develop along with the continuous flow of the plot (Stanton, 2007).

The plot stages in this study are based on the theory of Tasrif (Mahliatussikah, 2018) which consists of: (1) *situation*, (2) *generating circumstances*, (3) *rising action*, (4) *climax*, dan (5) *denouement*. The following is an explanation of the stages of this storyline based on Tasrif's theory:

1) *Situation*

The introduction stage is the opening stage of the story. Characters are introduced and the content of the story is described. At this stage, the story of Worongporong and Pariama opens with the introduction of the main character, namely Worongporong. The main character is described directly regarding the physical description and character.

"Pada masa manurung'. Di saat pintu langit masih terbuka. Tersebutlah sebuah kisah tentang seorang pemuda yang bernama Borong. Pemuda tersebut berwajah tampan dan berkulit bersih. Tubuhnya tinggi kekar dan tegap. Raut wajahnya berwibawa. Meski memiliki perawakan yang cukup sempurna, ia tidak sombong. Bahkan sebaliknya, ia adalah pemuda yang rajin dan sangat sabar. Ia hidup sendiri dengan damai di suatu daerah pegunungan yang masih merupakan daerah kekuasaan Kedatuan Luwu. Tidak seorang pun yang mengetahui bahwa Borong adalah penghuni langit yang diturunkan menjadi manusia di bumi. Pada mulanya, Borong adalah sebuah gugusan bintang di langit. Pada suatu masa, ia meminta kepada Datu Patoto 'e', penguasa langit, untuk diturunkan ke dunia menjadi manusia. Setelah sekian lama memohon, akhirnya keinginan Borong pun di kabulkan.

2) *Generating circumstances*

This stage is the initial stage of the emergence of conflict in the story. The initial conflict in the story of Worongporong and Pariama is when the dry season comes. At that time, Borong felt he had to take full responsibility for the needs of the family whose income began to decline due to the dry season which made it difficult for plants to grow.

"Aku harus bertanggung jawab sebagai seorang suami. Jika pun harus bekerja, istriku tidak akan kubiarkan bekerja keras untuk membiayai kehidupan rumah tanggaku," gumamnya. "Aku harus mengeluarkan kemampuanku, namun secara sembunyi-sembunyi," ucapnya dalam hati.

3) *Rising action*

At this stage the conflict is growing and more tense than the previous conflict. This stage occurs in the story when Pariama's curiosity about her husband's income is not affected by the drought-like her neighbors. Pariama's curiosity finally made her start to wonder.

"Apa sebenarnya terjadi pada diri suamiku. Mengapa setelah memasuki musim kemarau ini tiba-tiba ia menjadi aneh" Tanya Pariama dalam hati."

The conflict also escalated when Pariama secretly broke his promise to always take his dog with him when he went to the garden. Curiosity for her husband made her break the promise she had agreed to together.

"Aku harus tahu, apa yang sebenarnya terjadi pada suamiku" tegasnya dalam hati. "Tapi, kalau suamiku tahu, pasti dia akan marah besar karena telah melanggar

pesannya. Begitu juga sebaliknya, aku telah melanggar janji untuk memenuhi permintaannya” ucap Pariama ragu. karena telah melanggar pesannya. Begitu juga sebaliknya, aku telah melanggar janji untuk menuruti permintaannya.” Ucap Pariama ragu.

Karena semakin tidak tahan melawan rasa ingin tahu yang membelit dirinya, Pariama akhirnya memutuskan untuk mencari tahu apa yang sebenarnya terjadi. Rasa penasaran telah membutuhkannya untuk kemudian melanggar perintah suaminya.

4) Climax

Climax is the peak of the conflict felt by the main character. At this stage, the main character will really feel the ordeal. The story of Worongporong and Pariama reaches a climax when Borong is angry when he finds out that his wife has violated his message to always bring a dog when visiting the garden. Moreover, this is done on purpose. Pariama was shocked when she was caught and begged for forgiveness because she felt guilty.

“Engkau telah melanggar pesanku. Karena perbuatanmu itu, aku kini tidak biasa lagi menetap di bumi. Aku harus naik ke langit dan kembali menjadi bintang sesuai dengan kehendak dewata,”ucap Borong berusaha menahan amarahnya tatkala Pariama telah berada di hadapannya. Mendengar ucapan suaminya, Pariama terperanjat. Menyadari kesalahannya, ia pun mengiba-iba meohon ampun. Ia benar-benar merasa bersalah.

5) Denouement

This stage is the part when the conflict resolution stage is told. The conflicts experienced by the characters begin to subside and find a point of completion. In the story of Worongporong and Pariaman, this stage is when Borong returns to the sky to become a cluster of stars and leaves Pariama alone on Earth. However, because of her sadness and deep longing for her husband, Pariama also begged to be made a star cluster in the hope of being able to return with her husband. Pariama's request was granted, but she still couldn't meet her husband.

.....hingga ia terdampar di tempat yang ternyata terpisah dan jauh dari suaminya. Sesuai ketentuan Dewata, ia tidak mungkin lagi kembali dan ditakdirkan untuk tidak dapat bertemu dengan Borong di langit. Dan jika bertemu, keduanya akan selalu dipisahkan dalam jarak yang sangat jauh. Sehingga hanya bisa saling melihat dari kejauhan.

b. Figure

Characters and characterizations are actually two different things. Character refers to the person who plays the character in the story, while characterization refers to the character or character of the character (Nurgiyantoro, 2013). In the story of Worongporong and Pariama, there are two main characters, namely Borong and Pariama, and three additional characters, namely Datu Patoto 'e', Pet Dog, and Pariama's parents.

Borong and Pariama are the two main characters who become the main figures associated with the whole series of stories. As (Stanton, 2007) suggests that the

main character is a character who is related to the whole series of events that take place in the story.

In fiction, events are always carried by characters so that they are able to intertwine an event as in everyday life. The characters in the story who have important roles are the main characters, while the characters whose appearance complements, serves, and supports the main actors are called supporting or additional characters (Aminuddin, 1995).

c. Background Story

The setting is the environment that surrounds the events in the story, the universe that interacts with ongoing events. Backgrounds can be in the form of decorations. Setting can also be in the form of certain times (days, months, and years), weather, or a historical period. Although it does not directly summarize the main character, the setting can also summarize the people who are the decorations in the story (Stanton, 2007:35).

In the story of Worongporong and Pariama, the setting is divided into three, namely time, place, and social setting. The time setting found in the story is in the morning, noon, and noon. The background of the places found are earth, sky, wilderness, rivers, markets, gardens, and rivers. Meanwhile, the social background of the characters in this story is high-class social status because Borong herself is described as a resident of the sky with physical perfection and her down-to-earth temperament, while Pariama is described as the most beautiful girl in her village and from a respectable family.

3. Story Tool

The means of the story are divided into two parts, namely the point of view and style of language. (Stanton, 1965). The following is a description of the story tools found in the Worongporong and Pariama story scripts:

a. Point of View

Point of view is the author's point of view as a means to present the story to the reader. The point of view consists of three kinds, namely the first person (first person), the second person (second person), and the third person (Nurgiyantoro, 2013). In the story of Worongporong and Pariama, the point of view used by the author in presenting the story uses a third person. In the story, the author positions himself as a narrator who presents the character of the story by mentioning the name of the character or a third-person pronoun, such as the word 'he/she'.

b. Style of Languages

Language style is also known as figure of speech. In the story of Worongporong and Pariama, there are three styles of language that appear in the story, namely metaphor, hyperbole, and personification. Metaphors appear in sentences "*Badai kerinduan yang melanda keduanya menjelma angin kencang di bumi.....*" The style of hyperbole can be seen in the sentence "*Air matanya tak henti-hentinya mengalir. Ia lantas berlari menuju tepi laut (Timur) dimana ia berharap dapat kembali melihat suaminya. Siang dan malam dilauinya dengan tangis.*" For personification

language style, it can be seen in the sentence “*Setiap saat ia berharap agar suaminya sudi kembali, mengobati kerinduannya yang kian menggerogotinya*”

From the results of the analysis that has been carried out on folklore, it can be found that a story is built based on the building elements of the story which together form the totality of the storyline. A story forms a structure of mind that is composed of coherent elements, not just writing that excites readers because a literary work is a work with a meaningful structure (Suharto, 2010; Khasanah, 2022).

A story has elements or structures that are built together and form a complete and interesting story (Madeamin, 2021; Muchamad Ali Ma'ruf, 2021).

Conclusion

Robert Stanton's structural analysis used in analyzing the Worongporong and Pariama stories is a form of analysis that can be used to explore the intrinsic elements of a story. This method is used in accordance with the research objective which is to find the intrinsic structure contained in the folklore of Worongporong and Pariama. This structural study aims to link all the elements in the story to find a unified whole in the story. Every element that builds the story of Worongporong and Pariama is related to one another. Starting with the theme, which is about obedience as the major theme and about trust and honesty as the minor theme. This theme underlies the storyline which is narrated with a forward plot by the author. The selection of characters played by two main characters, namely Worongporong and Pariama, becomes the characters who play the entire plot in the story, supported by additional characters, namely Datu Patoto 'e', a pet dog, and Pariama's parents. The story is narrated by taking a third-person point of view. The language of a literary work is not complete if it is not displayed in the right language style chosen by the author. Metaphor, hyperbole, and personification are the writer's choices in narrating the story of Worongporong and Pariama.

Structuralism is only one of the many literary studies that can be carried out on a literary work. Thus, there is still a very wide area of study that can be done on the folklore of Worongporong and Pariama. It is recommended for further researchers who are interested in folklore to research with other literary approaches in order to enrich the scope of the study area which can be a finding of knowledge material for folklore, especially folklore in Tana Luwu.

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