THE MORPHOLOGY OF THE GORONTALO FOLKLORE
PERANG PANIPI: A STUDY OF VLADIMIR PROPP'S NARRATOLOGY

Jafar Lantowa

Faculty of Literature and Culture, Universitas Negeri Gorontalo, Indonesia
Jafar.lantowa@ung.ac.id

Abstract: This study examines the morphology of the Gorontalo Folklore of Perang Panipi based on Propp's narratological theory. The purpose of this study was to determine the structure of the folklore of Perang Panipi. This study employed a qualitative method with narratology structural analysis. Data were collected using a literature study (documentation technique) and then analyzed using structural analysis techniques. The analysis was first carried out on the findings from heuristic and hermeneutic reading, especially on story morphemes, which were Vladimir Propp's 31 functions of actors who build stories. Furthermore, it is entered into the characters' spheres of action which will clarify the characters' behavior in the story. The results showed twelve main narrative functions, three story patterns, and four spheres of action in the Panipi War folklore.

Keywords: morphology, folklore, Perang Panipi.
INTRODUCTION

Folklore is one of the oral literature found in various regions that contain their characteristics. From the way it is spread, folklore is classified as oral literature because it is spread orally. There are several definitions of oral literature, one of which is stated by Hutomo (1991: 1) that oral literature includes the literary expression of citizens of a culture that is spread and transmitted orally (by word of mouth). Many studies have been conducted regarding oral literature, which has undergone a transformation or change of form into written literature after the government attempted to document it. It is driven by the desire that oral literature can continue to live in the community as part of the cultural wealth and media for learning local wisdom for future generations. Indonesia, which stands firmly amid its linguistic and cultural diversity, cannot deny the existence of local literature, which later becomes a way of life that shapes the unique character of each supportive community (Rokhmansyah, 2016:264).

The folklore of each region reflects its culture. It contains various messages related to the cultural values of each region. As stated by Tuloli (2004), folklore contains essential values for present and future society. Therefore, this wealth must continue to be preserved and maintained, one of which is by conducting studies or research. In this context, Amir (2013) states that oral literature is critical to study because it exists and continues to live in a society (Hakim, 2018:564).

Sugono (in Sarmadi, 2009:39) argues that folklore is a means to find out (1) the origin of our ancestors, (2) the services or life examples of our predecessors, (3) the kinship (origin), (4) origin area, (5) customs, and (6) history of heirlooms. The theme of folklore in each society varies greatly, for instance, personal legends, including heroism, justice, leadership, courage, toughness, etc.

The sustainability of oral literature, including folklore, in Gorontalo Province, faces extraordinary challenges. This condition is caused by several factors, which are: (1) oral tradition is considered to be ancient; (2) oral literature is influenced by other, more modern cultures; (3) people feel no longer fit to sit together to listen to or watch traditional performances because it is considered a waste of time. This condition has gradually made the community increasingly distant and no longer cares about their ancestral heritage. They neglect and forget that even though it is an ancient tradition, oral tradition contains life values and becomes an oral document containing the origin of the place, name, and family (Tuloli, 2012). Therefore, this study attempts to answer the challenge of the under-documented Gorontalo folklore through studies. This study also seeks to reveal the cultural values in the Perang Panipi folklore through the study of morphology from Vladimir Prop's Narratology perspective.

In 1928, a Russian literary critic, Vladimir Propp, put forward a theory about the morphology of folklore in his book Morphology of Folktales. In the book, Propp explains the 31 functions of actors who make up the course of a folk tale. He got these functions after researching 100 Russian folk tales. He also argues that the 31 functions can apply to folk tales or folklore in general, provided that they do not go into the details of their function first.

Folklore is formed from the smallest unit of a language, the morpheme, which then forms words that become meaningful sentences. In folklore, the function of the actor will be meaningful if the morpheme is assembled to form a sentence. The function of the actors will describe the analysis of the actors' attitudes so that good attitudes that need to be imitated can be identified.

Perang Panipi is folklore that tells the story of a Gorontalo hero named Panipi. He is the son of the king of Batuda'a, who led the people of Gorontalo to fight against the invaders. At that time, the Dutch colonialists often treated the people of Gorontalo in an inhumane manner, so he felt sorry for his people. He acts as a figure who has a pioneering spirit and never gives up. His high fighting spirit was also depicted through his ups and downs when exiled from the Gorontalo area. He never gave up. He continued to fight even though, in the end, he died to defend the people of Gorontalo.
The heroism depicted in the folklore is studied using Vladimir Propp's narratology. Vladimir Propp's structural study is expected to clarify the moral values contained in the folklore of the Perang Panipi.

LITERATURE REVIEW.

Vladimir Propp is a Russian formalist figure who analyzes the structure of folklore. His full name is Vladimir Jakovlevic Propp, born in St. Petersburg, Germany, on April 17, 1895. Propp was the first structuralist figure who studied the narrative structure and gave new meaning to the dichotomy of the *fabula* (story) and *sjuzhet* (plot).

Propp wrote a book translated into Morphology of the Folktale, which included plot analysis of Russian fairy tales. Narratology comes from the Latin word *narratio*, which means 'word, story, saga, or story,' and *logos* which means 'science.' Narratological theory is often referred to as discourse theory (linguistic) and narrative theory (literature). In other words, narratology is a literary theory concerning various forms of storytelling in literary works (Ratna, 2013:302). The purpose of the theory of narratology is to analyze or examine literary works in narratives or discourses. Taum (2011:122) suggests that Propp is the first structuralist figure to seriously study the narrative structure and give new meaning to the dichotomy of *fabula* (story) and *sjuzhet* (plot). Endraswara (2013: 60) mentions Propp as the first figure to handle Russian folklore. Propp departs from the idea of linguistic studies by discussing texts from a scope of discourse. The theory and research method of folklore that he proposed is known as folklore morphology.

In a narrative, Propp (in Eriyanto, 2013: 66) considers character as a function conceptualized through two aspects as follows: (1) the character's actions in the narrative or what actions are performed by the character or actor; and (2) the consequences of actions in the narrative that will affect other characters in the story. The story usually begins with the initial situation. Family members are mentioned, or the hero is introduced by name or something that can be used to reference him. Although it is not included in the 31 functions described one by one, the initial situation is essential to discuss. The initial situation is marked with α. The thirty-one functions proposed by Propp (1987:28-76) are as follows. 1) Absentation ‘absence’, symbolized by β. 2) Interdiction, symbolized by γ, 3) Violation, symbolized by δ, 4) Reconnaissance, symbolized by ε, 5) Delivery (information), symbolized by δ, 6) Fraud, symbolized by ε, 6) Complicity, symbolized by ζ, 7) Villainy, symbolized by A 8) Lack (of needs), symbolized by α, 9) Mediation, the connective incident, symbolized by B 10), Beginning counteraction, symbolized by C, 11) Departure, symbolized by ↑ 12) The first function of the donor, symbolized by D, 12) The hero’s reaction, symbolized by E, 13) Provision of receipt of a magical agent, symbolized by F, 14) Spatial translocation, symbolized by G, 15) Struggle, symbolized by H, 16) Marking, symbolized by J, 17) Victory, symbolized by I, 18) The initial misfortune or lack is liquated, symbolized by K, 19) Return, symbolized by ↓, 20) Pursuit, chase, symbolized by Pr, 21) Rescue, symbolized by Rs, 22) Unrecognized arrival, symbolized by O, 23) Unfounded claims, symbolized by L, 24) The difficult task, symbolized by M, 25) The solution, symbolized by N, 26) Recognition, symbolized by Q, 27) Exposure (unveiling), symbolized by Ex, 28) Transfiguration, symbolized by T, 29) Punishment (for criminals), symbolized by U, 30) Wedding (and ascension to the throne), symbolized by W.

The thirty-one functions can be distributed into certain spheres of action. There are seven spheres of action logically combined functions: (1) Villain spheres of action. A villain is a person or figure who forms a complication or conflict in the narrative. Normal situations turn abnormal and lead to conflicts with villains; (2) Donors or providers of spheres of action. A donor is a character who gives something to the hero. The help or gift contributes to the hero's problem solving; (3) Helper spheres of action. Helpers directly assist the hero in defeating the villains and bringing the situation back to
normal. Helpers are also directly involved in fighting criminals; (4) the princess and her father spheres of action. The princess is a character who experiences bad treatment directly from the villain, while the father is a character who mourns it; (5) Dispatcher spheres of action. Dispatchers are characters who send heroes to complete tasks; (6) Hero spheres of action. A hero is a character who returns a chaotic situation to normal; and (7) false hero spheres of action. Fake heroes are gray characters between heroes and villains.

Through these seven spheres of action, the frequency of the character's appearance can be detected, and how the character of the actor is introduced can be determined (Eriyanto, 2013:71-72).

METHOD

This study employed Vladimir Propp's structural analysis research method to reveal the actors' functions and their spread into the characters' spheres of action. The results will clarify the cultural values contained in Gorontalo folklore.

The data are Gorontalo folklore's morphology consists of morphemes of folklore, namely the function of the actor, the distribution of the function of the actor into the spheres of action, and the cultural values contained in the folklore. The data comes from a collection of Gorontalo folklore obtained from Nani Tuloli, published by the Gorontalo Grafiika Publisher. In addition, the data is also sourced from the results of an inventory of all recorded Gorontalo folklore, where five of them were selected as samples to be analyzed using Vladimir Propp's morphological theory of folklore.

Data were collected through heuristic and hermeneutic reading. Heuristic reading is carried out by reading the entire folklore text by understanding its contents. Meanwhile, the hermeneutic reading is carried out by understanding the folklore through the sections containing the actors' functions and their distribution into the characters' spheres of action. Data was also collected through interviews with folklore compilers as additional data related to folklore content as a need for analysis.

The data collected was analyzed using structural analysis techniques. The first analyzed data was the findings from heuristic and hermeneutic readings, especially story morphemes, namely Vladimir Propp's 31 functions of actors who build stories. Furthermore, the initial analysis results are entered into the characters' spheres of action, which will clarify the behavior of the characters in the story so that the content of cultural values is depicted. Based on Propp's theory of narratology, the steps taken are determining the function of the story, describing the scheme based on the functions found in the story, and determining the spheres of action contained in the story.

RESULT AND DISCUSSION

Functions of Actors of Perang Panipi Folklore

1) Initial Situation, symbolized by α

The initial situation of the Perang Panipi is described by introducing a person named Panipi, the son of a Batudaa king who felt sorry for the treatment of the Dutch colonialists to the people of Gorontalo. During the Dutch colonial period, the people of Gorontalo became poor because they were constantly oppressed and forced to work for the interests of the colonizers. The colonizers did not hesitate to seize some people's gardens, rice fields, and livestock for tax reasons. The king could not do anything for fear of being tortured and beaten by the colonial soldiers. In addition, some traitors pretend to defend their people; in fact, they work for the colonizers. These facts prompted Panipi to invite all people to oppose the colonizers. The following is the presentation of the data.

During the Dutch colonial period, the people of Gorontalo suffered greatly. The people became poor and were always oppressed by the colonizers' accomplices. They were always forced to work for the benefit of the colonizers (Perang Panipi: 1).

What hurts people's hearts is the two-faced tribesmen. They pretended to defend the people; in fact, they were the ones who liked
to report bad things about the people to the colonizers (Perang Panipi:1).

When the suffering was unbearable, a young man named Panipi appeared. He was the son of the king of Batudaa (Perang Panipi: 1).

2) Villainy, symbolized by A

The Dutch colonialists used the weakness of the Gorontalo people to oppress and torture them. As a result, people suffer from poverty. The results of the people's gardens, rice fields, and livestock will be confiscated by the colonialists on the grounds of taxes. The colonial attitude is symbolized by A. The following is the presentation of the data.

During the Dutch colonial period, the people of Gorontalo suffered greatly. The people became poor and were always oppressed by the colonizers’ accomplices. The people were always forced to work for the benefit of the colonizers (Perang Panipi: 1).

Even though the situation hurt the king and the people, no one dared to oppose. They were afraid of being tortured and beaten by Dutch soldiers (War Panipi: 1).

3) Fraud, symbolized by ε

Amid this suffering, some people of Gorontalo chose to be two-faced by siding with the colonizers and making the people miserable. They pretended to defend the people, even though they were the Dutch accomplices to collect taxes by force. The two-faced attitude of the Gorontalo people is symbolized by ε. Here is the data presentation.

What hurts people's hearts is the two-faced tribesmen. They pretended to defend the people; in fact, they were the ones who liked to report bad things about the people to the colonizers (Perang Panipi:1).

4) Spatial Translocation, symbolized by G

As a result of the poverty caused by Dutch colonialism, many people were desperate and allowed themselves to starve to death. However, some move to avoid this condition to the forest and the peaks of Mount Tilongkabila and Boliohuto. They are called the Polahi tribe, which means runaway. The displacement of the Gorontalo people to avoid colonialism is symbolized by G. The following is a presentation of the data.

The dire situation is getting worse and worse. People end up getting poorer and poorer. Their bodies became thin, staggered, and they always imagined the torture that could befall them at any time. Some began to despair and let their lives languish until they finally starved to death. Others fled to the forests and the peaks of the mountains of Tilongkabila and Boliohuto. They are called polahi or fugitives (Perang Panipi: 1).

5) Beginning counteraction, symbolized by C

Panipi, who could not bear to see the people's suffering, negotiated with his friends to instigate the people against colonialism. The people finally followed Panipi and her friends to oppose the colonizers by no longer paying taxes and expelling tax officers from the villages. Such a condition is symbolized by C. The following is the presentation of the data.

Hearing the incitement, the people agreed not to pay taxes and opposed the colonizers. Panipi was appointed as leader. Tax officers were expelled from the villages (Perang Panipi: 2).

6) The first function of the donor, symbolized by D

Panipi was furious when he heard that the Dutch would arrest and torture the disobedient people. Panipi immediately formed an army to fight the Dutch in a place called Bua. He was also helped by joining youths from surrounding villages and other areas such as Limboto, Suwawa, Isimu, and Gorontalo City. Assistance from youths from various regions to Panipi is symbolized by D. The following is a presentation of the data.

Many young people came to join. Some came from the surrounding villages, but some came from other areas such as Limboto, Suwawa, Isimu, and the city of Gorontalo. They were all armed only with swords, kris, knives, spears, and wooden bats (Perang Panipi: 2).
7) Delivery (of information), symbolized by $\delta$

The Dutch sent a large army to the village of Bua to kill Panipi and his troops, but Panipi had already learned of the strategy through his couriers, who were posted all the way from the city to Bua. The information that Panipi gets from the courier is symbolized by $\delta$. Here is the data presentation.

One day, the colonizers sent a large army to Bua village. Before they got there, Panipi had received news from his courier posted all the way from the city to Bua (Perang Panipi: 3).

8) Reconnaissance, symbolized by $n$

Panipi complied with an invitation from the Netherlands for a meeting accompanied by his troops. However, the deliberation was just a lousy ploy to catch Panipi. When Panipi came face to face with the colonial troops, the Dutch immediately attacked and defeated Panipi and then banished them to Makassar. Panipi did not give up; he and his followers immediately returned to Gorontalo by walking through the forest to avoid surveillance by the police and the Dutch army. Reconnaissance carried out by Dutch troops is symbolized by $n$. Here is the data presentation.

Pengembaraan mereka sangat jauh, berbahaya, dan menghabiskan tenaga. Mereka berjalan siang dan malam sambil bersembunyi dari pengintaian polisi dan tentara. (Perang Panipi: 3).

9) The hero’s reaction, symbolized by $E$

The Dutch made a tactic by threatening Panipi. If Panipi continued to fight back, his family and friends would be exiled and arrested. Because Panipi loves his friends and family, he gives up. He was exiled to Ternate. There he was not imprisoned because the king of Ternate was very fond of his devotion to worship and his manners. He did not like to seek problems with the people of Ternate. However, if the case is between the people and the Dutch, he is ready to defend the people. Panipi’s attitude is symbolized by $E$. The following is the presentation of the data.

He did not like to look for trouble, especially with the people of Ternate. Nevertheless, if there were a case between the Dutch police and the people, he would immediately defend the people (Perang Panipi: 4).

10) Struggle, symbolized by $H$

Helped by the people of Ternate, Panipi returned to his hometown. He formed a new army consisting of the remnants of his old army and youths who came from other areas. The Dutch knew the arrival of Panipi, so they also prepared their troops. In the end, there was a big war between the Panipi troops and the Dutch in Bua. All troops died in the war until only Panipi, and the captain of the Dutch troops remained. The war between Panipi and the Dutch colonialists is symbolized by $H$. The following is a presentation of the data.

A great war broke out in Bua. Many soldiers from both sides died covered in blood. Panipi has killed many colonial soldiers. On the other hand, the Dutch captain had also killed Panipi’s troops (Perang Panipi: 4).

11) Solution, symbolized by $N$

After all the troops of both sides were killed, all that remained was Panipi and the Dutch captain. They then fought, relying on their abilities and courage. The battle ended in the deaths of both. Panipi was injured in the chest, while the Dutch captain was injured in the neck. It is symbolized by $N$. The following presents the data.

Akhirnya, kedua tokoh itu tertusuk oleh senjata lawannya. Panipi tertusuk di dada, sedangkan kapten itu tertusuk di leher.

Mereka menghembuskan nafas terakhir sambil menatapkan mata ke arah masing-masing. (Perang Panipi: 5).

12) Final Situation, symbolized by $X$

The final situation of the Panipi War is described by a fierce battle that ends in the deaths of two opposing figures: Panipi and the Dutch captain. People can only remember the name and courage of Panipi in resisting colonialism. Here is the data presentation.
The history of the two opposing figures ended, the Panipi war ended with the death of the people’s leader. Now people can only remember his glorious name and bravery against the colonialists (Perang Panipi:5).

**Story Schemes and Patterns**

Based on the functions discussed earlier, the schematic structure of the *Perang Panipi* story can be described as follows.

\[(\alpha)\text{A} \rightarrow \text{G} \rightarrow \text{C} \rightarrow \text{D} \rightarrow \text{n} \rightarrow \text{E} \rightarrow \text{H} \rightarrow \text{N(X)}\]

The movement or development of the *Perang Panipi* story based on this scheme can be patterned as follows.

I. \((\alpha)\text{A} \rightarrow \text{G} \rightarrow \text{C} \rightarrow \text{D} \rightarrow \text{n} \rightarrow \text{E} \)

II. \(\text{H} \rightarrow \text{N(X)}\)

The first pattern is Panipi’s hatred of colonialists, which encourages him to invite Gorontalo people to fight and free themselves from oppression. The people agreed with Panipi so that the troops grew even more, especially with the joining of youths from Limboto, Suwawa, Isimu, and the city of Gorontalo. The Dutch, who could not kill Panipi, then devised a tactic by tricking Panipi into fulfilling the invitation to the deliberation. When Panipi complied with the invitation, the Dutch colonialists finally defeated Panipi and his troops and banished them to Makassar.

The second pattern is the return of Panipi from Makassar to Gorontalo to fight back against the Dutch colonialists. Panipi and his entourage walked through the forest to avoid being watched by the Dutch army and police. Panipi re-formed troops but was again defeated because the Dutch colonialists threatened to arrest and exile Panipi’s friends and family. Panipi finally gave himself up out of love for them. He was then exiled to Ternate.

The third pattern begins when Panipi, assisted by Ternate people, returns to his hometown. Panipi once again formed an army to fight back, consisting of remnants of the old troops and youths from other areas. War ensued in Bua between the Panipi and the Dutch colonial troops. All the troops from both sides died, leaving Panipi and the Dutch captain alone. They both fought to the death.

**Deployment of Actors' Functions Into the Characters' Spheres of Action**

In the *Perang Panipi* folklore, there are four spheres of action, namely Villain, False hero, Hero, and Helper spheres of action. Villain spheres of action appear three times. The villain is played by the Dutch who colonized Gorontalo. The Dutch colonialists oppressed and tortured the people of Gorontalo to the point of poverty. False hero spheres of action appear once. The false heroes are played by some Gorontalo people who are two-faced by pretending to defend the people; in fact, they are the accomplices of the colonialists. Hero spheres of action appear four times. Hero is played by Panipi when he dares to free the people of Gorontalo from suffering due to Dutch colonialism. Helper spheres of action appear twice. Helper is played by Panipi troops consisting of young men from Batudaa assisted by youths from Limboto, Suwawa, Isimu, and Gorontalo in their fight against colonialism.

The following is the distribution of the actors’ functions into the characters’ spheres of action in the Gorontalo folklore of *Perang Panipi*.

1. Villain (villain spheres of action) is \((\alpha)\text{A} \rightarrow \text{G} \rightarrow \text{n}\)
2. False hero (false hero spheres of action) is \(\varepsilon\)
3. Hero (hero spheres of action) is \(\text{C} \rightarrow \text{E} \rightarrow \text{H} \rightarrow \text{N}\)
4. Helper (helper spheres of action) is \(\text{D} \rightarrow \text{X}\)

**CONCLUSION**

Based on the analysis of *Perang Panipi* folklore using Propp’s theory of narratology, several conclusions were obtained. First, there are twelve narrative functions in the folklore of *Perang Panipi*. The function of the folklore scheme is patterned as follows.

\[(\alpha)\text{A} \rightarrow \text{G} \rightarrow \text{C} \rightarrow \text{D} \rightarrow \text{n} \rightarrow \text{E} \rightarrow \text{H} \rightarrow \text{N(X)}\]

Second, *Perang Panipi* folklore has three story patterns with four spheres of action: Villain, False hero, hero, and Helper spheres of action.
The application of this theory can provide accurate knowledge and understanding of the function of the story elements as a whole. Thus, the transformation of the story becomes clear based on an understanding of the meaning and motive of the whole story. In addition, the application of this theory can reveal some moral values as the basis for character building. These moral values include: unyielding, brave, responsible, disciplined, working hard, and making sacrifices.

The researcher recommends that literary research activities, especially oral literature in any genre in Gorontalo, be carried out in a more focused, gradual, and sustainable manner for the mental development of the Gorontalo people as owners of culture and the Indonesian nation as a whole. Therefore, cooperation and support from related parties are highly appreciated.

REFERENCES


