INTRINSIC AND EXTRINSIC ELEMENTS OF VOVA SANGGAYU FOLKLORE IN PASANGKAYU REGION

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Abstract: Intrinsic and Extrinsic Elements of Vova Sanggayu Folklore In Pasangkayu Region.
Focus in this research is : How intrinsic and extrinsic structure of oral literature in Vova Sanggayu folklore? This research aimed to describe the intrinsic and extrinsic structure of oral literature in Vova Sanggayu folklore. This research is a descriptive qualitative research, this method describe intrinsic and extrinsic structure of oral literature in Vova Sanggayu folklore. The data in this research is written data from the folklore text about the origin of Pasangkayu Region name (Vova Sanggayu folklore). The data collecting conducted by observation, interview, recording, documentation, evaluation technique. Based on this research reveals the building elements in Vova Sanggayu folklore, involving : (1) intrinsic elements consist of theme, plot, characters and characterizations, setting, point of view, style, message and (2) extrinsic element in folklore consist of biography, social values, religion values, cultural values, moral values.

Keywords : Intrinsic and Extrinsic Elements of Vova Sanggayu Folklore in Pasangkayu Region, intrinsic elements, extrinsic elements, Vova Sanggayu folklore

Abstrak: Unsur Intrinsik dan Ekstrinsik Cerita Rakyat Vova Sanggayu di Kabupaten Pasangkayu. Focus in this research is : How intrinsic and extrinsic structure of oral literature in Vova Sanggayu folklore? This research aimed to describe the intrinsic and extrinsic structure of oral literature in Vova Sanggayu folklore. This research is a descriptive qualitative research, this method describe intrinsic and extrinsic structure of oral literature in Vova Sanggayu folklore. The data in this research is written data from the folklore text about the origin of Pasangkayu Region name (Vova Sanggayu folklore). The data collecting conducted by observation, interview, recording, documentation, evaluation technique. Based on this research reveals the building elements in Vova Sanggayu folklore, involving : (1) intrinsic elements consist of theme, plot, characters and characterizations, setting, point of view, style, message and (2) extrinsic element in folklore consist of biography, social values, religion values, cultural values, moral values.

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A. Introduction

1. Background

Indonesia is a country with various tradition and culture. We do realize about this things through the importance of cultures and mores which grew up in the local community. Every community or tribe has their own different specific mores and characteristic, although they should be conserved and developed.

The culture also inseparable from the values on literature, art, and history. Beside, culture also exist because society create it and the culture created for their life concerns in socialize each other. In this context, the local culture is a potential resource for the forming process of national culture that will give a pattern in characteristic identity for a nation. The culture also involving every human realistic, including literature products. Literature products are products from human creativity whether its oral or text. A text literature products such as storiette and novel. Meanwhile, oral literature products is literature that inherited from generation to generation told by word of mouth, for example, folklore. Folklore is meaningful for current society or ancient society. Based on Musfiroh (in Ernawati, 2010:21) folklore is one of oral literature related in environment, whether society or nature. Literature object basically talking about problems in social life. Literature born on project about human behaviour in culture and various tribe, race, religion, and different tradition.

To understanding about these folklore, there should be deep understanding to get the point of every elements and find out the whole meanings of the building structure that build the literature itself. This research using structural approach. To get the depiction about structure of intrinsic and extrinsic elements of literature in folklore to find out the elements, then researcher will analysing intrinsic and extrinsic elements.

Vova Sanggayu folklore is a literature product in Tanjung Babia Village, Pasangkayu Region, North Mamuju, West Sulawesi. Vova Sanggayu (a tree that can grow on its own) is the origin or inspiring the name of Pasangkayu Region that symbolized by mangrove tree, it said that, this tree will protect them from harm.

Vova Sanggayu folklore is one of oral literature which become a story in Tanjung Babia Village, Pasangkayu Region. These folklore is still exist until now and still spread limitedly, also the speakers of this folklore are lacking because only the elders who knows this story, but the elders also tell this story to their grandchildren.

Author study about Vova Sanggayu folklore based on the reason to pretend the local wisdom of Vova Sanggayu folklore in Tanjung Babia Village, Pasangkayu Region. This research also closely related with learning process in school especially for Indonesian Language subject about folklore which always taught at school in elementary and middle school. Beside, author will describe about structure of this folklore with deep description so the readers can figure out depiction and definition about various things related on the story. Therefore, in this research author will analysing intrinsic and extrinsic structure of Vova Sanggayu folklore.

2. Problem Formulation

Based on the background, the problem formulation namely:

a. How intrinsic structure of oral literature in Vova Sanggayu folklore?

b. How extrinsic structure of oral literature in Vova Sanggayu folklore?

3. Research Goals
This research aimed:

a. To describe intrinsic structure of oral literature in Vova Sanggayu folklore
b. To describe extrinsic structure of oral literature in Vova Sanggayu folklore

4. Research Benefits
a. Theoritic Benefits
Theoritic benefits in this case hopefully can give grows and develop the existence of social culture that can be oral literature to government in West Sulawesi, especially Vova Sanggayu folklore in Tanjun Babia Village, Pasangkayu District, Pasangkayu region.

b. Practical Benefits
Practical benefits in this research hopefully can give some advance to university student who wants to research more in analysing intrinsic and extrinsic structure about folklore in an area.

5. Term Limitation
Term limitation intend to avoid misconception between author and readers about research tittle. Term limitation in this research are:

1. Structure is an arrangement that is arranged in a certain pattern
2. Descriptive methode approach is a ethode used to describe a phenomenon, event, incident, which occurred at the time of the study.
3. Folklore is a story that happened in ancient times that lived among the people and was inheritated
4. Oral literature is a literary work in the form of speech (oral) which is passed down from generation to generation (word of mouth).

B. Literature Review and Mind Framework
1. Relevant Research
Research about folklore structure analysist has been done before, Some relevant research are:

a. Hirmawati Dayang, 2014. Analysis of the Structure of the Folklore of Banggai Princess and Peling Prince from Banggai Tribe, stated that the result of structural analysis research including themes, plots, characters and characterizations, messages, setting, point of view, and style.

b. Sirnawati Dumala, 2012. Analysis of Intrinsic Structure of Laseo dan Rumongi folklore from Pamona Tribe, Poso Region. Stated that the results of the analysis of the intrinsic elements of Laseo dan Rumongi themed the story of the journey of a man named Laseo where in navigating the ark his household was always afflicted with various problems.

c. Astuti, 2009. Analysis the Structure of the Wana Kaju Paramba’a Folklore states that the result of the research on the Analysis the Structure of the Wana Kaju Paramba’a Folklore are one of the many Wana folklores which include themes, and messages, plots, characters, and settings.

From this research, researcher studied both the structure of folklore. In this research, the study used were almost the same. However, in Astuti (2009) research, there are differences. In terms of data collection technique, namely observation, interviews, translation, literature. In Sirnawati Dumala’s research (202), the difference is the data resource. In Hirmawati Dayang’s (2014) research, the difference is in analyzing the intrinsic structure. The difference in this research is that the author does not only analyze the intrinsic elements which include the theme, plot, characters and characterizations, setting, point of view, style, but also extrinsic elements wich include biography, social values, religious values, cultural values, moral values.

2. Literature Review
Definition of Oral Literature
Literature (Sanskrit/Shastra) is an absorption word from Sanskrit, Sastra. Which means text that contains “instructions” or “guidelines”, from the basic word sas which means “instructions” or “teachings”. In Indonesian, this word is usually use refers to “literature” or a type of writing that has a certain meaning or beauty. Literally, oral literature means literature that is conveyed orally, oral literature is also a combination of literature and oral, therefore it can be given limitations on literature that is conveyed and enjoyed orally. Lord wrote the results of his research with Parry that oral literature is literature that is studied, composed, and disseminated orally. Suripan Sadi Hutomo (in Adriyetty Amir) defines “literature which includes the literary expression of the citizens of a culture that is spread and inheritance orally (by word of mouth).

Oral literature is also a reflection of the situation, and the manners of the supporting community, oral literature is one of the literary products spread by word of mouth from generation to generation, either changing grammar or eliminating certain lines and so on. Because this oral literature is conveyed orally, so there is no information about the creator of the story. Oral literature generally not only used as a work of art, but also function as an educational tool to explain the society about the things including moral values in society.

Oral literature is all discourse forms that are delivered orally by following the ways or costumes that have been patterned in society (Duijah, 2007:5). The contents of the discourse are (a) types of stories, (b) ceremonial expressions, and (c) ritual expressions. This statement is related on Sedyawati (1996:5) which states that in oral literature there are various stories that are conveyed orally. For example, genealogist, nyths, legends, fairy tales, and heroic stories. Piliang (2005:22) define oral literature as project, style that represented as further step from the past to current time, although oral literature is a never changed thing, and keep going as repetitive. Specificly, Piliang define tradition as repetition and reproduction process. Piliang’s perspective, tradition os reproduction or further step of past and tradition will lost it tradition characteristic if it change. Changing believe as enemy of tradition that threaten originality and the sustainability. Therefore, the conclusion will be oral literature is oral discourse which consist of symbolic elements based on tradition pattern and local behaviour that delivered from generation to generation through verbal with keeping the substantive point and the originality.

Definition of Folklore

Folklor is a term in Indonesia from English word Folklore. Folklore is a compound word that comes from two basic words folk and lore. Folk has equal meaning as the word “collective”. According to Alan Dundes, folk is a group of people who have the same physical or cultural identification characteristics and have an awareness of personality as a community unit. In other words, folk can be interpreted as the people of the nation. While lore means tradition or custom (Endraswara, S, 2013:1). Overall, definition of folklore is a collective culture, which is delivered and inherited from generation to generation traditionally in different versions. (Dnandjaja, J, 1984:2)

Folklore can be interpreted as a cultural expression of a community through spoken language that is directly related to various aspects of culture such as religion and faith, the law on economic activities, the family system and the composition of the social values of the community (Isnain, 2007).
Folklore is a genre of oral folklore that is told from generation to generation (Endraswara, S, 2013:47). There are many categories of folklore. But basically, folklore can be divided into three major groups, namely: myth, legend, and folktale (Baascom, 1965, Translation, Danandjaja, J, 1984: 50)

Folklore itself coming from some society and developed in other society in the past that become an identity of an area. It includes fabel, fairytail, myth, and saga. Meanwhile folklore interpreted as “expression” culture from some society through spoken language that is directly related to various aspects of culture, such as religion and faith, economy, kinship, and social values of society.

1. Kind of Folklore
   a. Myth
      Danandjaja states that myth is folk prose story which is believed as a real story and it is also believed as a holy story. Myth is a story about god and goddess or half god. Events occur in another world or in a world that is not as we know today, and occured in the past, while legend is folk prose that has characteristics similar to myths that are considered to have really happened which have independent stories and tales by time and place (in Dumala, 2012:13)

   b. Legend
      Legend is story which have same characteristic myth, which is considered totally happen, but not considered sacred. In contrast to myths, legends are characterized by ordinary humans, although sometimes they have extraordinary characteristics, or are often assisted by supernatural beings.

   c. Fairytail
      Fairytail is the stories spoken by society. The stories are in humors, solace stories, fables, and so on. These stories serve not only to entertain, but also for education purpose. According to the community these stories are believed to exist, for example about animals that can talk as human.

The Definition of Structure

   Literature have structure consist of interconnected relation. The relationo between the elements in literature is very appropriate if the study of literary texts begins with a structural approach.

   Structure is an arrangement that shows the relationship between the elements that build the literature a series of elements that are arranged in an integrated manner. According to Nurgiantoro (2012:36-37), structuralism as an approach that emphasizes the study of construction elements tools of the product in question or equated with an objective approach. He revealed that the structural approach was pioneered by Russian and Prague formalists. Literary products has a structure consisting of a set of interrelated elements.

   A work of literature, fiction or poetry, according to structuralism as a totality that is built coherently by the various elements of its construction. On the one hand, the structure of a literature product can be interpreted as an arrangement, confirmation, and description of all the materials and parts that are components of it which together form a beautiful coincidence Abrams, 1981 (in Nurgiantoro, 2012:37). In other hand, the structure of literary products works also suggest understanding the relationship between elements (structures) that are reciprocal, mutually determining, mutually influencing which together form an unified whole, individually, isolated from the whole, the materials, elements, or parts are not important, even meaningless. Each part will be
meaningful and important after it is in relation to the other parts, and how it contributes to the whole discourse.

Beside the structural terms above, the literary world also knows the world of structuralism. Structuralism can be seen as a literary approach that emphasizes the study of the relationship between the elements of the development of the work in question. Thus, the nature of each element in relation to the other elements is sometimes involved. The two meanings do not need to be contradicted (because they are not contradictory) but in fact, can be used to complement each other. Analysis of the structure in literature products, which in this case is fiction, can be done by identifying, reviewing and describing the functions and relationships between the elements of the fiction structure concerned.

At the first place, it is identified and described, for example, how the circumstances of the events, plot, characters, and characterizations, setting, point of view, and style of language along with extrinsic elements which include structure, cultural, biographical, religious, and moral values. After trying to explain how the function of each element in supporting the whole meaning, and how the relationship between one event and another, its relate on the plot which is not always chronological, its relation to the characters and characterizations, to the setting and so on. For literature products, structural elements are closely related to extrinsic element, namely external element that influence a literary work. The extrinsic elements including the values contained in the literature product. From the two intrinsic and extrinsic elements, the author will study the structural and extrinsic elements.

Thus, basically structural analysis aims to describe as accurately as possible the functions and interrelationships between various elements of literature products that produce a whole. Structural analysis is not enough to just list certain elements of fiction. For example, theme, plot, characters and characterizations, setting, point of view, and style.

To know and understand about a literature product such as explain as follows:

**Intrinsic Elements**

Intrinsic elements are elements contained in a literature product consisting of:

**1. Theme**

The term theme according to Scharbach (in Aminuddin, 2013: 91) comes from Latin which means a place to put a device. It is called so because the theme is the idea that underlies a story so that it also acts as a starting point for the author in explaining the fiction created. For this reason, the attitude towards the theme given by the author and the reader is generally reversed. An author must understand the theme of the story that will be presented before carrying out the creative process of creation, while readers can only understand the theme when they have finished understanding the significant elements that become the medium for presenting the theme.

Nurgiyantoro, (2007:77-84) suggests several divisions of themes, namely as follows:

1) Traditional and Nontraditional Themes

   a. A traditional theme is a theme that refers to a traditional theme that is "that-that" only, meaning that it has been used for a long time and can be found in various stories, including old stories. The traditional themes, despite their many variations, are arguably always related to the issue of truth and evil.
b. Non-traditional themes are themes that are not in accordance with the expectations of the reader, are against the flow, surprising, perhaps even upsetting, disappointing or various other relative reactions.

2) Main theme and additional theme
   a. The main theme is also known as the major theme. The main theme is the general meaning of the work.
   b. Additional themes are also known as minors, which are meanings that are only found in certain parts of the story. The story contains only one theme. This relates to the circumstances of the plot which is also single and the actors are limited.

Thus it can be concluded that the theme is the basis of the story in a literary work which is very important to determine the subject matter in a story.

2. Plot

The plot is seen as the backbone of a story because the plot is able to explain itself rather than other elements, the plot or plot must have a reasonable and logical nature. However, the plot must be able to surprise the reader by sharing the tension it builds. The plot is a series of events that are connected with cause and effect. One cause can directly cause another event. If this is omitted, what happens is the breakdown of the storyline, these events do not only involve physical events such as conversations or actions, but also involve changes in attitudes or character, outlook on life, decisions, and everything that can be seen. change the course of the story (Dwi Susanto, 2012; 131). Yelland (in Aziez and Hasim, 2010:68) suggests a plot with a story framework or series of events. This is confirmed by the opinion of Nurgiyantoro (2012: 114) which explains that the events of the story (or plot) are manifested through the actions, behavior, and attitudes of the (main) characters of the story. In fact, in general, the events that are shown in the story are none other than the behavior of the characters, both verbal and non-verbal, both physically and mentally. The plot is a reflection, or even in the form of a journey, the behavior of the characters in acting, thinking, feeling, and behaving in dealing with various life problems. For example, consider the example diagram below:

1.1 Nurgiyantoro (2015:213) diagram flow

1. Adjustment stage
   The initial hold contains descriptions and introductions of background situations and story characters. This stage is the opening of the story, providing initial information, and others that function to underlie the story that is told at a later stage.

2. The stage of conflict emergence
   In this stage the problems and events that trigger the conflict are raised. So, this stage is the initial stage of the emergence of conflict, and the conflict itself will develop and be developed into conflicts at the next stage.

3. Stage of conflict escalation
   The stage of increasing the conflicts that have arisen in the previous stage is growing and the level of intensity is developed. Dramatic events that become the core of the story that is increasingly gripping and tense. The conflicts that occur, internal, external, contradictions, clashes between interests, problems, and characters that lead to the climax are increasingly unavoidable.
4. Climax stage

The conflicts or contradictions that occur, which are acknowledged by the characters in the story, reach the point of peak intensity. The climax of a story will be experienced by the main characters who act as actors and sufferers of the main conflict. The third and fourth stages of this division seem to correspond to the middle stage with the stages above.

Thus, it can be concluded that the plot or plot is a series of events that have a causal relationship, so that it becomes a unified and unified whole.

3. Background / settings.

The term setting according to Stanton (2007: 35) is the environment that surrounds an event in the story, the universe that interacts with ongoing events. The setting in a story is the background where the actors live their lives (Rapi Tang, 2005:48). Meanwhile, according to Dola (2007:20) the usual setting is also termed "setting". Setting is closely related to characters and events. Therefore, the setting can be concluded that the setting is the fulcrum that states the conditions in the sense of place, time relationship, and the social environment in which the events told are taking place.

Background elements are divided into three main elements, namely place, time and social. The three elements, although each offers different problems and can be discussed independently, are in fact interrelated and influence each other.

1. The setting of a place that shows the location of the story in a work of fiction.
2. The setting of time relates to the problem of when the events told in a work of fiction occur.
3. The social setting relates to the behavior of the social life of the community in a place that is told in a work of fiction.

4. Characters and Characterizations

Boulton (in Aminuddin, 2013: 78) reveals that the way the author describes or presents his character can be of various kinds, and has certain characteristics. In connection with this character, of course, you already know what is called the protagonist and the antagonist.

Thus it can be concluded that the role of character and characterization is to describe the character of the actor.

5. Point of view

Point of view is the way or view of the author used by the author as a means to present the characters, actions, settings, and various events that make up the story in a work of fiction to the reader. Abrams (in Nurgiyantoro, 2007: 248). There are three types of point of view, namely the first, third and mixed point of view. 1) The first person point of view is that in this technical point of view, "I" narrates various events and behaviors that have been experienced, both internally, within oneself, and physically, in relation to something outside of oneself. 2) The third person point of view is storytelling that uses the third person "he" point of view, the narrator is someone who is outside the story who displays the characters in the story by mentioning their names or pronouns. 3) Mixed point of view is a change in the center of consciousness from one character to another.

6. Style

Style of Keraf (2009:113) suggests that language style is a way of expressing thoughts through language specifically that shows the soul and personality of the author. Several
types of figurative language or figure of speech are:

a. Comparison is a figurative language that equates one thing with another by using comparative words such as: as, as, like, and other comparative words.  
b. Personification is this figure of speech equating objects with humans, inanimate objects are made to think, act, and so on like humans.  
c. Allegory is a figurative story or figurative painting that depicts other things or other events.

7. Message  
The message is the message that the author wants to convey to his readers. In line with this, Jones, 1968 (in Nurgiyantoro, 2012:166) argues that the mandate is a problem solving that can be seen as an insight given by the author to the reader through a problem, both concerning the norms of life and the author's view of life. In the mandate there are messages that the author wants to convey to his readers.

Thus, it can be concluded that the mandate is a message conveyed by the author through his writings regarding the twists and turns of life that we can learn from.

Extrinsic Element  
Understanding extrinsic elements according to Wellek and Warren (1956)  
The extrinsic element is the state of the author's subjectivity about the attitudes, beliefs and views of life that become the background for the birth of a work of fiction, it can be said that the author's biographical element can determine the characteristics of the work produced.

In addition, the definition of extrinsic elements according to Nurgiyantoro (2009: 23) extrinsic elements are elements that are outside a work of fiction that affect the birth of the work but do not become part of the work of fiction itself.

Burhan Nurgiyantoro further explained that the elements in question include the state of individual subjectivity of the author who has attitudes, beliefs, and views of life, all of which will affect the work he writes, the next element is psychology, both in the form of author psychology such as economics, politics, and social will also affect literary works. A nation's view of life, various other works of art, and so on.

The following is an explanation of the extrinsic elements of the literary work:
2. Extrinsic elements of community background.  
3. Extrinsic elements of value in the story.

1. Intrinsic Elements and Author Background  
The background of the author is the factors from within the author himself that influence or motivate the author in writing a literary work. The author's background may include an understanding of the history of life as well as the history of previous essays.

A. The author's background may consist of:  
a. Biography  
A biography is a story or information about a person's life. A biography is more complex than simply listing the date of birth or death and data on a person's occupation, it also tells about the feelings involved in experiencing these events. The biography describes in full the life of a character from childhood to old age, even to death.
The biographical text was composed by others, not by the object itself.

b. Psychological Condition
Psychological condition is the mood or motivation of a writer when writing a story. These factors will affect the results of a literary work. for example if they are sad or happy they will make a story sad or happy too.

c. Genre
A writer will definitely follow a certain literary genre. This is very influential on the writing style used by the author in creating a work. Literature is a role model that is believed by a writer, and every writer has a different literary genre from one author to another.

B. Extrinsic Community Background
One of the elements that can affect the formation of a literary work is the element of the condition of society and the environment of the writer. sociological conditions of society and the environment anthropologically. Social dynamics and environmental conditions at the time the work was made are elements that are very influential for the author.

The influence of community background conditions is very large on the formation of a literary work. This understanding can be in the form of assessment.

a. The Ideology of a Country
The ideological condition of a country greatly influences the results of literary works. Each country that has a different ideology will produce different literary works. Ideology reflects the way of thinking of society, nation, and state. Ideology directs society towards its ideals. ideology determines the existence of a nation and state and guides the nation and state.

b. Political Condition
The political conditions of a country or region will greatly affect the results of a literary work, and the upheaval of political conditions at one time will affect the results of a literary work as well.

c. Economic Condition
The economic condition of a nation or country will greatly affect the results of a literary work.

d. Social Condition of a Country
In addition to the ideological, political and economic conditions of a country, social conditions will also affect the results of a literary work.

C. Extrinsic Values In Stories
The value contained is one of the important elements in a literary work. These values will be taken by the reader as a summary of the contents of the author's work.

a. Religious Value
Religious values are values that can be used as lessons contained in literary works related to religious teachings.

b. Moral Values
Moral values are the values contained in the story and related to the morals or ethics that apply in society. Moral values in a literary work are usually shown by the presence of a good behavior and speech played by the character.

c. Culture Value
Cultural values are values relating to the values of customs, traditions, customs that
apply, cultural values can also provide a mandate related to cultural preservation, and other mandates.

d. Social Value

Social value is the value that can be learned from the interaction of the characters in the literary work with other characters, the environment and the community around the characters.

Framework

Literary works have a system consisting of a set of interrelated elements. To find out the relationship between the elements in the work, it is very appropriate if the text reviewer begins with a structural and descriptive approach. In this study, the aspects that will be analyzed are the intrinsic and extrinsic elements of the Vova Sanggayu folklore in Tanjung Babia village, Pasangkayu Regency, West Sulawesi which include intrinsic elements (theme, plot and plot, characters and characterizations, setting, point of view, language style, and message). Meanwhile, extrinsic elements including author biographies, social values, religious values, cultural values, and moral values.

Based on the structure above, it can make it easier to understand the elements contained in the story:

![Diagram of framework]

**Picture 2.2 framework**

**METHOD**

1. Type of Research

This research uses a descriptive method. Therefore, the data collected, analyzed, and presented descriptively. Descriptive research methods are different from other methods. The descriptive method has several characteristics, (1) it does not question whether the object being studied is right or wrong, (2) the emphasis is on actual symptoms or those that occur at the time the research is conducted, and (3) usually not directed at testing hypotheses. In this study the data collected in the form of words and not in the form of numbers. Therefore, this study uses a qualitative approach. The qualitative approach has the characteristics, (1) presenting these results in the form of a description of the object, (2) collecting data with natural data,
and (3) research being the main instrument (according to Rilman, 2012).

Data in the folklore "Vova Sanggayu in the Tanjung Babia area, Tanjung Babia village, Pasangkayu Regency". Is a source of information that is the subject of discussion. Things that need to be explained in this research include the place and time of the research, data and data sources, data collection, and data analysis techniques.

2. Research place and time
   a. Research Place
      This research was conducted in Tanjung Babia village, Pasangkayu sub-district, Pasangkayu district, West Sulawesi. Especially to the people in Pasangkayu as the owner of oral literature, in the form of the folklore Vova Sanggayu. The reason the author chose this location is because the village has interesting folklore and has never been studied before.

   b. Research time
      The time of this research will take place on 17 November - 10 December 2020.

3. Research Object
   The object of research is essentially the topic of the problem studied in the research. However, the notion of object is a problem that is the subject of discussion which is the target for research. In this study, the object of research is that the researcher chooses the community from Tanjung Babia village, Pasangkayu sub-district, as the object of research who understands and knows the oral literature of the Vova Sanggayu folklore.

4. Types of Data and Data Sources
   According to Loflan (in Moleong, 2010:157) the main data source in qualitative research is words, the rest is additional data such as documents and others. In connection with this, in this study the type of data used is informants who provide information on the folklore of Vova Sanggayu so that from the stories later, the structure, events, behavior, documents or archives of other objects can be known. Sources of data in this study are as follows:
   1. The primary data source is the original source, the researcher's first source. From this primary data source, primary data will be generated, namely data that is directly and immediately obtained from the data source by investigators for special purposes. The primary data sources of this research are informants (resources).
   2. Secondary data sources are data sources domiciled as research support. The secondary data source in this study was obtained from a book which is an archive where the story of the origin of the name Vova Sanggayu in Pasangkayu Regency which has been recorded with the title "Stories on Earth Vova Sanggayu, West Sulawesi, a collection of legends and tales of Northern Mamuju" by Abdul Wahid, published by Annora Group Media.

5. Data Collection Techniques
   In accordance with the type of research and data sources, the data collection techniques used in this study are as follows:
   1. Observation
      Observation is a qualitative research, so it is absolutely necessary to make observations directly in the field. Observation activities carried out by conducting observations in the field. Observation activities carried out in this study, researchers visited people who knew the folklore "Vova Sanggayu" where or witnessed physical objects related to the story.
2. Interview

Interviews were conducted as a data collection technique if the researcher wanted to conduct a preliminary study to find the problems that needed to be studied. Interviews are used by researchers to find field data by interviewing or asking directly to informants to get power that is closely related to the problem being studied. Interviews were conducted directly with informants in this study who were residents of Tanjung Babia village or the community of Pasangkayu who knew about Vova Sanggayu folklore.

In this study, researchers took informants from the villagers of Tanjung Babia village 3-5 people. All informants were selected and determined in accordance with the requirements for selecting informants (Sugiyono, 2010; 240) as follows:

1. Have a minimum educational background of elementary school
2. Articulation is complete or not physically handicapped, especially in the pronunciation of words.
3. Indigenous people at the research site
4. Aged about 22-25
5. Mastering at least one language, namely mother tongue (B1) and Indonesian as a second language.

3. Recording Techniques

The recording technique is a technique for obtaining data by recording the informant's speech. The recording technique was carried out by researchers when there was a question and answer process between researchers with informants who came from the Pasangkayu land. Then the researcher recorded the informant's speech without the informant's knowledge. Furthermore, documentation as a complement to this research.

4. Documentation

Documentation is a way of collecting data using documents and archives. Documentation is a way to provide documents using accurate evidence from recording specific sources of information from essays / writings, wills, books, and so on. This documentation is used to obtain information and explanations of knowledge and evidence. This includes the use of library archives and libraries.

5. Evaluation

According to Stufflebeam in Lababa (2008), evaluation is "the process of delineating, obtaining, and providing useful information for judging decision alternatives". This means that evaluation is a process of describing, obtaining, and presenting useful information to formulate an alternative decision. Through evaluation researchers can conclude from the overall data obtained.

6. Research Instruments

Qualitative research, the instrument is the author himself. The instrument used in this study the authors carried out a series of activities from planning, data collection, and data analysis to the stage of research results in observation activities, researchers conducted direct observations.

7. Data Analysis Techniques

In analyzing the data, this research uses a structural approach to examine the structural elements that build literary works. The structural approach views literary works as a unified whole and has a structure that is interconnected so as to form a unanimity of meaning. With a structural approach, the research identifies, examines, and describes as an object of research for intrinsic and extrinsic elements that are considered closely related to literary works, namely folklore.
In detail, the data analysis method is described as follows:

1. Identifying data, meaning reading the whole folklore and coding the data according to the research problem
2. Data Classification, namely classifying (grouping) data relating to intrinsic and extrinsic elements in the Vova Sanggayu folklore in the Tanjung Babia area, Pasangkayu District, Pasangkayu Regency.
3. Data analysis, namely analyzing data with a predetermined method, namely the descriptive method
4. Data description, which describes the intrinsic and extrinsic elements in the folklore of Vova Sanggayu in the Tanjung Babia area, Pasangkayu District, Pasangkayu Regency, West Sulawesi.
5. Interpretation of data, namely, providing a general description of the research results obtained, this can be seen in the conclusions of the research results.

RESULT AND DISCUSSION

1. Description of Vova Sanggayu Folklore

In the beginning was the root. It emerges from the ground, spreads upwards, creeps on the plains, as if forming a stalagmite, fences off the coastal area, which is then used as a stopover place as well as a sign for fishermen, that they have arrived at a promontory on the west coast of Sulawesi. The inhabitants of the coast of this cape generally call the area Vova Sanggayu which in the Kaili language as one of the tribes living in Pasangkayu Regency, West Sulawesi.

Since ancient times, this region has been known for its fertile soil. The land is filled with an abundance of trees; cloves, coconut, ebony (a type of ebony tree, cocoa, coffee) various wild plants, as well as livestock. Trees are destined to make the inhabitants of the earth happy. They are the most basic form of space. Roots and soil are the floor. Stems are poles. Twigs and leaves are the roof. They become an unforgettable part of the survival of all the people of the earth. That is why trees are often used as symbols of life.

The names of several cities in Indonesia are also taken from the names of typical trees in the area, such as Semarang (a tamarind tree that is rarely planted) or Bogor, which is another name for the walnut tree. A number of areas in Jakarta also use names, such as Sunda Kelapa, Menteng, Cempaka Putih, Karet and many more. Similarly, the history of the city of Pasangkayu which took the symbol (Vova Sanggayu) as its origin.

It is said that in the legendary story in Pasangkayu, before human hands penetrated and damaged the panoramic beauty of this cape, there grew a tall Vova (a type of mangrove) tree, which was often a "certain point" for fishermen to moor their boats during the day or night. In the evening. This is where the story of Pasangkayu begins.

In various versions of the story, it is from the Vova tree that the name Pasangkayu comes from the words "Vova and Sanggayu". In the Kaili language, Vova means a type of mangrove wood that grows on the beach or sea. Sanggayu means one trunk or tree (a tree). Thus the merger between the words Vova and Sanggayu. (Vova Sanggayu) means "a tree" or in this version it is said "a mangrove tree" The word Vova Sanggayu was originally spoken by fishermen from Kaili (Central Sulawesi) who often pass through this area always taking time to rest under the Vova Sanggayu tree which grew on the head of the pairs of wood, over time, the place was finally named by the fishermen as Vova Sanggayu. in subsequent
developments, a tree that grows at the end of Tanjung Pasangkayu, is often used by fishermen from everywhere, especially kaili fishermen, as a marker or guide when returning from sea or when going home to reach the beach.

In the structure of the Kaili language, the letter "P" is not commonly used, instead the letter "V" is used which is a bit difficult for non-Kaili people to pronounce. So that in its development after the expansion of each ethnic or ethnic group that stopped and inhabited the Pasangkayu area, the name Vova Sanggayu slowly changed its pronunciation to make it easier to pronounce with the Pasangkayu sentence.

2. Analysis of the Structure of the Vova Sanggayu Folklore in Pasangkayu

A. Intrinsic Element
a. Theme

The folklore of Vova Sanggayu tells about the origin of the creation of the name of the Pasangkayu Regency which is contained in the story quote.

"Grandma, Grandma, right... Because Grandma is sick? So you mean? Who else Jo... who else would want to plant the beach if not us, Jo? So, Grandma ordered you to look for the mangrove seeds. If it grows later, you have to take good care of it and wholeheartedly. Name the mangroves Vova Sanggayu. Vova Sanggayu? Ijo asked in his heart.

And supported in the next part of the story.

"Unexpectedly, the mangroves grew back... towering, as if guarding the beach and everything here. Now, witnessed by the king of the afternoon and the passing clouds, what if we call the area around this beach the name Pasangkayu? Ijo said excitedly. What does that mean? Husna and Cicci Hadra simultaneously asked. Pasangkayu comes from the word vova sanggayu, which means a tree that can grow on its own."

b. Plot
a. Adjustment Stage

The adjustment stage or the initial description stage or situation recognition. This stage is the introduction of the story, providing initial information, and others that function to underlie the story that is told at a later stage. At the beginning of the story, Ijo and Granny Tupu are introduced, this part is the beginning of the adjustment stage.

"Ijo is a boy who lives with his grandmother named Tupu in Tanjung Babia Village, Mandar Pattae. Since the age of five, Ijo has been abandoned by his parents to the island of Borneo. Due to his young age and unable to remember anything at that time, Ijo never asked Grandma Tupu where his father and mother were. Even though Ijo lives alone with his grandmother, he never feels lonely. Likewise with Grandma Tupu, this old woman feels happy living with her favorite granddaughter..."

“People around know Granny Tupu as a tree farmer because Grandmother Tupu, who likes to plant, also likes to take care of trees. He plants anything that can be useful for life...”

b. Conflict Generation Stage

This stage of conflict emergence is the initial stage of the emergence of a problem in a story and will later develop and lead to the next stage of conflict. The beginning of the conflict occurred when Ijo had the heart to go sailing to change their family’s economy because Ijo felt sorry for his grandmother who kept going to the garden while she was very
old and Ijo tried to ask Granny Tupu for permission.

“Days change, seasons pass. Ijo is nineteen years old now. He grew up to be a strong, brave, and brave young man. Seeing the condition of his beloved grandmother getting old, it is no longer possible to garden day by day, Ijo intends to go to sea with immigrants from the south. Apart from earning money, Ijo wants to know what it's like to live on a boat and challenge the waves and the big waves in the ocean....”

“That night, Granny Tupu sat on the pandan mat that was spread out in the living room. The old woman was engrossed in chopping corn to boil the next morning. Ijo came over. The grandson expressed his intention to go to sea...”

The quote part of the story above is the beginning of the emergence of conflict

c. Conflict Escalation Stage
This stage is a continuation of the initial stage of the emergence of conflict which is growing and developing its level of intensity. Dramatic events that become the core of the story that is getting more gripping and tense. Conflicts that occur internally, externally, conflicts, conflicts between interests, problems, and characters that reach a climax are increasingly unavoidable. When Ijo wanted to ask for permission, Tupu's grandmother was reluctant to give permission to the granddaughter she loved so much.

“Granny is just worried about you. Granny is sad you just left. Ijo's enthusiasm to go to sea was unstoppable. He wants to know how life in the sea and will be good at conquering the ocean. No less important is that he knows how to get fish like the sailors who came from the southern part of Mandar land. Ijo also promised Granny Tupu that he would come back. With a few precise sentences, Ijo finally managed to conquer Granny Tupu's heart...”

Finally, Ijo was allowed by Granny Tupu to sail away to go to sea until it finally occurred to Granny Tupu to plant a pair of trees.

“It suddenly occurred to him to plant mangroves on the beach before his grandson left him to go to sea. Arriving at the beach, Granny Tupu planted two mangrove stalks whose seeds were already stored in her house before...”

“That tree will grow tall in the future, my grandson. The two mangroves are a sign for you when you return from sailing. Grandma mean? Later you will see the two mangroves as a sign of your departure, and at the same time your return, my grandson. Oh I see. Grandma was great...”

d. Climax Stage
The climax of a story will be experienced by the main characters who act as perpetrators and sufferers of conflict. The highest conflict in this section is when Si Ijo has gone sailing and Granny Tupu is alone who goes to the beach every day waiting for her grandson to come home and sees the signs of the two trees that have grown tall on the beach. When a few months later, Ijo returned from sailing, Granny Tupu was very happy, Granny hoped that her grandson should also see the beautiful tree up close, but the appearance of two greedy figures named Puaq and Amboq they felt that Granny Tupu wanted to take over the land and gave a sign with a pair of trees to make them angry with Granny Tupu. In contrast to Granny Tupu, who thought that Amboq and Puaq were happy with
the tree, on the contrary, they wanted to cut down the tree.

“For months now, one morning, Puaq, a neighbor of Granny Tupu, came to the beach. He walked along along the sloping beach. Arriving at a place where there are few small rocks, he was stunned. His eyes were fixed on a pair of mangrove trees in front of him. The two mangrove trunks grew tall and towering. Like a possessed man, he was angry with himself. Several times the name of Granny Tupu was mentioned. Granny Tupu is considered too greedy and accuses that old granny wants to dominate…”

“The next day, when the sun began to tilt to the west, Granny Tupu and Ijo walked to the beach. How happy and proud Granny Tupu was. He wanted his beloved grandson to see the mangroves he planted. However, what can be said, in the midst of happiness, suddenly Puaq and Amboq came from behind. They turned the happy happy Granny Tupu and Ijo into scary tension. Puaq’s voice sounded very loud and shocking…”

“Seeing Puaq holding a machete and about to swing at the mangrove tree, Granny Tupu screamed out Puaq’s name. Puaq… Puaq… don’t! Don’t you cut the mangroves! Puaq only glanced cynically and completely ignored Granny Tupu words. No, Puaq… don’t cut it down! You’ll get hurt later! Stop it! Stop it, Puaq! Granny Tupu’s voice already sounded hoarse…”

Ijo, who felt exhausted and his body had not fully recovered, could only ignore what had happened. Ijo could only persuade the grandmother to finish but Tupu’s grandmother kept reminding her.

“How can you not think about it, Jo. Granny Tupu looked a little tensed. Grandma, Grandma right… Because Grandma is sick? So you mean? Who else Jo…who else would want to plant the beach if not us, Jo? So, Grandma ordered you to look for the mangrove seeds. If it grows later, you have to take good care of it and wholeheartedly. Name the mangroves Vova Sanggayu. Vova Sanggayu? Ijo asked in his heart. Ijo asked his grandmother why she had to name the mangroves Vova Sanggayu. Granny Tupu explained in a low and stuttering voice. But after listening to his grandma’s last sentence, Ijo felt something strange from the view of the grandma he loved so much. Yes, Granny Tupu gave her granddaughter a sad look. A deep gaze that gives a thousand meanings. That was Granny Tupu’s last look. A few seconds later, Granny Tupu breathed her last. Ijo hugged his grandmother’s body tightly…”

As a result of Amboq and Puaq’s treatment, Granny Tupu was sad and her body went limp until she died. Meanwhile, after Granny Tupu left, something happened to Puaq.

“Meanwhile, something happened to Puaq. After chopping down a mangrove tree on the beach a few days ago, he fell sick. He had taken various kinds of medicine, but his illness did not go away. His once stout body now looks thin. Day after day lying limp on his wooden cot. There wasn’t a single food he could swallow…”

Even though he was seriously ill when Puaq heard the news that Amboq had betrayed him, he heard that Amboq was pecking and signaling at the beach, so Puaq rushed to the beach in a state of severe pain mixed with anger at Amboq. Arriving at the beach, Puaq was surprised to see that the mangrove tree he had cut down was now growing again.

"This man is known for his tough character. He was very angry over the betrayal by Amboq against him. While letting
go of his son Cicci’s hand, the man was determined to go to the beach to meet Amboq. Cicci worries about his father's condition. He followed behind. Before reaching the place where Amboq pegged the ground, Puaq’s steps suddenly stopped. He was flabbergasted. He saw the mangrove tree he had cut down, now growing back firmly. Oh, it's true what Granny Tupu said, said Puaq, nodding his head...

In a state of anger Puaq continues to pay attention to the treatment of Amboq who continues to peg the ground, Puaq is angry and suddenly something strange happens to him.

“Puaq who is sick doesn't look the least bit sick. However, no one knew that the man was already helpless. When he was about to go forward against Amboq, who was fit and healthy, Puaq suddenly felt helpless. His fist, which had been strong clenched, slowly dropped. He fell down on the sand mixed with grains of rock. Cicci Hadra hugged his father’s body tightly. Puaq’s face was pale, no more words came out of his mouth. He stared at his daughter. Her tears welled up in both the corner of his eye. Then, those eyes slowly closed... and closed for good. Daddy... don’t leave me, Daddy! shrieked Cicci Hadra...”

Moments later, Puaq and Amboq died, who witnessed this and were immediately shocked and worried to see what had happened to Puaq. He also ran into the village to call the Ijo but misfortune happened to the Amboq.

“However, unfortunately for Amboq, when the man was on the steps of his house to inform his wife, he stumbled. The machete he was holding fell off his left calf. Becce Segang, Amboq's son, saw for himself what had happened to his father. He screamed for his mother. Her mother and younger sister came from the kitchen. Seen, Amboq’s feet were covered in blood. Ijo and Becce Segang immediately carried Amboq into the house...”

Poor Amboq, his leg was badly injured and no medicinal herbs could heal his wound except for the medicine belonging to Pauq’s girl named Cici Handra, although initially Cici was unwilling to help but due to Cici Hadra’s persuasion and good heart, she gave the medicine to Amboq until finally A few days later Amboq's leg healed and he believed that what Granny Tupu had said was true

3. Background or Settings
a. Background scene
The setting of a place that shows the location of the story in a work of fiction in folklore.
1. The setting of the place in the story is in the village of Tanjung Babia, Mandar Pattae. In the house where Granny Tupu and Ijo live, which is surrounded by trees that Granny Tupu planted herself, supported by story quotes.

“Ijo is a boy who lives with his grandma named Tupu in Tanjung Babia Village, Mandar Pattae...”

“The house where Granny Tupu and Ijo live is surrounded by trees that Granny Tupu planted herself, such as bananas, cassava, papaya, sweet potatoes, and others. Every time she wants to cook, Grandma Tupu just picks the vegetables that grow around her house...”

Arriving at home, Granny Tupu told Ijo about her loneliness since Ijo went to sea. Sometimes his eyes welled with tears.

“Granny Tupu came home while carrying Ijo. Before entering the yard of Granny Tupu's house, several neighbors saw her. Jirana and his daughter Husna, and several others immediately came to Granny
Tupu's house. When I got home, Ijo laid Granny Tupu on the mat…”

1. Setting of the Place on the Beach

"Once Ijo heard the conversation of the gentlemen on the beach with one of the sailors from southern Mandar named Pokki..."

"Granny Tupu got up from her shabby bed, then went out of the house. In the dark night, he walks alone to the beach..."

"Arriving at the beach, Granny Tupu planted two mangrove stalks whose seeds were already stored in her house before..."

“One morning, Puaq, a neighbor of Granny Tupu, came to the beach. He walked alone along the sloping shore...”

“Granny Tupu's longing for her granddaughter is so heavy, now she doesn't go to the beach once a day anymore, but twice a day. In the late afternoon, the clouds were not too cloudy, the wind was blowing lightly, and Granny Tupu was standing on the beach while looking far away at the sea. Suddenly in his distant gaze he saw a boat bobbing in the middle of the sea. Granny Tupu's eyes didn't blink, she kept looking at the boat. It became increasingly clear that the boat was a sundeq boat. The boat drew closer and the sails became more visible. It turns out that the boat is the boat that brought Ijo to sea...”

"The next day, when the sun began to lean to the west, Granny Tupu and Ijo walked to the beach..."

“Without seeing the people who were on the beach at the time, he immediately approached the mangrove tree. Then, he opened the machete from the nest. Granny Tupu and Ijo watched from a distance...”

“What Amboq was doing was seen by a neighbor of Puaq who happened to be passing by the beach and immediately reported to Puaq that Amboq was on the beach busy pegging land, including land owned by Puaq and Granny Tupu...”

“Around the mangrove tree, in front of a small hill, there are several large stones. Several teenagers and old people sat on a rock that spread out. The children were having fun playing with the small waves crashing against the rocks. In addition, there are also chasing on the beach sand...”

"With the willingness of Mr. Mother, Brothers and Sisters, all of them to step foot and stretch their hands to come to this beautiful beach created by God, there are no words that I can say, other than thank you...”.

“Then, accompanied by Amboq, and witnessed by many people, Ijo planted some mangrove seedlings around the beach. It is said that, until now, some vova sanggayu trees still stand tall and strong on the beautiful beach of Mandar Pattae...”

2. Inside the House in the Living Room

“Granny Tupu sat on the pandan mat that was spread out in the living room...”

"After a fairly tough conversation, Ijo fell fast asleep on the mat in the living room...”

3. The Background of the Place in the Kitchen

“It didn't take long for Granny Tupu to leave to make hot tea. He left Ijo alone, and went to the kitchen to boil water...”

“When he got to the kitchen, he saw his grandmother sitting like a warm person in the stove...”

4. In the Village Right at Ijo's Home
“While holding a machete in his right hand, Amboq stood up and ran into the village calling for Ijo and his son, Becce Segang. Ijo who was cleaning the backyard was surprised to hear Amboq’s voice calling his name…”

5. Amboq’s house

“Finally they agreed to visit Amboq’s house. Arriving at Amboq’s house, Cicci saw the poor condition of Amboq…”

“Ijo came to Amboq’s house and invited him to visit the beach…”

6. Cicci Hadra’s House

“When she got home, Cicci Hadra remembered where she had stored the wound medicine. That girl opened drawer after drawer of the shelves in her house. Turns out, she kept the wound medicine in a paper-wrapped plastic in one of her drawers…”

b. Time Settings

Time setting relates to the problem of when the events told in a work of fiction occur. In the Vova Sanggayu folklore there are several times of events, namely, at night, in the morning, a few days later and a few months can be seen in the story quotes.

1. Afternoon

It can be seen in the description of the:

“One day, Granny Tupu's neighbor, Jirana, came to her house. Grandma, my husband has been sick at home for two days…”

"Afternoon to evening, the clouds are not too cloudy, the wind blows lightly wet, Granny Tupu stands on the beach while throwing a faraway view of the sea that stretches out…”

"The next day, when the sun began to tilt to the west, Granny Tupu and Ijo walked to the beach…”.

2. Evening

“That night, Granny Tupu sat on the pandan mat that was spread out in the living room. The old woman is busy chopping corn to boil tomorrow morning…”

“Granny Tupu got up from her shabby bed, then went out of the house. In the dark night, he walks alone to the beach…”

"After three weeks Ijo was at home, one night, when Ijo was about to lie down in his room, Granny Tupu stopped Ijo's steps.”

“So, one evening, Ijo conveyed this to Cicci. With Ijo's precise method, they finally agreed to visit Amboq's house…”

3. Morning

“Before the sun rose, Granny Tupu had already returned home. He found Ijo was busy preparing fishing gear…”

“For months now, one morning, Puaq, a neighbor of Granny Tupu, came to the beach…”

"Now, every morning the old woman returns to brewing tea for her granddaughter…”

"One morning, the sun was just showing its rays, the birds were singing merrily…”

c. Social Background

Social background relates to the behavior of the social life of the community in a place that is told in a fictional story. In this story, the social background of the community at that time was going very well even though the economic background was still limited. The social life in the story can be seen between the relationship between granny Tupu and her neighbor Jirana who help each other when they get into trouble. Ijo's kindness to help each other despite being treated badly by Puaq and Amboq, Cici's kindness, who was ready to help Amboq from his illness and forgot his
father’s and Amboq’s greedy treatment. Many seafarers are also happy and often stop by to rest at Tanjung Babia, social life at that time was quite well established.

"Granny Tupu’s heart is so kind and sincere. Every day someone always came to his house. Whether it’s borrowing rice or money, asking for vegetables, or asking for two or three coconuts. They did not hesitate to convey it directly to Granny Tupu. In the slightest, Granny Tupu never felt burdened by neighbors, and was never bothered by guests, including Ijo’s friends who often played in the garden or who sometimes just stopped by to ask for a drink at her house..."

"Life in Tanjung Babia Village is not too crowded by residents. However, the atmosphere is never lonely because sailors from South Mandar and Bugis always arrive. They deliberately stopped at Tanjung Babia, and stayed for a while or just to rest and get drinking water. Because the village is often visited by sailors, some young people from Tanjung Babia are also fishing with the newcomers...”

“Even though Ijo is not around, there are neighbors who want to visit Granny Tupu’s house. Some of them delivered food or small snacks for Granny Tupu. Among those who often visit Granny Tupu is Jirana, a neighbor who used to be helped by Granny Tupu. Grandma, here I brought food for Grandma. Grandma doesn’t have to cook anymore. This basket already has rice and side dishes. Thank you very much, Jirana. You care so much for me. Don’t bother cooking for me. I can still cook myself...”

“However, unfortunately for Amboq, when the man was on the steps of his house to inform his wife, he stumbled. The machete he was holding fell off his left calf. Becce Segang, Amboq’s son, saw for himself what had happened to his father. He screamed for his mother. Her mother and younger sister came from the kitchen. Seen, Amboq’s feet were covered in blood. Ijo and Becce Segang immediately carried Amboq into the house...”

“Finally they agreed to visit Amboq's house. Arriving at Amboq's house, Cicci saw Amboq's poor condition. I'm sorry... I'm sorry, son. Amboq said with a pitiful face. Yes, I have forgiven, sir. Please forgive my father's fault too. This is all arranged by the Almighty...”

“Cicci Hadra remembers that he once kept the wound medicine that his relative gave him when his late father was injured by a knife at the base of his arm. When he got home, Cicci Hadra remembered where he kept the wound medicine. The girl opened drawer after drawer of the shelves in her house. Turns out, he kept the wound medicine in a paper-wrapped plastic in one of his drawers. Cicci immediately took it to Amboq’s house and explained how to use it. Incredibly, a few days later the wound on Amboq's calf started to dry up...”

“One morning, the sun was just showing its rays, the birds were chirping and singing happily. Ijo went to Amboq's house and invited him to visit the beach. Amboq agreed, his wife and Becce Segang also joined. Almost all residents of Tanjung Babia came to the beach that day, including Cicci Hadra and his cousin, Mrs. Jirana and his son Husna, Mr. Sarmang and Mr. Sading. Around the mangrove tree, precisely in front of a small hill, there are several large stones. Several teenagers and old people sat on a rock that spread out. The children were having fun playing with the small waves crashing against the rocks. In addition, there are also chasing on the beach sand. How happy Ijo’s heart to see all that. Ijo asked those present to gather
around two towering mangrove trees. To respect the elders in the village, Ijo asked Amboq to speak first. In his speech, Amboq apologized to all residents for his mistakes in several events that had occurred. Furthermore, the gray-haired man ordered that the same thing never happen again..."

“Father, Mother, Brothers and Sisters, today is the happiest day for me and for all of us. With the willingness of all of you, ladies and gentlemen, to step foot and stretch your arms to come to this beautiful beach created by God, there are no words that I can say, other than thank you. Nothing but pride. Yes, immeasurably proud. Everyone present clapped and looked at each other. They admire the person who is talking, the figure of Ijo who is friendly, brave, and honest. About Tanjung Babia, a land in the land of Mandar Pattae that juts into the sea, is a village where we live...

4. Characters and Characterizations

Events in fiction, as well as events in everyday life, are always carried out by certain characters or behaviors. Behavior that carries events in fiction so that events are able to intertwine, a story is called a character. While the way the author presents the character or actor is called characterization. In this folklore Vova Sanggayu there are several characters and each character includes:

a. Granny Tupu plays the role of Ijo's grandmother who loves her grandson very much, Granny Tupu is very kind, patient and generous.

b. Her grandson is named Ijo, it is said that Ijo is a young man who is brave, responsible, kind and patient and in determining the character of Ijo as the Protagonist.

c. Jirana is Granny Tupu's neighbor, it is narrated in the story that Jirana is a housewife who often gets Granny Tupu's help, not infrequently Jirana also helps Granny Tupu in difficult defeats, her generous nature and likes to help. In depicting his character, Jirana acts as a utility figure or supporting character or as a complementary character to support a series of stories and dramatic continuity.

d. Husna as the daughter of Jirana's mother, the daughter of Jirana's mother who is told in the story as a diligent child and likes to help her mother. Husna is included in the figure of Utility.

e. Puaq, in the Puaq story, is told as a father who does not want to lose and is greedy, vengeful and likes to be suspicious of Granny Tupu, Puaq is the antagonist in this story.

f. Amboq, it is said that the actor Amboq is someone who is invited and instigated by the Puaq to cut down the mangrove trees planted by Granny Tupu, but he is also the one who betrayed the Puaq. In the cast, Amboq acts as a tritagonist because Amboq is a character that is trusted by the protagonist and antagonist, even though at first he becomes evil and violent due to the influence of Puaq's incitement from the lessons Amboq gets he realizes and becomes a good person.

g. Cicci Hadra, Puaq’s daughter, in the story Cicci Hadra plays the role of Deutargonist, is another character who plays a role for the Protagonist because Cicci is aware that the danger that befell his father is the act of his evil nature to Granny Tupu, even though Cicci Hadra is a kind girl.

h. Becce Seggang is the son of Amboq, in the story it is told that Becce Seggang is a kind and generous girl, Becce acts as a utility figure, namely a supporting character who supports the series of stories.

i. Kaco is a sailor who is told to go to sea but never returns, Kaco plays a supporting role in this story.
j. Pokki, a Sailor acts as a supporting actor or a complementary character in the story.

k. Mr. Sarmang plays Kaco’s father who is worried because his son doesn’t come back from fishing. Mr. Sarmang acts as a supporting or complementary character in the story.

l. Mr. Sarding, the sailor, acts as a supporting or complementary character in the story.

m. Kobu is a young man who invites Ijo to go to sea. Act as a supporting or complementary character in the story.

In this story, all the characters who play a role are important characters who support and give color to the story.

5. Point of View

Point of view is the way or view of the author used by the author as a means to present the characters, actions, settings, and various events that make up the story in a work of fiction to the reader. In the story of the Vova Sanggayu people using the third person point of view because in the storytelling that uses the third person point of view “He/She”, the narrator is someone who is outside the story who presents the characters in the story by mentioning names or pronouns, for example.

“Ijo is a boy who lives with his grandmother named Tupu in Tanjung Babia Village, Mandar Pattae. Since the age of five, Ijo has been abandoned by his parents to the island of Borneo...”

The author tells that at that time there was a child who only lived with his grandmother named Tupu’s grandmother. This example confirms that the author uses a third person point of view and the author is the narrator or the person who tells the story.

6. Style

The style used by the author in this story according to the researcher is not so much use of style, the author uses comparative figure of speech is figurative language that equates one thing with another by using comparative words such as; like, as, like, and other comparative words. Then the author also uses figure of speech. Allegory is a figurative story or figurative painting that illustrates other things or other events. In addition, the author also uses personification figure of speech in which this figure of speech equates objects with humans, inanimate objects are made to think, act, and so on like humans. In addition, in the story there is also a hyperbole figure of speech, which is a figure of speech or style that exaggerates something in the story.

A. Comparative Figure of Speech

“People around know Granny Tupu as a tree farmer because Granny Tupu is a person who likes to plant, also likes to take care of trees...”

"That tree will grow tall in the future, my grandson. The two mangroves are a sign for you when you return from sailing. Grandma mean? Later you will see the two mangroves as a sign of departure, and at the same time your return, my grandson..."

“He walked alone down the gentle beach. Arriving at a place where there are few small rocks, he was stunned. His eyes were fixed on a pair of mangrove trees in front of him. The two mangrove trunks grew tall and towering. Like a possessed man, he was angry with himself. Several times mentioned Granny Tupu's name...”

B. Allegory Figure of Speech

"It is said that some of those who went down to sea never returned, and it is not known what caused it..."
“He thought for a moment, then promised to find some effective wound medicine that was kept in his house. The medicine can heal wounds quickly. Cicci Hadra remembers that he once kept the wound medicine that his relatives gave him when his late father was wounded in the base of his arm by a knife...”

C. Hyperbole
"One morning, the sun was just showing its rays, the birds were singing merrily..."

“Children are having fun playing with small waves crashing against the rocks. In addition, there are also chasing on the beach sand...”

D. Personification
“Puaq... Puaq... don’t! Don’t you cut the mangroves! Puaq only glanced cynically and completely ignored Granny Tupu's words. No, Puaq... don’t cut it down! You’ll get hurt later! Stop it! Stop it, Puaq! Granny Tupu's voice already sounded hoarse..

“Perhaps what Granny Tupu said is true, son. Cutting down that mangrove tree will cause harm to the person who does it...”

“It is true what Granny Tupu said at that time that anyone who cuts down the vova sanggayu tree will cause havoc for him. It happened to me...”

7. Message
The message is the message that the author wants to convey to his readers, in the Vova Sanggayu folklore it gives a message that in life we must always be people who never give up to achieve success like the green one, be a generous figure and like to help regardless of the degrees of others, in social life we must live to help each other, we must not be reckless and presumptuous of others because it will harm ourselves, apart from the moral message and life as a social community, the main message of this folklore is to explain about the origin of the creation of the name Regency pairs of wood which are symbolized as a pair of trees that live side by side as a sign and symbol of the existence of the Pasangkayu district when we see it from sea to land or vice versa. The tree symbolizes a sign for us to return to the homeland of our children and grandchildren, the young and old generation of the Pasangkayu district.

B. Extrinsic Element
1. The Author's Background Consists of:
   a. Biography

Biography is a story or information about a person's life. In the folklore of Vova Sanggayu, the researcher found a biography of the author of the story. In this story, the writer found two biographies or two data about the author of the folklore Vova Sanggayu. The researcher concludes that so far in the Pasangkayu community there are only two written sources of this story, the first is a book written by Abdul Wahid and published by Annora Media Group Yogyakarta in 2015 and written more fully in the writings of Mrs. Suryami and published on in 2016 by the East Jakarta Language Development and Development Agency. For more details, the following is the Biography of Folklore Writer Vova Sanggayu:

a. Biography of the Author Abdul Wahid
Abdul Wahid, born in Sumakuyu, Tubo Sendana Majene, West Sulawesi. He completed elementary school at the place of birth, then continued his education at Madrasah Tsanawiyah at Lil Banan Islamic Boarding School DDI Kaballangan, Pinrang, South Sulawesi. At the end of the 90s he left for Java to continue his Upper Level Education at MA Al-iksan Jombang, East Java.

After graduating, he continued his education at one of the universities of the State
Islamic University of Sunan Kalijaga Yogyakarta (1998). While a student, he was active in several student organizations and youth communities and discussion groups, including: the Yogyakarta Branch of Islamic Student Association (200-2001), Student Executive Board, Department of Islamic Civilization History, State Islamic University Sunan Kalijaga (2001). He is also active in the Yogyakarta History Student Community, the Permen 76 Community.

Together with friends, he co-founded the Yogyakarta Mandar Student and Youth Association (IPPMY) and the Yogyakarta Majene Student and Student Association (2002). In addition to organizing, he is also actively learning the writing world at the Wahatul Adab Journal and Suara Bamba Todilaling. After returning to his hometown, he became a true unemployed and tried to live as a farmer, while occasionally filling the courtyard space on the radar of the Sulbar daily, also briefly teaching Cultural and Social Sciences at Al-Asyariah Mandar University, West Sulawesi, and others.

Now he is active as a "state worker", which is in charge of serving the community in the North Mamuju Regency Government, as a Staff at the Department of Education and Culture, Youth and Sports. The book he wrote was published in 2015 by Annora Media Group Yogyakarta.

a. Biography of the Author Suryami

Her full name is Suryami, this great woman with a Masters degree in education who has expertise in writing, her educational history is S-1 at the Faculty of Letters, Andalas University and continues her master's education at the Faculty of Language Education, State University of Jakarta.

She was born in Padang on September 25, 1966. She has been involved in literature, such as writing short stories, poetry, and drama, since she was in elementary school. Her short stories and poems have been published in several regional newspapers.

She wrote folk tales from the land of North Mamuju at that time it was now known by the name of Pasangkayu Regency, West Sulawesi which was sourced from the Collection of Tales of North Mamuju written by Abdul Wahid. She rewrote this story more completely and with a more different writing style but without changing the original story to make it easier for students to understand the story as school reading literacy material, the story was turned into a fictional story that was easy for students to understand. She wrote this storybook and it was published in 2016 by the Language Development and Development Agency.

The changes in the Vova Sanggayu story are meant, such as adding the names of the characters/actors of the story, stories, and story conflicts. This is done considering the suitability of the content of the story with the level of education of the child (elementary school), as well as the ease of capturing the message in the story.

b. Psychological Condition

Psychological condition is the motivation of the author to write a story literally, the researcher cannot describe the mood of the author when writing this story, but the conclusion of the researcher is that the motivation of the author to write this story is to be known by the wider community and to preserve oral literature from the ancestors so that it was created in written form. so that the children and grandchildren of the nation's generation, especially the children and grandchildren of the Pasangkayu Regency, know that the origin of their homeland is not
merely named for granted but there is a cultural history in it.

**c. Writer's Literary Genre**

A writer will definitely follow a certain literary genre. This is very influential on the writing style used by the author in creating a work. According to the researcher, the writer uses the literary genre. Realism is a literary genre that describes the situation/event in accordance with the reality as it is. The author does not add or subtract from an event that he sees positively, which is described as fine, and the author also uses the Impressionism literary school, which is a flow in literature that emphasizes a cursory impression of an event, event or object that the author encounters or sees. In this case, the author takes things that are important.

**2. Extrinsic Community Background**

One of the elements that can influence the formation of an astra work is the condition of the community and the environment of the writer.

**A. The Ideology of a Country**

The ideological condition of a country greatly affects the results of literary works. Each country that has a different ideology will produce a different literary work. The ideology describes the way of thinking of the community, nation, and state. Ideology directs the community towards its ideals. Especially in Indonesia, we have a state ideology, namely Pancasila as the ideology of the state and as the basis of the Indonesian state, meaning that all Indonesian citizens make Pancasila the basis of the state system.

a. Political Conditions

The political conditions of a country or region will greatly affect the results of a literary work. In the folklore Vova Sanggayu is also created because of the turmoil and encouragement from within humans to express thoughts, experiences, and feelings contained in their souls.

b. Economic Conditions

The economic condition of a literary work or country will greatly affect the results of a literary work. Economic progress will make the development of the literary world also develop from works created by literary writers that will generate income for survival and also as a benchmark for the further development of the printing process of new literary works so that they can be known and will be of interest to the public in general.

c. Social Conditions of a Country

Social conditions affect a literary work because in general society cannot be separated from the social conditions that occur in life. People live interconnected with one another which is described in the story of Vova Sanggayu.

**3. Extrinsic Elements of Values in Stories**

The value contained is one of the important elements in a literary work. These values will be taken by the reader as a summary of the contents of the author's work.

a. Religious Value

Religious values are values that can be used as lessons contained in literary works related to religious teachings. In the folklore, Vova Sanggayu tells a lot of good teachings that can teach us as good human beings and fear God Almighty, with good treatment and happy to help others, forgiving each other and being humble, all of this treatment is a commendable treatment.

'It's no wonder Granny Tupu is known as a kind-hearted landlord. The results of the plant can only meet their daily needs. However, Granny Tupu was satisfied because she always...
shared with the neighbors around her. One day, Granny Tupu's neighbor, Jirana, came to her house. Grandma, my husband has been sick at home for two days. I apologize in advance, may I borrow a little bit of two liters of rice for us to cook today, Grandma? Of course you can, Jirana, replied Granny Tupu. Thank you, Nick. Later when my husband recovered and was able to work again, I immediately returned Grandma's rice. Oh... don't worry! No need to return it, Jirana! Aren't we living helping each other...

“I'm sorry... I'm sorry, son. Amboq said with a pitiful face. Yes, I have forgiven, sir. Please forgive my father's fault too. This is all arranged by the Almighty...”

“Amboq's wife and Becce Segang, his son, also apologized to Sicci Hadra. Ijo felt satisfied and relieved because no one was hurt anymore between the two parties...”

b. Moral values
Moral values are the values contained in the story and related to the morals or ethics that apply in society. Moral values in a literary work are usually shown by the presence of a good behavior and speech played by the character. In the story, there are many lessons that we can use as examples for our social life, we can see from the behavior of Grandma Tupu who is kind, caring for others and happy to help people who are in trouble without expecting anything in return from the people she helps. green behavior as a responsible young man, a young man who does not break his promise, persistent behavior to work to achieve his success, never give up and full of patience in living the turmoil of his life, Puaq and Amboq's behavior teaches us not to be quick to think bad, like to be jealous of others, not being able to control those emotions is not commendable behavior. The kindness of Cicci Hadra and Becce for wanting to open their hearts to apologize when they made a mistake did not make the situation more complicated and classed everything as a lesson in life.

c. Culture value
Cultural values are values relating to customary values, traditions, existing customs, cultural values which can also provide a mandate related to cultural preservation, and other messages. The cultural value contained in the story is that at that time it was known as farming culture even though there was a beach, but the people in Cape Babia did not yet have the courage to go sailing for income from the sea because at that time anyone who went sailing would not return to their hometown but the This was broken by Ijo with his tenacity and faith and the prayers of support from his grandmother. He was able to return home safely, another cultural value that we can take from this story is the cultural value of helping each other and caring for others, cultural values that have been up until now The Pasangkayu community believes as an ancestral relic is a pair of mangrove trees which is told in the Vova Sanggayu folklore that the tree is entrusted as a door or symbol of the existence of the fertile and beautiful Pasangkayu district.

c. Social Value
Social values are values that can be learned from the interactions of the characters in literary works with other characters, the environment and the community around the characters. Social values in a literary work in general also provide explanations and descriptions related to social phenomena. In this story, the social value that researchers can learn is the mutual care of the community at that time, which is illustrated through the kind and friendly treatment of Granny Tupu to her neighbor Jirana. Likewise, Jirana's treatment of the Granny Tupu, the treatment of the sailors who cared about each other and worried about
other sailors who had not returned, Cicci Hadra's kindness to help Amboq, and Ijo's sincerity towards Amboq and Puaq's treatment. The concern of all the people described at the end of the story that makes all the mistakes is a lesson.

"The house where Granny Tupu and Ijo live is surrounded by trees that Granny Tupu planted herself, such as bananas, cassava, papaya, sweet potatoes, and others. Every time she wants to cook, Granny Tupu just picks the vegetables that grow around her house. In another garden, Granny Tupu also has some coconut trees and cocoa trees. People around knew Granny Tupu as a tree farmer because Granny Tupu was a planter and also liked to take care of trees. He plants anything that can be useful for life...

"Nevertheless, Granny Tupu is satisfied because she always shares with her neighbors. One day, Granny Tupu's neighbor, Jirana, came to her house. Grandma, my husband has been sick at home for two days. I apologize in advance, may I borrow a little bit of two liters of rice for us to cook today, Grandma? Of course you can, Jirana, replied Granny Tupu. Thank you, Grandma. Later when my husband recovered and was able to work again, I immediately returned Grandma's rice. No need to return it, Jirana! Aren't we living helping each other..."

"In the slightest, Granny Tupu never felt burdened by neighbors, nor was she bothered by guests, including Ijo's friends who often played in the garden or who sometimes just stopped by to ask for a drink at her house. Life in Tanjung Babia Village is not too crowded by residents. However, the atmosphere is never lonely because the sailors from South Mandar and Bugis are always coming...

This is the conclusion that can be drawn by the researcher regarding the intrinsic and extrinsic elements contained in the Vova Sanggayu folklore which also contains the values contained in the story that can be taken as a good guide for living in the continuity of social life.

CLOSING
A. Conclusion

Basically, folklore is one of oral literature which can be interpreted as a culture that is passed down from generation to generation through speech acts, namely word of mouth so that the story continues to develop and can be stored in the memory of every child as a generation of the nation and the culture of the Indonesian nation itself. Through this narrative, folklore continues to develop, it's just that sometimes children as a generation in the current era don't care about culture or ancient stories, for example about the origin of an area, especially the folklore of Vova Sanggayu. Based on the results of the description of the intrinsic and extrinsic elements in the Vova Sanggayu folklore, the intrinsic element is an element that builds the story from within which includes the theme, plot or plot, background or setting, characters and characterizations, point of view, language style and mandate while the elements Extrinsic is an external builder element related to the author's biography which includes the author's biography, psychological condition of the author, literary genre, community background and values such as moral values, religion, culture and social values. In the results section, the researcher concludes the parts of these elements and is described in detail. With this research, it will make it easier for further researchers to research on the folklore of the origin of the name of Pasangkayu Regency, which is known as the Vova Sanggayu story which according to the people of Pasangkayu Regency is a marker or as a marker symbol for Pasangkayu Regency, as a marker for fishermen passing through Pasangkayu
This folklore also continues to develop from generation to generation until now and has been widely developed and has been recorded by Abdul Wahid in 2015 and published by Annora Media Group Yogyakarta and written in full based on references from Abdul Wahid’s book and he only added a few additional characters so that easily understood by students so that it was reissued by Suryami in 2016 and published by the Badan Pengembangan dan Pembinaan Bahasa. In this case, the researcher chose to use the story script written by Suryami because the story was more complete.

B. Suggestion

Oral literature or folk literature is a literary work in the form of speech (oral), but literature itself dwells in the field of writing and contains cultural components. With the completion of the research on the analysis of the intrinsic and extrinsic elements of the folklore of Vova Sanggayu, the author would like to give some suggestions which later can be a factor to advance the development of Indonesian literature and culture in every region because cultural inheritance is only for us the younger generation who must realize and continue the work. -works that may not be known by some become known.

1. For literary enthusiasts, especially oral literature, it is very good and interesting to study because it makes us close to our own culture. With research like this, we can add insight and knowledge about our own culture so that with the results of scientific writings made like this thesis example, will help other researchers in finding references for future research.

2. Researchers hope that there will always be other researchers who study oral literature so that oral literature which is a cultural heritage that is passed down from generation to generation is always known through the writings of other researchers and readers can also get information that each region has a certain story, for example like this folklore Vova Sanggayu.

3. For future researchers, I hope that the students who will be researching can be more specific and more complete so that every work of oral literature and our culture can be widely known by everyone who reads it.

4. In particular, the next researcher gives suggestions to further develop cultural values so that they do not disappear from civilization, especially in this study there may still be many shortcomings, therefore further researchers can re-examine the history of etymology regarding the naming of the Pasangkayu district because this is something that interesting. Due to the limitations of the author, the author hopes that there will be further researchers who will raise this issue.

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