

## **STRUCTURE OF ACTANT IN CINDERELLA AND *DATUKALINDIDI*' *SOLA PUDUKBALENGKARE***

**Dwi Adi Nugroho**

Universitas Sulawesi Barat  
[dwiadi.nugroho@unsulbar.ac.id](mailto:dwiadi.nugroho@unsulbar.ac.id)

**Alfiah Pratiwi**

Universitas Sembilan belas November Kolaka  
[gue.fifi@gmail.com](mailto:gue.fifi@gmail.com)

**Waode Surya Darmadali**

Universitas Islam Negeri Alauddin Makassar  
[waode.surya@uin-alauddin.ac.id](mailto:waode.surya@uin-alauddin.ac.id)

### **ABSTRACT**

This research aimed at describing the events' structure in Cinderella and *Datukalindidi' sola Pudu'balengkare* and it is also aiming to outline the form of the actantial structure and functional models in these fairy tales. The researcher used structural narratology approach and descriptive method. This research is a descriptive qualitative. In the analysis, the actant structure and functional model in these folktales had been analyzed through the actions of the characters in the story. The research result shows that not all fairy tales have a complex structure as stated in theory. Not all stages are fulfilled properly. It means a lot of characters that are not one hundred percent involved in one function. However, that is exactly what becomes evident that the conflict character was prominent because they have dual role.

**Keywords:** Actantial Structure, Folktales, English, Torajanese, Functional Model

### **INTRODUCTION**

Folktales are very significant in establishing social and cultural unity while also uniting humanity under universally accepted norms of truth, peace, democracy, equality, and beauty because folktales are stories about human's ways of lives in each nation or language and have traditionally been followed through many generations across the nations. Folktales create awareness in the listener about their native cultural heritage while also teaching them to learn appreciate and tolerate other cultures and people. Reading or listening folktales, it will bring people's pride of their locality so that they would perceive that they have something in common. These attitudes greatly lead to people's unity and harmony.

Songsin (1999) mentioned that a folktale has an important role in knowledge transfer and personality development because it has power to persuade and influence people's perception, attitude, behavior, and many other factors important to human's life as well as the society. Every culture has their own folktales as Thompson (1946) noted that there is no known culture in the world where there is no folktale because folktales are found everywhere.

These folktales that are developed across many countries have phenomenal content of stories. Some of them have similarities in every country. Unlike the other narratives, folktales are easily transmissible. Rahman (2017) stated that as part of oral tradition, folktale has been the main media for societal and cultural communication. This practice has long been a convention and that convention is an absolute culture. In addition, Burne (1964) determined that people who do not assimilate others' customs may assimilate others' tales leading to similar tales being found in two different countries which differ in their natural settings. In the tales of foreign origin, one finds various unfamiliar object and incidents. On the other hand, the folktales found in a specific tradition include descriptions of familiar natural settings. In England and Indonesia, people enjoy reading folktales because these stories as the reflection of people's culture, values and beliefs. The influence of these folktales is still alive today through written text. Jacobs was one of the pioneers in collecting stories, improving recording and publishing technologies, a notable collector and publisher of English Folklore. He was honorary secretary of the International Folklore Council and editor of Folklore Magazine. His work influenced to all ages, as written in Zangwill (1892) and stated that his books delighted equally the nursery and the drawing room as mentioned in Stokes. In 1890, with English Fairy Tales, he started series of book which was to include Celtic Fairy Tales (1892), Indian Fairy Tales (1892), More English Fairy Tales (1893), and More Celtic Fairy Tales (1894). His written includes English Fairy Tales and More English Fairy Tales became the best world class collection from the golden age of folktale collecting, and they have been both criticized and celebrated for the way Jacobs preserved the classic corpus of traditional English folktales. This volume allows the readers with a new resource for understanding the development of the classic fairy tale in late Victorian England for reassessing the relationship of Jacobs's canonical tales to the traditional English folktales that they sought to preserve.

As in England, Indonesia has folktales known as *dongeng* or *cerita rakyat* that reflecting the diverse cultures and ethnic groups of Indonesia. Many ethnic groups have passed on their collection of tales and folklores from generation to generation through many ways such as in ceremony and daily activities. The Toraja ethnic group has rich folktales known as *ulelean pare* or *puama*. The Torajanese parents use, *puama* or *ulelean pare* as media to educate their children especially about their cultures and custom. Furthermore, *ulelean pare* has important roles for Torajanese youth in identifying their ancestors, knowing and understanding their cultures and histories, learning past lessons, and entertaining. Furthermore, *ulelean pare* is the communication tool from generations to other generations, between parents and children, grandchildren and grandparents and vice versa. According to Hutabarat, as cited in Lebang, there are approximately hundreds of stories retold in Torajanese society, many of them which have almost disappeared due to the shifting of lifestyle therefore as Torajanese, Lebang took the opportunity to save the local stories by writing them on book that consist of 52 stories.

Both Jacobs and Lebang recorded oral stories spoken by story tellers. There are many similarities found by the researcher after reading their works especially in themes, plot and characters. The

similarities are written in English and Torajanese folktales; *Cinderella* and *Datukalindidi' sola Pudukbalengkare*. Those stories describe two siblings who are jealous each other. Although these stories brought many similarities, they involved several unique aspects in the story such as the culture, environment, and beliefs, they also share universal aspects. Lee & Stevenson (1986) mentioned that in an urban area in China, children share some common values with American children. Therefore, the researcher proposed to study the moral aspects found in English folktales that represents Western values Torajanese that represent Asian values by using structural analysis of folktales. The researcher rarely finds any studies that have compared English folktales and folktales from Toraja. The researcher will analyze folktales by using Greimas actantial model. During the sixties, Greimas proposed the actantial model, based on Propp's theories as Anwar (2014) wrote in her thesis. This model is a device that can theoretically be used to analyze any real or thematized action. The actantial model, allows the researcher to break an action down into six facets, or actants which are: subject, object, the sender, the receiver, a helper, and an opponent. Furthermore, Greimas also introduced the functional model in which a story's narrative depends on the actants. The functional model consists of beginning situation, transformation (qualifying test, Main test, disequilibrium, glorifying test) and denouement. Thus, the researcher has to look at the whole story first, to be able to better grasp all that is involved in the actantial structure. With this purpose in mind, the first subchapter attempts to offer a general overview of Greimas and his theory. The researcher will focus on finding the similarities in selected folktales of Jacobs's book, *English Fairy Tales and More English Fairy Tales* and Lebang's books, *Ulelean Parena Toraya*. Therefore, the researcher is challenged to take the subject matter of this thesis under the title *Structure of Actant in Cinderella and Datukalindidi' sola Pudukbalengkare*.

## **REVIEW OF LITERATURE**

Structuralism is a way of thinking about the world that is mainly concerned with the perception and description of structures according to Jabrohim (1996). Moreover, Pradopo in Jabrohim (2003) stated that the basic concept that became the characteristics of structuralism theory is the assumption that a literary work is an autonomous structure that can be understood by the builders' elements that has relationship one another. As a result, to understand its meaning, the literary works should be reviewed based on its structure that must be separated from himself and the author's intention and also separated from the effect on the reader.

Based on the statements above, it can be concluded that structuralism has the concept of function that plays a significant role. It means, the elements as characteristic of the theory can contribute maximally to the function. In order to show the interrelationship elements are involved. These elements have different functions; its dominance depends on the type, conventions, and literary traditions. In the context of the study in literature, there are many theories of structural models that can be used, for example, structuralism models proposed by Claude Levi Strauss, Tzvetan Todorov, Algirdas Julian Greimas and Vladimir Propp. The type of structural analysis that the researcher will

use in this research is structuralism narratology developed by Greimas. The researcher chooses this model because the structuralism models of Greimas is considered to have an advantage in presenting detail lives of the characters in the story from the beginning to the end. In addition, structuralism model is able to show clearly the dichotomy between the protagonist and antagonist.

Ratna (2004) writes that narratology is also called the theory of discourse (text) narrative. Both narratology and theoretical discourse (text) narrative are defined as a set of concepts about stories and storytelling. In narratology structuralism developed by Greimas, the study is raised and more attention is on the action rather than actors. Subjects contained in human discourse are formed by the action quasi called actans and acteurs. According to Rimmon-Kenan in Ratna (2004) actans may be an act, but it is not always a human being, but also non-human. Jabrohim (1996) stated that actant in Greimas theory, in terms of story grammar shows different relationships. It means, in a scheme actant, a function can occupy multiple roles, character roles and criteria of character that can be observed. According to the theory of Greimas, a character can occupy several functions and roles in a scheme actants.

In the previous, Propp introduced the smallest narrative elements which remain in a work of literature as a function. Martin (1986) states that Propp was more rigorous in two respects. His definition of 'function' provided a clear basis for identification of narrative units, and he listed every one that appeared in the tales he studied. He found thirty-one functions, which always appeared in the same order, though not all appeared in every tale. So, it can be concluded that Propp's theory focuses on the functions and roles.

Jabrohim (1996) notes that actant is something abstract such as love, freedom, or group of characters. Associated with syntactic unit narrative, actant means that elements syntactic have specific function. While Ratna (2004) states that the function is the basic story unit that describes a logical and meaningful action in the form of narrative. In other words, the scheme actant prioritizes the most important energy story line that moves the story to be telling, with the most important episodes consisting of the beginning, complication, and resolution. Jabrohim (1996) adds that actants in the theory of Greimas occupy six functions, namely subject, object, sender, receiver, helper, and opponents or opposant.

Dundes (1984) explained that the fairy tale is the folktale and is a narrative invented by persons unknown and handed down at first by word of mouth from generation to generation, narrative which, though they profess to describe actual occurrences are in fact purely imaginary, having no other aim than the entertainment of the hearer and making no claim on his credulity. In short, they are fictions pure and simple, devised not to instruct or edify the listener, but only to amuse him. They belong to the region of pure romance. Gomme in Dundes (1984) gives a definition of the folk tale is a survival preserved amidst culture surrounding of a more advanced age, and deals with events and ideas of primitive times in terms of the experience or of episodes in the lies of unnamed human beings. The folktale is neither sacred nor believed, it has become the fairy tale. It is told to grown-up people, not

as belief but as what was once believed; it is told to children, not to men; to lovers of romance, not to worshippers of the unknown; its gathering ground of home life, or in the nursery, not in the hushed sanctity of a great wonder.

## **METHOD**

In order to determine the main research problem. The researcher used descriptive method by doing close reading that is essential and becomes —primary methodologiesl in most of the literary studies (Smith, 2016). During this study, the researcher folktales at least two times. The first reading helped the researcher to understand the story's intrinsic elements: characters and their characterization, settings, plot and most importantly, the conflicts. All the way through this first reading, it was noteworthy jotting down some problems and interesting topics before going on with one final matter. The researcher, then, looked for an appropriate theory to examine the topic and found that structure of both folktales. Interestingly, the researcher discussed the actant system by Greimas and connected to the folktales structure. To reveal the actantial structure and the functional model that illustrates the common similarities of these two works.

## **FINDING AND DISCUSSION**

After reading Cinderella, the researcher finds some events that happen in it. That part consisted of three stages, they are the first stage, the second stage and the final stage. The first stage begins with the event when the narrator opened and introduced the characters. Furthermore, he also reveals the setting near the bonny mill – dams of Cinderella “But after a time he looked upon the youngest, with her cherry cheeks and golden hair, and his love grew towards her till he cared no longer for the eldest one” (Jacob, 2002).

The second stage is the core story marked by various conflicts. This happened when the eldest one hated her sister for taking away Sir William's love and day by day her hate grew upon her. Therefore, the eldest planned to kill her. “One day the eldest invite her sister to see the father boat come in at the bony mill – stream of Cinderella. Then, they went their hand in hand. When they got to that place, the youngest got upon stone to watch for the coming of the boats. And her sister, coming behind her, caught her round the waist and dashed her into the rushing mill – stream of Cinderella” (Jacob, 2002).

The third stage shows when the famous harper went to the castle. While he was preparing to play the harp, suddenly the harp is singing by itself. It was amazed all the castle members. This harp was starting to tell the truth that the eldest had killed her youngest sister. “Then, they all wondered, and the harper told them how he had seen the Princess lying drowned on the bank near the bonny mill – dams o' Cinderella, and how he had afterwards made this harp of her hair and breastbone....” (Jacob, 2002) “And there sits my sister who drowned me by the bonny mill – dams o' Binnorie” (Jacob, 2002).

The story of *Datukalindidi' sola Pudukbalinkare* consisted of three stages, the early, middle, and the final stage. The narrator opens the story by showing the characters that consists of the rich and

young man, and two daughters. Moreover, he also introduced where the setting takes place. "One day there was rich and handsome young boy who is from rich family walk through the forest. He reached a house where there were two siblings stay there. They are *Datukalindidi'* who has a white skin, beautiful soul, and looks. The other, was *Pudukbalingkare*, who has dark skin and bad behavior" (Lebang, 2010) After meeting, this young man felt in love with *Datukalindidi'*. He intended to propose her. When this news spread to *Pudukbalingkare*, she tried to find the opportunity in order to get rid of her sister. The middle stage is the core of the story. It is marked various conflicts. It can be seen when the *Pudukbalingkare* threw her the rest of pot dishes water so that all her body turns black. "Then, *Pudukbalingkare* come into the house where in the same time *Datukalindidi'* went down to find her needle. When she was looking for her needle, *Pudukbalingkate* threw the rest of water toward her so that *Datukalindidi'* skin turn dark (Lebang, 2010). The final stage of this story arose when *Datukalindidi'* went to the well. When arriving there, she was instructed by the crow to follow his instructions in order to let the dark skin disappear. "No...no... come in to the well and then do worship three times to the Northern and three times to the Southern as well." The rich and young man was amazed because he just realized that the lady who is in front of her is *Datukalindidi'*. He brought her to his house and married her. Then, *Pudukbalingkare* was killed and her body turns to cendawa which is kind of sweet potato leaves that cooked in the black pot for feeding the pig.

The form of actantial structure and functional model of Cinderella and *Datukalindidi' sola Pudukbalingkare* The first is the form of actant and functional model in Cinderella. The form of actant shows that Sir William and the famous harper as the subject. The form of actant and functional model in *Datukalindidi' sola Pudukbalingkare* shows that the young man and *Datukalindidi'* as the subject in the story. The entire subject is assigned by the sender to obtain the desired object. This research shows that in the story of Cinderella, the desire of Sir William (sender) to marry the youngest (object) because her cherry cheek and golden hair (helper) that send himself (receiver) to the castle where the youngest stay. Unfortunately, the eldest (opponent) does not like this news. She hates her sister for snatching away Sir William's love. Her hate to her youngest sister grows upon her. She plots and plans to get rid of her. When the famous harper (receiver) could not forget the beauty of the youngest (sender), he goes back to the place where the first time he finds this beauty woman. Regrettably, he only finds her bones and her golden hair. Then, with his desire (helper) he makes a harp out of her breast – bone and her hair. After arriving in the castle, the harp is playing by him and tells the truth about what happen to the youngest.

After analyzing these two stories, it can be summarized that not all fairy tales have a complex structure as stated in theory. Not all stages fulfilled properly. It means a lot of characters that are not one hundred percent involved in one function. However, that is exactly what became evident that the conflict character was prominent because they have dual role.

## CONCLUSION

The researcher obtained some results from the research questions which are including the structure of the events in the folktales Cinderella's form of actant structure and functional models of each folktale can be summarized that the events in and *Datukalindidi' sola Pudu'balingkare* in two places. The form of the actant structure and functional models in Cinderella is the sequence of father and stepmother (father as a subject), the sequence of *Datukalindidi' sola Pudu'balingkare* (*Pudu'balingkare* as subject), and the sequence of the witch (the witch as subject). The actant structure and functional model in Cinderella are the sequence of the woman and her sister (the women as subject), the sequence of the enchantress (the enchantress as subject), the sequence of the prince and Cinderella (the prince as subject). The actant structure and functional model in *Datukalindidi'* are the sequence of the king and the queen (the queen as subject), the sequence of the thirteenth fairy (the thirteenth fairy as subject) and the sequence of the prince (the prince as subject). From the above analysis it can be concluded that not all fairy tales have a complex structure as stated in theory. Not all stages fulfilled properly. It means a lot of characters that are not one hundred percent involved in one function. However, that is exactly what became evident that the conflict character was prominent because they have dual role.

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