

Narrative Structure of Mobile Apps Interactive Story *Kisah Lutung Kasarung*: Morphological Analysis of Vladimir Propp

Dicky Hidayat^{1,2}, Moh. Asyiek Bin Mat Desa²

¹Visual Communication Design, Telkom University, Indonesia

²School of Art, Universiti Sains Malaysia, Penang, Malaysia

dickyhidayat@telkomuniversity.ac.id, asyiekdesa@gmail.com

Abstract This study analyzes the narrative structure of the mobile apps interactive story *Kisah Lutung Kasarung*, based on Vladimir Propp's morphological theory. The purpose of the study is to explore how the structure and moral values are based on the functions of the characters contained in the story. The study used the descriptive qualitative methods using the method of narrative analysis. Data collection techniques were carried out by a literature study and documentation. The result shows 27 main narrative functions, 5 plots, and 4 spheres of action contained in the mobile apps of the interactive story *Kisah Lutung Kasarung*. The positive moral values obtained from the story are stoicism, helpfulness, happiness, religious, dedication, forgiveness and fairness.

Keywords narrative analysis, morphology, vladimir Propp, mobile apps, interactive stories, lutung kasarung

1. Introduction

Indonesia has many folktales scattered in each region. These folktales are generally related to the social and cultural conditions of the owner's community. As a form of folklore, folktales have the same characteristics as other folklore, such as myths, folksongs, and so on. Characteristics of folklore inherent in folklore are spreading through oral traditions, having versions and variants, and having a certain formulas or patterns [1].

Sunda is one of the largest ethnic groups in Indonesia. Like other ethnic groups in Indonesia, Sundanese have many folktales such as *Si Kabayan*, *Sangkuriang*, *Ciung Wanara*, *Lutung Kasarung*, and others. The *Lutung Kasarung* story is a folktale originating from *pantun Sunda*, which is one form of performance art and oral tradition of the Sundanese people. *Pantun Sunda* is a form of performance art, performed by a narrator or *Juru Pantun* who tells a story in the old Sundanese language, which is sung accompanied by a musical instrument namely the *Kecapi*. The stories of *pantun Sunda* generally tell the adventures of kings or knights of the descendants of king Siliwangi, the king of Pajajaran in expanding the kingdom's conquered area or in finding beautiful princesses to be made empresses [3].

The *Lutung Kasarung* story is one of the *pantun Sunda* stories that is so sacred that not all *Juru Pantun* are able to or would dare to display it [9]. However, the *Lutung Kasarung* story is a *pantun Sunda* story that is most widely adapted into various media. From the history of the reception of the text, it appears that the *Lutung Kasarung* story has many possibilities for transformation that are not only cross-cultural

(Sundanese to Dutch, Indonesian and Javanese), but also in the form of cross-forms, from *pantun* to written forms and story forms. The story has been written *pantun* into prose, poetry, drama, opera, novels, fairy tales, comic, films, etc. [8].

Digital technology is growing rapidly nowadays, and in its various forms pampering users with a variety of applications. Mobile applications or apps, are digital software that allows users to do mobility by using devices such as cellular phones, smartphones, smart watches, and other portable media players. Increasingly widespread mobile phone and smartphone users, from adults to children, provide opportunities for the development of a variety of interesting mobile apps for children such as interactive storytelling games and applications with educational content.

Of the many interactive stories created by local digital content development companies, there are several interactive stories about Sundanese folklore, and one of them is the story of *Lutung Kasarung*. The adaptation of the *Lutung Kasarung* story into interactive multimedia such as mobile apps, namely *Kisah Lutung Kasarung* (KLK) is an interesting thing to study, because in every text in the *Lutung Kasarung* story there are thoughts and views about life that are considered ideal by the old Sundanese people. Cross-cultural and cross-forms transformation of the *Lutung Kasarung* story will inevitably lead to changes in the structure of the story and the moral values contained in it, in line with the process of cultural transformation that occurs in the community. The expected benefits of this study include: (a) a reference material in adapting folklore into multimedia; (b) an effort to understand Sundanese cultural values; and (c) a form of preservation of Indonesian folklore so that it can be known by the public.

1.1. Problem Identification

Based on the research background, the problems in the study are as follows:

1. How is the narrative structure of the interactive story *Kisah Lutung Kasarung* (KLK) based on Vladimir Propp's morphological theory?
2. What moral values are contained in the interactive story *Kisah Lutung Kasarung* (KLK)?

1.2. Theoretical Review

The narrative analysis that will be used in this study is the morphological theory of Vladimir Yakovlevich Propp (1895-1970), a literary researcher from Russia who in his book entitled *Morphology of the Follicles*, analyzed the plots of Russian tales. Vladimir Propp was the first structuralist figure to seriously study the narrative structure, while giving new meaning to the fabula dichotomy (story) and *sjuzhet* (plot) [12]. Propp's theory is based on linguistic studies, so it discusses text from a discourse scope. The theory and method of folklore research that he sparked is known as the morphology of folklore [2].

Propp revealed that in folklore there are thirty-one functions that can be found. Thirty functions are then given a symbol to facilitate the analysis process. Folklore usually begins with the initial situation, where in this section the hero is introduced by mentioning names or something that can be used as a reference to him. The initial situation is given an α symbol, but is not included in the 31 functions proposed by Propp [7]. After the initial situation (α) then the folklore will be arranged based on the following functions: 1) Absentation (β); 2) Interdiction (γ); 3) Violation (δ); 4) Reconnaissance (ϵ); 5) Delivery (ζ); 6) Fraud (η); 7) Complicity (θ); 8) Villainy (A); 8a) Lack (a); 9) Mediation, the connective incident (B); 10. Beginning counteraction (C); 11) Departure (\uparrow); 12) The first function of the donor (D); 13) The hero's reaction (E); 14) Provision of receipt of a magical agent (F); 15) Spatial translocation (G); 16) Struggle (H); 17) Marking (J); 18) Victory (I); 19) The initial misfortune or lack is liquated(K); 20) Return (\downarrow); 21) Pursuit, chase (Pr); 22) Rescue (Rs); 23) Unrecognized arrival (O); 24) Unfounded claims (L); 25) The difficult task (M); 26) Solution (N); 27) Recognition (Q); 28) Exposure (Ex); 29) Transfiguration (T); 30) Punishment (U); 31) Wedding (W).

Each function can consist of several classifications that are given an superscript number (example: A¹). In his theory Propp revealed that these classifications explained in more detail the actions of the characters in the story. Classification is a motive that underlies the formation of functions of each character, and its form can be a combination of several classifications of other functions [7].

These 31 functions can be distributed into seven specific spheres of action, namely: (1) Villain (The sphere of criminal actions), namely characters that form complications or conflicts in the narrative, change normal normal situations and lead to conflict; (2) Donors, providers (The sphere of donor action), namely characters who give something or

help that can help the hero in solving problems; (3) Helper (The sphere of helper action), which is a character that helps the hero directly in defeating criminals, returning the situation to normal, and directly involved in fighting criminals; (4) The princess and her father (the action sphere of the princess and her father), the princess is the character who is directly mistreated by the villain and the father is the grieving character; (5) Dispatcher (intermediary/ deployment action sphere), namely the character who sends a hero to complete the task; (6) Hero (The sphere of hero action), is a characters in narratives that returns chaotic situations back to normal; and (7) False hero (a fake hero action sphere), namely the gray character between heroes and villains. Through these seven action spheres, the frequency of occurrence of perpetrators can be detected and the way in which the character of the perpetrator is introduced can be known [4].

Propp's theory is a basic structural analysis, and that it can be found in the initial form of folklore after passing several transformations. In a changing to various versions, folklore has always maintained the same structural framework. This theory technically combines structural methods with genetic research, tracing the origin and spread. Although Propp's theory is based on Russian folklore, these functions can be found in other types of stories, such as comedy, myth, epic, romance, and stories in general [10]. Therefore, the Propp research model can be used to analyze Indonesian oral literature and traditions.

2. Methods

The research method used is the descriptive qualitative research method, which is an analytical method based on the existence of semantic relationships between variables being studied [11]. The aim is to get the meaning of the relationship of these variables, so that they can be used to answer research problems. The main principle of qualitative methods is to process and analyze the collected data into systematic, orderly, structured and meaningful data. This research method believes that the phenomena that occur in society cannot be seen and determined by numbers [11]. Qualitative research is interpretative research (using interpretation) that involves many methods in examining research problems [6]. The descriptive method is the way of describing data and analysis in literature as it is [2]. Data collection was done by using library research methods and documentation. The literature study was conducted to understand the morphological theory of Vladimir Propp. The documentation method was used to divide mobile apps the interactive story KLK into units of data that can be interpreted.

The method of data analysis in this study used the model proposed by Miles and Huberman [5]. The analysis technique included: (a) data reduction, which means sorting the collected data according to the type of data, then detailing it so that it becomes accurate data; (b) presentation of data, in the form of narrative images, sounds and texts. Data is then

described one by one, interpreted and described according to the research objectives; and (c) inference, namely the interpretation of data that has been presented, interpreted and described. These three steps are cycles that are interrelated and carried out simultaneously during and after data collection.

3. Discussion

3.1. Object of the Research

The object of this research was the mobile apps interactive story KLK developed by Educa Studio. A local game development company that develops the children's story series, namely RIRI. The interactive children's story series with indigenous Indonesian folktales and fairy tales from around the world. All folklore and fairy tales are packaged interactively, presented with Indonesian nuances. These mobile apps can be downloaded for free on the Play Store on smartphones with the Android operating system and in the Apps Store on smartphones with the IOS operating system.



Figure 1. Main menu of interactive story “kisah lutung kasarung”

This mobile apps combines interactive stories and interactive education in one application. In the interactive story mode, the user has two menu choices, automatic and self-read. The automatic mode will run the story automatically from the start page to the end. In the self-read mode, the user can freely choose the desired page by clicking the button provided.

In the interactive education mode there are four games that can be played, namely: Puzzle shapes, Dress up, Body wash, and Fruit Caterpillars. The four games are a combination of the arcade and puzzle genres, the games genre which includes core puzzle solving and focuses on chasing scores. These four games are quite interesting and can be easily played by children. They also have an association with the interactive story KLK.

The interactive story KLK tells the story of Purbasari, who is removed from her throne and expelled from the palace by Purbararang, her beloved sister. Purbasari is thrown into the forest with a smelly body and full of bumps. While in the forest Purbasari befriends a black-haired monkey named Lutung Kasarung. Lutung Kasarung heals Purbasari to recover from her illness. Purbararang then challenged her sister to a “long hair fight”, and fight between their fiancés. Lutung Kasarung turns into a handsome prince, and Purbasari wins all the challenges given by Purbararang. Finally, Purbasari marries a handsome young man, forgives her sister, and becomes a fair and wise queen.

3.2. Data Processing Techniques

Research data was obtained through document studies, by dividing the mobile apps version of KLK into pages based on the sequence of stories. The pages in the form of scene shots are then given a sequence of numbers to facilitate the analysis process to be carried out. This research focused on analyzing these mobile apps in interactive story mode and produced a total of 13 scene shots. Each shot scene is composed of multimedia elements, namely images, sounds and text. An analysis of each scene shot was done by using three stages of qualitative data analysis: (1) organizing data, which included sorting it into small units; (2) synthesizing data, or arranging it into patterns, selecting and sorting which data is important and not important; and (3) drawing conclusions so that the results are in the form of information that can be conveyed to others [5].



Figure 2. Scene shot of interactive story *kisah lutung kasarung*

3.3. Analysis of Character Functions

The following is a discussion of the functions of the characters in the interactive story KLK. These functions are explained with a symbol and scene shot of KLK, which is composed of multimedia elements.

3.3.1. Initial situation (α)

In the initial situation of KLK, the story begins by telling that in ancient times in the land of Pasundan, there was a king named Prabu Tapak Agung. The King has two daughters named Purbararang and his sister Purbasari. King Tapak Agung, who was old, hands over the throne to Purbasari. This make Purbararang feel very angry. She believe the throne should belong to her.



Figure 3. Scene shot page 4 *kisah lutung kasarung*

3.3.2. Villainy (A)

To seize the throne from her younger sister, Purbararang orders the witch to make a very evil concoction for Purbasari (A¹¹). Purbasari's whole body becomes covered with bumps and smells badly (A⁶). Purbararang becomes the queen, and Purbasari is driven away into the forest (A⁹).



Figure 4. Scene shot page 5 kisah lutung kasarung

3.3.3. Departure (↑)

Purbasari is driven away into the forest (A⁹). The royal Commander makes a hut for Purbasari (G³). The commander feels sorry for Purbasari. He also prays that Princess Purbasari can survive in the forest (G⁴).



Figure 5. Scene shot page 6 kisah lutung kasarung

3.3.4. Spatial Translocation (G)

While living in the forest, Purbasari is always accompanied by many animals. Among her friends, is a very mysterious black-haired monkey. Purbasari called the monkey Lutung Kasarung. Every day Lutung Kasarung brings Purbasari flowers or fruits.



Figure 6. Scene shot page 7 kisah lutung kasarung

3.3.5. Hero Reaction (E)

During the full moon, Lutung Kasarung goes off by himself. Apparently, meditates in a quiet place, far from Purbasari's hut. He prays to the gods to give medicine to cure Purbasari. His prayer is granted, and suddenly a very clear-lake appears (F³).



Figure 7. Scene shot page 8 kisah lutung kasarung

3.3.6. Proviotion of Receipt of Magical Agent (F)

The next day Lutung Kasarung invites Purbasari to the lake created by the gods. With funny monkey language, he asks Purbasari to take a bath in the lake. So magical! The black bumps on the body of Purbasari are completely gone (F²). Now Purbasari is beautiful and fragrant (T¹).



Figure 8. Scene shot page 9 kisah lutung kasarung

3.3.7. Victory (I)

Meanwhile in the palace, Purbararang intends to visit her sister. When she arrives in the forest, Purbararang is surprised to see her sister has recovered. Fearing the throne will be taken away, Purbararang challenges her sister to a "long hair fight". After being measured, Purbasari's hair shows to be longer (H²) (I²).

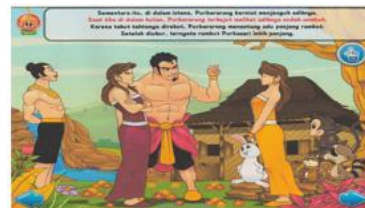


Figure 9. Scene shot page 10 kisah lutung kasarung

3.3.9. Transfiguration (T)

Purbararang then challenges Purbasari to compete with each other's handsome fiancé (H²). Purbararang intentionally appoints Lutung Kasarung as Purbasari's fiancé, thinking there is no way a monkey can win against her handsome fiancé. However, she is surprised to see Lutung Kasarung turning into a handsome young man (I²) (T¹).



Figure 10. Scene shot page 11 kisah lutung kasarung

3.3.10. Return (↓)

All Purbararang's crimes are discovered. Because of Purbasari's kindness, she forgives her sister's mistake (E5). Purbasari become queen and leads fairly (W **). She is accompanied by her ideal youth and all her friends from the forest (W*).



Figure 11. Scene shot page 12 kisah lutung kasarung

The story ends with the return of Purbasari to the palace, becoming queen and marrying Lutung Kasarung who has become a handsome prince. The story ends happily marked with a symbol X.

3.4. Schemes and Plots

Based on Propp's morphology theory, the schemes and plots of the interactive story KLK can be analyzed as follows: (α): A(A¹¹A⁶A⁹) ↑(A⁹G³G⁴) G E(F³) F(F²T¹) I(H²I¹) T(H²T¹) ↓(E⁵W^{**}W^{*}) (X)

The scheme above shows the plots from interactive multimedia KLK centering more on the role of Purbasari as a hero. But in the middle there is the role of Lutung Kasarung as a hero, that is when he prays to the gods asking for healing for Purbasari.

The plot of interactive multimedia KLK consists of five main parts, namely: 1) Purbasari is expelled from the palace (A ... ↑); 2) Purbasari lives in the forest (G); 3) Purbasari recovered from illness (E ... F); 4) Purbasari wins the competition (I ... T); 5) Purbasari returns to the palace (↓).

3.5. Distribution of Functions

Propp argues that 31 functions that are the main framework of a story or folklore can be distributed into seven spheres of action. So, each seven spheres of action can include one or several functions. The seven spheres of action in the interactive story KLK is as follows:

- The spheres of Villain's action A⁶, A⁹, A¹¹, H², I¹, I²,
- The spheres of Donor's action F, F², F³
- The spheres of Helper's action G³, G⁴
- The spheres of Hero's action ↑, H², ↓, E, E⁵, W^{**}, W^{*}, T¹, T²

3.6. Moral Values

Propp states that the function in the story will produce character, and from the actions of the character we will know the moral value that can be taken from the story. Based on the analysis that has been carried out on the mobile apps interactive story KLK, which is about how the functions and characters in the story take action, the positive moral values obtained from the story are stoicism, help-

fulness, happiness, religious dedication, determination, forgiveness, and fairness.

5. Conclusion

Based on the analysis that has been done using the Propp morphology theory, it is known that the narrative structure of the mobile apps interactive story KLK has 26 functions resulting from seven main functions. In addition there are two story patterns with four action circles, namely the environment of actions of criminals, donors, helpers and heroes. The positive moral values obtained from the story are stoicism, helpfulness, happiness, religious dedication, determination, forgiveness, and fairness.

Research with the same method can be done on the story of Lutung Kasarung in other forms and versions, so that similarities and differences in story structure and moral values of the apps versions can be compared to other versions.

REFERENCES

- [1] Dananjaya, James, 2007, Folklore Indonesia, Ilmu Gosip, Dongeng, dan lain-lain, Pustaka Utama Grafiti, Jakarta
- [2] Endraswara, Suwardi, 2013, Metodologi Kritik Sastra. Penerbit Ombak, Yogyakarta
- [3] Eringa, F.S., 1949, Loetoeng Kasaroeng Een Mythologisch Verhall Uit West Java. Verhandelingen Van Het Koninklijk Instituut Voor Tall Land En Volkenkunde, Deel VIII S.Gravenhage, Martinus Nijhoff
- [4] Eriyanto, 2013. Analisis Naratif: Dasar-Dasar dan Penerapannya dalam Analisis Teks Berita Media. Penerbit Kencana, Jakarta
- [5] Miles, Matthew B., Huberman, A. Michael, Saldana Johnny, , 2014, Qualitative Data Analysis, A Methods Sourcebook, SAGE Publications, Inc., California
- [6] Mulyana, Deddy. 2007. Ilmu Komunikasi: Suatu Pengantar. Bandung : Remaja Rosdakarya
- [7] Propp, Vladimir, 1987, Morfologi Cerita Rakyat (Translated in Malay by Noriah Taslim). Dewan Bahasa dan Pustaka Malaysia, Kuala Lumpur
- [8] Pudentia, M.P.S.S., 1992, Transformasi Sastra: Analisis atas Cerita Rakyat Lutung Kasarung, Balai Pustaka, Jakarta
- [9] Rosidi, Ajip, 2008, Purbasari Ayu Wangi atawa Lutung Kasarung, Nuansa, Bandung
- [10] Ratna, Nyoman Kutha, 2013, Teori, Metode, dan Teknik Penelitian Sastra, Pustaka Pelajar, Yogyakarta
- [11] Sarwono. Jonathan, Lubis. Harry, 2007, Metode Riset Untuk Desain Komunikasi Visual, Penerbit Andi, Yogyakarta
- [12] Sugiyono, 2009, Metode Penelitian Kuantitatif, Kualitatif dan R&D, Alfabeta, Bandung
- [13] Taum, Yoseph Yapi, 2011, Studi Sastra Lisan: Sejarah, Teori, Metode, dan Pendekatan Disertai Contoh Penerapannya. Lamera, Yogyakarta