

## **ANALYSIS FOLKLORE OF MANIK ANGKERAN: FUNCTIONAL AND RECEPTIVE APPROACH**

**Analisis Cerita Rakyat Manik Angkeran: Pendekatan Fungsional dan  
Reseptif**

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### Article info

<b>Keywords:</b> Functional, Reception, Balinese folklore	<b>Abstract</b> <i>The purpose of this study is to analyze the general structure of Balinese folktales. The research methodology used descriptive and qualitative, guided by Vladimir Propp's theory of 31 Narrative Functions and a community reception approach proposed by Umar Junus 1985. Primary data for this research originates from Balinese folktales that were directly collected from the community, secondary sources were obtained from platform YouTube. The analysis reveals the Manik Angkeran story encompasses 10 out of the 31 narrative functions. The community's reception categorizes these stories as active, since still believed in and preserved within the community.</i>
<b>Kata kunci:</b> Fungsi, Resepsi, Cerita Rakyat Bali	<b>Abstrak</b> Tujuan dari penelitian ini adalah untuk menganalisis struktur umum dari cerita rakyat Bali. Metodologi penelitian yang digunakan adalah deskriptif dan kualitatif, dengan menggunakan teori 31 Fungsi Naratif dari Vladimir Propp dan pendekatan resepsi komunitas yang diusulkan oleh Umar Junus 1985. Data primer untuk penelitian ini berasal dari cerita rakyat Bali yang dikumpulkan langsung dari masyarakat, sedangkan sumber sekunder diperoleh dari platform YouTube. Hasil analisis menunjukkan bahwa cerita Manik Angkeran mencakup 10 dari 31 fungsi naratif. Resepsi komunitas mengategorikan cerita-cerita ini sebagai aktif, karena masih dipercaya dan dilestarikan dalam masyarakat

### INTRODUCTION

Literature is a result of human expression in the form of written or oral works based on thoughts, opinions, and experiences, to feelings in imaginative forms, reflections of reality or original data wrapped in aesthetic packaging through language media. According to (Damono, 1979), literary works are created by writers to be enjoyed, understood, and utilized by the community because they are bound by certain social statuses so that society becomes one of the shapers of literature. Folklore can be interpreted as a cultural expression of a society through spoken language which is directly related to various aspects of culture such as religion and beliefs, laws of economic activity of the family system and the composition of the social values of the community (Isnaini, 2007).

According to Dundes in (Danandjaja, 1997) folk is a group of people with the same physical, cultural and social characteristics so that they can be recognized from other

groups. The physical recognition characteristics mentioned can be in the form of language, livelihood, skin colour, language or accent, and beliefs.

Russian formalism at that time put more emphasis on deviance through the narrative elements of the *fabula* and *sjuzhet*. However, Propp focused more on the most important narrative motive, namely the actions of the characters in a story, which Propp hereinafter referred to as function. The function is used to explain the structure in the story narrative. The elements analyzed are the motifs (elements), the smallest units that make up the theme. Propp (1968) regards *sjuzhet* as theme, not plot as formalists understand it. Motif is an important element because it is the motive that forms the theme, while *sjuzhet* is the product of a series of motifs.

Using morphology of folktales theory (Propp, 1968), when a character has been effectively distinguished inside a story, it is constantly predictable to what that character will do all through the story. Thus, this study analyzed the types of characters in the folklore of *Manik Angkeran* on Propp's Theory and how many narrative functions appeared.

Therefore a previous studie focused on researching folktales conducted by Krisnayanthi (2020) titled "The Comparative Study on Balinese Folklores 'Jayapangus Dan Kang Cing Wei' And 'Jayaprana Dan Layonsari': Functional and Receptive Approaches". The main focus of the study was to examine the story's 31 functions. As a result, it was found that the story contained 11 out of the 31 functions.

Based on the explanation, there is no studies have been carried out on the folklore of "Manik Angkeran." this thesis mainly focuses in finding any relation between Propp's narrative functions in this folklore. This thesis focused in 31 narrative functions and community reception because in other studies it is rare to do an analysis of the Manik Angkeran story with the theory of function which is proposed by Vladimir Propp and reception approach proposed by Junus (1985). Another supportive reason is this folklore that have a moral value of social functions that very useful for the readers.

## METHODS

The study used data from the book "Kumpulan Legenda Nusantara" by Astri Damayanti, published date on March, 6 2023, as well as a YouTube video titled "Asal Usul Selat Bali Cerita Rakyat Bali" by Gromore Studio Series published date on August, 19 2022. Additionally, opinions from knowledgeable elders were summarized. Three informants were interviewed: informant 1, a gatekeeper at Pura Segara Rupek; informant 2, a historian who translated and described a palm leaf manuscript; and informant 3, a religious teacher who provided a social-religious perspective on the story.

In this study, descriptive qualitative is used to analyze and describe the function according to Propp's narrative structure theory that exist in the *Manik Angkeran* and also using reception approach to identify community perspective on the folklore *Manik Angkeran*. The study used descriptive qualitative because this research related to a study of morphology which dealt with investigating the units and function according to Propp's narrative structure in the folklore of *Manik Angkeran*. After collecting data, the data was analyze and describe based on Propp's theory and Receptive Approach.

## RESULT AND DISCUSSION

### RESULT

According to Propp (1968), in narrative functions theory there are 31 Functions. There are 10 out 31 functions are found in this study which are Initial situation, Struggle Trickery, Solution, Departure, First function of Donor, The reaction of the hero, Pursuit, Punishment Rescue. Junus (1985) mentions that must be a relation between literary works

with the reader, how the word is concrete in the reception of a reader. It is found that the existence in the relics that exist in Pura Segara Rupek as one of the background place of the story. The relics are temple *Pura Dang Kahyangan Payogan Agung Segara Rupek* and *Pura Kahyangan Jagat Segara Rupek*.



Picture 1. Pura Dang Kahyangan Payogan Agung Segara Rupek  
(source: I.I Km Ryanta Pramana Surya, 2023)



Picture 3 Pura Kahyangan Jagat Segara Rupek  
(source : I.I Km Ryanta Pramana Surya, 2023)

There is also another evidence in form of palm leaf manuscript (*Lontar*) that contains of *Manik Angkeran* folklore that has been passed through the generation as the means of spreading this story.



Picture 4. Lontar Siddhimantra  
(source : I.I Km Ryanta Pramana Surya, 2023)

One of the activities that continues from the *Manik Angkeran* tale to this day is *tajen* or cockfighting. *Tajen* involves betting on the outcome of cockfights. *Tajen* is widespread in Bali as many people enjoy it. *Tajen* takes place in an arena/ring that is located among the houses. *Tajen* is almost integrated into the culture of the Balinese people.



Picture 5. Tajen  
(source: I.I Km Ryanta Pramana Surya, 2023)

Based on the result of interview and observations, this moral value of this folklore are: 1) as an educational tool, 2) as a tool to unite the Balinese community, 3) as a way to reflect of our actions, 4) as a spiritual guide.

## **DISCUSSION**

The results shows that can be know that theory proposed by Vladimir Propp can also use for other Folklore, not only for Russian folktale. Here is the discussion of the functions and receptive approach on this folklore.

### **1) Initial Situation**

The Initial Situation is a prologue that introduces the main character and sets the stage for the story. The initial situation occurs when Danghyang Shidimantra is given a child by Bhatar Guru because he prays to Bhatar Guru.

### **2) Struggle**

In the story of Manik Angkeran, the main obstacle he faces is the need for money to support his gambling habit. This presents a significant challenge as it endangers his well-being, relationships, and social standing. To address this, he turns to his father for financial assistance, resulting in internal conflict and tension between them.

### **3) Trickery**

In the story of Manik Angkeran, a specific instance of trickery can be observed when Manik Angkeran decides to steal money from his own father to support his cock-fighting activities.

### **4) Solution**

Solution function can be observed when Manik Angkeran finds himself sitting beneath a tree. It is at this moment that a villager approaches him and offers a solution: to follow his father to Agung Mountain

### **5) Departure**

This Function symbolize by the hero starts his journey to find something that he must do. This function can be seen in the part where Manik Angkeran decides to follow his father to Agung Mountain to search for information about where his father got his wealth.

### **6) First function of donor**

This function can be seen in the part where Manik Angkeran is being interrogated by Naga Besukih as for the reason why he came to Agung Mountain and ring the bell to summon him.

### **7) The Reaction of the Hero**

This part of the function consists of the story where the hero gives his reaction to another character, whether it is positive or negative. In Manik Angkeran's folklore, an example of this function can be seen in the part where Manik Angkeran responds to Naga Besukih's action of giving him gold.

### **8) Pursuit**

This part of the function consists of the story where the hero is being chased to be captured by an enemy. In Manik Angkeran's folklore, an example of this function can be seen in the part where Manik Angkeran is being chased by Naga Besukih after he cuts Naga Besukih's tail.

### 9) Punishment

This part of the function consists of the story where a character faces a consequence of his or her bad action. In Manik Angkeran's folklore, an example of this function can be seen in the part where Manik Angkeran is being burned alive by Naga Besukih as the punishment and consequences because he cut Naga Besukih's tail.

### 10) Rescue

This part of the function consists of the story where a character is being rescued by another character. An example of this function can be seen in the part where Danghyang Siddhimantra chooses to rescue Manik Angkeran from Naga Besukih's wrath.

The existence of the reader that always actively participating is needed for the survivability of a literary work. Thus, the existence of community of people in Pura Segara Rupek as the supporter that actively participate in preserving the story of *Manik Angkeran* is needed to actively passed down the story from generation to generation, thus making the story widely known throughout Bali as an ordinary folklore.

Pura Segara Rupek is believed to be a place where Danghyang Siddhimantra practiced yoga (samadhi) in his worship towards Ida Sang Hyang Widhi Wasa or the Almighty God, in order to maintain harmony in the universe, especially in Bali and Java. The historical record of Segara Rupek temple is documented in a sacred manuscript called "Indik Segara Rupek". Based on this manuscript, Segara Rupek was first established in 1050 AC. According to the result of interview that has been conducted with the community, there were relicts that been left by the story *Manik Angkeran* in form of temple called Pura Dang kahyangan Payogan Agung Segara Rupek this temple is located inside the area of West Bali National Park (TNBB), inside of Pura Dang kahyangan Payogan Agung Segara Rupek, there is also Pelinggih of Ida Danghyang Siddhimantra, according to the beliefs of the community in Pura Segara Rupek, Pelinggih of Ida Danghyang Siddhimantra is a sacred place that has been used by Mpu Siddhimantra to practiced yoga (semadhi). But due to the size of the temple is quite small, the local government of that area then made another temple so it can accommodate more people and also near spring water, the name of this temple is Pura Kahyangan Jagat Segara Rupek,

Second, according to second informant, there is also another evidence in form of palm leaf manuscript (Lontar) that contains of *Manik Angkeran* folklore that has been passed through the generation as the means of spreading this story to whole community in Bali, as the original reference of the story and also to preserve the story in traditional ways.

The functions of Manik Angkeran's story for the people in Balinese community in general, are as following:

- 1) As an educational tool, it shows that a way to learn a life lesson to not be greedy and encourage us to be spiritual like Mpu sidhimantra and make manik angkeran as a bad example so that we could reflect our decision.
- 2) 2). As a tool to unite the Balinese community, this story could spark sense of belonging in a way that make us knew about our lineage because there is a documentation about manik angkeran that shows a certain decendants of his family in Balinese community, this resulting in feeling of belonging and preservation to keep this story moral value throughout generation.



- 3) As a way to reflect of our actions, this folklore serve as a way to reflect on our action to keep the sacredness of Bali island so there are no other bad influences from outside bali island and encourage us to protect bali island nature and culture
- 4) As a spiritual guide, this story served us a way to deepen our connection with God.

## CONCLUSION

Based on the analysis above, it can be concluded that out of the 31 narrative functions commonly found in folktales, only 10 functions were identified in the folk story of "Manik Angkeran." These functions include Initial Situation, Struggle, Trickery, Solution, Departure, and First function of donor, The Reaction of the Hero, Pursuit, Punishment, and Rescue. The results of the analysis lead to the conclusion that the theory proposed by Vladimir Propp is not limited to analyzing folktales from Russia alone, but can also be applied to analyzing the genre of Balinese folktales.

From a societal perspective, this folk narrative is quite renowned due to its tale of magically separating the islands of Java and Bali through the power possessed by Danghyang Sidhimantra. The story carries philosophical values, thus containing mythical elements that are still believed by the Balinese community to this day. It serves a social function that can be beneficial for both readers and the custodians of this folk narrative. Additionally, there are supporting factors for the continued belief in this folk narrative. One such factor is the discovery of palm leaf manuscripts (lontar) containing the story, which narrates the journey of Danghyang Sidhimantra's meditation on the island of Bali. There is also the presence of remnants, including a location believed to be where Danghyang Sidhimantra meditated, as well as the ongoing tradition of tajen, a cockfighting activity that still persists on the island of Bali.

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