

### STRUCTURE AND FUNCTION OF ORAL LITERATURE IN SIMEULUE

<sup>1\*</sup> Trisosiana Lefia

<sup>1</sup> Department of English Education, Faculty of Teacher Training and Education, Iskandarmuda University, Banda Aceh, Indonesia.

\*Corresponding author: [trisosianalefia93@gmail.com](mailto:trisosianalefia93@gmail.com)

#### Abstract

This research was basically aimed to document the oral literature of the people in simeulue and to collect Simeulue's oral literature in the form of prose to be documented in the form of text and translated into English. The general problems of this research were the structure and function of oral literature in simeulue region. Simeulue oral literature is one of the oral literature that was born and developing in the special of Aceh region. This can be reinforced by the fact that literature is told orally. Thus, this oral literature shows a lot of things that have to do with the lives of people in Simeulue itself. There are three titles analyzed, they are: Anak durhako, Luma fatu, and si mesken. The purpose of the study is to describe the issues discussed, while the benefits of this research that can contribute to the development of oral literature research, especially story telling or folklore, can be studied and used as a teaching material in school, can be used as a reference for further researchers, as well as one of the efforts of cultural preservation and entertainment especially towards the Simeulue community. The theory used in this research is the theory of oral literature, structural theory, oral literary function, translation theory and literary learning. This research uses descriptive and qualitative method.

Keywords: *Simeulue, Oral literature, function and structure*

#### 1. Introduction

Literary work is an imaginative work created by the author to express feelings, ideas, hopes, experiences, and observations. An author has the intention to convey a message through his work. Furthermore, Literary works are creations delivered communicatively about the author's intentions for aesthetic purposes. These works often tell a story, in the perspective of a third person and first person, with a plot and through the use of various devices. Literary works are also expressions of the thoughts and feelings of a person in his effort to live the events that are around him, both experience and what happens in the community.

Oral literature is a story that spoken through the aesthetic rules which contains cultural and moral elements in a society. Cultural elements that are contained in oral literature includes the ability to tell the stories from a speaker who able to reflect the situation or social cultural reality of society the owner of the oral literature. Oral literature was born and developed in a community and maintained through stories from time to time by one generation to the next. Ancestors who inherited oral traditions consider that oral literature is a way to bequeath the truth of the world to the future generations. For the ancestors, delusion, science, and theology have something in common and become one entity. Oral literature contains many messages culture to provide knowledge such as moral, history etc for the future generations. The function of oral literature namely as the means of enforcing the social norms, as a social control device and as a child's educational device (Hutomo:1991). Oral literature shows the functions that can make moral guidance will keep people in behaving. The oral literature of benefits that no other process is the transformation of great value can be either a character education, cultivation of a sense of discipline, mental cultivation, body fitness and others. Oral literature is an element of cultural areas need to be developed, constructed and maintained to support the development and advancement of national culture The oral literature of the Simeulue community currently in condition of extinction, an era that created all kinds technology resulted in the most of Simeulue community does not control their own oral literature, moreover, many narrators are increasingly gone. The loss of the narrators is felt deeply in starting this research, when will collecting the oral literature of Simeulue, not many generations these day who mastered these stories. Regarding to the plan of this research, this research will focus to research three pieces of oral literature in Simeulue as an object research. This oral literature consists of three stories such as: 1). Anak Durhako, 2). Luma Fatu, and 3), Si Mesken.

Folklore can be meant as a wealth of traditions, literature, art, law, behavior, and what is born of Folk collectively. Folklor has a soul and belong together. Folklor is also an expression of the cultural communities (Endraswara, 2009:21). Folklore can be a language of the people, the traditional expressions, the question of traditional folk, stories, poetry, prose, songs of folk, folk games, folk Theatre, folk dances, customs, ceremonies, parties, folk architecture, folk music, folk crafts (Danandjaja, 2007:22).

## **2. Literature Review**

In analyzing the stucture of this story, the researcher try to explain the interrelationship between the various elements of the story which simultaneously produce a whole namely with identify, study, and describe the relationship between elements in the story so it produces the complite understanding of message to be conveyed by author of the reader. The reasons researcher to research the fifth function of oral literature among others, first, to find out what is a moral message that laden in it can be used a lesson so this story can be said as a story that gives

benefit for the reader. Second, with the existence of functions especially oral literature can be known what moral message you want delivered by the storyteller passing the story. The point here is that the fifth oral literature is not just exist, but this story also contains a certain message so that giving an awareness in the form of good and bad behavior. Structure can be put into contents and forms, as far as both are intended to be achieves the aesthetic goals (Wallek & Warren: 1999). Structure means the whole shape of that complex (whole complex) (Siswanto: 2010). And the last structure is a fixed link between symptom groups (Luxemburg: 1984).

From several opinions above, it can be concluded that structure is a link or the relationship of mutual elements tie one to another so that it forms a whole complex. Analysis of oral literary structure has the purpose of knowing the elements that builds and understands meaning the story thoroughly so meaning contained in the story can be reveal messages that are shows the function of stories for the lokal community. Stanton (In Nurgiyantoro, 2000) stated that plot is a story contains the sequence of events, but each event it is only connected by caused and effect, one event caused by another event. In formulating the storyline, the reader can interpret the storyline through the sequence.

Mursal (1990: 26) formulates that plot can be various, such as: (1) Chronological Plot (conventional Progressive) is a distribution technique in where the path of the event starts from describe the situation until completion. (2) Reverse flow (flash back, highlight back, regressive), is a technique of channeling and set events star,ting from settlement then to the breaking point to describe the situation, and (3) Back tracking plot, namely technique of channeling where the storyline events continue to progress, only at certain stages are events drawn to back.

Yakni Baldic (in Nurgiyantoro 2013), said that the character is the person who is the actor in the story fiction or drama, while characterization is the presence of characters in the story fiction or drama in a direct or indirect. According to Ibrahim (2012) the setting is the element involved in literary works (stories) that become the background all forms of events.

In literary work a place can cover a variety of locations. Appointment of atmosphere regionalism in the story causes the setting of the place becomes the dominant element in the work in concerned so that a place become something special, typical, and functional (Nurgiyantoro, 2013). According to Sayuti (2000), time setting refers at the time of the event in the plot. Through this time, it will indicate when the event occurred. This series of events can not be separated from the background time that can be in the form of hours, days, dates, months, years, even certain era. Socio-cultural background suggests on matters related to people's social life behavior in somewhere told in the work fiction.

Socio-cultural background suggests on matters related to people's social life behavior in somewhere told in the work fiction (Nurgiyantoro, 2010:322). According to Baldic (in Nurgiyantoro, 2013:115), theme is the main abstract idea contained in a literary work or which is repeatedly raised, both explicitly and (a lot

discovered) implicitly through repetition motive. Although both are different opinion but the meaning is not far away different, even complementary. To know and understand the theme, of course elements must be understood significant that builds a story, deduce the meaning contained in therein, as well as capable connect it to the goal the creation of the story.

### 3. Research Method

The method used in this research is a descriptive method. Descriptive method is used because it wants to express and describes the structure and function of the three texts Simeulue's Literature consisting of Anak durhako, Luma fatu, and si mesken.

Data in research descriptive form of words, images, not in the form of numbers described to find its elements, and analyzed using structure analysis consisting from plot, setting, character and characterization as well theme, and analysis of the functions of five literary texts. The form of research used is qualitative research. Research qualitative is a research procedure which results in descriptive data in written or oral form of people and behaviors that can observed as Bogman revealed and Taylor (in Moleong, 2000).

The approach used in this research is a structural approach and literary sociology. Structural approach used to study the structure and the function of five literary texts. According to Semi (1993), the approach used in this research is a structural approach and literary sociology. Structural approach used to study the structure and the function of five literary texts. According to Semi (1993) structural approach is an approach that assumes that which is studied and researched are aspects which build such literary works themes, characters and characterizations, settings, plot, mandate, language style and writing style which is able to make it a masterpiece literature.

The data sources in this study were five literary texts obtained from source person or storyteller from the people of Simeulue Regency. The resource persons in this research are two people who understand and was able to tell three oral literature which consists of Anak durhako, Luma fatu, and si mesken.

The data in this research are three literary texts that reflect structure and function. The three literary texts consist of Anak durhako, Luma fatu, and si mesken. Obtained from interviewer. The intended structure including plot, setting, character and characterization, and theme of the story. Whereas the functions are meant is the function of five oral literary texts for the people of Simeulue and for people who read the text.

Data collection technique used in this research is interview techniques and recording techniques. According to Danandjaja (2002: 195) technique of interviews that researchers will be used in data collection that is not directed technique. Interviews conducted with speakers as sources information. will be recorded using a tool Information recorder obtained from resource persons in oral

form which then transcribed into written form or text. Next the information was edited and translated from the word of Simeulue to English. That results that have done through this recording technique will later be used as research data. Oral literature which has not yet been recorded is recorded through direct recording from the storytellers of the Simeulue community as informants.

Determination of informants is based on characteristics that have been determined. The characteristics of the informants who have been determined are : The informant must speak Simeulue, the informant is a sub-ethnic of Simeulue, and an informant aged 50 years and over.

## 4. Results and Discussion

### Oral literature in Simeulue

There are three titles analyzed, they are : *Anak durhako*, *Luma fatu*, and *si mesken*.

#### 1). *Anak durhako* story (Ungodly Son)

A son who is ungodly to his mother. a son goes wander outside the city to change his destiny. On the seaside he married a beautiful princess. Then, they returned home by the ship to visit their mother, whom he had long since left behind. but until in his hometown, he did not recognize his mother because his mother was old and stooped, while his mother when abandoned used to be beautiful. Finally, because of his disobedience to his mother, he, his beautiful wife and his ship becomes stone. His mother died on the beach because she was very sad to see his son who had become a rock.

The story of the ungodly child is the forward plot. The story line of *Anak Durhaka* is the forward plot. This fact can be traced from Interwoven story that is displayed starts from the event first, then gradually move on to the next event. The central figures in the story of *Anak Durhaka* are mother and child. The wife's figure and the king are displayed as a subordinate figure. The time setting that appears in the story Durhako's child is not like that special. Its appearance is marked by the use of word markers the end, then, after, and some other time marker.

Here the quotations that described about the time setting in the story of *Anak Durhako* :

" *Nga mesa maha rajo ek sao kampong . Maha rajo soiye alek anak ne mesa. Brahat saa ngang iya aklefo anak nea, nitidao mek makne bahwasane maidaya me marantao tek sao kampong mek sao kampong. Akherne saa baeng iya balek mek kampongnea. Tantaren ia mak ne mesa-mesa koik luma.*"

There was a nobleman in the village. He had a child. As he grew older, he asked his mother to go from one village to another. Finally he did not return to his village. His mother lives alone in the house.

At the end of the story the setting time is raised word marker of *akherne* (finally). This time markers indicate completed (ending) the story of *Anak Durhako*, namely with the death of the child and mother . A description of the background is shown in the following quotation:

*"Akherne lehe anak nea ngang maninggal, mangenak anak nea ngang maninggal iya. Mak ne ere pansan. akherne mak nea saa maninggal maro ya ek eteng alaek iya."*

Finally her child died , mother saw her child died and fell unconscious and finally also his mother died place that appears in the story of *Anak Durhako* first child once was a village. The village that was raised consisted of two places, namely the village of origin the child and the village where the child is to wander off.

Here the quotation that described about the place in the story of *Anak Durhako* :

*"Nga mesa rajo ek sao kampong . Rajo soiye alek anak ne mesa. Brahat saa ngang iya aklefo anak nea, nitidao mek makne bahwasane maidaya me marantao tek sao kampong mek sao kampong. Akherne saa baeng iya balek mek kampongnea. Tantaren ia mak ne mesa-mesa koik luma."*

There was a nobleman's village. He had a child. As he grew older, he asked his mother to go from one village to another. Finally he did not return to his village. His mother lives alone in the house.

Furthermore, the village where the child migrated is seen in the following story :

*"Ek kampong banonea, hawel iya alek mesa anak rajo. Tuae sia hawel iya saa niajak lafenea me mangenak maknea mek kampong . Danau le brangkek tek sao kampong mek sao kampong akherne lentok sira ek kampong maknea. "*

At the village he married a king's daughter there. Invited his wife to see his mother in his village. They prepare to depart, walk from one village to another village. Finally they arrived at his mother's village.

Other settings that were raised were the harbor and ships. The background of the harbor and boat can be seen in the quote below :

*"Lentok sira roi, matao sira ek ilok . Ata singa roi tok datotoan, Ara kapal iya ere, kapal prang atau kapal badagang. Da tae tenek bak kapal, Kapal, badagang dai, kapal mala yam-layam dai, kapal prang dai maro. "*

when they arrived there, they were welcomed at the port. People ask, what ship is this? warship, or commercialship? Then answered from the ship. You can call Merchantships, travelingship, or battleship is fine too.

In addition to the setting mentioned above, In the story of *Anak Durhako* also raised in the beachside background. The description of the place is in the section at the end of the story, namely when the child and the mother die.

*Akherne le anaknea maninggal iya, mangenak anaknea ang iya maninggal iya. Mak nea pansan iya. akherne maknea maninggal maro ya ek eteng alaek iya”*

Then his mother saw his son die. she was sad and fainted. Then she died on the beach.

The setting of conditions that were first raised was to display a family consisting of a nobleman, a nobleman's wife, and the child. The child goes abroad and leaves the mother herself in the village after the nobleman died. A background picture of these conditions can be seen in the following quote :

*“Nga mesa rajo ek sao kampong . Rajo soiye alek anak ne mesa. Brahat saa ngang iya aklefo anak nea, nitidao mek makne bahwasane maidaya me marantao tek sao kampong mek sao kampong. Akherne saa baeng iya balek mek kampongnea. Tantaren ia mak ne mesa-mesa koik luma.”*

There was a nobleman's village. He had a child. As he grew older, he asked his mother to go from one village to another. Finally he did not return to his village. His mother lives alone in the house.

Furthermore, the village where the child wanders is seen in quotation and the following story:

*“Ek kampong banonea, hawel iya alek mesa anak rajo. Tuae hawel niajak lafenea me mangenak maknea mek kampong. Danau le brangkek tek sao kampong mek sao kampong akherne lentok sira ek kampong maknea”*

At the village he married a king's daughter there. Invited his wife to see his mother in his village. They prepare to depart, walk from one village to another village. Finally they arrived at his mother's village.

The next condition was set when the ship was crushed to rock. This happened because of the mother's wrath. Here the quotation:

*“Tenek iye danau naek mek tak kapal ia. lentok ek detak kapal nienak maknea aya umenggek. Besang lafene niahan. Su ie entang doso moya, padohal kan moloja makmo tapi ado ya muakui . Ak iyo balasanne mek dio. Akherne le anaknea matae. mangenak anaknea matae. makne ya pansan iya. akherne maknea maninggal maroye ek eteng alaek iya”*

Then they boarded their ship. Arriving at the ship he saw his mother crying constantly. His wife came, that was your sin. He was indeed your mother. That was the right reward for you.

## 2). *Luma Fatu Story (Rock House)*

In the story of the Rock House is told that there is a party and there are people who did not pay attention to old-age parents. They more concerned about a beautiful cat. As a result of their arrogance was disastrous because the house where the party was struck by thundrbolt and they all become the rock.

The story of *Rumah Batu* is a forward plot because of the braid of the story displayed starts from beginning to the end.

The *Rumah Batu* story features parents, cats, and peoples. The characters in the *Rumah Batu* story are displayed by directly telling the circumstances, the characteristics, and the character temperament.

Another time setting used is until now. Marker of time setting this is used to ensure that the incident occurs can be in the story it can be proven until now. This can be seen at the end of the story of *Luma Fatu* . Here the quotation :

*“Donekdol baha arayahae, masarek singa ek bak kawel iya ang tot sira manjadi fatu masarek .Entok dumaar nga ita meroi beteng olol –olol falal alek soman-soman singa umela la saa, galak sia saa danau marepo”*

What’s more to say, everything in the party has become rock. Until now if we go there when it’s raining there are ghosts who talking and laughing.

Another setting that is raised is the parents' house. This old man's house is not described explicitly, but implicitly depicted. This is marked by the old man "returning home" Here the quotation :

*Kakek singa matua ere ninau balek . Ientok iya roi niabek sara mayal. Nibak rume, nibak fakdo , nisikek fok mayal ere nipekame mareen-deen mayal ere, metuak iye nituaek mek bahak ata sefol ek bak kawel mayal ere. Mangenak bangon mayal iya uie dagalaki tot etaya mai singa lewat daentok mayal iya. "*

This oldman he goes home. Until there he takes a cat , bathe the cat, put some clothes, combed the cat fur, treated the cat beautifully. flowers were given to the cat. And then He intends to release his cat to the house of a wedding party. The people there saw the cat, all laughing. Until there the cat was joking too. Every people that saw the cat they will hit the cat. Then they all laughed.

At the end of the story, the condition of the house is mentioned which becomes a rock that at this time. It was said that the house that had become a rock was currently inhabited. This can be seen in the quote:

*“Akherne lehe matuai iya ni tembak sia kilek iya saa, ninau balek mek lumane. Donekdol arahae, sado ata ek bak kawel iya ang tot sira manjadi fatu masarek. lentok dumaar nga ita meroi beleng olol-olo falal alek soman-soman singa umla-la, galak sado mawi danau merepon.*

Finally after that they were struck by lightning. And then he go back to his house. But what’s more, everyone at the wedding party they all becomes the rock. Until now if we go there when it’s raining there are ghosts exist, the ghosts talking and laughing.

The social setting that is raised is the condition of poor parents living with a cat. In addition, other social settings that are raised is the life of a rich person who likes to party. The party which is held for sevendays and seven nights signifies the wealth of the characters displayed.

### 3). Si Mesken (The Poor)

Someone who is trying to get results and wants to change fate. The story tells about a mother and her child living in poverty. One day the child tells his mother to ask for a machete to the king. With the machete, he made a top. Then, he played the top and won so he became rich.

The plot contained in the story The Poor is the forward plot. It says the plot is forward because of the events experienced by the main character in the story it starts from the beginning to the end. The central figures contained in The Poor's story are children, mother figures, and the king. In the whole story, the time used is indeterminate time, like after that, then, and finally. The depiction of the setting of time is implicit in all of Story of *Si Mesken*.

Here the quotations that used about indeterminate time in the story of *Si mesken* :

*“Matuaek iye maialea mak nea me mamuha rajoya. Entok iya ek amon bintu rajoya, ngang iya ek iye rajoya saa nitotok mek mak nea, “Anandoo o meria Kak Mesken oe?”*

Then his mother went to see the king. At the door of the king he asked, Why did you come here, Poor Sister?

In another quotation the final time marker is used. As seen in the following quote:

*"Akher ne lehe entok itu ngasiha manok mafontong uluda niba. Akher ne manjadi ya juara ek bahak permaenan gaseng iya. Tenek iye saa balek iya mek luma ne, entok luma maknea ngang iya kayo tenek hasel permaenan ancinuk iya"*

Finally there are three chickens neck that are cut. Finally he won the game . After that he went to his mother's house, until at home he becomes rich from the result of that game.

Another setting of the place that is raised is the arena where the top game. The arena where this top game is mentioned explicitly in the story. Here the quotation that used about the place :

*"Matuaek iyele nia idek iya ek amon bintu saa ni nau mek bahak. Ientok iya ro'i daram ata alek keseng ek kaok nea, donek dol mahao-mahao. Tuaek iye nga sara ata maropon tek bahak, Ale riak bahak, mon ta uji keseng moya! Tuaecki nitae. keseng oya maha mahao. Berele, aefe ita Abek mawi meria"*

After that he stood in front of the door and went inside. Until he was inside people saw him carrying a top in his hand, but it was very worn. After that someone is calling him from inside , please come in, lets play top. But my top is very bad . So embarassing just bring it here.

Another setting mentioned is his mother's house. When the child has become rich with his top game, he returns to her mother's house. Here the quotation :

*"Tenek iye saa balek iya mek luma maknea ngang iya kayo tenek hasel permaenan ansinuk iya. "*

From there he returned to his mother's house and he become rich from the result of the top game.

The Background conditions that appear in the story of *Si Mesken* starts from the poverty of the Poor then becomes rich. Wealth obtained the child begins with a victory, playing top and jumping chicken. These conditions are depicted in the whole story in sequence.

The social setting that is raised in the story *Si Mesken* concerning the lives of the poor and king. The Poor's family consists of mother and child. The mother and child then became rich thanks to a machete given by the king. The machete is then used to make tops. With that top, the child becomes rich. He always wins when competing with the tops.

## 5. Conclusions

There are three functions used in the three folklore analyzed. These three functions consist of functions as an educational, as an entertainment and moral of life. Function is the use of a literary work for the reader of the work.

The information obtained shows that the spread of literature Simeulue's word has now started to decrease. This is caused by the absence of someone who specifically works as a storyteller. These days it's very rare for old people to tell legends, sages, or fables to the listener. However, the spread is still done in families, the genre of the story revolves around legend, sage, and fable. The genre of the story revolves around legend, sage, and fable. This shows that mythical stories (myth) are not found in the lives of the Simeulue people. Even though mythical stories existed in the lives of the Simeulue community, when this research was conducted, the researchers did not find out the genre of the myth. Regarding the story line, in Simeulue oral literature story evidence that the dominant plot used is the forward plot. from the three stories collected, the three of them use the forward plot.

The dominant figure featured in Simeulue's oral story is there humans and animals. Portraying the nature of human figures displayed right, in addition to accentuating greed, greed, and arrogance, it also highlights the character traits that stand for honesty and kindness. The setting of the story found shows that the setting that was raised was the setting place of Simeulue Island. As in the story of Anak durhako (Angodly child), Luma fatu (The rock house) and Si mesken (The poor) illustrates the setting in Simeulue Island.

In addition to setting tmkhe place that shows of Simeulue island, in simeulue oral literature used a background related to an background time, place setting, condition setting, and social setting. The time setting in use include past or ancient and present.

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