

STUDY OF EDUCATIVE EPIC CHARACTERS IN THE FOLK STORY "PONDALOS" ACCORDING TO VLADIMIR PROPP AND ITS IMPLICATIONS FOR LEARNING INDONESIAN LANGUAGE

Felicia Worotikan
Manado State University

Santje Iroth
Manado State University
santjeiroth@unima.ac.id

Fince Sambeka M. Hum
Manado State University

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Abstract: This research aims to examine the character of the educational epic in the folk tale "Pondalos" based on Vladimir Propp's structural theory and its implications for Indonesian language learning. The research method used is descriptive qualitative with document analysis and library research. The research results show that there are 25 functions contained in the folklore "Pondalos" according to Vladimir Propp's theory, including offense, surveillance, conveyance, fraud, involvement, crime, intermediary, and others. Meanwhile, the educational epic character in this story is found in the character Pondalos who shows courage, ingenuity and ability to face difficult challenges. The implication in learning Indonesian is that the folklore "Pondalos" can be used in learning Indonesian to understand the moral values and heroism in folklore. This research contributes to the preservation of cultural heritage and the development of Indonesian language learning.

Keywords: epic educational characters, folk tale "Pondalos", Vladimir Propp, Indonesian language learning.



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Introduction

Folklore is a form of cultural heritage that is important in strengthening the identity and culture of a society. Folk tales are not only entertaining, but also contain moral values, heroism and cultural diversity which can be used as learning and introduction to the culture of a community.

Each region has its own unique folklore about that area. Folk tales are usually related to legends, heroism, myths and even supernatural things. The existence of a community can be illustrated from folklore, both the community and the leaders of that community.

One of the interesting folk tales to study is the "Pondalos" folk tale from the Tombatu people. The folklore "Pondalos" has its own uniqueness and specificity. The origin of the folklore "Pondalos" comes from the Tombatu area, Southeast Minahasa. This story is an oral folk tale passed down from generation to generation that has existed since ancient times. In recent years, the Ministry of Education and Culture, especially the regional education office, has made efforts to compile books containing folk stories, including the story "Pondalos". So this story already exists in written form, although the language remains in the Tombatu regional language.

The name Tombatu is the name of the sub-district capital. Some say the language used is Tombatu,

some use Tonsawang and some also use Toundanou. Actually, the name Tonsawang is the name of a village in the southern part of Tombatu sub-district. From the sub-district center ± approximately 15 km. Riedel 1825 said that Tonsawang was once Tooensawah, which means snake-eating people. This name is used as one of the names of the walak from the Amurang district. Furthermore, there is also information from the Tombulu language which says that the Tonsawah ethnic group (Tou 'people' and rice fields 'naughty') was previously Tooensini and then became Tooembatu. The Tombatu area is located on the Lolombulan – Wulur Mahatus mountain line. The Tombatu sub-district area is located in the southern part of Minahasa Regency, namely 400 - 700 meters from sea level with a maximum temperature of 32 degrees Celsius and a minimum of 18 degrees Celsius and is located at 02 degrees 53 to 03 degrees 7 north latitude and 124 degrees 48 degrees east longitude with area 32,010 Km2.

The Pondalos story begins with a kind King who is loved by the people. When the King visited the village, someone reported to the King that there was an evil person disturbing their village. The King immediately responded by gathering strong people in the village to catch the evil person but apparently no one was able to do so and the King asked for help from other areas and came. Pondalos. Pondalos can overcome the evil person and make the people of the kind King safe and calm.

This story is interesting to study in terms of its educational epic character by the characters who play a role in it using Vladimir Propp's theory. In literary studies and research, Propp focuses more attention on the most important narrative motifs, namely actions or deeds which are hereinafter called functions. The character of this educational epic can be implied in linguistic studies seen from the form of the story which still uses the regional language Ponosakan (Tombatu) itself.

Based on this background, the author is challenged to research the study of educational epic characters in the folklore "pondalos" according to Vladimir Propp's structural theory and its implications in Indonesian language learning. Apart from that, this research also has practical implications in learning Indonesian. By understanding the folklore "Pondalos" in depth, this story can be integrated into Indonesian language learning at school. This can help students understand the moral values, heroism and diversity of Indonesian culture, as well as improve their reading and comprehension skills. Thus, this research has important relevance in enriching knowledge about folklore."

THEORETICAL BASIS

Structural Theory of Vladimir Propp

1. Structuralism

Structuralism is a philosophical school that emerged in France. Technological advances can trigger developments in the world of literature. Various terms in the world of literature are starting to expand their use, one of which is structuralism. The term structuralism has not only developed in the world of literature, but can also enter other scientific disciplines. Susanto (2012: 88) states that the term structuralism is not only used in the field of literature, but also in other fields such as biology, psychology, sociology, history, philosophy and linguistics, and other scientific disciplines. In 1934 the term structuralism was first introduced. introduced. Mukařovský, explaining the term as "epistemological point of view". Fokkema and Ibsch (1998: 45-46) state that epistemologically, structuralism only contains the acceptance of the view that the concepts of a particular scientific system are interconnected. linguistic concepts that played a role in the development of structuralism. Susanto (2012: 88) states that the influence of linguistic concepts from Ferdinand de Saussure also plays an important role in structuralism.

To understand language, one must also pay attention to its integrity, not just understand language as a combination of words. Therefore, the father of structuralism, Lévi Strauss, himself was also influenced by Ferdinand de Saussure's linguistic concepts. Nurgiyantoro (2013: 57) explains that a literary text, fiction, poetry, according to the views of structuralists, is a totality that is built in coherence by various building elements. The building blocks of literary works can work optimally with their function. This function is used to show the

relationship between one element and another element.

It can be concluded that structuralism is a theory of structure itself, which includes analysis of the relationship between elements in a literary work.

2. Structural Theory of Vladimir Propp

Vladimir Jakovlevic Propp, born April 17 1895 in ST. Petersburg, Germany, was a literary researcher who in the 1920s became acquainted with many Russian Formalist figures. Even though he was acquainted with many formalists, Propp was not a formalist (Eagleton, Jefferson 1988 in Suwondo 2003). In 1930, he wrote a book on literary studies and research entitled *Morphology of the Folktale*. In literary studies and research, Propp focuses more attention on the most important narrative motifs, namely actions or deeds which are hereinafter called functions.

Propp realized that a story basically has a construction. This construction consists of motives which are divided into three elements, namely the perpetrator, the action and the sufferer. He grouped the three elements into two parts, namely fixed elements and changing elements. The constant element is the action, while the elements that change are the perpetrator and the sufferer. For Propp, the most important thing is the constant element. Propp's theory was inspired by structuralism in linguistics which was developed by Ferdinand de Saussure. Based on research of one hundred Russian fairy tales which he called fairy tales Propp finally concluded that.

1. The stable and unchanging element in a fairy tale is not the motive or actor but the function, regardless of who the actor occupies that function.
2. The number of functions in fairy tales is limited.
3. The order of functions in fairy tales is always the same.
4. In terms of structure, all fairy tales represent only one type.

Vladimir Propp said that the largest number of functions in a fairy tale is 31 functions. Function is the most important element in a Märchen. This function is used in a plot to maintain the unity of the story. These functions ultimately form a story framework. Propp (via Fokkema, 1998: 78) states that an action cannot be defined apart from its place in the course of the narrative. However, not all of these functions are displayed in the story, because each fairy tale displays functions that suit various plots. Propp (via Fokkema, 1998: 79) adds that the functions of the characters act as stable and constant elements in the story, regardless of how and by whom these functions are fulfilled. These functions are as follows.

| No | Function | Symbol |
|----|--|--------|
| 1 | Absentation 'absence' | β |
| 2 | Interdiction 'prohibition' | γ |
| 3 | Violation 'violation' | δ |
| 4 | Reconnaissance 'reconnaissance, recognition' | ε |
| 5 | Delivery 'delivery' | ζ |
| 6 | Fraud 'fraud' | η |
| 7 | Complicity 'involvement' | θ |
| 8 | Villainy 'evil' | Α |

| | | |
|----|--|----|
| 8a | Lack' lack (need) | a |
| 9 | Mediation, the connective incident | B |
| 10 | Beginning counteraction 'neutralization' (action) begins | C |
| 11 | Departure 'departure' (departure) | ↑ |
| 12 | The first function of the donor | D |
| 13 | The hero's reaction | E |
| 14 | The provision, receipt of a magical agent | F |
| 15 | Spatial translocation 'moving (place) | G |
| 16 | Struggle 'fight, fight' | H |
| 17 | Marking 'marking' | I |
| 18 | Victory 'victory' | J |
| 19 | The initial misfortune or lack is liquidated 'lack of (need) fulfilled' | K |
| 20 | Return 'return(return)' | ↓ |
| 21 | Pursuit , chase 'pursuit, investigation' | Pr |
| 22 | Rescue 'rescue' | Rs |
| 23 | Unrecognized arrival 'arrived unrecognized' | O |
| 24 | Unfounded claims 'baseless claims' | L |
| 25 | The difficult task | m |
| 26 | Solution 'completion' | N |
| 27 | Recognition 'recognized hero' | Q |
| 28 | Exposure 'revelation (veil) | Ex |
| 29 | Transfiguration 'incarnation' | Q |
| 30 | Punishment 'punishment (for criminals) | U |
| 31 | Wedding 'marriage (and accession to the throne) | W |

Educational Epic Characters

In general, the definition of character is a set of traits that are always admired as a sign of virtue, kindness and moral maturity possessed by a person. Etymologically, the term character comes from Latin, namely character, which means character, character, psychological traits, personality, character and morals. Another definition of character is the accumulation of personality, character and traits possessed by an individual and directs the individual's habits and beliefs in his daily life. The formation of character in a person will occur through a learning process throughout his life. So in other words, a person's character is not innate when he is born, but is formed due to a learning process from the family environment and the people around him.

The word Epic or Epik means Epic. Epics themselves are long poems that usually tell the history of heroism. Then in slang, epic is a word that is interpreted as a great thing, a unique event, interesting, amazing, cool, etc. So epic in the general sense means epic which shows heroic poetry. Usually epics are found in story books or poetry that tell stories about heroes. There are two meanings of the word epic, namely first, the meaning of epic has the meaning of explaining something great, cool, very good, and so on. The second meaning of epic in a literary work is to explain a story about heroism, heroism or history.

This epic can be used in the form of literary works such as poetry, novels, short stories and others. Meanwhile, to recognize what an epic story is like in a literary work, it is characterized by the most important, heroic story, or the most interesting point in the story. The use of figurative language is also inseparable from epic in literature. Just to name a few of them that could be examples of epics in literature, namely the Mahabarata or Ramayana stories. An example of using the word epic, for example, is that the actor's role is so epic that he can defeat the enemy in one blow. That is an explanation of the meaning of epic.

Meanwhile, Educative comes from the English language education, which means "the word education means just a process and leading or bringing up".² This means that education is a process of leading/nurturing. The word educative comes from the English word educate which means to nurture/educate.

In conclusion, epic characters refer to characters who have heroic, heroic, or historical traits that are usually found in literary works such as epics. Meanwhile, educative refers to the process of education or learning. So, an educational epic character can be defined as a character who has heroic, heroic or historical traits acquired through the process of education or learning.

CS Pierce Theory Analysis

Charles Sander Peirce (1839-1914) is known as an American philosopher who is also known as a logician with his understanding of humans and reasoning (exact science). The logic that is rooted in humans when thinking involves signs as human beliefs. For him, the synonymy with logic makes him say that humans think in signs, which are also an element of communication. A sign will become a sign if it functions as a sign. (Iroth S : 2022)

Charles Sanders Peirce was born in Cambridge, Massachusetts, in 1890. Charles Sanders Peirce was born into an intellectual family. Charles was educated at Harvard University and lectured on logic and philosophy at John Hopkins and Harvard Universities. Semiotics is a science or analytical method for studying signs. Signs are tools used in trying to find a way in this world, among humans and with humans. Semiotics, or in Barthes' terms, semiology, basically wants to study how humanity makes sense of things, in this case it is not confused with communicating.

For Charles Sanders Peirce, the fundamental principle of the nature of signs is their representative and interpretive nature. The representative nature of a sign means that the sign is something else, while the interpretive nature means that the sign provides opportunities for interpretation depending on the user and recipient. Semiotics has three areas of study:

- a. The sign itself. The study of different signs, the ways in which different signs convey meaning

and the ways in which signs relate to the humans who use them.

- b. A study system or code that includes how various codes are developed to meet societal or cultural needs.
- c. The culture in which codes and signs operate depends on the use of codes and signs

Charles Sanders Peirce's semiotic theory is often called "Grand Theory" because its ideas are comprehensive, a structural description of all signs, Peirce wanted to identify the basic particles of signs and recombine the components into a single structural one.

Charles Sanders Peirce is known for his triadic model and trichotomy concept which consists of the following:

1. *Signis* the form accepted by the sign or functions as a sign.
2. *Objectsis* something that refers to a sign. Something represented by a sign that is related to the reference.
3. *Interpretantis* a sign that exists in someone's mind about the object that a sign refers to.

To clarify Charles Sanders Peirce's triadic model, see the following image:



(Figure 1. Triangle Meaning)

(Source: Nawiroh Vera "Semiotics in Communication Research")

In studying objects, look at everything from three trichotomy concepts, namely as follows:

1. *Sign (Representation)* is a physical form or anything that can be absorbed by the five senses and refers to something, the first trichotomy is divided into three.
 - a. *Qualisignis* a sign that becomes a sign based on its nature. For example, the color red is a qualisign, because it can be used as a sign to show love, danger or prohibition.
 - b. *Sinsignis* a sign
 - c. a-a sign that is a sign based on its shape or appearance in reality. All individual speech can be a synsign of a scream, it can mean surprise, joy or pain
 - d. *Legisignis* a sign that becomes a sign based on a generally accepted rule, a convention, a code. All language signs are legisigns, because language is a code, every legisign contains within it a synsign, a second that connects with a third, namely a generally accepted rule.
2. Objects and signs are classified into icons, indexes and symbols.
 - a. An icon is a sign that resembles the object it represents or a sign that uses similarities or the same characteristics as what it means. For example, the similarity of a map to the geographical area it depicts, a photo, etc.
 - b. An index is a sign whose sign nature depends on the existence of a denotation, so that in Peirce's terminology it is a secondness. An index, thus, is a sign that has a connection or closeness to what it represents.
 - c. A symbol is a sign, where the relationship between the sign and its denotation is determined by a generally accepted regulation or determined by a collective agreement.
3. Interpretants, signs are divided into rheme, dicisign, and argument.
 - a. *Rheme*, if the symbol's interpretation is first and the meaning of the sign can still be developed
 - b. *Design*(dicisign), if there is a true relationship between the symbol and its interpretation
 - c. *Argument*, if a sign and its interpretation have generally accepted characteristics (a thirdness)

Folklore "Pondalos"

1. Understanding Folklore

Folklore is a group of stories that live and develop from generation to generation (Djamaris, 1993: 15). It is called a folk tale because this story lives among the people and almost all levels of society know this story. Folk tales are usually conveyed orally by storytellers who know the plot of the story by heart, which is why folk tales are also called oral literature. Stories are told by storytellers while sitting somewhere to anyone, children and adults (Djamaris, 1993: 6).

Folklore is part of pure folklore. Meanwhile, the definition of folklore is a type of traditional knowledge that is passed on orally in a small, isolated community (Bruchac via Mitchell, 2003: 228). Folklore is part of traditional literature which is a form of expression of society in the past which is generally conveyed orally (Mitchell, 2003: 228). Throughout history, humans have always needed to communicate and express themselves as a manifestation of the existence of themselves and their social groups. Because at that time writing was not yet known, verbal expression was the only and most effective means for certain purposes. Stories that are now known as part of literature were once expressed orally by the story's owner.

2. Types of Folk Tales

According to Minyi (2016), folklore is divided into three types, namely as follows:

a. Myth (Mite)

Myths are folk prose stories that are considered to have really happened and are considered sacred by the person who owns the story. Myths are characterized by gods or semi-god creatures. Events occur in another world, or in a world that is not the one we know now, and occurred in the past. Myths usually tell the story of the emergence of the universe, the first humans, animals, natural phenomena, and so on. Apart from that, myths also tell the adventures of the gods and their wars.

A myth is a narrative in which the main characters are gods, heroes, and mystical creatures, the plot revolves around the origins of objects or around the meaning of objects, and the setting is a metaphysical world as opposed to the real world. According to Jauhari (2018), based on the events in which they occur, myths are divided into four types, namely:

1. Myths of the universe. This myth explains the origins of the world or nature. Myths that explain the world and its natural events are divided into two, namely; 1) cosmogonic myths that explain the existence of the world. Based on the cosmological story, the world was created from nothing, from other stories the world emerged from the underworld. 2) echatological myths that explain the end of the world.
2. Natural phenomenon myths are myths that convey the causes of natural phenomena. This myth is called an explanatory myth which attempts to explain the occurrence of natural phenomena such as the belief by the Norse people that the God Thor created thunder and lightning by throwing his hammer at his enemies.
3. The first human myth is a myth that conveys the origins of humans in the world.
4. Animal myths are myths that convey the origins of animals or semi-animals.

b. Legend

A legend is a folk prose story that is considered by the person who owns the story to be something that really happened. Legends are stories that tell the history of a place or event in the past. Legend is folk prose which has characteristics similar to myth, namely that it is considered to have really happened, but is not considered sacred. Legends are led by humans, although sometimes they have extraordinary qualities, and are often assisted by magical creatures. Place of occurrence in the world we know. The time it happened was not too long ago.

Legends are almost the same as myths, where events are believed to have really happened to the story owner. The difference is that legends are characterized by humans, while myths are characterized by gods, demi-gods or supernatural beings. Legends are worldly events or occur in the real world, while myths are outside the real world. According to Jauhari

(2018), legends are divided into four types, namely:

1. Religious legend. Religious legends are religious events that occurred in the past.
2. Legend of the supernatural. Legends of the supernatural are folk tales related to supernatural beings.
3. Individual legend. An individual legend is a person's life story, whether it ends in death or not. This legend is closely related to stories of love, devotion, deception and war.
4. Local legend. Local legends are legends that tell the origin of the name of a place. Apart from place names, local legends also tell the origin of the shape of the place, such as whether the place has hills, plains, ravines, etc.

c. Fairytale

Fairy tales are collective short stories of oral literature, which are not considered to have actually happened. Fairy tales are stories that have been passed down orally from generation to generation and the author is unknown. Fairy tales usually do not contain notes regarding place and time, usually end with a happy ending, or end with a happy sentence arrangement, simple structure and characterization, and repetition occurs.

Fairy tales are short stories in the oral tradition of a group of people whose truth is not believed or are not considered to have really happened. People who have stories use fairy tales as a means of entertainment, but many also have didactic, political meaning and satire or social criticism. According to Danandjaja (2007), fairy tales are divided into four types, namely:

1. Animal tales. Animal tales are tales that feature domestic and wild animals, such as mammals, birds, reptiles, fish and insects. These types of animals in the story can talk and reason like humans.
2. Ordinary fairy tales (ordinary folktales). Ordinary fairy tales are a type of fairy tale led by humans and are usually stories of someone's ups and downs. In Central Java, for example, Timun Mas and Joko Kendil.
3. Jokes or anecdotes (jokes and anecdotes). Jokes or anecdotes are fairy tales that can make people laugh, causing laughter in those who listen and those who tell them. However, for the character who is the target of the fairy tale, it can cause heartache.
4. Formula tales. Formulated fairy tales are fairy tales that are formed by adding more detailed information from each more detailed information to each repetition of the content of the story.

3. Folklore "Pondalos"

North Sulawesi also has many cultures and various folklore or legends that each region has, one of which is Minahasa Tegara, namely the story of "Pondalos". Pondalos folklore is a folklore from the Tombatu area of Southeast Minahasa. This story is an oral folk tale passed down from generation to generation, but in recent years there has been an effort by the Ministry of Education and Culture, especially the regional education office, to compile a book containing folk tales. So the Pondalos story already exists in written form, but the language remains in the Tombatu regional language. The Pondalos story begins with a kind King who is loved by the people. When the King visited the village, someone reported to the King that there was an evil person disturbing their village. The King immediately responded by gathering strong people in the village to catch the evil person but apparently no one was able to do so and the King asked for help from other areas and came. Pondalos. Pondalos can overcome the evil person and make the people of the kind King safe and calm.

Methods

This research is a qualitative descriptive research. In this case, we use a content analysis method based on Charles Sanders Pierce's theory which introduces the meaning triangle theory or often called the triangle of meaning, namely, Sign, Object and Interpretant to examine the character of the educational epic in the folklore "pondalos" according to Vladimir Propp and its implications in

learning. Indonesian. These data were then interpreted using book literature, journals, the internet and reference materials related to research. Data collection was carried out using two mutually supporting techniques, including observation and documentation techniques. Observation, namely by watching the film Movie *Minari* which lasts 1 hour 50 minutes. Researchers observed scenes from films and then obtained data in the form of visual signs in the form of stills, and verbal signs in the form of dialogue spoken by the actors in the film. Documentation, namely collecting written data such as books or articles that have been published in journals and internet sites about films, Korean films, semiotics and other materials that support research.

In the research process, the step taken is selecting texts or sentences in each story fragment that relate to the functions of Vladimir Propp's theory and the educational epic characters found in the characters. *infolk* tale "Pondalos". Researchers use CS Peirce's semiotic analysis with the "Meaning Triangle" model. Where this model explains how this sign works, namely how the sign is related to the object and interpretant.

Results and Discussion

The following are the functions in the Folklore "Pondalos" according to Vladmir Propp's theory.

1. Violation 'violation'

The Violation function 'violation' is denoted by δ . This function is related to the act of violating the prohibitions in the story.

| Tombatu language | Indonesian |
|---|--|
| <i>Sa bana kataanana tow maraung i nanah tilahona iwahi tiho. Ahii sia mahasa metaned i tow. Kele aho nggiona mahator pus</i> | If he hears that someone is disturbing the people, he immediately orders them to be arrested. He never burdened anyone. That's his attitude in governing the people. |

The object contained in the sentence above is King Mongondow's rules which Hako violated. The form of meaning of using the violation function in the story "Pondalos" is when Hako violates the prohibition given by King Mongondow by disturbing and threatening the people of Dumoga. This violation was the trigger for the King to take action to arrest Hako. The function of "Violation" in the story "Pondalos" provides an important role in the development of the story and illustrates the importance of maintaining rules and norms in people's lives.

2. Reconnaissance 'reconnaissance, recognition'

The Reconnaissance function 'reconnaissance, recognition' which is symbolized by ϵ reconnaissance is related to the act of observing or monitoring.

| Tombatu language | Indonesian |
|---|--|
| <i>Maha shunting pahutunan I hako, niitem I mahatuh si latahula malakad. Menuu bati ange moboyu-yung. Makapui Isumuotemay n Ulah Tadoo Mio. Tilaho kineked I latahula lasuna bo Suhur osa I burst an act ioho. Coconut pinakur manga n ulah ioho . nature mahoda-hoda</i> | The closer they get to where Hako lives, the lower they walk/step. Talking only in whispers. Suddenly a lot of snakes came out. They immediately bit the onion and galangal then sprayed it at the snake. As if they had been hit on the head, the snakes didn't move anymore. |

The object contained in the sentence above is information from surveillance of Hako performed by the people of Dumoga. The meaningful form of using the surveillance function in the story

"Pondalos" is when the people of Dumoga carry out surveillance on Hako to find out his whereabouts and activities. They carried out reconnaissance or survey first to find out Hako's condition and position before launching an attack. After learning this information, Pondalos and his entourage traveled to the area where Hako lived using the strategy carried out by Pondalos. Meanwhile, the meaning of the recognition function is when the people of Dumoga and King Mongondow realize that Hako is a threat to them and needs to be captured. The function of "reconnaissance" in the story "Pondalos" plays an important role in the development of the story and the strategy used by Pondalos to face Hako.

3. Delivery 'delivery'

The Delivery function is 'delivery' which is symbolized by ζ . This function is related to the process of communication or sending messages between characters in the story.

| Tombatu language | Indonesian |
|--|--|
| <i>Susutem a pahutunan i hako, pilahenemoho i moayem e lapehedan ioho. Manga harua I pondalos daketem sumondo matalo ndesa seheden I lapehedan. Sumata kuan I pondalos: naam matalo ahii hita seheden I lapehedan. Lumapang silatahula, asia behua I pondalos ihumiit io. Mande esa alahem sinehed I lapehedan</i> | Already close to where Hako lives, you can see the wasps have arrived. Pondalos' friends stopped, afraid of being stung by wasps. but pondalos said, don't be afraid, we won't be stung by bees... they walked. What Pondalos said was absolutely correct. Even though no one was stung by a wasp. |
| <i>Haleotoho e lapehedan ioho, wahi sondo I pondalos jasa karuana osa pebetengana lasuna bo Suhur, osa kuana : sa I wesupah in ulah tilaho keketen e lasuna bo Suhur osa I burst an ulah</i> | After the wasps passed, Pondalos ordered all his friends to stop and then he distributed the onions and galangal. And he said. When you meet a snake, you immediately bite the onion and galangal and spit it on the snake |
| <i>Maha shunting pahutunan I hako, niitem I mahatuh si latahula malakad. Menuu bati ange moboyu-yung. Makapui Isumuotemay n Ulah Tadoo Mio. Tilaho kineked I latahula lasuna bo Suhur osa I burst an act ioho. Coconut pinakur manga n ulah ioho . nature mahoda-hoda</i> | The closer they get to where Hako lives, the lower they walk/step. Talking only in whispers. Suddenly a lot of snakes came out. They immediately bit the onion and galangal then sprayed it at the snake. As if they had been hit on the head, the snakes didn't move anymore. |

The object contained in the sentence above is protection against attacks by wasps and snakes. The form of meaning of using the Delivery function 'delivery', namely when Pondalos gave onions and galangal to his friends as protection from snake attacks. This delivery aims to provide protection to his friends and ensure their safety. The "delivery" function in the story "Pondalos" plays an important role in the development of the story and maintaining the safety of the characters in the story.

4. Fraud 'fraud'

Fraud function 'deception' is denoted by η . This function is related to the act of deceiving or deceiving other people with the aim of achieving personal gain or achieving certain goals.

| Tombatu language | Indonesian |
|---|---|
| <i>ambe sa behoamatem am bale I kolano betaan e kohoku. Naam tilaho I lebeng sa talawe bineta e kohoku.</i> | Sir, when you arrive at the king's house, cut my head open. Don't plant it straight away if it hasn't been cut open |

| | |
|--|---|
| <p><i>Minjo kolano kabit osa betaan kohong I hako, sumata tilaho pinerow I pondalos. Kuan I pondalos : sa betaan kohong I hako, I wawalepe jasa totumu nde a kohong I hako bana telu totobuan. Kua kahi I kolano : sihowem meta kohong I hako, wai e kabit. Indon I pondalos kabit ioh, Sumata Alawe Betaana Kohong I Hako Nde Alawe</i></p> | <p>The king took a sword and was about to cut Hako's head, but was immediately rebuked by Pondalos. Pondalos said, if you cut Hako's head, wait until everyone has gone home, because on Hako's head there are three totobuan (a type of large wasp). The King said again, you are the one who cuts Hako's head, this is the sword. Pondalos took the sword, but he didn't cut Hako's head because everyone hadn't gone home yet.</p> |
|--|---|

The object contained in the sentence above is the fraud committed by Hako. The meaning of using the Fraud function 'fraud' is when Hako commits fraud by hiding his crime and pretending to be a good person in front of Pondalos and his entourage. This action was aimed at gaining profit or tricking Pondalos and his entourage into not suspecting his evil intentions. The function of "fraud" in the story "Pondalos" plays an important role in the development of the story and illustrates the conflict between good and evil.

Conclusion

In the folklore "Pondalos", Pondalos shows a heroic attitude through several actions he takes. First, Pondalos shows courage by deciding to fight the evil Hako. He is not afraid to face challenges and dares to face strong enemies. Second, Pondalos showed perseverance in carrying out his duties. He doesn't give up easily and keeps trying to defeat Hako. He was tireless and continued to fight until the end. Third, Pondalos succeeded in carrying out his duties well. He managed to overcome various obstacles and defeat Hako. This success shows Pondalos' skill and success as a hero. Fourth, Pondalos also shows an attitude of responsibility and concern for the village. He acts as an intermediary between the village and Hako, helping to protect the village from Hako's crimes. This attitude shows that Pondalos is not only fighting for himself, but also for the good and security of the village.

In learning Indonesian, folklore can be an effective learning material for developing reading, writing, listening and speaking skills. Apart from that, the folklore "Pondalos" can also be used to develop students' language skills. Students can learn to identify and analyze sentence structures in stories, expand their vocabulary, and improve their ability to write narratives. They can also participate in discussion and presentation activities to share their understanding of the story and the values contained in it. By using folklore as learning material, students can be actively involved in the learning process and develop their creativity. They can draw, create a play, or rewrite the story from a different point of view. This can increase students' interest and motivation in learning Indonesian.

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