

**STORYLINE OF *BATEE MEUCANANG* FOLKLORE
(STUDY FACTUAL STRUCTURE)**

Lina Sundana

Institut Agama Islam Negeri Lhokseumawe, Indonesia
Corresponding Author: lina@iainlhokseumawe.ac.id

Abstract

This study aims to describe the flow and plot of the Acehese folklore *Batee Meucanang* using a factual structural study of literary works. This story is an Acehese oral literature originating from South Aceh with the type of Legend story. The factual structure consists of story facts, themes and story tools that can be found in the plot and plot as the focus of the problem in this study. This research method uses this type of research is a qualitative research. The data source in this study is the Acehese folklore *Batee Meucanang*. while the data from this study are part of the text that shows the plot and plot of the story. Data collection technique is done by documentation study. The data analysis method used is the content analysis method. The results of the study found 13 plots and plots consisting of 10 linear sequences and flashback sequences.

Keywords: *plot, Acehese folklore, Batee Meucanang*

Article history

Received:
21-01-2023

Revised:
29-01-2023

Accepted:
23-03-2023

Published:
07-04-2023

INTRODUCTION

Oral literature is literature that includes the literary expressions of members of a culture which are spread and passed down orally (from mouth to mouth) (Hutomo, 1991, p. 1). Oral literature is often associated with folklore. Etymologically the word "folklore" is Indonesian from the word folklore. Folk means collective and lore means habit. One of the oral literature, namely folklore. Folklore is a prose story that is classified as fiction based on a real or fictional event and is not too serious in nature. Junus (1989, p 6) states that the term fiction can be referred to as "fictional story" so that it has two elements, namely story and fiction. The fictional element is only secondary or an attribute of the story. The main element is the story. Folklore has an important function, as a means of teaching morals (Taum, p. 68). Folklore as an oral event or speech involves the storyteller and the listener interactively and in dialogue. The narrator and the listener are present in the same space and time, both parties influence each other (Simatupang, 2013, p. 27). Folk tales too found in Aceh, Bustamam (2017, p. 615) explains that Acehese literature is Acehese language literature in the form of oral and written literature. Christian Snouck Hugronje also added that Acehese literature is everything written in

the Acehese language for entertainment, teaching and institutions. In Acehese literature, fictional prose is better known as *haba* or *haba jameun* which means 'news of the past'. Snouck (in Bustamam, 2017, p. 625) explains that *haba* is a story from the past that is used by the elderly or according to tradition tells about the history of Aceh or news of an event.

Harun (2012, p. 11) explains that *haba jameun* includes fairy tales (folktale), myth (myth), and legend (legend). Fairy tales are folk prose stories that belong to the group of oral folklore (Bruvand in Harun, 2012, p. 13). In Acehese fairy tales there is usually an opening sentence: *bak siuroe...* (one day) and a closing sentence: *happy nyan crew...* (they lived happily), while myths in the Aceh region usually relate to stories about holy or powerful people and taboos that exist in everyday life. Legend is usually proven by physical evidence that can be observed by naked eye so that it strengthens the public that legend is a historical event. Jan Harold Brunvand (in Harun, 2012, p. 120) classifies legends into four groups, namely (1) religious legends, (2) legends of the supernatural, (3) personal legends, and (4) local legends.

One of the stories of the people of Aceh that known to come from South Aceh titled *Batee Meucanang* and included in the South West region is an oral literature that has a story style with the type of legend story. Folklore is one of the old literary genres that is narrative in nature as well as other types of literature which have literary building elements. The structure of a literary work is the arrangement of the relationships of each element which will have meaning after being in relation to the other elements contained in it (Nurgiyantoro, 2012, p. 37). Disclosure techniques include the technique of disclosing literary works, the reference can be in the form of the factual structure of literary works in Stanton's theory (2007, p. 20), namely facts, themes, and literary means. Stanton (2007, p. 13) suggests three elements that make up a story, namely facts, themes, and means of telling. The facts of the story are in the form of characters, plot, and setting, while knowing the relationship between events that occur in a story requires knowing the structure or building elements of the story. Stanton (2007, p. 26) explains that plot is a series of events in a story, each event is linked causally, one event causes or causes another event to occur.

Groove is Suite incident in A story and is bone back story . A story No can understandable completely without exists understanding to connecting events plot , relationship causality , and its influence . Flow should own part beginning , middle , and end are real , convincing and logical _ create many kinds of shock as well as bring up at a time end tensions (Stanton, 2007, p . 28). There are two elements building foundation channel are "conflict" and "climax". Conflict main always fundamental , clashing "characteristics" and "strengths" certain .

Flow based on the analysis of text sequence units or sequences is a description of data through chronological order or the time events take place. Sequential criterion is meaning. So, the sequence is a series of units of meaning. The characteristics of the sequence, which must be focused on one center of attention; must enclose a coherent period of time and space; or things outside language like blank paper in the middle of text. Sequences can be sentences or even units that are higher than sentences (Zaimar, 2014, pp. 35-36).

Zaimar divides three sequences in narrative works, namely the order of text units that follow the linearity of language, based on the time sequence of the story, and logical sequence. The logical sequence is very important because it establishes the framework of the story. Logical relationships can be shown using a story framework with arrows

starting from the story unit that is the cause and moving towards the element of the story unit that is the effect. This sequence is usually called the storyline. The story unit elements that have a logical relationship with other story elements are called the main function, while those that are not related are called catalysts.

Grooves have plots or plots and plotting. Plotting/plotting is how the author develops his plot which involves creativity, novelty, and originality. Based on the arrangement of events, the plot consists of (1) linear plot/plot, which is a story that has sequential plots going forward from beginning to end. The first event is followed by the second, then the third, and so on. (2) Flashback is an unconsecutive plot. Stories can start from the middle then to the beginning then to the end or from the end to the beginning or middle. The backlight technique changes from progressive to regressive (Jabrohim, Sayuti, Anwar, 2009, p. 112). (3) Flashback is a plot where the character briefly remembers past events, and (4) image memory is a plot where a character imagines the future or events that have not happened before.

METHOD

This study uses data, analysis and interpretation of the meaning and data obtained by using methods to explore and understand the meaning that comes from social and humanitarian issues so that it chooses a qualitative descriptive study. (Cresswell, 2013 p. 4; Sugiyono, 2009, p. 147). sample information in the sense of his personal reports or things he knows (Arikunto, 2002, p.128). Deep data source study this, ie Aceh Batee folklore Meucanang. while research data This is parts indicating text _ grooves and plots story. Data collection techniques are carried out with studies documentation. Documentation study is technique data collection through collection related documents _ with the problem under study For reviewed in a manner detail so that can support and add trust as well as proof something problem (Iskandar, 2009, p.135). Data analysis method used is method analysis contents. Krippendorff & Mary (2009, p. 86) explained that there are six stages in analytical research, the first four stages of content analysis research can be used randomly according to the situations and conditions that developed during the research, namely (1) Unitizing, that is appropriate data collection with research interests, eg text, images, sound, and other data. (2) Sampling, either _ method For make research more simple by limiting observations that summarize all existing types of units so that units that have the same classification are collected. (3) Recording/coding, recording is meant that units can be played/used repeatedly without having to change the meaning. (4) Reducing (reduction) or deep data simplification form more concise, brief, and clear. (5) Abductively inferring (conclusion). (6) Narrating the answers to research questions that contain important information for research users so they can make decisions based on existing research.

FINDINGS AND DISCUSSION

This folklore title Batee Meucanang originating _ from South Aceh and incl in the South West region. this story is a form of oral literature story with ngan type legend story. This folklore title *Batee Meucanang* which means 'Canang Stone'. Canang is tool art traditional can beat. this tool made of from iron brass that can produce sound smooth. This canang fully made of from iron. On story local, canang trusted will beeps on every friday night and society crowd come over palace with hope can meet return with the king and Princess Janjumah. Title story This refers to origin suggestion something legendary place. Battery name meucanang given because there it is A palace that has become batee

(stones) that are in it there is an obedient “cymbal” or “gong”. Society local beeps on every friday .

Synopsis *Batee Meucanang*

This story started in Labuhan Haji, that is A city small on the west coast of Sumatra Island and is Mother city district below _ government South Aceh district to be precise in a village isolated Peulokan . above a hill village the there is a the magnificent palace named divorce. The palace be equipped with various tool empire and art, incl canang, canang This hanging from the ceiling palace with beautiful and sounded on every large gatherings and events kingdom. The kingdom led by Raja Dalem and Empress Putri Janjumah . Partner it's also lively look after tradition kingdom , among others holding big events every daughter take a shower. In the middle ceremony that , Princess Janjumah hear voice echo from sky said that King Pagaruyung has landed on the beach with objective want looking for princess For brought go home . Princess Janjuma Ac tually No originate from the village, he run from Pagaruyung because of the king of the land forced it For Marry with him. The behavior of the king really evil, he will do various way for the sake of his ambition . Janjumah 's daughter and husband left palace for hide .

King of the fences keep going spying on the palace for look for existence daughter. After months He seek , the king fail find daughter until Finally He beat drum war. However, character customs , scholars, and society asked King Pagaruyung to avoid war. The people convinced the king and they also prayed to God. When King Pagaruyung and troops will attack, rain down with thick accompanied lightning and flash lightning. King and troops return enter to ship . Wind storm increase tight so that break and sink boat along contents. Bulge boat the slow gradually changed become A hill that is known by the community around with the name “Gunong Cut ” which means 'mountain small'. Meanwhile Princess Janjumah and her husband No is known Again its existence . The palace is left No touched anybody with hope they can return to in the midst of the people. Also told that canang in the palace beeps every Evening friday . People also tell that There is a scholar who saw Princess Janjumah take a shower and bathe to river , some say dream that Princess Janjumah has die worldand his grave located near baths on the edge river . Based on dream that , the people take care grave the in a manner routine and still visited until now. Stone and Mountain Palace Still stand standing in Peulokan Village until moment this .

Flow and Channeling

The Batee Meucanang folklore can be seen more clearly in the following table.

Table 1. Order Batee Folklore Content Unit Meucanang

NO.	NO. SEQUENCE	SEQUENCE	SEQUENCE TYPE	PAGE
1.	1	Description of the legend in Labuhan Haji.	L	55
2.	2	Description of the atmosphere in Peulokan Village, Labuhan Haji District.	L	56
3.	2.1	The Kingdom of Ceracai was led by Malem Deman and a consort named Princess Janjuman.	KB	56
4.	3	The tradition of the empress taking a bath every Friday	L	56

5.	4	The steps for the traditional bathing ceremony.	L	56-57
6.	5	An echo sound was heard by the princess to announce that King Pagaruyung had landed on the beach	L	57
7.	6	The daughter's memories of her origins in Pagaruyung.	KB	57
8.	6.1	The happiness of the daughter of marrying the king of Labuhan Haji.	KB	57
9.	7	Raja Labuhan Haji's search for his wife.	L	57
10.	8	Citizens' prayers for the king and princess.	L	57-58
11.	9	The sinking of King Pagaruyung's ship and his troops.	L	
12.	10	The change of empty palace to stone.	L	58-59
13.	11	The existence of the princess after the empty palace.	L	59

Table above show order unit content story in *Batee Meucanang* folklore with 13 sequences consisting of 10 linear sequences and 2 sequences flash back. The table shows that channeling more linear sequences lots than sequence flash back. Following picture order unit content story.



Figure 2. Sequence Batee Folklore Content Unit *Meucanang*

Whole sequence from sequence number 1 to with sequence number final laid in a horizontal line. Sequence flash come back present in sequences 3 and 7 are described with circle sign arrow opposite with direction hourly. Analysis connection logical done for show causation in the story. Following table for function main.

Table 3. Main Functions (Logical Relations) of Folklore Batee Meucanang

NO.	THE MAIN FUNCTION
1.	King Pagaruyung's proposal to the princess (6).
2.	Refusal of King Pagaruyung's proposal by daughter and family (6).
3.	The king's despair against rejection (6).
4.	Daughter's departure due to war (6.1).
5.	The daughter's meeting with her soul mate, Raja Labuhan Haji (6.1).
6.	There was an echo from the sky during the customary bathing ceremony (3,4,5).
7.	The departure of the king and princess while hiding (7).
8.	King Pagaruyung's desire to go to war (7).
9.	The advice of the scholars (7).
10.	The sinking of the ship due to rain and typhoon (9).
11.	Description of the origin of place names (1, 9).

Units that have function main in table the connected based on connection cause

and effect or connection logical . Stages cause and effect the depicted in a manner in more detail picture following .

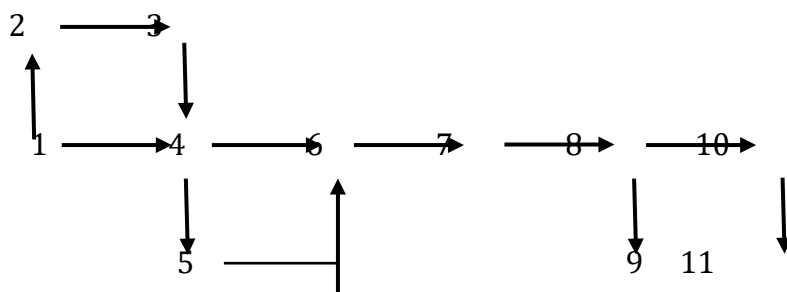


Figure 1. Main Function (Logical Relations) *Batee Meucanang* Folklore

On the picture the can seen that incident main pictured is King Pagaruyung's proposal to Princess Janjumah (1). Happened war (4) caused because the Princess refused application the , he No Like with the king's very bad temper (2). He left _ left his hometown (3). When he left his hometown , he meet with a Raja Labuhan Haji in Peulokan Village and became the empress there (5). Conflict start happen return moment sound voice echo from the sky says that King Pagaruyung will arrive For looking for Princess Janjumah (6). Furthermore the empress and her husband leave palace For hiding somewhere safely (7) occur tension moment public threatened by King Pagaruyung that will destroyed the Kingdom of Ceracai (8) formerly a scholar in the Kingdom of Ceracai Already try advised King Pagaruyung for no do war (9). Settlement ensued _ moment public pray that Allah protect their very wise king and queen as well as give appropriate reply to King Pagaruyung, suddenly Rain down with heavy accompanied wind typhoon so that break and sink boat along contents including King Pagaruyung (10). Bulge boat trusted by society around a long time changed become hill and given name with " Gunong Cut ".

Findings

From the results study can concluded that there are 13 sequences consisting over 10 linear sequences and sequences flash back.Linear sequence more Lots than at a glance flash back . Batee's story Meucanang there is only has 2 sequences flash back , author describe origin the beginning of the Kingdom of Ceracai as well as memory daughter moment meet with the king of Labuhan Haji arrived married . Sequence flash come back no too lots found in the folklore. In stories that, researcher No find story that has sequence memory shadows and highlights back. If seen based on plot and plot , author use simple flow in tell story the. This is also in line with research conducted Ermayanti (2012) who researched about Gayo Folklore. Author of the story it also uses channel forward.

REFERENCES

- Arikunto . (2002). *Procedure Research* . Jakarta: Rineka Cipta.
- Bustamam, K. (2017). *Acehnology Volume 2*. Banda Aceh: Bandar Publishing.
- Cresswell, JW (2013). *Research Design: Qualitative, Quantitative, and Mixed Approaches*. Yogyakarta: Student Libraries.
- Aaron. (2012). *Introduction to Aceh Literature*. Bandung: Pioneering Media Library.

- Hutomo, SS (1991). *The Forgotten Pearl: Introduction to the Study of Oral Literature*. Surabaya: HISKI East Java Commissariat.
- Iskandar. (2009). *Qualitative Research Methodology*. Jakarta: Echoes of Persada (GP Press).
- Jabrohim, Sayuti, Anwar. (2009). *How to Write creative*. Yogyakarta: Student Library.
- Junus, U. (1989). *Fiction and History: A Dialogue*. Kuala Lumpur: Language and Libraries Council of the Malaysian Ministry of Education.
- Krippendorff, K & Mary AB (2009). *The Content Analysis Reader*. United Kingdom: Sage Publication.
- Nurgiyantoro. (2012). *Fictional Study Theory*. Yogyakarta: Gajah Mada University Press.
- Simatupang, L. (2013). *Performance of a Cultural Arts Research Mosaic*. Yogyakarta: Jalsutra.
- Stanton, R. (2007). *Fiction Theory*. Yogyakarta: Student Libraries.
- Sugiyono. (2016). *Educational Research Methods Quantitative, Qualitative, and R & D Approaches*. Bandung: Alfabeta.
- Taum, YY. (2011). *Oral Literature Studies: History, Theory, and Approaches Accompanied by Examples of Their Application*. Yogyakarta: Lamalera.
- Zaimar, OKS. (2014). *Semiotics in Analysis Literary Works*. Depok: PT Komodo Books.