

A Comparative Analysis of Minahasa Folklore Entitled *Mamanua Lumalundung* and Various Indonesian Folklores through Structuralism

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Abstract

This study is a comparative analysis that compares five Indonesian folklores that possess a theme of a love story between a mere human being and a fairy. The folklores are *Mamanua Lumalundung*, *Jaka Tarub*, *Lengajan*, *Salambous*, and *Rajapala*. This study focuses on finding the similarities and differences among these five. By implementing Robert Stanton's Structuralism theory in analyzing the data, it is found that they have similarities and differences in the characters or characterizations, plot, setting, and point of view. The similarity among the characters lies on the existence of a regular man and a fairy while the differences lie in their attitude, power, and life priorities. The similarity that can be found in the plot is the love story between a regular man and a fairy while the differences focus on the problems that are described in each folklore and how they handle the situation. For the setting, the similarity is the time setting which is ancient time while the differences are only the description of lakes, forests, and kingdoms. Lastly, the similarity of the point of view is being delivered by the third singular person while only *Lengajan* and *Salambous* use the first singular person in the dialogue.

Keywords: Mamanua Lumalundung, Folklore, Minahasa, Structuralism, Comparative Literature

INTRODUCTION

Every nation or every community has its own culture and customs. Interestingly, myths, legends, and folklore are always included as crucial parts of the so-called culture and customs and eventually can be labeled as essential parts of a culture's origin (Lewis, 1977; Sundana et al., 2019). A myth can be considered an ancient story that tells and describes the origin of a place or a tribe. It is also strongly associated with sacred or supernatural events (Erwhintiana & Fitriani, 2021). Meanwhile, a legend is mostly related to historical events of an important individual, figure, place, or circumstance and may consists of character value (Hetami et

al., 2018). On the other hand, folklore is a story that contains some series of fictions regarding people or events. They sometimes talk about animals and places. Interestingly, folklore delivers stories that are closely related to everyday life and consist of moral lessons (Ihueze, 2015; Mufidah & Wulandari, 2022). Despite being spread orally, myths, legends, and folklore are also part of literature and many of them have been written and officially published to preserve the culture or customs of some communities, societies, and countries (Lewis, 1977; Septiany, 2016).

Cultural preservation is particularly related to preserving literary works including

folklore (Khan, 2018). It is stated that folklore is closely related to the customs of a tribe or community and represents their culture (Lewis, 1977; Pamantung et al., 2021). In addition, local governments officially write and publish folklore to preserve the local culture. Many local governments, including some regional governments in North Sulawesi, have implemented this act to preserve Minahasa culture (Kobis, 2023). North Sulawesi has various tribes and Minahasans are the majority (Pamantung et al., 2023). There are also quite many popular Minahasa folklores that have been officially written and published, and one of them is entitled “*Mamanua Lumalundung*”, or is also referred as “*Tumatenden*”. This particular folklore delivers a love story between a mere human and a so-called fairy. In Indonesia, it is referred to as a “*Bidadari*”. It is an immortal creature described as a lady with magnificent power and outstanding appearance.

The authors of this study read some documents and discovered that *Mamanua Lumalundung* has similarities with several Indonesian folklores. They are “*Jaka Tarub*” from Central Java, “*Lengajan*” or sometimes called as “*Raja Reba Manggarai*” from Manggarai, East Nusa Tenggara, “*Salambous dan Tujuh Bidadari*” from Kei Island located in Maluku, and “*Rajapala*” from Bali. This fact is interesting since they are from Indonesia but from different areas. These folklores have similarities and absolute differences. That is why this is necessary to conduct comparative analysis in order to find their similarities and differences.

The main purpose of finding out the similarities and differences between literary works is to discover the cultural context of each area that produces that typical folklore. “*Mamanua Lumalundung*” has been selected as the main literary work in comparison for this study because this folklore has been reported as the eldest among the five

folklores (research objects of this study), and the pond that had been the source or inspiration of *Mamanua Lumalundung*’s folklore has nine natural water sprinkles that keep the water in the pond clear, steady, and tasted well. The locals reported that the sprinkles of the *Tumatenden* pond have to be nine (the folklore tells that there were nine fairies that went to the pond to take a bath) and cannot be more or less, because when the locals tried to add more artificial sprinkles or close one of the natural water sprinkles, the water’s streams that flow the water will automatically stop. The locals stated that this cannot be explained rationally. Therefore, they strongly believe that the folklore of *Mamanua Lumalundung* is based on true events (Mandagie, 2024). Thus, this folklore has become the main folklore to be compared with the other four folklores from different areas of Indonesia.

This study has employed Structuralism theory as its way of analyzing the data. By looking at the previous publications or literature reviews, some studies used Structuralism as their theory or analyzed some folklores mentioned in this study. For instance, an analysis of Sundanese Myth in a novel called “*Man’s Tiger*” by using Structuralism perspective proposed by Levi-Strauss. That study concluded that the novel consists of Sundanese traditional belief which believing that the highest leader should be from the heirs of tigers since they symbolize power and domination (Rifai & Hetami, 2022). There is also another previous study that used Structuralism proposed by Robert Stanton in analyzing folklore entitled “*Worongporong and Pariama*”. It reported that the folklore’s major theme is obedience while the minor theme is honesty. Its main characters are Worongporong and Pariama while Datu Patoto is the supporting one. The third singular person’s point of view was implemented in this folklore. The language in

the folklore utilized metaphors, hyperbole, as well as personifications (Abduh & Masruddin, 2023). Another study that used Stanton's Structuralism for an Indonesian novel entitled "*Every Night is Sepi*" reported that the novel has all intrinsic elements such as title, point of view, style, as well as symbolism, and it focuses on portraying gender equality (Mulawarman et al., 2021).

The folklores analyzed in this study such as *Mamanua Lumanlungung*, *Jaka Tarub*, *Lengajan*, and *Rajapala*, except for *Salambous* were analyzed by other researchers with different theories and methods. *Mamanua Lumanlungung* was once analyzed through *Tumatenden's* dance movement (Sunarmi & Luntungan, 2021), along with its comparison with *Jaka Tarub* and *Rajapala*, and it reported that these three have stories that are related to fairies (Yanti & Zabadi, 2019). The folklore of *Jaka Tarub* was compared with Korean folklore entitled *Namukkun-Gwa Seonnyeo* (Swany, 2023), its similarities with *Rajapala* regarding the *Geguritan* motives (Hindrawan & Ngurah Sulibra, 2021), and its role as cultural preservation by being adapted into a Webtoon entitled *7 Wonders* (Safitri & Krismayani, 2023). Meanwhile, there was one previous study that analyzed *Lengajan* and it explored the characterization of male and female characters in East Nusa Tenggara's folklores including *Lengajan* or usually referred to as *Raja Reba Manggarai*, and found that some of the folklores in that area portray women as powerful and reliable beings (Moon, 2020). Studies regarding *Rajapala* were also conducted in the past regarding its role in character-building through reading folklore (Karmini, 2020). However, until the moment this study has been conducted, the author has not found any previous publication that analyzed *Salambous* yet.

By considering the facts in the previous paragraphs, it is clear that the

novelty of this study lies in the comparative analysis of *Mamanua Lumanlungung*, *Jaka Tarub*, *Lengajan*, *Salambous*, and *Rajapala* where these five have folklores have not been analyzed together yet through Stanton's Structuralism theory. Therefore, the statement of the problem or research question of this study is: what are the differences and similarities among *Mamanua Lumanlungung*, *Jaka Tarub*, *Lengajan*, *Salambous*, and *Rajapala* through Stanton's Structuralism?

METHODOLOGY

This study has employed a qualitative method by prioritizing documentative study and library research as its data collection procedure. It means every data that is displayed here is found through careful reading (Creswell, 2020). Meanwhile, the data analysis technique is through the utilization of literary theory or criticism called Structuralism proposed by Robert Stanton.

Structuralism is a theory or literary criticism that focuses on analyzing the intrinsic elements of a literary work. The intrinsic elements that have been discussed here are related to what is clearly and precisely written in the literary work or its content (Bressler, 2011; Ferdinal et al., 2020; Klarer, 2004; Stanton, 1965). Despite being officially written and published, the real or the very first author of folklore is unknown since it is spread orally from the older generation to the younger ones until some parties decide to document it through writing and publication. That is why it is appropriate to analyze folklore by analyzing the content of the story, and Structuralism is the best theory to analyze folklore.

Robert Stanton's Structuralism classifies that in order to gain good data through intrinsic exploration, there are four elements that are necessary to analyze. They are character, plot, setting, and point of view (Stanton, 1965).

Character and Characterization

Character cannot be separated from characterization. Character is the element that plays a role as a doer or actor in the story. The characters are mostly the people involved in the story. They are described as doing things to deliver the events of the story. Furthermore, characterization is the description of the character. Characterization is closely related to the description of physical appearance and the attitude as well as the behavior of the character (Stanton, 1965, 2007).

Plot

Plot in general is classified as “series of events” written inside the literary work. The plot has a beginning, a middle part of the story, and an end. The plot should be reliable or relatable, can ignite surprises, creating tension, and ending it by giving solutions throughout the story (Stanton, 1965, 2007). Stanton also highlighted that a plot should have conflicts. Conflicts reflected to the struggles that should be handled by the characters in the story. Conflicts can appear because of people or particular events. Conflicts are also divided into two which are internal and external. Internal conflict is what happens in the character’s mind (personal conflict), while external conflict deals with opposition between people, groups, or societies.

Setting

The setting is related to the description of the environment where the story is designed to take place. Parts that should be included in setting are a sense of place, time period, and social environment. In addition, the setting might include geographical environment as well as history. The setting is crucial in determining the flow of the story. A description of how a building looks like and when or what year the story

takes place are classified as the setting (Stanton, 1965, 2007).

Point of View

Point of view discusses about who is the one delivering the story in the literary work, or from which side or position the story is delivered (Stanton, 1965, 2007). Point of view can be seen from the perspective of first singular person (I), or the third singular person (She, He, a person) that acts as narrator.

RESULT AND DISCUSSION

This section delivers the findings of this study which compares *Mamanua Lumanlung*, *Jaka Tarub*, *Lengajan*, *Salambous*, and *Rajapala* through Stanton’s Structuralism and has discussed the similarities and differences among those five folklores.

A. Character and Characterization:

Similarities

1. The male protagonist is a mere human being without outstanding features.
2. The female protagonist is described as a very beautiful fairy or immortal being comes from heaven.

Differences

1. *Mamanua Lumalundung*
 - a. *Lumalundung* and her other eight sisters are described as “very beautiful with very long hair” (Djakaria et al., 2019, p.105).
 - b. *Mamanua* is described as a mere human being who works as a sugarcane farmer but loves his wife sincerely and deeply. It can be seen in this citation: “On a day *Mamanua* makes nine showers in the pond near his farm. He hoped that *Lumalundung*’s dream come true, so

- she would not feel deep sadness” (Djakaria et al., 2019, p. 108).
- c. *Opo Empung*, a heavenly god is described as a virtuous big man who “looks so handsome and brave wearing a gold crown decorated with glittering jewels. Usually, he has a calm and dignified manner, but now from his eyes, he radiated anger. He became very angry when he knew that *Lumalundung* was married to a human being” (Dhakaria et al., 2019, p. 107). He then banished *Lumalundung* to the earth without hesitation or mercy and took away her fairy’s power.
 - d. *Lumalundung*’s eight fairy sisters. They are described as loving and caring sisters. However, they are so into rules. They purely love and care for *Lumalundung*. However, they cannot stay on the earth for a long time since a fairy only has several hours to be spent on the earth based on the heavenly rule. If they break the heavenly rules, they will be punished. Even after *Opo Empung* banished *Lumalundung* to the earth, they cannot see her anymore.
 - e. *Walansendow* is described as *Mamanua*’s and *Lumalundung*’s loving son. He has grown into “a young man dashing and handsome. His hobby is hunting in the forest and always brings home his prey” (Djakaria et al., 2019, p.108).
2. *Jaka Tarub*
 - a. *Jaka Tarub* is depicted as a regular man who “likes hunting and is always curious about many things. He likes hunting birds the most so there are many birds at his home” (Mardiyanto, 2007, p. 5). Because he is always curious about anything, he even breaks his promise to his wife not to open the pan’s cover of the rice that she is cooking. This leads to tragedy later that causes *Nawang Wulan* to find out the truth about who is hiding her shawl.
 - b. *Nawang Wulan* is described as a beautiful fairy who likes to help her husband by providing food with her magic. However, once her secret magic was disclosed due to her husband breaking his promises, she became very disappointed especially when she found that her husband was the one who had hidden her shawl (Mardiyanto, 2007).
 - c. *Nawang Sih* is described as the daughter of *Jaka Tarub* and *Nawang Wulan* (Mardiyanto, 2007).
 - d. *Nyai Randa Tarub* is described as *Jaka Tarub*’s mother who is a widow who is living alone with her son (Mardiyanto, 2007).
 3. *Lengajan*
 - a. *Lengajan* also referred to as “*Raja Reba Manggarai*” is the first son of King *Reok*. He is described in general as an intelligent and humble young man despite his status as a prince (Widyatmika et al., 2012).
 - b. *Putri Biru* is described as a gorgeously beautiful and clever lady. She is the youngest daughter of *Empo Rua*. She possesses some magic tricks and always takes care of her husband well (Widyatmika et al., 2012).
 - c. *Empo Rua* is described as a giant “who has a body like a buffalo and arms like human’s thigh” (Widyatmika et al., 2012, p. 23). In addition, he is described as a cruel, cunning, and manipulated individual.
 4. *Salambous*
 - a. *Salambous* is depicted as a good son for her mother. Despite being so poor,

he always tries his best to feed himself and her mother by exchanging wood that he finds in the forest for food (Warajaan, 2019).

- b. The seventh fairy. As a female in the folklore, the seventh fairy has no particular name. She is only referred to as the seventh fairy who is also the youngest among the seven fairies who were unintentionally encountered by *Salambous* while they were taking baths in a lake. She is depicted as a very beautiful lady with fair skin (Warajaan, 2019, p. 3).
- c. *Salambous*' mother is depicted as an old widow who lives with her only son. She is destitute, but she loves her son and daughter-in-law sincerely (Warajaan, 2019).
- d. Genie is described as a giant creature who kidnapped and tortured *Salambous* (Warajaan, 2019).

5. *Rajapala*

- a. *Rajapala* is portrayed as a handsome young man who originally comes from *Wanakeling* and likes to hunt. One day, during his hunting he becomes very thirsty and while looking for a source of water, he encounters seven fairies who are taking baths. He is also described as an opportunist man who tries to take advantage of *Ken Sulasih*'s despair due losing her shawl (Hindrawan & Ngurah Sulibra, 2021).
- b. *Ken Sulasih* is portrayed as a pure-hearted and beautiful fairy. She granted her promise to *Rajapala* to bear him a son who would become the successor of King *Wanakeling* in the future (Karmini, 2020).
- c. *I Durma* is depicted as a biological son of *Rajapala* and *Ken Sulasih* who also becomes an adopted son of King *Wanakeling*. He is portrayed as

outstandingly handsome, intelligent, cunning, strong, wise, loyal, dedicated, and very good at martial arts. *I Durma* can kill three giants that bother the area of *Wanakeling*. That is why King *Wanakeling* adopts him as his son and makes him the successor of his throne.

By looking at the findings regarding the characters and characterization, it is found that in general, those five folklores have three to five characters in the story. The characters' names are different from each folklore. The two main characters are an ordinary man and a fairy while the other remaining characters are supporting characters which are portrayed as the mother, the son or daughter nor the enemy (giant or genie). *Lengajan* is the only one who is portrayed as a man who has royal blood or referred as a prince while the others are mostly portrayed as poor farmers or hunters.

B. Plot:

Similarities

1. These five folklores have the same plot in the area where a mere human being falls in love with a fairy.
2. The fairy's shawl is stolen, taken, or hidden by the human.
3. The fairy and the mere human being become husband and wife.

Differences

1. *Mamanua Lumalundung*

The plot of this folklore is different from the other four in several aspects. The differences are:

- a. There are 9 (nine) fairies in this folklore while the other are just seven.
"From behind the bushes Mamanua supervised the fairies and turned out there are nine of them. They are

very beautiful with very long hair” (Djakaria et al., 2019, p.104).

It is reported that the nine fairies represent nine water streams in *Tumatenden* pond that is located in Airmadidi district of North Minahasa region, North Sulawesi. That is why this folklore is strongly believed to be true based on the locals’ report and clarification (Djakaria et al., 2019; Mandagie, 2024).

- b. *Mamanua, the male lead in the folklore*, is described as a sugarcane farmer.

“In ancient times in the village, *Airmadidi*, there lived a young man named *Mamanua*. It has a fairly wide field and the planting of rice, tubers, vegetables, and sugar cane. One day, he was surprised when he saw the sugarcane crop was reduced. The next day, he came earlier than usual to observe his sugarcane field” (Djakaria et al., 2019, p.104).

Most male leads in the other folklores except for *Mamanua Lumalundung* and *Rajapala*, do not explain their profession specifically. They are just mentioned as farmers or regular men. Meanwhile, *Mamanua, the male lead in the folklore*, is described as a sugarcane farmer. This typical plant is commonly found in North Minahasa, where *Mamanua Lumalundung* folklore originated.

- c. *Mamanua* gave back *Lumalundung’s* shawl that he once stole due to his empathy for her. However, *Lumalundung* cannot go back to the so-called “heaven” or in *Indonesian* is

translated as “*kayangan*” because she had contact with mere human beings and it caused her to suddenly lose her ability to fly as well as her ability to contact her eight angelic sisters.

“Out of the shower, the angels back to the edge to take and wear their clothes. As they prepare to return to *kayangan*, one of them looks confused because her shawl is lost. Her sisters helped searching for the missing shawl but could not be found, while for their time on earth is up. Finally, with sadness the eight angels had left their sister back to *kayangan*. Now *Lumalundung* is left alone. She is so sad. A few moments later, *Mamanua* came and approached her. *Lumalundung* was surprised to see him especially when she saw her shawl in his hand. With all her strength she tried to snatch the shawl from *Mamanua*. She tried many times but the effort remains futile. She felt disappointed and despaired, then cried. *Mamanua* felt pity for her when he saw her crying. He then handed the shawl to *Lumalundung*. She was so happy. However, she could not fly again with the shawl because she was related to a mere human being at the moment. She became really disappointed and wined heavily. *Mamanua* tried to comfort her and tell her that he will take care of her while she is on the earth. Living no choice,

Lumalundung agreed to live with *Mamanua*. They became husband and wife and one year after that event, they were blessed with a son and named him *Walansendow*.” (Djakaria et al., 2019, p.104-105).

- d. *Lumalundung* can get back to “*kayangan*” because one of her hair strands fell when *Mamanua* combed her hair. The fall of the hair strand caused her to be spiritually connected with her eight sisters. It is like giving the signals to them. Her sisters came from heaven to the earth and met *Lumalundung*. She went to *kayangan* along with her eight sisters.

“One day, *Mamanua* combs *Lumalundung*’s hair. Unintentionally, one of her hair strands falls. It then opens back ties of *Lumalundung* with her sisters in *kayangan*”. At that time, there was a connection to contact her sisters. They came instantly to the earth to see *Lumalundung*. Seeing her eight sisters, she immediately took the shawl stored in small crates near the bed. Hastily she wore her shawl and went to *kayangan* along with her sisters. - (Djakaria et al., 2019, p.106).

Among the five folklores analyzed in this study, *Lumalundung*’s way back to *kayangan* is different due to the fall of her hair strand.

- e. Despite living again in the *kayangan*, *Lumalundung* regularly travels back to the earth to breastfeed her son, *Walansendow*.

“However, before she flew to the *kayangan*, *Lumalundung* advised *Mamanua* that anytime *Walansendow* crying for asking for breastfeeding, you can call my name, and I will come again to the earth to breastfeed him” (Djakaria et al., 2019, p.106).

Lumalundung keeps coming back to the earth every time her son, *Walansendow* cries for asking for breastfeeding.

- f. Despite being able to go back to the *kayangan*, *Lumalundung* is still getting punished by *Opo Empung* (the highest king of the *kayangan*’s inhabitants), after he knows that she is married to a human. He banished her to the earth again and took her capability to fly. *Lumalundung* was very weak when she was banished on the earth, but luckily *Mamanua* was able to find her and take care of her and they lived happily for the next 19 years until *Walansendow* grew up. *Lumalundung* kept missing her sisters in the *kayangan* and the life of being a fairy. She kept dreaming about her sisters, and interestingly, *Mamanua* also had the same dream with *Lumalundung*. *Mamanua* decided to build a pond which has nine streams with the hope that *Lumalundung*’s sister would come again to visit her and she would not be sad anymore. However, it never happened even until *Lumalundung* passed away. *Mamanua* tells their son, *Walansendow* about the real identity of his mother.

2. *Jaka Tarub*

The differences that found in *Jaka Tarub* are:

- a. The seven fairies came down to the earth from heaven through a rainbow bridge.
 - b. *Nawang Wulan* bears *Jaka Tarub* a daughter that they later named *Nawang Sih*.
 - c. *Nawang Wulan* uses her magical power to turn a grain of rice into a full basket of rice. However, this magic technique cannot be uncovered by mere human beings. Due to *Jaka Tarub*'s strong curiosity, despite his wife's prohibition on never opening the lid of the rice cooking pot, *Nawang Wulan*'s magic disappears, and she cannot cook with only a grain of rice anymore. Since she needs to cook manually like mere human beings, she discovers the truth that the one who has hidden her fairy shawl under the pile of wheat is her husband, *Jaka Tarub*. This leads to her departure to the heaven.
 - d. If *Lumalundung* comes back to the earth and spends her entire life until her last breath with her husband *Mamanua*, *Nawang Wulan* decides to leave *Jaka Tarub* and her daughter after she finds her shawl and flies back to heaven (Mardiyanto, 2007).
3. *Lengajan*
- The differences that *Lengajan* has in its plot are as listed below:
- a. As the eldest son and the crown prince of *Manggarai*'s kingdom, *Lengajan* likes to travel around the forest outside his kingdom and one day he encounters a genie called *Empo Rua*. This genie challenges *Lengajan* for some puzzles. Unfortunately, *Lengajan* lost to *Empo Rua*. As a result, *Lengajan* would be eaten by *Empo Rua* and the kingdom of *Manggarai* would be destroyed the day after he has lost to *Empo Rua*.
 - b. Fortunately, during his despair, he walks around some forests and encounters three geese who are taking baths in a lake. Suddenly they turn into the forms of three beautiful ladies. They look gorgeous and *Lengajan* instantly take one of the three ladies' shawls which are lying on the rocks. The shawl that *Lengajan* has taken belongs to the youngest of the ladies named *Putri Biru*. They fell in love and then got married (Widyatmika et al., 2012).
 - c. *Putri Biru* is actually the youngest daughter of *Empo Rua* who is going to eat *Lengajan* the day after tomorrow. With all of her abilities, she tried her best to protect her husband from his cruel father.
 - d. *Lengajan* can escape dangers due to *Putri Biru*'s help. However, there was event when *Lengajan* accidentally got amnesia and could not recall his wife because he was hugged by his parents (the king and queen of *Manggarai*) due to their longing for him since they had not seen him for some time since he left to the forest and was encountered by *Empo Rua*. There was a rule that needed to be obeyed by *Lengajan*. The rule says that before *Lengajan* can take *Putri Biru* inside his mortal kingdom, he needs to stay away from any human touch. However, he was accidentally touched and hugged by his parents who are missing him. During his amnesia, his parents plan to marry him to a neighborhood kingdom's princess.
 - e. *Putri Biru* then who was left behind outside *Manggarai*'s gate was seen by another aristocrat of *Manggarai* and experienced love at the first time after seeing her and asked her to marry him. Leaving her no choice,

Putri Biru accepted his offer and she also needs to meet *Lengajan* again.

- f. *Lengajan* and the princess from another kingdom are ready to get married and the king is throwing big party in their castle. All aristocrats are invited including *Putri Biru*'s new fiancé.
- g. *Lengajan* cannot recall *Putri Biru* anymore until she dances in front of the crown and used a rooster to talk like human and tell their love story. Suddenly *Lengajan* recalls every memory that he had experienced with *Putri Biru* as well as how she had helped him to escape from her cruel father. *Lengajan* decided to cut tie with the princess from neighborhood kingdom and takes *Putri Biru* again as his legal wife. They live happily since then (Widyatmika et al., 2012).

4. *Salambous*

Compared to the other folklores researched in this study, *Salambous* is the only folklore that has the most similarities with *Jaka Tarub*. However, *Salambous* is described as a very pure-hearted man and loved his mom as well as so much. Despite being poor, he is such a hardworking young man. *Salambous* was kidnapped by a huge genie while looking for some woods in the forest. He jumped from a cliff to escape from the genie and fell on a seashore. While regaining consciousness he walked again into the forest and found seven fairies taking baths. He takes one of the fairies' shawls and it turns out that the shawl belonged to the seventh fairy. They fell in love, the seventh fairy agreed to marry *Salambous* and he took her to meet his mother in the village. They were so happy and they reunited and the seventh fairy stayed with *Salambous* and

her mother-in-law until their death (Warajaan, 2019).

5. *Rajapala*

The differences that can be found in *Rajapala* compared to other folklores' plots are:

- a. *Rajapala* forced *Ken Sulasih* to marry him and bear him a son who has to be a king of *Wanakeling* kingdom.
- b. *Ken Sulasih* has lived with *Rajapala* and their son named *I Durma* until *I Durma* reached 7-year-old. *Rajapala* became very lonely and devastated after *Ken Sulasih* went back to heaven. After *I Durma* reached a legal age and was considered mature enough, *Rajapala* decided to meditate deep down in a forest outside *Wanakeling* kingdom.
- c. *I Durma* then was adopted by a king of *Wanakeling* and became his successor after killing the three monsters that worry the people of the kingdom (Karmini, 2020).

By reviewing the plot's similarities and differences offered by the five folklores examined in this study, it is clear that each of them is typically different from the other especially the details or the main issue in each folklore. *Mamanua Lumalundung* is different regarding the numbers of the fairies, the sincere love possessed by *Mamanua* for *Lumalundung*, the way *Lumalundung* was banished again to the earth after *Opo Empung* found that she is married to a human, and how *Lumalundung* passed away as a mortal being.

On the other hand, *Jaka Tarub* and *Salambous* are almost similar except for the cunning personality and ignorant curiosity possessed by *Jaka Tarub* that caused *Nawang Wulan* to know the ugly truth of her husband's manipulation, while *Salambous* is portrayed as a pure, kind-hearted, and sincere

man to his mother and wife. This caused the seventh fairy decided to live with *Salambous* until their death. *Lengajan*'s plot is more focused on how he and his wife face any trial which is caused by *Empo Rua*, while *Rajapala*'s plot is focused on how the descendant of *Rajapala* and *Ken Sulasih* becomes the king of *Wanakeling*.

C. Setting:

Similarities

The five folklores mentioned in this study have one particular time setting which is "the ancient time" when the immortals and mortals had access to be in touch. Five of them have similar environments such as forests and lakes.

Differences

Regarding the setting of the five folklores, *Mamanua Lumanlungung* is more focused on the sugarcane farm and the pond, *Jaka Tarub* and *Salambous* display the lake, forest, and their home in the village. On the other hand, *Lengajan* focuses on displaying *Mangarai* castle, the forest, and the cave where *Empo Rua* takes *Lengajan* in as a hostage while *Rajapala* focuses on describing the three giants' hideout beside the forest and the kingdom.

D. Point of View:

Similarities

The five folklores are delivered to the audience through the point of view of the third singular person who acts as the narrator.

Differences

Among the five folklores examined in this study, only *Lengajan* and *Salambous* use the point of view of the first singular person in the dialogue besides being delivered by the third singular person's point of view.

CONCLUSION

By utilizing Stanton's Structuralism as the main literary criticism for analyzing the data, it concludes that *Mamanua Lumalundung*, *Jaka Tarub*, *Lengajan*, *Salambous*, and *Rajapala* have similarities and differences. For the characters and characterization, the similarity lies in the existence of a fairy and a mere human being. The differences of characters and characterizations lie in their names, the power owned by the fairies, mutual or one-sided love, and the addition of various supporting characters. For the plot, they all tell a love story between a mere human being and a fairy. *Mamanua Lumalundung* states that there are nine fairies and the plot is more focused on how sincere *Mamanua's* love towards *Lumalundung*. *Jaka Tarub* and *Salambous* have similar plot except for the event regarding the grain of rice that only happens in *Jaka Tarub*. *Lengajan's* plot is more focused on how he and his wife face the obstacles caused by *Empo Rua*. Meanwhile, *Rajapala's* plot focuses on *Rajapala's* son's process of being a king. For setting, all of the five folklores are set in ancient times and the environment mostly describes forests, lakes, houses in the village, and the kingdom. Lastly, the point of view is delivered by the third singular person while only *Lengajan* and *Salambous* use the first singular person's point of view in the dialogue. Overall, Structuralism is suitable and helpful in analyzing the details of the folklore that can be found through intrinsic exploration.

ACKNOWLEDGEMENT

This study has been sponsored financially by *Daftar Isian Pelaksanaan Anggaran (DIPA)* Universitas Sam Ratulangi.

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