

## Narrative Structure of Babad Cirebon: Vladimir Propp Analysis

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### Abstract

The purpose of this research is to analyze babad story of Cirebon based on Propp theory's in order determine the function of the perpetrator, to formulate the story frame, to distribute the function among actors, and to determine the scheme of story movement. The results showed that the story contained 17 functions of the actors in the form of the absence prohibition, violation, deficiency, intermediary event of contact, the beginning of reply, departure, first donor, reaction of the hero, acceptance of magic tools, unrecognized returns, the heroes were given a difficult task, tasks completed, completion, incarnation, and married heroes. The frame of the babad story of Cirebon began with the description of the King Prabu Siliwangi's son who still live in the palace and the meeting situation, followed by a series of abuser functions contained in the babad story of Cirebon. Furthermore, the story is closed by the information that would be the leader of Cirebon named Syarif Hidayatullah. The babad story of Cirebon there contained the environment of donor actions, environmental auxiliary measures, the environment of the acts of daughters and their fathers, the environment of intermediary acts, and the environment of the hero's actions. Meanwhile, the babad story of Cirebon consisted of a storyline with four interrelated movements. From those scheme, the essence of the babad story of Cirebon could be known.

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## INTRODUCTION

Babad Cirebon is a story that tells the origin of the founding of Cirebon. Therefore, this story is classified as a local legend story because it tells the establishment process of an area essentially (Danandjaya, 1994). The word Babad has the meaning of penetrating the forest, shrubs, or bushes. In the same line, Rochani (2008) explains that essentially Babad contains a story that describes the opening of an area or forest. The goal is to establish a kingdom or central government. Furthermore, he explained that it is one of types of local literary that should be preserved.

In this study, the story of Babad Cirebon is analyzed using liberation Cirebon language. Supriyanto (2014) reveals that the use of local language in literary is an effort to bring the local style with a specific purpose. These symptoms occur because of the influence of local culture. Meanwhile, the essence of the story told the journey of Prince Walangsungsang who wanted to learn Islam. On his way, Prince Walangsungsang met syekh who told him about the nature of life and religion. Then, one day he was assigned by his teacher, namely Syekh Datul Kahfii to establish settlements. Now, the place is known as "Cirebon" which located in West Java Province. In the past, it was a jungle then Prince Walangsungsang cleared it with the help of "Golok Cabang" which could talk, fire, and cut down the forest by itself. From that description, the story of the Babad Cirebon contains a pralogical element because of the miraculous things. The story also taught virtue values such as responsibility, help, tolerance, and religion. It is in line with the opinions of Christiani, Rustono, and Agus (2015) that a literary contains various events in life that include of education elements such as the value of life that consists of moral, social, and cultural values. This legend story just still a lot who do not know. This was revealed by Basyari (2016) in his paper at a national seminar entitled "Transformation of Social and Cultural Values in Curriculum and Learning". According to him, some Cirebon people is still lacking to concern and interest on local culture and local

story. It is known by the existence people who do not know the essence of Babad Cirebon story that can give a description about the founding of Cirebon and its founder originally.

A research that related to the Babad Cirebon story was ever done by Meinindarto in 2012 entitle "Cirebon Oral Tradition: Morphological Studies Vladimir Propp Babad Cirebon Klayan Version ". The results of analysis showed that it which source from Clay script does not fulfill the 31 actor functions. The story contains 14 actor functions only, while 7 functions do not exist in. However, the analysis has not fully implemented the analytical steps that Propp has proposed. The researchers only limited to analyze the actor function without giving definitions and include symbols in accordance with the convention so there is no formulation of story framework. The distribution of functions among actors and Babad Cirebon story movement scheme has not been done. Therefore, in this case the researcher needs to follow up the research however, in terms of use different data sources.

Propp finds the fact that Russian folklore that he analyzed has the same sequences. The plot template is also known as 31 functions or actions. But, Propp (1987) explains that these functions are not can be found all in every story. However, the absence of some of it does not alter the sequences. In the same line, Lestari (2015) reveals that the basic concept of Propagation structures of Propp is the function and role of actors in the story. Below are the details of functions and symbols.

1. Absentation ( $\beta$ )
2. Prohibition or obstruction (interdiction)  $\gamma$
3. Violation  $\delta$
4. Reconnaissance  $\epsilon$
5. Submission (information) (delivery)  $\zeta$
6. Deceit (fraud)  $\eta$
7. Involvement (complicity)  $\theta$
8. Crime (villainy) A
- 8a. lack a
9. Mediation B
10. Neutralization (action)
11. Departure  $\uparrow$
12. The first function of the donor D

13. The hero's reaction E
14. Acceptance of a magical actor (provision or receipt of a magical actor) F
15. Moving place (spatial translocation) G
16. Fight (struggle) H
17. Marking (marking) J
18. Victory (victory) I
19. Needs are fulfilled (the initial Misfortune or lack is liquidated) K
20. Return (return) ↓
21. Pursuit (pursuit) Pr
22. Rescue s
23. Arrival unknown (unrecognized arrival) O
24. Cannot claim (unfounded claims) L
25. The difficult task of M
26. Solution (solution) N
27. Hero recognition (recognition) Q
28. Exposure Ex
29. Transfiguration T
30. Punishment U
31. Marriage (and ascending the throne) (Wedding) W

Alaini (2014) explains that Propp mentions one by one sequence of actors' act with the regularity of narrative. To facilitate the creation of framework forms and story movement schemes, each actor's function is given a number, a brief description the action of nature, a brief definition in one word, conventional symbol, and several examples of variations action. After that, the actors' functions that contained in a story must be distributed into 7 action circles also, such as the criminal, donor, helping, daughter and her father act, intermediate, hero, and fake heroes action area (Propp, 1987).

## METHODS

This research used the theory of narrative structure according to Propp. It uses to reveal the story structure of Babad Cirebon in terms of the actors functions, story framework, distribution of functions among actors, and the scheme of story movement.

In this study, the source data was obtained from the Babad Cirebon story which was read by Prince Rohim on Monday, October 3<sup>rd</sup>, 2016 at

Kanoman palace that coinciding with the 647<sup>th</sup> anniversary of Cirebon. The story is routinely delivered every year by using liberation Cirebon language. Meanwhile, in this research the data are some story fragments in the form of sentences, paragraphs, and dialogues. In obtaining the data, the researcher used documentation, observation, and interview techniques.

The data analysis technique refers to Propp (1987) which describes the steps to analyze the structure of the story are (1) every action is given a evidence of story fragment, (2) a the story fragment is defined in a word, (3) include a conventionally appropriate symbol so that it can form a story frame, (4) distribute those actions into action circles, and (5) determine the scheme of Babad story movement.

## RESULTS AND DISCUSSION

The results of Babad Cirebon story analysis in terms of actors functions, story framework, distribution of functions among actors, and scheme of story movement are explained as follows.

### Actors Functions

From the results of analysis are known that Babad Cirebon story has a beginning situation as revealed by Propp. It is very important to give an idea of the beginning story. In this story, it is described by the information about King Siliwangi's children who still lives in the palace, namely Walangsungsang and Rarasantang. Then, the introduction of the story was also reinforced by the description of a meeting which led by Prabu Siliwangi.

(1) There are two King Siliwangi's children who still lived in the palace, the first named Walangsungsang and his sister Rarasantang. Then, one day King Siliwangi held a meeting with the families, regents, ministers in the ward of Agung Padjadjaran.

### A Family Member Leaves the House

In Babad Cirebon story, the emergence of this function is signed by leaving of an actor who came from the hero family. The actor who acted as a hero is Prince Walangsungsang. Meanwhile,

the event of family members leaving palace was at the beginning story. However, some of the members who left were not mentioned clearly such as the number, name, and reason for leaving. But, from the story it is recognizable that a brother who left was Prince Walangsungsang. It is based on a story fragment mentioned that Prince Walangsungsang is the eldest son of the King Siliwangi.

(2) Once, the King Siliwangi Padjadjaran was left by his several sons. Meanwhile, there were two sons who still lived in the palace, the first named Walangsungsang and the sister named Rarasantang. (definition: absence, symbol β3)

### **One Prohibition Spoken to Hero**

This function indicates the existence of a prohibition that is spoken to the hero (Propp, 1987). In this case, a ban is pronounced by King Siliwangi as father and the King Padjadjaran to Prince Walangsungsang. The King was very angry and refused and forbade his son to follow Islam. Then, the King firmly drove out the Prince from the palace if he still wanted to follow Islam. The proof of the fragment reflecting the prohibition is as follows.

(3) Prabu Siliwangi snarled, "What is it for? We have our own religion, Walangsungsang! If you did not allow my commands, went from the palace! I did not want to have a son like you! Patih Arga! Patih Arga announced to all countries and borders, whoever received my son Walangsungsang, must be punished or you kill! "(Definition: prohibition, symbol γ1)

### **Prohibition of Violent Hero**

According to the story which read by Prince Rohim, the prohibition was done by Prince Walangsungsang. The prince stayed firm to be a Muslim and decided to follow the Islam overall. Then, he left the Puri Keputranan. Indeed he cannot bear to leave his beloved sister. However, the prince believes that studying Islam was a good decision. It can be said that this prohibition act was corresponding to a ban which addressed to Walangsungsang. The explanation is in line with Propp's statement (1987) that "Functions II and function III are paired elements."

(4) The prince left his sister soon, "I am in a good way." Then, the prince traveled in the evening (definition: violation, symbol δ)

### **A Member of Family Wanted to Get Something**

Actor function was related to hero family member who wanted something. The event appeared in the middle story. Rarasantang had the desire to meet his brother who had gone from the palace, he is the Prince Walangsungsang. The beautiful girl missed her brother so much so she decided to look for the Prince in various places. Then, finally they met in the Sang Hyang Danuwarsih place. The function VIII in the story can be proven from the following fragment.

(5) Not long after Rarasantang came to kiss the Sang Hyang Danuwarsih's hand.... Rarasantang said, "I came from Padjadjaran. I am looking for my brother named Walangsungsang. Where is my brother? "(Definition: deficiency, symbol a)

### **Heroes Asked or Ordered as Delegate**

The Babad Cirebon story explained that Prince Walangsungsang has a determination to follow Islam because he has dreamed and met the Prophet Muhammad. After that happy meeting, the prince was suddenly asked by someone without face to go to a place to study Islam. It was ordered to him hopefully he would be Allah guardian later. The fragment showed that the Prince as a delegate who was assigned to study Islam.

(6) Every he stretched there was an unfashionable sound, "If you wish to be glorified, go to the Amparan Jati mountain. That was where you studied Muhammad Rasulullah's religion. That is a noble religion. Studying you to Syekh Nur Jati who popular with Syekh Datul Kahfii so you become Allah guardian. "(Definition: intermediate event liaison, symbol B2)

The story fragment above is a command that became an impulse to the Prince to find out about Islam. In this case, the Prince acted as a seeker.

### **The Seeker Decides to Take Action**

The prince Walangsungsang did an accordance action with the thing commanded in the previous function. The Prince told a thing that his happened to King Siliwangi. Firstly, he was wanted to learn Islam so he refused to become a king. Propp (1987) explains that in retaliation, a hero acts as a seeker because it was delegated by someone through an order or request which was expressed in the previous function. The taking action function in the Babad Cirebon story is listed in the fragment below.

(7) The prince Walangsungsang immediately awaked from his slept and told to his father who was holding a meeting .... He said, "I met the Prophet Muhammad. Please father followed the religion to him, studied the Prophet's religion to someone on Amparan Jati mountain. Be a Muslim. Whoever did not convert to Islam will become kufur and go to hell." (Definition: the beginning of the taking action, the symbol C).

The action in this fragment was a response from the direction which received by Prince after met the Prophet Muhammad in his dream and reaction after he heard the voice without form which led him to follow Islam. Finally, from the palace, the Prince went to the north until he arrived in Karawang and met Syekh Quro.

### **Heroes Departure Home**

In the Babad Cirebon story narrated that Prince Walangsungsang left the Padjajaran Palace (Puri Keputranan) for studied Muslim.

(8) The Prince was out from the palace with took a lamp. The guard did not see the departure of the Prince. It was far from to comb the road to the north and he arrived in Karawang (definition: departure, symbol ↑)

The departure's function of Prince from the palace indicated as his long journey. It means that the departure of the actor will give effect to the next events. It is in line with Propp's statement (1987) that the departure act signifies the complexity experienced by the hero. In this case, the hero will get many miraculous things and meet the magicians.

### **Hero Tested and Interrogated That Lead to Receiving the Magic Tool**

The Babad Cirebon story told that the Prince met the people who asked and tested him with a few things. These questions and examinations were received by him to get something he wanted to learn about Islam. This actor function is to describe the test and interrogation events experienced by Prince. Both of these have potentials to direct the prince in receiving the magic tool or people who acting as a helper. The following is evidence that the Babad Cirebon story contains action in the form of interrogation which performed by the helper.

(9) Syekh Quro saw and asked, "Young man who just came. Where is your house (your family)?" (Definition: donor's first function, symbol D2)

(10) Sang Hyang Danuwarsih said, "Where do you come from the good young man?" (definition: donor's first function, symbol D2)

(11) Sang Hyang Nago who was imprisoned said, "... Where are you from?" (definition: donor's first function, emblem D2)

(12) Syekh Datul Kahfi said, "Where are you from? What is your business?" (Definition: donor's first function, symbol D2)

(13) "O Javanese, I asked where was Syekh Datul Kahfi?" (Definition: donor's first function, symbol D2)

Meanwhile, the fragment below showed a test which addressed to the Prince. In this case, the tests were the questions and tasks from a helper to learn another religion before the Prince learn about Islam.

(14) Sang Hyang said softly, "I just knew the existence of Muhammad's religious. However, I heard a little about the Pratama era from Mustika Jamus Book and ogan Lopiyan that someday King Siliwangi's son who changed the Buddhist religion to Islam. Your parents were including my grandchildren too. If the Prince wanted a magical cue on Lopiyan's picture, just accept the true Buddhism for accepting Islam easier later. Before you grew up, where was your life? And what was life before you existed? Found the rope ties to meet what was called true life. What life were you, who gave life, if you die, how the way to get in and out how close, if you go and how far to go out, and where is it?" (Definition: donor's first function, symbol D1)

### **The Hero Reacts to Acts of Giving Candidate**

This actor function is describing the various actions which done by Prince to various questions as well as those of the helpers actor. It means that between the details of the donor's first function and the hero's reactions have the same of number actions. This can be reflected in the fragments below.

(15) The Prince replied, "Padjajaran. I come from Padjajaran, Walangsungsang is my name. "(Definition: hero's reaction, symbol E2)

(16) The Prince replied, "Padjajaran is my origin. Walangsungsang is my name. I have been expelled by the Queen of Padjajaran. She is Queen Buddha who did not embrace Islam. "(Definition: reaction hero, symbol E2)

(17) The Prince said, "Thank you very much. I have been given advice of the true life. "(Definition: hero's reaction, symbol E2)

(18) I come from Padjajaran, son of Prabu Siliwangi. I went to learn Muslim. Please be able to learn with Sheikh Nurjati. Therefore, please give me a direction where is Syekh Nurul Jati located? "(Definition: hero's reaction, symbol E2)

(19) The prince said respectfully, "I'm, the Prince's who was originally named Cakrabuwana. I come from Padjajaran. I'm Cakrabuwana looking for the teacher of the Prophet's religion. "(Definition: hero's reaction, E2 symbol)

(20) Walangsungsang already finished in studying the Buddhist. It's been nine months of Prince there. (Definition: hero's reaction, E1 symbol)

### **The Hero Obtains Magic Tools**

Prince Walangsungsang in his wandering receives directly the magic tools of the helpers. In this case, the magic tool is not just about objects that have magical powers. Giving advice, knowledge, or specific lessons conveyed by actors to a hero which included in it.

(21) The Pandhita, then advises, "Never mind, you should not be too sad. Go home and accept Ampal ring. This is the Dervata heirloom ring. The benefits are very powerful. His supernatural powers can contain oceans and mountains, which large as the universe. "(Definition: acceptance of magic tools, symbol of F1)

(22) Sang Hyang Nago who was imprisoned said, "I am a great God. To know life use two views, unite between the body "container" and soul, twin sun tragedy. That is the true life of the soul.

Controlling self-appetite cannot be separated. (Definition: acceptance of magic tool, symbol of F1)

(23) The wise Sang Hyang said, "This is a sign the death of Buddha. I should not talk about Islam. It's just a tool. Accept this heirloom "Golok Cabang". This heirloom can fly, say, and answer, and issuing fire. (Definition: acceptance of magic tool, symbol of F1)

(24) Kopyah Waring heirloom was immediately received by Prince Sang Hyang in the form of a dragon. (definition: acceptance of magic tool, symbol of F1)

(25) Then Sang Hyang Bango immediately handed over the gamelan which now called as gamelan sekaten and the long gamelan or called as "Long Jimat" (definition: the acceptance of the magic tool, the symbol of F1)

### **Hero Directed Closer to the Sought Object**

The actor's act above is also related to the previous action. The direction act is an event that indicates the Prince Walangsungsang as a hero will be closer to the main object that he has been looking for, the teacher who will teach him the religion of Islam.

(26) Then, Syekh Quro said firmly, "Yes Prince, If you want to find a Muslim teacher, go to east on Amparan Jati Mountain. Learn there with Ki Sheikh Nurjati. He is my teacher. "(Definition: donor's first function, symbol G4)

(27) Ki Sang Hyang Danuwarsih said wisely, "... You stay to Sang Hyang Nago. He is still my brother. "(Definition: donor's first function, symbol G4)

(28) Sang Hyang who wisely said, "... You go to Kumbang Mountain. There is a pandhita in form of a dragon. There is an heirloom and ask it, Prince! "(Definition: donor's first function, symbol G4)

(29) Not long, Sang Hyang Nago disappears, then his voice echoes, "Prince, go to Cangak Mountain. There is a Queen of Bango pandhita. There are heirlooms "Length" and "Gamelan". Bango feel not have it. Took it Immediately. "(Definition: donor's first function, symbol G4)

After getting various directions from the helper, then Prince continue his wanderings to the Singkup and Gunung Jati Mountain.

(30) From the Sang Hyang Danuwarsih's residence, the Prince said goodbye to continue the journey. Then, a new chapter of the story told that Prince has arrived on Singkup Mountain. (definition: movement between areas, between two locations, instructions, symbol G2)

(31) Then, the Prince is in Gunung Jati. He was staying at Gunung Jati. In short, he already studied with Sheikh Datul Kahfii. (definition: movement between areas, between two locations, instructions, symbol G2)

### Hero Return

After wandering to the various places, one day Prince decided to return to his native land, Java. The returning was done after he did Hajj, thoroughly deepening the knowledge of Islam to Syekh Bayan, and married Rarasantang with the King of Egypt. This indicates that the Babad Cirebon story contains returning action that tells the existence of the hero's return to his native land. Evidence of the event is contained in the following quotation

(32) A month after at Syekh Bayan's house, the Prince then returns to Java (definition: return, symbol ↓)

### Unknown Hero Arrived in Other Country

In this point, the hero function illustrates the existence of a marriage event between a hero and a person without the accompanying ascension of the throne. Prince Walangsungsang married to Indanggeulis who is not from the kingdom family. The marriage took place on the basis of an arranged marriage. Indanggeulis is Sang Hyang Danuwarsih's daughter who taught the prince about Buddhism.

(33) Sang Hyang Danuwarsih said, "Prince, I married to my only daughter named Indanggeulis." The Prince accepts and the two have received their blessing (definition: marriage, symbol W2)

### The Hero Gives a Difficult Task

From various of events series above there are also Prince's actions that is term with exemplary. This is indicated by the Prince's actions who have a correlation with the next function, namely the task completion. The actor's function which describe the giving of difficult task to the prince is found in the fragments below.

(34) "Yeah, I have the name of Syekh Nurul Jati. Who also called as Syekh Datul Kahfii. It is surely the will Allah SWT of Almighty to give open Islam from the Prophet Muhammad. Walangsungsang, accept the Islam. I'm sure you will get the turn to make a country. Get started! Penetrating

the forest located in the south of Gunung Jati! "(Definition: the difficult task, symbol M)

(35) Syekh Nurjati said, "Prince Cakrabuwana go to Baitullah to do hajj and your sister should not be left at home. And I sent this paper. Please submit to Syekh Bayan and stay there! Prince does it soon. The prince and his sister go immediately. "(Definition: difficult task, symbol M)

### Tasks Completed

The prince did the difficult task with full responsibility. He completed the task in accordance with that mandated by Syekh Datul Kahfii.

(36) The Prince pronounces his readiness, "By permission of Kyai, even though I am commanded to enter into the fire of death, I do." In short story, Prince penetrating the forest by holding "Golok Cabang". The machete made a large forest then machete said good-bye for penetrating the forest by itself. The wood also collapsed from the machete. Then, appearing the fire and burned down the forest without wood. The forest turned into a light, a few square meters used to be built cottage called "Witana". Witana which will be built as Kanoman palace where people who work. Then, the place was named Ki Kuwu Sangkan Rebon. It indicates that there are most people are looking for little shrimp then working to make shrimp paste. Little people come to work and live there. (Definition: settlement, symbol N)

(37) The letter has been opened and the contain is understandable by Syekh Bayan .... shortly, Prince has received complete the Shaykh Bayan's knowledge. The Quran is well understood. Then, Syekh Bayan cannot teach him anymore because his student is smarter than himself (definition: solution, symbol N)

### Hero in a New Look

During the journey of search Islam, Prince Walangsungsang actually not only get a variety of magic tools, but also a new name. The names are given by the actors in the story after Prince completed his duties. The actors who gave new names to him are Sang Hyang Danuwarsih, Sang Hyang Nago, and Rarasantang. However, the thing that needs to be criticized is the absence of a clear explanation of the reasons for naming the Prince.

(38) King Sang Hyang Danuwarsih said wisely, "Prince turns your name to Cakrabuwana." (Definition: incarnation, symbol T1)

(39) Then Sang Hyang Nago said, "Prince I give you the name Kuncung." (Definition: incarnation, symbol T1)

(40) "Please, brother accept it as a gift and replace your name with Syekh Abdul Iman," Rarasantang said. (definition: embodiment, symbol T1)

The series of babad Cirebon story closed by the final situation that symbolized (X). The situation does not belong to the function, but only as a sign of the ending story. This closing occurred after the Prince return to the Java. At the end of the story is explained about the existence of someone who will lead Cirebon in the future, namely Syarif Hidayatullah or Sunan Gunung Jati. He is the son of King of Egypt and Rarasantang.

(41) In short, The King of Egypt and Rarasantang have had children. The eldest son named Syarif Hidayatullah or Sunan Gunung Jati, who later became the leader of Cirebon. Then, his sister was named Syarif Nurullah.

The actors' actions in this Babad Cirebon story reflect the social life between Prince Walangsungsang and other who were well-connected. It is very important to know the positive value because it is very useful for the development of personality (Purnomo & Ida, 2015). In the same line, Annisa & Bambang (2017) assert that literary indeed play a role to contain values and describe social conditions among individuals and groups. In addition a literature can also be a means of cultural preservation.

### Form of Story Framework

The analysis results of actors function in Babad story determine the form of story framework. It is in line with Hakim's opinion (2015) that Propp insists that in each story has a construction which consists of several functions. The story contains 17 actor functions that can be grouped into a story framework with details ( $\alpha$ ):  $\beta_3 B_2 C \gamma_1 \delta \uparrow D_2 D_1 E_2 E_1 a F_1 G_4 G_2 W_2 M N T_1 O \downarrow (X)$ . The story framework makes it easy to know the number of actor functions and is very useful for understanding the basic structure of Babad Cirebon story.

### Functions Distribution among Actors

According to Propp (1987), 31 functions that form in main framework of folklore can be distributed into the seven sphere of actions. In each action areas may include one or more functions. Accordingly, the actions areas in the Babad Cirebon story as follows.

- (1) The criminal acts area is an event that indicates a complication or conflict in the story. The conflict resulted in a normal situation turning to abnormal because of the presence of criminals. After analyzed, the acts area is not contained in the story because it does not bring the crime. Therefore, the evil actor who caused the Prince injury or distress is not found in this story.
- (2) The donor action area in story is signed by the existence. Next, in the story is narrated that Prince Walangsungsang meets the people who question and test him with a few things. These questions and tests were received by Pangerang Walangsungsang. This donor action area acts to describe the testing and instigation which experienced by Prince. It is precisely that which will direct Prince on receiving the magic tools. The action area is contained in D and F function.
- (3) The helper action area contains events about the presence of helper figures who directly assisted Prince to find his main goal, which is to follow Islam. The action area is reflected in G and M function.
- (4) The daughter and her father's actions area is reflected in the functions of a, T, and  $\gamma$ . The act of a princess is evidenced by the events when Rarasantang wanted to find Prince who went from the palace. She showed another act when giving a new name to Prince before returning to Java. The princess gave the name of Syekh Abdul Iman to her brother. Meanwhile, the father's action are clearly illustrated in the  $\gamma$  function. In that function, King Siliwangi as the father of Rarasantang and Prince Walangsungsang forbade the prince to follow Islam.
- (5) The intermediary actions area is a sign event of a actor who asks Prince to learn about

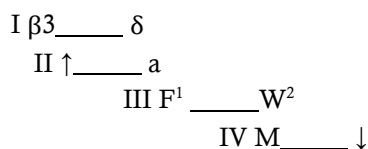


Islam. In the story, it is delivered by someone without face. He sent Prince to follow Islam so that he could become Allah guardian. It is contained in function B.

- (6) The heroic action area is contained in C, ↑, N, and W function. These functions reveal the reactions or actions of Prince in Babad Cirebon story.
- (7) The fake hero actions area is not contained in the story. It does not indicate a fake hero.

### Scheme Movement Story Babad Cirebon

The last analysis of narrative structure in Babad Cirebon story is the determining of story movement. After knowing the functions of actors and story framework so the story movement can be schemed as follows.



The scheme represents four related story movements. Scheme I is an early event that illustrates the reason of Prince to follow Islam. This scheme also reveals the rejection and prohibition of King Siliwangi. He is as the father of Prince Walangsungasang refused to become a Muslim and forbade his son to study Islam. However, Prince remained steadfast in his stance. He did not flinch though should be expelled from the palace. Then, scheme II reveals the departure of Prince Walangsungasang from the palace. He believes that his departure to seek Islam is the right decision though with a heavy heart must leave Rarasantang (sister of Prince). In his wandering, the Prince met some helpers who helped him to be a Muslim. Then, unexpectedly one day, the Prince reunited with his beloved sister, Rarasantang and finally they were able to release their longing.

The next scheme is scheme III which tells about the acceptance of magic tools and the knowledge of life provided by the helpers. In this scheme is told that in his wandering, he married with Indanggeulis. Indanggeulis is Sang Hyang Danuwarsih's daughter who has give the Prince "Golok Cabang Heirloom".

Meanwhile, scheme IV is a scheme that reveals the existence of giving task to Prince Walangsungasang from an Islamic religious teacher named Syekh Dzatul Kahfii. Two tasks are given, namely he must penetrating the forest to be a settlement. Then, he was assigned to deepen Islam to Shaykh Bayan in Mecca. It describes the Prince's responsibility for the duty that has been mandated. He managed to do the job well. In fact, Syekh Bayan acknowledged that Prince was smarter than himself. After that, he decided to return to the land of Java to spread the religion of Islam. It shows that the element of religiosity is very visible in this story. According to Faizin & Agus (2017) religiosity is related closely to the human nature as a creature of God who has obedience to Him.

### CONCLUSION

Based on the results of research and discussion that already described in the previous section, it can be presented some conclusions that Babad Cirebon story only contains 17 actor functions. The uniqueness of this story does not display the criminals who made the Prince distress in achieving his goal. Then, from the 17 functions that form a story framework which serves as understanding the basic structure of the story. Meanwhile, this story contains five acts area, namely donor, helper, daughter and father, intermediary, and hero action area. Through this acts area, the frequency of occurrence of the offender can be detected and the way the offender is introduced. Furthermore, it can be concluded that this story consist of one scheme with 4 interrelated movements. From this scheme, people also can find out the essence of Babad Cirebon story.

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