

The Structure of Lanny Oral Literature: A Critical View

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Abstract. Oral literature is a cultural expression that verbally transmits values from one generation to the next among the community supporters. This oral literature research aims at (1) presenting the stories' plots through the research's primary goal, 2) introducing the characters that appear in the story, (3) outlining the characters in the stories, (4) recognizing and explaining the settings of the stories, and 5) recognizing and defining symbols in the stories based on Yektingtyas's points of view (2016). The approach in this research incorporates literary criticism into secondary and primary qualitative data combined throughout the data collection process. The primary data were analyzed thoroughly, while the secondary data were utilized as references to analyze the primary data. The results show that Ilik was born to a mother under the shade without a father. Initially, the narrative focused solely on the character's day-to-day activities. The folks washing the pig gut rope cast away and flung the dog with the stone when he tried to devour the remaining portion. The pregnant woman and her children arrived in the village the following day to cook the raw pork they had managed to rescue. The portrait of this literary work depicts the characters' lives and social harmony, allowing them to nurture Indigenous values while learning to explore more life lessons from society.

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INTRODUCTION

Literature is a socio-cultural product, indicating that the culture of the community influences it considerably. When it comes to reading literature, embedded values promote kindness, sensory judgment, and compassion, which implicitly influence human lives. In this sense, literature portrays how human life is replete with values that can enrich the dynamic ways of maintaining a harmonious society. This suggests that literature serves as a medium for learning diverse values in human lives. Likewise, folktales are a literary product highlighting various values (Kurniawati et al., 2024) to learn and nurture in society.

From such a perspective, folktales are a source of moral education aligning with social life, good and evil, cooperation, and quality of life (Santosa et al., 2023). They are rich in linguistic resources (Mishra & Satpathy, 2020) that emerge in any era or location, making them timeless and universal. Conversely, a folktale is a collection of sayings, stories, or customs generally shared by individuals. A subcategory of folklore, traditional wisdom comprises proverbs and maxims frequently drawn from social identity and shared experiences (Zou & Priscilla, 2023). Folktales are commonly infused with customs and artistic expressions that originate inside a community and become an integral part of its fabric, paving the way for every area, clan, and religious sect in Indonesia to create their folktales. Every civilization has a variety of folktales based on factors such as religion, sacred local heritage (Karim et al., 2023), nationality, and tribe.

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In the past, parents and other family members often told stories to young children after dinner, a practice known as folktale telling (Amali, 2014). Folktales originate from older people who may have passed away, forgotten, or neglected to tell their children or grandchildren the stories. This factual information implies that the government or other relevant organizations must record the stories. Complete stories can only be partially assessed through signs of cultural identity (Peseyie & Gaur, 2024) and specific cultural values (Al-Madia & Ichsan, 2022) worth considering. However, previous research on Lanny's (also spelled Lani) oral literature has yet to be undertaken, resulting in a scarcity of publications and a lost identity. Instead, preserving oral Lanny literature and reminding the Lanny people of their cultural values, indigenous heritage, and local practices is linked to what extent the future research is expected to attract the interest of those doing similar studies on oral Lanny literature.

Affective aspects are primarily concerned with promoting the *Merdeka* curriculum and folktales that contain different life lessons through which the curriculum can fulfill its goals in implementing the teaching and learning of essential values in Lanny's literature. The preservation of local wisdom-based character education (Shakilla Aura et al., 2023) and local wisdom among college students (Machfiroh et al., 2024) boosts the quality of human resources. It promotes local literature and eco-literacy (Youpika et al., 2024) and regional development through sustainable efforts that make educational levels more qualified than usual to improve the teaching and learning processes. In turn, local literature influences students to meet the established learning goals through oral stories that facilitate their understanding of the materials, resulting in linguistic development, folklore education, freedom, empowerment (Agung et al., 2024), and encouragement of a growth mindset.

This research focuses on presenting the stories' plots through the research's primary goal, 2) introducing the characters that appear in the story, (3) outlining the characters in the stories, (4) recognizing and explaining the settings of the stories, and 5) recognizing and defining symbols in the stories. This approach to developing their potential allows teachers to include essential literary elements, such as story, setting, character, and so on, for literary competence, especially when teaching folktales from the Lanny tradition. When it comes to teaching English, oral storytelling for ecological knowledge (Sugiyama, 2024) and values facilitate students' understanding of the materials. This approach to developing their potential allows teachers to include essential literary elements, such as story, setting, character, etc., for literary competence, especially when teaching folktales from the Lanny tradition.

METHOD

Literary criticism is the method contemporarily used in scholarly work studies. Bressler (2007) examines contemporary criticism, aiming to identify the concepts that emerged from the artwork and expose its structure and relationships. This qualitative research is mainly concerned with a holistic approach that entails inquiries. Creswell and Poth (2018) contend that another way to define qualitative research is to redesign an unfolding model in a natural environment, allowing the researchers to get a high level of information from actual events. This study did not explore relationships between the variables. Instead of statistical, the facts are narrative or expressed in words rather than numbers (Creswell, 1997).

The researchers gathered the data from the Lanny tribe informants. Three stories were told by the informants who are native speakers of the Lanny language or have lived in the tribe for a long time for the rest of their lives, having been born and raised there. Seven male informants ranging from 50 to 80 provided the data. The three tales became the primary data, and

information sources bolstered the primary data based on the secondary data analysis. Setting and symbols analysis are considered secondary data sources.

Table 1. Procedures for Collecting Data

No	Procedures	Results
1	Preparation interview questions	List of semi-structured interview questions
2	Preparing tools to aid the interview	Notebook telephone and digital Camera
3	Finding an informant who wants to interview	Visited or went to the informant's houses
4	Conducting in-depth interviews	Recorded data
5	Transcribing the data	Data Transcript
6	Checking the typing and other necessary checking	Complete typed data.
7	Translating the tales into Indonesian, then into English	Written Lanny tales in Indonesian and English

The researchers carefully studied the stories before analyzing their intrinsic and extrinsic elements, including their storyline, characters' characterizations, settings, themes, symbols, and archetypes. They constructed a few tables to facilitate their access to these procedures in Lanny's oral literature. In this research, the term "design" refers to the investigator's study strategy, which is precisely outlined in the following chart:

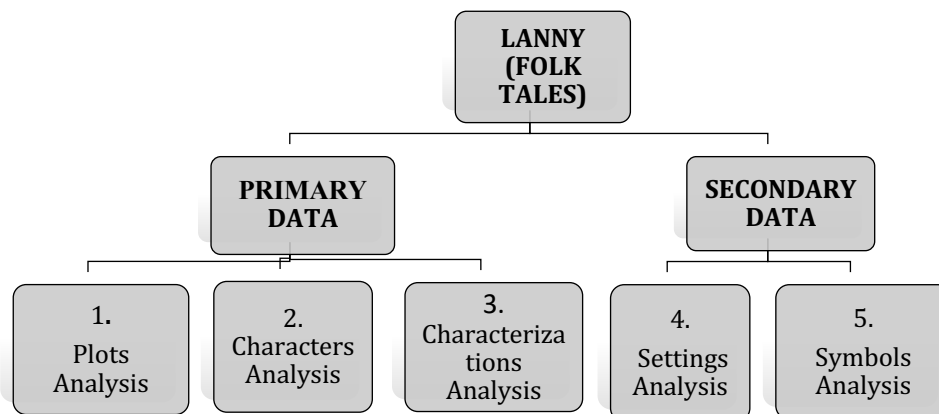


Chart. 3.1 The Design of Lanny Folktales

RESULT AND DISCUSSION

1. PLOT

The plot in the folklore aligns with motifs (Eshonkulov, 2021), allowing the storyline to reveal events in context, content, and informal interaction. The plot helps audiences understand events as components of a chronological sequence and a complex link of causes and effects, including the world of mythical plots (Mukhamediyar, 2024). This framework is slightly different regarding how a writer strips away details that do not add to the plot. Here is the data analysis, including a type of plot, to help identify the plot forms in the stories.

Table 2. Forms of Plots in Lanny Folk Stories

No	Folk stories	Plots
1	Nagambulu/Pumpkin	Under the Shadow: Ilik was born to a mother who did not have a father. Tightening the Knot: Ilik was raised by a mother who always

	obeyed his parents. Resolution: The story about the characters' daily activities was initially flat.
2	A Flood in the Mabuname Village Anticipation stage: When a dog wanted to eat the rest of the pig stomach tripe, the villagers cleaned the pig stomach tripe, cast it away, and threw the dog with the stone. Dream stage: One day in the afternoon, she told her husband that they must evacuate quickly to a mountain that night. Frustration Stage: The pregnant mother and her children were evacuated to the mountain. Nightmare Stage: When the night arrived, the rain fell. As a result, the village was stagnated by the water. Destruction or Death Wish Stage: The next day, the pregnant mother and her children come to the village to cook the raw pork they had saved.
3	Father Yunus's transformation Anticipation stage: A long time ago, some men from Wamena Town came to Aboneri Town to look for swallows to be sold. When they arrived at Aboneri village, they met a man named Yunus, who was transformed into a snake.

a. Nagambulu/Pumpkin

Once upon a time, in Ambena village, there lived a husband and wife and their daughter, Nagambulu. Nagambulu referred to a yellow pumpkin. Nagambulu grew into a lovely young lady month after month, year after year. Even though she was a girl, she had never been on a date. Because she was pregnant, her stomach became larger one day. Suddenly, the pumpkin split into two sections, revealing a lovely boy baby. Ilik grew year after year, becoming an adolescent. Every day, he enjoyed helping his parents in the garden and looking for firewood.

b. A Flood in the Mabuname Village

Mabuname villagers wanted to celebrate the marriage ceremony for their two children one day, so they invited citizens from surrounding villages. The men built the fireplace and began to burn many of the stones needed to cook the food. Suddenly, a dog approached the people cleaning the stomach tripe of pigs to eat the remnants thrown away. However, everyone on the riverside chased them out and threw them with the stone, and the dog slowly approached the pregnant mother with her daughter on the river's edge. A few moments later, the dog was transformed into a man and identified as Wonopak. As a result, he caused the rain to fall and flooding to hit the area. The pregnant woman and her children walked to Biampaga Mountain and built a fire to cook the meat they brought that night. The next day, the pregnant woman and her children returned to the village to cook the raw pork they had saved.

c. Father Yunus Changed into Snake

Once upon a time, some Wamena youths traveled to the Aboneri hamlet searching for a swallow to sell. They ran into a man named Yunus. Mr. Yunus was not a native of Aboneri but had lived there for an extended period. Mr. Yunus arranged his hunting equipment and meals for transport

to the forest one morning. Mr. Yunus apprehended one of the snake's offspring. The snake was transported to Wamena to be sold. They ran out of money a few weeks later, and Mr. Yunus wanted to smoke but did not have any cigarettes. Finally, he went to the garden to bring the snake's child back to be sold to meet his requirements. Mr. Yunus arrived at the buyer's house to collect his money and to purchase supplies for his hamlet. The buyer was the snake of the mother. "I came here to look for my children, who had been placed here by Mr. Yunus," she explained. After the small snakes were thrown away, some young people approached Mr. Yunus and said, "We decided to pick you up at our house to drink coffee together." Suddenly, his body transformed into a snake, except for his head, which remained human.

2. Characters

A character is a person responsible for the thoughts and actions in a tale, poem, or other work of writing—the humans or agents that undergo the events. Characters in fantasy fiction may not be human; they may be animals, robots, or objects with human powers and features. Every character has a unique personality, which a creative author can employ to help build the storyline of a novel or create an atmosphere highlighting character education through the images of the characters (Prasakti & Riady, 2024). Here is the data analysis concerning the characters in the folktale.

Table 3. The Simple/Static and Complex/Dynamic

No.	Stories	Simple/Static	Complex/Dynamic
1	Nagambulu /Pumpkin	-	Nagambulu
2	A Flood in the Mabuname Village	-	Ilik
3	Father Yunus Transformed into a Snake Yunus	-	The pregnant mother and the children

a. Nagambulu/Pumpkin

"I am very old; I will go forever," the grandma told Ilik, "so take this stick so it can help you if you need something later. Remember to keep the secret hidden from everybody in the morning." Ilik was given the stick, and the grandmother took her final breath.

b. A Flood in the Mabuname

Wonopak was the name given by the dog when he converted into a man. "Thank you because both of you have given the stomach ropes sincerely to me, and finally," the guy remarked to the mother and her daughter. "As a result, I shall induce rain and flooding. You must sleep in the Biampaga mountain and build a fire so that I know you and your family have visited the mountain." Wonopak vanished after delivering the message. Father Yunus Transformed into a Snake

Mr. Yunus captured one of the snake's offspring a short while later. To be sold, the snake was transported to Wamena. Because of the snake's exceptional beauty, negotiations over the price, which Mr. Yunus had set, were no longer possible. Following his snake sale, Mr. Yunus purchased what he needed. He then returned to the village of Aboneri, where he saw his spouse and children.

The character in a short story, for instance, plays a pivotal role in delivering messages closely related to language skills (Pardede, 2011) and core values behind what the character utters and does, what other characters say about the character, and how the author represents the character. This is the characterization based on the data analysis.

Table 4. Hero/ Heroin and Villain/Villainess in Lanny Fork stories

No	Stories	Hero/Heroin	Villain/Villainess
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1	Nagambulu /Pumpkin	-	Nagambulu, Ilik
2	A Flood in the Mabuname Village	-	The pregnant mother and the children
3	Yunus Transformed into a Snake	Yunus	-

c. Nagambulu/Pumpkin

The child was born at the appropriate age. Unfortunately, the kid was delivered as a yellow pumpkin, which was unpleasant. Ilik grew up to become an adolescent year after year. He enjoyed helping his folks in the garden and hunting firewood every day. The parents informed the Ambena villagers that the pumpkin had changed into a boy baby and that, as a result, they would be throwing the infant a Thanksgiving celebration.

d. A Flood in the Mabuname

One day, the people of Mabuname invited their fellow inhabitants from nearby villages to join them in celebrating the marriage ceremony for their two children. For a brief while, the food was cooked. They were cleaning the stomach ropes when suddenly a dog approached them, wanting to eat the leftovers thrown away. The people by the river were chased away and thrown with stones to keep the dog away from them, and the dog then slowly made its way over to the pregnant woman and her daughter, who was sitting on the river's edge. The pregnant woman and her daughter gave the dog some stomach ropes when the dog approached, and eventually, the dog ate until it was satisfied. While attending to the meats, the expectant mother and her daughter went to the party location and informed her husband of the situation. However, the husband chose to ignore the wife's words.

e. Father Yunus Transformed into a Snake

Mr. Yunus got ready to head to the forest in the morning with his food and hunting gear. Mr. Yunus captured one of the snake's offspring a short while later. To be sold, the snake was transported to Wamena. After a while, there was just one snake left among its progeny. He delivered the last snake's offspring to be sold because they had such an urgent need that day. When he came to the buyer's residence with his money, Mr. Yunus intended to buy some items for his village. "Yesterday, a lady came from the village, and her body was full of mud," the buyer told Mr. Yunus when he arrived. "I came here to look for my children who had been put here by Mr. Yunus," she stated, standing up next to the box holding her children you had sold to me. Following that, the woman vanished.

3. Setting

A setting's physical characteristics, time, and place can all impact the story's final goal on the content, context, and structure of the folktale (Kwiecien et al., 2021). The social setting in which the characters are created is also important. The setting divides the place into two categories: neutral and spiritual (Norenzayan et al., 2006; Crittenden, 1993), as displayed in the data analysis of the following setting.

Table 5. The Physical Settings of the Stories

No	Stories	Physical (Neutral) Setting
1	Nagambulu	An Ambena village, the house, the garden, the forest and the river
2	A Flood in the Mabuname Village	Mabuname village, the garden, the river, the mountain, the house, or Honai

-
- 3 Father Yunus Transformed into a Snake Aboneri village, A house, a garden, a forest, a cave, a beautiful park
-

a. Nagambulu/Pumpkin

Nagambulu became a stunning young woman. She has never been on a date despite being a girl. She got pregnant one day, which caused her stomach to grow. The talk in Ambena village turned to Nagambulu. When Nagambulu gave birth to a yellow pumpkin, the Ambena villagers were taken aback. "A pumpkin that I gave birth to was broken, becoming two, and came out with this child," Nagambulu replied in response to their questions. To his parents, Ilik was also the child who enjoyed playing. He enjoyed collecting firewood every day and helping his folks in the garden.

b. A Flood in the Mabuname

Once upon a time, Mabuname village was home to half of the Lany tribe's population. Mabuname village is located in the middle of Maberamo regency in the Kelila district. They worked in farming, gardening, and hunting. The people of Mabuname summoned people from surrounding villages to celebrate the marriage ceremony for the two youngsters. As they waited for the food, they gave each family a portion of the raw pork and the pigs' stomach ropes so they could clean the ropes in the Generagime River. The dog changed into a man a short while later and revealed his name was Wonopak. His hometown was Tika Mountain.

c. Father Yunus Transformed into a Snake

One morning, Mr. Yunus prepared to head into the jungle with his meals and hunting gear. He visited a cave known as Beam that day. The cave was situated west of the town of Aboneri. Mr. Yunus decided to search the Beam cave for the swallow. There were several rooms in the cave. Mr. Yunus began searching room after room, but he was unsuccessful in finding any swallows. In his search for the nest, he came across an exquisite plant. An adult mother snake played with her tiny offspring in the garden. The snakes had a stunning beauty. A few weeks later, when they were short on cash, Mr. Yunus wanted to smoke but was out of cigarettes. Finally, he returned to the garden to bring the snake's young for sale to meet his necessities.

Symbols are everywhere (Fatubun, 2021), and anything can have a symbolic meaning. Without symbols, our lives would seem oddly empty and stark. The data analysis of symbols is shown here.

Table 6. The Symbols and Meanings in Lanny Folk Stories

No	Stories	Symbols	Meanings
1	A Flood in the Mabuname	Dog	Lanny people believe that a dog represents a helper, so they must abstain from eating it.
2	Father Yunus Transformed into a Snake	Snake	Lanny people believe that the snake represents fertility. As a result, they abstain from eating it and prohibit killing it.

a. A Flood in the Mabuname

The dog changed into a man a short while later and revealed his name was Wonopak. His hometown was Tika Mountain. The pregnant woman was startled and quite terrified, as was her

daughter. "Thank you because both of you have given the stomach ropes sincerely to me, and finally, I have eaten until full while the other citizens have cashed me out and threw me with the stone; because of that, I will tell you something that in the night," the man said, approaching the mother and her daughter.

b. Father Yunus Transformed into a Snake

A short while later, Mr. Yunus captured one of the snake's offspring. The snake was transported to Wamena to be sold. Because of the snake's exceptional beauty, negotiations over the price, which Mr. Yunus had set, were no longer possible. Following his snake sale, Mr. Yunus purchased what he needed. He then returned to Aboneri village, where he met his spouse and children.

CONCLUSION

Characters fall into two categories: simple and complicated. There are two characters with complex/dynamic personalities, Nagambulu and Ilik, and three stative/straightforward characters, his parents, grandmother, and friends. Ilik Nagambulu. There is just one character—their parents—who embody the heroic or tragic persona, the physical (unbiased) environment, the home, the garden, the river, the forest, and the Ambena village. Characters fall into two categories: simple and complicated. Three characters—the dog, the expectant mother, and the children—have nuanced and dynamic personalities.

There are three characters: the pregnant women's husbands, Mabuname citizens, and the women with simple or stative personalities. Three characters—the dog, the expectant mother, and the children—are portrayed as heroes or heroines. Three groups of characters—the pregnant woman's husband and the male and female villains—are present. The physical (neutral) environment includes the village of Mabuname, the garden, the river, the mountain, the house, and Honai. Symbol: Dog: The Lani people must refrain from eating dogs because they think dogs stand in for the helpers.

Characters are categorized as either simple or complicated. Only one has a straightforward or hesitant personality, and that is Yunus. The snake buyer is characterized as a hero/heroine, and Yunus is a villain/villainess. Physical (neutral) setting: the lovely park, the cave, the garden, the home, and the Aboneri settlement. Symbol: The snake. The Lani people interpret the snake to stand for fertility. As a consequence, they choose not to eat the snake. They also forbid killing snakes, indicating the core values of protecting animals and their habitats.

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