



INTISARI

Penelitian ini bertujuan untuk mendeskripsikan makna *tapa pendhem* yang ada dalam cerita rakyat “Putri Ayu Limbasari” setelah menganalisis struktur naratifnya. Teori yang digunakan adalah morfologi cerita rakyat Vladimir Propp untuk membedah struktur dengan menggunakan fungsi naratif dan lingkungan tindakan. Data dari penelitian ini diperoleh dengan menggunakan teknik wawancara yang kemudian dilakukan transkripsi untuk mendapatkan data tertulis. Empat versi cerita yang ditemukan diolah untuk membuat teks komposit sebagai dasar analisis utama.

Hasil penelitian menunjukkan bahwa dari 31 fungsi naratif terdapat persebaran fungsi yang bervariasi. Pada teks komposit dan cerita versi IV ditemukan 12 fungsi naratif, cerita versi I ditemukan 11 fungsi naratif, cerita versi II ditemukan 1 fungsi naratif, dan cerita versi III ditemukan 5 fungsi naratif. Pada lingkungan tindakan teks komposit dan cerita versi IV ditemukan *villain, provider, the princess and her father, dispatcher, dan hero*; pada cerita versi I ditemukan *villain, the princess and her father, dispatcher, dan hero*; pada cerita versi II ditemukan *the princess and her father*; dan pada cerita versi III ditemukan *villain, the princess and her father, dan hero*. Analisis selanjutnya menjelaskan makna *tapa pendhem* berdasarkan fungsi naratif. Melalui analisis tersebut, ditemukan bahwa *tapa pendhem* dapat dimaknai sebagai representasi dari: 1. kesucian; 2. keteguhan spiritualitas; 3. keberanian dan bentuk perlawanan perempuan; dan 4. pengasingan diri. Nilai-nilai dan makna yang ada pada narasi *tapa pendhem* tersebut menggambarkan kondisi sosiokultural masyarakat setempat.

Kata kunci: cerita rakyat, fungsi naratif, makna, dan *tapa pendhem*



ABSTRACT

This study aims to describe the meaning of *tapa pendhem* in the folktale “Putri Ayu Limbasari” after analyzing its narrative structure. The theory used is morphology of the folktale from Vladimir Propp to dissect the structure using narrative function and sphere of action. Data from this study were obtained using interview techniques which were then transcribed to obtain written data. Four versions of the story found were processed to create a composite text as the basis for the main analysis.

The results of the study show that there is a varied distribution of 31 narrative functions. In the composite text and story version IV, 12 narrative function were found; in story version I, 11 narrative function were found; in story version II, 1 narrative function were found; and in story version III, 5 narrative function were found. In the sphere of action of the composite text and story version IV, the villain, provider, the princess and her father, dispatcher, and here were found; in story version I, the villain, the princess and her father, dispatcher, and hero were found; in story version II, the princess and her father were found; and in story version III, the villain, the princess and her father, and here were found. The following analysis explains the meaning of *tapa pendhem* based on narrative functions. Through the results of the analysis, it was found that *tapa pendhem* represents: 1. Purity; 2. Spiritual steadfastness; 3. Courage and a form of female resistance; and 4. Self-isolation. The values and meanings contained in the *tapa pendhem* narrative are describe the socio-cultural conditions of the local community.

Key words: folktale, narrative functions, meanings, and *tapa pendhem*.



PATHISARI

Ancasipun panaliten punika kangge ngandharakèn wěrdinipun tapa pëndhēm ingkang wontèn ing cariyos rakyat “Putri Ayu Limbasari”. Panaliten punika ngginakaken *teori morfologi* cariyos rakyat saking Vladimir Propp kangge mbédhah *struktur naratif* ngangge *fungsi naratif* sarta *lingkungan tindakan*. Panaliten punika ngangge *data lisan* ingkang saking *metode wawancara*. Asiling *wawancara* sarta *studi pustaka* dipunpanggihaken wontèn sekawan *versi* cariyos, lajeng dipundamèl teks komposit ingkang dipunangge dados dhasar *analisis* utama.

Asiling panaliten dipunpanggihakèn saking 31 *fungsi naratif*, teks komposit sarta cariyos *versi* IV gadhah 12 *fungsi naratif*; saking cariyos *versi* I dipunpanggihakèn 11 *fungsi naratif*; saking cariyos *versi* II dipunpanggihakèn 1 *fungsi naratif*; sarta saking cariyos *versi* III dipunpanggihakèn 5 *fungsi naratif*. Lajeng *lingkungan tindakan* wontèn ing teks komposit sarta cariyos *versi* IV dipunpanggihakèn *villain, provider, the princess and her father, dispatcher, lan hero*; saking cariyos *versi* I dipunpanggihakèn *lingkungan tindakan villain, the princess and her father, dispatcher, lan hero*; saking cariyos *versi* II dipunpanggihakèn *lingkungan tindakan the princess and her father*; saking cariyos *versi* III dipunpanggihakèn *lingkungan tindakan villain, the princess and her father, lan hero*. Salajěngipun, panaliten punika ngandharakèn wěrdinipun tapa pëndhēm saking *fungsi naratif*. Asiling *analisis* punika dipunpanggihi menawi tapa pëndhēm dados *representasi*: 1. kasucen; 2. kakiyatan *spiritualitas*; 3. kakëndèlan lan pambalelaning wanita; sarta 4. sumingkir saking kadonyan. Saking *analisis* punika, wěrdinipun tapa pëndhēm dipunangge nggambarakèn kawontenan *sosio-kultural* masarakat Desa Limbasari lan sakiwatěngěnipun.

Kata kunci: cariyos rakyat, *fungsi naratif*, wěrdi, lan tapa pëndhēm.