THE STRUCTURE OF MYTH FOUND IN PRAMOEDYA'S *THE KING, THE WITCH AND THE PRIEST*

Deta Maria Sri Darta[1]

Abstract: *Being a part of a certain culture makes a literary work is not immune from its influence. This applies also to literary works which deliver stories from the past, Pramoedya Ananta Toer's* The King, The Witch and The Priest *for example. To confirm the influence, this article would like to see the structure of myth in this story with the help of Greimas' Actantial Model. Under the approach of structuralism, finding the six actants of some important actions selected from the plot analysis is conducted to discover the pattern. The pattern then is used to understand the structure of myth found in the story. This study results on the existence of the structure of myth whereby the good one always wins at the end of the story, no matter how powerful the evil is.*

Key words: *structure of myth, actant, plot, literary work*

INTRODUCTION

It has been a common knowledge that literature is a mirror of life, but this is not something that holds an absolute truth.

[1] **Deta Maria Sri Darta, S.Pd, M.Hum.** <detamaria@yahoo.com> at +628562871923 is a lecturer at Satya Wacana School of Foreign Language, Salatiga, Central Java.

Literary piece can also deliver a story from the past, which did not have a historical fact to consider as a true story. Pramoedya Ananta Toer's *The King, The Witch and The Priest* is an example. This story is trying to retell folklore of the Javanese version of Calon Arang. Why it is said Javanese version because there is also Balinese version of it, which is seen from different point of view.

This study aims to find out the deep structure of the story *The King, The Witch and The Priest*. According to Kenan, Greimas Actantial model is considered the most important model to analyze the deep structure of a narrative (2005:12). Thus, the Actantial model by Greimas is going to use in analyzing the deep structure of the story. Greimas talks about binary opposition: sender – receiver, subject – object, helper – opponent within the frame of plot.

Beginning with Introduction which explains the specific aspect of the story to analyze and its significance, this study is divided into several parts. The second part entitled What Is Plot? explains everything matters about (technicalities of) plot. The next part is Greimas Actantial Model which discusses the Actantial Model in detail. The part followed is the application of plot and actantial model in the story or in short The Analysis part. And the last part is Conclusion.

It is worth knowing that the English version of Calon Arang is not exactly the same with the Indonesian version by Pramoedya. The English version is simpler because some parts of the story are missing. On the contrary, this version is somewhat biased, because from the title it seems that the plot in the story is not one unity. The title *The King, The Witch and The Priest* suggests that there were three major characters who have their own lives and only connected because of Calon Arang (The Witch). While in the Indonesian version, from the title we can see that the main focus is Calon Arang.

According to Kenan in his book Narrative Fiction (2005), a story is defined as a narrated events and participants. Earlier Abrams in his book A Glossary of Literary Terms Seventh Edition (1999) claims that narrative is a story, prose or poetry, which involves events, characters and actions. Thus, we can say that the story of Calon Arang can be considered as narrative, more specifically fictional narrative.

Being a narrative, a story or novel should have a structure, in which the story is based on. To do so, one way to analyze it is through plot, because Abrams (1999) states that plot is constituted by events and actions, while narrative is said involving events, characters, and actions. Knowing the inter – relationship between plot and narrative, we might say that plot is considered as one of the important elements of a narrative.

But why plot? It is because the main interest of structural narratologist is to see the way the narrative discourse makes up a story into the organized and meaningful structure of a literary plot (1999:173). Therefore because the paper is adopting the structuralism approach, the analysis will focus on the story's plot. Although it focuses on plot, it does not mean that the analysis will stop after the plot is unfold; the analysis of plot is a tool to find out how the myth is structured within the story.

One might question why should we bother ourselves with analyzing the structure of a story; what is it for? Is it just a tool to keep us busy? Or maybe to make us think critically? According to Abrams (1999:174) some cognitive psychologists and literary and cultural theorists proposed that narrative or telling stories on how one thing leads to another is the basic way for us to understand the world, to give meaning to our experiences and to organize our live. By analyzing the structure of myth in the story, the readers will understand the culture value carried within the myth presented in the story.

WHAT IS PLOT?

It is stated previously in the Introduction that plot is constituted by events and actions. In simple words plot is what mostly happened in the story. It plays an important role because the story can be considered interesting or not can depend on how the plot is organized. Kirzner and Mandell in their book Literature: Reading, Reacting and Writing give clues about how plot is shaped:

1. By the interaction between characters

   The interaction is caused by the speeches of characters. Then, the speeches are followed by actions-reactions. Therefore the interaction is happened through what the characters do or say as the causality of other character(s) do or say.

2. By the juxtaposition of events

   Events that happened to the main character are needed in forming the series of events. In this second ways, the events that related to the main character which caused conflict are identified (2000:67).

Beside those two clues of how plot is shaped, there are also stages of plot proposed by Pickering and Hooper (1962:17) who say that there are five stages of plot. They are:

1. Exposition, here the author provides the background information, sets the scene, establishes the situation and dates the action. It may also introduce the characters and the conflict, or the potential for conflict.

2. Complication, sometimes called rising action, introduces the characters and underlying or inciting conflict (if they have not been introduced in the exposition).

3. Crisis, called climax is that moment at which the plot reaches its point of greatest emotional intensity; it is a turning point of the plot, directly precipitating its resolution.

4. Falling Action, once the crisis has been reached, the tension subsides and the plot moves toward its appointed conclusion.

5. Resolution, it records the outcome of the conflict and establishes some new equilibrium or stability.

GREIMAS ACTANTIAL MODEL

Based on Vladimir Propp's theories, A.J. Greimas proposed the actantial model in 1966. The actantial model is a tool that can be used to analyze a real or thematized action depicted in literary texts or images. In the actantial model, an action may be broken down into six components called actants. They are subject, object, sender, receiver, helper, and opponent. The relation of these six actants can be described as follows:
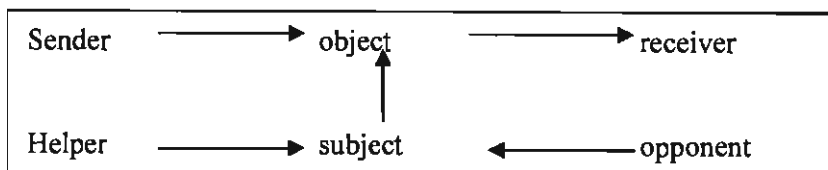
The model can be explained as follows:

1. Subject is what wants or does not want to be conjoined with an object.

2. Sender is what investigates the action, and a receiver is what benefits from it.

3. Helper helps to accomplish the action while an opponent hinders it.

4. The link between subject and object is the axis of desire and quest.

5. The axis of communication is when the sender transmits the object to the receiver.

6. When a helper assists to achieve an action and an opponent hinders it, it is called the axis of power.

An actant may consist of an anthropomorphic being, such as a human, an animal, a talking sword; a concrete and not concrete inanimate thing such as sword, wind; and a concept, such as freedom, courage, hope.

According to Scholes (1974:108), the syntagms that are described by Greimas consists of: a) Contractual (establishing and breaking the contract), b) Performative (test, struggles) and c) Disjunctional (departure and returns). The fundamental structures of the narrative involve the three basic functions, that is: Contract, Test and Judgment, and their necessary actants (1974:108-109). Although Scholes says that the necessary actants contain of contractor, contractee, tester, tested, judge, and judged, but the real actants come from the scheme, that refer to the sender and receiver as the actors of those three basic functions. Other actants like subject, object, helper, and opponent are also having roles in the operation of these functions. Therefore, the relation between the functions and its actants can be concluded as follows:

1. Contract
   What kind of contract has been established?
   Does the receiver accept or reject it?

2. Test
   What test has been given?
   How does the receiver do the test, pass or fail?

3. Judgment
   What judgment has been accepted?
   How does the receiver accept the judgment, enjoy or suffer?

THE ANALYSIS

A. Stages of Plot

1. Exposition:

In exposition, the characters and the potential problems are introduced. Here in the story, some of the main characters are introduced. The first three chapters in the story introduce the three main characters and their background. Chapter 1 introduces the King and the setting of the kingdom he ruled.

> Centuries ago, there was, in the eastern part of the island of Java, a kingdom by the name of Daha. (2002:9)
>
> ...
>
> The King was a thoughtful man who was forever conscientious of his subjects' well-being and always kept abreast of the affairs of state. ... (2002:10)

The Witch and her background are introduced in Chapter 2. Calon Arang, the Witch, lived in Girah, a village in the kingdom of Daha. She had a beautiful daughter, Ratna Manggali, who was 25 years old but not yet married. That was because people were afraid of Calon Arang, since she was an evil shaman who known many mantras.

While Chapter 3 discusses the Priest, Empu Baradah, the place where he lived with his family.

> Empu Baradah lived in Lemah Tulis, a village in the mountains ...

> He was a friendly man, always willing to lend a helping hand to people in need and never refuse to provide succour to those who came to him for aid. (2002: 23)
>
> ...
>
> Whilst still young, Empu Baradah had taken for his wife a good and kindly woman who had come to bear him a child, a daughter by the name of Wedawati ... (2002: 24)

The potential problems being exposed is that Calon Arang was a powerful witch, but evil. She had a beautiful daughter whom no man dared to marry because of the fear to her mother. This made her became so furious. That is clearly stated in the following quotations:

> Calon Arang was ... with a daughter by the name of Ratna Manggali. Now this young woman was ... at the ripe age of twenty-five was still unmarried. It is said that such was their fear of her mother, no eligible suitors dared to ask for her hand (2002: 15).
>
> ...
>
> Follower of Calon Arang- ... – are said to have reported that a constant topic on their teacher's lips was her daughter, Ratna Manggali. They said the young woman's unmarried state had made her so angry she was likely to kill. (2002: 17).

2. Rising action:

The rising action or complication talks about Calon Arang's plan to cast a spell because she was so angry that no-man would marry her daughter. With the help of Dewi Durga, Calon Arang cast the spell throughout the country of Daha. People started to suffer from a strange illness which could not be cured and many

people died because of this. These events can be seen from Chapter IV.

> Outside the village, when reaching the crossroad, the procession came to a stop. And there, at the very center of the crossroads, Calon Arang planted a spell. (2002: 36)

> Not long after that night had passed word was heard of the appearance of a brew and mysterious illness – a fever and chill no medicine could heal which had begun to spread throughout the kingdom. (2002: 37)

In Chapter V, it is said that the King sent his troops to defeat Calon Arang, but his effort to arrest Calon Arang was a failure.

3. Climax:

Calon Arang was very angry with the King because he sent his troops to kill her. With the bliss from Goddess Durga, she cast the spell to the capital city of the country in the hope that King Erlangga would also suffer from the illness.

> "Forgive thy humble servant, dear Durga, and permit me to spread the illness farther. Allow the plague to enter the capital. King Erlangga is angry with me and is likely to order me killed."

> Durga waited before replying: "As you wish, my child. I will grant you your request but as I told you before, you must take heed. You must be very careful" (2002: 60).

The King asked for help to Empu Baradah. The magic book owned by Calon Arang was stolen by her daugther, Ratna Manggali who was asked to take it by her husband Empu Bahula (sent by Empu Baradah).

> And so one night after Calon Arang had returned home from one of her sojourns and was fast asleep

> Ratna Manggali stole to her mother's side and carefully removed the book from her arms. When she turned the book over to her husband he was overjoyed (2002:101).

Empu Bahula gave the book to Empu Baradah who studied the content and finally knew the secret to defeat Calon Arang. He also knew the way to cure the people from the illness caused by the spell. Then he asked Empu Bahula to return it to Calon Arang without her knowledge.

> Empu Baradah then read the book from cover to cover, memorizing the text as he went. After having finished his reading, he returned the book to Bahula (2002:102).

4. Falling action:

Empu Baradah started to heal the illness all around the country. On his way to go to Girah, he cured many people and then he found out that the power can also be used to resurrect some of the dead, whose bodies had not yet begun to decompose.

5. Resolution:

Calon Arang met Empu Baradah and asked for forgiveness, but it was rejected. Although she tried to force Empu Baradah, still he did not want to forgive her sins, and she was killed by Empu Baradah

> Calon Arang immediately fell to her knees and bowed to the Priest. "Forgive me, most high priest," she said dramatically. „I am truly pleased to have the opportunity to meet you. You must help this treacherous soul of mine. You must forgive me for my sins and show me the path to a more virtuous life. Oh, yes, most highly priest, you must do this now; make holy again the body and soul of this wretch" (2002:111).

> Calon Arang advanced towards ... "You're not willing to forgive my sins, huh?"
>
> Empu Baradah shook his head (2002:12).

After Calon Arang died, Empu Baradah thought that it was not good, because her death was useless before her soul was not purified. Then Calon Arang was resurrected again to be purified and finally to be killed again.

> "This isn't good. No good can come from her dying if her soul has not first been purified. It would be no different from murder" (2002: 115).

B. The Actions Selected for Analysis (Taken from Plot)

In order to have some data to analyze using the Actantial Model, some actions that have been obtained from the analysis of plot are chosen. The selection is based on the actions done by the two central characters: Calon Arang and Empu Baradah. The following list consists of the actions taken:

1. Calon Arang was angry because no man would marry her daughter, Ratna Manggali.

2. Calon Arang cast a spell to the people throughout the country of Daha with the help of Goddess Durga, and the King tried to stop her.

3. Calon Arang cast the spell to the capital city of Daha with the bliss of Goddess Durga, the King asked help to Empu Baradah.

4. Empu Baradah sent Empu Bahula to reveal the secret of Calon Arang; he managed to steal the magic book with the

help of Ratna Manggali, and gave it to Empu Baradah but returned it again to Calon Arang without her knowledge.

5. Calon Arang met Empu Baradah and asked for forgiveness but rejected, she was killed but resurrected and pureed and killed again.

C. The Analysis of The Selected Actions with Actantial Model

1. The scheme of the first action is
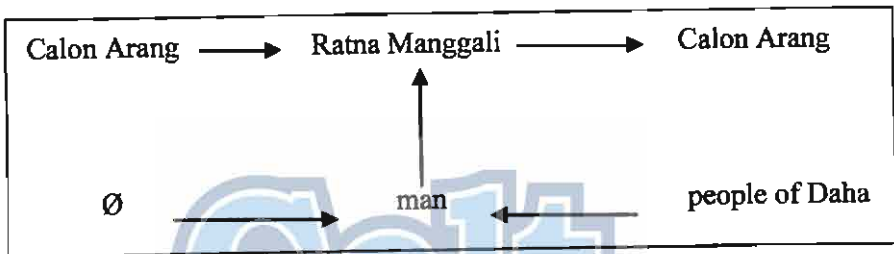
The axis of desire between subject and object is a disjunction because the subject (the man) does not want the object (Ratna Manggali). The contract is no man wants to marry Ratna Manggali. This contract is not accepted by the receiver, Calon Arang. Thus makes Calon Arang fails to face the test; she became angry because of the reality. Calon Arang also receives the judgment that is considered as an evil person by the people and actually she is not happy with this.

2. The analysis of the second action can be seen as follows:
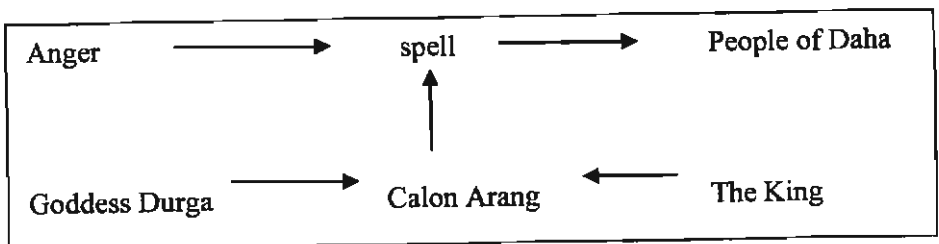
Desire is called conjunction because here Calon Arang as the subject is able to get what she wants, that is to cast a spell. The contract of casting the spell is accepted by the people of Daha because they were weaker, thus they fail to face the test. The judgment is received by the people unhappily.
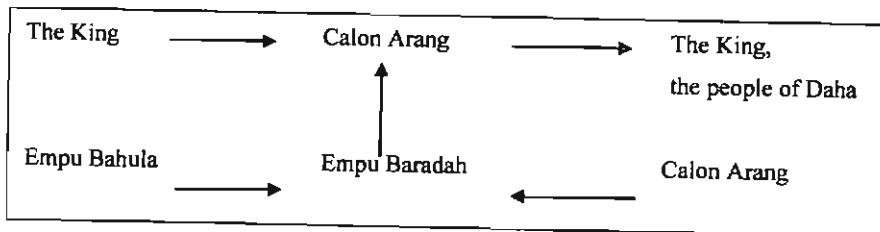
3.

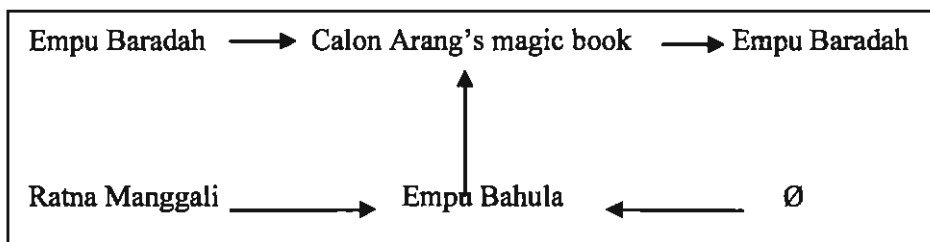|		
Anger ⟶	spell ⟶	people in capital city, the King
	⟰	
Goddess Durga ⟶	Calon Arang ⟵	Empu Baradah
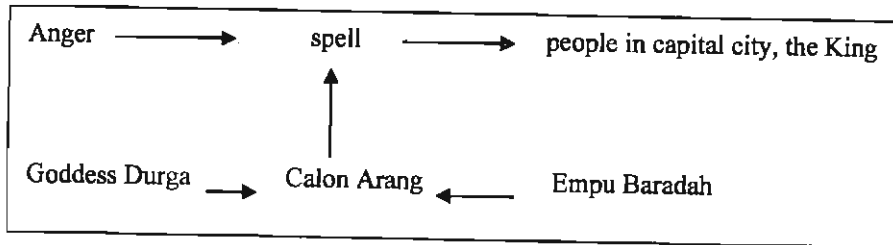
The scheme above is the analysis of the third action. The analysis of the third action is similar to the second action. The axis of desire is conjunction. But the receiver now is not only the people of Daha but also the King. Thus the contract is accepted by the people of Daha and the King, and they both fail to face the test. They also receive the judgment unhappily.

4. In the fourth action, the axis of desire between the subject and object is a disjunction. That is because the subject, Empu Baradah wants to defeat Calon Arang, the object.

5. The receivers of this action who receive the contract are the King and the people of Daha. But not all receivers have to face the test, because it is only the King who faces the test. He has to provide everything needed by Empu Bahula to marry Ratna Manggali. Of course because he is the king and has everything, he succeeds in facing the test. This makes both receivers accept the judgment happily. The scheme can be seen as follows:

The King ⟶	Calon Arang ⟶	The King, the people of Daha
	⟰	
Empu Bahula ⟶	Empu Baradah ⟵	Calon Arang

6.

Empu Baradah ⟶ Calon Arang's magic book ⟶ Empu Baradah

Ratna Manggali ⟶ Empu Bahula ⟵ Ø

In the scheme above, the axis of desire between the subject and object is a conjunction. It is because the subject conjoins with the object. Here Empu Bahula wants the magic book and he succeeds in getting it. The contract is accepted by Empu Baradah as the receiver who also succeeds in facing the test; that is to learn everything needed from the book as fast as he can. Thus, the judgment is accepted by Empu Baradah happily.

7. The last action analysis can be seen as follows:

Calon Arang ⟶ forgiveness/purity ⟶ Calon Arang
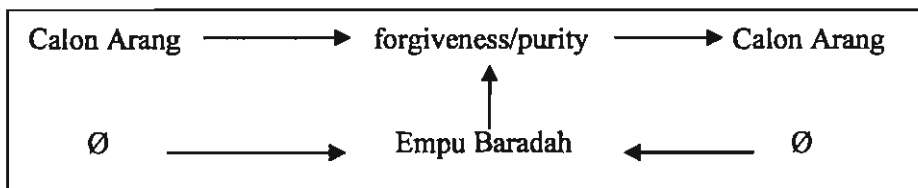
Ø ⟶ Empu Baradah ⟵ Ø

The axis of desire between subject and object is at first a disjunction but later on it turns to be a conjunction. It is because, Empu Baradah rejects the object first, but later on, he accepts the object. The same thing happen to the contract, at first it is rejected by Calon Arang, the receiver, but then finally it is accepted. For the test, Calon Arang finally passes it, after she has failed before. And that makes she receives the judgment happily, though before it she suffers.

D. The Pattern

From the analysis of the actantial model, we can see recurring patterns. These recurring patterns are the myths of binary oppositions between good and evil, especially in the culture of Javanese. For evil things, the sender is also an evil feeling (anger), the subject is always Calon Arang, the object is the spell (also an evil), with the help of Goddess Durga who is also believed having an evil power, while the receiver is the innocent people of Daha, and it was opposed by *The King and The Priest* (Empu Baradah).

While for good things, the sender is the King and Empu Baradah, the subject is Empu Baradah and Empu Bahula who also serves as the helper together with Ratna Manggali, the object is Calon Arang (who is also the opponent) and anything connected to her, the receiver is the King and the people of Daha.

E. The Myth

The King is described to be noble and flawless. He will rule a prosperous kingdom and be loved by his people although he does not have a physical and supranatural power. He will be helped by many loyal ministers and priests. Usually there is a good and powerful priest who will advise the King to solve problems.

The other good character as a myth in the story is the character of the Priest or in this story Empu. Empu must be good and powerful. He, always a man, becomes the hero of the kingdom. His characteristics are flawless, kind, honoured by many people and he will always win any battle with evil and he is the source of solution to any problems.

While the evil character is the Witch. She is always bad and evil. People are afraid of her because she is also powerful, but

unlike the King and the Priest, she has weaknesses. When her weakness is unfolded, she will be easily defeated.

This is the common structure of Javanese myth; the good is usually weak at the beginning and defeated by the evil or bad. But as the plot unfolds there will be a time for the good one to reveal the secret of the evil and use it to defeat the evil at the end of the story. So, here the binary oppositions between the myth of good and bad (evil) will put the good one to win over the bad or evil.

CONCLUSION

To analyze literary work using structuralism is worth conducting. It is because literature is a verbal art which is composed of language, while the object of structuralism is language, especially when the literary work is considered as narrative.

The purpose of analyzing narrative is to see it as a whole, to find out how the minor parts of the text serves to create the whole meaning of the narrative. This paper has given an example of proving that the individual parts of the text play an important role in creating the whole meaning.

After analyzing the story *The King, The Witch and The Priest* by Pramoedya using Greimas theory of Actantial Model, it can be summed up that the myth owned by the Javanese culture, which is the background of the novel is also structured. Below is the conclusion that can be drawn from the analysis:

The object for both evil and good thing is always Calon Arang and anything connected to her, this object is transferred from Calon Arang to Empu Baradah, as the subject, throughout the plot. Thus, the main structure of the myth of the story is the King (as the sender) asks Empu Baradah (as the subject) to defeat Calon Arang

(the object), it is opposed by Calon Arang and helped by Empu Bahula and Ratna Manggali. The ones who receive the action are the King and the people of Daha. Although there are some minor structures within the main structure, the minor structures function to give meaning to the text as a whole.

The structure of myth found in the analysis is a common structure within the Javanese culture. It is believed that an evil thing will always be defeated by the good one. No matter how powerful the evil is, the good will find a way to reveal the weakness of the evil and finally use it to defeat the evil.

Conducting an analysis under the approach of structuralism with the help of Greimas' Actantial Model is somehow rather 'dry' for some literature students. It is because the analysis is not complete. Some analyses only stop at showing the division based on the model, while in fact the result of the model can be used as data for further analysis.

Combining this theory with cultural study can be an alternative to put a „soul' to the analysis. This study uses the pattern found as data to see further. It results on confirming the existence of myth in Javanese culture, especially in relation to good and evil. This shows that the culture influences the creation of literary works.

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