

An Analysis of Interpersonal Meaning in Madurese Folktale “*Mutiara Yang Tersisa*”

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ABSTRACT

Interpersonal meaning has an important role in communication. Interpersonal meaning can express social role relationships between communication partners. This research examines the analysis of interpersonal meaning in the Madurese folktale “Mutiara Yang Tersisa”. The purpose of this research is to describe (1) how the interpersonal meaning is realized in this folktale and (2) to find out the dominant type of mood that characterizes the folktale. This research used a qualitative method with a descriptive approach. This research data was taken from the clauses in the folktale. The author collected data by observation and documentation. The findings showed that (1) the use of mood and modality is identified as a realization of interpersonal meaning that complements the linguistic characteristics of folktale with the narrative type of text and (2) the most dominant type of mood is the declarative mood which is used to express and share information to create engagement between writer and reader.

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KEYWORDS

Folktale; Interpersonal Meaning; Systemic Functional Linguistics.

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1. Introduction

Madura is an island in Indonesia which is located to the east of Java Island. Apart from being the birthplace of national fighters, Madura is also known for its unique culture and tradition. Besides that, this island is one of Indonesia's regions with many literary treasures, one of which is part of the Madurese oral heritage, known as oral literature (Hamdi, 2013; Musfi'atin & Puryanti, 2023). Oral literature passed down through generations of Madurese people has evolved into folktales. Moreover, Madurese people have many folktales passed down from generation to generation. These stories reflect their cultural values, beliefs, and history (Harits, 2016; Rahman et al., 2018; Sugiyartati et al., 2020). That is why Madurese folktales are so crucial to the culture.

In Pamekasan, folktales are also part of the wealth of regional literature, adding to cultural diversity, especially in enriching Madurese cultural heritage. The folktale is fascinating since it reflects communal life and cultural legacy that impact modern living. The folklore of the Madurese people, as recorded in "Mutiara yang Tersisa," contains a rich collection of traditional stories passed down through generations. This story is studied because it is regarded as an important portrayal of Madura's documented oral legacy and contributes to the scholarly literature on Indonesian oral literature (Harits, 2018; Rahman, 2019; Akhmar et al., 2023).

Within the framework of critical literacy, a folktale can be interpreted as an expression of the culture of a society through spoken language, which is directly related to various aspects of culture and the social value structure of that society (Kim et al., 2018; Junaid et al., 2023; Rahman et al., 2022; Sukmawaty et al., 2022). Folktales are often used as a learning resource to teach the noble values of society as local wisdom. In building critical literacy awareness in reading folktales, a reader must understand the meaning of the story and the information contained in the text. Thus, by applying critical literacy in reading folktales, readers can enhance their literary experience by exploring culture and gaining a deeper understanding of the stories told inside.

In linguistic studies, Systemic Functional Linguistics is used as a basis for analyzing folktales. According to Halliday (2008), the meta-functions in SFL are ideational meaning, textual meaning, and interpersonal meaning. When studying folklore, the interpersonal analysis framework is important because, in folktales, interactions between humans cannot be separated. Interaction between people in folktales is one of the aspects that makes these stories interesting and relevant. In other words, it allows us to understand this cultural heritage's social dynamics, cultural values, and moral lessons (Thamokova, 2016; Vuong et al., 2018).

Specifically, interpersonal meaning depicts how individuals interpret, feel, and understand their relationships and interactions with others (Zohrabi et al., 2019; Koutsikou et al., 2021). This includes how people communicate, share emotions, support each other, and create relationships with other individuals. Accordingly, interpersonal meaning in folktales refers to aspects of folk narratives, legends, myths, and other forms of traditional stories that convey social and interpersonal relationships, values, and messages. Understanding the conceptual framework of SFL in local cultural contexts, such as Madurese folklore, is important, but only a few research studies have been conducted. Thus, this study might be viewed as a first step that could pave the way for further in-depth and holistic research in the future.

Based on the background above, this research is limited by a specific scope; the folktale from one of the regions in Madura, namely Pamekasan Regency, was chosen. The object analyzed in this research is the folktale that has been recorded in a book entitled "Mutiara Yang Tersisa," originating from Pamekasan Regency; in this book, there are several Madurese folktales, the folktales in this book have been translated into 2 languages, namely Indonesian and English. In the book, there are 9 folktales. However, the researchers only examined 2 folktales suitable as teaching materials for students: "The Kind-Hearted Kanglenga Fish" and "The Origin of Madura Island."

Within the field of linguistic analysis, several studies on SFL to examine literary works or folktales from various regions have been conducted. Salsabila et al., (2021) analyze the mood and modality in Sumatran folk short stories by elaborating on the interpersonal meaning in each short story. Interpersonal meaning is realized in folktales because the researcher wants to share the thoughts and experiences of the Mandailing people to convey the author's thoughts. Referring to the results of this research, this research is different because it focuses on the Madurese folktale. This research is distinct from previous studies, specifically focusing on Madurese folklore.

The implication of this research can be seen in its contribution to preserving Madurese cultural heritage. This research is the first step towards understanding and maintaining Madurese oral tradition by investigating Madurese folklore. Furthermore, this research can substantially impact students' critical literacy skills development. The folktales chosen as teaching materials provide an opportunity to grasp better Madurese society's local wisdom, cultural values, and history.

2. Methodology

This research used qualitative description by Cresswell (2014) to examine the phenomena that exist in the text of the Madurese folktale "Mutiara Yang Tersisa ". This research investigates how interpersonal meanings are realized in folktales. The data were clauses that existed in the folktale entitled "The Kind-Hearted Kanglenga" fish and "The Origin of Madura Island." The clauses were analyzed using the framework of SFL, especially interpersonal metafunction that covers mood and modality systems.

There were several steps employed in this research. First, the two folktales were divided into clauses. Second, each clause was analyzed for its type of mood. Third, determine the speech function of each clause. Fourth, the clauses were also analyzed in terms of type of the modality (including the modalization and modulation). Fifth, explain each of the modality systems that appeared in the folktales. Sixth, making computations about the dominant mood and modality system of the clauses in the folktales. Seventh, compare and contrast the findings with the previous research to interpret and draw a conclusion.

3. Result and Discussion

Interpersonal meaning is realized in the system of Mood and modality. The element of mood consists of subject and finite. Mood structure forms in some patterns of clause types. The typical mood clauses are declarative mood, Interrogative mood, and Imperative mood. This analysis deals with the Madurese folktale in the book "Mutiara Yang Tersisa". Thus, it is broken down into mood analysis which analyzes subject and finite, modality, and mood type analysis.

Table 1. Data Summary of Subject

Subject	Total	Percentage (%)
I	1	2,5%
You	-	0%
He	7	18%

She	3	7,6%
We	-	0%
They	-	0%
It	-	0%
That	-	0%
This	-	0%
There	-	0%
Who	-	0%
Others	28	71,7%
Total	39	100%

The table show that there are many subjects that were used by the Madurese folktale text. The total of subjects that can be found in the texts are 39 subjects. The subject “others” is most often used in the text with a percentage of 71,7%, this reveals the involvement between the author and participants in the text. The author is not involved at all as a character in the story.

Table 2. Data Summary of Finite

Finite	Total	Percentage (%)
Simple present	2	5,1%
Present continuous	-	0%
Present perfect	-	0%
Simple past	35	89,7%
Past continuous	-	0%
Past perfect	-	0%
Modal	2	5,1%
Total	39	100%

The table above shows there are three finite occurrences in the Madurese folktale text, those are finite simple present, simple past, and modal. However, the finite simple past is most often used in this story text with a percentage of 89.7%, because folktales tend to tell about events that occurred in the past. The author generally uses this tense to convey events that have occurred, thus giving the story an authentic and historical atmosphere. By using finite simple past tense, the author can describe events and actions in the past clearly and structured.

Table 3. Data Summary of Modality

Modal	Verbs			Adverbials			Adjectival			Noun			Clauses & Phrases		
	Hi	Me	Lo	Hi	Me	Lo	Hi	Me	Lo	Hi	Me	Lo	Hi	Me	Lo
Total	-	3	1	3	-	-	-	-	-	-	-	-	-	-	-
Persentase	0%	42,80%	14,20%	42,80%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Modalities are classified into several types; namely modal verbs, adverbials, adjectivals, nouns, and clauses & phrases. From the data analysis that has been carried out, there are 7 clauses that use modality in folktale texts. The modality appeared in the text include degree of probability and usuality. The degree of probability with a low level include could not, and 1 degree of probability with a medium level, namely would, besides that there are also 2 usuality with a high level, namely surely and never.

Table 4. Data Summary of Mood Types

Mood types	Total	Percentage (%)
Declarative	39	100%
Interrogative	-	0%
Imperative	-	0%
Total	39	100%

According to Halliday & Matthiessen (2014), there are 3 types of mood in interpersonal meaning, namely declarative, interrogative and imperative mood. Based on table 4, the researcher finds that the only one mood type in all clauses in texts is the declarative mood type. There are 39 clauses in folktale which are categorized as declarative mood types. The percentage of the declarative mood type in texts is 100%. This shows that the author is making a statement and providing information.

3.1. Subject analysis

The subject of a sentence is the noun or pronoun that performs the action or is the main focus of the sentence. It typically answers the question “who” or “what” is performing the action. These are some of the subjects used in folktale texts.

a. Subject ‘I’

The subject of ‘I’ is only 1 and the percentage is 2.5% in folktale. An example of the subject ‘I’ in a folktale text is stated as follows.

Data 1

Therefore I went up its back.

Therefore	I	Went up	Its back
Adjunct: conj	S	F/P	C
Mood		Residue	

The clause above is an example of the subject ‘I’ in this text. In this sentence, the main focus is on the person who is performing the action of going up the back. The pronoun “I” refers to the speaker or the person who is narrating the action described in the sentence.

b. Subject ‘He’

The total of subject ‘He’ is 7 and the percentage is 18% in folktale. An example of the subject ‘He’ in a folktale text is stated as follows.

Data 2

He isolated himself in ketapang

He	Isolated	Himself	In ketapang
S	F/P	C	Adjunct: circ
Mood		Residue	

In this sentence, the main focus is on the person who is performing the action of isolating himself. The pronoun “he” refers to “Buyut langgar” in the previous sentence, , indicating a specific male individual who is engaging in the action of isolating himself. So, the subject ‘He’ is used as a subjective pronoun, used to mention the previous participant and to avoid repetition of words in the text.

c. Subject 'She'

The total of subject 'She' is 3 and the percentage is 7,6% in folktale. An example of the subject 'She' in a folktale text is stated as follows.

Data 3

Moreover, she was carrying a pure infant

Moreover	She	Was	Carrying	A pure infant
Adjunct:conj	S	F:simple past	P	C
Mood			Residue	

In this sentence, the main focus is on the person who is doing the action of carrying the infant. The pronoun "she" refers to "princess". It represents a specific female individual who is performing the action described in the sentence. The subject 'She' is used as a subjective pronoun to avoid repetition of previously mentioned words.

d. Subject 'Others'

The total of subject 'Others' is 25 and the percentage is 64,1% in folktale. An example of the subject 'Others' in a folktale text is stated as follows.

Data 4

Because the fish had saved the life of buyut langgar

Because	The fish	Had	Saved	The life	Of buyut langgar
Adjunct: conj	S	F:simple past	P	C	Adjunct: circ
Mood			Residue		

In the sentence "Because the fish had saved the life of Buyut Langgar," the subject is "the fish." In this sentence, the main focus is on the fish. It is the entity that performed the action of saving the life of Buyut Langgar. The fish is the subject of the sentence, and the verb "had saved" describes the action it took.

By analyzing subject which found that subject "others" were most frequently used in the text, this reveals the involvement between the author and the participants in the text. The author is not involved at all as a character in the story. The main character/participant in the text is not the author himself but someone else.

3.2. Finite analysis

According to Eggins (2004) "Finite is a verbal type element; always expressed by a verbal group". Finite tells us about tenses, Modality and polarity. There are three types of finite that occur in folktale texts, namely simple present, simple past and modal.

a. Simple present

Based on table 2, there are several clauses in folktale texts that use the simple present. In total there are 2 simple present tenses with a percentage of 5.1%. Examples of finite simple present are as follows:

Data 5

The fishes are sacred

The people of ketapang do not dare to eat fish

In this clause the author uses the finite simple present, while the clause retells something that has completely happened in the past. The author should use the finite simple past, 'The fishes were sacred' should be changed to 'The fishes were sacred', because the incident occurred in the past.

b. Simple past

The simple past is used to express actions that were completed at a time before now or in the past. The action started in the past and ended in the past. Finite simple past is most often used in folktale text because this text tells about events or experiences of the past. The total of finite simple past in the text is 35 with a percentage of 89.7%. Examples of finite simple past are as follows.

Data 6

The princess moved to a village call nepa

That sacred fish went back to the sea right before I thanked it

In the first clause "The princess moved to a village called Nepa," the verb "moved" is the finite simple past. The finite simple past is used to describe an action that occurred and was completed in the past. In this case, the sentence is making a statement about the princess's action of moving to a village called Nepa, which is presented as a fact or reality. While in the second clause "The sacred fish went back to the sea right before I thanked it", the verb "went" is the finite simple past, and it describes an action that occurred and was completed in the past. In this case, the sentence describes the action of the sacred fish going back to the sea and the speaker's thinking about it. And the word "thanked" adds a sense of certainty to the speaker's perception of the event.

c. Modal

Modal is a type of auxiliary verb. There are 5 types of modal; namely modal verbs, modal adverbials, modal adjectives, modal nouns, and modal clauses and phrases. Researcher found that there are several clauses that use modal in the text. As the table above shows, the total of modal is 2 with a percentage of 5.1%. The Examples of modal are as follows.

Data 7

He would sail the princess out to sea on a raft

He surely could not bring himself to kill someone innocent

The first clause uses the modal verb "would" to express intention or willingness, it suggests that the subject has the intention or willingness to perform the action described. The sentence implies that the subject is inclined to sail the princess out to sea on a raft. While the second clause uses the modal "could not" to express ability or possibility, it indicates the subject's lack of capability or inability to perform the action described. In this case, the subject (he) is unable to bring himself to kill someone innocent.

3.3. Modality analysis

Based on table 3, there are 2 types of modality that occur in folktale texts, namely modal verbs and modal adverbials. There are 3 medium modal verbs with a percentage of 42.80% and only 1 low modal verb with a percentage of 14.20%. Meanwhile, adverbial modal verbs are only found in 3 high modal verbs with a percentage of 42.80%. The following is an example of a clause:

Data 8

He surely could not bring himself to kill someone innocent

Raden Sagara never appeared on Madura Island anymore

The first clause uses the modal "could not" to express ability or possibility, it indicates the subject's lack of capability or inability to perform the action described. In this case, the subject (he) is unable to bring himself to kill someone innocent. While the modal adverb "surely" is used to modulate the statement and add emphasis. It adds a sense of certainty or conviction to the speaker's belief or assertion. By adding "surely" in this sentence, it strengthens the speaker's conviction that the person referred to is unable to bring themselves to commit the act of killing an innocent person. It emphasizes the belief that there is no doubt about their unwillingness or inability to carry out such an action.

The second clause "Raden Sagara never appeared on Madura Island anymore," the modal adverb "never" is used to express modality related to frequency or duration of the action. It indicates that the action of Raden Sagara appearing on Madura Island did not happen at any time in the past and is not expected to happen in the future. By

adding “never” in this sentence, it emphasizes that Raden Sagara did not appear on Madura Island at any point in time after a certain event or period. It suggests a permanent or long-lasting change in the behavior or situation, indicating that there is no expectation for Raden Sagara to appear on the island again. The inclusion of “never” as a modal adverbial adds a strong sense of negation and finality to the statement, conveying the idea that the action did not occur and will not occur in the future.

3.4. Mood type analysis

The author provides information to readers about their experiences in the form of folktale texts. An examples of the declarative mood type in texts is stated as follow:

Data 9

Meanwhile, the princess was grateful to patih keling

Meanwhile	The princess	Was	Grateful	To patih keling
Adjunct: conj	S	F: simple past	P	C
Mood			Residue	

The clause in the text show a declarative mood structure, namely subject + finite. The declarative mood is used to make objective statements and convey information about an event or situation. In this sentence, the author uses a declarative mood to convey information that the princess feels grateful to Patih Keling. This sentence does not express an order, question, or request, but only provides a statement about the situation or event that occurred. The relationship between the author and the reader in this case is that the author provides information to the reader about the princess's feelings for Patih Keling. Writers act as sources of information and share knowledge with readers. The reader receives this information and gains an understanding of the princess's feelings for Patih Keling based on what the author wrote.

Different from the research conducted by Lusi Ayu Setyowati entitled "Interpersonal Meaning Analysis in Short Story of Hans Christian Andersen The Real Princess", the researcher found 2 types of mood, namely declarative and interrogative mood. She explained that the relationship between the author and reader in the interrogative mood is the author as the recipient of information and the readers as the providers of information.

4. Conclusion

Based on the results of the analysis, it shows that the most dominant subjects are nouns which are included in the subject “others” (71,7%), Third personal pronouns are most often used in texts, this expresses the interaction between the author and participants in the text. The author is not involved at all as a character in the story. The main character/participant in the text is not the author himself but the others. By analyzing finite, there are several finites used in folktale, such as the simple present finite (5.1%), simple past finite (89.7%), and modal finite (5.1%). The simple past finite is often used in folktale, which expresses experiences in the past. The modalities used in this folktale are modal verbs and modal adverbials. And the last, this folktale only uses a declarative mood (100%) because the author uses a narrative text, narrative texts generally use descriptive sentences (declarative mood) to describe stories and events. So, the relationship between the author and the readers is the author as the provider of information and the readers as the recipient of the information.

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