

# CHAPTER 1

## INTRODUCTION

In this chapter, the researcher highlights the background of the study, scope and limitation of the study, statements of the problem, purposes of the study, significant of the study, and definition of key terms.

### **A. Background of the Study**

In general truth, the villain is the antagonist character as look-alike evil or criminal action (Abrahams & Harpham, 2009:265). Villain is antagonist character in narrative story which is alternate of protagonist character as like hero. The opposition of a villain is a hero. There is no hero without villain, because creating protagonist is creating villain. In many stories villain often defeated by hero, that's make superheroes looked so super. Villain also can to be a mine character in the story. The villain, therefore, can appear twice in a story to fulfill certain roles: once in the opening of the story, and a second time as the person sought out by the hero (Propp, 1968:84). Villains of folklore and fairy tale can also play a myriad of roles that can influence a story or drive it forward. Villains can play an influential role in fairy tales; for instance, a witch who fought the hero and ran away, and who lets the hero follow her, also performs the task of "guidance" and acts as a helper (Propp, 1968:81).

A villain certainly has the motivation to commit crime and not all the villains have bad motivation to get bad goals too. There are villains who are categorizes vicious villain there are extremely evil. Such villains have (or at least they started with) good intentions and stand for a cause that can be deemed good in principle. What separate them from a hero are their methods of achieving that cause. Then, there are villains who are not pure evil, but who develop a warped world view due to some form of abuse in the past. In the recesses of their own minds, they are not evil. They are just reacting to the years of abuse they had to endure their sociopathic behavior and nihilistic nature is a result of that. Such a trope is called Freudian Excuse. This often leads to viewers

developing a sliver of sympathy towards the villain. There have been many villains in narrative story who might see themselves as, like misunderstood heroes. The popular examples of villain in narrative story are Venom and Itachy.

Venom is also found on the list of coolest marvel villains. Venom is most ferocious and is feared by all and fears nothing. That's not all, Venom is often found saving a bunch of people, Spider-Man and the one who is wearing him. Venom has saved many civilians and stopped his feud with Spider-Man, when he realized that Spider-Man protects innocent people.

Another misunderstood villain is Itachi Uchiha from Naruto. He is a man who destroys everything he loves to save Konoha only to be made a villain by Konoha and his brother. He was so hurt by what he had to do that he antagonized Sasuke to hate him and get strong enough to kill him.

There are so many stories from Indonesia that has similar structural narrative with the story above. The researcher chooses three Javanese legendary tales as the object of the research to critic the structural narrative. Those are: *Tangkuban perahu*, *Prambanan* temple, and *Kelud* mount.

*Tangkuban perahu* is a legend well-known among the people of Sunda, West Java, Indonesia. It tells a story about the effort of Sangkuriang to get the heart of Dayang Sumbi, surprisingly, the woman who is his own mother. They love each other, but then after revealing that her lover is her son, Sumbi tried to fail their relationship underlies unachievable requirement that was building huge lake and a ship that must be accomplished before the dawn of tomorrow.

*Prambanan* temple has historical that equivalent as the essential of impossible things to be achieved. The story of Prambanan Temple narrates about a woman who called as Roro Jonggrang. She was loved by Bandung Bondowoso, then she accepted the propose from Bandung Bondowoso, yet in one condition bandung bondowoso had to be impossible challenged by Roro Jonggrang.

Story of *Kelud* Mountain which is located in Kediri East Java. That story was begun with the protagonist who was called as

Putri Dyah Ayu Pusparani. She is beautiful princess in Kediri. She should marry with Lembu Suro, a man who has a head like buffalo. He could be a winner in competition that held by princess' father.

Javanese legendary tales are stories that contain assumptions that are considered absolute by some people. However, not all assumptions are absolute because they are contextual. The presumption is always present as a trail that can be exacted in history. Many legends operate within the realm of uncertainty, never being entirely believed by the participants, but also never being resolutely doubted (Michael, 1995:7). The researcher wants to represent a general portrayal of the villains narrated in Javanese legendary tales and explain forgivable villains using the deconstruction theory of Jacques Derrida's because Derrida shows that we always tend to release texts from their context. Language as a system of signs and words only has meaning because of the contrast between these signs (Derrida, 1997).

Those stories narrate the similar structure and it sacrifices villain to get the heart of the protagonist. Villains condemn and punish the protagonist because they could not get the love they want. In deconstructive reading, the villain punishes the protagonist because of the protagonist cheating with frustrating the efforts carried out by the villains. This research will use Deconstruction theory from Derrida to critic the structural narrative from three Javanese Legendary tales.

This research applied a deconstructive reading analysis on the texts of these three Javanese legendary tales. One of the benefits of a deconstructive analysis, and what makes this theoretical framework particularly useful, is that it applies to both texts and their contexts. The French theorist Jacques Derrida has made some pertinent comments regarding the interaction and interpenetration of text and context which the researcher feels are relevant to this study. His much-quoted remark from *Of Grammatology* that *'il n'y a pas de hors-texte'* ('there is nothing outside the text') (Derrida, 1976: 158), has often been taken to mean that theory has no real purchase on the lived life of material reality, but nothing could be further from the truth.

There are two previous related studies which used as a comparison between this research and other researchers. The first research was conducted by Willemijn de Ridder (August 2010) Master Thesis Conflicts, Territories and Identities, Radboud University Nijmegen, under the title A narrative of forgiveness: *South Africa*. The second is an undergraduate study has done under the title Deconstructive Reading in Lang Leav's poem "*All or nothing*" (2015) by Crisnanto Tri Wibowo from State Islamic University Sunan Kalijaga, Jogjakarta. The study focused on deconstructive reading theory from Jacques Derrida.

The first previous study is quite similar with this research on the topic. That is about narrative of forgiveness. But, it has some differences with this research from the theory and the object material that is from the novels of the Nobel Prize winner J.M. Coetzee. However, the second previous study is quite similar with this research on the theory. That is using Deconstruction of Jacques Derrida. But, it has some differences with this research from the topic that is the meaning in the poem and from the object material that is Lang Leav's poem "*All or nothing*" (2015).

## **B. Scope and Limitation**

The scope of this study highlight structural narrative. To support this understanding, the researchers used Derrida's Deconstructive theory. While, the limitation of this study highlight critic toward structural narrative in Javanese legendary tales. The Javanese legendary tales are: *Tangkuban perahu* from West Java, *Prambanan* temple from Central Java and *Kelud* mount from East Java.

## **C. Research Question**

According to the explanation of the background of the study, there are some characters in selected from Javanese legendary tales. Such as : Sangkuriang in *Tangkuban Perahu*, Bandung Bondowoso in *Prambanan* Temple, and Lembu Sura in *Kelud* Mount. Those characters are represented as villains is always has bad character, antagonist, and evil. From those statements, the researcher arranges

the core of the research question in this study, it will be written as follows:

1. How are the villains narrated in Javanese legendary tales?
2. How does deconstructive reading explain forgivable villains narrated in Javanese legendary tales?

#### **D. Purpose of the Study**

According to the research question that have been exposed above, purpose of the study can be written as follows:

1. To represent the general portrayal of the villains that is narrated in Javanese Legendary Tales.
2. To represent the deconstructive reading explain forgivable villains narrated in Javanese Legendary Tales

#### **E. Significant of the Study**

Based on the objectives of the study, this research should obtains the significance of the study, further this research is officially fulfilling requirement to graduate from Adibuana University as Bachelor Degree. Then, this particular expect the beneficial for the other researcher and the reader. The significance of the study can be pedagogically stated below as:

##### **1. Teacher**

The reader can use this study as a medium to teach narrative texts as well as moral value. The reader may also be more critical and creative. It is anticipated that the reader will be able to think and believe more from the other hand.

##### **2. Students**

This study can provide learners with insight the theory of deconstruction. It can also make learners more widespread. Not only acknowledge what the teacher is saying, but instead dare attempt to ask or criticize what the teacher has said.

##### **3. Other Researcher**

This research can be used as references for undertaking fresh scientists or testing other associated results for validity. And some other folklore is anticipated to be found where he also has mistakes or shortcomings because it is only seen from one hand, not from the

other. That makes errors happen all the time. Especially when adding moral value references.

## **F. Definition of Key Term**

This section told about the definition of key terms in this research, it function to be a guide for the readers and to make the readers understand the contextual meaning of this research.

### 1. Structural Narrative

Structural narrative is elements of several parts of a narrative text those are interrelated with one another.

### 2. Character

A character is the illusion of being a human person or other person in a narrative.

### 3. Villain

The villain is the antagonist character as look-alike evil or criminal action (Abrahams & Harpham, 2009:265).

### 4. Forgiveness

Forgiveness is as a conscious, deliberate decision to release feelings of resentment or vengeance toward a person or group who has harmed, regardless of whether they actually deserve the forgiveness.

### 5. Deconstruction

Deconstruction is look beyond the text to discover and breaking down the meaning (Derrida, 1967)

### 6. Javanese Legendary Tales

Javanese legendary tale is a folklore in the past that occurred, which has to done with the occurrences or origins of human actions perceived or thought by both tellers and listeners to have taken place on the island of Java. Javanese legendary tales which selected are:

- a. *Tangkuban Perahu* from West Java
- b. *Prambanan* temple from Central Java
- c. *Kelud* mount from East Java