

# The *Carita Pantun Kembang Panyarikan* Structural Analysis Tzvetan Todorov

Dini Novianti Rinal Diani\*, Dedi Koswara

Universitas Pendidikan Indonesia

\*Corresponding author. Email: dininovianti@upi.edu

## ABSTRACT

*Carita pantun* include Sundanese old literary works which are rich in positive values and beauty values. The diction is so distinctive that it distinguishes it from other literary works. One of the *carita pantun* titles being studied this time is "*Kembang Panyarikan*", chanted by Ki Kamal in Lebakwangi, Kuningan. This *carita pantun* is a publication of a research project on Sundanese pantun and folklore (16th series). The *carita pantun Kembang Panyarikan* was recorded at Gang Asmi 20 Bandung, on March 10, 1973, by Ajip Rosidi. This research discusses the structure of the *carita pantun Kembang Panyarikan* according to Tzvetan Todorov's concept. In understanding literary works, three paths must be taken, namely 1) the syntactic aspect (examining the sequence of events chronologically and logically specifically in the plot); 2) semantic aspects (examining themes, characters, and settings); and 3) the verbal aspect (examining the means or means of expression). The purpose of this research is to reveal the structure of the *carita pantun Kembang Panyarikan* according to Tzvetan Todorov's thoughts. The descriptive method is used in this research. In this way, it is revealed that the storyline is syntactically colored by various terms and agreements between characters. Semantically, this rhyme story is idealistic, informative, and romantic. Meanwhile, from the verbal aspect, it is dominated by the analytic and dramatic visibility.

**Keywords:** *Carita pantun, kembang panyarikan, Tzvetan Todorov's concept.*

## 1. INTRODUCTION

*Carita Pantun* is a story from the Pajajaran (Satjadibrata, 2011). It was already quite old, so it is classified into Sundanese literature *buhun*. *Carita Pantun* is a story developed by a pantun in a ritual performance (*mantun*). In the show, one part is told and another is played with *kacapi* (Koswara, 2010).

*Carita Pantun* is mentioned in the Siksa Kandang Karesian manuscript, written in 1518 AD, that the *pantun* has been used since the time of Langgalarang, Banyakcatra, and Siliwangi. The story also revolves around the stories of Langgalarang, Banyakcatra, Siliwangi, Haturwangi and others presented by *jurupantun* (Isnendes, 2010). The *pantun* is also found in the ancient text spoken by Ki Buyut Rambeng, namely the Bogor Pantun. In its development, the *Carita Pantun* that are considered to be of high value continue to grow, such as the stories of *Lutung Kasarung*, *Ciung Wanara*, *Mundinglaya Dikusumah*, *Dengdeng Pati Jayaperang*, *Ratu Bungsu Kamajaya*, *Sumur Bandung*, *Demung Kalagan*, etc.

However, the *Carita Pantun* began to be forgotten. There are not as many references to his theory as other

literature. It takes a little hard work if you want to collect a lot of reference sources. In fact, *Carita Pantun* are rich in literary values and life values. The language used is also very unique so it is interesting to study.

There have been several studies that discuss the rhyme story, but there are still few that examine the *Carita Pantun* entitled *Kembang Panyarikan*. One of them is a study entitled *Structural Analysis and Value of Pantun Kembang Panyarikan Stories from Ciamis Regency* (Report of Research Results of the Bandung Historical and Traditional Values Study Center), by Purnama (2006). The results explain that the structure of the *Kembang Panyarikan* story shows the existence of cultural, social, and religious values.

This study applies the structural theory of Tzvetan Todorov. There have been quite a number of researchers who have applied this concept, including: Maulana (2018) entitled *Nasionalisme Dalam Narasi Cerita Film (Analisis Narasi Tzvetan Todorov Pada Film Habibie & Ainun)*; Kurnianto (2015) entitled *Analysis of Three Levels of Tzvetan Todorov Semiotic Aspect on Short Story "Pemintal Kegelapan", A Works of Intan Paramaditha*; Iswara (2020) entitled *Analisis Struktur Dan Makna Film Into The Wood Dengan Perspektif*

*Fantastik Tzevan Todorov*; Kharisma (2018) entitled *Analisis Naratif Tzvetan Todorov dalam Film Moana Sebagai Representasi Kesetaraan Gender*. Tzvetan Todorov's structural theory is widely used to research films.

From several studies that have been carried out, there are similarities and differences with this research. The similarity is that the theory used is the structural theory of Tzvetan Todorov. While the difference lies in the research object selected and the method used. The object of this research is a poem entitled *Kembang Panyarikan* and uses a descriptive method.

*Kembang Panyarikan* is one of the pantun stories that is still documented until now. The researcher chose the Tzvetan Todorov concept to reveal the structure of the *Kembang Panyarikan* rhyme story because it fits the character of the story. Tzvetan Todorov is a French narrator. According to Todorov (Suwondo, 2011; Richardson, 2017), in understanding literary works, there are three paths that must be taken: 1) the syntactic aspects (examining the chronological and logical sequence of events specifically in the plot); 2) semantic aspects (researching themes, characters, and settings); and 3) verbal aspects (examine the means or means of expression such as mode, style, or utterance). In this study, not all aspects or elements are discussed, but only limited to the dominant elements. So, the discussion is only focused on the plot, characters, and mode (distance of view).

The semantic aspect is also called the paradigmatic aspect or the in absentia aspect. The study in this aspect is the relationship between the elements that are present and the elements that are not present. What is meant by elements that are not present are elements that are present and live in the collective mind of the text reader. The thing that is emphasized in this aspect is the meaning behind the sign. This aspect is used to examine characters, themes, setting of place, and setting of time. The syntactic aspect is also known as the in presentia aspect or the syntagmatic aspect. This aspect suggests the relationship between the elements in the text (Zaimar, 2014). Meanwhile, what is meant by the verbal aspect is the communication relationship that occurs, namely the communication relationship between one character and another (Teeuw, 1985).

## 2. METHOD

The main focus of this research is to find the structure in the *Carita Pantun*, entitled *Kembang Panyarikan*. Therefore, the type of research used is a qualitative research model. Qualitative research is a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior (Taylor & DeVault, 2016). Descriptive method is used in this research. Descriptive method is to describe

the problem that is the object of research as it is, whose data is in the form of words or pictures and not numbers. Nawawi defines descriptive method as a problem solving procedure that is investigated by describing the state of the subject or object of research at the present time based on facts (Putra & Wahyuningtyas, 2017). The analysis of this research is related to the structure of the story. Therefore, this method is considered suitable to be used to analyze.

The primary data source of this research is a literary work of *Carita Pantun* entitled *Kembang Panyarikan*, which is sung by Ki Kamal (Lebakwangi, Kuningan). This rhyme is the result of the publication of a research project on Sundanese pantun and folklore (16th series). The rhyme story "*Kembang Panyarikan*" was recorded at Gang Asmi 20 Bandung, on March 10, 1973, by Ajip Rosidi. Sayudi transcribed this rhyme, then corrected by Ajip Rosidi. After that, it was typed and stenciled by UU Bakri (Rosidi, 1973). The text contains 161 pages, plus 7 pages of introduction and summary of the story.

Sources of secondary data are written documents in the form of a number of texts, both discussing the rhyme story of *Kembang Panyarikan* and the concept of Tzvetan Todorov as well as other writings that are considered related to this research.

In this study, data collection was carried out using documentation techniques. The process stages are; identification, classification, and categorization (Nur Ali, 2017).

## 3. FINDINGS AND DISCUSSION

### 3.1 Synopsis

*Kembang Panyarikan* smelled the smoke of incense coming from the Gangsal Wayang country. The king of that country, Raden Aliman Sanjaya Guru Dewata, was holding a big feast by burning incense to invite the heroes of other countries, who could help him get Nyi Sumur Bandung, a princess from the Kancana country, the sister of Prabu Ranga Kancana. The king dreamed of the princess, so he was crazy about her, even though he already had four empresses: Kajaksan Sari Badaya, Nyi Sarasah Puppet, Nyi Sarasah Kembang and Nyi Endang Tapa. *Kembang Panyarikan*, her big toe twitched three times, when she was asked about her sister, she got the answer that that was her sister's address, she would have good luck, but she had to work hard. According to the daughter of Gading, her brother had to serve the son of the king of Pajajaran who wandered east. *Kembang Panyarikan* left her country after promising her sister that when she met the son of the king of Pajajaran she would present her sister as the king's consort.

Because he doubted the grace that would be given to him by Prabu Aliman Sanjaya for his services, *Kembang Panyarikan* distorted the message of Nyi Sumur

Bandung. When the tektek was thrown into the king's womb, he said that Nyi Sumur Bandung was not the king's mate. This caused the despair of Prabu Aliman Sanjaya and the consort of Kajaksan Sari Badaya.

After being promised by the consort of Kajaksan Sari Badaya that he would be appointed as deputy king in the Gangsal Wayang village, if he succeeded in presenting Nyi Sumur Bandung to the king so that he recovered from his illness, then Kembang Panyarikan promised to work on it later.

Kembang Panyarikan returned to Kuta Kancana, was almost caught by the guards, then flew to Mega Malang. Because Prabu Ranga Kancana was told that someone was going to steal his sister, Nyi Sumur Bandung was put on a swing. The swing rope is tied to the poor mega, and is guarded day and night.

Kembang Panyarikan then fought the challenge of Prabu Ranga Kancana who came looking for his sister to the gangsal country of Wayang. The two of them fight, it turns out that they are both strong and powerful. One became a mountain, the other became a hedgehog, one became fire, the other became rain. And so on, so that the fight was prolonged, no one lost. Finally, Kembang Panyarikan got a sense, she transformed herself into a beautiful princess, and was able to deceive Prabu Ranga Kancana who was captivated and wanted to marry her.

After the secret was revealed, Prabu Ranga Kancana finally admitted defeat, then was brought before Prabu Aria Aliman Sanjaya to declare submission. Prabu Ranga Kancana was recognized as the king's brother-in-law, and became governor of the Gangsal Wayang state. Kembang Panyarikan as a revenge for his services was appointed as the second king, so that the deputy king in the country became four people, namely: Kembang Panyarikan, Munding Jamparing, Prince Kuntan Manglayang and Ranga Kancana.

After serving for a while, Kembang Panyarikan remembered her sister, daughter of Payung Agung, the Gading Bracelet, and then she asked the king's permission to pick up her sister. After meeting, it turned out that Payung Agung Gelang Ivory was angry, because her brother had forgotten his promise, which was to present her to the king to become empress, even prioritizing the interests of others. Because her sister was angry, Kembang Panyarikan then slept without waking up for a week. After his sister's anger subsided, and stated that she was willing to follow her brother, to serve the king of Aria Aliman, only then did Kembang Panyarikan wake up. The two then departed for the country of Gangsal Puppet by going through the sky.

After arriving at Mega Malang, suddenly Payung Agung did not want to continue the journey, because he felt ashamed to go to the king, because he did not bring gifts. He asked for a quail with a tail, a golden beak and bare feet as gifts to the king. Because she wanted to win

her sister's heart, Kembang Panyarikan promised to give it to her. His sister was told to wait at Mega Malang.

Kembang Panyarikan managed to save the quail, but it was released again, and when the animal was being chased, it ran to its owner, Nyi Endang Larang because she was afraid of men and drove Kembang Panyarikan away. But the princess was even captivated by Kembang Panyarikan who delivered the *pantun* to the accompaniment of the kacapi quotes, finally the quail was obtained by Kembang Panyarikan. Then it was handed over to his sister who was waiting in Mega Malang. However, Payung Agung was not satisfied with just the quail. He also asked his brother to find a wesi talisman pavilion that was filled with a slashed buffalo, a horse with porcupine hair, a goat with songket hair, a kali sangkat with wayang wings, and a dragon with golden wings. Without the requested animal, he did not want to continue his journey.

Kembang Panyarikan pretended to be sick, then she went to the king for treatment. He promised that if he recovered, he would serve for three years without being paid. The disease pretended to be cured, then Kembang Panyarikan served for three years. The first year of being a gardener, but he was relieved of his work duties was replaced by someone else, because many women loved him. The second year as a kitchen worker, whose work always satisfies his employer. In the third year he was appointed a palace guard. In that position he easily found the bridge he was looking for. The object with all its contents, even the contents of the palace with the king's son named Panggung Puppet, he put into the pavilions, and then carried away. He also rushed the younger brother of Kuda Ramementak along with the Puppet Stage. After picking up her sister in Mega Malang, Kembang Panyarikan returned to the Gangsal Wayang country, and handed the offering to Prabu Aliman Sanjaya. His queen consort increased by three people with the daughters Bracelet Ivory, Nyi Tunjung Larang and Panggung Puppet.

Kembang Panyarikan then left the country of Gangsal Wayang to look for the amulet quail that was lost from the hands of Nyi Sumur, Bandung. Meanwhile, Kuda Gagana, the queen of the sea demons who had just finished imprisoned, came to the Gangsal Puppet Country to pick up her fiancé, then brought him to the country at the bottom of the ocean. Kembang Panyarikan chased the Gagana Horse, then fought it, but Kembang Panyarikan lost and was thrown into the center of the country. There Kembang Panyarikan met a man who was as old as himself, but claimed to be his son, and called him father. He claimed to be his eldest child and named Gagak Mabrang. Kembang Panyarikan flowers is helped by the crow Nabrang in defeating the Kuda Gagana. He brought Nyi Sumur Bandung back to the gangsal country, the wayang was presented to Prabu Aliman Sanjaya, and

the amulet quail had already returned to its owner, Nyi Payung Agung, Glang Gading.

### 3.2 Syntax Aspect: Flow

The *carita pantun Kembang Panyarikan* has a dense plot with various agreements and conditions put forward by the characters. Many things are done to fulfill promises that have been kept and conditions to get something. Based on the search for the unit text or the sequence of events or the literary order, there are 62 sequences in this novel. However, a number of these sequences do not entirely occupy the main function of describing the logical framework of the story. Below is a partial outline of the storyline of the *carita pantun Kembang Panyarikan* which has a main function.

1. Raden Aria Aliman Senjana Guru Dewata dreams of meeting Nyi Sumur Bandung and wants to marry her into his fifth wife.
2. Raden Aria Aliman Senjana held a party, the aim was to find people who were willing to bring Nyi Sumur Bandung to his country.
3. Kembang Panyarikan knows the party invitation and wants to attend it.
4. Kembang Panyarikan was allowed to go by her sister, Nyi Payung Agung Gelang Gading, as long as she was willing to present herself as the consort of the son of King Pajajaran. Kembang Panyarikan menghadiri pesta dan menyanggupi permintaan Raden Aria Aliman Senjana.
5. Kembang Panyarikan was promised an important position by the Kajaksan Sari Badaya.
6. Kembang Panyarikan immediately went to look for Nyi Sumur Bandung to the country of Kuta Kancana.
7. Kembang Panyarikan met with Nyi Sumur Bandung.
8. Nyi Sumur Bandung provides conditions.
9. The conditions for Nyi Sumur Bandung were met and Kembang Panyarikan brought him to the Gangsal Wayang country to be presented to Raden Aria Aliman.
10. Nyi Sumur Bandung's older sister, Ranga Kancana, is aware of the loss of Nyi Sumur Bandung. He is angry.
11. Ranga Kancana came to the country of Gangsal Wayang to look for Nyi Sumur Bandung, then challenged the governors to a fight.
12. Kembang Panyarikan accepts Ranga Kancana's challenge. They fought fiercely, Ranga Kancana admitted that he was then appointed as governor.
13. Kembang Panyarikan returns to meet his sister.
14. Nyi Payung Agung was angry, then Kembang Panyarikan fell asleep until her sister was no longer angry.
15. Nyi Payung Agung and Kembang Panyarikan went to Gangsal Wayang country through the sky.
16. On the way to stop for a moment, Nyi Payung Agung made a condition.

17. The conditions can be met by Panyarikan Flower, then continue the journey.
18. Arriving at the Gangsal Wayang country, Raden Aria Aliman received it well, then he married Nyi Payung Agung.
19. The amulet quail is missing, Kembang Panyarikan goes looking for it.
20. The Gangsal Puppet Country arrives for Kuda Gagana who is looking for his fiancé, Nyi Sumur Bandung.
21. Nyi Sumur Bandung was successfully carried by Kuda Gagana.
22. Kembang Panyarikan chased the Gagana Horse, then they fought.
23. In the fight, Kembang Panyarikan was assisted by his son, Gagak Nabrang.
24. Kuda Gagana lost and Nyi Sumur Bandung was brought back to Gangsal Wayang.
25. The talisman quail has returned. His Majesty Raden Aria Aliman lived happily with his empresses and governors.

### 3.3 Semantic Aspect: Character

In this discussion, the analysis of the characters is emphasized on the main character, namely Ratu Kembang Panyarikan, while the other characters are only discussed in relation to the main character. Kembang Panyarikan is a king from the country of Kutama Gancang. This character analysis is different from the problem of meaning behind the linguistic symbol (text). The most important thing, in this case, is the relationship between elements that are present and those who are not present (in absentia) so that it tends to be in the form of interpretation (Suwondo, 2011).

In this rhyme, the character (Kembang Panyarikan) has a brave soul. From the plot of the story, it is illustrated how the character of Kembang Panyarikan is. Her courage is evident from her ability to carry out the request of the king Raden Aria Aliman Senjaya, namely to bring Nyi Sumur Bandung to his country to be married to the fifth consort. While the other regents did not dare to be afraid of the supernatural powers of the soldiers of the Kuta Kancana state. Raden Aria Aliman Senjaya is the king of the Gangsal Puppet country. His Majesty the King has four consorts and two governors. Nyi Sumur Bandung comes from the country of Kuta Kancana, her brother is named Ranga Kancana.

Kembang Panyarikan's courage may grow because she feels very strong, no one will be able to match her supernatural powers, so she is not afraid of anyone. Of all the fights he faced, he always won. In addition to being brave, this character is a person who is committed and hardworking. He will fight for what has become his duty. This is evident from his struggles in fulfilling the promises and conditions given to him, starting from fulfilling his agreement with Raden Aria Aliman Senjaya, Kajaksan Sari Badaya (one of the consorts of

Raden Aria Aliman Senjaya), Nyi Payung Agung Gelang Gading (his sister), Nyi Sumur Bandung, and Puppet Stage.

Kembang Panyarikan is the ideal figure of a governor. He was very loyal to His Majesty the King, never had any intention of betraying or being a sycophant, his only effort was to serve as best as possible for the happiness of the King who never broke a promise.

Raden Aria Aliman Senjaya's character is indeed often mentioned in several incidents, although in the story he has a high position (as king) but does not make him the main role, only related to Kembang Panyarikan. Raden Aria Aliman's love story became a means for Kembang Panyarikan to prove his devotion as a strong patih. Until the end, Raden Aria Aliman Senjaya had 8 beautiful consorts and 4 valiant and powerful regents.

### 3.4 Verbal Aspect: Mode

According to Genette & Todorov (Suwondo, 2011) the mode (distance of view) consists of three parts, namely narrated speech, diverted speech, and reported speech. Based on the results of the analysis of the text of the Kembang Panyarikan, it shows that the most dominant viewing distance is the analytic form (which is transferred) and the dramatic form (which is reported). In analytic form, speech is directly described by the speaker; while in the dramatic form, speech is displayed through the speech or dialogue of the characters.

The literary tool called the distance of sight has its own functions that support the overall meaning (Suwondo). In relation to the analysis of the *carita pantun* "Kembang Panyarikan", it can be stated that analytical speech gives the reader the impression (implicitly) to more easily understand the characters and enter the events being told, as in the quote below.

*"kecap raden  
ngaliwat ka ki kemas  
kemas kör nyiön gölang  
bari lömpang raden teh ngolong gölangna  
ngaliwat ka kai panday  
ki panday kör nyiön gobang  
lumpat raden ka kai paledang  
paledang kör nyiön seeng  
raden teh ngiwat seengna  
jauh kalakuanana"* (hlm. 25)

Meanwhile, dramatic speech gives the impression that the reader thinks for himself about the character's character. So, the reader is given the opportunity to think, not just what the speaker describes. Like the quote below which describes the character of the character Kembang Panyarikan.

*"aduh, aduh, gusti  
inggi sumangga !  
margi jisim kuring*

*niatan nulung ka nu butuh  
nalang ka nu susah  
kaleresan kangjeng gusti  
kör palay patepang sareng nyai sumur bandung  
mangga, manawi kula tiasa diparengkön  
tiasa nyandak sumur bandung"* (hlm. 29)

Thus the verbal aspect "colors" the syntactic and semantic aspects so that the story of the rhyme *Kembang Panyarikan* feels impressive.

## 4. CONCLUSION

From the overall analysis that has been carried out, it can be concluded that syntactically the story of the *carita pantun Kembang Panyarikan* is colored by various terms and agreements between characters, especially those given to Kembang Panyarikan. With his persistence, Kembang Panyarikan was able to fulfill all the agreements and conditions given to him. Semantically, this *carita pantun* is idealistic, informative, and romantic. This *carita pantun* shows what the ideal patih looks like, presents various information related to the Pajajaran at that time, and a love story that knows no boundaries. Meanwhile, from the verbal aspect, it is dominated by analytic and dramatic forms of perspective.

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