**Chapter I**

**Introduction**

* 1. **Background of the Study**

 Literature study describes the literary works to explore the values for humanity. Therefore, a literary work can be said to be worth when in the literary works contains properties or important things that are beneficial to the reader. Reading literature can know and recognize specific of people's lives, because they essentially literature is a reflection of the life of society. Literary work is a very important work of art that had a great impact in our life, because we can express ourselves by words which can describe our feelings and thoughts.

According to Taum (1997:13) literature is the copyrighted work or who are imaginative fiction or literature is the use of language that is beautiful and useful that signify other things.
 *“Sastra adalah karya cipta atau fiksi yang bersifat imajinatif atau sastra adalah penggunaan bahasa yang indah dan berguna yang menandakan hal-hal lain*”.

Comparative literature is one of the sciences that emphasize the comparison of two or more works to be able to determine the similarity of the work. In general, comparative literature speaks of the relationship between the two literary works of different cultures but has parallels of form and content.

Comparative literature is the study of literature and other cultural expressions across linguistic and cultural boundaries. Comparative literature is an academic field dealing with the literature of two or more different linguistic, cultural, nation groups. Etymologically, the term comparative literature denotes any literary work or works when compared with any other literary work or works.

The characteristically intercultural and transnational field of comparative literature concerns itself with the relation between literature, broadly defined, and other spheres of human activity, including history, politics, philosophy, and science.

Therefore, it can be concluded that comparative literature is comparative study that compares two kinds of literary works from across national borders, across periods, etc to find its relationship related to the context.

According to Suwardi Endraswara (2011:112) comparative literature is research that not only examines the similarities and differences between literart works textually, but furthermore the lives of those seeking to know the socio cultural background underlying the birth of a text.

 *“Sastra bandingan adalah penelitian yang tidak hanya berusaha mengkaji persamaan dan perbedaan antar karya sastra secara tekstual, namun lebih jauh lagi yakni berusaha mengetahui latar belakang kehidupan social budaya yang mendasari lahirnya sebuah teks”.*

Drama is the science that stages a work of art that usually works the text is removed from myths or legends that exist in the community. Drama as one of the literary genres in which the drama is writting in language that is alluring and impressive. Drama can be written by the author in applying the beautiful language as figurative or rhyme so that it becomes a dialogue. Drama also has the rhythm and the sound of a beautiful and interesting so could describe characters.

The plot is the story line on a work that explains about the incident and a serie of event containing the conflict and culture to build a story, so make attractive readers. The plot is basic framework that is very important. The plot is set how the actions should be related to one another, how an event has a realitionship with the other events, as well as how the character is portrayed and was instrumental in the events.

The plot is a story containing a sequence of events, but each incident was just linked in cause and effect, one event caused or led to other events (Stanton in Nurgiyantoro 2010:113).

*“Plot adalah cerita yang berisi urutan kejadian, namun tiap kejadian itu hanya dihubungkan secara sebab dan akibat, peristiwa yang satu disebabkan atau menyebabkan terjadinya peristiwa yang lain (Stanton, dalam Nurgiyantoro 2010:114)”.*

*Karma Sang Pendosa* by Rosyid E Abby is drama text based on story *Dalem Boncel* in west Java. The story *Karma Sang Pendosa about Boncel* from *kandangwesi* village, Boncel was from a poor family. To made his parent happy, Boncel worked to master karta who was stingy and cruel. Until he left the village and met some a hunter, finally *Boncel* brought to *Garut* and worked. Due to the diligent worked, *Boncel* believed to be assessor. When *Dalem Boncel* retired, *Boncel* who were change it. A poor young man from village eventually became *Dalem*. Ten years later. His parent followed, but *Boncel* not confess them as his parents until *Boncel* expel them. Finally, *Boncel* was regret after his body got itch disease, but he was let for apologize because his parents was died.

*Malin Kundang* by *Tira Ikranegara* was a folklore legend from west Sumatra, his name was *Malin*, to make his mother happy, he left the village. In the end, *Malin* was adopted by a rich family which made him a nobleman. And then one day, *Malin* went to his old village and met his real mother, but *Malin* didn’t admit that she was his mother and humiliated her. She was very furious. She prays to god, to give *Malin* a well-deserved punishment. And God granted her wish. *Malin* was turned into a stone for being such an ungrateful child.

 From these two literary works, the writer was very interested to compare the book “*Malin Kundang”* by *Tira Ikranegara* and the drama scenario *“Karma Sang Pendosa”* by *Rosyd E Abby*. These two have the same stories about children who were disobedient. Therefore, the writer will compare the plot of *Karma Sang Pendosa* with *Malin Kundang.*

* 1. **Identification of Problem**

 After read *Karma Sang Pendosa* drama text by Rosyid E Abby and *Malin Kundang* book by Tira Ikranegara, researcher finds out some similarities from those stories, the similarities may be influenced by the culture.

* 1. **Limitation of the Problem**

 The writer’s research paper uses two different literary works as the main object for comparing *Karma Sang Pendosa* and *Malin Kundang*.

 In studying a case, it is important to make the limitation of the study in order to make easier from the subjects. This study focuses on analyzing on the plot *Karma Sang Pendosa* with *Malin Kundang*.

* 1. **Research Questions**

 In this study, the research questions are made mainly based on the background of the study above, to reach the purpose of this paper, the writer will be conducted to answer the questions that is formulated in this question: what are similarities between the plot of *Karma Sang Pendosa* and *Malin Kundang*?”

* 1. **Objective of the Study**

 According to research question, the writer the writer has purpose that expected through this study. The objective of this study is to find out the similarities on the plot *Karma Sang Pendosa* with *Malin Kundang*.

* 1. **Significance of the Study**

This significance of this study can be classified into two parts:

1. For researcher: through this research, researcher can enrich his knowledge about literature.
2. For public: through this research, people will get information about the similarities on the plot *Karma Sang Pendosa* with *Malin Kundang.*

**Chapter II**

**Theoretical Foundation**

 This chapter focuses on giving theoretical foundation of the research. The theoretical foundation is aimed to give direction how the research should be conducted. Since the researcher concerns to a comparative study on the plot of *“Karma sang Pendosa”* by Rosyid E Abby with *Malin Kundang* book by Tira Ikranegara.

**2.1 Folklore**

 Folklore is the story told orally in ancient times to communicate advice or entertainment for the local community, with folklore also one characteristic in one area. Characteristic of folklore is delivered orally and hereditary, is not known who the author was the first time and has many versions. According to James Danandjaja (2007:83) folklore is delivered orally, where fairy tales are prose stories of the people who are considered not really happen.

 The word ‘folklore’ is an absorption English word ‘folklore’, which is derived from two words, folk and lore. Folk is synonymous with collective, which also has the characteristics of a physical identifier or the same culture, and have the consciousness of personality as a unity of the community. Lore is the tradition of folk, which is a partly inherited culture in hereditary orally.

* The characteristics of folklore is as follows:
1. The distributing and inheriting process is usually done orally (spoken), which means it was told between one person to another.
2. Folklore has a traditional characteristic, because the distribution and inheriting took a simple and standard form.
3. Folklore exists in different versions and variants. This is because the spreading process was done by the word of mouth (orally), so folklore could easily experience changes.
4. Folklore is anonymous, which means the name of its creator is not known any more.
5. Folklore belongs to everybody, because the first creator is no longer known.
* Forms of Indonesian Folklore
1. Oral folklore is folklore has a purely verbal shape. These forms include (a) the folk speech (traditional language) such as slang words, traditional nicknames, rank and aristocracy titles; (b) traditional expressions, such as proverbs, (c) traditional quiz, like riddles; (d) people’s poetry, like verses and poems; (e) folk prose story, such as myth, legends and fairy tales; and (f) the song of the people.
2. Part oral folklore is a folklore which forms a mixture of elements of oral and not oral such as the people’s beliefs.
3. Non-oral folklore is folklore doesn’t have an oral form, although it was taught orally. A large group of non-oral folklore can be divided into two subgroups, which is material and non-material. An example of a material folklore is traditional architecture and traditional handcrafts. While the non-material folklore includes: gesture.

**2.2 Drama**

Drama is a literary work which expresses the story through the dialogues of the character. Drama as a literary works is actually temporary, since the screenplay is written as a basis to be staged. The differences of drama with other genres: written in dialogues form, there are players, performed on the stage. There is audience.

*Menurut Damono (1983:114) ada tiga unsur yang merupakan satu kesatuan yang menyebabkan drama itu dapat dipertunjukkan, unsur itu berupa unsur naskah, pementasan, dan penonton.*

“There are three elements that form a unity that led to the play to be performable, the elements are element script, staging and audience”.

The word ‘drama’ is derived from a Greek word; the word is ‘dran’ which means to act or to do. In terms of etymology, a drama Prioritize acts, motions, which were the core essence of each play.

*Menurut Henry Guntur (1984:82) dalam satu kategori terntu, drama itu dapat di bagi atas empat jenis yaitu: tragedy, komedi, melodrama, farce.*“in one particular category, the drama can be divided into four types: tragedy, comedy, melodrama, farce”.

The drama also known as long plays and as short plays. Long (full-length) plays usually consists of three or five phases; contains a long story, characters, and various settings. The number of phases is tailored to three or five stages, namely the introduction of a story plot, conflict, climax, parsing problem, and ending. Short plays only one consists of one phase, so it is often called a one-act drama. In that one act the structure of story in the levels above are resolved.

* Forms of Drama
1. Tragedy is the story ends with grief. It usually deals with the deeds in his/her destiny, for example: the story of Romeo and Juliet (Shakespeare).
2. Comed y is story filled with giggles or laughs and ends in joy, for example: Tartuffe (by Molliere)
3. Tragi Comedy is a mixture between tragedy and comedy story. For example: *Opera Kecoa* (by: N Riantiarno)
4. Melodrama is a tear-wearing story and usually mixed with music, for example: *Primadona* (by: N. Riantiarno)
5. Farce is an act which presented excessively and absurdly, the chosen style is caricature.
6. Parody is a reversed facts and reality in purpose of providing something to be laughed about.
7. Satire is a humiliation/abuse toward a person or a situation which presented full of bitterness
8. Musical is a play which is accompanied by music and each dialogues are turned into lyrics and songs.
9. Opera is the whole play is being sung by the actor/actress with full orchestra and a high quality singing technique
* Elements of drama

In order to evaluate a play, first we must recognize its elements well, which are:

1. Plot

The plot is a storyline that is in the works to give a series of events organized to be part fiction and non-fiction, so that became the framework in the story. Plot is events from start to finish.

According to William Kenney (1966:13) “the structure of plot divided into three parts. They are the beginning which consists of the exposition on introduction, the middle which consists of conflict, complication and climax and the end which converses denouement or resolution”.

A drama’s plot must travel forward from the beginning through a center stage towards an end. In a drama, these sections are known by the terms exposition, complication, and resolution.

*Menurut Hasanuddin WS (24:2009) alur adalah rentetan peristiwa yang satu dengan peristiwa yang lain dalam hubungan sebab akibat, tanpa hubungan sebab akibat suatu rentetan peristiwa tidaklah dapat disebut suatu alur.*

“Plot is a sequence of events that unites with other events in the causal relationship, without causal relationship a sequence of events could not be called a plot”.

Stanton (2007:28) said that:

*“Alur merupakan tulang punggung cerita, berbeda dengan elemen-elemen lain, alur dapat membuktikan dirinya sendiri meskipun jarang diulas panjang lebar dalam sebuah analisis. Sebuah cerita tidak akan pernah seutuhnya dimengerti tanpa adanya pemahaman terhadap peristiwa-peristiwa yang mempertautkan alur, hubungan kausalitas”.*

Plot is the backbone of the story, different with other elements, the groove can prove himself though rarely for reviews at length in an analysis. A story will never be fully understood without an understanding of the events that use groove, causality.

The exposition of a play underlies and arranges the set of motion or action in matters of time and place. The exposition introduces the character to us, which will be developed in the main part of the play, and gave an indication to the resolution.

In charge of developing the complications of conflict, the heroes or protagonist encounter a distraction, obstacles of its objectives; he made errors, in this complications we can learn as well as observe the type of person the protagonist actually is. The author can use highlight or flash-back technique to introduce the protagonist’s past to explain the situation or to prepare for the motivation in a play is a very important factor. We expect every character, play well, and play properly in accordance with his/her role.

Resolutions shall take place logically and had a reasonable relationship with anything that preceded it, which exsisted in complications. The point separating complications from resolution is usually called climax or turningpoint. On the climax there is this "crucial shift" or animportant changes in fate or the success of the character. The climax is the point where the direction will be intended by the plot. Whether it satisfies or not will depends on whether things are portrayed or the contain changes in accordance with our contain changes in accordance with our expectations. The end of the play may be a happy end, and perhaps vice versa, an unhappy end. But in a well performed play, it can’t always be judged easily, does it end happily or not.

In the story *Karma Sang Pendosa* and *Malin Kundang* has a plot structure like Freytag’s pyramid it is exposition the star of the story to establish the story begin for giving the information required by the reader in order to understand the way of the story. This initial section usually contains the name of the characters, gender, age, occupation, social conditions, place of residence, and the things which according to the author it is important to be known by the reader. After that rising action the series of complications, conflict and layers of mystery that build towards the climax. The middle part of the story begins with the things that can lead to conflict because at the center of this story in the form of a series of conflicts that higher intensity and reach the summit and called the climax of a story. Climax the turning point and the point of highest intensity emotionally, falling action that a pieces of falling into place to solve the story. The last resolution the rising action are returned to a state of normal. From the explanation above that a plot of the story made interested to the reader and audience or spectator.





1. Characterizations

Because a play needs to be short and dense, then the author must be able to picture the character appropriately and clearly to bring the impression to life. That is why the author uses several types of characters or actors which commonly used in theatres. Abrams (1981:20) said that character is a person presented in dramatics of narrative works who are interpreted by reader as being endowed with moral and dispositional qualities that are expressed in what they say and what they do in action. Therefore, it can be said that the relation between character and its personal quality depends on the readers’ acceptation. The readers can get the personality of a character through its utterances (verbal) and actions (non verbal). Some of them are:

1. The foil; a character who help explaining another character. He/she maybe a minor character who simply functioned as a help, or maybe he/she also takes an important role in the play.
2. The type character; a character who act smart and correct. He/she could play a villager or a noble person.
3. The static character; this character didn’t get any changes, whether at the beginning of the play or the end, he/she stayed static.
4. The character who develops in the course of the play; a character who develops him/herself as the play goes on. For example: a kind and honest character quickly turned ruthless and bad character at the end of the story.
5. Dialogue

In every play, a dialogue must meet these two criteria, which are:

1. A dialogue must be able to heighten the value of motion.

A noble person must be able to do more than just making his/her dialogue appealing, it has to be good and well performed. A dialogue is used to portrait every event that has taken place during the play and also must portray the thoughts and feelings of every character who is involved in the dialogue.

1. A dialogue must be good and prestigious.

A dialogue must be pointed towards a clear direction, unlike daily conversation. The characters need to speak clearly and to the point. If the real conversation rhyme and idioms has been well-understood, then the audience will feel that the dialogue is proper, natural, or in other word, it appeals the audience.

1. Kinds of literature and drama medium

The many kinds of medium included in literature and drama is an important point which could determine the success of a play. Some of it are as follows:

1. Repetition

When reading a script or a story, we should know and aware of the many kinds of repetition around literature world. An author could be using a repetition as a leading motive or supporting motive. We have to fully realize if the repetition is a series of parallel events or a contradictives event, and also knowing the function it have.

1. Style and atmosphere

Style and atmosphere could be limited by an appreciation which done by the author. We should be aware to every figure of speech in a play so that we could see and understand the meaning of every kind of rhyme in the play.

1. Symbolism

Symbolism deprived from a Greek word which means ‘to throw together’, it means recycling two worlds or things at a time. By using a real things such as flowers, light and darkness. Authors sometime portray his/her ideas in an abstract way.

1. Empathy and aesthetic distance

A medium that should be researched and understood in literature is empathy and aesthetic distance. A spectator will be considered having an empathy to a play, if he/her experience what he spectates emotionally. He/her considered having aesthetic range if the emotion comes in many ways so that he/she is aware of every single thing. Types, characteristic, atmosphere, and image will determine how much amount of empathy and aesthetic distance to found on a play.

The job of a scriptwriter and play director is to build a harmony between those two elements. Artistically, a play should be made as real as possible to make the audience connects with the actors, feelings, emotions, and thoughts of the play.

In a drama, the emotions of the audience must come automatically as the play go, so it could be a pride to every audience.

**Chapter III**

**Methodology**

 This chapter focuses on research methodology which will be used in this study to analyze Books based literary theories.

**3.1 Research Method**

 The objectives of this study, this study will employ qualitative research and apply descriptive research. The reason why the researcher will use qualitative method is because this research is conducted to get depth description about the similarities on the plot of *Karma Sang Pendosa* by Rosyid E Abby with *Malin Kundang* book by Tira Ikranegara*.*

 Sugiyono (2009:9) said that:

*Metode penelitian kualitatif adalah metode penelitian yang berlandaskan pada filsafat postpositivisme, digunakan untuk meneliti pada kondisi objek yang alamiah, (sebagai lawannya adalah eksperimen) dimana peneliti adalah sebagai instrumen kunci, teknik pengumpulan data dilakukan secara triangulasi (gabungan), analisis data bersifat induktif/kualitatif, dan hasil penelitian kualitatif lebih menekankan makna dari pada generalisasi.*

“Qualitative research method is a research method based on the postpositivism philosophy, used to examine the condition of natural objects, (as a contrary of experiment) in which the researcher is the key instrument, the data collection technique is conducted by triangulation (combined), the data analysis is inductive/qualitative, and the results emphasize the meaning rather than the generalization”.

 The writer also uses descriptive method. Descriptive method is used to describe specific behavior as it occurs in the environment.  It describes object or subject of the research just as it is.

**The purpose of a descriptive method is to examine a phenomenon that is occurring at a specific place(s) and time. A descriptive method is concerned with conditions, practices, structures, differences or relationships that exist, opinions held, processes that are going on or trends that are evident.**

 According to Maxwell (1992:279), qualitative descriptive method is:

“Qualitative descriptive studies offer a comprehensive summary of an event in the everyday terms of those events. Researchers conducting such studies seek descriptive validity, or an accurate accounting of events that most people (including researchers and participants) observing the same event would agree is accurate, and interpretive validity, or an accurate accounting of the meanings participants attributed to those events that those participants would agree is accurate.”

 Based on Maxwell statement, the method used for this research is qualitative descriptive method. The method describes the problem or case proposed based on the available fact, the specific ones, then be investigated to solve the problems and draw the general conclusions. Qualitative descriptive are typically an eclectic but reasonable and well-considered combination of sampling, and data collection, analysis, and presentational techniques.

**3.2 Research Design**

 The designed as a descriptive research, this research consists as three stages can be described as follow:

1. The writer did the library research and collected the data from a drama text and book. The writer could find material to support his research topic by developing a research strategy. He could acquire a lot of reference through books from several writers. Besides that, the writer also used the internet as a supporting media to get some information needed for this research.
2. The writer analyzed the two literary works of *Karma Sang Pendosa* with *Malin Kundang* based on the theory. The writer read some books related to the subject. He also learned the contents of *Karma Sang Pendosa* and *Malin Kundang*. He reads the story, looked for the similarities, and then underlined the sentences and dialogs pointing.
3. Reporting refers to arranging paper to report the result of the research.

**3.3** **The Technique of Collecting the Data**

 The writer needs data in the form of the plot of the two literary works *Karma Sang Pendosa* with *Malin Kundang*. The researcher collects the data by reading the book of *Malin Kundang* and drama text of *Karma Sang Pendosa*.

The writer uses the drama text and book as data and then he read it as a reasearch; the goal of this step is to find out about the similarities of the plot in the text and book. Next the writer finds out the biography about the authors and the writer making a summary of it. Everything about process of research has been done by the writer. The last step is to give the result of the research to the advisor, so the correction of the advisor is really important.

**3.4 The Technique of Analyzing the Data**

 In analyzing the data, the writer compares the plot of *Karma Sang Pendosa* by Rosyid E Abby with *Malin Kundang* book by Tira Ikranegara and analyzing it based on the theory.

 In analyzing the data, the writer firstly determined the similarities on the plot of the story, which would be analyzed. Secondly, the writer generally determined analyzing the description in the narrations or dialogs from both of the book. After that, the writer categorized the data into five steps of Freytag’s Pyramid of the plot. The analysis would had been explained in descriptive form.

**3.5 Summary**

* **Karma Sang Pendosa**

At *Kandangwesi* Village, which is located at the base of *Giriawas* Mountain, lived a poor family who lived by gathering woods. To ease the burden of his parents, the boy (Boncel) went off and work for an evil and stingy wealthy person. His job was to look for grass and clean Paser’s (his master’s favourite horse) stable. Even though he worked day and night, he often got yelled by his masters, and sometimes he even beaten up.

One morning, he look for grass into the woods as usual. He went for the whole day but couldnt find any fresh grass. Because he’s afraid of being punished, he didnt come back to his master’s house. He went away from the village.

A few days later, he met a few hunters who asked him to go to *Garut* with them. At *Garut*, *Kanjeng Dalem Garut* has having an open house to every noble man around, and also the noble men from *Cianjur*. Between the noble men, is *Kanjeng Dalem Cianjur*, accompanied by *Juragan Kapala* and his company. They say, the noble and kind *Juragan Kapala* is currently in search for a servant. So, Boncel go and work for him.

Because he is so deligent, Boncel was loved by his new master. *Juragan Kapala* and his wives never forbid his son, Dang Surya, teach Boncel reading and writing. Eventually, Boncel became very smart in these things. His handwriting came out beautiful. When *Juragan Kapala* was promoted to be the *Patih*, Bonel was recruited to be the clerk at the Royal office.

Because of his reliable and hard working figure, Boncel then promoted to be the *asesor*, replacing the old asesor who is also promoted to be the *cutak*. Then. Boncel was chosen to be the prosecutor at Bogor, and married to *Juag Awang*, the daughter of *Kanjeng Dalem Caringin*. When *Kanjeng Dalem Caringin* retires, Boncel was chosen to be his replacement. That poor boy from nowhere finally became a *Dalem*. He goes by the name *Dalem Boncel* or *Kanjeng Dalem Boncel*.

At *Kandangwesi* Village, Boncel’s old home, his parents are in agony because their only son went missing and there were no news from him. Every effort came to nothing, but still no result.

10 years passed away. Until a word came, informing them that Boncel is now has a title as *Kanjeng Dalem at Caringin*. The name and the characteristics is an exact match with their long lost son.

They went a long way, Boncel’s parents, in hope to meet their beloved son. But what ddid they get? Dalem Boncel didnt want to admit them as his parents. He even kicked them and told them to go away rudely.

In the end, Boncel feels sorry, because his body got a disease which caused his whole body to itch and fester. But, his regret couldnt matter anymore. He didnt get the chance to ask for forgiveness because his parents have passed away.

* **Malin Kundang**

*Malin Kundang* by *Tira Ikranegara* was a folklore legend from west Sumatra, his name was *Malin*, to makes his mother happy, he left the village. In the end, *Malin* was adopted by a rich family which made him a nobleman. And then one day, *Malin* went to his old village and met his real mother, but *Malin* didn’t admit that she was his mother and humiliated her. She was very furious. She prays to god, to give *Malin* a well-deserved punishment. And God granted her wish. *Malin* was turned into a stone for being such an ungrateful child.

**3.6 Biography**

* **Tira Ikranegara**

Tira Ikranegara is a actor, writer and Indonesia film director. He was born in Loloan West Bali in 19 September 1943. He married with Kay Ikranegara and has two son, they are Innosanto Negara and Biko Negara.

After graduated from high school, he continued to Gajah Mada University’ Medical Faculty. Although, he didn’t finish his study because he chose to start a career on art. He himself never actually thought that he would get into the acting world, but he kept getting job offers on acting. His first movie was *Pagar Kawat Berduri*, which was banned for a little while by the Indonesian Communist Party (PKI).

 At that time, Ikranegara always joked that he wanted to play an act with Suzanna. His second movie was *Bernafas dalam Lumpur,* also starring Suzanna.

Besides becoming an actor, he was also once guest lecturer at California University in 1974 and then was chosen to be a lecturer at Ohio University in the 1980’s.

During his career, Ikranegara has acted on 13 movies. Some awards that he has acquired are Best Supporting Male Actor at Festival Film Bandung (2009) and Best Male Actor at Indonesian Movie Award (2009).

His love for art made him, along with Putu Wijaya, did a deconstruction to traditional theaters, especially at Bali. He wanted to conduct a performance which has a pre-Indonesian culture roots, like his partners, WS Rendra who did it through Javanese culture and Arifin C. Noer with Cirebon and Betawi Culture.

* **FILMOGRAFI**
*Pagar Kawat Berduri (1961), Bernafas dalam Lumpur (1970), Si Doel Anak Modern (1976), Cinta Biru (1976), Dr. Siti Pratiwi (1979), Untukmu Indonesiaku (1980), Djakarta 66 (1982), Kejarlah Daku Kau Kutangkap (1985), Keluarga Markum (1986), Bintang Kejora (1986), Laskar Pelangi (2008), Under The Three (2008), Garuda Didadaku (2009), Sang Pencerah (2010).***SINETRON** *Sebuah Pintu Kalbu (1992), Dukun Palsu (1995), Masih Ada Waktu (1997).*
* **Rosyid E Abby**

A director and a writer of drama text, television script, short story, poem, essay, article, radio script, either in Bahasa or English. He is used to translate and adapt both Indonesian and world-wide drama works into *Sundanese* language, such as the ones by William Shakespeare, Anton Chekhov, Putu Wijaya, Motinggo Boesye, N. Riantiarno, Molliere, Yudhistira ANM Massardhie, etc. He also often performs a poet reading, be a judge and speaker of art and cultural events, and also as an informant on local television programs.

**Place, Date of Birth:**

Bandung, 19 September 1965

**Almamater:**

Journalism Department, Akademi Komunikasi Masa (AKM) Bandung (1985-1988)

**Formal Professions:**

Reporter of Suratkabar Mingguan (SKM) Sunda “Galura” and ”Pikiran Rakyat” (1989-present). He recently is the Managing Editor of the last-mentioned media.

**Other Profession:**

Lecturer at English and Photography and Film Department, Faculty of Arts and Letters, Pasundan University.

**Chapter IV**

**Data Analyses and Findings**

In this chapter, the writer uses descriptive method, which means the data will be discusses the analyses and findings a comparison and similarities on the plot “*Karma Sang Pendos*a by Rosyid E Abby” and “*Malin Kundang* by Tira Ikranegara”.

Name of the characters and place in the earlier times:

* *Kanjeng Dalem* is title in java when someone was became king/regent in the earlier times.
* *Juag* is the title for noblewoman.
* *Selir* is nickname for the second wife of nobility.
* *Dang* is title for child nobility.
* *Juragan* is title for rich man.
* *Ponggawa* is title who was became a body guard.
* *Kedaleman* is the place for king.

**4.1 Plot of *Karma Sang Pendosa***

In the discussion of the plot, the writer refers to the theory of Freytag's Pyramid which formulates that the plot is divided into five stages; exposition, raising action, climax, falling action and resolution.

**4.1.1 Exposition**

 Exposition in *Karma Sang Pendosa* started with short prologue that introduces the main character, Boncel in Kandangwesih Village (name of village in Garut City West Java). Boncel and servants, Isah, Minah, Karsih, Ningsih, Ijem, and Surti worked in mansion house belongs to Master Karta.

*“Halaman sebuah rumah besar milik juragan karta, di desa Kandangwesih, kaki gunung giriawas. Pagi hari disana terdapat beberapa jemuran yang tiang tiangnya terbuat dari bambu”. (Hal: 3)*

The yard of a mansion house belongs to Master Karta, in the village of *Kandangwesih, giriawas* foot of the mountain. In the mornings there are several poles clothesline poles made of bamboo. (Page: 3)

Boncel and servants they were always complaining because Master Karta’s treatment is very bad and stingy. Master Karta also always scolded and berated them.

*“Kami para babu juragan karta, di sinilah, di sinilah kami bekerja. Mencari penghidupan, biar punya masa depan walau sang juragan bengis, kami tak akan meringis. Walau sang juragan pelit kami bekerja dengan gesit. Bekerja, bekerja, bekerja, biar punya masa depan, bekerja, bekerja, bekerja, biar kami bisa makan. (Hal: 3)*

“We're the Karta’s servants. Here, is where we work make a living to have a future.

Although the skipper violent, we will not wince. Although the skipper stingy, we work with nimble. Work, work, work let me have a future. Work, work, work let us could eat. (Page: 3)

In the morning servants always worked hard, because if they were lazy Master Karta would be angry. So Imas, Isah, Ijem, Surti Ningsih, Minah, Karsih were always talking about Master Karta. The servants always nagged while working, than they has any argument about life.

*“Imas: Huh kerja, kerja, setiap hari selalu bekerja. Setiap pagi selalu begini, seolah-olah hidup ini tak ada habis habisnya untuk bekerja, monoton taka da variasi.*

*Ijem: Kita ini rupanya dilahirkan untuk jadi babu. Kapan hidup kita ini meningkat? Apa sampai mati? Melarat terus tak ada habis-habisnya!*

*Surti: Perempuan seperti kita ini, Imas, Ijem, memang dilahirkan untuk melarat. Kerja keras macam apa pun, tak akan merubah nasib. Inilah takdir kita. Takdir untuk jadi orang miskin! Takdir untuk jadi babu!*

*Ningsih: Jangan ngomel. Jalani saja. Kalau tidak begini, mana mungkin kita bisa hidup. Hidup ini kan untuk bekerja.*

*Karsih: Apa tidak terbalik tuh, Ningsih? Bukan hidup untuk bekerja. Yang betul adalah bekerja untuk hidup. Kalau tidak bekerja, kita tidak punya duit. Kalau tidak punya duit, kita tidak bisa makan. Kalau tidak makan, kita tidak bisa hidup alias ko’it. Kesimpulannya, kita bekerja ini ya untuk mempertahankan hidup!*

*Ningsih: Karsih, karsih, Kamu ini bisanya cuma membalik-balik kata. Kata dibolak-balik, hasilnya malah membingungkan. Sekarang saya tanya sama kamu, hidup untuk makan atau makan untuk hidup, mana yang betul?*

*Minah: Alah, sudahlah! Buat apa pusing-pusing mikir kalimat yang dibolak-balik. Itu mah kerjaan ahli bahasa, bukan kerjaan kita. Kerjaan kita mah, Kerjaan ini nyuci dan bersih-bersih yang harus kita selesaikan cepat-cepat, jangan sampai Juragan Karta marah! (Hal: 4)*

Imas: *huh*, every day we always work. Every morning is always like this, as if life is endless exhausted to work, there is not variation.

Ijem: We are apparently born to be servants. When will our lives improve? Destitute continue endlessly!

Surti: Women like us, Imas, ijem, was born to poverty. The hard work of any kind, will not change the fate. This is our destiny. Destiny to be poor! Destiny to be a servant!

Ningsih: Do not grumble. Just do it. If not so, how could we live. Life is right to work.

Karsih: is it not inverted, Ningsih? Live is not to work. The really is working for a living. If we does not work, we do not have money. If you do not have money, we can not eat. In conclusion, we work to survive!

Ningsih: Karsih, Karsih, you are just flipping. The results are confusing. Now I ask the same question to you, live to eat or eat to live, which is the correct?

Minah: it’s okay! Why we are thinking about inverted sentences. It is linguistic job, not ours. Our job is just to clean up, we must quickly to done it before skipper Karta will be angry! (Page: 4)

When the servants was busy to talk and complain, Master Karta called out very loudly, the servant panicked and quickly cleared their work. So Master Karta asked them where Boncel is. The servants expalin Boncel’s habitual action but Master Karta didn’t like it and angry. Than Master Karta told to the servants that Boncel was looking for to me and suggest them don’t be lazy if they wanted to live.

*”Juragan Karta: Babu, babu-babu!*

*Para Babu: Iya juragan?*

*Juragan Karta: apa kalian melihat si boncel?*

*Para Babu: Boncel juragan?*

*Juragan Karta: Iya conge! Siapa lagi yang kutanyakan selain si pemalas itu?*

*Karsih: Maaf, Juragan setahu Karsih, Boncel tak pernah malas. Dia sangat getol.*

*Juragan Karta: Getol, getol! Aku tidak tanya pendapatmu soal anak tak tahu diri itu.Yang kutanyakan apa kalian lihat dia?*

*Minah: Maaf, Juragan setahu Minah, Boncel tahu diri, Juragan! Dia bisa menempatkan dirinya sebagai bujang yang...*

*Juragan Karta: Kamu lagi! Aku juga tidak tanya pendapatmu soal anak sialan itu. Yang kutanyakan di mana dia sekarang?!*

*Isah: Maafkan Isah, Juragan... Kan Juragan tahu sendiri, tiap pagi dia sering mencari rumput. Barangkali dia masih di huma, Juragan.*

*Ijem: Mohon maaf, Juragan... Barangkali dia ada di leuwi. Biasanya, sepagi ini dia suka mandi di pancuran...*

*Imas: Mungkin Si Boncel ngasruk ke hutan, Juragan. Maafkan Imas, kan Juragan sendiri yang suruh dia ngarit rumput tiap pagi.*

*Ningsih: Ningsih juga maafkan, Juragan. Mungkin dia pulang dulu ke rumahnya. Soalnya...*

*Juragan Karta: Alah, sudahlah, sudah! Mungkin, mungkin! Masa tidak ada yang tahu pasti, ke mana dia pergi?! Dasar babu, mulutnya selalu nyeroscos. Bawel!*

*Isah: Kalau menurut Isah, Juragan, mungkin Boncel itu.*

*Juragan Karta: Mungkin lagi, mungkin lagi! Lagi-lagi mungkin! Sudah, sudah! Aku tak mau dengar lagi omongan kalian! Cepat, kerjakan saja tugas kalian! Dan jangan lupa kalian, nanti kalau Si Boncel datang, suruh dia menghadapku! Jangan sampai nanti cambukku menyentuh tubuhnya lagi. Paham?!!*

*Para Babu: Pahaaam, Juragan.*

*Juragan Karta: Sudah, lanjutkan kerja kalian! Sing garetol siah, bisi teu dibere nyatu! (Hal: 5)*

”Master Karta: servants!

Servant: yes Master?

Master Karta: did you see a Boncel?

Servant: Boncel Master?

Master Karta: yes! Who else it would be except that lazy person?

Karsih: pardon me, as i know he is diligent person.

Master Karta:i dont ask your opinion! Where is Boncel?

Minah: pardon me, as i know he is a self- aware.

Master Karta: i dont ask your opinion about that boy, where is he now?

Isah: pardon me, as we know every morning he looks for grass, may be he is still in the forest.

Ijem: pardon me, Perhaps he is in the forest. Usually, at this hour he likes to shower Imas: may be boncel lost in forest, as we know skipper karta order him to collect grass every morning.

Ningsih: may be he went home.

skipper Karta: oke, all of you dont know where boncel is. As i know maid servant like you just talk to much.

Isah: may be Boncel.

Master Karta: Stop it! I do not want to hear it again! just do your job! And do not forget, if you see him tell him to come to me, Do not let my whip touch him again. Understood?!!

Servant: understood.

Master Karta: continue your work! (page: 5)

After being scolded by Master Karta, the servants immediately continue their work with sad face and sing sung.

*PARA BABU*

*Yo, ayo, kita bekerja biar punya masa depan. Yo, ayo, kita bekerja biar kita bisa makan.*

*Yo, ayo kita bekerja lupakan kesedihan. Yo, ayo kita bekerja dengan hati penuh riang.*

*Semangat, semangat, yo, yo, semangat, semangat! Bekerja, bekerja, yo, yo bekerja, bekerja! (Hal: 7)*

Servents

Come on, we work so we have a future. Come on, we work so can eat. Come on, we work forget the sadness. Come on, we work with a heart full of exuberant. (Page: 7)

Five days later in a wilderness. Under a green tree, Boncel with filthy clothes and scruffy was contemplating his fate and he ran away from his master and he didn’t know what he will do. Suddenly, there was a scream that was chasing a deer. Finally Boncel helped the hunters. So Boncel told about his Master and his home.

The hunters told about Master Kapala who was kind and invited Boncel to join with them to *Kedaleman.*

*Pemburu 1: Terimakasih, anak muda. Siapakah anak muda ini? Pagi-pagi keliaran di hutan belantara Cipatujah? Boncel: Aku adalah pengembara, namaku Boncel. Pemburu 4: Boncel? Lalu, tujuanmu hendak ke mana, pagi-pagi begini sudah ada di sini?Boncel: Namanya juga pengembara, Mamang, aku tak punya tujuan pasti. Ke mana kaki membawaku, ke sanalah aku melangkah. Pemburu 2: Pengembara? Memangnya dari mana asalmu? Boncel: Dari Desa Kandangwesi, Mamang. Pemburu: Desa Kandangwesi? Jauh sekali. Bukankah desa itu berada di kaki Gunung Giriawas? Boncel: Benar sekali, Mamang Desaku di kaki Gunung Giriawas Ibu bapakku orang miskin makan dari hasil mencari suluh, aku pun tak tinggal diam, Jadi bujang di rumah orang kaya, hartawan pelit tak kenal ramah, kerjanya marah-marah tak keruan, aku kerja tak pernah lalai, tiap pagi cari rumput ke huma. Bahkan sampai masuk hutan tak lupa membersihkan istal semua kukerjakan dengan giat namun tetap ku dicela dan dimaki terkadang disiksa dipukuli hingga tak kuat menahan diri lima hari lalu, seperti biasa kucari rumput ke huma dan ke hutan, entah apa sebabnya sejak pagi sampai siang tak kutemui juga rumput segar, akhirnya aku tak berani pulang. Karna takut dimarahi Juragan. Pemburu 3: Apa ibu-bapakmu tahu, kau minggat dari rumah Juraganmu itu?*

*Boncel: Tidak. Ku tak mau susahkan mereka, biar derita kutanggung sendiri ku kan cari masa depanku yang gemilang. Kelak jika ku berhasilku kan bawa mereka ke puncak bahagia. Pemburu 1: Kalau begitu, ikutlah ke Garut bersama kami. Di sana Kangjeng Dalem Garut sedang menerima tamu agung, para menak Cianjur. Menurut kabar, Kangjeng Dalem Cianjur ada bersama para menak itu, diiring Juragan Kapala dan para pengiringnya yang lain. Kabarnya pula, Juragan Kapala orangnya sangat ramah dan baik hati, tak pernah memarahi para pekerjanya. Ada baiknya kamu mengabdi saja di Juragan Kapala. Siapa tahu nasibmu bisa berubah. (Hal: 8)*

Hunter 1: thank young boy. Who is this young man? Early in the morning in the wilderness wildness Cipatujah (name of the forest in garut)? Boncel: i’m nomad, my name is Boncel. Hunter 4: Boncel? Then, where is your destination, so early already here? Boncel: i’m nomed, i don’t have a destination. Where the feet take me, that's where I step. Hunter 2: nomed? Wher do you come from? Boncel: from kandangwesi village. Hunter: kandangwesi village? It is so far. Is it the village at the foot of Mount Giriawas? Boncel: Absolutely, It's My village at the foot of Giriawas mountain, my parents are poor, we ate from results of looking for a torch, i worked in stingy rich man, each morning looking for grass to the forest, Five days ago, as usual I looked for grass to the forest, but i didn’t get any grass Finally, i did not dare went home because i was scared of being scolded by Master Karta. Hunter 3: are your parents know that you escaped from your Master house? Boncel: i dont want to burden them. let alone bear the pain. I will be looking my future, than if succeed i take them to the top right of the happiness. Hunter 1: Then, join with us to Garut(name of city in the west java). There is Kanjeng Dalem (title of name in west java/ we call now regent) Garut are receiving important guests *menak* Cianjur. According to the newspaper, Reportedly Similarly, Master Kapala its very friendly and kind, never scolding workers. It helps you to serve only in Master Kapala hopefully fate can be changed. (Page: 8)

There is the beginning of Boncel’s life that will be changed and his goal will be achieved for the happiness of his parents.

**4.1.2 Rising Action**

The rising action in this drama text is boncel working to Master Kapala he was good, wise man. Boncel was very filial to Master Kapala, he was very hard-working and always got a lot of praise from Master Kapala and his wife. So the Master Kapala taught him to read and write and taught a lot of knowledge to Boncel. Because he was smart, Boncel very easily understood the lesson given by skipper kapala.

Boncel was also very close to Dang Surya son of Master Kapala, Boncel also learned a lot from Dang Surya. Because Boncel and Dang Surya familiarity, Master Kapala and his wife were very happy that they felt their children have a friend.

*”Juragan Kapala: Sungguh tak terasa ya, nyimas sudah jalan dua tahun Boncel bekerja dengan kita. Juragan Istri: Sumuhun, Kakang. Selama dengan kita, dia bekerja sungguh-sungguh tiap perintah kita selalu dikerjakan dengan patuh.*

*Juragan Kapala: Yang membanggakan bagiku, Nyimas. Dia tekun belajar pada Dang Surya anak kita semata wayang.*

*Juragan Istri: Memang, sungguh ulet anak muda itu. Ulet bekerja, ulet pula dalam belajar, karena itu Dang Surya merasa punya teman*

*Tak lagi menganggapnya bujang.*

*Juragan Kapala: Itulah, Nyimas... Aku jadi berpikir, apa mungkin dia kujadikan saja juru tulis di kantor Kepatihan? Aku kan baru saja diangkat jadi Patih. Aku memerlukan juru tulis yang dapat kuandalkan...*

*Juragan Istri: Aku pun punya pikiran yang sama, Kakang. Kalau memang di kantor Kepatihan tak ada juru tulis yang dapat diandalkan, mulai besok kau jadikan saja Boncel jadi juru tulis. Biar dia bantu-bantu pekerjaanmu di Kepatihan. Sedangkan pekerjaannya di sini, biar digantikan yang lain. Kan yang mengurusi di sini mah ada Mang Mamat sama Bi Jumsih. (Hal: 11)*

Master Kapala: it has been two years boncel worked with us.

Master’s Wife:yes, *Kakang* (darling nickname). During with us. He worked earnestly, every command from us always done dutifully.

Master Kapala: proud of me *Nyimas*(darling nickname), he diligently studied from Dang Surya our son.

Master’s Wife: truly resilient young man. Diligent to study and work because of that Dang Surya feel he has a fried.

Master Kapala: so that way *Nyimas*. I think, he might be clerk in office. I’ve been appointed, i need a clerk to be relied.

Master’s Wife: i think so *kakang*. If in the office there is no a clerk, you can order Boncel to be a clerk to help you in the office. While his work here, can be replaced to another. Mang Mamat and Bi Jumsih will take care of here. (Page: 11)

Ten years later, in the shack home belongs to boncel parents in Kandangwesih. Boncel had escaped from the house for a long time, so that her mother very worried. Every day boncel’s mother were always daydreaming and waiting for the arrival of her son.

*”Mak Boncel: Ocen, ocen, anakku belahan hati. Ke mana saja kau selama ini. Emak dan Bapak lama menanti, menanti dalam kesunyian hati. Ocen, Ocen, anakku belahan jiwa, mengapa kau tiada kabar Emak dan Bapak hilang akal. Cepatlah pulang Emak sudah tak sabar*

*Pak Boncel: Sudahlah, Mak, sudah jangan ulangi lagi pertanyaan yang sama. Sepuluh tahun sudah dia pergi, tak usah lagi dia dinanti*

*Mak Boncel: Apa?! Apa kau sudah lupa pada anak kita, Pak? Apa kau tak merasa khawatir pada keselamatannya?! Kau sebagai bapaknya, tak seharusnya melupakan dia. Kau sebagai bapaknya, masa tidak khawatir?!*

*Pak Boncel: Bukannya tak khawatir, bukannya sudah melupakan anak kita, Mak... Sudah sepuluh tahun Si Boncel menghilang, tapi sampai saat ini tak ada kabar beritanya. Mau bagaimana lagi kita?! Masa kita mau terus-menerus begini, bermuram durja, menangis, dan meratap? Sayangi badan, Mak, sayangi badan. Jangan terus dipake nguyung begitu. Berdo’alah biar anak kita selamat dan cepat pulang.*

*Mak Boncel: Oceeenn. Aku takut Si Ocen kenapa-napa. Ada kabar dia mati diterkam harimau di hutan. Oh, Ocen, anakiiing sungguh malang nasibmu, Nak.*

*Pak Boncel: Sudahlah, Mak. Belum tentu berita itu benar. Aku ke dapur dulu ya, memberesi suluh-suluh ini. Jangan lagi kau pikirkan dia. Aku yakin dia masih hidup... Aku yakin, suatu saat pasti dia kembali. (hal: 12)*

”Boncel’s mother: Ocen, ocen (Boncel nickname), part of my heart where have you been. His mother and father was long waiting, waiting in the inner silence. Ocen, Ocen, my son

Boncel’s father: Enought, do not repeat the same question. Ten years he had gone don’t wait for him again.

Boncel’s mother: What?! Have you forgotten our children,? Don’t you worry about his safety?! You're a father, you should not forget him.

Boncel’s father: rather than have forgotten our children, it's been ten years Boncel was lost, but until now there was no news about him. What can we do?! It is not important to cry and wait? Take care your body, just pray to god for his safety and can come back later.

Boncel’s mother: Oceeenn. I’m afraid about what will happen to him, oh, Ocen, *anakiiing*. It's unfortunate fate, son.

Boncel’s father: it’s okay, i am going to the kitchen and i believe he is still alive, one day he will come home. (Page: 12)

In the morning, in the front yard of boncel’s father and mother home, merchants offer merchandise to Boncel’s parents. So there was a bargain to Boncel’s father to buy their merchants.

*”Pedagang 1: Belilah barang-barang kami Aki. Kami sudah keliling ke sana kemari, tak ada juga yang membeli. Pedagang 2: Iya, Aki... Mana badan sudah capek begini, dagangan tidak laku-laku! Apa Aki tidak kasihan pada kami? Pak boncel: Memangnya, Nyai-Nyai, Eneng-Eneng ini jualan apa? Pedagang 3: Ini, Ki, jualan kain batik dan kebaya. Siapa tahu Aki berminat beli untuk Si Nini. Nih, ada kebaya Bandung, juga ada kebaya Tasik, Ki. Kalau Si Nini perlu batik, tidak usah jauh-jauh pergi ke dayeuh, ke Garut, saya juga punya batik Garutan, Aki. Kalau mau batik Tasikan juga, nih ada...*

*Pedagang 1:**Untuk Aki juga ada, Ki. Nih, ada iket, baju kampret dan celana pangsi. Dengan memakai iket, baju kampret dan celana pangsi ini, saya jamin Aki kelihatan muda kembali dijamin kinclong, Ki. Pedagang 3: O iya, Aki... Mungkin Si Nini perlu panci, katel, teko, atau barang-barang kelontong lainnya? Jangan khawatir, Aki, saya menyediakannya juga. Pak Boncel: Hmm, sayang sekali ya, Aki ini tak punya duit. Eh, ngomong-ngomong, Nyai-Nyai Eneng-Eneng ini baru ya jualan ke daerah sini? Soalnya Aki baru lihat. Pedagang 2: Memang benar, Aki. Kami ini dari Tasik. Baru hari ini kami dagang ke daerah sini. Kemarin-kemarin mah kami jualannya ke daerah kulon, bahkan sampai ke Caringin segala, Ki. Pak Boncel: Caringin? Daerah mana itu teh, Nyai?*

*Pedagang 1: Daerah Labuan, Ki, sebelah kulon Pulau Jawa ini. Pak Boncel: Ck, ck, ck, ambuing-ambuing, jauh sekali ya, Nyai. Pedagang 3: Iya, Ki. Cari peruntungan mah harus berani ngambil resiko atuh. Tapi tidak percuma jualan ke sana juga, semua barang dagangan kami habis diborong Juag Awang. Mak Boncel: Juag Awang? Siapa juag awang teh, nyai-nyai, eneng-eneng? (Hal: 16)*

”Merchants 1: buy our merchandises. We've been around here and there, there is no one bought. Merchants 2: where our body was tired like this, there is no someone bought a merchandise! Please pity on us? Boncel’s father: what did you sell? Merchants 3: sold *batik* and *kebaya*. Who knows you were interested in purchasing for your wife. Here, there kebaya Bandung. If your wife need batik, did not have far to go to Garut, I also have a batik from Garut and Tasik. Merchants 1:For you also exist, there shucks shirt and pants *pangsi*. with using shirt and pants pangsi, I guaranteed you were look young again. Merchants 3: O yes, I ... Maybe your wife need kitchenware like pot, *katel*, teapot, or other items? Do not worry, i provide it as well. Boncel’s Father: unfortunately, i have not money. Uh, by the way, nyai and eneng new sales to this area? I just have been seen.

Merchants 2: it is true, we are from Tasik. Just today we merchants into this area. Yesterday we merchants to the Kulon area, even to Caringin. Boncel’s father: Caringin? Where is it? Merchants 1: Labuan district, besides Java Island. Boncel’s father: Ck, ck, ck, it’s so far. Merchants 3: yes, *ki.* Find the fortuned must be brave to take the risk of falling. But not gratuitous was selling there, all of our merchandise bought by Juag Awang. Boncel’s mother: Juag Awang? Who is she? (Page: 16)

After a long discussion, finally the merchants told about Juag Awang and Dalem Boncel. So Boncel’s parents merchants are curious about the story. Merchants told a story when they went to *Caringin.*

*”Pedagang 1: istrinya Dalem Caringin. Nasib orang mah tidak terduga, ya, Ni. Kata orang, kan Dalem Caringin teh tadinya mah orang melarat. Orang susah, Nini. Pedagang 2: Benar, Nini. Malah kata orang-orang, dia tidak punya darah ningrat. Kabarnya, dia itu berasal dari Priangan sini, Nini. Asalnya dia bubujang pada Juragan Kapala. Karena pintar maca dan nulis, waktu Juragan Kapala jadi Patih, dia dijadikan juru tulisnya di Kepatihan. Pedagang 3: Jadi juru tulisnya juga tidak lama, Ni. Karena orangnya rajin dan sangat dipercaya, tidak lama kemudian dia diangkat jadi Asesor.*

*Pak&Mak Boncel: Asesor. Pedagang 1: Iya, termasuk priyayi kelas tinggi atuh Asesor mah, Aki, Nini eh dasar nasibnya lagi mujur, lagi-lagi dia naik jabatan jadi Jaksa di Bogor, lalu menikah dengan Juag Awang. Pak&Mak Boncel: Juag Awang...? Pedagang 2: Itu..., putrinya Kangjeng Dalem Caringin. Nah, waktu Kangjeng Dalem pensiun, dia dipilih sebagai penggantinya. Jadilah dia juga seorang Dalem. Pak Boncel:**Begitulah. Kalau Gusti berkehendak, maka takkan ada yang tak mungkin di dunia ini. Pedagang 3: Dan karena dia sudah jadi Dalem, dia pun punya selir yang biasa dipanggil Nyimas Selir. Sayangnya, Nyimas Selir ini tidak begitu ramah, sangat jauh berbeda dengan tabiat Juag Awang yang baik hati, ramah kepada semua orang. Pokoknya, Nyimas Selir ini, orangnya judes sekali, Aki, Nini. Mak Boncel: Ngomong-ngomong, siapa nama Dalem Caringin itu, Nyai-Nyai, Eneng-Eneng? Pedagang 1: Karena berasal dari rakyat biasa, namanya juga tidak seperti kebanyakan para ningrat lainnya, Ni. Namanya teh... Boncel. Mak Boncel: Siapa, Nyai?! Para pedagang: Eh, Aki-Nini teh bonge! Boncel, Aki, Nini... Boncel! Pak&Mak Boncel:**Bon... cel...? Benar, Nyai-Nyai, Eneng-Eneng? Namanya teh Boncel? Para Pedagang: Benar, Nini. Namanya Boncel! Dalem Boncel.*

”Merchants 1: Dalem Caringin wife. The fate of the guy was unpredictable. They said, Dalem Caringin was destitute and bad people. Merchants 2: Benar, Nini. Malah kata orang-orang, dia tidak punya darah ningrat. Kabarnya, dia itu berasal dari Priangan sini, Nini. Asalnya dia *bubujang* pada Juragan Kapala. Karena pintar *maca* dan *nulis*, waktu Juragan Kapala jadi Patih, dia dijadikan juru tulisnya di Kepatihan. True, *ni*. In fact, people said, he has no royal blood. Reportedly, he was from people here. He was Master Kapala servant. Because smart to reading and writing, so Master Kapala be him to the clerk. Pedagang 3: became a clerk it was not long time, because he was diligent so he bacame asesor. Boncel’s parents: Asesor...? Merchants 1: yes, asesor it was high class quality. Eh he was lucky, then he was promoted so Prosecutors in Bogor, then married with juag Awang. Boncel’s parents: Juag Awang..? Merchants 2: that was Dalem Caringin daughter. When Kangjeng Dalem time of retirement, he was elected as his successor. Be a Dalem. Boncel’s parent:That's it. If god will, then there would not be impossible in this world. Merchants 3: because he was become Dalem, he has Selir was called with Nyimas Selir. Nyimas Selir was not friendly and kind it’s very difference with Juag Awang. Boncel’s mother: who is Dalem Caringin name’s? Merchants 1: because he was came from common people, his name was Boncel. Boncel’s mother: who is he?! Merchants: Boncel! Boncel’s parents:Bon... cel...? are really, Nyai-Nyai, Eneng-Eneng? His name Boncel? Merchants: right, Nini. His name Boncel! Dalem Boncel! (Page: 18)

Boncel parents still did not believe and were still curious about Boncel name, because they know that Boncel had been missing for 10 years. so they asked about Boncel and convinced that Boncel is their son.

*”Mak Boncel: Bagaimana ciri-ciri Kangjeng Dalem itu, Nyai? Apa Nyai pernah bertemu orangnya?Pedagang 1:**waktu Juag Awang memborong dagangan kami, Dalem Boncellah yang mengeluarkan ringgitnya. Tubuhnya tinggi agak kurus, Ni. Kulitnya agak hitam. Pak Boncel:**Mungkin Nyai-Nyai Eneng-Eneng teliti juga... Pipi sebelah kanannya bagaimana, Nyai? Pedagang 2: Kalau tidak salah... di pipi kanannya ada tanda kehitaman, Ki... Ya, ada tanda tompelnya. Mak Boncel:**Bonceeel, anakiiing. Dia anak kita, Pak! Aku yakin, dia anak kita! Pa Boncel: Syukur ya Gusti, Pangeran abdi, syukur. Kau telah kabulkan keinginan anakku Lepas dari kesengsaraan dunia jadi orang berpangkat dan mulia Syukur ya Gusti, Pangeran abdi, syukur. (Hal: 20)*

”Boncel’s mother: how is the characteristic Kangjeng Dalem, *Nyai*? Have you meet him? Merchants 1:when Juag Awang bought our merchandise, Dalem Boncel who was payed. Tall and rather thin, Ni. Her skin was dusky. Boncel’s father:Perhaps nyai Eneng-Eneng careful also, his right cheek how, Nyai? Pedagang 2: if was not wrong there is a birthmark. Boncel’s mother:Bonceeel, *anakiiing*. He is our son! I believe it. Boncel’s father: thanks god*.* You've grant my son wishes apart from the misery the world. So the rank and noble thanks god. (Page: 20)

Finally, after talking chat with traders, mother and boncel father believe that boncel still a live, and what he wanted has been reached.

**4.1.3 Climax**

 Climax is usually the most exciting event. The climax is the moment where the story comes to its greatest tension of the story. In the district of *Caringin*, Dalem Boncel sat proudly on his royal seat. On his left and right side, stood the Ponggawa (body guards name).

 *Dalem Boncel: Akulah Dalem Boncel*

*Panggillah aku Kangjeng Dalem*

*Karena aku kini bangsawan tinggi*

*Penguasa tinggi kadaleman Caringin*

*Akulah Dalem Boncel*

*Panggillah aku Kangjeng Dalem*

*Karena aku kini jadi priyayi, segala kebijakan, aku pegang kendali. (Hal: 20)*

 Iam Dalem Boncel

Called me Kangjeng Dalem, because a nobleman

high ruler kadaleman Caringin

Iam Dalem Boncel

Called me Kangjeng Dalem

Because I was now gentry, all policies, I am the control it. (Page: 20)

When Dalem Boncel showed his pride and arrogance, suddenly appeared a ponggawa who told him that there is someone looking. That claimed to be Dalem Boncel’s parents.

*”Ponggawa: Pangapunten, Kangjeng Dalem, di luar ada seorang kakek dan nenek. Mereka ingin menghadap Kangjeng Dalem, katanya.*

*Dalem Boncel: Kakek dan nenek?*

*Sudah kau tanya, siapa mereka, hai Ponggawa?*

*Ponggawa: Maafkan, Kangjeng Dalem. Dilihat dari penampilannya, mereka itu orang miskin. Pakaian mereka penuh tambalan, pastilah dari dusun tak mungkin mereka orangtua Kangjeng Dalem.*

*Dalem Boncel: Apa? Orangtuaku?!*

*Ponggawa: Maafkan hamba, Kangjeng. Begitulah menurut pengakuan mereka.*

*Dalem Boncel: Gagabah, siah! Aku ini sudah tak punya orangtua, bagaimana mungkin mereka mengaku orangtuaku? Sudah, usir saja mereka!*

*Ponggawa: Pangapunten, Kangjeng Dalem. Sudah coba kami usir namun tetap tak mau pergi sebelum meyakinkan diri Kangjeng Dalem bukan anaknya.*

*Dalem Boncel:**Aku tak mau tahu, aku tak peduli. Pokoknya, dengan apa pun cara paksa saja mereka agar segera pergi dari sini! (Hal: 21)*

”Ponggawa: iam sorry, Kangjeng Dalem, outside there are a grandfather and grandmother. They want Kanjeng Dalem to facing, he said.

Dalem Boncel: grandfather and grandmother?

Has you asked him, who are they?

Ponggawa: pardon, Kangjeng Dalem. From his appearance, they were poor. Their clothes full of patches, it must be from village, unlikely Kangjeng Dalem parents parents.

Dalem Boncel: my parents?!

Ponggawa: pardon me, Kangjeng. They were said.

Dalem Boncel*:* i don’t have parents, how could be he was my parents? Expelled them.

Ponggawa: pardon me Kangjeng Dalem. We've tried to expel but still do not want to go before was convincing themselves Kangjeng Dalem was not her son.

Dalem Boncel:i dont want to know, i don’t care. only forced them to get out of here! (Page: 21)

The conflict is getting more exiting while boncel parents met her son, with a very deep sense of longing. They want to embrace their son, but with Boncel roughly brushed them by hand and kicked boncel’s mother until she fell.

*”Mak Boncel: Ocen, anaking.*

*Dalem Boncel: Kurang ajar, heh! Siapa kalian?! Berani-beraninya tangan kotor kalian hendak menyentuh pakaianku!*

*Pak Boncel: Mak.! Pak Boncel langsung membantu istrinya berdiri kembali.*

*Mak Boncel:Ocen, anaking. Ini Emak, ibu kandungmu, ibu yang mengandung dan melahirkanmu. Dan ini bapakmu kami telah merawat, menjaga dan membesarkanmu dengan kasih sayang. Apa kau tak ingat, anakku...?*

*Dalem Boncel: Tidak! Aku tak punya orangtua gila seperti kalian lagi pula Orangtuaku sudah lama mati!*

*Pak Boncel: Teganya kau berkata begitu, Boncel! Sebelum kemari, kami memang ragu kau anak kami. Kami bimbang, masa anak kami seorang Dalem tapi kini kami yakin, kau adalah anak kami.*

*Dalem Boncel: Aku tak peduli dengan keyakinanmu itu, Pak Tua! Mana mungkin aku Kangjeng Dalem berpangkat tinggi dan dimuliakan orang lahir dari perut pengemis yang tak waras?! Sugan gelo, siah!*

*Juag Awang: Kakang... sudahlah kalau mereka benar orangtuamu akuilah, jangan merasa malu*

*Dalem Boncel: Jangan ikut campur, Nyimas! Sudah berkali-kali kukatakan orangtuaku telah tiada dan mereka ini orang gila hanya mengaku-ngaku demi semata mencari untung. Heh, kalian jangan bengong saja! Cepat, seret mereka keluar! Aku sudah muak melihat wajah melas-melisnya itu!*

*Mak Boncel: Ocen..Ocen..*

*Eling, anaking, eling. Ini Emak dan Bapakmu.*

*Pak Boncel: Boncel. Jangan biarkan hatimu dikuasai napsu, anakku jangan biarkan kekayaan dan kekuasaan membuatmu lupa. (Hal: 23)*

”Boncel’s mother: Ocen, *anaking*.

Dalem Boncel: how dare your dirty hands touching my clothes!

Boncel’s father: *Mak*.! Boncel’s father exacly helped his wife for standing again.

Boncel’s mother: Ocen, *anaking*. Iam your mother, was pregnant you. we have to care for, maintain and raise you with affection. Do not you remember, my son ...?

Dalem Boncel: no! I dont have crazy parents like you and my parents was died!

Boncel’s father: How could you said that, Boncel! Before we were here, we really doubt you our child. We were hesitated, but now we were sure that you weres my son.

Dalem Boncel: i dont care about your confidence, i was Dalem and all was honored me, imposible was birth from you.

Juag Awang: *Kakang* enought, if they were your parents admited them and didnt feel shame.

Dalem Boncel: do not interfere, Nyimas! Have was told repeatedly my parents had died and they were crazy man only claim merely for the sake of profit. Heh, you do not just stare! Fast, they drag out! I was sick of seeing the face it!

Boncel’s mother: Ocen..Ocen..

Remember we were your parents.

Boncel’s father: Boncel. my son do not allow wealth and power to made you forget. (Page: 23)

Boncel parents were expelled from the house by his son with broken heart. Later *karma* came to Dalem Boncel because of his disobedience to his parents.

**4.1.4 Falling Action**

Falling Acton is the event that happens as a result of the climax and the story seem like will end soon. Dalem Boncel was pensive in his chair, his hands could not stop scratching his body. His feet and hands were covered by pus and bleeding. Both of his wife*, Juag Awang* and *Nyimas* *Selir* was cleaning Dalem boncel body.

Dalem Boncel called magical healer for treatment. But the results still failed, there was no one who could treat the Dalem Boncel disease. Because every shaman who failed to treats Dalem Boncel went to the jail.

*Dalem Boncel: Aku sudah muak dengan segala macam pengobatan ini, Nyimas. Segala usaha untuk penyembuhanku, selalu menemui jalan buntu. Hampir semua dukun yang ada di Jawadwipa ini sudah berusaha menyembuhkan penyakitku ini. Tapi apa hasilnya? Apa? Gatal-gatalku bukan semakin berkurang, malah semakin bertambah. Gatal-gatal di sekujur badan. Bila kugaruk, muncul nanah-nanah sialan ini! Selain gatal-gatal, rasanya semakin nyeri...*

*Juag Awang: Sabarlah, Kakang... Beri kesempatan dukun-dukun itu untuk mengobati penyakitmu. Yang namanya penyakit, tak bisa kita biarkan begitu saja. Biar pun harus menempuh berbagai cara, kita patut mencobanya.*

*Nyimas Selir: Tapi kalau mencoba terus tak ada hasilnya, bagaimana?*

*Juag Awang: Ya namanya juga mencoba, Rayi... Soal ada hasil dan tidaknya, itu urusan lain. Itu urusan Gusti Yang Mahasuci Bagaimana, Kakang?*

*Dalem Boncel:**Baiklah kalau begitu... Bibi, panggil mereka kemari. Satu-satu saja, giliran. (Hal: 27)*

Dalem Boncel: I was fed up with all kinds of treatment, Nyimas. All efforts for my recovery, always deadlocked. Almost all of the shaman was not already tried to cure this illness. There is no the results? Itching all over my body.

Juag Awang: patience, Kakang. Give were them chance to cures your disease. We were tried it.

Nyimas Selir: but if we were have trying? No the result.

Juag Awang: Yes his was name is also tried, *Rayi* ... Problems exist and whether or not the results, it was another matter. It matters god Precious, Kakang?

Dalem Boncel:okay, call of them tome. (Page: 27)

There was one remaining shaman to healing Dalem Boncel. The shaman directly faced Dalem Boncel. His eyes were closed, his mouth was muttering while reciting a spell.

*Dukun: Sagala jurig nyiliwuri*

*Sagala setan marakayangan*

*Sagala genderewo anu rewog*

*Sagala kuntilanak nu ngagalaksak*

*Sagala demit amit-amit*

*Sagala jin iprit*

*Halik nyingkir ka pipir*

*Nyingkah siah ka sawah*

*Montong aya di Kadaleman*

*Di dieu mah lain tempat sia*

*Puah, puah, puah...! (Hal: 32)*

Shaman: all the gost comes

All the ghost was greedy

All the ghost was destitute

Go from this place

Here was not your place. (Page: 32)

Shortly the shaman possessed. He pointed Dalem Boncel with a sharp spotlight while talking, so Juag Awang and Nyimas Selir were feared and they hid behind Dalem Boncel body. Then some Ponggawa painstakingly held the raging shaman’s hands.

*”Dukun: Sia, Dalem... Sia geus doraka ka indung sia*

*Ka bapa sia!*

*Panyakit sia moal cageur, siah!*

*Lantaran, eta panyakit lain kokotor tina waruga sia!*

*Tapi kokotor tina sukma sia*

*Tina hate sia anu kiruh sakiruh-kiruhna siga cai bajigur!*

*Sia geus doraka siah, Dalem!*

*Doraka ka indung-bapa sia!*

*Sing percaya, nepi ka modar ge panyakit sia teh moal cageur! (Hal: 33)*

”Shaman: you were Dalem, you were disobedienced to your parents!

Your disease will not cure.

Your disease was from a bad heart.

You were insubordinate to your parents

Until died you will not be cure. (Page: 33)

Dalem Boncel slumped, he immediately contemplated himself and admitted his guilt of disobedience to his parents. Finally Dalem Boncel cried realizing his arrogance and pride that once made him embarrass to admit them as parents.

Suddenly Dalem Boncel sent messengers to bring her parents. Dalem Boncel was very sorry for having insulted and expelled them from royal house *(pedaleman).*

*”Dalem Boncel: Sebagai orangtua, harkat mereka telah kuhinakan. Karena itu, aku ingin segera bertemu mereka, ingin segera berlutut di kaki mereka. Akan kumuliakan mereka dengan segenap hati. (Hal: 34)*

”Dalem Boncel: As parents, dignity they have been humiliated. Therefore, I wanted to meet them, wanted to kneel at their feet. I will noble them. (Page: 34)

**4.1.5 Resolution**

In resolution, the character Dalem Boncel deeply regretted his actions. And he was always daydreaming because of mistakes he did. So Boncel continued waiting for news of his messengers to bring back his parents.

When the messenger had returned, sad news obtained Dalem Boncel that both parents have died.

*”Utusan: Maaf Kangjeng, menurut penduduk sepulangnya dari sini, ibunda Kangjeng Dalem sakit parah dan akhirnya meninggal dunia. Beberapa hari kemudian, karena kesepian ayahanda Kangjeng Dalempun meninggal dunia .(Hal: 35)*

"messenger: Sorry Kanjeng, according to residents was returning from here, Kanjeng Dalem's mother was seriously ill and eventually died. A few days later, because of loneliness Kangjeng Dalem father was died. (Page: 35)

Hearing the news, Dalem Boncel slumped and cried. Juag Awang and Nyimas Selir calmed Dalem Boncel down. Finally Dalem Boncel was daydreaming with empty eyes and remember the words of his parents while saying the name of Mother and father with quivering lips.

*”Mak Boncel: Ocen, anaking. Ini Emak, ibu kandungmu ibu yang mengandung dan melahirkanmu. Eling, anaking, eling. Janganlah kau jadi anak yang durhaka.*

*Pak Boncel: Dan aku ini bapakmu, Boncel Yang telah merawat, menjaga dan membesarkanmu apa kau tak ingat, Boncel.? Apa tak ingat...?!*

*Boncel. Jangan biarkan hatimu dikuasai napsu, Anakku. Jangan biarkan kekayaan dan kekuasaan membuatmu lupa. Eling, Nak, eling.*

Boncel’s mother: Ocen, anaking. Mother, birth mother, pregnant mother and had you.

Eling, anaking, mindful. Do you become rebellious child.

Boncel’s father: And I'm your father, Boncel who has been taking care of you, maintain and raise do not you remember, Boncel.? what do not remember ...?!

Boncel. Do not let your heart be controlled by lust, child. Do not allow wealth and power makes you forget. (Page: 36)

.

Dalem Boncel finally screamed and called the name of his parents and apologized for his treatment.

*”Dalem Boncel: Emak, hampura Ocen*

*Bapak, hampura Ocen.*

”Dalem Boncel: Mother pardon me

Father pardon me. (Page: 36)

**4.2 Malin Kundang**

**4.2.1 Exposition**

Exposition in Malin Kundang started with short prologue that introduces the main character, Mande Rubayah in *Air Manis* beach Villager. Mande Rubayah lived with her husband in hinterland. But they are less fortunate there, they moved to a fishing village on the foreshore.

A few years living in fishing villages, Mande Rubayah blessed with a boy named Malin Kundang, they were very love Malin Kundang.

At the age of ten, Malin Kundang often invited to the beach and taught to be a fisherman of his father expected to be an independent youth, strong and ingenious young fisherman. Although he was still a child, Malin Kundang quickly understood how to be fisherman as his father taught, because he was very smart and clever, Malin Kundang had a lot of friends.

*“Sudah Nampak pada diri Malin Kundang wataknya yang berkamuan keras, otaknya cerdas dan pintar bergaul.*

"It seen on Malin Kundang that he is a strong-willed character, smart, clever and friendly. (Page: 6)

One day his father bid a farewell to go out to sea. At first, Mande Rubayah did not allow him to, however the husband went to sea to fulfill the needs of families finally she allowed him with a heavy heart.

*“Tidak seperti biasanya, ada perasaan haru di hati Mande Rubayah kepergian suaminya kali ini dirasa sangat berat tak tahu kenapa Mande Rubayah mempunyai perasaan seperti itu.*

"Not as usual, there is compassion in her hearts about her husband's departure she felt very heavy this times she does not know why she such a feelings. (Page: 7)

Her husband set off by gracefully, Malin Kundang waved when his father stepped toward the boat. His father participate it, waved his arms and said.

*”Malin Kundang ayah berangkat, hati-hati dirumah bersama ibu, jangan nakal. Ya ayah, Malin akan baik-baik saja bersama ibu.*

"Malin Kundang father was went, cautiously at home with your mother, do not be naughty. Yes father, Malin will be fine with her. (Page: 7)

One day the fishing village hit by an outbreak of a deadly disease. There had been many people who become victims. Malin Kundang was one of them. Mande Rubayah was more nervous because it had been a few days that her husband had not returned home. While Malin Kundang getting the disease. Mande Rubayah asked to her self why her husband had not yet returned.

*”Apa yang terjadi dengan suamiku, kenapa sudah sepekan tidak pulang. Apakah ia mendapat musibah di tengah lautan? Demikian tanya Mande Rubayah dalam hati, tak terasa air matanyapun berlinang.*

"What happened to my husband, why he had not come home. Did he meet his doom in the middle of the ocean? That’s what Mande Rubayah asked in the heart, she could not stop her tears. (Page: 8)

Mande Rubayah tried to treat Malin, he brought famous doctors to treat her child. Mande Rubayah always prayed every morning and evening for curing his son. Because of her seriousness and sincerity of prayer, Malin Kundang condition was getting better. And soon Malin Kundang healed from the disease. After recovering from illness, Malin Kundang love to his mother was increased.

Because she had not heard the news of her husband yet, than Mande Rubayah started to sell cakes. Every morning Mande Rubayah sell cakes to villagers, in order to get earnings for their daily lives.

**4.2.2 Rising Action**

The Rising action in this book is telling about the growth Malin Kundang. Several years later, Malin Kundang had grown into a teenager. Results of his father's discipline still lasting and rooted in him. He had often participated along with other fishermen at sea, because he was an intelligent young man and tough, catches the fish much more than his other friends.

Malin Kundang very love to his mother, he is also known as a youth-friendly, not arrogant. But Malin Kundang did not satisfied with the situation. Often he sat at the beach thoughtfully. He said to him self, If I remain here, my destiny will not change, I have to went abroad, I hope my fate either. And if i am getting rich I'd made my mother happy.

*”Emakku sudah tua, sebagai orang anak aku belum pernah berbuat sesuatu untuk menyenangkan hatinya. Jika aku sudah menjadi orang kaya maka emakku akan kuajak dan kubangun rumah yang bagus dan indah.*

"my mother is getting old, as a child I had never done anything to please her. If I had become a rich man then i'll take her and build a nice house for her. (Page: 11)

Every day, in the beach and in the home, Malin Kundang was always daydreaming. Mande rubayah often saw Malin daydreaming and finally asked.

*”Apa yang kau lamunkan anakku?*

*Oh emak, tidak mak tidak apa-apa.*

*Apakah karena kau sudah akil balig maka aku harus mencarikan anak gadis sebagai pendamping hidupmu?*

*Ah emak, aku belum pernah memikirkan hal itu.*

"What are you doing my son?

Oh, it’s okey.

Is it because your puberty then I have to find a girl as a companion of your life?

mother, I've never thought about it. (Page: 11)

Malin Kundang was speechless, on the one hand he felt sorry for her old mother, should she leave her mother alone. But he wanted to go from village to seek a better fate again. He finally said, and asked for permission to leave. Mother I want to go abroad just want to make you happy. If i am rich you did not have to work anymore. I will fulfill your needs. Mande Rubayah was touched to hear the words from Malin Kundang.

*”Jadi kau hendak pergi merantau semata-mata hanya karena ingin menyenangkan dan membahagiakan emakmu. Sungguh mulia cita-citamu. Kau benar-benar anak yang berbakti.*

"So are you going to migrate solely because you want to make me fun and happy. Truly noble your dream is. You are really filial son. (Page: 13)

Although reluctantly, Mande Rubayah allowed her son to go. Finally Malin left the village and reached the big harbor bustling with traders and big ships. He went to sail, Malin came to some skipper and asked for a job. From then Malin worked as crew member of merchant ships. At the first time Malin worked as a ships cleaner.

Due to his dilligence and inteligience, Malin Kundang was loved by the helmsman. Eventually the helmsman who had no children regarded as his own son. Malin was taught to steer the ship.

When the helmsman was getting older, Malin was appointed as his successor. Malin was very clever and talented trader. Within a few years he had became famous young merchant. In the port of Malaka Country he established a magnificent building for his office. His success and famous spreaded to the Minang Country his birthplace.

Malin Kundang married with a rich merchant's beautiful daughter. Malin Kundang life increasingly well established and happy. Meanwhile, mande rubayah every morning and evening was looking out to sea. He always prayed for her son to be survived. Mande Rubayah getting old. But never entrust the goods or any message to his mother.

**4.2.3 Climax**

Climax is the moment where becoming the greatest tension of the story. The Climax is usually the most exciting event. Mande Rubayah got the news from friends who've migrated to Malaka. Malin Kundang had been married with a beautiful woman like princess. Mande Rubayah was so excited and prayed for Malin Kundang to go home and visited her.

*“Ibu sudah tua Malin, kapan kau pulang. Ya tuhan lindungilah anakku dari segala marabahaya, pertemukanlah dia denganku sebelum ajal datang menjemputku.*

" Malin i was getting old, when will you come home. Oh god please protect my child from all dangers, meet him to me before death come to pick me up. (Page: 17)

Every month since he received the news, Malin had not coming to see him. However Mande Rubayah was sure that at some day Malin Kundang will be back. Her hope was fulfilled. On a sunny day from a distance looked a beautiful and majestic ship sailed to the coast.

When the ship began to move closer, appears a man who was beautifully dressed. Their faces smile brightly decorated. Burhan and his wife who were Malin friends since early childhood immediately came to Mande Rubayah.

The conflict is getting more exciting when Mande Rubayah saw and believed that The young child was Malin Kundang. Due to the unbearable longing, Mande Rubayah hugged Malin Kundang. Malin recall old mother was very strong not like it. Because ashamed to her wife Malin spat and pushed her to fall.

*“Hai, perempuan tua, ibuku tidak seperti engkau! Melarat miskin dan dekil!.*

*Hai wanita tua, aku saudagar kaya, bukan anakmu, enyahlah dari hadapanku.*

"Hey, old woman, my mother does not like you! Destitute poor and dirt !.

Hi old woman, I am a rich merchant, not your son, get away from me. (Page: 21)

Mande Rubayah who had just dropped was helped by Burhan’s wife. Malin is it true you've forgotten that I'm your mother. Mande Rubayah only could cry because Malin kundang embarrassed to admit his mother. Malin Kundang immediately ordered the guard to give money. However, Mande Rubayah refused she just wanted confession from his son.

*“Hai bendahara kapal, berilah wanita tua ini uang agar tidak menggangguku.*

*Aku tidak butuh uang.*

*Hai wanita tua, kau tidak butuh uang, lalu apa yang kau inginkan dariku?*

*Aku hanya butuh pengakuan bahwa aku adalah ibumu.*

"Hi treasurer of the ship, give the old lady money that does not bother me.

I do not need money.

Hi old woman, you do not need money, then what do you want from me?

I just need the recognition that i am your mother. (Page: 22)

Mande Rubayah completely devastated by the limp he said. Young man may be i was old. If you are the Malin Kundang that was uterus nine months and ten days and I raised you with affection then you will cursed because you were not recognized me as your mother.

*“Jika kau adalah anakku yang kuberi nama Malin Kundang, yang kukandung selama Sembilan bulan sepuluh hari. Dan kubesarkan dengan air susuku maka terkutuklah engkau.*

"If you were my son whom named Malin Kundang, which uteres for nine month of ten days. Who was exaggerated with my milk and then cursed. (Page: 23)

Mande Rubayah immediately prayed, o my god, you must know what is appropriate punishment you give to this rebellious child. Children who had insulted biological mother in front of many people, act on greatness. Hearing the words from Mande Rubayah, Malin and his wife and his entire crews creep and feared.

People also returned home each as well as Malin Kundang immediately left the beach and went back to the ship.

**4.2.4 Falling Action**

Falling Acton is the events that happened as a result of the climax and the story seem like will end soon. Malin Kundang was seemed nervous, however he could not lie to himself. Thought in his heart why I have to do something very nasty that she was my own mother.

 Shame to his wife Malin Kundang was commit acts of disobedience. Malin Kundang very regret and wanted asked apologize to his mother. The ship continues to move out to sea Malaka. Suddenly a weather became dark with a large storm.

The entire crews felt fear as well as Malin and his wife. Suddenly the Malin immediately admitted his guilt.

*“Emak, aku telah durhaka kepada ibuku. Ibu yang mengandung dan telah melahirkanku dengan kasih saying, sungguh aku telah berdosa dan aku sangat menyesal.*

"Mother, I have been disobedient to you. Who was pregnant and had been given birth to me with affection, indeed, have I sinned and I'm very sorry. (Page: 26)

Suddenly, crashing waves on Malin Kundang ship. Malin Kundang wife was thrown into the sea, one by one crews was thrown into the sea, Malin increasingly feared. He always regretted his actions and asked for the curse get lifted.

*”Emak, ampuni aku*

*Emak, ampuni aku!*

*Emak ampuni aku dan cabutlah kutukanmu.!*

Mother, forgive me

Mother, forgive me!

Mother forgive me and please took your curse.! (Page: 27)

Inevitably, Malin Kundang ship destroyed and foundered. Malin eventually died.

**4.2.5 Resolution**

At the foot of the mountain there were pieces of the stone ship that was Malin Kundang ship. Not far from where it, appeared a rock that resembles a human body, it was said that Malin Kundang body who was rebellious son who was cursed him into stone.

Mother figure must be respected and loved, as a mother who was gave birth to us. So do not disobedient to parents, especially mother.

”*Orang yang durhaka kepada orangtuanya terutama kepada ibunya. Orang tersebut tidak akan masuk surga kecuali setelah mendapat pengampunan dari ibunya.*

People who rebel against his parents, especially his mother. The people will not go to heaven unless after obtaining a pardon from his mother. (Page: 28)

 Such as the story of Malin Kundang, moral message behind of this story is to not be arrogant and embarrassed to admit them as our parents. Our success depends on the prayer of parents.

 **4.3 Finding**

The drama text of Karma Sang Pendosa and Malin Kundang book which are published in 2012. The analysis focused on the similarities which were discussing about the intrinsic elements. The writer just explains about plot in the story of the drama text and book.

The longest analysis actually is on the plot of the story. The writer uses plot Freytag’s pyramid. The Freytag’s pyramid has five phases which are divided into exposition, rising action, climax, falling action and resolution.

Folklore was generally intended to be a medium of entertainment, character development and inspired for the readers. For both those stories Karma Sang Pendosa and Malin Kundang has a similarities on the plot exactly the main characters who were disobedience to the parents so they got punishment. Moral messages for those both stories has a similarities for every doing bad things will get bad consequences too.

The writer found the similarities in sequences that are seen at exposition, rising action, climax, falling action and resolution. Here are the explanations:

1. Exposition: the explanation about the main problem and main case; the writer introduced the main characters and their goal to have a better and brighter life.
2. Rising Action: explanation about Boncel and Malin Kundang process to be success and rich man.
3. Climax: Boncel and Malin Kundang were to be *Dalem* (regent) and nobleman. Explanations about Boncel and Malin rude characters were admitted to the parents.
4. Falling Action: Boncel and Malin Kundang regretted his disobedient to his parents than apologize to them.
5. Resolution: moral messages for not insubordinate to the parents especially for mother.

After explaining the plot based on Freyteg’s Pyramid, the writer drew a table that explains the similarities of the drama text and the book.

|  |  |  |
| --- | --- | --- |
| **Sequences** | **Karma Sang Pendosa** | **Malin Kundang** |
| **Exposition** | * Telling main character Boncel.
* Telling about Boncel’s home; Giriawas village in Garut West Java.
* Introduction of some character: Master Karta, his servants (Isah, Imas, Minah, Karsih, Ningsih, Ijem, Surti), hunter 1, 2, 3.
* Explanation about Master Karta who was; stingy, grumpy, like to mistreat.
* Explanation about the situation at the Master Karta’s home.
* Explanation of the main problem and main case; the servants always discuss about Master Karta. Boncel lost from Master Karta’s home.
* Singing the servants song.
* Explanation of the situation after Boncel lost.
 | * Telling main character Mande Rubayah and Malin Kundang.
* Telling about Malin Kundang’s home; Air Manis Beach in West Sumatra.
* Explanation about the situation at the Malin Kundang’s village.
* Explanation about Malin Kundang growth.
* Malin’s father taught him to be fisherman.
* Explanation of the main problem and main case; Malin Kundang suffer from disease.
* Explanation when Malin’s Father went to sail.
 |
| **Rising Action** | * Introduction of some character; Boncel Parents, *Juragan Kapala, Juragan Istri,* Dang Surya, traders.
* Telling about Boncel work from Master Karta to Master Kapala.
* Telling about Boncel cleverness and tenacity
* Explanation Boncel live from destitute to be better.
* Explanation about Boncel studied with Dang Surya.
* Boncel has appointed to be clerk.
* Telling about Boncel parents was very missing him.
* Explanation about the Boncel’s mother situation she was very missing him.
* Boncel father was bargaining with merchants.
* Merchants told about Juag Awang and Dalem boncel who was bought the merchandaise.
* Merchants told about the characteristic Dalem Boncel
* Boncel Parents just realize that his son is still alive.
 | * Explanation about Malin Kundang desire that he want to wander.
* Explanation of the main problem; Mande Rubayah was getting old and Malin Kundang confused to left his mother alone.
* Telling about Malin Kundang cleverness and tenacity.
* Explanation Malin Kundang lives from destitute to be better.
* Explanation about Malin who was worked with helmsman and taught how to be helmsman.
* Malin Kundang has appointed to be helmsan.
* Telling about Malin Kundang situation from poor man to be a richman.
* Explanation about the Malin Kundang mother situation she was very missing him.
 |
| **Climax** | * Explanation about Boncel was to be Dalem (regent) Boncel.
* Introduction of some characters; Ponggawa (body guards), Juag Awang and Nyimas Selir (Boncel Wife’s).
* Dalem Boncel who was very arrogant on the his position.
* Dalem Boncel Mother when hug his son but he was push her until fall.
* Dalem Boncel parents came to the kedaleman (Dalem Boncel Office)
* Conflict between Dalem Boncel and his parents but Dalem Boncel didn’t realize them as his parents.
* Explanation about Juag Awang and Nyimas Selir (second wife) characters; Juag Awang she was friendly and kind and Nyimas Selir she was reversed it.
* Dalem Boncel parents was disappointed because his son don’t realized them as his parents.
* Dalem Boncel parents give advices to his son don’t to be arrogant.
* Dalem Boncel was expelled them from *kedaleman*.
 | * Mande Rubayah got the news that Malin Kundang was to be nobleman.
* Malin Kundang and his wife visited to the Air Manis Beach.
* Mande Rubayah was very happy when seeing Malin. So she was hug him but Malin push her until fall.
* Malin Kundang didn’t want to realize Mande Rubayah as his mother.
* Explanation about his wife who was not friendly and kind.
* Mande Rubayah prays to god for giving punishment to the son who wasn’t realized as his mother and insubordinate.
 |
| **Falling Action** | * Dalem Boncel suffers from disease like scab, itching and purulent.
* Dalem Boncel always complains about his disease.
* Dalem Boncel called shaman to treat his disease.
* Dalem Boncel punish to all shaman who was failed.
* Some of shaman when he treated Dalem Boncel he was became trance and giving advice that Dalem Boncel was insubordinate to his parents.
* Finally Dalem Boncel realized that he was wrong and insubordinate to them.
 | * Malin Kundang always thinking about curse was giving by his mother.
* Finally Malin Kundang realized that he was wrong and insubordinate to her.
* So Malin Kundang ask apologize although late.
* Suddenly, storm destroying the ship, Malin Kundang and his wife died.
 |
| **Resolution** | * The messenger came and report that his parent was died.
* Dalem Boncel crying and regret was insubordinate to them
* So Dalem Boncel remembered his parents advice and ask apologize although late.

 | * Malin Kundang already cursed to be the stone.
* Suggestion and advice from the author that we must obedient to our parents.
 |

**Chapter V**

**Conclusions and Recommendations**

**5.1 Conclusions**

Comparative literature is a study that requires us to compare a works with different works but have in common. Assessment of comparative literature basically not be fixed on the works of the famous writer, but in the study of comparative literature is not much different as to appreciate the activities of a literary work. The study of comparative literature can be done by taking at least two literary works.

Plot is one of intrinsic elements in a fictional work that has important role in building the story. The plot directly supports and creates the story as the player in the story it self. There are five steps of plot based on the Freytag’s Pyramid, they are exposition, rising action, climax, falling action and resolution.

The object analysis of this comparative research are two different literary works with different either cultural backgrounds, city, or time. Those literary works are Rosyid E Abby’s *Karma Sang Pendosa* and Tira Ikranegara’s *Malin Kundang*.

After reading Karma Sang Pendosa and Malin Kundang, the writer than compare the two literary works to finding the similarities on the plot. The writer concludes the similarities of the plot in the drama text and book are described in both showing and telling method. After considering those methods, the writer could easily collect the description through the dialogues or the narration in the drama text and book.

The writer found the similarities on the plot Karma Sang Pendosan and Malin Kundang and the writer will explain base on Freytag’s Pyramid. Here are the explanations:

 Climax3

 Rising Action2 Falling Action4

 Resolution5

 Exposition1

1. Exposition: the explanation about the main problem and main case; the writer introduced the main characters and their goal to have a better and brighter life.
2. Rising Action: explanation about Boncel and Malin Kundang process to be success and rich man.
3. Climax: Boncel and Malin Kundang were to be *Dalem* (regent) and nobleman. Explanations about Boncel and Malin rude characters were admitted to the parents.
4. Falling Action: Boncel and Malin Kundang regretted his disobedient to his parents than apologize to them.
5. Resolution: moral messages for not insubordinate to the parents especially for mother.

From the five steps Freytag’s Pyramid is the best comparative method in order to help the writer easily find out the similarities of the plot. In conclusion, the analysis that has been conducted by the writer completed the main purpose of this research which is to find out how the story describes the plot of *Karma Sang Pendosa* and *Malin Kundang.*

The writer has made a conclution that folklore was generally intended to be a medium of entertainment, character development and inspired for the readers. For both those stories Karma Sang Pendosa and Malin Kundang has a similarities on the plot exactly at the main characters who were disobedience to the parents so they got punishment. Moral messages for those both stories has a similarities for every doing bad things will get bad consequences too.

**5.2 Recommendations**

 The writer realizes that this paper is still far from being perfect. Therefore, in this opportunity, the writer would like to give some suggestions that may be useful. The suggestions are aimed to the readers, further researchers, or anyone who is interested in conducting the same research topic. They are:

* All readers are suggested to learn more about the comparative study of literature. How to compare two novels from different cultural backgrounds, nation, space, or time so the reader’s insight and experience in understanding not only the literary work itself but also the complex messages contained within the novels will improve.
* Further researchers are suggested to conduct different topics from the same subject, to study the literary works more widely than the limitation of problems conducted by the writer.
* Further researchers are suggested to learn from this paper by considering the strength and the weaknesses of this paper as a reference to produce a better research.
* All readers are suggested to understand the story of any literature before conducting a study on it, because it is very important for your research.