

Narrative Structure And Function Of Kyai Telingsing Stories

Mohammad Kanzunnudin¹, Irfai Fathurohman²
{ moh.kanzunnudin@umk.ac.id¹, irfai.fathurohman@umk.ac.id²}

^{1,2}Indonesian Language and Literature Education Study Program Universitas Muria Kudus, Indonesia

Abstract. This study aims to discover the narrative structure patterns of the Epic Laws model from Axel Olrix and the function of Kyai Telingsing folklore. The research method uses qualitative methods. The data collection techniques are by (1) literature study, (2) observation, (3) in-depth interviews, (4) recording, (5) recording, and (6) transcription. The results found the narrative structure of Kyai Telingsing's story consists of (1) the law of opening and closing, (2) the law of repetition (3) the law of two to a scene, (4) the law of the importance of initial and final position, (5) the law the single strand, (6) the law of patterning, (7) the law of the use of tableaux scenes, (8) the law of the sage, (9) the law of the unity of the plot, and (10) the law of the concentration on leading character; while its functions include (1) education, (2) spreading the value of goodness and religion, (3) social criticism, (4) shaping character, (5) recognizing and understanding cultural values, and (6) social capital.

Keywords: Narrative structure, Kyai Telingsing story function, Axel Olrix's epic laws theory.

1. Introduction

Kudus Regency, Central Java Province, Indonesia has many oral folklore. One of them is the story of Kyai Telingsing. Kyai Telingsing's story is an oral folk tale that is famous in Kudus. Evidently, almost all the saints knew and understood the story of Kyai Telingsing. Even the name Kyai Telingsing is enshrined as the name of the street in the city of Kudus. Therefore, the story of Kyai Telingsing is very interesting to study. Moreover, the story of Kyai Telingsing has never been examined from the aspect of narrative structure based on Axel Olrix's epic laws and functions. There are several folklore studies in Kudus, including ¹) Kanzunnudin (2017), examining the story of Sultan Hadirin and the Wali At-Taqwa Loram Kulon Kudus Mosque based on aspects of value and function; ²) Kanzunnudin Fathur Rokhman, Sayuti A. Suminto, and Hari Bhakti Mardikantoro (2017), about "Structure and Values of Story Pross of the People of the Holy Society", narrative structure research based on Vladimir Propp's theory; and ³) Angesti (2013) concerning "The Tradition of the Wali Mosque Gate in Loram Kulon Village", which examines issues of tradition prevailing at the Gate of the Wali Mosque Loram Kulon Kudus Village.

Based on some of these studies, it shows that the story of Kyai Telingsing deserves to be examined from the aspect of narrative structure based on Axel Olrix's theory and function.

2. Theoretical framework

2.1 Folklore

Folklore is a reconstruction of the awareness of the community of its owner. This is in accordance with the opinion⁴⁾ Kartodirdjo (1986: 410-419) briefly stated that folklore is a construct of awareness of the past and the mind of the people who are universal. This opinion shows that folklore is an idea, ideas, thoughts, awareness of a community (owner of folklore) which is expressed and actualized in the form of folklore.

For⁵⁾ Danandjaja (1994: 2), folklore is part of a collective culture that is spread and passed down through generations, among collectives of any kind traditionally in different versions, both in oral form and examples accompanied by gestures or instruments reminder helpers (read 6) Danandjaja 2008: 58).

As for⁷⁾ Brunvand (2014: 23) revealed, first, folklore rests on the cultural realm as part of culture that is not easy to understand because it is separate from human knowledge in general. To understand it, one must have knowledge about humanity and social science. Secondly, based on humanists, folklore as word of mouth literature. Third, according to anthropologists, folklore is an educational tool, a means of social control or status markers. Finally Brunvand states that folklore represents what is maintained by humans in their culture from generation to generation through word of mouth and others are trying to keep it . Brunvand stressed, folklore is a part of culture that is passed down through generations through means of mouth-to-mouth and the community of folklore owners participate in preserving it.

Based on expert opinion, the authors conclude, folklore is part of a collective culture as a natural construct of the mind of the owner's community which is passed down from generation to generation through generations of oral or written culture that contains the values of life with various aspects, values-values the value of the natural environment, and the values of the Godhead with a variety of forms such as prose (fairy tales, myths, legends), puzzles, songs, folk poetry (pantun, gurindam, poetry), folk language (dialect), poetry, customs, beliefs folk, signal sounds for popular communication (kentongan, drum), traditional clothing, folk music.

2.2 Structure

Folklore as a form of literary work, has a structure that functions to bind the elements that build the story.⁸⁾ Hawkes (1978: 17-18) explains that the structure of the elements is interconnected between one part and another. A structure has no meaning if it stands alone⁹⁾ Abrams 1953: 26-29).

In relation to the study of the narrative structure of folklore in the form of oral Kyai Telingsing, researchers applied the Axel Olrix theory. Olrix¹⁰⁾ Dundes, 1965: 129-141 & 11) Sudikan, 2014: 101-104), explains the laws that apply in folklore, namely (1) the law of opening and closing (the law of opening and closing) that is, folklore will not begin with a sudden action and also not end abruptly; (2) the laws of repetition, which is to put pressure on folklore then a scene is repeated several times; (3) the law of three, the new folklore character will succeed in fulfilling his duties after trying three times; (4) the law of two characters in one scene (the law of two to a scene), namely in one folklore scene a character is allowed to present themselves at the same time, at most two characters may only be allowed; (5) the law of contrast, the figures of folklore always have the opposite nature, some are strong, some are weak, some are cunning, some are good; (6) the law twin, which can mean actual twins or two

siblings, and can also be two people who perform in the same role; (7) the important law of the characters who come out first and last exit (the law of the importance of initial and final position), i.e. if there is a series of figures or events that appear or occur then the most important thing is shown before, even though the last one is displayed, or the latter event which will get the sympathy or attention of the story; (8) law, there is only one main story in a story (the law the single strand), namely in a story where the storyline will not return again only to fill in the deficiencies that are left behind and if there is information about previous events that need to be added then filled in the form of dialogue only; (9) the legal form of the folklore pattern (the law of patterning), for example a character must go to one place for three days in a row and every day he will meet with a giant and successfully kill him in the same way; (10) the law of the use of tablo scenes, the peak scenes; (11) the law of logical legend (the law of the sage), folklore has its own logic that is not the same as the logic of science, and is usually more animistic in nature, based on belief in miracles and occult science; (12) the law of the unity of the plot, for example a child has been promised to be given to a giant, the storyline that develops revolves around the problem of how to prevent a child from being taken by a giant or to avoid a child from a giant power; and (13) the law of centralization of the main character in folklore (the law of concentration on leading character).

Based on an analysis that applies Axel Olrix's laws to the oral folklore of the Kudus community "Kyai Telingsing", it is expected to reveal the function contained in the story in question.

2.3 Function

¹²⁾Kusmayati and Suminto A. Sayuti (2014) who are based on the results of Pamekasan Madura's "Mamaca" folklore research, stated that folklore has the function of (1) pushing the community towards a better stage or level, (2) for the audience (readers) can get inspiration related to the spirit of life, optimism, enlightenment, and happiness, and (3) the community can understand the values that are philosophical and transcendental relating to everyday life.

¹³⁾Purwadi (2012: 2-7) that folklore has a function (1) forming social solidarity; (2) as a local identity which is at the same time a collective pride that acts as a vehicle to carry out spiritual reflection; (3) as a character or style of regional culture; (4) as a source of information about regional culture; and (5) as strengthening or strengthening national identity and personality.

¹⁴⁾Janthaluck, Maneerat & Walailak Qunjit (2012) stated that the function of folklore includes (1) helping to create community space for people in the community; (2) through folklore can change the way of thinking of children and adolescents towards a positive understanding of the history of their society; (3) through folklore can revive memories of traditions and rituals; (4) can strengthen the relationship of parents with the world of children; (5) as social capital to interact and communicate in social life; (6) a means of recognizing and recognizing the original cultural values of folklore owners; and (7) as an identity for the people who have folklore.

Bronner¹⁵⁾ (2012) states that folklore has a function as a means (1) to know and understand the oral and social behavior of the community, (2) communication media between members of the community, and (3) to know and understand the material culture of society.

Based on the opinions of experts, the authors conclude that folklore has a function (1) educational facilities, (2) a means to authorize social institutions that are collective that must be obeyed by every member of society, (3) a means to disseminate the values of goodness and religious, (4) a means for social criticism or protest, (5) a means for forming the character and identity of a society, (6) a means of recognition and understanding of the cultural values of a

society; (7) as social capital, namely to communicate and interact between members of a community; and (8) means to entertain.

These eight functions are used by researchers to analyze the function of the oral folklore "Kings Telingsing".

3. Method

Qualitative research according to¹⁶⁾ Moleong (2001: 3-6) as a research procedure that produces descriptive data in the form of written or oral words from people and observed behavior. The data collected in the form of words, images, and not numbers; while the research report contains excerpts of data to illustrate the presentation of the report. Regarding these data may come from interview scripts, field notes, photographs, videotapes, personal documents, notes or memos, and other official documents (see ¹⁷⁾ Satori and Aan Komariah, 2014: 28; 18) Miles and A. Michael Huberman, 2007: 15).

¹⁹⁾ Creswell (2015: 385) emphasized that a study related to interpretive orientation is an area of qualitative research. Creswell's opinion shows its compatibility with research into oral folklore in the form of "Kyai Telingsing".

The research data is in the form of oral folklore "Kyai Telingsing" which is told (told) by H. Munawir (aged 81 years), the caretaker of the tomb of Kyai Telingsing Kudus, Central Java. The data collection techniques are by (1) literature study, (2) observation, (3) in-depth interviews, (4) recording, (5) recording, and (6) transcription.

4. Discussion

4.1 Storyline of Kyai Telingsing

Oral folklore of Kudus Regency, Central Java "Kyai Telingsing" has the following plot.

- (1) Sunan Sungging is a scholar who is good at making kites. One time playing a kite.
- (2) Sunan Sungging managed to climb and sit on a kite that was flying in the sky.
- (3) After a while Sunan Sungging sat on a flying kite, suddenly the kite string tied to a tree broke, so that he and his kite were carried away by the wind until they were far away.
- (4) Sunan Sungging and his kite fell in China.
- (5) After living for some time in China, Sunan Sungging married a Chinese girl and had a child named The Ling Sing.
- (6) The Ling Sing was educated based on the values of the Islamic religion so that it grew into a young (adolescent) qualified in Islam and brave.
- (7) Based on his father's order, namely Sunan Sungging, the Ling Sing left China to travel to Kudus.
- (8) Upon arriving at Kudus, The Ling Sing preached to spread the religion of Islam to the Kudus community which at that time was generally Hindu.
- (9) One day, The Ling Sing takes a walk down Kudus with the intention of finding someone who is worthy to lead Kudus.
- (10) On a journey through the Kudus region, The Ling Sing looks left and right or "daze". The place where the "linguk-lukuk" event took place, the area was called the Nganguk village.
- (11) On a journey down Holy, The Ling Sing meets a person named Dja'far Siddiq, who is finally known as Sunan Kudus. After The Ling Sing and Dja'far Sidiq consulted, Dja'far Siddiq was ready to be the Holy Ruler. In his willingness to become a ruler, Dja'far Siddiq was sworn in by drinking pool water in Nganguk village.

- (12) The water of the Nganguk village pool has hitherto been known as the "Nganguk Water" which is believed to be an effective water to pronounce oaths.
- (13) On a preaching trip to Holy, The Ling Sing is eventually known as Telingsing. It is said to facilitate the pronunciation of The Ling Sing which is foreign to the Holy community.
- (14) One day when Sunan Kudus was coming to a guest from China, he called for the Telingsing Revenue to make a souvenir (souvenir) for his guest.
- (15) Kyai Telingsing as a scholar and a member of the engraving and drawing; to obey the Holy Ghost's request. He made small jars.
- (16) After the small jars have been broken, the Lord of the Rings will give them to Sunan Kudus.
- (17) (17) Seeing the eyewear made by Kyai Telingsing, Sunan Kudus is disappointed that the eyeglasses will be given to his guest from the Chinese state only a small jug. Therefore, the small jars that had been received from the Telingsing Pass were discarded by Sunan Kudus.
- (18) A small jug made by the Kings Telingsing which was thrown to the ground by Sunan Kudus, eventually broke.
- (19) A broken jug, containing beautiful wood carvings written in Creed Sentence. Seeing this, Sunan Kudus was shocked and finally apologized to the Telingsing Director. Sunan Kudus realized that Kyai Telingsing was a great scholar with many advantages and advantages.
- (20) The village of Kyai's residence is called Sunggingan village.
- (21) Telingsing Kyai who has drawing skills, is heard all the way to the Majapahit Kingdom. The King of Majapahit asked the Telingsing Kyai to draw his daughter properly and correctly. If he could not do as expected by the King of Majapahit, Kyai Telingsing was killed.
- (22) Kyai Telingsing after completing the painting then handed it to King Majapahit.
- (23) King Majapahit after seeing a picture of his daughter, angry because it does not fit with the physical condition of his daughter. Therefore, the painting was returned to Kyai Telingsing. To be fixed. If Kyai Telingsing could not improve, then he was killed by King Majapahit.
- (24) Kyai Telingsing was confused because his paintings were returned by King Majapahit. Though the paintings about the Majapahit Princess were made as well as possible.
- (25) Kyai Telingsing prayed to Allah SWT to be given instructions in order to perfect the painting about Princess Majapahit. In praying, he holds a tool for painting with ink. Unwittingly, the ink dripped right on the genitals of the painting of the King's Princess.
- (26) After praying, Kyai Telingsing felt that he could no longer perfect the painting of Princess Raja Majapahit he had made. For him, the painting of Princess Raja Majapahit he had made was perfect. Therefore, with strong courage, Kyai Telingsing gave back the painting of the Princess to King Majapahit.
- (27) King Majapahit was shocked after receiving a painting of his daughter handed over by Kyai Telingsing. According to Raja Majapahit, Kyai Telingsing had been indecent to his daughter. This is because Kyai Telingsing has succeeded in perfectly painting the physical state of her daughter to the taboo parts of the body, which are her daughter's genitals with black markings.
- (28) Kyai Telingsing was summoned to the kingdom and tried and tried by King Majapahit. King Majapahit sentenced Kyai Telingsing to death.

- (29) Kyai Telingsing expressed his defense that he had never seen and met the Princess of Raja Majapahit. Moreover, indecent acts. That is something that is impossible.
- (30) Raja Majapahit did not accept the defense presented by Kyai Telingsing. King Majapahit will still execute Kyai Telingsing.
- (31) Hearing Kyai Telingsing was about to be sentenced to death by his father, the Princess turned to her father, King Majapahit. He stated that he had never met Kyai Telingsing. Therefore, Kyai Telingsing must be released from the death sentence.
- (32) After hearing the testimony and oath of his daughter, King Majapahit freed Kyai Telingsing from the death sentence. Raja Majapahit also apologized and thanked Kyai Telingsing.
- (33) Finally, Kyai Telingsing was permitted to return to Kudus by being escorted by the Royal Majapahit army.

4.2 Orlix's Law in the Kyai Telingsing story

In this plot, researchers used to analyze the story of Kyai Telingsing by applying Orlix's epic laws. Thus can be explained Orlix's legal scheme.

The law of opening and closing, that is, folklore will not begin with a sudden action, nor does it end abruptly. This law is found in the Kyai Telingsing story. In the opening law story is emphasized through the story of who exactly Sunan Sungging, what expertise, and how to Sunan Sungging has a child named The Ling Sing. The Ling Sing is finally better known as Kyai Telingsing.

Regarding the end of the story also not suddenly. However, through the process of events. The incident of the Kyai Telingsing figure who was tried and tried until finally was acquitted of charges and demands and ended happily. This was shown by the attitude and actions of King Majapahit who apologized to Kyai Telingsing. Even when Kyai Telingsing returned to Kudus, he was guarded by the Majapahit Royal army.

The law of repetition, expressed through the story of Kyai Telingsing as a great scholar and adept at carving or painting and painting. This story is explained through the figure of Sunan Kudus who acknowledged the scholarship and skill of painting and painting owned by Kyai Telingsing. It was also explained through the story of King Majapahit who ordered Kyai Telingsing to paint Majapahit's daughter.

The law of two characters in the scene (the law of two to a scene), is narrated through the scenes of Kyai Telingsing and Dja'far Siddiq (Sunan Kudus) who appear in one scene. This story happened when Kyai Telingsing hoped that Sunan Kudus would become the ruler in the Kudus area. Finally, Sunan Kudus was willing to become a ruler in Kudus. To prove the willingness of Sunan Kudus, Sunan Kudus took an oath in the presence of Kyai Telingsing, by drinking the pond water in Nganguk Village.

The law of the importance of the figures that came out first and last came out. This law is also found in the Kyai Telingsing story. The first figure to come out, namely named Sunan Sungging. Sunan Sungging is an important figure. Figure as the opening story of the story of Kyai Telingsing. Sunan Sungging as Kyai Telingsing's father who ordered Kyai Telingsing to preach in Kudus. Therefore, it is very appropriate if Sunan Sungging is opening the story of Kyai Telingsing. This is because the basis of the story begins with the figure of Sunan Sungging.

Regarding the important law of the figures who came out last, namely Kyai Telingsing. Kyai Telingsing as the main character in the story Kyai Telingsing is a character who enlivens the story line. Therefore, Kyai Telingsing's figure as a closing figure is very important. Moreover, the presence of Kyai Telingsing as the closing story after the climax, namely Kyai

Telingsing was about to be sentenced to death by King Majapahit but was finally released, so that the presence of the Kyai Telingsing character in the character who came out last in the Kyai Telingsing story was a very important element.

The Kyai Telingsing story also applies to the law, there is only one subject in a story (the law the single strand). This law is demonstrated by the existence of Kyai Telingsing as the main character who enlivens the story line. The events that move the path are always related to the existence of Kyai Telingsing. Once the content of the story is always related to the events carried out or created by the character of Kyai Telingsing. It shows the centrality of the content of the story that leads to only one subject. One main story about the existence of the main character, namely Kyai Telingsing as an '*ulama*' who preached Islam in the Holy Territory, and at the same time proficiency in carving (painting) and painting.

The legal form is patterned folklore (the law of patterning). This law is shown in the story line that was born based on the actions of Kyai Telingsing. Kyai Telingsing always gets challenges (problems), but can always be solved well. First, there are no rulers in Kudus so Kyai Telingsing is looking for people who can and can become rulers in Kudus. Finally he found Dja'far Shodiq (Sunan Kudus). Secondly, Kyai Telingsing had a problem in the form of souvenir orders from Sunan Kudus that would be given to guests from China. At first Sunan Kudus was disappointed with the souvenirs in the form of a Small Jug made by Kyai Telingsing. However, after Little Kendi was thrown by Sunan Kudus to the ground and broke, Sunan Kudus was shocked and surprised. It turned out that in a small jug containing beautiful wood carvings bearing the Shahada sentence. Finally Sunan Kudus apologized and thanked Kyai Telingsing for making a very beautiful and very meaningful souvenir. Third, Kyai Telingsing, who was told to paint Princess Majapahit. However, after the painting was finished and handed over to King Majapahit, Kyai Telingsing's painting was returned to be perfected because it was not in accordance with King Majapahit's request. If Kyai Telingsing could not complete, then he was executed by King Majapahit. Finally, Kyai Telingsing was able to finish well so that King Majapahit apologized and allowed Kyai Telingsing to return to Kudus with the escort of the Majapahit Kingdom's army.

The legal use of tablo scenes (the law of the use of tableaux scenes). The law of the top scenes is also revealed in the Kyai Telingsing story. The top scene is told through (1) the character Dja'far Siddiq took an oath by drinking Nganguk village pool water; (2) when Sunan Kudus threw souvenirs in the form of a Small Jug made by Kyai Telingsing to the ground and the souvenir broke; (3) when Kyai Telingsing had to throw away a painting of Princess Majapahit, and (4) Kyai Telingsing was about to be sentenced to death by King Majapahit.

The law of logic legends (the law of the sage). The law of miracles and occult knowledge is found in the story of Kyai Telingsing. This law is illustrated through the story when Kyai Telingsing had to perfect the painting of Princess Majapahit. At that time, Kyai Telingsing felt that his painting about Princess Majapahit was final. However, Raja Majapahit was not satisfied with the results of Kyai Telingsing's paintings, so he requested that Kyai Telingsing. In a state of confusion, Kyai Telingsing while holding a watch or a tool for painting that has been told, prayed to Allah SWT. He asked for guidance from Allah SWT. Unwittingly, the ink in the dust dripped and fell on the genitals of the painting of Princess Majapahit. Kyai Telingsing was unconscious and did not know it happened. After praying, he was unable to perfect Kyai Telingsing's paintings. Therefore, he handed over a painting of Princess Majapahit to King Majapahit. In submitting the painting, Kyai Telingsing resigned to his fate. He is ready to be sentenced to death if his paintings are considered imperfect. However, Kyai Telingsing received forgiveness and freedom because the painting of Princess Majapahit was in accordance with the physical condition of Princess Majapahit.

The law of the unity of the plot in Kyai Telingsing's story was told from the beginning of the story through Sunan Sungging's character. Sunan Sungging is a very famous scholar living in the Holy. As he sailed the kite, his yarn was cut off and he was carried away by the wind and eventually fell to China. In China he married a Chinese girl and had a son named The Ling Sing (later known as Kyai Telingsing). After The Ling Sing grew up to be a brave facilitator and master of Islamic science, he was ordered to go and preach Islam to the Holy Spirit. Finally The Ling Sing went to Holy and became a preacher of Islam in the Holy Land. This shows the storyline started from Sunan Sungging is going well.

The law of the concentration on leading character. This law is very clear in the story of the Passport Telephone, which is a series of events that form a flow always directly related to the main character, Telingsing Pass. From the beginning of the story of the Kyai Telingsing in the Holy, it has been an important event. First, while Kyai Telingsing walked around the Holy Land, looking at "here and there", the place where the Kings Telingsing was known as the village of Nganguk. Second, when the Kyai Telingsing met the Dja'far Shodiq, the Dja'far Shodiq was finally ready to be the Holy Ruler until he swore to drink the water of Nganguk village pool. Thirdly, when Kyai Telingsing made a small Kendil eye candle containing beautiful wood carvings written in Creed Sentence. Fourth, when Kyai Telingsing drew Princess Majapahit. Fifth, when Kyai Telingsing was about to be executed by King Majapahit. Sixth, when the Lord of Telingsing was freed from death and allowed into the Holy Land under the control of the army of the Majapahit Kingdom.

The six important events that make up the story line center on the main character, namely Kyai Telingsing. This shows the enactment of the centralization law on the main character in folklore.

4.3 Function

The Kyai Telingsing story has the function of (1) education, (2) spreading the value of goodness and religion, (3) social criticism, (4) shaping character, (5) recognizing and understanding cultural values, and (6) social capital.

The function of education is shown by the story of Kyai Telingsing which has ethical and moral values, manners, exemplary and heroic, and religious.

The function of spreading the value of goodness and religion is expressed through the figure of Kyai Telingsing as a great and humble scholar. In addition to being a scholar, he was also a painter and adept at carving. During his life devoted to preaching. Likewise, he bequeathed intelligence menungging to the people in his village.

Social criticism is portrayed through the attitude and actions of King Majapahit who will execute Kyai Telingsing. Before deciding to execute Kyai Telingsing, Raja Majapahit should first ask Kyai Telingsing and his daughter. It shows the attitude and arbitrary actions that are more advanced by King Majapahit. This painting depicts that a leader should not have arbitrary attitudes and actions because they can harm themselves and the community they lead. That is a criticism expressed in the Kyai Telingsing story.

Function as a means to shape character, is shown by the attitude and actions of Kyai Telingsing who are wise and polite. He dared to act and act honestly even though he was threatened by King Majapahit to be killed. He passed on his knowledge to the people of Sunggingan village. He respects his community, namely the Sunggingan village community. The values of religious character, honesty, creative, responsibility, independent, and friendly are found in the story of Kyai Telingsing.

Functioning as a means of introducing cultural values, it was revealed that Kyai Telingsing, he also had skill in riding (carving) and painting (painting). The Sunggingan villagers

were introduced, taught, and invited to make wood carvings and to paint. Likewise, in the Sunggingan village community there developed a tradition of pilgrimage to the tomb of Kyai Telingsing.

Regarding the function as social capital, it is shown by the communication activities and interactions between Kyai Telingsing and Raja Majapahit about painting. The communication activities were also shown by Putri Majapahit when defending Kyai Telingsing, between Kyai Telingsing and Sunan Kudus when discussing about the Holy ruler and the problem of souvenirs. This shows the existence of values of communication and interaction between characters in the story as a form of social capital.

5. Conclusion

Based on Axel Olrix's epic laws theory, the Karif's Telingsing story structure consists of (1) the law of opening and closing, (2) the law of repetition (3) the law of two to a scene, (4) the law of the importance of initial and final position, (5) the law the single strand, (6) the law of patterning, (7) the law of the use of table scenes, (8) the law of the sage, (9) the law of the unity of the plot, and (10) the law of the concentration on the leading character. This shows that not all Axel Olrix epic laws apply in the Kyai Telingsing story. Epic laws of the law of three, the law of contrast, and the twin laws do not apply in the Kyai Telingsing story.

Regarding to the functions of the Kyai Telingsing story, they cover (1) education, (2) spreading the value of goodness and religion, (3) social criticism, (4) shaping character, (5) recognizing and understanding cultural values, and (6) social capital. Based on the six functions, it shows that the Kyai Telingsing story has a positive and constructive value for the development of human resources in relation to character education, arts and culture, and social interaction.

REFERENCE

- 1) Kanzunudin, Mohammad. 2017. "Menggali Nilai dan Fungsi Cerita Rakyat Sultan Hadirin dan Masjid Wali At-Taqwa Loram Kulon Kudus". *KREDO*. Volume 1. Nomor 1. Hlm. 1-17.
- [2] Kanzunudin, Mohammad, Fathur Rokhman, Sayuti A. Suminto, dan Hari Bhakti Mardikantoro. 2017. "Structure and Values of Story Pross of the People of Kudus Society". *International Journal of Economic Research*. Volume Volume 14. Number 12. Hlm. 175-182.
- [3] Angesti, Arjuna Jun Avithariyhana. 2013. "Tradisi Gapura Masjid Wali di Desa Loram Kudus". *Jurnal Piwulang Jawi* 2 (1): 1-8.
- [4] Kartodirdjo, A. Sartono. 1986. "Suatu Tinjauan Fenomenologi tentang Folklore Jawa" dalam Soedarsono (Ed.). *Kesenian, Bahasa dan Folklor Jawa*. Yogyakarta: Departemen Pendidikan dan Kebudayaan.
- [5] Danandjaja, James. 1994. *Folklor Indonesia: Ilmu gossip, Dongeng, dan lain-lain*. Jakarta: Grafiti.
- [6] Danandaja, James. 2008. "Pendekatan Folklor dalam Penelitian Bahan-Bahan Tradisi Lisan" dalam Pudentia MPSS (Ed.) *Metodologi Kajian Tradisi Lisan*. Jakarta: Asosiasi Tradisi Lisan.
- [7] Brunvand, John Harold. 1978. *The Study of American Folklore: An Introduction*. New York: WW Norton & Company Inc.
- [8] Hawkes, Terence. 1978. *Structuralism and Semiotics*. London: Methuen & Co.Ltd.

- [9] Abrams, M.H. 1953. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. London-Oxford-New York: Oxford University Press.
- [10] Dundes, Alan. 1965. *The Study of Folklore*. Engelwood Cliffs, N.J. Prentice Hall.
- [11] Sudikan, Setyo Yuwono. 2014. *Metode Penelitian Sastra Lisan*. Lamongan: Pustaka Ilalang Group.
- [12] Kusmayati, AM Hermien dan Suminto A. 2014. "Eksistensi Sastra Lisan Mamaca di Kabupaten Pamekasan, Madura". *LITERA*. Vol. 13 Nomor 1.Hlm. 182-190.
- [13] Purwadi. 2012. *Folklor Jawa*. Yogyakarta: Pura Pustaka.
- [14] Janthaluck, Maneerat dan Wilailak Qunjit. 2012. "Folklore, Restoration of Social Capital and Community Culture". *Procedia Social and Behavioral Sciences*. 65. Hlm. 218-224.
- [15] Bronner, Simon J. 2012. "Practice Theory in Folklore and Folklife Studies". *Folklore* 123 (April 2012): 23-47. <http://dx.doi.org/10.1080/0015587X2012.642985>.
- [16] Moleong, Lexy J. 2001. *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya.
- [17] Satori, Djam'an dan Aan Komariah. 2014. *Metodologi Penelitian Kualitatif*. Bandung: Alfabeta.
- [18] Miles, Matthew B. dan A. Michael Huberman. 2007. *Analisis Data Kualitatif: Buku Sumber tentang Metode-metode Baru*. Penerjemah Tjetjep Rohendi Rohidi. Jakarta: Universitas Indonesia.
- [19] Campbell, Howard. 2005. "Drug Trafficking Stories: Everyday Forms of Narco-Folklore on the U.S.-MexicoBorder". *International Journal of Drug Policy*. 16. Pp 326-333.