

## CAMPBELL MONOMYTH ANALYSIS OF SOUTH SUMATERA FOLKLORE

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### Abstract

This research focuses on Campbell Monomyth' analysis of South Sumatera folklore. The purposes of this research are to describe the intrinsic elements of each story in South Sumatera folklore and analyze how the Monomyth is present in each story of South Sumatera folklore. Monomyth theory by Joseph Campbell is used as the main theory to find out the stages of a hero's journey or Monomyth in each of Sumatera Selatan folklore. To conduct this research, the researcher uses the descriptive qualitative method. The data sources in this research are the book entitled *Kumpulan Cerita Rakyat Sumatera Selatan* by Kurnianto, Nirmala & Rosita and the internet to complete the data. The researcher analyzes the data to find out the intrinsic elements and find out the presence of Monomyth theory in each of South Sumatera folklore. The result of the research shows all of the heroes in each of South Sumatera folklore completed all the sections of the hero's journey or Monomyth; Departure, Initiation, and Return except the hero in the folklore of Raden Keling who only completed the sections Departure and Initiation. The missing section occurred because of the cultural difference. Therefore, South Sumatera folklore goes through the same stages as the stages of the hero's journey or Monomyth.

**Keywords:** Monomyth, folklore, South Sumatera

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### Introduction

Folklore is a short story that happens in the past. Folklore can be divided into two components word, *folk* and *lore*. According to the Merriam-Webster Dictionary, folklore is traditional customs, tales, sayings, dances, or art forms preserved among a people (Anon, 2004). Folklore is also defined in the Oxford Dictionary. It states that folklore is the traditions and stories of a country or community (Oxford, 2011). Folklore has developed in society since ancient times. Folklore was conveyed or retold by the surrounding community only orally or more specifically by word of mouth. Therefore, folklore can also be classified as oral folklore. (Danandjaja, 2007) explains that folklore is divided into three categories, namely oral folklore, partly oral folklore, and non-oral folklore.

Oral folklore is a tradition that has been owned by Indonesian people for a long time. This tradition can indirectly preserve folklore which is a historical heritage that is still maintained today.

Folklore is the masterpiece of the past, both oral and written which is very valuable for future generations (Endraswara, 2009). Besides that, folklore also has many benefits. One of them is cultural values that can be implemented in everyday life, especially for Indonesian people who have cultural wealth.

Indonesia is a country that has various tribes and cultures. It makes Indonesia has many different folklore from each region. In some regions, folklore can become the origins of an area, characters, animals, objects, and other things. However, folklore made it difficult to know who the author was. In addition, some folklore cannot be proven true. Even though much folklore cannot be explained scientifically, there are several folklore from several provinces in Indonesia that certainly have their folklore which are still popular today such as *Malin Kundang* from West Sumatra, *Sangkuriang* from West Java, *Batu Menangis* from West Kalimantan,

*Roro Jongrang* from Yogyakarta, *Si Pitung* from Jakarta and other provinces have their folklore like folklore from South Sumatra, *Si Pahit Lidah*.

*Si Pahit Lidah* is one of the popular folklore from South Sumatera. It tells about an adventure and the conflict of a hero that ended in a fight (Aman, 1976). So, based on the folklore, the hero passed some stages in his adventure before the fight occurred. According to Joseph Campbell in his book *The Hero with Thousand Faces* (1949), the adventurous journey of a hero has the same archetype and it's called Monomyth or Hero's Journey.

He explains the stages of the Monomyth theory (Campbell, 2020). There are 3 sections of Monomyth such as departure, initiation, and return. The Departure section is the first stage of Monomyth. In this stage, when the hero receives a call to go on an adventure, usually he lives in the ordinary world. The hero usually refuses the call but is assisted by a figure who gives and convinces him to accept the call. He also divides the departure sections into five subsections; call to adventure, refusal of the call, supernatural aid, crossing the first threshold, and the belly of the whale.

The second stage is initiation. The initiation stage begins with the hero entering an unknown or "special world" where the hero will face various trials and must overcome the trials. In this stage, the hero will get his reward. He divides the initiation stage into six subsections; the road of trial, the meeting with the goddess, woman as temptress, atonement with the father, apotheosis, and the ultimate boon.

The last stage in Monomyth is return. In this part, the hero has completed the adventure and he must return to the ordinary world with his reward. But he still chases the evil figure. In the end, the hero will be transformed by the adventure because he gains wisdom or spiritual

power. He divides the return stage into six subsections such as refusal of the return, the magic flight, rescue from without, crossing of the return threshold, master of the two worlds, and freedom to love.

Monomyth Theory is the adventurous journey of a hero. Campbell explained there are 3 stages of Monomyth such as departure, initiation, and return. Based on the stages, there are 17 subsections of Monomyth (Campbell, 2020). In the 1990s, there was a simplification of the Monomyth theory by Christopher Vogler. He published a book called *The Writer's Journey: Mythic Structure for Writers*. In the book, he simplified Joseph Campbell's Monomyth stages into 12 stages because according to him heroes don't have to adventure to magical places and kill monsters but they can adventure into outer space, into the ocean, into the city center, even into their hearts (Vogler, 2007).

Based on the concept of Monomyth theory, the researcher conducted the research to prove that all events or all stories have the same pattern as found in the book *The Hero with Thousand Faces* by Joseph Campbell. The researcher used several interesting folklore from South Sumatra. They are *Si Pahit Lidah*, *Putri Kemarau*, *The legend of Pulau Kemaro*, *Putri Kembang Dadar*, *Raden Alit and Dayang Bulan*, *Raden Keling*, *Bujang Kurap*, *Sembesat Sembesit*, *Putri Berambut Putih*, and *Langli*. The researcher used the theory of Monomyth from Joseph Campbell to analyze the hero's journey or Monomyth in each of South Sumatera folklore.

### **Research Methodology**

The design of this research is the descriptive case-study approach. The research used the qualitative method. The Qualitative method is the process of understanding social phenomenon by getting closer to it. This type of research

is about descriptive data that can be in the form of words, pictures, or even films (Seth, S., N. K., & Bhatia, 2022). The researcher also combined qualitative research with descriptive. Descriptive qualitative research method aims to describe events and analyze the data. In this research, the researcher used the theory of Monomyth Joseph Campbell to analyze South Sumatra folklore.

The object of this research is a book entitled *Kumpulan Cerita Rakyat Sumatera Selatan* by Kurnianto, Nirmala & Rosita and the internet to complete the data. The data used in this research is written data. The proper data used in this research is documentation. Documentation technique is a technique used to trace historical data. The documentation is a method used to obtain data or information in the form of books, archives, documents, writings, and also pictures (Sugiyono, 2018). The researcher used the documentation technique as a technique for collecting data because this research includes literary studies. The researcher used some steps of documentation techniques like reading and understanding South Sumatra folklore by reading carefully and trying to understand the folklore, choosing and selecting the important data for the analysis, and making notes for related data selected.

To analyze the data for this research, the researcher tried to analyze the data that have been collected briefly. The researcher analyzed the data to find out the intrinsic elements in each of South Sumatra folklore. Intrinsic elements consist of themes, plot, setting, character and characterization, point of view, and others (Nurigantoro, 2002). In this research, the researcher focused on the discussion of the themes, plot, setting, character, and characterization. The researcher also analyzed the data to find out the presence of the Monomyth in each of South Sumatra folklore using

Campbell's Monomyth Theory and drew the conclusion for the whole analysis.

## Findings and Discussion

### a. Si Pahit Lidah

The theme of *Si Pahit Lidah* is the envy. The folklore took place in a village called Sumidang which was located in South Sumatra. *Si Pahit Lidah* tells about the brotherhood and the envy of Serunting towards his brother-in-law named Aria Tabing. The main character of Si pahit Lidah is Serunting. He was a powerful hero as well as a very vicious villain because whatever he said must come true. So that Serunting was also known as Si Pahit Lidah. Serunting had a jealous character. He was jealous of his brother-in-law Aria Tabing. He also challenged Aria Tabing to fight. In that fight, Serunting lost because his wife told him the secret of his weakness (Aman, 1976).

### b. Putri Kemarau

*Putri Kemarau* took place in a kingdom. The themes of this story are the sacrifice and sincerity of a daughter named Putri Jelitani also known as Putri Kemarau. This folklore tells about the sacrifice made by Putri Kemarau to save everyone from the drought that was affecting her village. The main characters are the king and Putri Kemarau. The king was a wise man in leading his kingdom. The king was also a father who loved his daughter very much. Apart from that, Putri Kemarau had a kind heart, sincere, and willing to sacrifice for the benefit of many people (Mael, 2023).

### c. The Legend of Pulau Kemaro

The themes of The Legend of Pulau Kemaro are patience, carefulness, and regret. This folklore took place in Sriwijaya Palace. This folklore tells about the carefulness of Tan Bun An when he got nine jars filled with gold to propose

Siti Fatimah and he immediately threw away all the jars on the ship without checking the content first. The main characters in this folklore are Tan Bun An and Siti Fatimah. Tan Bun An was imprecise and impatient. He was also a responsible man and loved his girlfriend very much (Nugraha, 2008).

#### **d. Putri Kembang Dadar**

The theme of the Putri Kembang Dadar is about sacrifice and peace. This folklore took place in Hulu and Hilir Kindom located in Palembang, South Sumatra. This folklore tells about the sacrifice made by Putri Kembang Dadar to unite the Two kingdoms. She married a king of The Hulu Kingdom who had been an enemy of her kingdom. She did this to create peace between the kingdoms. The main character of *Putri Kembang Dadar's* story is the princess of Hilir Kingdom, Putri Kembang Dadar. She was a pretty and genius girl. She also had a good way of uniting the Hilir kingdom and Hulu Kingdom (Effendi, 2006).

#### **e. Raden Alit and Dayang Bulan**

Raden Alit and Dayang Bulan is a folklore that has themes about brotherhood and struggle. The brotherhood was among Raden Alit, Raden Kuning, and Raden Bulan. The story, tells about the struggle of Raden Alit and Raden Kuning in finding his sister, Dayang Bulan, who was missing. Raden Alit and Dayang Bulan took place in South Sumatra specifically in Tanjung Kemuning. The main character in this folklore is Raden Alit. He was a man who was a strong brother. He was also a person who never gave up on finding his missing sister. Besides that, there was a Dayang Bulan. She had a good characteristic and was a good girl (Resty, 2024).

#### **f. Raden Keling**

Raden Keling took place in cities named Tukang Pantunan and Pinang Berlapis which was located in South Sumatra. The theme of Raden Keling folklore is sacrifice. This folklore tells about the sacrifice of Raden Keling who saved his sister from Homan Yakub. He used his strength to win the fight with Homan Yakub. The main characters of Raden Keling are Raden Keling and Homan Yakub. The character of Raden Keling had a bad character because they liked to gamble until they spent their wealth. On the other hand, Raden Keling also had a brave character when he tried to save his sister from Homan Yakub. However, Homan Yakub was a cruel man and liked to kill other people (Kurniantio, E.A., Nirmala, V., 2009).

#### **g. Bujang Kurap**

Bujang Kurap's story tells about the struggle of a man to be able to recover from his illness by looking for a magical person named Tapak Libok. The setting place of this folklore was in a village called Bengen and an island called Bangka. The main character in this folklore is Bujang Kurap. He was a strong man. He had the enthusiasm to fight to cure his illness and won the competition from the king. He was also a man who didn't give up easily and proved to others that he could. The other characters were Tapak Libok. Tapak Libok was a magical person. He helped Bujang Kurap to recover from his illness (Kurniantio, E.A., Nirmala, V., 2009).

#### **h. Sambesat Sambesit**

Sambesat Sambesit tells about the struggle between brothers. This struggle began when they were expelled from the kingdom by their father until they were separated by an extraordinary incident. The setting places were a palace, forest, and sea. The main character of this story is Sambesat. He was a wise man. He also became a good older brother to his

younger brother, Sambesit. Apart from that, when he was crowned king, He led the kingdom well and was very prosperous. The other character is Sambesit. He was a good brother. While he was separated from his brother, he continued to look for his brother until he finally managed to find his brother, Sambesat (Kurniantio, E.A., Nirmala, V., 2009).

#### **i. Putri Rambut Putih**

The theme of *Putri Rambut Putih* is romance. The story is about a man named Sunan who fell in love with a pretty girl named Putri Rambut Putih. A man tried various ways to marry her. The setting places took place in Perigi village, Kayu Agung Ogan Komering Ilir, and Palembang. The are some characters in *Putri Rambut Putih's* story. The first is Putri Rambut Putih. She was a pretty girl and had an arrogant character. She also had a magical power because when she spat on someone, the person's hair would turn white. The second character is Lengkuse. He was a powerful man, a good older brother and a person who loved his sister, Putri Rambut Putih. It was proven when Sunan kidnapped Putri Rambut Putih and he cleverly saved his sister. The other character is Sunan. He was a king of Palembang. The characters that he had were never given up and cunning (Kurniantio, E.A., Nirmala, V., 2009).

#### **j. Langli**

*Langli* tells about seven sisters living in a forest and the youngest sister's love story with a man who incarnated as a fish named Langli. The themes of *Langli* were about sisterhood and love. Langli took place in some places such as houses, forests, rivers, and pools. The main character of *Langli's* story is Bungsu. She was a beautiful girl. She had

good characteristics such as being diligent, sincere, and never given up. In the story, Bungsu is described as a loving girl. It was proven when she decided to care for a fish named Langli. The other characters are Dehenam. They were Langli's older sisters. They were hardworking and sometimes liked to scold their little sister, Bungsu. They were also not trustworthy because they didn't keep their promise to Bungsu to keep Langli. The last character is Langli. Langli was a small fish that was cared for by Bungsu. After being killed by Dehenam, Langli turned into a handsome man who really loved Bungsu. He also married Bungsu (Kurniantio, E.A., Nirmala, V., 2009).

Based on the intrinsic elements in each of South Sumatera folklore, it can be explained in detail the monomyth or the hero's journey in table of the departure, initiation, and return.

*Putri Kembang Dadar* undergoes three subsections of the departure stage the

**Table 1.** The departure stages of Monomyth in South Sumatera folklore

No	Folklore	Departure				
		The call to adventure	Refusal of the call	Supernatural aid	The crossing of the first threshold	The belly of the whale
1	Si Pahit Lidah	√	X	√	√	√
2	Putri Kemarau	√	√	X	√	X
3	The Legend of Pulau Kemaro	√	X	X	√	√
4	Putri Kembang Dadar	√	X	X	√	√
5	Raden Alit and Dayang Bulan	√	√	X	√	√
6	Raden Keling	√	X	X	√	√
7	Bujang Kurap	√	X	X	√	√
8	Sambesat Sambesit	√	√	√	√	√
9	Putri Berambut Putih	√	X	√	√	√
10	Langli	√	X	X	√	√

Based on the findings in the the departure table, the departure stage is divided into five subsections; the call to adventure, refusal of the call, supernatural aid, the crossing of the first threshold, and the belly of the whale. It can be seen that not all of the subsections in monomyth appear on the journey in each South Sumatera folklore.

*Si Pahit Lidah* undegoes four subsections of the departure stage of the monomyth. It means that there is one subsection disappear from the monomyth, it is refusal of the call. *Putri Kemarau* undergoes three subsections of the departure stage of the monomyth. It means that there are two subsections disappear from the monomyth, they are supernatural aid and the belly of the whale.

*The Legend of Pulau Kemaro* undergoes three subsections of the departure stage of the monomyth. It means that there are two subsections disappear from the monomyth, they are refusal of the call and supernatural aid.

monomyth. It means that there are two subsections disappear from the monomyth, they are refusal of the call and supernatural aid.

*Raden Alit and Dayang Bulan* undergoes four subsections of the departure stage of the monomyth. It means that there is one subsection disappear from the monomyth, it is supernatural aid. *Raden Keling* undergoes three subsections of the departure stage of the monomyth. It means that there are two subsections disappear from the monomyth, they are refusal of the call and supernatural aid.

*Bujang Kurap* undergoes three subsections of the departure stage the monomyth. It means that there are two subsections disappear from the monomyth, they are refusal of the call and supernatural aid. *Sambesat Sambesit* undergoes five sections of the departure stage of the monomyth. Tt means *Sambesat Sambesit* completed all subsections in departure stage.

*Putri Berambut Putih* undergoes four subsections of the departure stage of the monomyth. It means that there is one subsection disappear from the monomyth. It is refusal of the call. *Langli* undergoes three subsections of the departure stage the monomyth. It means that there are two subsections disappear from the monomyth, they are refusal of the call and supernatural aid.

goddess, woman as the temptress, and atonement with the father. *Putri Kemarau* undergoes only one subsection of the initiation stage of the monomyth. It means that there are five subsections disappear from the monomyth. They are the road trial, the meeting with the

After completing the departure stages, the hero continues the adventure in the initiation stage as in the table.

**Table 2.** The initiation stages of Monomyth in South Sumatera folklore

No	Folklore	Initiation					
		The road of trial	The meeting with the goddess	Woman as the temptress	Atonement with the father	apotheosis	The ultimate boon
1	Si Pahit Lidah	√	X	X	X	√	√
2	Putri Kemarau	X	X	X	X	X	√
3	The Legend of Pulau Kemaro	√	X	√	√	X	√
4	Putri Kembang Dadar	√	X	X	X	X	√
5	Raden Alit and Dayang Bulan	√	√	√	√	√	√
6	Raden Keling	√	X	X	X	X	√
7	Bujang Kurap	√	X	√	√	X	√
8	Sambesat Sambesit	√	√	√	X	X	√
9	Putri Berambut Putih	√	X	X	√	X	√
10	Langli	√	X	X	X	X	√

Based on the findings in the initiation table, the initiation stage is divided into six subsections; the road of trial, the meeting with the goddess, woman as the temptress, atonement with the father, apotheosis, and the ultimate boon.

*Si Pahit Lidah* undergoes three subsections of the initiation stage of the monomyth. It means that there are three subsections disappear from the monomyth. They are the meeting with the

goddess, woman as the temptress, atonement with the father, and apotheosis.

*The legend of Pulau Kemaro* undergoes four subsections of the initiation stage of the monomyth. It means that there are two subsections disappear from the monomyth. They are the meeting with the goddess and apotheosis. *Putri Kembang Dadar* undergoes two subsections of the initiation stage of the monomyth. It

means that there are four subsections disappear from the monomyth. They are the meeting with the goddess, woman as the temptress, atonement with the father, and apotheosis.

*Raden Alit and Dayang Bulan* undergoes six subsections of the initiation stage of the monomyth. It means that *Raden Alit and Dayang Bulan* completed all stages of initiation stage. *Raden Keling* undergoes two subsections of the initiation stage of the monomyth. It means that there are four subsections disappear from the monomyth. They are the meeting with the goddess, woman as the temptress, atonement with the father, and apotheosis.

*Bujang Kurap* undergoes three subsections of the initiation stage of the monomyth. It means that there are three subsections disappear from the monomyth. They are the meeting with the goddess, woman as the temptress, and apotheosis. *Sambesat Sambesit* undergoes four subsections of the initiation stage of the monomyth. It means that there are two subsections disappear from the monomyth. They are atonement with the father and apotheosis.

*Putih Berambut Putih* undergoes four subsections of the initiation stage of the monomyth. It means that there are two subsections disappear from the monomyth, they are the meeting with the goddess and apotheosis. *Langli* undergoes two subsections of the initiation stage of the monomyth. It means that there are four subsections disappear from the monomyth. They are the meeting with the goddess, woman as the temptress, atonement with the father, and apotheosis.

After completing the departure and initiation stage, it means the last stage that the hero must face is the return stage as in the table 3.

**Table 3.** The return stages of Monomyth in South Sumatera folklore

No	Folklore	Return					
		Refusal of the call	The magic flight	Rescue from without	Crossing of the return threshold	Master of two worlds	Freedom to live
1	Si Pahit Lidah	X	X	X	√	√	√
2	Putri Kemarau	X	X	√	√	√	√
3	The Legend of Pulau Kemaro	X	X	√	X	X	X
4	Putri Kembang Dadar	X	√	√	√	X	√
5	Raden Alit and Dayang Bulan	X	X	X	√	√	√
6	Raden Keling	X	X	X	X	X	X
7	Bujang Kurap	√	X	X	√	√	√
8	Sambesat Sambesit	X	X	X	√	√	√
9	Putri Berambut Putih	X	X	X	X	√	X
10	Langli	X	√	√	√	X	√



Based on the findings in the initiation table, the return stage is divided into six subsections; refusal of return, the magic flight, rescue from without, crossing of the return threshold, master of the two worlds, and freedom to live.

*Si Pahit Lidah* undergoes three subsections of the return stage of the monomyth. It means that there are three subsections disappear from the monomyth. They are refusal of return, the magic flight, and rescue from without. *Putri Kemarau* undergoes four subsections of the return stage of the monomyth. It means that there are two subsections disappear from the monomyth. They are refusal of return and the magic flight.

*The legend of Pulau Kemaro* undergoes only one subsection of the return stage of the monomyth. It means that there are five subsections disappear from the monomyth. They are refusal of return, the magic flight, crossing of the return threshold, master of the two worlds, and freedom to live. *Putri Kembang Dadar* undergoes four subsections of the return stage of the monomyth. It means that there are two subsections disappear from the monomyth. They are refusal of the call and master of the two worlds.

*Raden Alit and Dayang Bulan* undergoes three subsections of the return stage of the monomyth. It means that there are three subsections disappear from the monomyth. They are crossing of the return threshold, master of the two worlds, and freedom to live. *Raden Keling* didn't complete all subsections of the return stage of the monomyth.

*Bujang Kurap* undergoes four subsections of the return stage of the monomyth. It means that there are two subsections disappear from the monomyth. They are the magic flight and rescue from without. *Sambesat Sambesit*

undergoes two subsections of the return stage of the monomyth. It means that there are four subsections disappear from the monomyth. They are refusal of return, the magic flight, rescue from without, and freedom to live.

*Putri Berambut Putih* undergoes only one subsection of the return stage of the monomyth. It means that there are five subsections disappear from the monomyth. They are refusal of return, the magic flight, rescue from without, crossing of the return threshold, freedom to live. *Langli* undergoes four subsection of the return stage of the monomyth. It means that two are five subsections disappear from the monomyth. They are refusal of return and master of the two worlds.

Based on findings in the table 1, 2, and 3, it can be concluded that *Raden Alit and Dayang bulan* completed the basic sections of Monomyth which are departure and return, while it completed all subsections in initiation section. *Raden Alit and Dayang bulan* undergoes 13 subsections of 17 subsections of hero's journey that are proper with Campbell's Monomyth concept. *Sambesat Sambesit* folklore completed the basic sections of Monomyth which are initiation and return, while it completed all subsections in departure section. *Sambesat Sambesit* undergoes 12 subsections of 17 subsections of hero's journey that are proper with Campbell's Monomyth concept.

*Si Pahit Lidah* folklore completed the basic sections of Monomyth which are departure, initiation and return. *Si Pahit Lidah* undergoes 10 subsections of 17 subsections of hero's journey that are proper with Campbell's Monomyth concept. Beside that, *Bujang Kurap* completed the basic sections of Monomyth which are departure, initiation and return. *Bujang Kurap* also undergoes 10 subsections of 17 subsections of hero's

journey that are proper with Campbell's Monomyth concept.

Based on the result of *Putri Kembang Dadar* folklore, it completed the basic sections of Monomyth which are departure, initiation and return. *Putri Kembang Dadar* undergoes 9 subsections of 17 subsections of hero's journey that are proper with Campbell's Monomyth concept. Apart from that, the folklore of *Putri Berambut Putih* completed the basic sections of Monomyth which are departure, initiation and return. *Putri Berambut Putih* also undergoes 9 subsections of 17 subsections of hero's journey that are proper with Campbell's Monomyth concept. It was also occurred in *Langli* folklore. *Langli* completed the basic sections of Monomyth which are departure, initiation and return. *Langli* also undergoes 9 subsections of 17 subsections of hero's journey that are proper with Campbell's Monomyth concept.

The result of analysis of *Putri Kemarau* folklore is the folklore completed the basic sections of Monomyth which are departure, initiation and return. *Putri Kemarau* undergoes 8 subsections of 17 subsections of hero's journey that are proper with Campbell's Monomyth concept. Beside that, the result of analysis *The Legend of Pulau Kemaro* is the folklore completed the basic sections of Monomyth which are departure, initiation and return. *The Legend of Pulau Kemaro* also undergoes 8 subsections of 17 subsections of hero's journey that are proper with Campbell's Monomyth concept. Then, the result of *Raden Keling* folklore, it completed the basic sections of Monomyth which are departure and initiation while it didn't complete all subsections in the return section. *Raden Keling* only undergoes 5 subsections of 17 subsections of hero's journey.

Moreover, there are several subsections in Monomyth stages that the

hero did not go through. It is because folklore is cultural difference. Folklore is oral literature that has been told by word to mouth from generation to generation. So, the plot of each folklore is not as detailed as in literary works such as novels, film, etc. But in South Sumatera folklore, each of the hero goes through the same pattern of Monomyth and passes the basic sections of Monomyth.

### Conclusion

Based on the analysis, the researcher concludes that all of the hero in each of South Sumatera folklore such as *Si Pahit Lidah*, *Putri Kemarau*, *The Legend of Pulau Kemaro*, *Putri Kembang Dadar*, *Raden Alit and Dayang Bulan*, *Bujang Kurap*, *Sambesat Sambesit*, *Putri Berambut* and *Langli* completed all the sections of Monomyth; departure, initiation and return, except the hero in the folklore of *Raden Keling* who only completed departure and initiation section. Therefore, South Sumatera folklore goes through the same stages as the stages of the hero's journey or Monomyth.

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