

STUDY OF VLADIMIR PROPP'S NARRATIVE STRUCTURE IN LE FANTÔME DE L'OPÉRA NOVEL BY GASTON LEROUX

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ABSTRACT

This study aims to examine the actions of the characters in the novel *Le Fantôme de l'Opéra* by Gaston Leroux and their involvement in the story using aspects of narrative structure contained in Vladimir Propp's narrative structure study. This research uses qualitative approach and narrative approach. The material object of this research is Gaston Leroux's *Le Fantôme de l'Opéra* which is studied using the concept of narrative structure proposed by Vladimir Propp. The data collection techniques used are reading and note-taking techniques. The data are grouped in a data tabulation table and then analyzed using structural analysis techniques. The results of this study show that this novel consists of 25 functions namely trickery, villainy, mediation, interdiction, beginning counteraction, unrecognized, reconnaissance, difficult task, delivery, the donor, complicity, transfiguration, struggle, absentation, hero's reaction, departure, pursuit, provision, spatial translocation, the initial misfortune, violation, rescue, solution, return, exposure. The five spheres are villain, donor, helper, dispatcher, hero. The scheme in this novel is divided into three parts, namely the beginning, middle and end. These three schemes form a plot, namely a mixed plot, because the events that occur in this story begin in the middle. While the story progresses forward and several times displays pieces of flashback sections that explain the background of the story. Therefore, it can be concluded that the aspects of narrative structure found in this novel are aspects of actor's function, spheres of action and schemes, then the relationship between aspects is found in the aspect of the schemes.

Keywords : functions, *Le Fantôme de l'Opéra*, spheres of action, schemes, narrative structure

ABSTRAK

Penelitian ini bertujuan untuk untuk mengkaji tindakan tokoh-tokoh dalam novel Le Fantôme de l'Opéra karya Gaston Leroux serta keterlibatannya dalam cerita menggunakan aspek-aspek struktur naratif yang terdapat dalam kajian struktur naratif Vladimir Propp. Penelitian ini menggunakan pendekatan kualitatif dan pendekatan naratif. Selanjutnya, objek material penelitian ini adalah novel Le Fantôme de l'Opéra karya Gaston Leroux yang dikaji menggunakan objek formal konsep struktur naratif yang dikemukakan oleh Vladimir Propp. Teknik pengumpulan data yang digunakan yaitu teknik baca dan teknik

catat. Data-data tersebut dikelompokkan dalam tabel tabulasi data kemudian dianalisis dengan teknik analisis struktural. Hasil penelitian ini menunjukkan bahwa novel ini terdiri dari 25 fungsi pelaku yaitu penipuan, pengintaian, kejahatan, kekurangan, penyampaian informasi, keterlibatan, perantara, larangan, reaksi pahlawan, penetralan dimulai, datang tidak dikenal, tugas sulit, fungsi pertama donor, penjelmaan, perkelahian, selanjutnya ketiadaan, keberangkatan, pengejaran, penerimaan unsur magis, perpindahan tempat, kebutuhan terpenuhi, pelanggaran, penyelamatan, penyelesaian, kepulangan, yang terakhir fungsi penyingkapan tabir. Lima lingkungan tindakan yaitu lingkungan tindakan penjahat, donor, penolong, perantara, pahlawan. Skema pergerakan cerita pada novel ini terbagi menjadi tiga bagian yaitu skema bagian permulaan, pertengahan dan akhir. Ketiga skema ini membentuk sebuah alur yaitu alur campuran, karena peristiwa yang terjadi dalam cerita ini dimulai di bagian tengah. Sementara cerita berkembang maju dan beberapa kali menampilkan potongan beberapa bagian kilas balik yang menjelaskan latar belakang cerita. Maka dari itu dapat disimpulkan bahwa aspek-aspek struktur naratif yang ditemukan dalam novel ini adalah aspek fungsi pelaku, lingkungan tindakan dan skema pergerakan cerita, selanjutnya hubungan antar aspeknya terdapat pada aspek skema pergerakan cerita.

Kata kunci : fungsi pelaku, *Le Fantôme de l'Opéra*, lingkungan tindakan, skema pergerakan cerita, struktur naratif

A. INTRODUCTION

Literature is the expression of human experiences, thoughts, ideas and feelings in the form of concrete images that evoke charm through the use of language (Sumardjo & Saini 1988). Literature, as a written or oral work, has advantages such as originality, artistry, beauty of content and expression (Sudjiman, 1990). Moreover, literary works are the medium used by the author to convey his or her ideas and experiences (Sugihastuti, 2007). Literary works are divided into poetry, prose and drama. Prose includes fairy tales, short stories and novels. A novel is a literary work that recounts the events of one person or several people at a certain period of time (Hartoko & Rahmanto, 1986, pp. 121–122). In addition, the creation of a novel also has a certain purpose, for example to convey a social critique of a certain situation, with which it conveys moral messages to its readers. A novel contains important elements for building a story, namely characters and characterization. Characterization is the representation of a character in the story, used to facilitate readers' understanding of the plot.

Literary works are complex structures, and to understand them, we need to analyze them to find the elements that make them up (Pradopo, 1995, p. 93). Narrative structure analysis is a method used to determine the story structure in literary works, using narrative to interpret an experience. Narrative structure analysis was proposed by Vladimir Propp in his book *Morphology of The Folktale*. In his book, Propp bases his analysis on the actor function, suggesting that there are 31 actor functions, 7 the sphere of action, and a pattern of story movement (Propp, 1968).

Gaston Leroux's novel *Le Fantôme de L'opéra* is one of the literary works that can be analyzed using Vladimir Propp's study of narrative structure. The novel tells the story of the terror that takes place at the Garnier opera house in Paris. This terror is perpetrated by a mysterious man who calls himself a ghost. One of the conflicts in the novel is the love triangle that is the origin of Erik's obsession with Christine Daaé. In addition, Erik has begun terrorizing people at the opera, and committing murder. The above conflict, when seen through the study of narrative structure, is an aspect of the author's function, as this actor has committed a crime, namely kidnapping and lying to Christine Daae, as well as terrorizing her. This action is considered evil because of a crime committed by a character. The distribution of these functions, when combined, becomes the aspect of the sphere of action. The event where Raoul saves Christine with the help of one of his friends until the battle between Erik and Raoul is included in the sphere of action aspect because there is a combination of events of dispute between Erik and Raoul. In addition, the initial part of Christine Daaé's meeting with Viscount Raoul during childhood, and the meeting again the first time Christine sang until rescuing Christine from Erik and getting married is in the movement pattern aspect of the story because there is a development of the story.

The elements mentioned above show that this novel contains narrative elements that form an interdependent story. The functions of the actors who appear in the novel form a pattern of story movement that can help to find the pattern of the story in the novel. The functions of the actors who appear in the novel can also be distributed across several spheres of action. Consequently, this research examines Vladimir Propp's narrative structure in greater detail, and the relationship between aspects of narrative structure contained in the novel *Le Fantôme de L'opéra*.

B. LITERATURE REVIEW

Based on the introduction and the problems described above, the researcher then presents the theories and concepts used to analyze Vladimir Propp's narrative structure and the relationship between the aspects of narrative structure contained in the novel *Le Fantôme de L'opéra*.

1. Structuralism

Structuralism is a way of thinking primarily concerned with the perception and description of structure itself. Structuralism considers that the concepts of certain scientific systems are linked (Fokkema & Ibsch, 1998, pp. 45–46). The principle of structuralism considers literary works to constitute an autonomous structure that can be understood as a rounded unit with independently constructed elements. Structuralists consider a thing to be structured if it forms a unified whole and not a simple sum of parts. Furthermore,

structuralists consider a thing to be structured if it can undergo change without losing its wholeness, the main function of which it is the purpose or center of its structuring. To understand its meaning, a literary work must be studied on the basis of the elements that build its own structure. Structuralism is also a theory of the structure contained in the literary work itself, which includes analysis of the relationships between the elements of a literary work.

2. Narratological structuralism

Narratology is the unity of concepts relating to story and narrative. Almost all literary genres, especially those classified as fiction, use elements of story and narrative (Ratna, 2004, p. 128). Narratology is a theory used to study or criticize literature (Fludernik, 2011). Narrative is the most important element that forms the plot of a story. Thanks to this plot, connoisseurs of literary works can easily understand the meaning conveyed by the author. The narrator's role in the story is therefore very important, as he or she acts as the link between the author and the reader. Several experts have developed this narrative theory, including Vladimir Propp. Vladimir Propp studies plot and characters, and this plot also discusses the characters it contains. Vladimir Propp also sees the characters in a story as a function that, in turn, has a place in a narrative that makes it a complete narrative.

3. Vladimir Propp's narrative structure

According to Propp, in narrative structure, the most important thing is not the characters, but the actions of the characters, which are hereinafter called functions (Propp, 1968). The elements analyzed are motifs, the smallest units that make up a theme. Unlike the formalists, who see the subject as a plot, Propp sees it as a theme. The motif is an important element because it forms a theme. The subject is simply the product of a series of motifs (Propp, 1968). Motives are divided into three types, namely performers, acts and victims, which are then grouped into two categories: fixed and changing elements. The fixed element is the action, while the changing element is the performer and the victim. In this context, the most important is the fixed element, the act, i.e., the function itself. According to him, the element always has the most important role, because it can change the course of the story. Propp also added that a function can be understood as a limited action for the continuity of an accomplished action or act, this function being the smallest unit that cannot be divided (Propp, 1968).

In his book, Propp states that there are 3 aspects to his theory: the function of action, the sphere of action and the pattern of movement (Propp, 1968). The function is the action of a character or figure. Propp says there are 31 actor functions, but not all of them are always contained in a story, which does not violate the legal order established by Propp (Propp, 1968). Furthermore, these thirty-one functions can be divided into spheres of action, and the distribution of characters in this sphere of action will show the character of

each character contained in the story (Propp, 1968). Next, the story movement diagram is used to understand the construction of a story. This diagram helps the reader to understand how a story unfolds. This diagram is made up of functional symbols (Propp, 1968).

C. METHOD

This research uses both methodological and theoretical approaches. On the methodological approach, the researcher uses a qualitative approach, and on the theoretical approach, it's Vladimir Propp's narrative. Secondly, the research object is an attribute or trait and value of people, objects or activities with some variation and is determined by the researcher to study and draw a conclusion (Sugiyono, 2008). This research uses two objects, the material object of this research which is Gaston Leroux's novel *Le Fantôme de L'opéra* and the formal object which is the form of Vladimir Propp's narrative structure.

Data is information material about a research object (Bungin, 2017, p. 123). In this research, the data are in the form of sentences and dialogues in the novel *Le Fantôme de L'opéra*. This data is then collected by the method of reading carefully using reading and note-taking techniques with the aid of a data tabulation table. The data results are classified with respect to the problem and analyzed using structure analysis techniques. This technique uses to identify, describe and examine the function and relationship between the intrinsic elements of the fiction in question (Nurgiyantoro, 2013, p. 36).

D. RESULTS AND DISCUSSION

1. Aspects of narrative structure in *Le Fantôme de L'opéra*

According to Propp, there are three aspects that make up the plot of a story. These aspects are the function of the actors, the sphere of action and the movement pattern of the story. The distribution of functions among the actors will form a sphere of action, and if these functions are organized, they will form a pattern of story movement. The aspects of narrative structure contained in this novel are as follows.

a. Actor functions

Functional analysis involves describing the content of the novel in terms of the function of the actors, who are then summarized and presented according to the functions that appear. The functions in this analysis are displayed using symbols and quotations from the story. The order of the functions that appear is not sorted as in the theoretical study, but will be sorted according to plot. If there is a repetition of events in the story, the function will always be included. There are 25 actor functions namely trickery, villainy, mediation, interdiction, beginning counteraction, unrecognized, reconnaissance, difficult task,

delivery, the donor, complicity, transfiguration, struggle, absentation, hero's reaction, departure, pursuit, provision, spatial translocation, the initial misfortune, violation, rescue, solution, return, exposure. *Le Fantôme de l'Opéra* begins with the initial situation and is followed by the trickery function, where a character deceives Christine and pretends to be her musical angel; he has also forced Christine to love him.

« Dans la loge, une voix d'homme, qui disait sur une intonation singulièrement autoritaire :

« Christine, il faut m'aimer ! »

Et la voix de Christine, douloureuse, que l'on devinait accompagnée de larmes, une voix tremblante, répondait :

« Comment pouvez-vous me dire cela ? Moi qui ne chante que pour vous ! » La voix d'homme reprit :

« Vous devez être bien fatiguée ? »

« Oh ! Ce soir, je vous ai donné mon âme et je suis morte »

« Ton âme est bien belle, mon enfant, reprit la voix grave d'homme et je te remercie. Il n'y a point d'empereur qui ait reçu un pareil cadeau ! » (Leroux, 2004, p. 39)

"He had heard a man's voice in the dressing-room, saying, in a curiously masterful tone:

"Christine, you must love me!" And Christine's voice, infinitely sad and trembling, as though accompanied by tears, replied:

"How can you talk like that? when I sing only for you!"

"Are you very tired?"

"Oh, tonight I gave you my soul and I am dead!" Christine replied.

"Your soul is a beautiful thing, child," replied the grave man's voice, "and I thank you. No emperor ever received so fair a gift. The angels wept tonight." (Leroux, 2004, p. 39)

The above quotation is a dialogue between Erik and Christine, showing the deception of a character, Erik, who tries to deceive her by pretending to be the angel of music sent by Christine's father to teach her to sing. Christine believes Erik to be her musical angel because Erik has never shown his presence, always speaking from behind Christine's dressing room.

After the trickery function, there's the absence function, which explains the loss of one of the members, Christine, as the following quote shows.

« C'est alors que, tout à coup, une brusque obscurité se fit sur le théâtre. Cela fut si rapide que les spectateurs eurent à peine le temps de pousser un cri de stupeur, car la lumière éclaira la scène à nouveau.

Mais Christine Daaé n'y était plus ! Qu'était-elle devenue ? Quel était ce miracle ?

Chacun se regardait sans comprendre et l'émotion fut tout de suite à son comble. L'émoi n'était pas moindre sur le plateau et dans la salle.

Enfin le rideau se leva lentement, et Carolus Fonta s'avançant jusqu'au pupitre du chef d'orchestre, annonça d'une voix grave et triste : « Mesdames et messieurs, un

événement inouï et qui nous laisse dans une profonde inquiétude vient de se produire. Notre camarade, Christine Daaé, a disparu sous nos yeux sans que l'on puisse savoir comment ! » (Leroux, 2004, p. 227)

“It was at that moment that the stage was suddenly plunged in darkness. It happened so quickly that the spectators hardly had time to utter a sound of stupefaction, for the gas at once lit up the stage again. But Christine Daae was no longer there! What had become of her? What was that miracle? All exchanged glances without understanding, and the excitement at once reached its height. Nor was the tension any less great on the stage itself.

At last, the curtain rose slowly and Carolus Fonta stepped to the conductor's desk and, in a sad and serious voice, said: "Ladies and gentlemen, an unprecedented event has taken place and thrown us into a state of the greatest alarm. Our sister-artist, Christine Daae, has disappeared before our eyes and nobody can tell us how!" (Leroux, 2004, p. 227)

Christine's disappearance is classified as absence because it describes the disappearance of one of the characters. Christine's disappearance caused an uproar at the opera because she suddenly disappeared while singing. This time, her disappearance is truly magical: she disappears just as the opera lights suddenly go out, the moment when everyone admires her performance.

After the function of absence comes the function of pursuit, led by Raoul with the help of the Persian, as the following quotation shows:

« Après avoir monté et descendu plusieurs escaliers inconnus de Raoul, les deux hommes se trouvèrent en face d'une porte que le Persan ouvrit avec un petit passe-partout qu'il tira d'une poche de son gilet. Le Persan, comme Raoul, était naturellement en habit. Seulement, si Raoul avait un chapeau haut de forme, le Persan avait un bonnet d'astrakan

« Monsieur, dit le Persan, votre chapeau haut de forme va vous gêner pour l'expédition que nous projetons. Vous feriez bien de le laisser dans la loge » (Leroux, 2004, p. 286)

“After going up and down several staircases which Raoul had never seen before, the two men found themselves in front of a door which the Persian opened with a master-key.

"Sir," said the Persian, "your tall hat will be in your way: you would do well to leave it in the dressing-room." (Leroux, 2004, p. 286)

The pursuit action led by the Persian and Raoul begins with them going up and down several staircases until they reach a door. This act of pursuit is considered the pursuit function. This pursuit function is based on the fact that it describes the pursuit carried out by Raoul and the Persian to find the place where Christine has been hidden by Erik.

Following the pursuit function is the solution function. This section describes the resolution of the conflict in this novel. Erik goes to Raoul's rescue, and takes him to meet Christine. He also takes the Persian home, then asks Christine to promise to come one day when he dies.

« Je suis allé, avait continué Erik, délivrer le jeune homme et je lui ai dit de me suivre auprès de Christine. Ils se sont embrassés devant moi dans la chambre Louis-Philippe. Christine avait mon anneau. J'ai fait jurer à Christine que lorsque je serais mort elle viendrait une nuit, en passant par le Lac de la rue Scribe, m'enterrer en grand secret avec l'anneau d'or qu'elle aurait porté jusqu'à cette minute-là, je lui ai dit comment elle trouverait mon corps et ce qu'il fallait en faire. Alors, Christine m'a embrassé pour la première fois, à son tour, là, sur le front (ne regarde pas, daroga !) là, sur le front, sur mon front à moi ! (Ne regarde pas, daroga !) et ils sont partis tous les deux. Christine ne pleurait plus, moi seul, je pleurais daroga. Si Christine tient son serment, elle reviendra bientôt !» (Leroux, 2004, p. 400)

"I went and released the young man," Erik continued, "and told him to come with me to Christine. They kissed before me in the Louis-Philippe room. Christine had my ring. I made Christine swear to come back, one night, when I was dead, crossing the lake from the Rue-Scribe side, and bury me in the greatest secrecy with the gold ring, which she was to wear until that moment. I told her where she would find my body and what to do with it. Then Christine kissed me, for the first time, herself, here, on the forehead (don't look, daroga!) here, on the forehead, on my forehead, mine (don't look, daroga!) and they went off together. Christine had stopped crying. I alone cried, daroga, if Christine keeps her promise, she will come back soon!" (Leroux, 2004, p. 400)

The above quotation shows the function of completion or solution based on the description of a character who has successfully accomplished the task given to him, which was saving Christine. Christine and Raoul have chosen to leave Paris and pursue their lives in a faraway place. They meet at the station and board the train.

b. Spheres of action

There are 5 spheres of action in the novel *Le Fantôme de l'Opéra*. The first is the antagonist in the criminal sphere, played by Erik. This character is introduced 9 times. The second is the donors' sphere of action, played by the Persian and Darius. These characters are introduced 3 times. Next, the sphere of action of assistance, played by Christine Daaé. This character is introduced 3 times. Then the mediator sphere of action, played by Carlotta, Moncharmin and Christine. These characters are introduced 4 times. The last is the hero's sphere of action, played by Raoul and introduced 7 times. Based on the distribution of functions and the frequency of appearance of the authors, we can conclude that the main character in the novel is Christine Daaé.

c. Story movement schemes

The following diagram is based on the novel *Le Fantôme de l'Opéra*, according to the order of its functions. This schema is used to facilitate understanding of the story flow of a novel, this schema is composed of symbols of functions listed in the novel.

(a), η , A14, B, γ , C, O, ε , M, ζ , D, θ , T, H, β , E, \uparrow , Pr, F, G, K, δ , Rs, N, \downarrow , Ex.

These emblems replace the functions that appear in the novel *Le Fantôme de l'Opéra*. These symbols are sorted according to the story contained in the novel. The diagram is divided into three parts: beginning, middle and end. The beginning begins with the fraud function (η) and ends with the information transmission function (O). The middle begins with the first donor function (D) and ends with the start function (\uparrow). The last part begins with the pursuit function (Pr) and ends with the veil disclosure function (Ex).

Based on the results of the analysis described above, we can conclude that the aspects of narrative structure that appear in the novel *Le Fantôme de l'Opéra* are the aspects of the sphere of action, the sphere of action and the movement pattern of the story. The quotations above represent aspects of narrative structure as contained in the concept of narrative structure proposed by Vladimir Propp.

2. The relationship between aspects of narrative structure in *Le Fantôme de L'opéra*

The aspect of the actor's function is the basis of the analysis of narrative structure, because the decomposition of this aspect of function forms other aspects such as the sphere of action and the movement pattern of the story. The relationship between these aspects can be seen in the story's pattern of movement, which is linked together to produce a plot that forms the unity of the story's structure. This diagram is divided into three parts: the beginning, the middle and the end. The first part of the diagram explains the novel's initial situation, containing the presentation of the main character and the relationship between the characters in the story, as well as the beginning of the problem. The second part of the diagram explains the problematic situation. Finally, the last part of the diagram explains the culmination of the character's problems. The three diagrams presented above show that the story's plot is well blended. This consideration is based on the fact that the events occurring in the novel begin in the middle, as the story develops towards the beginning and then presents several flashback sections that explain the background to the story. Each aspect of the narrative structure is interconnected to form a complete story.

E. CONCLUSION

Based on the results of the analysis described above, we can conclude that:

Firstly, the aspects of narrative structure contained in the novel *Le Fantôme de l'Opéra* are aspects of the actor's function, the sphere of action and the story movement schemes. Of the 31 functions included in Propp's study, only 25 appear in this novel namely trickery, villainy, mediation, interdiction, beginning counteraction, unrecognized, reconnaissance, difficult task, delivery, the donor, complicity, transfiguration, struggle, absentation, hero's reaction, departure, pursuit, provision, spatial translocation, the initial misfortune, violation, rescue, solution, return, exposure.

Secondly, the sphere of action aspect appears in 5 the sphere of action, these are the criminal sphere of action, the donor sphere of action, the helper sphere of action, the dispatcher sphere of action and the hero sphere of action. The last of these is the schemes aspect of the story. Moreover, this pattern is divided into three parts. These are the beginning, the middle and the end. The beginning begins with the trickery function (η) and ends with the delivery (O). The middle begins with the first donor function (D) and ends with the departure (\uparrow). The last part begins with the pursuit function (Pr) and ends with the exposure (Ex).

Thirdly, the relationship between the aspects contained in the novel *Le Fantôme de l'Opéra* can be seen in the story movement schemes, which is linked together to produce a plot that forms the unity of the story's structure. The three diagrams show that the plot used is mixed, as the events that occur in the story begin in the middle, while the story develops towards the beginning and then presents several flashback sections that explain the context of the story. Each aspect of the narrative structure is interconnected to form a complete story.

Consequently, the results of the above analysis are relevant to Vladimir Propp's concept of narrative structure. According to him, the greatest number of functions is 31, but not all these functions are always found in a story, which does not violate the rules of Propp's law of function order. This is in line with the results of the research where, of the 31 functions, only 25 appear. Propp also explains that a character can occupy one or more functions in the story, which is also true in the research where the main character of this novel, Christine Daae, occupies more than one function. This novel is also a literary work that exhibits the same aspects of narrative structure as other literary works analyzed by Vladimir Propp in his study of narrative structure. These aspects include the functions of the actors, the sphere of action and the pattern of movement of the story.

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