

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Oral tradition is stories that spoken, chanted, recited, sung, or read aloud. It is distinctive because its content is expressed in more or less the same words every time the singer or story- teller uses it (Edwards, 1991, p.285). Most oral-history resources are narratives, stories provide materials that are essential for understanding the verbal legacy that is part of a community's history (Sharpe, 2011, p. 350). The story still continued over several generations and became folklore. Folklore is concerned with the modes of diversity in our real life and living together, with the nuances that have to be understood in the real-life situations living together in community (Ryan, 1992, p.184).

Meyer (2013) argues the folklore often refers to heroes, villains, ghosts, imps and fairies. Moreover, usually the themes of folklore are about battles, losses, victories, religious revolutions, artistic renaissances and political upheavals. Folklores are anonymous, but that does not make the followers seem to be retold over the time. Folklore itself is still understood to be the written artistically because smalls group of individual proliferated during a relatively fixed period. According to Swales (1990, p. 36) folklorists may have special historical reasons for holding onto the permanence one. The context

history and the narrative inside constitutes reason sociocultural value (Malinowski cited in Swales, 1990, p. 35). When people read and hear the stories, they do not only gain a better understanding of its people, but also the sociocultural values inside. That is a better way to learn about another nation, another people, than through the folktales they have kept alive through countless generations. Douglas and Keding (2005, p. xv) adds that passing on those stories from one person to another is part of the storytelling world and a tradition that lives and well in England. Furthermore, one of the best known historical folklore is from England.

English folk tradition has developed in England over a number of centuries. Some stories can be traced back to their roots, while the origin of others are uncertain or disputed. According to Lambert (cited in Douglas and Keding, 2005, p. 1) the beginning of England stories from Anglo-Saxon, The Celtic and Romanian. Many folklores took place in that era, such as King Arthur and Robin Hood (Monmouth cited in Douglas and Keding, 2005, p. 12).

This study examines, *Robin Hood and The Monk*, *King Arthur and Merlin*, *Little John and Nottingham Fair* as they are the best-known English folklore characters in history. Robin Hood is known as a hero in English folklore who is very good in archery and sword. He represents a good man because he robbed the rich and gave the money to the poor. Another story, King Arthur is legendary British king who was against Saxon invaders in the late 5-6 AD. Adds, Barczewski (2001) King Arthur lived in 10th century Celtic

revival in Wales. In line with Barczewski, The Celts provide the earliest traceable influence on Arthur's legend (Rogers, 2010, p. 6). However, his historical existence has been debated until now. Little John and Nottingham Fair is famous folklore and people had been celebrated the fair every five years at Nottingham Town. He is Robin's chief lieutenant. He is a good man who always help people.

In addition to this research, the writer chooses these folklores because they adapted into many television series, films, comics, theaters and others media from 1904 until now (more than 148 films). Besides, they are fiction characters which 'alive' in England because of their existence such as Statue of King Arthur at the Hofkirche in Innsbruck, designed by Albrecht Dürer and cast by Peter Vischer the Elder in 1520, Robin Hood statue in Nottingham by James Woodford in 1951, the earliest literary of pre-Galfridian tradition wrote about King Arthur identified by Thomas Green in 1275, and Little John's grave in St.Michael's Church graveyard in Derbyshire. In summary, British history influenced the development of folklore specially Robin Hood, King Arthur and Little John.

This research employs Russian formalism theory by Victor Shklovski to analyze defamiliarization in folklores: *Robin Hood and The Monk*, *Little John and Nottingham Fair* taken from English Folktales edited by Dan Keding and Amy Douglas and *King Arthur and Merlin* retold by Debora Tempest. Many researchers used defamiliarization to analyze poetry because there were many

‘unfamiliar’ language in poetry. However, this research used defamiliarization in folklore because usually they used Russian formalism theory of narrative technique by Propp to analyze novel. Russian formalism sees familiar things in literature to unfamiliar (Ebrahimi, 2013). Shklovsky (cited in Selder, 1989, p. 42) contents that the focus on the artistic defamiliarization of literature not to the content of perception. On the contrary, Brecht (cited in Selder, 1989, p. 42) used ‘alienation effect’ to change the perceptions of the audience and how one might find moral or political uses for Formalist ideas. It draws the moral and political issue which is not in defamiliarisation. Tynjanov argues language and literature as representative from the author to help reader’s ‘paradigma’ (Susanto, 2012, p. 144). Then, Propp describes the different function, it is how the character build up the plot in the series story (Zainul, 2009, p. 4). Therefore, Shklovsky’s lens the defamiliarisation provides a complete interpretation of a word view which can be understood by gesture and do not interest in its ideological or moral purpose (Selder, 1989, p. 45).

1.2 Research Question

How does defamiliarization operate in British folklores: *Robin Hood and The Monk, King Arthur and Merlin, Little John and Nottingham Fair?*

1.3 Purpose of the Study

The purpose is to analyze the defamiliarization elements of folklores: *Robin Hood and The Monk, King Arthur and Merlin, Little John and Nottingham Fair* using Russian formalism theory by Shklovsky.

1.4 Scope of the study

The study focuses on the elements of defamiliarization in *Robin Hood and The Monk*, *Little John and Nottingham Fair* taken from English Folktales edited by Dan Keding and Amy Douglas and *King Arthur and Merlin* retold by Debora Tempest using Defamiliarization theory by Shklovsky.

1.5 Significance of the study

In this study, the writer expects to help the reader to know and understand the elements of defamiliarization, especially in English folklores by Russian Formalism theory.

1.6 Previous Related Studies

The previous related studies are *Analysis of Five Texts using Russian Formalist Framework*, 2009 by Zainul. The corpuses are five texts selected from The Series of Unfortunate Events by Lemony Snicket. There are Book the Second: The Reptile Room (1999), Book the Forth: The Miserable Mill (2000), Book the Sixth: The Ersatz Elevator (2001), Book the Eight: The Hostile Hospital (2001) and Book the tenth: The Slippery Slope (2003). She used Russian Formalism theory by Vladimir Propp. She found the plot were consistent throughout the series of the texts whereby each of them followed the same pattern described in the framework.

Then, *The Assessment of Defamiliarization in Forough Farrokhzad's Poetry* by Ebrahimi in 2013. This research investigated three defamiliarization category which are stylistic, syntactic and semantic in Forough Farrakhzad's poetry. He used Shkolovsky's theory of defamiliarization. The result was Forough Farrokhzad has applied to take advantage of three aforementioned methods of defamiliarization.

Other research, conducted by Rogers in 2010 with *Lofty Depths and Tragic Brilliance: The Interweaving of Celtic and Anglo-Saxon Mythology and Literature in the Arthurian Legends*. In this research, she used Arthurian legend (folklore and poem) as the corpus and focused on the mythology between Celtic and Anglo-Saxon tribes. The results were Arthurian Legend influenced the popular imagination, stories of heroes, adventures, and magic abound in literature. Also, influence Anglo-Celtic world in which his legends figure was so famous appearing in a wide array of literary works.

Last, *Myth and National Identity in Nineteenth-Century Britain: The Legends of King Arthur and Robin Hood* by Barczewski in 2001. She analyzed nineteenth-century perceptions and representations of the legends of King Arthur and Robin Hood offers a case study of the development of this Anglicization of the British identity. The results showed Britishness of the inclusive variety Colley pictured was under challenge: a more dominant and racialist form of English national identity was emerging and a definition of

Britain as England which left no room for the inclusion of Celtic national identities.

The gap between Zainul and Ebrahimi used same theory of Russian Formalism but from different expert and data source. Ebrahimi focuses on defamiliarization by Shkolvsky in poetry and Zainul focuses on plot by Propp in book series. Then, Rogers's and Barczewski's research they have same topic of British legend but Roger focuses on *Lofty Depths and Tragic Brilliance*. Barczewski focuses on *National Identity in Nineteenth-Century Britain*. However, this research has the same topic of King Arthur and Robin Hood but with different theory of defamiliarization by Shkolvsky.

CHAPTER II

LITERATURE RIVIEW

This chapter purposes to review the theories, which are used in this research. This literature review is organized into eight sections. Section 1 explains the Russian formalism. Section 2 explains Victor Shklovsky's biography. Section 3 explain Defamiliarization. Section 4 British folklore. Section 5, 6 and 7 are synopsis of King Arthur and Merlin, Robin Hood and the Monk and Little John and Nottingham Fair. Section 8 explains the Theoretical Framework of this research.

2.1 Russian Formalism

Russian Formalism is the name for a group of literary scholars and linguists in 1916 to 1929 developed a series of innovative theoretical concepts, claims, models, and methodological norms concerning various aspects of the literary system and its study (Russian Formalism, John Hopkinns Press, 2005). The leading members of Russian formalism were Osip Brik, Roman Jakobson, Victor Shklovsky, Boris Ejchenbaum, and Jurii Tynianov as the leading members. Shklovsky (cited in Selden, 1986, p.38) believed that 'science' of literature is a complete knowledge of formal effects: devices and techniques. Newton (1990, p.21) argues, the subject of literary science is not literature, but literariness. The formalist wants to discover the 'literariness' elements at literary works with

highlight the device and technical elements introduced by author in order to make language literary. They consider literature as a system where each and every component in literary text came out with the distinction (Zainul, 2009, p.6). Susanto (2012, p.142) argues that Russian formalism is independent and factual ideology of literature. They try to differentiate literature and non-literature.

The formalist view is 'scientific' in literary, it refuses to open up theory to grasp the articulation of artistic form with other system of meaning (Selden, 1986, p.9). Selden also adds that the literary aspects of poems, novels, plays transform raw material (fact, emotion, story, etc) into literary works. Eagleton (2003, p. 3) Formalism was essentially the application of linguistics to the study of literature because the linguistics in question were of a formal kind, concerned with the structures of language. However, Veselovsky (Susanto, 2012, p.146) argues that literature is influenced by ethnography to see fiction event as reflection of reality. Nurgiyantoro (2013, p.63) argues, literary works is unique because of its (shape) and does not to the message (content). They passed over the analysis of literary 'content' because it always be tempted into psychology or sociology for the study of literary form (Eagleton, 2003, p.3). The formalist believed that literature or art is descriptive, literature work is not only structure and the material but also how does the method to arrange the literature itself (Susanto, 2012, p.145). Literary language is a set of deviations from a norm, a kind of linguistic violence: literature is a 'special' kind of language which different to the 'ordinary' language we commonly use (Eagleton, 2003, p.4). Selden (1986, p. 8) focuses to treat literature as a special use of language which achieves its clarity by differing and changing

'the practical' language. The practical language is used for acts of communication, while literary language has no practical function at all and simply makes us see differently for example, when we write love letter is different with the way we talk in society. Mukarovsky (1977, p.73) argues words and groups suggest a greater richness of images and feelings than if they were to occur in a communicative utterance.

Shklovsky (Esmaili and Ebraimi, 2013, p.1) also believed that literary devices 'defamiliarize' our perceptions of reality. This means the technique of art is to make objects 'unfamiliar', to increase the difficulty and length of perception. The process of perception itself is an aesthetic, however it must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important" (Selden, 1986, p.10). The purpose of art is to give the sensation of things as they are perceived and not as they are known (Shklovsky cited in Reading for Form I, 1998, p. 29). In line Fokkema and Kunne (cited in Susanto, 2012, p.150), arts are not 'dead material', but symbols that must be found the meaning by perspective. They established the study of literature as a scientific footing as it constitutes autonomous science deploying methods and procedures of its own (Bennet cited in Pelawi, 1979, p. 2). The formalist focuses on empiric of literature and override the language, culture, literature and individual expression (Susanto, 2012, p. 147). Egleton (2003, p. 5) argues there is no 'literary' device metonymy, synecdoche, litotes, chiasmus which is not quite intensively used in daily discourse.

On the contrary, Mukarovskij's lens literature has metaphorical meaning to society (Susanto, 2012, p.151). He adds literature can be a social document and

history if the contexts of history already set before. Eagleton (2003, p. 5) states that norms and deviations shifted around from one social or historical context to another because it depends on where you happen to be standing at the time. Then, it considers the truth of fiction.

2.2 Victor Shklovsky

Shklovsky was born in St. Petersburg, Russia. His father was Jewish (with ancestors from Shklov) and his mother was of German/Russian origin. He attended St. Petersburg University. He is one of the main voices behind a way of thinking about literature that today is known as Russian Formalism. He is one of the leading Russian Formalism. He wrote a book 'Art as Technique'. He occupies a significant position in Russian Formalism by introducing his literary concept of art as technique and making the notion of defamiliarization as a central tenet of the Russian Formalism (Selden, 1986, p. 11). His emphasis lies on the exploration of new literary techniques and devices in a work of art for its renewed perception and literariness.

He argues that if art uses the same device repeatedly it only gives a stale taste, and that literariness lies in the deviant use of language, but not the symbols and imagery. He takes habitual perception as automatic as it automatizes sense perception. But poetic trends renews our sense perception through defamiliarization by virtue of their constructed quality. Shklovsky's concept of art as technique is directed to his vision of how to make a work of art more artistic by

making the automatic and habitual perceptions deautomatized and renewed. He died in Moscow in 1984. (Selden, 1986, p. 39)

2.3 Defamiliarization

One of famous concept in Russian Formalism is Defamiliarization by Skhlovsky. This differentiates literary language from daily language (Susanto, 2012, p.142). Skhlovsky believes that we have habit into unconsciously automatic activity. Defamiliarization is the artistic technique of presenting common things in an unfamiliar or strange way in order to refresh perception of the familiar (Rice, 2002, p.49). People need some 'freshness' in their looks towards world and life (Esmaili and Ebraimi, 2013, p.1). Wall (cited in Esmaili and Ebraimi, 2013, p.2), the purpose of defamiliarization is to set the mind in a state of radical unpreparedness and to cultivate the willing suspension of disbelief. We see and hear things for the first time and the conventionality of our perceptions is put into question. Defamiliarization is new technique in literature. Shklovsky states lies on the exploration of new literary techniques and devices in a work of art for its renewed perception and literariness.

The Formalists see the literary work as a more or less arbitrary assemblage of 'devices', and only came to see these devices as interrelated elements or 'functions' within a total textual system (Eagleton, 2003, p.3). Urbanova (cited in Esmaili and Ebraimi, 2013, p.166) states that the defamiliarization process is closely related with the search for interestingness, originality, uniqueness or irony. Its fundamental purpose is to make meanings extraordinary and "strange", non-

familiar but still formulated within the realm of standard, conventional language, not deviant or ungrammatical constructions. The fact, it did not guarantee a piece of language was 'estranging' every time and everywhere (Eagleton, 2003, p.3). He adds 'estranging' only against a certain normative linguistic background, and if this altered then the writing might cease to be perceptible as literary.

Defamiliarization recognizes with *syuzet* (plot) and *fabula* to differentiate literature language from daily language (Susanto, 2012, p. 143). According to Saussure (cited in Nurgiyantoro, 2013, p. 64) *fabula* and *syuzet* are connected to syntacmatic and paradigmatic. Syntacmatic connection in text is linear it can be words relation, events or characters closely (chapter one, two, three, etc) then paradigmatic is jumping connection from beginning to the end. The story define as the chronological succession of event is an important role in narrative as it implies a change in situations written by author (Franzosi cited in Zainul, 2009, p.11).

Defamiliarization increased the difficulty (impeding) of the process of reading and comprehending and an awareness of the artistic procedures (devices) causing them (Russian Formalism, John Hopkinns Press, 2005). Eagleton (2003, p.3) argues 'Devices' involved sound, imagery, rhythm, syntax, metre, rhyme, narrative techniques. He adds these elements had in common was their 'estranging' or 'defamiliarizing' effect. However, Jakobson (cited in Eagleton, 2003, p. 86) argues that we have to watch the process of combining words together as well as in selecting them: we string together words which are semantically or rhythmically or phonetically or in some other way equivalent. This is why

Jakobson has famous definition, that 'The poetic function projects the principle of equivalence from the axis of selection to the axis of combination.' Another way of saying this is that, in literature words are not just strung together for the sake of the thoughts they convey, as in ordinary speech, but with an eye to the patterns of similarity, opposition, parallelism and so on created by their sound, meaning, rhythm and connotations.

There are some level in defamiliarization phonetic level (alliteration and assonance), grammatical level (repetition of phrase structures), semantic level (metaphor, simile, hyperbole, symbol, imagery, personification) and syntactic level (reduction, question sentence) (Msuya, 2016, 526).

2.3.1 Phonetic Level

A collection of the rhythmical groups into metrical units-lines is called level phonetic organization (Childs and Fowler, 2006, p.141). They add the rhythm continues chronologically as long as the text lasts, but verse is sliced into regularly repeated metrical units in a prose. Usually it recognizes as alliteration: repeated consonant sound at the beginning of words) and rhyme: a word in a scheme of things that transcends the line to act as gravitational centres for dramatic syndromes and create, ironically, a sense of freedom (Childs and Fowler, 2006, p. 207). A phrase or sentence that repeats an idea in the same words. This repetition shows intensified the character's effort (Eagleton, 2003, p.3).

2.3.2 Grammatical Level

Barry (2002) argues literary meaning drives to the origins of language and is reflected at the level of grammar and sentence structure. However,

no aspect of language is neutral; the patterns of grammar and syntax, morphemes, and phonemes are all implicated in literary meaning. He adds the purpose of grammatical level shows how the technical linguistic features of a literary work and contributes to its overall meanings and effects. Then, the implication is that the powerful literary effect is 'overdetermined'. According to Choamsky (cited in Childs and Fowler, 2006, p. 179) proposed that a grammar of a language captures linguistic competence and assigns structural descriptions to sentences of the language. He adds a grammar is said to 'generate all and only the grammatical sentences of the language'. It indicated by one or more sentence of similar phrases that have same grammatical structure

2.3.3 Semantic Level

According to Msuya (2006, p. 528) there are sobriquet expressions and symbolism in semantic level. In other words, semantic sees as words or phrases that cannot be completely understood without additional contextual information. It usually called figurative language or the emotive use of language (Richard cited in Childs and Fowler, 2006, p.156). Semantic content makes confusions in which the text is seen as being somehow 'between poetry and painting', readers being uncertain whether they are met with a picture for reading, or a poem for looking at (Childs and Fowler, 2006, p. 32). The sentences have semantic meaning but their denotative meaning cannot be fully understood. The purpose to forces us into a dramatic awareness of language (Eagleton, 2003, p.3).

2.3.4 Syntactic Level

Syntactical level is to the analysis of narrative structures: ‘proper name’ represents character; ‘adjective’ represents properties of or states experienced by the characters; ‘verb’ represents actions by the characters that modify situations or affect the characters (Tordov and Kristeva cited in Childs and Fowler, 2006, p.180) However, Shkolosky argues literary texts are generated from themes (the object of search in traditional literary analysis and interpretation). He adds theme depends on some rather consistent psychological mechanisms (‘expressiveness devices’) in other words are ‘processed’ into more complex meanings. It is replacing one word class with another without changing the meaning of the message. The combining words to make condensed the cause and effect of the story because syntactical level is to the analysis of narrative structures to represents the character and to support in someone ideas or action. The purpose is to give time of thought for the reader understand. According to McGuigan (cited in Msuya, 2016, p. 538), it offers to tell readers something in the story.

2.4 British Folklore

Folklore has not yet defined its objectives, material, or specific character as an area of knowledge (Propp, 1984, p.3). Mayer (2013), Folklore refers to the tradition of telling tales and reliving legends amongst the individuals within a particular country, territory or tribe. However, folklore is part of literature ‘expression of people’ (De Bonald cited in Wellek and Warren, 1997, p. 99). Ryan (1992, p. 184) folklore is concerned with the modes of diversity in our real life

and living together, with the nuances that have to be understood in the real-life situations of living together in community. Folklore is lore that told generation to generation then become culture which influence the history or culture of some places. Many scholars study folklore is not only focus on intellectual history and the philosophical trends but also provide historical facts and descriptions of events, characters, beliefs, and customs (Simpson and Round cited in Wolz, 1980p. 100).

The genre of folklore predates written literature and can be broken down into the following categories: folktales, nursery rhymes and some nonsense rhymes, myths, religious stories, epics, ballads, fables, and legends (Sharpe, 2011, p. xx). English legends are fantastical in nature, often refers to heroes, villains, ghosts, imps and fairies (Mayer, 2013). King Arthur and Merlin, Robin Hood and the Monk, Little John and Nottingham Fair as legends heroes category,

Those folklores are the most famous from all stories in the world because they have been developed to several version and the history has been a complex and convoluted one because the truth has still debated until now (Mayer, 2013). Passing on those stories from one person to another is part of the storytelling world and a tradition that is lives and well in England (Doughlas and Keding, 2005, p.xv).

2.5 King Arthur and Merlin

Barczewski (2001) King Arthur lived in 10th century Celtic revival in Wales. He is the greater king of England who is famous with his best knight Lancelot, his sword Excalibur, his beautiful queen Guinevere and his magician

advisor Merlin. The medieval imagery provides a surface identity for Arthur and his knights, but the underlying Anglo-Celtic threads are responsible for the captivating, vibrant, and ultimately enduring essence of the Arthurian legends (Rogers, 2010, p.4). Tempest (2006) retold how King Arthur meets Merlin and how does he become a king. In the beginning of the story, it tells about Arthur's father King Uther and how did he meet with Merlin. They had a deal, when Merlin could make Igraine the woman that Uther loved falling in love and married with him. He would give his son to Merlin. However, it is not mentioned why did Merlin want Arthur. Then, Merlin gave Arthur to Sir Ector and asked him to took care of Arthur. A few years later, King Uther was ill and met Merlin because he required his son to continued his kingdom. However, Merlin did not tell when was Arthur, whereby, he just asked him to announced to his people that Arthur would be the next. After that, Merlin went to London and asked the Archbishop to invited all the great men and knights to London. Sir Ecto came with his two sons, sir Kay and Arthur for the fight. However, they did not have sword for fight. Then, Arthur remembered that he saw a sword in front of the church. He tried to took it and would gave it to sir Kay. Arthur young took the sword in big stone with these words on "ONLY THE KING CAN TAKE THE SWORD FROM THE STONE". Many people doubted him and all knights tried to pull the sword but no one could take it. However, when Athur took it again, everyone believe. Then, he became good king and great warrior to defending Britain from human and supernatural enemies. Even though, in Geoffrey's history written he was a fictional hero of folklore.

2.6 Robin Hood and the Monk

One of the best-known English folklore characters in history from 13th century or 14th century, Robin Hood was a hero that stole from the rich and gave to the poor (Meyer, 2013). Robin Hood is a heroic outlaw who was a highly skilled archer and swordsman in English folklore. However, he does not only rob bad aristocrats but also monk who is corruption and use the power to blackmail less fortunate people (Darce, 2005). The earliest surviving text of a Robin Hood ballad is the 15th century "Robin Hood and the Monk". This is preserved in Cambridge University manuscript and is contained many of the elements still associated with the legend, from the Nottingham setting to the bitter enmity between Robin and the local sheriff. In Robin Hood and The Monk tells when he wants to go to Saint Marry's church the monk reports Robin Hood to the Sheriff and tried to arrest him. However, Robin Hood's friends Little John and Munch tried to rescue him. However, in this story how does Little John has round character because he helps Robin Hood with kills the Monk and his assistant. They are very tricky because the Sheriff and the King had fooled by them.

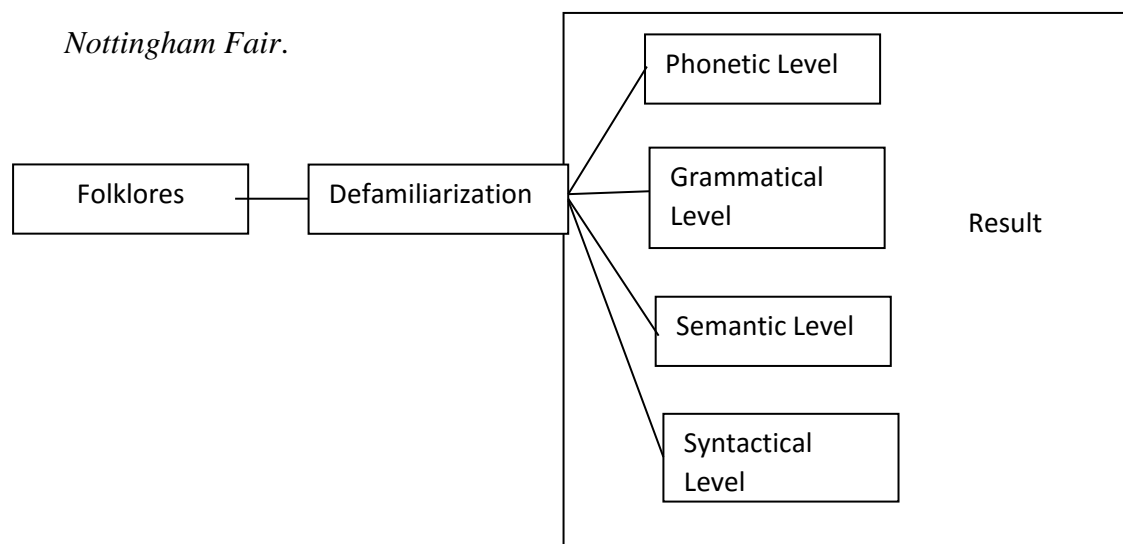
2.7 Little John and Nottingham Fair

Little John is a legendary Robin Hood's friend. Little John and Nottingham Fair tells how is he good to play at bow and the quarterstaff. Therefore, he was known as the master of the martial art. He helps poor people who are oppression by rich people (Keding, 2005). After that, he disappears into the green woods. Little John's name appears in many, many different connections,

spanning numerous locations and place names situated around the world and it is connected with the Robin Hood legend (Nottingham Post, 2015). More, he is a likeable and much-loved character in the traditional Robin Hood story who clearly has a substantial international following of fans. Although it cannot historically be authenticated, local tradition has it that Little John's Cottage once stood somewhere along Peafield Lane between Mansfield Woodhouse and Edwinstowe in Nottinghamshire. In *Little John and Nottingham Fair* tells about when Little John goes to the fair. However, there is Eric of Linclon as the antagonist character. He really underestimates Nottingham people and he challenged all Nottingham men including Little John to duel at the ring. No one could beat Eric of Linclon except Little John who could knock him down. Once more Little John is their hero.

2.8 Theoretical Framework

In this study the writer uses defamiliarization theory by Skholovsky which developed by Msuya to analyze how does defamiliarization operate in British folklores: *Robin Hood and The Monk*, *King Arthur and Merlin*, *Little John and Nottingham Fair*.



CHAPTER III

3.1 Research Method

In this study researcher uses comparative analytical study to analyze qualitative research data. According to Cresswell (2012, p. 16) qualitative research is study about the phenomenon (concept, idea, or process studied). The literature might yield little information about the phenomenon of study. In qualitative research, a valuable source of information is best suited to address a research question and find out the variable. (Cresswell, 2012, p. 232). Meanwhile, researcher analyzes the data with Russian Formalism theory by Shklovsky to find defamiliarization in three folklores: *Little John and Nottingham Fair* retold by Dan Keding, *Robin Hood and The Monk* retold by Michael Dacre, *King Arthur and Merlin* retold by Deborah Tempest.

3.2 Data and Data Source

The reseacher data sources are three folklores : *Robin Hood and The Monk*, *King Arthur and Merlin*, *Little John and Nottingham Fair*. The data is written text (phrase, words, and sentences).

3.3 Data Collecting Procedures

Therefore, the procedure to collect the data are:

1. Find the folklores.
2. Select three British folklores with the most adaptation stories (more than 148 films, series and animation)
3. Read the folklores thoroughly.

4. Identify phrase, words, and sentences on *Robin Hood and The Monk, King Arthur and Merlin, Little John and Nottingham Fair* which peculiar or unconventional.
5. Put the phrase, word and sentences into the table of defamiliarization elements; phonetic level, grammatical level, semantic level and syntactical level.

3.4 Data Analysis Procedures

1. Analyze phonetic level, grammatical level, semantic level and syntactical level of defamiliarization toward the British folklores: *Robin Hood and The Monk, King Arthur and Merlin, Little John and Nottingham Fair*.
2. Interpreting the data based on phonetic level, grammatical level, semantic level and syntactical level of toward the British folklores: *Robin Hood and The Monk, King Arthur and Merlin, Little John and Nottingham Fair*.
3. Compare the similarities and differences of folklores.
4. Making conclusion.

Table Analysis

No	Sentences	Phonetic Level	Grammatical Level	Semantic Level	Syntactical Level	Interpretation

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the data descriptions, finding, and discussion of defamiliarization in King Arthur and Merlin, Robin Hood and the Monk and Little John and Nottingham Fair based on Shklovsky's theory.

4.1 Data Description

The data are words, clauses and sentences on *Robin Hood and The Monk*, *King Arthur and Merlin*, *Little John and Nottingham Fair* which indicated defamiliarization in phonetic level, grammatical level, semantic level and syntactical level. The data is analyzed to discovery how does defamiliarization operate in British folklores: *Robin Hood and The Monk*, *King Arthur and Merlin*, *Little John and Nottingham Fair* used Russian formalist theory by Shklovsky.

4.2 Findings

After three folklores were being analyzed using defamiliarization theory by Shklovsky. The writer found the differences and similarities in fabula between *King Arthur and Merlin*, *Robin Hood and the Monk* and *Little John and Nottingham Fair*.

The Table of Defamiliarization of the Folklore

No	Sentences	Phonetic Level	Grammatical Level	Semantic Level	Syntactical Level	The Phenomenon
1.	King Arthur and Merlin	4 (18,2%)	6 (27,2%)	4 (18,2%)	8 (36,4%)	22
2.	Robin Hood and the Monk	8 (17%)	3 (6,4%)	14 (29,8%)	22 (46,8%)	47
3.	Little John and Nottingham Fair	8 (26,7%)	2 (6,6%)	11 (36,7%)	30 (30%)	30

4.3 Discussion

4.3.1 Analysis of King Arthur and Merlin

- Phonetic Level

A collection of the rhythmical groups into metrical units-lines is called level phonetic organization (Childs and Fowler, 2006, p.141). They add the rhythm continues chronologically as long as the text lasts, but verse is sliced into

regularly repeated metrical units in a prose. In King Arthur and Merlin shows 4 times (18,2%) of phonetic level.

*“The **sun shone** on the **sword** and it looked very **strong**.”*

Repeated consonant sound /s/ at the beginning indicated as *alliteration*. Besides, the *assonance* is occurred in repeating the vowel /o/. According to Childs and Fowler (2006, p. 238) alliteration is repetition of initial consonants to describe the texture of language and assonance is the repetition of a vowel sound in a line of the text. These terms show ‘unfamiliar’ things that indicates defamiliarization.

*“The knights **pulled and pulled**”*

*“Everybody shouted, ‘**Arthur is our king! Arthur is our king!**’”*

These two lines show the repetition of the same words. This phenomenon indicates defamiliarization which clearly show unfamiliar things. According to Eagleton, a phrase or sentence that repeats an idea in the same words shows intensified the character’s effort (Eagleton, 2003, p.3).

*“Arthur climbed **down from** his horse and went to **the stone**”*

This line indicates the *assonance* because there is repeated vowel sound /o/ in “down, from, stone.” The purpose of this *assonance* is to draw out Arthur as the main character in his action.

- Grammatical Level

Barry (2002) argues literary meaning drives to the origins of language and is reflected at the level of grammar and sentence structure. However, no aspect of language is neutral; the patterns of grammar and syntax, morphemes, and phonemes are all implicated in literary meaning. He adds the purpose of grammatical level shows how the technical linguistic features of a literary work and contributes to its overall meanings and effects. In grammatical level, King Arthur and Merlin shows 6 times (27,2%).

“He was a good man and he was king in the south of Britain.”

There is one or more sentences of similar phrases that have the same grammatical structure. This technical linguistic features correlate one element of linguistic features to the meaning of overall passage. In this case, it describes one of the character, King Uther as Arthur’s father in the beginning of story. This line implicated King Uther’s character.

‘I will help you. But when you have a child, you will have to give the boy to me.’ ‘I will give him to you,’ said the King.

This line shows the same grammatical level and intensify the cause and effect of the story. King Uther must give his son to Merlin because he had a deal. Merlin promised to help him being married with Igraine the woman that he loved. This scene shows King Uther’s character is ‘twisted’ from ‘good’ king to ‘egoist’ father.

“I will try to be a good king,” said Arthur. “And I will listen to your words, ... Sir Kay, my brother, you will be an important knight and a friend to me.”

“You will be the best knight and you will be the greatest king. You will live for a very long time.”

These two sentences have similar phrase ‘best knight’ and ‘the greatest king’. It describes Arthur’s character from Sir Ector as his step-father. He uses ‘will’ for his hope to Arthur as the hero of the story which implies the strong possibilities to be carried out. It shows Sir Ector’s character as a good father and Arthur as a good son.

“Arthur was a good king, and his knights were brave.”

In the end of the story, it intensified the happy ending of the story. Finally, Arthur became a king and made his country peace because he had brave knights. The grammatical used is still the same to maintain the coherence of the text.

“Ten knights stayed and watched the stone.”

This line indicates the suspense of the story because ‘ten knights’ as supporter characters wait for action from Arthur as the main character because they do not know who is Arthur. According to Propp (cited in Barry, 2002) one of the ‘functions’ constructed in folklore is the hero is unrecognized then he arrives home or in another country. This part is the falling action of the story, it tries to ‘draw out’ before the resolution.

- Semantic Level

Semantic sees as words or phrases that cannot be completely understood without additional contextual information. It usually called figurative language or the emotive use of language (Richard cited in Childs and Fowler, 2006, p.156). there are 4 times (18,2%) of semantic level showed in King Arthur and Merlin.

*“Other places were very dangerous at that time, but **people did not fight in Uther’s country.**”*

It has semantic meaning, but their denotative meaning cannot be fully understood. This line appears at the beginning of story which describes his country living in peace and harmony because there was not fight and war.

*“It came out as **easily as a knife out of butter.**”*

This line contains *simile* because “it” refers to “the sword” compares with “a knife of butter”. It means Arthur take the sword very easy. The purpose of this construction is to force us into a dramatic awareness of language (Eagleton, 2003, p.3). This part is the climax when Arthur tries to take the sword. While other dramatic lines,

“I love you very much, but I am not really your father.”

It indicates *irony*, Child and Fowler (2006, p.123) state a mode of discourse that conveying meaning different form and opposite called irony. Sir Ector loves Arthur but he is not his biological son.

*“His country was **a quiet place again.**”*

In the end of the story, it indicates the resolution because ‘a quiet place again’ refers to ‘peace and harmony’ country just like his father King Uther did before.

- Syntactical Level

*“Uther **loved** a beautiful woman, Igraine, and he **wanted to marry** her.”*

*“They were all happy because now they had **a kind, good king**.”*

It is replacing one word class with another without changing the meaning of the message. It shows the combining words to make condensed the cause and effect of the story. King Uther ‘loves’ Igraine because she is ‘beautiful’ then he wants to ‘marry’ her. Next sentence ‘a kind’ and ‘good’ have same meaning. It also, shows cause and effect ‘they were happy’ because ‘the king was good’. Syntactical level is the mostly level used in King Arthur and Merlin 8 times (36,4%).

“The strongest and best knight always won.”

“He was strong and he was not afraid.”

The word ‘strong’ has same meaning with ‘best’. That is perceptible the situation and the character at the story. Also, ‘strong’ and ‘was not afraid’ have same meanings.

‘I know that I am going to die,’ King Uther said.

Syntactical level used to analyze the narrative structures that represents the character. This line indicates King Uther’s feeling that he worries how will continue to lead his country.

“Call the knights to London. Then we will find the new king,” Merlin told the Archbishop.”

This line considers to support in someone ideas or action. Merlin asks the Archbishop to call all the knights to find the new king of South Britain.

“Where did it come from?’ ‘How did it get here?’ ‘Who brought the stone here? We didn’t see anybody. And who put the sword in it?’”

“Where did that sword come from?’ Sir Ector asked.”

This lines give pause of thought for the reader understand and then the answer is given immediately. According to McGuigan (cited in Msuya, 2016, p. 538) it offers to tell readers something in the story.

4.3.2 Robin Hood and the Monk

- Phonetic Level

Phonetic level recognizes as alliteration: repeated consonant sound at the beginning of words) and rhyme: a word in a scheme of things that transcends the line to act as gravitational centers for dramatic syndromes and create, ironically, a sense of freedom (Childs and Fowler, 2006, p. 207). Phonetic level is third level used in Robin Hood and the Monk 8 times (17%).

And leave the hills high,

And leave the hills high

In the beginning of story shows some poetry which indicates as the words indicate *repetition*, “the hills high” means setting of the story took place has high hills.

*“Until Little John grasped him by the shoulder and roared, "Give me my five bob, you **flipping little footpad!**"*

When John calls Robin “flipping little footpad” there is repeated consonant sound /f/ at the beginning indicated as *alliteration*.

*“Some of them **wept and wailed** and some just **sat and stared**, but all at once Little John was out of the trees and stood among them.”*

This lines indicate repetition /w/ and /s/ in phrase at begging, middle or end sentence.

*“The two yeomen stepped out into the **highway, humbly and courteously,..**”*

*"but have you any news of that **flipping little footpad**, Robin Hood?"*

This line contains *imagery* of Robin Hood as “flipping little footpad”

*That got them into the king's presence, where Little John went **down on one knee, crying boldly,..**”*

The ‘unfamiliar’ language of *assonance*. It shows how is he very sad about the letter that he brings to the King.

*“when the **cock** began to **crow** and **the day** began to **break.**”*

It contains *alliteration* repeated consonant sound /c/ and /b/ at the beginning of words.

- Grammatical Level

"I'm going into Nottingham today."

"I go to worship, not to war!"

There are 3 times (6,4%) of grammatical level in Robin Hood and the Monk. According to Barry (2002) the purpose of grammatical level shows how the technical linguistic features of a literary work and contributes to its overall meanings and effects. This line provides a sense of optimism meanings that Robin Hood wants to go to Nottingham for worship not to war. So, Little John and Much as his friend do not have to worry.

- Semantic Level

This level is the second level used in Robin Hood and the Monk story. There are 14 times (29,8%) of semantic level. In the beginning of the story there is poem to describe the beauty of nature. It uses 'unfamiliar' language for the aesthetic of story.

"In Summer when the bushes shine."

It indicated as *symbol*. According to Childs and Fowler (2006, p. 232) symbol serves the rational idea as a substitute for logical presentation. "the brushes shine" refers to sunny day of summer which should be happy and cheerful day.

“the birds were singing merrily,..”

The line “birds were singing” indicates *personification* because it gives animal’s characterization of human.

“By him that died on the tree there is no happier man than I in the whole of Christendom!” But Robin Hood was in a terrible mood and made no answer.”

This line shows *metaphor*. The character intensified that he is stubborn because he does not care what John advice due of his bad mood. The *metaphor* ‘by him that died on the tree’ refers to Jesus who died in cross for Christendom.

*“As it is, you can get some **other fool to be your serf.**”*

This words indicate *Irony* because a mode of discourse for passing on meanings to different from. Between ‘other fool’ to ‘Robin’s serf’.

*”swords in hand, **baying for the blood of Robin Hood** heedless of the sanctity of the church and the screaming of the women and children.”*

*“They took their leave and, on fresh mounts **without even stopping for a cup of tea,..**”*

They have semantic meaning but their denotative meaning cannot be fully understood. ‘baying for the blood of Robin Hood’ is metaphor to implies the Sheriff wants to kills Robin. Then, ‘*without even stopping for a cup of tea,..*’ means they have not time to take a rest.

“So, **faster than the wind**, a messenger sped to Sherwood and brought the news to the merry men.”

“We’ll take him to London tomorrow, **with three hundred knights and men-at-arms.**”

It indicates *hyperbole*. It exaggerates “a messenger” is faster than “the wind”. ‘with three hundred knights and men-at-arms’ is too much for guarding one man.

“for Robin Hood leads many a wild fellow in these parts and if they knew you were riding this way, **they’d slaughter you like sheep.**”

Simile is the mostly used in Robin Hood and the Monk. It compares “the Monk” with “sheep” because he threatened by “wild fellows” or Robin Hood’s friends.

“**and word spread like a forest fire** that the black monk had betrayed the outlaw and was now on his way to the king in London.”

This sentences indicate as *Simile* because compare “word” with “fire” that everyone already knows about “the betrayed of the Monk.”

“the monk and Little John talking and laughing together **like old friends,..**”

There is *simile* to compares “the Monk and Little John conversation to “old friends”. It shows that they already know well each other.

“this one drinks too much—**almost as much as the sheriff!**”

It indicates *simile* because it compares the Gaoler with the Sheriff who get drunk after drink too much wine. It means “the Gaoler” and “the Sheriff” have drink same amount drink.

“But Robin Hood was in merry Sherwood, as light as leaf on tree.”

It indicates as *simile* to compare “Robin Hood” with “light on leaf tree” which safe and comfortable.

- Syntactical Level

Robin Hood and the Monk has the most syntactical level from the three folklore.

There are 22 times of 47 words, phrases, sentences or (46,8%).

"Buck up master!" said Little John

"Shoot for a penny!" cried Robin Hood

"By my faith!" cried Robin.

"Let up your wailing!" said Little John

"God save you, my liege!" and handing him the letter

"So might I thrive,"

"Indeed, yes, well," said the king,

"So let us in, you gormless noddy!"

Those lines indicate the act to support in someone ideas or action. Blackmore (cited in Msuya, 2016, p.537) argues scope syntactical level included hesitations,

revisions and self-corrections, incidental comments about what is being communicated in the host utterance, self-directed questions and reminders and responses to something external to the conversation among others.

“With the greatest archer in the world?”

“Why are all the gates locked?” “Because Robin Hood is here in prison and his outlaws attack us every day, shooting at our men.”

The syntactical level with question gives pause of thought for the reader understand and then the answer is given immediately.

4.3.3 Little John and Nottingham Fair

- Phonetic Level

This last folklore is also compiled with the phonetic level which carried on the alliteration and rhythm. There are 8 times phonetic level (26,7%) of the whole story.

“John walked among the booths and the brightly colored tents at the fair.”

The alliteration is occurred in this line. The repetition of the consonant /b/ ‘booths’ and ‘brightly’ effects the creation of the rhythm in this line.

*There would **be jugglers and singers, dancers and storytellers***

This line indicates the assonance of the vowel /e/ in the four words of the sentence.

So that, it effects the sound of the sentence.

“..singing ballads and telling stories, others serving sausages..”

“Then he went dancing, leaping high and turning in midair, delighting all who watched.”

The assonance is re-occurred in this lines. The repetitions of the vowel /i/ in ‘singing’, ‘telling’, and ‘serving’. Then, ‘dancing’, ‘leaping’, ‘turning’, and ‘delighting’.

“...fresh baked bread...”

It indicates alliteration because there is repeated consonant /b/ sound in ‘baked’ and ‘bread’.

trying to bully them into trying their luck against him.

This line is repetition because there are two same words ‘trying’.

- Grammatical Level

Robin Hood and the Monk has the lowest grammatical level from three folklores 2 times (6,6%) of whole story.

*“When John **reached** the ring, he **noticed** that no one was fighting.”*

*“Eric **spied** John in the crowd and **saw** that he was head and shoulders above the others.”*

One or more sentence of similar phrases that have same grammatical structure.

- Semantic Level

*“**Autumn** had come **to the forest** and with it **the cool winds** that brought the clear days.”*

That is *metaphor* it compares “autumn” and “the cool winds”. The atmosphere is clam and peace because it represented by the beauty of nature.

"You, the long-legged fellow in scarlet,.."

This line describes imagery of Little John. It shows his physical appearance as the main character of the story.

“Eric looked as if he'd seen a ghost.”

They have semantic meaning but their denotative meaning cannot be fully understood. This line indicates metaphor because ‘a ghost’ implies to ‘Little John’.

*“Now Robin Hood was not tempted to go to the fair this year. He had already **rubbed the sheriffs nose** in his own stupidity by winning the archery contest the year before and had no need to do so again.”*

The metaphor is re-occurred in this line “rubbed the sheriff nose” means “embarrass” him with winning the archery contest.

*“John stood almost **a head taller than the tallest man**, and his shoulders were broader than any there.”*

This line indicates *hyperbole* because “a head taller than the tallest man” extravagant something. However, in Little John and Nottingham has simile as the most used figurative language in semantic level.

*“Eric smirked and pranced around **the ring like a rooster.**”*

It contains *simile*, it compares “Eric” with “rooster” and shows that he is strong man.

*“...it would sing through the air **like an arrow as it journeyed toward your head.**”*

It implies simile because it compares “an arrow” fly with “journey” to somewhere “your head” refers to Eric’s head. It shows that the arrow is fly away very fast.

“It's more like a splinter of wood in my hands,..”

It indicates Little John is never scare of Eric. It shows simile because “like a splinter of wood in my hands” implies he can beat Eric as soon as possible.

“He seemed almost too quick for a man of his size..”

They have semantic meaning but their denotative meaning cannot be fully understood. It has paradox ‘big man’ with ‘quick move’.

“Then almost in a blink of an eye, he backhanded Eric beneath his guard...”

It indicates hyperbole of Little John’s move when he attacks Eric of Lincoln.

- Syntactical Level

“If you must go,..”

It acts to support in someone ideas or action.

“So Little John took off his Lincoln green and dressed himself in scarlet with a deep red jacket and hood to hide his long brown hair and beard and off he went to Nottingham Town.”

Jobe (cited in Msuya, 2016, p. 536) the repeated use of the same conjunction most commonly ‘and’ and ‘or’. The stylistic effect is to slow down readers so they can take in all information so that the reader can read with a fairly equal beat (Kolln, 1999, p.184)

“...everyone declared him a fine man and a great comrade with whom to share a day at the fair.”

It is replacing one word class with another without changing the meaning of the message. The word ‘fine’ has same meaning with ‘great’.

"Now is there no man here who will cross staffs with me? No one here who will fight for the love of his lass and prove his courage?"

"Are you like the rest of these faint-hearted men of Nottingham, or will you give me a fight?"

"What did he say to you when you fell?" one man asked.

It gives pause of thought for the reader understand and then the answer is given immediately.

"Watch closely, men of Nottingham, as I carve up your hero." Eric moved quickly and struck.

It is a powerful tool of syntactic estrangement understatement as a figure of speech on the estranged structure.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

Defamiliarization is elements that ‘make strange’ the literary works but still formulated in grammatical structure. This study uses *Robin Hood and The Monk*, *Little John and Nottingham Fair* taken from English Folktales edited by Dan Keding and Amy Douglas and *King Arthur and Merlin* retold by Debora Tempest as the data sources. From the previous analysis and interpretation can be concluded that those folklores had defamiliarization elements; phonetic level, grammatical level, semantic level and syntactic level.

According to the research question, this research will explain how does defamiliarization operate in British folklore: King Arthur and Merlin, Robin Hood and the Monk, and Little John and Nottingham Fair. The researcher found that these three folklores had defamiliarization elements (phonetic level, grammatic level, semantic level and syntactical level).

In King Arthur and Merlin shows 22 phrases, words, and sentences that indicate defamiliarization elements. There are 4 times (18,2%) of phonetic level, 6 times (27,2%) of grammatical level, 4 times (18,2%) of semantic level, and 8 times (36,4%) of syntactical level. Second folklore is Robin Hood and the Monk. It shows 8 times (17%) of phonetic level, 3 times (6,4%) of grammatical level, 14 times (29,8%) of semantic level, and 22 times (46,8%)

of syntactical level from 47 phrases, words and sentences. Last, Little John and Nottingham Fair shows 8 (26,7%) of phonetic level, 2 times (6,6%) of grammatical level, 11 times (36,7%) of semantic level, and 30 times (30%) of syntactical level from 30 phrases, words and sentences.

Besides, researcher also found the differences and similarities of three folklores. The differences are in King Arthur and Merlin only has two semantic level (metaphor and irony). While, Robin Hood and the Monk has used the most among others (symbol, personification, metaphor, irony, hyperbole and simile). Little John and the Monk has metaphor, imagery, hyperbole, simile, paradox). However, the similarities are also found; the most used level in three folklores are syntactical level, all the folklores have metaphor in semantic level, and the last alliteration and assonance occur in phonetic level of all folklores. It concluded that defamiliarization can be definitely appropriate to analyze folklore.

5.2 Recommendation

The researcher realizes this study is required to have further discussion. So, it is recommended for the next researcher who interested in this kind of text, to analyze folklores with the analysis of plot by Vladimir Propp or the object, tasks and method of literary history by P. N. Medvedev and M. M. Bakhtin which can convey not only the textual element of the language but also relates to the contextual element. Because folklore is one kind of text which refers to the tradition of telling tales and reliving legends amongst the

individuals within a particular country, territory or tribe. It closely relates to the social and political condition of the surroundings.

REFERENCES

- A close-up of Little John's grave at St Michael's Church in Hathersage* [Handout].
(2015). Nottingham Post.
- Barczewski, Stephanie L. (2001). *Myth and National Identity in Nineteenth-Century Britain: The Legends of King Arthur and Robin Hood*. Oxford: Oxford University Press.
- Barry, Peter. (2002). *Beginning Theory: An Introduction to Literary and Cultural Theory*. Wales: Manchester University Press.
- Childs, Peter & Fowler, Roger. (2006). *The Routledge Dictionary of Literary Terms*. New York-Canada: Routledge.
- Cresswell, John W. (2012). *EDUCATIONAL RESEARCH: Planning, Conducting, Evaluating Quantitative and Qualitative Research* (4th ed). Boston: Pearson.
- Eagleton, Terry. (2003). *Literary Theory: An Introduction* (2nd ed). Minnesota: The University of Minnesota Press.
- Ebrahimi, Mariam. (2013). *Aesthetics in William Shakespeare's Sonnets*. Iran: Department of English Literature and Language, Islamic Azad University of Boroujerd.
- Edwards, Mark W. (1992). *Homer and Oral Tradition: The Type-Scene*. *Oral Tradition*, 7/2: 284-330.
- Esmacili, Zahra & Ebrahimi, Shima. (2013). *The Assessment of Defamiliarization in Forough Farrokhzad's Poetry*. Australia : Australian International Academic Centre. ISSN 2200-3592 (Print), ISSN 2200-3452 (Online)

- Keding, Dan & Douglas, Amy. (2005). *ENGLISH FOLKTALES*. London: Libraries Unlimited.
- Meyer, Amelia. (2013). *FOLKLORE* [Handout]. EnglandForever.
- Msuya, Erasmus Akiley. (2016). *Syntactic Defamiliarization in Charles Mangua's 'Son of Woman'*. *International Journal of English Language, Literature and Humanities*, 525-553. Department of Foreign Languages and Linguistic, University of Dar es Salaam. Tanzania.
- Mukarovsky, Jan. (1977). *The Word and Verbal Art*. USA: Yale University Pres.
- Newton, K. M. (1990). *Twentieth-Century Literary Theory*. Great Britain: Macmillan Education Ltd.
- Nurgiyantoro, Burhan. (2013). *TEORI PENGKAJIAN FIKSI*. Yogyakarta: Gajah Mada University Press.
- Propp, Vladimir. (1984). *Theory and History of Folklore (Theory of History Literature Vol.5)*. (Martin, Ariadna and Martin, Richard P, Trans). Minneapolis: University of Minnesota Press.
- Rogers, Melissa. (2010). *Lofty Depths and Tragic Brilliance: The Interweaving of Celtic and Anglo-Saxon Mythology and Literature in the Arthurian Legends*. Liberty University School of Communication.
- Russian Formalism* [Handout]. (2005). John Hopkins Press
- Ryan, John S. (1992). *FOLKLORE TODAY AND FOLKLORE TOMORROW? FOLK'S PROBLEMS IN THE SHRINKING WORLD*. A Musing on the (Current Research) Field1 for the Discipline – Evolving from an Analysis

of the Draft Program for the American Folklore Society's Annual Meeting.

doi: 10.7592/FEJF2010.46.ryan.

Selden, Raman. 1986. *A Reader's Guide to Contemporary Literary Theory*. Great Britain: The Harvester Press Limited.

Sharpe, M.E. (2008). *Storytelling: An Encyclopedia of Mythology and Folklore*. New York: Sharpe References.

Susanto, Dwi. (2012). *PENGANTAR TEORI SASTRA*. Jakarta: CAPS. ISBN: 978-602-9324-03-7.

Swales, J. (1990). *Genre Analysis: English in Academic and Research Setting*. England: Cambridge University Press.

Tempest, Debora. (2006). *King Arthur and the Round Table*. Essex: Pinguin Books Ltd.

Tyson, Lois. (2006). *Critical Theory Today: A User-Friendly Guide* (2nd ed). New York- London: Routledge.

Wellek, Renne & Warren, Austin. (2014). *Teori Kesusastraan*. Jakarta: PT. Gramedia Pustaka.

Zainul, Nur Hidayah Binti. (2009). *Analysis of Five Texts using Russian Formalist Framework*. Universiti Malaysia Sarawak.