THE ANALYSIS OF SEMANTIC MACROSTRUCTURE IN CHILDREN'S FAIRYTALES

THESIS

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The Analysis of Macrostructure in Children's Fairy Tales

adalah benar-benar karya saya, **kecuali semua kutipan dan referensi yang disebutkan sumbernya.** Apabila terdapat kesalahan dan kekeliruan di dalamnya, maka akan sepenuhnya menjadi tanggungjawab saya. Demikianlah surat pernyataan ini saya buat dengan sesungguhnya.

Banda Aceh, 6 Januari 2020

Saya yang membuat surat pernyataan,

Miftahul Jannah

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ABSTRACT

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This study worked on analyzing macrostructure of a fairy tale, in word and sentence level. The problems of this research can be formulated into two specific questions: What are the macrostructures in children's fairytales? Regarding the research question, the aims are to discuss how macro-rules work in children's fairytale and to identify the macrostructure in children's fairytale. This research used descriptive qualitative research method. The research subjects were three original fairy tales called "Old Sultan", "Fundevogel" and, "The Elves and The Shoemaker" by Grimm Brothers (1812). These stories come from The Original Folk and Fairy Tales of The Grimm's classic collection. Theoretically, the result of this research contributes to the development of discourse study and enriches the theories about the analysis of macrostructure especially for children's fairy tales. Practically, this study is beneficial for linguistic lecturers and language learners since this research provides the structure of macrostructure which becomes discourse analysis learning sources. Also, it gives useful information for future researchers who are interested in discussing the related topic on macrostructure, especially on macro-rules. The study, therefore, recommended that it is important for future research to analyze various texts such as speech, news and letter which will help the reader to perceive the real meaning of a text.

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CHAPTER I

INTRODUCTION

This chapter presents introduction of this study which consists of background of study, previous studies, research question, research aims, significance of study, research terminologies, and research methodology.

A. Background of Study

Appearing as a genre for children and adults, a fairy tale is more than just a fairy tale (Zipes, 2012). According to Zipes (2012), fairy tale is particularly charming to readers, listeners, and viewers of all ages throughout the world. It presents readers hope and comfort as well as happy endings (Bettleheim, 2010). Fairy tale contributes to the enrichment of reader's knowledge in number of ways as they teach morals and values (Lepin, 2012).

According to Lepin (2012, p.7) "Fairy tale is a narrative in prose about the fortunes and misfortunes of a hero or heroine who, having experienced various adventures of a more or less supernatural kind, lives happily ever after. Magic, charm, disguise and spells are some of the major ingredients of such stories." Fairy tales as a story for children involve fantastic forces and beings as fairies, wizards, and goblins which also called fairy story; a story whose improbable events lead to a happy ending

Merriam-Webster online dictionary). Based on the definitions, it can be concluded that fairy tales involve fairy creatures and magic.

In most fairy tales, the plot focuses on a problem or conflict which needed to be solved (Ashliman, 2004). According to Haase's classification (2008), fairy tales are literally narratives which include the episode structure and constructed primarily on motifs: the genre is very fictional, the setting is undefined, the model of reality in which the characters move is supernatural, and the language includes repetitions and bare-bones characterizations. According to Guncy (2005), fairy tales usually include morals or lessons to be learned, and they have been used to transfer life's lessons to people in different cultures.

According to Lepin (2012), fairy tales teach morals and values, highlighting the most global norms and standards of language existence. The stories in fairy tales tend toward an optimistic moral structure with justice done by fairy, punishment for evil, and gifts for goodness (Hallett & Karasek, 2009). Furthermore, fairy tales are not only teaching useful social, moral and religious lessons for children but also they intended to educate the people about character and culture (Davidson & Chaudhri, 2003).

These days, fairy tales seem not very popular among many people, especially students. They seem to prefer reading novels and fan fiction. However, a fairy tale is normally one of the materials tested in the National Examination. It is one type of narrative texts that are included compulsory text in National Examination. In a similar vein, the same research on fairytales is rarely found. Many current studies choose

novel and speech to analyze. On account of that reason, I am interested in taking fairytales as the material analysis for this research. The analysis that I focus on is concerned with macrostructure, one of the topics in discourse study.

According to Esfeni (2013), macrostructure is the interpretation of many phenomena as a whole. This macrostructure is considered as a plot or summary of a large scale statement of the idea of a text (Esfeni, 2013). According to Dijk (1980), cited in Renkema (2004), macrostructures are mean to be semantic structure of discourse whose meaning and reference is defined in the terms of their constituent's meanings.In order to find the representation of meaning and reference at a more global level of understanding, this study used macrostructure to attain it.

Knowing the macrostructure of a text can help readers draw conclusions on the texts they read. Looking at the fact that fairy tales are part of National Examination, macrostructure helps students to comprehend the whole information of a text easily. It helps students to understand the theme or topic efficiently.

B. Previous Study

There are several previous studies that conducted similar characteristics with this research which can be used as the references. One of them is conducted by Ibrahim Abushihab (2015), "The Role of Macro-Structures in Textual Interpretation". He said that a macrostructure of a text helps the reader comprehend the highly complicated information during input and it also helps to organize the information in memory. This is supported by further research conducted by Anggini Pratiwi (2018),

"Macrostructures and Superstructures Patters of Jokowi's Speech." As a result of the research, it can be said that the macrostructure helps the readers understand the theme or topic of Jokowi's speeches focused on global meaning. A study was conducted by Sawsan Kareem Al-Saaidi (2016) titled "The Semantic Macrostructure and Lexicalizations in Osama Bin Laden's Speech of Incitement". I had noted that the Semantic Macrostructure could be condensed as inciting the Muslims in Iraq to defeat the Western power and its allies by launching martyrdom operations.

Another study was conducted by Andi Tenrisanna Syam (2018) titled "A Discorse Analysis of German Fairy Tale "Rapunzel" Written by the Brothers Grimm." Most of the previous studies are choosing macrostructure's role and speeches; however, in this study, I am interested in analyzing fairytales as research on fairytales rarely found.

C. Research Questions

Based on the background presented above, the problems of this research can be formulated into two specific questions below: What are the macrostructures in children's fairytales?

D. Research Aims

In accordance with the problems of the study above, the aims of the study are: To identify the macrostructure in children's fairytales.

E. Significance of Study

The significance of the study is distinguished into two: theoretically and practically. Theoretically, the result of this research contributes to the development of discourse study and enriches the theories about the analysis of macrostructure, especially for children's fairy tales.

Practically, this study is beneficial for linguistic lecturers and language learners since this research provides the structure of macrostructure, which becomes discourse analysis learning sources. Also, the results of this study give useful information for future researchers who are interested in discussing the related topic on macrostructure, especially on macro-rules.

F. Research Terminology

This section provides definitions of some terms related to this study in order to avoid misunderstanding.

1. Macrostructure

Macrostructure is a semantic theory that analyzed the components which examine the intentions and messages of a text (Ibrahim, 2015). According to Esfeni (2013), macrostructure is a structure that links between different structures and forms summarize in the reader's mind. Macrostructure of a text helps the reader understand and organize information in memory (Ibrahim, 2015). In short, macrostructure organizes complex information (Esfeni, 2013).

There are two types of macrostructure, semantic macrostructure, and pragmatic macrostructure. This study focused on semantic macrostructure which denotes the global meaning of a text.

2. Fairy Tales

A fairy tale is a story that involves folkloric features such as fairies, goblins, princes, and princesses (Lepin, 2012). Fairy tales involve incredible events that lead to a happy ending. Fairy tales were told and retold from one generation to another before they were written down (Vukovic, 2018). According to Lepin (2012), fairy tales have more than one version for each story, such as the Cinderella story that found to have ten versions of the stories. Furthermore, each story appeared to have unique telling and cultural elements that depended on the place and time when the story was told (Lepin, 2012). Nowadays, some authors still like to invent and write down new versions of fairy tales (Hallett & Karasek, 2009).

CHAPTER II

LITERATURE REVIEW

This chapter reviews some literature dealing with the focus of this study. It includes several concerns: macrostructure, macro-rules, and fairy tales.

A. Macrostructure

Teun Van Dijk, in his book *Macrostructure: An Interdisciplinary Study of Global Structures in Discourse, Interaction, and Cognition* published in 1980, introduced two terms related to discourse analysis: macrostructure and microstructure. Macrostructure denotes the structure of meaning (Renkema, 2004). Meanwhile, microstructure, in contrast, denotes the relations between sentences and sentence segments that can be represented with the help of propositions. Furthermore, according to Basir (2014, p.18), microstructure refers to the local meaning of the discourse by observing the semantic, syntactic and rhetorical aspects. On the other hand, he states that macrostructures focus on the global meaning of a text which points out more on the meaning or the topic of the discourse.

In the same book, Teun van Dijk also mentioned two terms for macrostructure: semantic macrostructure and pragmatic macrostructure. Semantic \macrostructure is a global meaning of a topic or theme. Meanwhile, the pragmatic macrostructure is the global function of a topic or theme. However, according to Dijk (1980), cited in Abushihab (2015), pragmatic macrostructures require semantic

macrostructures which means it is a part of the semantic macrostructure. In other words, semantic macrostructure is macrostructure itself (Renkema, 2004). The discussion ahead will be explained about (semantic) macrostructure.

According to Esfeni (2013), macrostructure is a structure that makes the links between different structures and makes a united narrative in the reader's mind. The macrostructure of a text helps the reader comprehend the highly complicated information during input, and it also helps to organize the information in memory (Ibrahim, 2015). Besides, macrostructure could be considered a plot, summary or a large-scale statement of the content of a text (Esfeni, 2013). Furthermore, macrostructure analysis examines a conveyance of meaning at the discourse level and may include a measure of organization, cohesion and genre-specific text structure (Shanon, 2010).

Semantic macrostructures are usually expressed in, for instance, the headlines and lead of a story, or the title and also the abstract of an academic article (Renkema, 2004). According to Renkema (2004), the macrostructure of discourse is denoted by structures of words, clauses, sentences or conversation, and it operates such as abstract that leaving out or summarizing specific details. Semantic macrostructures or topics outline is known as the global coherence of discourse (Esfeni, 2013).

According to Dijk (1977), cited in Abushihab (2015), the notion of macrostructure is used to define the various notions of global meaning, such as topic, theme or gist. Furthermore, he added that macrostructures are required to make explicit the semantic relations between discourse and its (possible) summaries. Thus,

it can be concluded that a summary is a verbal expression of the macrostructure of the discourse it summarizes (Dijk, 2004).

Macrostructures are not only important to manage complex information in the production of discourse but also to comprehend and recall information (Dijk, 2005). He adds that the belief of macrostructure has been extraordinarily useful to describe many uses of language and discourse and these global meanings are usually best to recall memories. Macrostructure explains how and why people can summarize talk and text or produce a "gist" of what they have heard or read, not only for discourse but more generally for all forms of complex information, macrostructures are necessary to organize, reduce and manage such complex information (Dijk, 2005).

B. Macro-rules

Macro-rules are semantic rules or transformations which connect higher-level macro propositions to lower level propositions (Nejad, 2014). They are the formulations needed to link textual propositions used to define the global topic of a portion. According to Dijk (2003), the rules take (sub-)sequences of propositions together by linking them to one macro proposition, which exhibits the organizational aspect of the rules. In addition, he also stated that macro-rules are semantic rules which have these properties (rules) and which link textbases, or fragments of these, with macro propositions.

As mentioned by Nejad (2014), macrostructure is one of the important functions of the respective meanings of a sentence that is expressed by the

fundamental principle of semantic. He added that macrostructure is a kind of semantic transformation that maps the sequence of propositions, the text on a sequence of macro propositions at more abstract, general, or global levels of meaning. Propositions are selected, generalized and reconstructed into fewer or more abstract propositions. In general, macro-rules are these transformations.

There are three different rules in macrostructure, namely: deletion, generalization and construction (Dijk, 2003). The rules may be used periodically to represent the three major macro-rules that reduce information of a text to its topics (Hall-Mills, 2010). According to Nejad (2014), the rules are simple techniques aiming at data reduction and are applied constantly and repeatedly as much as possible. He also said the rules are applied in a qualitative approach in which the expressed opinions are interpreted in a textual context. Renkema (2004, p.95) gives a clear explanation of the three rules of macro-rules.

1. *Deletion.* It is the simplest and at the same time is the most general macro-rule that deletes all those facts and propositions of the text which are not relevant for the interpretation of other propositions. This rule deletes any words, phrases or sentences, not physically but marked as less relevant or not relevant. Renkema (2004, p.95) provides an example which contains three propositions, illustrating how deletion rule works:

    A girl in a yellow dress passed by.

    1. ***A girl passed by.***
    2. *She was wearing a dress.*

3. *The dress was yellow.*

By using the deletion rule, propositions (b) and (c) can be eliminated, leaving (a) as a proposition. The deletion rule is a negative and positive formulation rule. When formulated negatively, it eliminates irrelevant propositions. When formulated positively, it is a rule that selects those propositions that are necessary for the interpretation of other propositions.

2. *Generalization.* It is a rule replacing a specific proposition into a more general proposition. This rule generalizes words, phrases, and sentences into a higher abstraction level. Here is an example provided by Renkema (2004, p.95):

   Mary was drawing a picture. Sally was skipping rope and Daniel was building something with Lego blocks.

   The children were playing

   From the example above, it can be interpreted that the first sentence has not applied the generalization rule, while the second sentence is generalized. The first sentence mentions the name of each child and what they are working on and the second sentence only mentions in general. Different from deletion rule, generalization rule does not simply eliminate irrelevant details rather, specific predicates and arguments in some propositions are replaced by more general terms so that one proposition is enough.

3. *Construction*. This rule replaces a sequence of propositions that denotes global facts such as normal components, conditions, or consequences. This rule formulates new words or phrases from the number of propositions. Renkema (2004, p.95) provided the following example :

   John went to the station. He bought a ticket, started running when he saw what time it was, and was forced to conclude that his watch was wrong when he reached the platform.

   John missed the train.

   The difference between this rule and generalization rule is the propositions on the basis of which a general proposition can be constructed do not all have to contained in discourse. In the example, neither "train" nor "missed" is mentioned. Yet, based on general knowledge, it is possible to construct a proposition from this incomplete description.

According to Renkema (2004, p. 96-97), macro-rules work in determining the global meaning structure of discourse. Below are a text fragment and a simplified version of a short example of a macro-analysis illustrated by Dijk (1980), cited in Renkema (2004, p.97), from a paragraph of a crime story by James Hadley Chase, titled *Tiger by the Tail* (1966).

(1) *A tall slim blonde in a white summer frock walking just ahead of him* ***caught*** *Ken Holland's eye.*

The sentence above contains information about a blonde woman and her clothes. The information about her clothes can be deleted, and information about blonde can be generalized as "an attractive woman".

(2) *He **studied** her, **watching** her gentle undulations as she walked*

(3) *He quickly **shifted his eyes**.*

(4) *He hadn't **looked** at a woman like this since he had first met Ann.*

Furthermore, the generalization rule is applied to sentences 1,2,3, and 4. Words that are "bold" in those sentences are generalized to "looking at."

(5) *What the eye doesn't see, Parker has always saying, the heart doesn't grieve about.*

(6) *That was true.*

(7) *Ann would never know.*

(8) *After all, other married men did it.*

(9) *Why shouldn't he?*

Moreover, sentences 5, 6, 7, 8 and 9 can be generalized to "There is no reason not to go out with another woman". The result of this generalization can be eliminated in the end when the argumentation is irrelevant for the rest of the story.

(10) *But when the girl crossed the road and he lost sight of her, he jerked his mind back with an effort to the letter he had received that morning from Ann.*

(11) *She had been away for five weeks, and she wrote to say that her mother was no better, and she had no idea when she was coming back.*

Based on the information on sentences 10 and 11, it can be deduced that Ken Holland is unhappy about himself. Eventually, after this analysis, Dijk (1980), cited in Renkema (2004, p. 97) proposes the following macrostructure.

1. Ken Holland is looking at a beautiful girl in the street
2. He has a guilty conscience about that because he is married
3. He is frustrated because his wife is absent

However, Renkema argues that the results of the macrostructure can be different depending on each person's interpretation. For instance, the previous example is not the only possible macrostructure from the story. The text about Ken Holland in *Tiger by the Tail* can also be summarized as follows (Renkema, 2004, p. 97).

A man shortchanged two women.

According to Hutcins (2001), there are several uncertainties about how precisely these macro-rules operate, although the general drift of the process is clear. Moreover, Renkema (2004, p.97) states that macro-rules are not rules that can be used to trace the meaning structure of discourse. Therefore, the rules only describe the procedures with which a meaning structure can be assigned.

Dijk (2003, p.50) states that macro-rules can be indicated as formulated in a vacuum. He adds that the very notion of relevance used previously is not a general

and objective concept but depends on all kinds of contextual factors, such as knowledge, beliefs, tasks, goals, and interests of language users. Furthermore, he states that language users may arrive at different summarize interpretations of the same text. Thus, the application of the macro-rules may depend on organizing text, which predetermines or decides what the relevant information of the text is.

C. Fairytales

A fairy tale is a story involves folkloric features such as fairies, goblins, princes, and princess (Lepin, 2009). According to Haase's classification (2008), fairy tales are narratives which include the episode structure and constructed primarily on motifs: the genre is simply fictional; the setting indefinite; the mode of reality in which the characters move is supernatural or fantastic' language is formulaic including repetitions and bare-bones characterizations. In addition, a fairy tale is a fictional story about fortunes and misfortunes of a hero or heroine who experienced numerous adventures with some more or less supernatural kinds (magic, charms, disguise, and spells), lives happily ever after (Lepin, 2012).

According to Lepin (2009), fairytales used to deliver orally, and they were a part of oral traditions which were narrated orally rather than written down in papers or books. Zipes (2012) states that fairy tales are rooted in oral traditions throughout the world more than thousands of years old, and they were never given titles or existed in a way they are told, printed, recorded, performed and filmed today. Historically speaking, tales used to have sad endings instead of a happy one (Lepin,

2009). The Grimms noted that the evolution of the fairy tale was from a powerfully marked, even ugly. However, it is an extremely expressive form on its earlier stages, to that, it formed an external beauty of a story (Kready, 1916).

The nineteenth century was a golden age for fairy tales (Kerven, 2008). Collectors around the world began to collect ancient tales from oral sources and write them down (Hallett & Karasek, 2009). One of these collectors was Joseph Jacobs, along with his *English Fairy Tales* (1890) and *More English Fairy Tales* (1894). Keryen (2008), states that the late nineteenth and twentieth-century fairy tales became an integral part of the children's literature, but fairy tales cannot be classified as children's stories as they need special qualities of having the ability to entertain readers of all ages. Originally fairy tales' main audiences were adults and children.

According to Zipes (2010), fairy tales were regarding princes and princesses, combat and adventures. He added that fairies became the second role within the fairy tales and moralistic lesson and happy endings became common things. In the modern era, violence is eliminated from the fairy tales that they might be read by the children (Hallett & Karasek, 2009). The stories tend towards an optimistic moralistic structure, with justice fairy done, wickedness punished and goodness rewarded (Kerven, 2008).

Fairy tales are considered as a part of folklores. Lepin (2009) explains clearly the seven main elements of fairy tales. Firstly, fairy tales start with words like "Once upon a time…", "There were once…" and "Long, long time ago" and ends with a word like "They lived happily ever after." Secondly, most fairytales have an unknown place and time. They usually set on unknown lands, far-far away kingdoms,

lost palace, and enchanted forests. Some fairytales might not set in enchanted forests, but it does contain enchantments, unordinary human being and magical elements. Some examples of those fairytales are Red Riding Hood, Snow White, and Hansel and Gretel.

Thirdly, the characters in the fairytales often describe as poor farmers, beggars, soldiers, children, and wise old women who want to improve life, for example in the fairytales of Rapunzel, Fudgevogel, Hansel and Gretel and The Fisherman and His Wife. Fourth, fairytales define the characters in an absolute way. Red Riding Hood and The Big Grey Wolf are the examples which show a sharp division between good and bad characters.

Next, fairy tales involve magic elements used in both positive and negative ways. One of the examples is a fairytale called Magic Porridge Pot. This tale tells the story of a child who got a cooking pot, as the little girl used it properly, the pot did not harm anyone, but when her mother used it in the wrong way, the town was covered in porridge. Then, the plot in fairy tales focuses on a problem or a conflict that need to be solved. Lastly, fairy tales always include moral lessons. They have been used to transmit life's lessons to countless people in a number of different cultures (VanGundy, 2005).

According to Lepin (2009), fairy tales may contribute to the enrichment of readers' knowledge in various ways. They teach morals, norms, and standards of language existence. In addition to that, fairy tales are a particular type of text which can be adapted to suit any age, whereas their composition of sentences and plot is

simple and understandable (Lepin, 2009). She also stated that fairy tales could open the old wisdom and knowledge of humankind which we often forget about.

Characters in fairy tales are either good or bad. The sharp divisions between good and evil help readers understand the difference. It is easy for readers to pick the right side because a good character is always rewarded, whereas a bad character is always punished. Moreover, readers tend to identify with the good characters more easily, which awakens in them the desire to behave in the same positive way and therefore, fairy tales can contribute greatly to their social education.

The fairy tale teaches most often the basic values of life such as trust, hope, honesty, kindness, and belief in high power which could be interpreted as a root of faith (Jones, 2002). Fairy tales implant motivations to adhere to the significant values of the educated society. Striving for these values is motivated and modelled in these tales, and the ground is set for success in achieving a meaningful life. Stories, as well as fairy tales, help readers feel positive about other countries and cultures and can broaden their knowledge of the world (Cameron, 2001).

Fairy tales can be used as a great source to learn English. It contains language that designed for poetic and literary texts which offer opportunities for foreign language learning (Cameron, 2001). Fairy tales are familiar to children as they have universal values and plots which make it suitable for any ages and levels. It increases readers' imaginations in experiencing love and feels the things they never perceive before (Lepin, 2009).

Fairy tales are enjoyable, but meaningful (Haron, 2001). They emphasize human experience, history, and values. Fairy tales are short and fun, rich in terms of the language yet less grammatically complex and syntactically speaking than many other forms of literature (Lepin, 2009). They are also great as a source of grammar structure, vocabulary, and syntax. Fairy tales are short enough to keep students interested long enough to get a happy end (Bagg, 2000).

CHAPTER III

RESEARCH METHODOLOGY

This chapter explains and provides information about the research methodology of this study. It consists of detail descriptions of research method, material of analysis, method of data collection, and data analysis.

A. Research Design

In conducting the research, I used descriptive qualitative research method. According to Ashley (2019), qualitative research is a type of social science research that collects and works with non-numerical data, and that seeks to interpret meaning from data. Qualitative methods, according to Johnson and Christensen (2004, p.359), is research that relies primarily on the collection of qualitative data (non-numerical data such as words and pictures). In line with those definitions of qualitative research, this research is non-numerical research analyzing and examining the semantic macrostructure of the fairy tales to seek and interpret the meaning of the fairy tale.

B. Material of Analysis

The data sources of this research were fairy tales called “Old Sultan”, “Fundevofel” and, “The Elves and The Shoemaker” by Grimm Brothers (1812). These stories are written in The Original Folk and Fairy Tales of The Brothers Grimm’s classic collection. This classic collection was published in 2 volumes; the

first volume was in 1812, and the second was in 1815. This classic collection of books can be accessed easily. This book collection has been spread on the internet on various fairy tale children's websites and also in PDF format. The subject of this study is the first volume of the classic collection. This story has profound moral messages that can be applied in life. The number of words contained in the fairy tale "Old Sultan" is 872 words with two pages, “Fundevogel” is 939 words with two pages and, “The Elves and The Shoemaker” is 743 words with two pages.

C. Methods of Data Analysis

This study used content or textual analysis under the scope of discourse analysis, specifically semantic macrostructure. According to Frey, Botan, and Kreps (2001), textual analysis is the communication method which researcher uses to describe and interpret the characteristics of a record or visual message. The purpose of textual analysis is to describe the content, structure, and functions of the message contained in texts.

D. Data Analysis

In conducting the research, there were several steps in analyzing the data. Firstly, I chose one classic fairytale and downloaded it as the source to analyze macrostructure. Secondly, I read the whole text to have an understanding of the tales. Next, I analyzed the original version and decided which macro proposition and macro-rules to apply in each sentence of the story based on Van Dink’s theory of

macrostructure (1980). Finally, I summarized the data and drew the conclusion of the study.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, findings and discussion of the semantic macrostructure in children's fairy tales are presented. In this study, there were three fairy tales related to morality which were analyzed; 1) Old Sultan and 2) Fundevogel 3) The Elves and The Shoemaker. In the findings section, all the data that provided were classified into the analysis of macro-rules and the macrostructure of fairytales that were analyzed based on Van Dink's theory of macrostructure (1980).

A. Research Findings

The data analyzed in this study were three fairytales collected by Grimm Brothers. The fairytales are Old Sultan, Fudgevogel, and The Elves and The Shoemaker. Having analyzed the data, this study found that there were total of eleven deletion rules, fifteen generalization rules, and twenty three costruction rules of macro-rules**.** The findings of macro-rules were presented and discussed thoroughly in the following section.

Table 4.1
Macro-rules applied in fairytales

Fairy Tale	Macro-rules		
	Deletion	Generalization	Construction
Old Sultan	**6**	**6**	**8**
Fudgevogel	**4**	**5**	**8**
The Elves and The Shoemaker	**1**	**4**	**6**
Total	**11**	**15**	**22**

From the table above, it can be seen that all the fairytales are able to applied macro-rules to get the macrostructure of a text proposed by Van Dijk (1980). This study found that macro-rules are the rules that only describe the procedures with a meaning structure can be assigned, not the rules that can be used to trace the meaning of discourse. Therefore, the result of the macrostructure can be different depending on each's person interpretation. The findings of macrostructures of fairytales are explained in the following section.

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B. Discussion

1. Old Sultan

Old Sultan is a fairy tales written by Grimm Brothers (1812). This fairy tales is about an old loyal dog that has come to be no use to his master. He was about to

killed by its master and come up with a plan to stop being killed. The story is divided into macro-propositions.

> *(1) A shepherd had a faithful dog, called Sultan, who was grown very old, and had lost all his teeth.*
>
> *(2) And one day when the shepherd and his wife were standing together before the house the shepherd said, 'I will shoot old Sultan tomorrow morning, for he is of no use now.'*
>
> *(3) But his wife said, 'Pray let the poor faithful creature live; he has served us well a great many years, and we ought to give him a livelihood for the rest of his days.'*
>
> *(4) 'But what can we do with him?' said the shepherd, 'he has not a tooth in his head, and the thieves don't care for him at all; to be sure he has served us, but then he did it to earn his livelihood; tomorrow shall be his last day, depend upon it.'*

The macro-propositions above contain information about the dog and its master and his wife. The macro-proposition 1 gives information about its age can be generalized. The macro-proposition 2 gives information about its uselessness can be generalized. The information about a plan to shoot him can be constructed. The macro-proposition four can be deleted as it is not important information. The macro-propositions above can be summarized as "A shepherd had an old dog named Sultan which is no longer useful for him. He was planning to kill the dog, but his wife tried to stop him."

> *(5) Poor Sultan, who was lying close by them, heard all that the shepherd and his wife said to one another, and was very much frightened to think tomorrow would be his last day; so in the evening he went to his good friend the wolf, who lived in the wood, and told him all his sorrows, and how his master meant to kill him in the morning.*

(6) *'Make yourself easy,' said the wolf, 'I will give you some good advice. Your master, you know, goes out every morning very early with his wife into the field; and they take their little child with them, and lay it down behind the hedge in the shade while they are at work. Now do you lie down close by the child, and pretend to be watching it, and I will come out of the wood and run away with it; you must run after me as fast as you can, and I will let it drop; then you may carry it back, and they will think you have saved their child, and will be so thankful to you that they will take care of you as long as you live.' The dog liked this plan very well; and accordingly so it was managed.*

Furthermore, the deletion rule and generalization rule are applied in macro-proposition five and changed into "Sultan who knew what would happen scared and went to met his friend, the wolf." In macro-proposition 6, construction rule is applied and formulates new words, "The wolf came up with a plan they both agreed."

(7) The wolf ran with the child a little way; the shepherd and his wife screamed out; but Sultan soon overtook him, and carried the poor little thing back to his master and mistress.

(8) *Then the shepherd patted him on the head, and said, 'Old Sultan has saved our child from the wolf, and therefore he shall live and be well taken care of, and have plenty to eat. Wife, go home, and give him a good dinner, and let him have my old cushion to sleep on as long as he lives.' So from this time forward Sultan had all that he could wish for.*

Based on the macro-proposition above, the construction rule can be applied and produce a new sentence, "The plan succeeded, and Sultan was loved again by his master."

(9) Soon afterwards the wolf came and wished him joy, and said, 'Now, my good fellow, you must tell no tales, but turn your head the other way when I want to taste one of the old shepherd's fine fat sheep.'

'No,' said the Sultan; 'I will be true to my master.' However, the wolf thought he was in joke, and came one night to get a dainty morsel.

(10) *But Sultan had told his master what the wolf meant to do; so he laid wait for him behind the barn door, and when the wolf was busy looking out for a good fat sheep, he had a stout cudgel laid about his back, that combed his locks for him finely.*

Moreover, both the macro-propositions above can be applied to deletion and construction rules. The macro-proposition nine can be formulated into "The wolf asked for a payoff by having one of the shepherd's sheep, but Sultan did not agree." Macro-proposition 10 can be formulated into, "Sultan told his master and along with his master foiled the wolf's plan."

(11) *Then the wolf was very angry, and called Sultan 'an old rogue,' and swore he would have his revenge. So the next morning, the wolf sent the boar to challenge Sultan to come into the wood to fight the matter.*

(12) *Now Sultan had nobody he could ask to be his second but the shepherd's old three-legged cat; so he took her with him, and as the poor thing limped along with some trouble, she stuck up her tail straight in the air.*

The information above can also be generalized and deleted. The sentence 11 can be applied deletion and generalization rules and changed into "The angry wolf allied with a boar to challenge Sultan.", while sentence 12 can be applied generalization rule, "Sultan accepted the challenge and came with a three-legged cat to met the wolf."

(13) The wolf and the wild boar were first on the ground; and when they espied their enemies coming, and saw the cat's long tail standing straight in the air, they thought she was carrying a sword for Sultan

to fight with; and every time she limped, they thought she was picking up a stone to throw at them; so they said they should not like this way of fighting, and the boar lay down behind a bush, and the wolf jumped up into a tree.

Further, the macro-proposition above can be generalized and constructed into, "The wolf and the wild boar got scared by the cat and hid."

(14) Sultan and the cat soon came up, and looked about and wondered that no one was there. The boar, however, had not quite hidden himself, for his ears stuck out of the bush; and when he shook one of them a little, the cat, seeing something move, and thinking it was a mouse, sprang upon it, and bit and scratched it, so that the boar jumped up and grunted, and ran away, roaring out, 'Look up in the tree, there sits the one who is to blame.' So they looked up, and espied the wolf sitting amongst the branches; and they called him a cowardly rascal, and would not suffer him to come down till he was heartily ashamed of himself, and had promised to be good friends again with old Sultan.

Last, the macro-proposition can be applied construction rule and formulated to "The wild boar caught by the cat escaped in fear. The wolf which felt embarrassed agreed to get along with the dog."

Eventually, the analysis of semantic macrostructure on Old Sultan can be proposed in the following table:

Table 4.2
The Macrostrucutre of Old Sultan

Macro-proposition	Macro-rules			Macrostructure
	Deletion	Generalization	Construction	
1		√		A shepherd had an old dog named Sultan
2		√		The dog is no longer useful for him.
3			√	He was planning to kill the dog, but his

					wife tried to stop him.
	4	√			-
	5	√	√		Sultan who knew what would happen scared and went to met his friend, the wolf.
	6			√	The wolf came up with a plan they both agreed.
	7			√	The plan succeeded.
	8			√	Sultan was loved again by his master.
	9	√		√	The wolf asked for a payoff by having one of the shepherd's sheep, but Sultan did not agree.
	10	√		√	Sultan told his master and along with his master foiled the wolf's plan.
	11	√	√		The angry wolf allied with a boar to challenge Sultan.
	12	√	√		Sultan accepted the challenge and came with a three-legged cat to met the wolf.
	13		√	√	The wolf and the wild boar got scared by the cat and hid.
	14			√	The wild boar caught by the cat escaped in fear. The wolf which felt embarrassed

	agreed to get along with the dog.

2. Fundevogel

Fundevogel is one of the fairy tales written by Grimm Brothers in 1812. The fairy tale is about two cleaver children who outsmart an old cook by believing and working together.

> *(1) There was once a forester who went into the forest to hunt, and as he entered it he heard a sound of screaming as if a little child were there. He followed the sound, and at last came to a high tree, and at the top of this a little child was sitting, for the mother had fallen asleep under the tree with the child, and a bird of prey had seen it in her arms, had flown down, snatched it away, and set it on the high tree.*

The macro-proposition above contains setting information about a forester who found a child and its mother. The information about a bird can be deleted and can be constructed into, "A forester found a child with a dead mother."

> *(2) The forester climbed up, brought the child down, and thought to himself: 'You will take him home with you, and bring him up with your Lina.' He took it home, therefore, and the two children grew up together.*
>
> *(3) And the one, which he had found on a tree was called Fundevogel, because a bird had carried it away. Fundevogel and Lina loved each other so dearly that when they did not see each other they were sad.*

Next, the generalization rule can be applied in the macro-proposition two above and change into, "He took the child to take care of him along with his

daughter." The macro-proposition three can be applied deletion and construction rules and formulated into "And named him after Fundevogel."

> *(4) Now the forester had an old cook, who one evening took two pails and began to fetch water, and did not go once only, but many times, out to the spring.*
> *(5) Lina saw this and said, 'Listen, old Sanna, why are you fetching so much water?' 'If you will never repeat it to anyone, I will tell you why.' So Lina said, no, she would never repeat it to anyone, and then the cook said: 'Early tomorrow morning, when the forester is out hunting, I will heat the water, and when it is boiling in the kettle, I will throw in Fundevogel, and will boil him in it.'*

Furthermore, the information in the macro-proposition four can be applied deletion and construction rules into "One evening, Sanna, an old cook at his house was busy fetching water." The next macro-proposition is constructed into "Lina talked to an old cook. The cook was planning to kill Fundevogel" formulated by the construction rule.

> *(6) Early next morning the forester got up and went out hunting, and when he was gone the children were still in bed. Then Lina said to Fundevogel: 'If you will never leave me, I too will never leave you.' Fundevogel said: 'Neither now, nor ever will I leave you.' Then said Lina: 'Then will I tell you. Last night, old Sanna carried so many buckets of water into the house that I asked her why she was doing that, and she said that if I would promise not to tell anyone, and she said that early tomorrow morning when father was out hunting, she would set the kettle full of water, throw you into it and boil you; but we will get up quickly, dress ourselves, and go away together.' The two children therefore got up, dressed themselves quickly, and went away.*

The macro-proposition above can be applied to construction rule. The new formulated sentence is "Lina told Fundavogel what happened and they ran away together."

(7) *When the water in the kettle was boiling, the cook went into the bedroom to fetch Fundevogel and throw him into it. But when she came in, and went to the beds, both the children were gone.*

(8) *Then she was terribly alarmed, and she said to herself: 'What shall I say now when the forester comes home and sees that the children are gone? They must be followed instantly to get them back again.' Then the cook sent three servants after them, who were to run and overtake the children.*

Moreover, the macro-proposition seven can be generalized into, "The old cook plan failed when she knew the children were gone" and the macro-proposition eight can be generalized into, "She was scared of the angry forester and sent servants to chase them."

(9) *The children, however, were sitting outside the forest, and when they saw from afar the three servants running, Lina said to Fundevogel: 'Never leave me, and I will never leave you.' Fundevogel said: 'Neither now, nor ever.' Then said Lina: 'Do you become a rose-tree, and I the rose upon it.' When the three servants came to the forest, nothing was there but a rose-tree and one rose on it, but the children were nowhere.*

(10) *Then said they: 'There is nothing to be done here,' and they went home and told the cook that they had seen nothing in the forest but a little rose-bush with one rose on it. Then the old cook scolded and said: 'You simpletons, you should have cut the rose-bush in two, and have broken off the rose and brought it home with you; go, and do it at once.'*

Further, the macro-proposition nine can be applied generalization rule and changed into, "Lina and Fundevogel saw the servants and they pretend to be a rose tree and a rose." The macro-proposition ten can be applied construction rule and

formulated into, “The servants get scolded by the old cook and went back to find them.”

> *(11) They had therefore to go out and look for the second time. The children, however, saw them coming from a distance. Then Lina said: ‘Fundevogel, never leave me, and I will never leave you.’ Fundevogel said: ‘Neither now; nor ever.’ Said Lina: ‘Then do you become a church, and I’ll be the chandelier in it.’ So when the three servants came, nothing was there but a church, with a chandelier in it. They said therefore to each other: ‘What can we do here, let us go home.’ When they got home, the cook asked if they had not found them; so they said no, they had found nothing but a church, and there was a chandelier in it. And the cook scolded them and said: ‘You fools! why did you not pull the church to pieces, and bring the chandelier home with you?’*

The macro-proposition above can be applied deletion and generalization rule and changed into, “The servants came back to the place but still couldn’t find them”

> *(12) And now the old cook herself got on her legs, and went with the three servants in pursuit of the children. The children, however, saw from afar that the three servants were coming, and the cook waddling after them. Then said Lina: ‘Fundevogel, never leave me, and I will never leave you.’ Then said Fundevogel: ‘Neither now, nor ever.’ Said Lina: ‘Be a fishpond, and I will be the duck upon it.’ The cook, however, came up to them, and when she saw the pond she lay down by it, and was about to drink it up. But the duck swam quickly to her, seized her head in its beak and drew her into the water, and there the old witch had to drown.*
>
> *(13) Then the children went home together, and were heartily delighted, and if they have not died, they are living still.*

Finally, the macro-proposition 12 is generalized into “When the servant came back with the cook, the children pretended to be a fishpond and a duck. The old cook approached the pond, but the duck pushed her head to the pond until she was

drowned." The last macro-proposition is constructed into, "The children home safely."

Eventually, the analysis of semantic macrostructure of Fudgevodel can be proposed in the following table:

Table 4.3
The Macrostrucutre of Fudgevogel

Macro-proposition	Macro-rules			Macrostructure
	Deletion	Generalization	Construction	
1	√		√	A forester found a child with a dead mother
2		√		He took the child to take care of him along with his daughter
3	√		√	And named him after Fundevogel
4	√		√	One evening, Sanna, an old cook at his house was busy fetching water
5			√	Lina talked to an old cook. The cook was planning to kill Fundevogel
6			√	Lina told Fundavogel what happened and they ran away together
7		√		The old cook's plan failed.
8		√		She was scared of the angry forester and sent servants to chase them
9		√		Lina and Fundevogel saw the servants and they pretend to be a

				rose tree and a rose
10			√	The servants get scolded by the old cook and went back to find them
11	√		√	The servants came back to the place but still couldn't find them
12		√		When the servant came back with the cook, the children pretended to be a fishpond and a duck. The old cook approached the pond but the duck pushed her head to the pond until she was drowned
13			√	The children home safely

3. The Elves and The Shoemaker

The Elves and The Shoemaker is a fairy tale that tells the story of a shoe craftsman and his wife, who are poor but have a very kind heart. This story is also found in the Grimm Brothers story collection that talks about morals and ethics in life.

(1) *There was once a shoemaker, who worked very hard and was very honest: but still he could not earn enough to live upon; and at last all he had in the world was gone, save just leather enough to make one pair of shoes.*

The macro-proposition above contains information about a shoemaker and his life. The information about his life and his personality can be generalized. The macro-proposition above can be turned into "There lived a virtuous shoemaker who only has leather for a pair of shoes."

> *(2) Then he cut his leather out, all ready to make up the next day, meaning to rise early in the morning to his work. His conscience was clear and his heart light amidst all his troubles; so he went peaceably to bed, left all his cares to Heaven, and soon fell asleep. In the morning after he had said his prayers, he sat himself down to his work; when, to his great wonder, there stood the shoes all ready-made, upon the table. The good man knew not what to say or think at such an odd thing happening. He looked at the workmanship; there was not one false stitch in the whole job; all was so neat and true, that it was quite a masterpiece.*

Furthermore, the generalization and construction rules were applied in the macro-proposition above. the information about him waking up from his sleep can be generalized, and information about the shoes can be constructed into "As he woke up in the morning, he discovered a miracle that he could not think of with his common sense, a pair of beautiful shoes lying on his desk."

> *(3) The same day a customer came in, and the shoes suited him so well that he willingly paid a price higher than usual for them; and the poor shoemaker, with the money, bought leather enough to make two pairs more. In the evening he cut out the work, and went to bed early, that he might get up and begin betimes next day; but he was saved all the trouble, for when he got up in the morning the work was done ready to his hand. Soon in came buyers, who paid him handsomely for his goods, so that he bought leather enough for four pair more. He cut out the work again overnight and found it done in the morning, as before; and so it went on for some time: what was got ready in the evening was always done by daybreak, and the good man soon became thriving and well off again.*

The deletion rule and generalization rule can be applied in the macro-proposition above, especially on information that kept repeatedly happening to the shoemaker. The result from the macro-proposition above is "Not long after, a buyer came and paid the shoes for a high price as he could buy leather enough to make two pairs of shoes. In the evening, he cut the leather and the same miracle happened again until he became wealthy."

> *(4) One evening, about Christmas-time, as he and his wife were sitting over the fire chatting together, he said to her, 'I should like to sit up and watch tonight, that we may see who it is that comes and does my work for me.' The wife liked the thought; so they left a light burning, and hid themselves in a corner of the room, behind a curtain that was hung up there, and watched what would happen.*

Moreover, the construction rule can be applied. The new formulation from the words above is "One night he and his wife were curious about who had helped him, so they decided to see who it was."

> *(5) As soon as it was midnight, there came in two little naked dwarfs; and they sat themselves upon the shoemaker's bench, took up all the work that was cut out, and began to play with their little fingers, stitching and rapping and tapping away at such a rate, that the shoemaker was all wonder, and could not take his eyes off them. And on they went, till the job was quite done, and the shoes stood ready for use upon the table. This was long before daybreak; and then they bustled away as quick as lightning.*

Further, the information above can also be applied the construction rule with the formulation as "He witnessed two unordinary creatures working on the shoes all night and left before the morning came."

> *(6) The next day the wife said to the shoemaker. 'These little wights have made us rich, and we ought to be thankful to them, and do them a good turn if we can. I am quite sorry to see them run about as they*

do; and indeed it is not very decent, for they have nothing upon their backs to keep off the cold. I'll tell you what, I will make each of them a shirt, and a coat and waistcoat, and a pair of pantaloons into the bargain; and do you make each of them a little pair of shoes.'

Based on the macro-proposition above, the construction rule and generalization rule can be applied. The information about the couple who wanted to give the gifts can be constructed while information about the gifts can be generalized into "The couple decided to give the gifts, a set of clothes and a pair of shoes."

(7) *The thought pleased the good cobbler very much; and one evening, when all the things were ready, they laid them on the table, instead of the work that they used to cut out, and then went and hid themselves, to watch what the little elves would do.*

Moreover, the information on top can be constructed into "They put the gifts on the desk replacing the cut leather."

(8) *About midnight in they came, dancing and skipping, hopped round the room, and then went to sit down to their work as usual; but when they saw the clothes lying for them, they laughed and chuckled, and seemed mightily delighted. Then they dressed themselves in the twinkling of an eye, and danced and capered and sprang about, as merry as could be; till at last they danced out at the door, and away over the green. The good couple saw them no more; but everything went well with them from that time forward, as long as they lived*

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Last, the macro-proposition above can be constructed into "As they came and looked at the garb, they wore it and celebrated the night with great joy and happiness. However, since that night they never show themselves again, leaving happiness for the couple." Eventually, the analysis of semantic macrostructure of The Elves and The Shoemaker can be proposed in the following table:

Table 4.4
The Macrostructure of The Elves and The Shoemaker

Macro-proposition	Macro-rules			Macrostructure
	Deletion	Generalization	Construction	
1		√		There lived a virtuous shoemaker who only has leather for a pair of shoes
2		√	√	As he woke up in the morning, he discovered a miracle that he could not think of with his commonsense, a pair of beautiful shoes lying on his desk.
3	√	√		Not long after, a buyer came and paid the shoes for a high price as he could buy leather enough to make two pairs of shoes. In the evening he cut the leather and the same miracle happened again until he became wealthy
4			√	One night he and his wife were curious about who had helped him, so they decided to see who it was

5		√	They witnessed two unordinary creatures working on the shoes all night and left before the morning came.
6	√	√	The couple decided to give the gifts, a set of clothes and a pair of shoes.”
7		√	They put the gifts on the desk replacing the cut leather.
8		√	As they came and looked at the garb, they wore it and celebrated the night with great joy and happiness. However, since that night they never show themselves again, leaving happiness for the couple.

In contrast, previous study that was conducted Ibrahim Abushihab (2015), founf that a macrostructure of a text helps the reader comprehend the highly complicated information during input and it also helps to organize the information in memory. This study also found that macsrostructure organizes complex information of a text. Without macrostructure, reader would only be able to have a large number of links between information units of the local level and not to be able to form larger chunks that have their proper meaning and function.

CHAPTER V

CONCLUSION AND RECOMMENDATION

This chapter consists of conclusion and recommendations of the study. In this section, the data analysis and the result discussion would be summarized. Moreover, some recommendations are recommended future works related to the study that could be conducted by the other future researcher.

A. Conclusion

This study was conducted to analyze the macrostructure of fairytales. In analyzing the story, this study used Van Dink's theory of macrostructure (1980). There were three tales analyzed in this study. The first fairy tale is Old Sultan, a story about an old dog that almost killed by his master because it was no longer useful. The second fairy tale is Fundevogel. It is a story about two children who kids who managed to escape from an evil cock who wanted to kill one of them with the trust they had built for each other. The third is The Elves and The Shoemaker, a story about a kind-hearted shoemaker who got rich because of the help of elves.

In order to analyze the macrostructure, there were three rules used in analyzing it, namely deletion rule, generalization rule, and construction rule. Deletion rule is a rule that erases information that is considered not important in a text that can be in the form of words, phrases, and sentences by deciding whether or not it is relevant. Generalization rule works by replacing certain words, phrases or sentences

with something more general or abstract, while the construction rule is a rule that formulates new words, phrases or sentences from certain propositions. The words in the sentence resulting from applying the construction rule are usually not the same as the previous text.

As this study found, there is no specific order for applying the rules. However, the deletion rule is the first rule that is usually tried to be applied for compatibility, if the rule is not suitable for use, then the generalization rule will be tried. If the generalization rule also does not match, then the last applied is the construction rule. Furthermore, the results of macrostructure can be different. This is also caused by each person's different interpretations. Therefore, in the process of macrostructure analysis, the priority is the main of the text. It doesn't matter if the unimportant and unrelated information is deleted or generalized.

B. Suggestion

Macrostructure is a summary of the meaningful global text that forms an understanding of the reader to make it easier to understand a complex text. In this study, macrostructure is used to analyze fairy tale texts. It is essential for future researchers to analyze texts of fairytales, not only in term of semantic macrostructure but also in pragmatic macrostructure. This will help the reader to perceive the real meaning of a text

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SURAT KEPUTUSAN DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY
Nomor : B-15079/UN.08/FTK/KP.07.6/10/2019

TENTANG
PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY

DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY

Menimbang :
a. bahwa untuk kelancaran bimbingan skripsi dan ujian munaqasyah mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh, maka dipandang perlu menunjuk pembimbing skripsi tersebut yang dituangkan dalam Surat Keputusan Dekan;
b. bahwa saudara yang tersebut namanya dalam surat keputusan ini dipandang cakap dan memenuhi syarat untuk diangkat sebagai pembimbing skripsi.

Mengingat :
1. Undang-undangNomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
2. Undang-undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
3. Undang-undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
4. Peraturan Pemerintah Nomor 74 Tahun 2012 tentang Perubahan atas Peraturan Pemerintah RI Nomor 23 Tahun 2005 tentang Pengelolaan Keuangan Badan Layanan Umum;
5. Peraturan Pemerintah Nomor 4 Tahun 2014, tentang Penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
6. Peraturan Presiden RI Nomor 64 Tahun 2013; tentang Perubahan IAIN Ar-Raniry Banda Aceh Menjadi UIN Ar-Raniry Banda Aceh;
7. Peraturan Menteri Agama RI Nomor 12 Tahun 2014, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
8. Peraturan Menteri Republik Indonesia No. 21 Tahun 2015, tentang Statuta UIN Ar-Raniry;
9. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang, Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Departemen Agama Republik Indonesia;
10. Keputusan Menteri Keuangan Nomor 293/KMK.05/2011 tentang Penetapan Institut Agama Islam Negeri Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang Menerapkan Pengelolaan Badan Layanan Umum;
11. Keputusan Rektor UIN Ar-Raniry Nomor 01 Tahun 2015, tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh;

Memperhatikan : Keputusan Sidang/Seminar Proposal Skripsi Prodi Pendidikan Bahasa Inggris Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Tanggal 27 September 2019

MEMUTUSKAN

Menetapkan :

PERTAMA : Menunjuk Saudara:
1. Dr.phil. Saiful Akmal, MA — Sebagai Pembimbing Pertama
2. Fera Busfina Zalha, MA — Sebagai Pembimbing Kedua

Untuk membimbing Skripsi :

Nama	:	**Miftahul Jannah**
NIM	:	**150203036**
Program Studi	:	**Pendidikan Bahasa Inggris**
Judul Skripsi	:	**The Analysis of Semantic Macrostructure in Children's Fairy Tales**

KEDUA : Pembiayaan honorarium pembimbing pertama dan kedua tersebut diatas dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Tahun 2019: No.025.04.2.423925/2019 tanggal 5 Desember 2018.

KETIGA : Surat keputusan ini berlaku sampai akhir semester Ganjil Tahun Akademik 2020/2021

KEEMPAT : Surat Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan segala sesuatu akan diubah dan diperbaiki kembali sebagaimana mestinya apabila kemudian hari ternyata terdapat kekeliruan dalam penetapan ini.

Ditetapkan di: Banda Aceh
Pada Tanggal: 15 Oktober 2019
An. Rektor
Dekan,

Muslim Razali

Tembusan
1. Rektor UIN Ar-Raniry (sebagai laporan);
2. Ketua Prodi PBI Fak. Tarbiyah dan Keguruan;
3. Pembimbing yang bersangkutan untuk dimaklumi dan dilaksanakan;
4. Mahasiswa yang bersangkutan;

Fairy Tale 1 : Old Sultan

A shepherd had a faithful dog, called Sultan, who was grown very old, and had lost all his teeth. And one day when the shepherd and his wife were standing together before the house the shepherd said, 'I will shoot old Sultan tomorrow morning, for he is of no use now.' But his wife said, 'Pray let the poor faithful creature live; he has served us well a great many years, and we ought to give him a livelihood for the rest of his days.' 'But what can we do with him?' said the shepherd, 'he has not a tooth in his head, and the thieves don't care for him at all; to be sure he has served us, but then he did it to earn his livelihood; tomorrow shall be his last day, depend upon it.'

Poor Sultan, who was lying close by them, heard all that the shepherd and his wife said to one another, and was very much frightened to think tomorrow would be his last day; so in the evening he went to his good friend the wolf, who lived in the wood, and told him all his sorrows, and how his master meant to kill him in the morning. 'Make yourself easy,' said the wolf, 'I will give you some good advice. Your master, you know, goes out every morning very early with his wife into the field; and they take their little child with them, and lay it down behind the hedge in the shade while they are at work. Now do you lie down close by the child, and pretend to be watching it, and I will come out of the wood and run away with it; you must run after me as fast as you can, and I will let it drop; then you may carry it back, and they will think you have saved their child, and will be so thankful to you that they will take care of you as long as you live.' The dog liked this plan very well; and accordingly so it was managed.

The wolf ran with the child a little way; the shepherd and his wife screamed out; but Sultan soon overtook him, and carried the poor little thing back to his master and mistress. Then the shepherd patted him on the head, and said, 'Old Sultan has saved our child from the wolf, and therefore he shall live and be well taken care of, and have plenty to eat. Wife, go home, and give him a good dinner, and let him have my old cushion to sleep on as long as he lives.' So from this time forward Sultan had all that he could wish for.

Soon afterwards the wolf came and wished him joy, and said, 'Now, my good fellow, you must tell no tales, but turn your head the other way when I want to taste one of the old shepherd's fine fat sheep.' 'No,' said the Sultan; 'I will be true to my master.' However, the wolf thought he was in joke, and came one night to get a dainty morsel. But Sultan had told his master what the wolf meant to do; so he laid wait for him behind the barn door, and when the wolf was busy looking out for a good fat sheep, he had a stout cudgel laid about his back, that combed his locks for him finely.

Then the wolf was very angry, and called Sultan 'an old rogue,' and swore he would have his revenge. So the next morning the wolf sent the boar to challenge Sultan to come into the wood to fight the matter. Now Sultan had nobody he could ask to be his second but the shepherd's old three-legged cat; so he took her with him, and as the poor thing limped along with some trouble, she stuck up her tail straight in the air.

The wolf and the wild boar were first on the ground; and when they espied their enemies coming, and saw the cat's long tail standing straight in the air, they thought she was carrying a sword for Sultan to fight with; and every time she limped, they thought she was picking up a stone to throw at them; so they said they should not like this way of fighting, and the boar lay down behind a bush, and the wolf jumped up into a tree.

Sultan and the cat soon came up, and looked about and wondered that no one was there. The boar, however, had not quite hidden himself, for his ears stuck out of the bush; and when he shook one of them a little, the cat, seeing something move, and thinking it was a mouse, sprang upon it, and bit and scratched it, so that the boar jumped up and grunted, and ran away, roaring out, ‘Look up in the tree, there sits the one who is to blame.’ So they looked up, and espied the wolf sitting amongst the branches; and they called him a cowardly rascal, and would not suffer him to come down till he was heartily ashamed of himself, and had promised to be good friends again with old Sultan.

Fairy Tale 2 : Fudgevogel

There was once a forester who went into the forest to hunt, and as he entered it he heard a sound of screaming as if a little child were there. He followed the sound, and at last came to a high tree, and at the top of this a little child was sitting, for the mother had fallen asleep under the tree with the child, and a bird of prey had seen it in her arms, had flown down, snatched it away, and set it on the high tree.

The forester climbed up, brought the child down, and thought to himself: 'You will take him home with you, and bring him up with your Lina.' He took it home, therefore, and the two children grew up together. And the one, which he had found on a tree was called Fundevogel, because a bird had carried it away. Fundevogel and Lina loved each other so dearly that when they did not see each other they were sad.

Now the forester had an old cook, who one evening took two pails and began to fetch water, and did not go once only, but many times, out to the spring. Lina saw this and said, 'Listen, old Sanna, why are you fetching so much water?' 'If you will never repeat it to anyone, I will tell you why.' So Lina said, no, she would never repeat it to anyone, and then the cook said: 'Early tomorrow morning, when the forester is out hunting, I will heat the water, and when it is boiling in the kettle, I will throw in Fundevogel, and will boil him in it.'

Early next morning the forester got up and went out hunting, and when he was gone the children were still in bed. Then Lina said to Fundevogel: 'If you will never leave me, I too will never leave you.' Fundevogel said: 'Neither now, nor ever will I leave you.' Then said Lina: 'Then will I tell you. Last night, old Sanna carried so many buckets of water into the house that I asked her why she was doing that, and she said that if I would promise not to tell anyone, and she said that early tomorrow morning when father was out hunting, she would set the kettle full of water, throw you into it

and boil you; but we will get up quickly, dress ourselves, and go away together.' The two children therefore got up, dressed themselves quickly, and went away.

When the water in the kettle was boiling, the cook went into the bedroom to fetch Fundevogel and throw him into it. But when she came in, and went to the beds, both the children were gone. Then she was terribly alarmed, and she said to herself: 'What shall I say now when the forester comes home and sees that the children are gone? They must be followed instantly to get them back again.' Then the cook sent three servants after them, who were to run and overtake the children.

The children, however, were sitting outside the forest, and when they saw from afar the three servants running, Lina said to Fundevogel: 'Never leave me, and I will never leave you.' Fundevogel said: 'Neither now, nor ever.' Then said Lina: 'Do you become a rose-tree, and I the rose upon it.' When the three servants came to the forest, nothing was there but a rose-tree and one rose on it, but the children were nowhere. Then said they: 'There is nothing to be done here,' and they went home and told the cook that they had seen nothing in the forest but a little rose-bush with one rose on it. Then the old cook scolded and said: 'You simpletons, you should have cut the rose-bush in two, and have broken off the rose and brought it home with you; go, and do it at once.'

They had therefore to go out and look for the second time. The children, however, saw them coming from a distance. Then Lina said: 'Fundevogel, never leave me, and I will never leave you.' Fundevogel said: 'Neither now; nor ever.' Said Lina: 'Then do you become a church, and I'll be the chandelier in it.' So when the three servants came, nothing was there but a church, with a chandelier in it. They said therefore to each other: 'What can we do here, let us go home.' When they got home, the cook asked if they had not found them; so they said no, they had found nothing but a church, and there was a chandelier in it. And the cook scolded them and said: 'You

fools! why did you not pull the church to pieces, and bring the chandelier home with you?'

And now the old cook herself got on her legs, and went with the three servants in pursuit of the children. The children, however, saw from afar that the three servants were coming, and the cook waddling after them. Then said Lina: 'Fundevogel, never leave me, and I will never leave you.' Then said Fundevogel: 'Neither now, nor ever.' Said Lina: 'Be a fishpond, and I will be the duck upon it.' The cook, however, came up to them, and when she saw the pond she lay down by it, and was about to drink it up. But the duck swam quickly to her, seized her head in its beak and drew her into the water, and there the old witch had to drown. Then the children went home together, and were heartily delighted, and if they have not died, they are living still.

Fairy Tale 3 : The Elves and The Shoemaker

There was once a shoemaker, who worked very hard and was very honest: but still he could not earn enough to live upon; and at last all he had in the world was gone, save just leather enough to make one pair of shoes.

Then he cut his leather out, all ready to make up the next day, meaning to rise early in the morning to his work. His conscience was clear and his heart light amidst all his troubles; so he went peaceably to bed, left all his cares to Heaven, and soon fell asleep. In the morning after he had said his prayers, he sat himself down to his work; when, to his great wonder, there stood the shoes all ready-made, upon the table. The good man knew not what to say or think at such an odd thing happening. He looked at the workmanship; there was not one false stitch in the whole job; all was so neat and true, that it was quite a masterpiece.

The same day a customer came in, and the shoes suited him so well that he willingly paid a price higher than usual for them; and the poor shoemaker, with the money, bought leather enough to make two pairs more. In the evening he cut out the work, and went to bed early, that he might get up and begin betimes next day; but he was saved all the trouble, for when he got up in the morning the work was done ready to his hand. Soon in came buyers, who paid him handsomely for his goods, so that he bought leather enough for four pair more. He cut out the work again overnight and found it done in the morning, as before; and so it went on for some time: what was got ready in the evening was always done by daybreak, and the good man soon became thriving and well off again.

One evening, about Christmas-time, as he and his wife were sitting over the fire chatting together, he said to her, 'I should like to sit up and watch tonight, that we may see who it is that comes and does my work for me.' The wife liked the thought; so they left a light burning, and hid themselves in a corner of the room, behind a curtain that was hung up there, and watched what would happen.

As soon as it was midnight, there came in two little naked dwarfs; and they sat themselves upon the shoemaker's bench, took up all the work that was cut out, and began to play with their little fingers, stitching and rapping and tapping away at such a rate, that the shoemaker was all wonder, and could not take his eyes off them. And

on they went, till the job was quite done, and the shoes stood ready for use upon the table. This was long before daybreak; and then they bustled away as quick as lightning.

The next day the wife said to the shoemaker. 'These little wights have made us rich, and we ought to be thankful to them, and do them a good turn if we can. I am quite sorry to see them run about as they do; and indeed it is not very decent, for they have nothing upon their backs to keep off the cold. I'll tell you what, I will make each of them a shirt, and a coat and waistcoat, and a pair of pantaloons into the bargain; and do you make each of them a little pair of shoes.'

The thought pleased the good cobbler very much; and one evening, when all the things were ready, they laid them on the table, instead of the work that they used to cut out, and then went and hid themselves, to watch what the little elves would do.

About midnight in they came, dancing and skipping, hopped round the room, and then went to sit down to their work as usual; but when they saw the clothes lying for them, they laughed and chuckled, and seemed mightily delighted. Then they dressed themselves in the twinkling of an eye, and danced and capered and sprang about, as merry as could be; till at last they danced out at the door, and away over the green. The good couple saw them no more; but everything went well with them from that time forward, as long as they lived.

AUTOBIOGRAPHY

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