CATEGORIES, STRUCTURE, AND FUNCTION OF FOLKLORE IN LIMA PULUH DISTRICT COMMUNITIES

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Abstract: The purpose of this study is to determine the categories, structure, and functions of folklore in the Muaro Paiti Nagari community. The method used in this research is descriptive method. The results showed that of the 12 folklore found in the Nagari community of Muaro Paiti, there are myths, myths, and fairy tales. The structure of folklore in the village of Muaro Paiti includes plot/plot, character/ character, setting, language style, and theme. Meanwhile, the function contained in the folklore of the Muaro Paiti Nagari community is as entertainment, projection systems, equipment validating institutions and cultural institutions, and educational tools.

Keywords: categories, structure, functions, and folklore.

The culture of a group becomes its own characteristic for groups of people. This culture is one of the distinguishing features between one community group and another community group. Culture in a community group is a tradition that has been passed down from generation to generation (folklore).

One area of Indonesia which is famous for its culture is the West Sumatra region. West Sumatra is known as the Minangkabau cultural region which has various cultural features. Each Minangkabau area has different traditions, ethnicities, languages, and customs. These differences become the identifying characteristics of a culture in an area. One of the differences that also become an identifier of an area in the form of oral literature. Oral literature is the art of language that is conveyed orally. Culture in the form of oral literature is usually passed down in a group of people who live in the same area.

Nagari Muaro Paiti is one of the Nagari found in Kapur IX District, Lima Puluh Kota Regency. Nagari Muaro Paiti has various cultures in the form of oral literature which are passed down from generation to generation. Culture in the form of oral literature in the Nagari Muaro Paiti community can be in the form of proverbs, sayings, folklore, folk songs, children's play poetry, spells, and several other forms of oral literature.

One culture in the form of oral literature found in the Muaro Paiti Nagari community that needs attention is folklore. Folklore is a type of literature oral that is usually told by parents or family members or community leaders to children, both in their free time and at bedtime. This was also expressed by Hayati and Bakhtaruddin (2016,414) that oral literature is a folk story that is inherited, passed down from generation to generation and is maintained in the community of its owner. Folklore can be used as a strategic means to plant, foster, and develop various values that want to be passed on to children aimed at character building.

Folklore is passed down by the Muaro Paiti village community through oral tradition. Nowadays folklore is rarely told by parents to their children. The parents 'busyness is the main factor that causes the parents' lack of time to tell folklore which is one of the regional characteristics that should be passed on to the younger generation.

In addition to these factors, the sophistication of technology also causes children to be busy with modern games, so children are less interested in hearing folklore told by parents or community leaders. As a result, folklore began to be forgotten by the community. Then the presence of regional literature in the form of folklore will eventually disappear and be increasingly forgotten by these community groups.

This is an issue that deserves attention because culture is a characteristic of a group of people that needs to be preserved and inherited so that the culture does not disappear and remain attached to the community that owns the culture. This means regional culture gives the characteristic of community life in a nation. Cultural issues need good attention. One of the regional cultures that need to be maintained and fostered and raised to the surface is regional literature.

Literary works in the form of folklore, both oral and written have certain categories, structures, and social functions. Folklore in the village of Muaro Paiti has different social categories, structures, and functions. The folklore category is a grouping based on the type of folklore.

In addition, in folklore, there are also elements that build a folklore. These elements are referred to as the structure of folklore. Bunanta (1998,13-15) states that in the structural analysis studied are elements in the form of plots, settings, themes, characterizations, and language styles. Bunanta also explained that the criteria mentioned in the analysis were only for writing folklore. For other types of stories, different criteria apply. Corres-pondingly, explained that the constituent elements of folklore as the study of the structure of literary works are emphasized in the four elements, namely the theme, plot, characterization, and background story(setting).

The story structure analysis leads the reader to understand the worldview and worldview of the owner of the story as contained in the sociocultural, geographical, religious, and economic structures (Malawat, 2017,1). Structural analysis usually includes intrinsic elements. This is consistent with the results of research conducted by Sudiasih (2016,179); Giri, et al (2016,182-184); and Hijri (2017,120-122) which states that the intrinsic element is in the form of events, stories, plots, characterizations, themes, settings, messages and points of view.

Furthermore, folklore also has a social func-tion. Social function is the use of a thing for certain groups of people. So, the social function of folklore is the use of the values contained in folklore as forming the character of certain groups of people. These functions can be in the form of entertainment, education, cultural endorsement, religion, and several other functions. This was also expressed in the results of research on the function of folklore conducted by Sriyono (2014,221-223); Amanah (2014,6); Humairah (2015,117-118); Kanzunnudin (2017,13); and Ani (2019.42-43) which stated that in general folklore functions as an educational tool, solace or entertainment, cultural endorsement tool, a means of enforcing social norms, and social control tools.

Based on the background description of the problem above and some previous research studies, it is necessary to conduct research on folklore in the Kapur IX community with the title "Categories, Structure, and Social Functions of Folklore In Nagari Muaro Paiti Community Kapur IX District Lima Puluh Regency City". This research is intended as an effort to preserve oral literature in the Nagari Muaro Paiti community so that its existence can be maintained as it should. Through this research, folktales spread in oral form will be collected as cultural products that have lived and developed in the Nagari Muaro Paiti community for generations.

The focus of this research is the category, structure, and function of folklore in the village of Muaro Paiti, Kapur IX District, Lima Puluh Kota. Meanwhile, the purpose of this study is to describe the categories, structure, and functions

of folklore in the Muaro Paiti Nagari community Kapur IX District Lima Puluh Kota District.

METHOD

The method used in this research is descriptive method. Hikmat (2014,44) states that the descript-tive method is literally a research method to make a picture of a situation or event so that it wishes to hold an accumulation of basic data. This method is used to describe the category, structure, and function of folklore in the Nagari community of Muaro Paiti, Kapur IX District, Lima Puluh Kota. This research was carried out in Nagari Muaro Paiti, Kapur IX District, Lima Puluh Kota Regency. This research entry is a folklore in the village of Muaro Paiti Kapur IX District Lima Puluh Kota District.

Researchers present as people who do research in the village of Muaro Paiti. This study is a study participant observation and must foster mutual trust between researchers and the 'data sourcerepport, as suggested by Danandjaya (1991, 1984-199). This is possible because the researcher is a native of Nagari Muaro Paiti and of course uses the Minang-kabau language sub-dialek Nagari Muaro Paiti. Therefore, researchers have insight into the community of Nagari Muaro Paiti and their culture.

For the purposes of data collection, researchers went directly to the community of Nagari Muaro Paiti who still knew folklore. This research was conducted at the informant's house. Researchers present directly at the informant's house and conduct interviews about folklore, record and record things about folklore.

The informants of this research are the natives of the village of Muaro Paiti where the researchers conducted the research. Informants inherit know-ledge about folklore. There are five informants in this study. The age range of informants in this study is 50-75 years. This is in line with the opinion of Nadra and Reniwati (2009, 37-41) which states that an informant must meet certain requirements, namely 40-60 years old, not too high educated (maximum at junior high level), coming from the village or research area, born and raised and married to people who come from the study area, and has the perfect utterance.

The main instrument in this study is the researcher himself. The second instrument is a list of questions. The list of questions was compiled based on an undirected interview conducted to obtain the widest possible information about the object of research. List of questions that are arranged in a direction, used when observing in the field. As for data collection, the list of questions is compiled based on targeted interviews.

In addition, to make it easier to collect data, researchers use assistive instruments in the form of recorders, a list of interview questions with infor-mants, and other writing equipment such as pens and books so that researchers get accurate and valid results. The research instrument was used to record and record the data to be obtained related to folklore.

Data were collected using the following techniques: (1) literature study to get references that will support research; (2) conducting field studies/observations, interviews with informants who know the people's stories; (3) record, transcribe, and transliterate folklore into Indonesian; (4) data recording, this technique is useful for recording back information that has been obtained from the informant at the time the interview lasts to completion; and (5) inventory data of research results into an inventory format, structure, and function of the folklore of the village of Muaro Paiti.

The data validation technique of this study uses triangulation techniques, namely by checking based on theory and expert judgment. Meanwhile, the steps taken to analyze the data are as follows, (1) classifying data based on the categories, structure, and social function of folklore based on a predetermined theory. The intended theory is the theory as explained in chapter II of this study, namely the chapter on literature study. Data analysis and discussion were carried out based on three research objectives, namely the category of folklore; (2) interpret the research data, the data obtained through the classification stage is then inventory into the data inventory table; and (3) reporting all results of data analysis in the form of descriptive reports.

FINDINGS AND DISCUSSION

Findings

Based on the results of data collection obtained 12 data of folklore titles, namely (1) the Kombang Lilin, (2) Antu Paku jo Puti Bonsu, (3) Paikla Kambe, (4) Pik Pikau, (5) The Umbu-ik Mudo, (6) Kak Tiwuang, (7) Si Sabai Aluih, (8) Magek Mak Nandin, (9) Adang Salowe Tangguak, (10) Bukik Batu Putia, (11) Si Rang-

ko Kalo, and (12) Muaro Paiti. The folklore obtained was then analyzed based on three research objectives, namely (1) the folklore category of the Nagari Muaro Paiti community, (2) the structure of the folklore of the Nagari Muaro Paiti community, and (3) the social function of folklore in the Nagari Muaro Paiti community. The following will be presented a data analysis table on the categories, structure and social functions of the Nagari Muaro Paiti folklore.

Based on the analysis in Table 1, it can be seen that the category of folklore in the Muaro Paiti Nagari community is divided into (a) myth, (b) legendary, and (c) fable. These three categories are determined by five distinguishing characteristics, namely. first, they are believed to be a fact or fiction. Second, analyzed based on the time of the event in the folklore. Third, the place where events occur in the story. Fourth, the nature of the folklore. Considered as a story that is sacred or secular (worldly). Fifth, analyzed based on the characters contained in folklore. After an analysis based on the five characteristics, the folklore of the Muaro Paiti Nagari community consists of one mythic folklore, three legendary folklore, and eight folklore fairy tales.

Based on the data analysis that has been done, then in Table 2, it can be seen that the structure of folklore is analyzed based on five structures, namely (a) plot/plot, (b) charater/characterization, (c) background, (d) language style, and (e) theme. in general, the folklore of

the Nagari Muaro Paiti community uses a forward channel. Meanwhile, figures/characters are represented by ordinary human beings and there are also folklore stories that are represented by non-humans with antagonistic and protagonist characteristics. Furthermore, the setting in the folklore of the Nagari muaro paiti community uses a lot of background at home, in the forest, in the river, and in the fields. Folklore Nagari Muaro Paiti generally uses a repetitive language style. In addition to repetitive language styles, there are also folktales that use contrasting and comparative language styles. However, there are some folklore that do not use language style. The theme raised in the folklore of the Muaro Paiti Nagari community is generally about human behavior and attitudes in general and there are also stories with themes of love and magic.

Based on the analysis in Table 3 functions of folklore in the Muaro Paiti Nagari community divided into four functions. First, the folklore of the Nagari Muaro Paiti community serves as enter-tainment. Second, the folklore of the Nagari Muaro Paiti community functions as a projection system. Third, the folklore of the Muaro Paiti Nagari community functions as a means of validating ins-titutions and cultural institutions. Fourth, the folklore of the Nagari Muaro Paiti community functions as a tool for children's education. The function of the Muaro Paiti Nagari folklore is based on the opinions of the informants in this study.

Table 1. Categories of Folklore Nagari Muaro Paiti Community

No	Story Title	Characteristics					Categories
		Trusted as	Time	Place	Trait	Actor	
1	Si Kombang Lilin	Fiction	Anytime	Anywhere	Secular	Humans	Fairy tales
2	Antu Paku jo Puti Bonsu	Fiction	Anytime	Anywhere	Secular	Not humans	Fairy tales
3	Pai Lah Kambe	Fact	First	Other-world	Secular	Humans	Legend
4	Pik Pintau	Fiction	Anytime	Anywhere	Secular	Humans	Fairy tales
5	Si Umbuik Mudo	Fakta	First	Dunia lain	Holy	Not humans	Mhyte
6	Kak Tiwuang	Fiction	Anytime	Anywhere	Secular	Humans	Fairy tales
7	Si Sabai Aluih	Fiction	Anytime	Anywhere	Secular	Humans	Fairy tales
8	Magek Mak Nandin	Fiction	Anytime	Anywhere	Secular	Humans	Fairy tales
9	Adang Salowe Tangguak	Fiction	Anytime	Anywhere	Secular	Humans	Fairy tales
10	Bukik Tu Putia	Fakta	First	Other-world	Secular	Humans	Legend
11	Si Rangko Kalo	Fiction	Anytime	Anywhere	Secular	Humans	Fairy tales
12	Muaro Paiti	Fiction	First	Other-world	Secular	Humans	Legend

Table 2. Structure of Folklore Nagari Muaro Paiti

No	Story Title	Characterristics				
		Plot	**Character/characte-Rization**	**Setting**	**Language Style**	**Theme**
1	Si Kombang Lilin	Progres-sive	A couple of husband and wife Adik suaminya His Son	Bako's House House	Iteration	An Bako who asked for this inheritance
2	Antu Paku jo Sikombang Lilin	Progres-sive	King Si Puti Bonsu Hantu Paku Burung Pipit Hantu Paku Sister Hantu Paku Mother	River Field Hantu Paku's House	Iteration	Goodness always wins
3	Paik Lah Kambe	Progres-sive	A Mother Two Children	House Forest Field	Iteration	Greed will have a bad impact
4	Pik Pintau	Progres-sive	King Puti	Forest Ajo's House Ajo' Mother House The sea	Iteration Opposition	Greed will adversely affect a king
5	Si Umbuik Mudo	Progres-sive	Si Umbuik Mudo Si Umbuik Mudo' Mother Bonsu King Ombun Suri Puti Golang Banyak Anak Kubalo	Puti Golang Banyak's House, Forest, River, Puti Golang Banyak' well, Bukik Suliki,	Iteration	Arrogance and charm (potion)
6	Kak Tiwuang	Progres-sive	Kak Tiwuang Maid Kak Tiwuang Husband	House Bonca	Iteration	The consequences do not ask permission to do activities
7	Si Sabai Aluih	Progres-sive	King Si Sabai Aluih	Sabai Aluih House	-	A king's love for a gardener's girl
8	Magek Mak Nandin	Progres-sive	Magek Mak Nandin Duo Bole King	Lugha Si Toka Bonang	-	An unlucky king
9	Adang Salowe Tangguak	Progres-sive	Tigo Badiak Mamak Nyiak Doto	Field Mamak House	-	A sweet fruit of good fortune
10	Bukik Tu Putia	Progres-sive	Pangantin Padusi Pangantin laki-laki Urang Kampuang	Bukik Koto Mangonjuahg Gunung Malintang	-	A villager who turns to stone due to the rising sun
11	Si Rangko Kalo	Progres-sive	Puti Ajo Si Rangko Kalo Ajo Ngik Gaghang Ungge Si Tuak Ughang Kampuang	Pulau Lontiak Kaji Puti House	Iteration	A jealous king
12	Muaro Paiti	Progres-sive	Ijal Ujang	Batang Kapur River, Mudiak Piti River, Muaro River	-	A man's love for his property

Table 3. The Social Function of Folklore Nagari Muaro Paiti

No	Story Title	Social Function			
		1	2	3	4
1	Si Kombang Lilin	✓			✓
2	Antu Paku jo Sikombang Lilin	✓			
3	Paik Lah Kambe	✓	✓		✓
4	Pik Pintau	✓			
5	Si Umbuik Mudo	✓		✓	✓
6	Kak Tiwuang	✓			
7	Si Sabai Aluih	✓			
8	Magek Mak Nandin	✓			
9	Adang Salowe Tangguak	✓			✓
10	Bukik Tu Putia	✓			
11	Si Rangko Kalo	✓			
12	Muaro Paiti	✓			

Note:
1. As entertainment
2. As a projection system
3. As a means of ratifying institutions and cultural institutions
4. As a tool for children's education

Discussion

Based on data analysis that has been done, many things were found in this study. This is adjusted to the research objectives. The issues discussed in this study include: (1) the category of the Muaro Paiti Nagari folklore category, (2) the structure of the Muaro Paiti Nagari folk community, and (3) the social function of the folklore of Muaro Paiti Nagari community. The following will explain the three aspects that are tailored to the purpose of the study.

Nagari Muaro Paiti Folklore Category The Muaro Paiti

Nagari community folklore category is almost the same as the general folklore category, namely, there are fairy tales, legends, and myths. Each story has its own characteristics that distinguish it from other categories. Based on these criteria, the folklore can be classified according to their respective categories.

Myth, legend, and fairy tales are part of folklore that can easily develop in society. Communities are more receptive to and retell folklore that falls into these three categories. As a result, folklore that is categorized by myths, legends, and fairy tales easily develops in the community of the owner of the folklore.

After describing the results of the research and analyzing the data, it can be seen that from the twelve folklore of the Nagari community, Muaro Paiti, the most common category is folklore classified into fairytale criteria. Folklore classified as fairy tale criteria found eight stories. Meanwhile, the smallest category of folklore is folklore classified into myth, while folklore categorized by legend consists of three folklore. However, a study conducted by Hijri (2017,117-125) only found one category of folklore, namely folklore categorized by legend.

Muaro Paiti Nagari community believes that there is some folklore that developed in Muaro Paiti Nagari as a story that really happened. The folklore is believed to be a fact or actually happens because it leaves tangible evidence. The folklore which leaves clear evidence is a folklore entitled Paik lah Kambe, Bukik Tu Putia, and Muaro Paiti.

The folklore which is categorized as myth, titled Si Umbuik Mudo, is believed by the community as folklore that also really happens. Myth story in the Nagari community Muaro Paiti is considered sacred and the character in the story is considered as someone who is a descendant of a magic person so that he inherits magic power as well. This mythic folklore is also the most popular folklore in the village of Muaro Paiti compared to other folklore.

Furthermore, folklore which is categorized as a fairy tale is believed by society as something that is not really happening or fabricated. This folklore which is categorized as a fairy tale is considered merely a fictional story because there is no real proof of the story. Folklore in the Muaro Paiti Nagari community is generally supported by humans and is secular or worldly. The folklore of the Muaro Paiti Nagari community that is categorized as a fairy tale is a folk story entitled Si Kombang Lilin, Antu Paku jo Puti Bonsu, Pik Pintau, Kak Tiwuang, Si Sabai Aluih, Magek Mak Nandin, Adang Salowe Tangguak, Si Rangko Kalo. Among the folklore which is categorized as a fairy tale, there are folktales that are told in unclear and detailed ways. The folklore is a folk tale entitled Si Sabai Aluih.

Structure of Folklore Nagari Muaro Paiti Community

Based on data analysis that has been carried out in addition to determining the category, this research also analyzes the structure of the folklore of Nagari Muaro Paiti community. Every folklore certainly has a structure that builds it. Related to the structure of folklore, Merdiyatna (2019,40) examines the structure of folklore focusing only on the analysis of charac-ters and settings in folklore.

Meanwhile, in this study structural analysis was carried out relating to plot, character/character, setting, language style, and theme, so that in this study found structures other than characters and settings in folklore. The same structural analysis was carried out by Sajaril (2019:73-76) who analyzed the structure of folklore related to the theme, plot, character, setting, and message.

After analyzing the structure data of the Muaro Paiti Nagari folklore and describing it on the research findings, there are various things that need to be discussed in this chapter. In general, the whole folklore uses the same plot, namely the forward plot. This can happen because by using the forward flow, the narrator will more easily convey the contents of the story to others. For listeners, the story will also be easier to understand the purpose and the way of the story, because the flow can tell what is done and traversed by the characters in the story.

Another thing discussed in this study is about character/figures in the folklore of the Nagari community Muaro Paiti. In general, characters/figures in folklore categorized by fairy tales and legends are represented by humans. However, there are several categories of folklore in the form of fairy tales and myths that are characterized by non-humans (spirits). In terms of disposition, the folklore of the Muaro Paiti Nagari community has antagonistic and protagonist figures.

Folklore and legendary folklore categories highlighted by humans are folklore titled Si Kombang Lilin, Paik lah Kambe, Pik Pintau, Kak Tiwuang, Si Sabai Aluih, Magek Mak Nandin, Adang Salowe Tangguak, Bukik Tu Putia, Si Rangko Kalo, and Muaro Paiti. Furthermore, a fairy tale by non-humans is titled Antu Paku jo Puti Bonsu. Meanwhile, the folklore is categorized by myth which is characterized by non-humans, namely Si Umbuik Mudo.

Besides the plot and character/ background character, another thing analyzed in research related to the structure of folklore is the setting. The setting is the time, place, and atmosphere of the event. The setting in the folklore of the Muaro Paiti Nagari community is generally the background at home. Besides at home, the folklore of the Nagari Muaro Paiti community is also the setting in the forest, in the river and in the fields. Between the time settings in the folklore of the Muaro Paiti Nagari community is not clearly explained by the narrator, while the depiction of the atmosphere in the folklore of the Muaro Paiti Nagari community can be a sad, happy atmosphere, like a depiction of the story in general. The folklore that is the background at home is the entirety of the research data. Meanwhile, folklore set in the house and in the forest is a folk story entitled Paiklah Kambe, Pik Pintau, Kak Tiwuang, Magek Mak Nandin, Bukik Tu Putia, and Si Rangko Kalo. Further-more, the folklore of the Nagari Muaro Paiti community whose background at home and in the fields is a folk tale entitled Si Sabai Aluih and Adang Salowe Tangguak. Then, the folklore of the Muaro Paiti Nagari community in the house, in the river, and in the fields is a folk tale entitled Antu Paku jo Puti Bonsu and Muaro Paiti, while the folklore of the Muaro Paiti Nagari community is in the background at home, in the forest, and in the forest. river is a folklore called Si Umbuik Mudo.

Another thing discussed in structural analysis is language style. The style of language that is often used in the folklore of the Muaro Paiti Nagari community is the style of repetition, comparison, and contention.

The final analysis of the structure of folklore is the theme. The theme is an important part of a story. The themes contained in the people's folklore can be known after reading the entire contents of the story. In general, the theme raised in the Muaro Paiti community's folklore is related to community attitudes and behavior. Then there is also a folklore with the theme of belief in supernatural things.

The Social Function of Folklore Nagari Muaro Paiti

The social function of Folklore Nagari Muaro Paiti in this study has been identified, grouped, and presented in the analysis of previous research findings. From the presenta-tion related to the social function of the Muaro Paiti Nagari folklore community, it needs to be explained in this discussion. Every connoisseur of folklore will be able to feel and accept that the folklore plays an important role in shaping the personality and identity of the Muaro Paiti Nagari community and other social functions obtained because of the folklore.

Basically, folklore is made by the Muaro Paiti Nagari community as a means of entertainment to fill leisure time. Folklore cer-tainly also has values that can build and dis-tinguish the Muaro Paiti Nagari community from other communities. These values can be in the form of educational values, moral and reli-gious values, cultural values and customs, and legal values. This is in line with the results of Juanda's research (2019:166-176) which states that the values contained in folklore are moral values in the form of good and evil, social values include co-operation and mutual coope-ration.

Based on the analysis of the data that has been done, this study found four functions of folklore for the community of Muaro Paiti. In general, folklore functions as entertainment. In addition, folklore also functions as a projection system, an instrument of ratification of institutions and cultural institutions, and as a tool for children's education. The results of this study are relevant to the results of research conducted by Merdiyatna (2019:41-44) and Hidayat, et al (2019:450) who state that folklore functions as a means of entertainment, as a projection system, as a means of social endorsement, as a coercive effect of the norm social norms, as children's educational tools.

Folklore which has a function as a projection system is a folklore entitled Paik Lah Kam-

be. Furthermore, folklore that serves as a means of ratifying institutions and cultural institutions is a folklore called Si Umbuik Mudo. Meanwhile, folklore that functions as an educational tool is a folklore titled Si Kombang Lilin, Paik Lah Kambe, Si Umbuik Mudo, and Adang Salowe Tangguak.

CONCLUSION

After conducting research and analyzing data in accordance with the research design, it can be concluded that the results of this study are as follows, the category of folklore Muaro Paiti community is the same as the category of folklore in general. The folklore of the Nagari Muaro Paiti community which is used as a source of research data is dominated by folklore categorized as fairy tales. Of the twelve folklore, eight of them are fairy tales, three are folklore categorized by legend, and one folklore is mythic. Thus, the folklore of the Muaro Paiti Nagari community tends to be known as fiction or fictional stories.

Muaro Paiti's Nagari folklore structure is described in five structures, namely, (a) plot, (b) character/characterization, (c) setting, (d) language style, and (e) theme. In terms of structure, the folklore of the Nagari Muaro Paiti community has similarities. Among them, in terms of storyline, the whole story uses a forward plot. Furthermore, the characters in folklore are dominated by ordinary people, but there are also some characters in folklore figure by ordinary people who have supernatural powers. While the setting in the folklore of Nagari Muaro Paiti is found in the forest and homes of the characters involved in the story. The style of language used in folklore is the style of repetition, comparison, and contention. The themes that are generally contained in folklore are about behavior in social life and attitudes of respect for others.

The social function of the folklore of the Muaro Paiti village community in general as entertainment. In addition, folklore also functions as a projection system, an instrument of ratification of institutions and cultural institutions, and as a tool for children's education. Through people's aspirations, people will more easily know about customs and how it is best to establish social relations with fellow communities. Based on the above research conclusions, the following are suggested. First, it is expected that the Muaro Paiti Nagari community will be able to preserve culture, especially oral culture about

folklore from generat-ion to generation. Second, it is expected that students majoring in Indonesian Language and Literature so that this research can be used as a comparison in relevant discussions. Third, in addition to folklore, several other forms of oral literature in the village of Muaro Paiti or areas in Kapur District IX are in dire need of research, such as rhymes, expressions of prohibitions, riddles, spells, and others. For this reason, researchers are expected to start designing research on oral literature so that the national treasury does not simply disappear. Fourth, in this study, there are still some limi-

tations that need to be refined. The limitations of this study relate to aspects examined in this study which only discusses the structure, categories, and functions of folklore. Therefore, further research is needed on folklore in the Muaro Paiti Nagari community in terms of aspects not yet examined in this study. These aspects can be in the form of the values of character education in the Muaro Paiti's Nagari folklore, the analysis of the Muaro Paiti's Nagari folklore, or research on the use of folklore as teaching material in schools.

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