

Malay Heroic Archetype in the Script Si Bongkok Tanjung Puteri: Between Reality and Falsehood

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Abstract

The false hero, a figure who pretends to be heroic while pursuing self-serving interests, plays a significant role in many traditional narratives by complicating the moral landscape. This study examines the character Si Bongkok from the Malay script Si Bongkok Tanjung Puteri by applying Propp's framework through qualitative textual analysis. The analysis focuses on five key characteristics demonstrated by Si Bongkok as a false hero: deception, manipulation, self-serving motives, interference with the true hero, and temporary success. The findings reveal that Si Bongkok's actions closely align with these traits—he deceives others, manipulates situations for personal gain, disrupts the true hero's efforts, and experiences fleeting victories before ultimately succumbing to defeat. Situating Propp's archetypal false hero within the Malay literary and cultural context provides new insights into the narrative function and moral complexity of false heroes in traditional Southeast Asian drama.

Keywords: false hero, Si Bongkok, Propp, traditional literature, textual analysis.

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Arketaipal Wira Melayu dalam Skrip Si Bongkok Tanjung Puteri: antara Kenyataan dan Kepalsuan

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Abstrak

Watak wira palsu, yang berpura-pura wira sambil mengejar kepentingan diri sendiri, memainkan peranan penting dalam banyak naratif tradisional dengan memperumit lanskap moral. Kajian ini meneliti watak Si Bongkok daripada skrip Melayu Si Bongkok Tanjung Puteri dengan menggunakan rangka kerja Propp melalui analisis teks kualitatif. Analisis menumpukan pada lima ciri utama wira palsu yang dipamerkan oleh Si Bongkok, iaitu penipuan, manipulasi, motif mementingkan diri sendiri, gangguan terhadap wira sebenar, dan kejayaan sementara. Hasil kajian menunjukkan bahawa tindakan Si Bongkok sangat sejajar dengan ciri-ciri tersebut—beliau menipu pihak lain, memanipulasi situasi untuk kepentingan peribadi, menghalang usaha wira sebenar, dan mengalami kemenangan sementara sebelum akhirnya mengalami kekalahan. Penempatan arketaipal wira palsu Propp dalam konteks kesusasteraan dan budaya Melayu memberikan pandangan baharu terhadap fungsi naratif dan kompleksiti moral watak wira palsu dalam drama tradisional Asia Tenggara.

Kata Kunci: wira palsu, Si Bongkok, Propp, kesusasteraan tradisional, analisis teks.

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1.0 Introduction

The false hero is a crucial element that Russian folklorist Vladimir Propp (1928) uncovered in his examination of folk tales, especially in his book *Morphology of the Folktale*. A fake hero is a manipulative character who attempts to assume the role of the actual hero by claiming credit for their actions or fabricating circumstances to make them appear noble. This character frequently presents the protagonist with new difficulties, which heighten the tension in the story. Instead of acting out of true selflessness, the false hero's acts are motivated by self-serving goals. Their ultimate unmasking, in which their actual nature is exposed and they are usually chastised or shamed, is an essential component of their function. This discovery highlights the qualities of a true hero and reinforces the moral themes of the narrative, emphasising the victory. The moral elements of the story are reinforced by this revelation, which emphasises the triumph of true heroism and integrity over dishonesty and deception. A traditional hero is a character with traits such as bravery, moral integrity, selfless motives, and frequently possesses superhuman or supernatural skills, often referred to as a conventional hero in literature, cinema, or other narrative media. They are commonly portrayed as the story's heroes, working to defend others or oppose injustice and evil. Conventional heroes are often regarded as symbols of optimism, fortitude, and perseverance. Their journeys frequently involve overcoming setbacks and personal difficulties to succeed (Propp, 1928).

A character who poses as heroic, often by trickery and manipulation, is the subject of the false hero idea. The false hero pursues power, fame, or personal benefit; in contrast, the true hero acts out of pure bravery or compassion. Usually, this figure gets in the way of the real hero or opposes him, adding more challenges and suspense to the story. Their brief success, wherein they persuade others of their purported heroism, is crucial to the false hero's role. However, their duplicity is ultimately revealed, exposing who they truly are. As a moral lesson, this unmasking frequently results in punishment or disgrace. The existence of the fake hero highlights themes of integrity and the ultimate triumph of true heroism over pretences, in stark contrast to the genuine attributes of the true hero.

Si Bongkok Tanjung Puteri is a script about Johor being colonised and assaulted by pirates, with Si Bongkok as the mastermind. Si Bongkok is labelled as the traitor of Johor for terrorising the harmony of Negeri Johor. Although he is despised by many, his brother and some of their leaders still choose to negotiate and advise Si Bongkok, despite the futility of doing so. Si Bongkok claimed to choose freedom over living colonised and bound by rules. Daeng Alek confronted him, but the two ended up in a fight. Si Bongkok proceeded to harass Tanjung, the daughter of Datuk Timur and his brother's girlfriend, Panglima Putih. Ironically, the story ended with Si Bongkok killing Panglima Putih; Si Bongkok killed Tanjung during his attack meant for Panglima Putih, but Si Bongkok was defeated as well. This script, written by Abdul Rahman Bakar in 1997, remains unpublished, reflecting moral dilemmas and complex character dynamics within the context of Southeast Asian historical narratives.

According to Vladimir Propp (1928), the false hero is a character who is mistaken for the true hero or who falsely takes credit for heroic deeds they did not perform. Propp's Theory outlines four essential elements to identify a false hero: apparent heroism, hidden agendas, moral ambiguity, and the absence of traditional heroic qualities. Apparent heroism refers to the character exhibiting strength, empathy, and heroic traits on the surface. Hidden agendas indicate that the false hero acts based on self-serving motives, sometimes willing to sacrifice others to achieve personal goals. Moral ambiguity signifies questionable decision-making, where the false hero may manipulate situations and deceive others by convincing them that their choices are justified. Lastly, the lack of traditional heroism is characterised by a deficiency in selflessness, integrity, and the willingness to sacrifice oneself rather than others—qualities emblematic of true heroes. Propp further categorised false heroes into distinct types, such as imposters who claim undue credit, reluctant heroes who lack genuine heroic traits, tragic heroes whose flawed decisions lead to their downfall, self-serving heroes driven by hidden motives, and flawed heroes who possess some heroic qualities but are overshadowed by significant flaws.



This theoretical framework, which is part of the broader narrative structure that Propp analysed, is further contextualised by Trisari (2021), who emphasises that Propp's model is built upon narrative functions that remain constant across folktales, while characters fulfilling these functions may vary. Trisari highlights the syntagmatic and linear nature of Propp's Theory, focusing on the sequence and role of character functions such as villains, donors, helpers, and false heroes. The false hero, as a narrative function, plays a critical role in advancing the plot and embodying thematic conflict through deception and disruption. Applying this conceptual lens to narratives like *Si Bongkok Tanjung Puteri* enables a deeper understanding of how characters like Si Bongkok portray false heroism, not merely as villains, but as complex figures whose traits and motives shape the storyline and moral discourse. Propp's framework thus remains an invaluable tool for analysing traditional stories across diverse cultural contexts, as it bridges Russian folktale structures and Southeast Asian narrative traditions.

Based on Propp's Theory, a false hero exhibits several characteristics, including deception, manipulation, self-serving motives, interference with the true hero, and temporary success. A false hero tends to act innocent or justify their actions and decisions as heroic. They tend to lie and make up stories. Next is manipulation. False hero stories will manipulate other characters, situations, and such with their cunning personality. The next characteristic is self-serving motives. In contrast with traditional heroes, false heroes will act and decide on what is beneficial to them and their ulterior motives. Moving on to the interference with the real hero of the story, the false hero would ruin the progress or plans made by the hero. Lastly, it is a temporary success. False heroes in stories tend to enjoy their small victories before their downfall begins.

1.1 Problem Statement

There is a significant lack of research on the script *Si Bongkok Tanjung Puteri*, particularly regarding character analysis within Bangsawan scripts. Existing studies have not extensively explored the character of Si Bongkok, who plays a central role in this script. This research aims to address this gap by focusing on Si Bongkok as the protagonist and investigating why he is considered a false hero according to Vladimir Propp's Theory.

Despite the importance of Si Bongkok in the narrative of *Si Bongkok Tanjung Puteri*, there are very few academic sources that delve into this script, especially from a character analysis perspective. This research will apply Propp's concept of the false hero to examine Si Bongkok's role and actions, aiming to shed light on the underlying dynamics of his character and his function within the story. By doing so, this study seeks to contribute to a deeper understanding of character archetypes in traditional scripts and highlight the theoretical and practical implications of Propp's Theory in literary analysis.

2.0 Literature Review

According to Ramakrishnan (2022), literary criticism, linguistics, anthropology, and folklore have all been influenced by and have shown significant interest in Vladimir Propp's *Morphology of the Folktale*, second edition. Since Propp's work was first published in English in 1958, numerous academics have studied various structural analyses of folklore, frequently drawing inspiration from it. Propp's method, known as syntagmatic structural analysis, examines a folktale's elements in the order of their appearance. Claude Levi-Strauss, on the other hand, is an advocate of paradigmatic structural analysis, emphasising fundamental oppositional patterns, such as male and female life and death. According to Levi-Strauss, Propp's linear structure is only surface-level, and deeper, latent paradigmatic patterns should be found instead. The contrast between these two forms of structural analysis is paradigmatic analysis, which is speculative and deductive, whereas syntagmatic analysis is empirical and inductive, highlighting variations in methodology and application. However, Propp's methodology has come under criticism for failing to connect his structural findings to broader cultural contexts. Although the focus of Propp's analysis is Russian fairy tales, its implications extend to other forms of folklore and cross-cultural studies as well. His



research creates new opportunities for examining narrative structures in various cultural contexts, including epic structures, non-Indo-European folktales, and non-folkloristic materials such as books and media. Propp's morphology may also facilitate research into how children learn folklore and create new narrative forms using computational techniques. Propp's Morphology, a significant theoretical advance in the study of folklore, remains a classic work (Ramakrishnan, 2022).

Propp's Theory is applied in "An Analysis of Narrative Function and Character Based on Vladimir Propp's Theory" in *The Dinosaur Movie* by Fajrin & Lestari (2023) to examine the character and narrative realms in the movie *The Dinosaur*. The researchers employed qualitative approaches to investigate how the film embodies Propp's seven domains of action and his 31 narrative functions. Thirteen of the thirty-one narrative functions were identified, including, among others, chase, departure, rescue, violation, and victory. They recognised four out of the seven characters' spheres: the false hero, the villain, the ally, and the hero. Propp's thesis, first presented in *The Morphology of Folktale*, delineates several narrative roles and functions that are frequently seen in stories and folklore. Although not every function must be present in every story, the Theory suggests that their order should be constant. Only a portion of these spheres and functions were found in *The Dinosaur*, indicating that while Propp's model is partially followed, the movie nevertheless includes aspects of classical narrative. The researchers noted that related studies have examined various story formats, including novels and films, using Propp's Theory, and have consistently found a similar partial application of the 31 functions and seven spheres. The research concludes that, although Propp's framework helps break down narrative structures, particular stories may only partially incorporate these components, demonstrating a special modification of conventional narrative roles and functions (Fajrin & Lestari, 2023).

An examination of the distinct narrative function and social reality of the false hero in folk tales is provided in the essay "The Modality of Proppian 'False Hero': Neither a Hero nor a Villain in (Folk) Narratives and Real Life" by Audi Gibran Saputra (2023). By applying Vladimir Propp's thirty-one narrative functions, it characterises the false hero as someone who exaggerates or mistakenly adopts a heroic Persona. Unlike heroes and villains, this type of figure embodies complex motivations and actions, yet is neither entirely good nor utterly bad. Using the actuarial model developed by Algirdas Julien Greimas, the paper explores the semiotics of the false hero. Greimas's approach provides a framework for analysing the behaviours and interactions of characters in a story by condensing Propp's dramatis personae into six actants. The false hero's modality is especially notable because it frequently uses deceit and trickery to obtain unjustified praise or authority. Examples from various folktales illustrate how the false hero operates in stories. These individuals make several appearances throughout the narrative, disrupting the natural order and often coming to light, where they are subsequently punished. On the other hand, in real life, false heroes might succeed via immoral means, which reflects corruption in society. The study highlights the structural and cultural significance of false heroes and how their representations in stories reflect real-life situations. The paper clarifies the broader implications of lying in narrative and social contexts by examining the verificatory modalities of truth and falsehood. Despite being intricate and varied, the false hero is a crucial component in understanding the mechanics of narrative and human nature (Saputra, 2023).

Vladimir Propp's Morphology of the Folktale has had a profound impact on literary criticism, linguistics, anthropology, and folklore studies worldwide (Ramakrishnan, 2022). His syntagmatic structural analysis focuses on the sequence of narrative elements in folktales (Propp, 1928). However, critics such as Claude Lévi-Strauss (1958) advocate for paradigmatic structural analysis, emphasising oppositional patterns beyond Propp's linear approach. Critics also argue that Propp's methodology lacks connection to broader cultural contexts (Ramakrishnan, 2022). Despite originating from Russian folk tales, Propp's Theory has been applied cross-culturally, including film and narrative media (Fajrin & Lestari, 2023).

To deepen the analysis of Si Bongkok within the Malay literary and cultural framework, it is essential to recognise foundational works on Malay folklore and Hikayat literature. Hikayat Johor, a significant corpus within Malay literary heritage, reflects the socio-political structure and values of the Johor Sultanate (Yamashita, 2013). Scholars such as Musa (1999) emphasise that Malay hikayat often blend historical



events with mythological elements, highlighting archetypes that include heroes, villains, and complex figures exhibiting ambiguity similar to Propp's false hero. This narrative blending situates characters like Si Bongkok within a tradition that negotiates moral and political tensions.

In Malay folklore studies, researchers such as Muhamad-Saleh (2007) discuss how archetypal figures serve social functions, often revealing moral lessons pertinent to the community. False heroes, or deceptive figures, are recurrent in Malay hikayat and often symbolise threats to societal harmony or represent colonial or external manipulative forces (Rahman, 2010). This contextualises Si Bongkok's role within a broader tradition of narratives addressing betrayal and moral ambiguity. Furthermore, Teeuw and Wessing (1993) explore Malay narrative structures and themes, noting the importance of distinguishing between traditional heroic values and characters who subvert or distort these values to advance personal agendas.

The study of the false hero in folklore is complemented by Saputra (2023), who employs semiotic analysis to understand the complex role of the false hero, situated between hero and villain, reflecting real-life moral ambiguity. This perspective is crucial when examining Si Bongkok, whose character embodies intricate motivations that transcend clear-cut archetypes.

Thus, this research draws on both Propp's narrative Theory and critical Malay literary studies to offer a nuanced understanding of Si Bongkok's archetype. Examining Malay hikayat and folklore scholarship alongside Propp offers a culturally grounded lens that enriches the analysis of character function and moral themes in Si Bongkok Tanjung Puteri.

3.0 Theoretical Framework

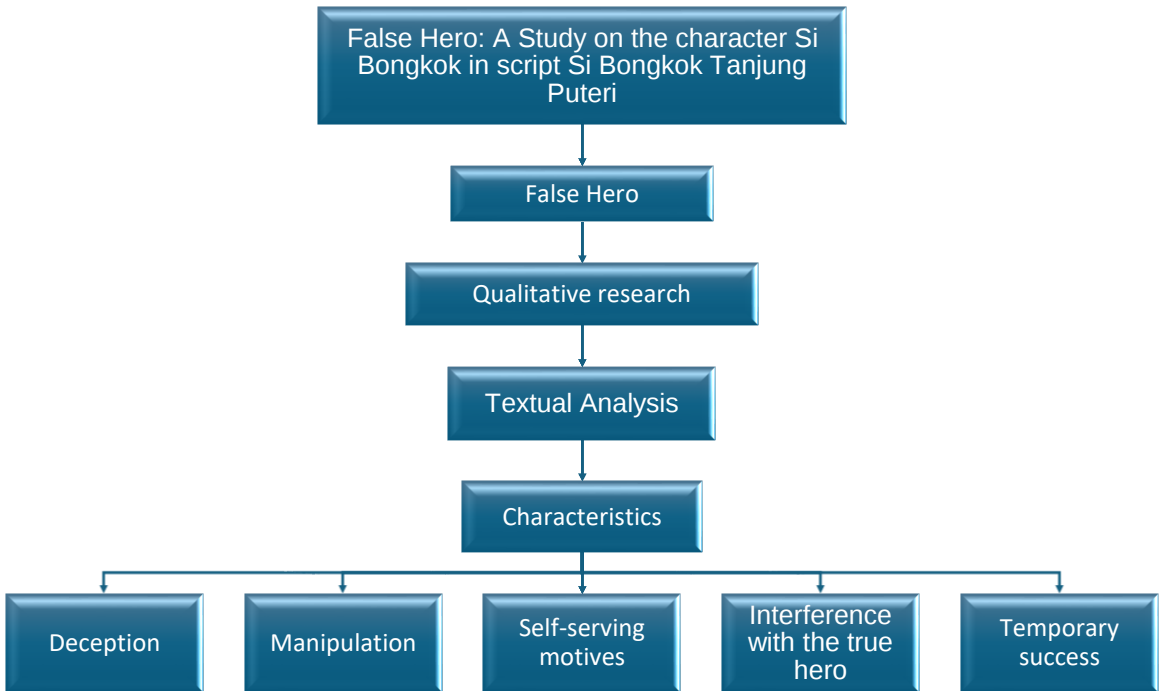


Figure 1: Si Bongkok Tanjung Puteri – False Hero Character Analysis

Source: Author's own (2025).



The False Hero is one of the seven hero theories proposed by Vladimir Propp (1928). A false hero is a character who portrays heroic characteristics in front of others as a cover-up for their real intentions. For their ulterior motive plan to succeed, they have to appear trustworthy to gain others' support.

This research uses a textual analysis technique to analyse the script, *Si Bongkok Tanjung Puteri*. Textual analysis not only covers the textual context of the chosen medium but also analyses the visual and symbolic. However, in this research, the script will be analysed through its textual context to identify and bring out false hero characteristics. Numerous theories can be used for analysing characters, but the one chosen is one of Vladimir Propp's character theories, specifically the false hero. This Theory was chosen because he is a prominent figure in analysing basic structural elements in Russian folk tales. He argued that stories have their storyline because the characters move through plots and their character development from decision-making.

4.0 Analysis

4.1 False Heroism in Narrative Media

A false hero, or pseudo-hero, is a character who presents themselves as a hero but fundamentally lacks the core qualities of genuine heroism. According to Vladimir Propp's seminal work *Morphology of the Folktale* (1928), the false hero is an archetype that falsely claims credit for heroic deeds or attempts to usurp the rightful hero's achievements through deception and manipulation. Propp identifies this figure as one of the key dramatis personae who often serves as an obstacle to the true hero and acts out of self-interest rather than selfless motives.

Unlike true heroes, who are characterised by bravery, moral integrity, and altruism, false heroes embody ambition, cunning, and egotism. Their actions, while sometimes cloaked in the guise of heroism, are motivated by personal gain, which contrasts sharply with the genuine virtues of true heroes. This façade of heroism becomes a narrative device that explores themes of deceit, moral ambiguity, and the tension between appearance and reality.

Propp's Theory emphasises how the presence of the false hero disrupts the narrative's moral order, ultimately reinforcing the values embodied by the authentic hero once the false hero is unmasked and punished (Propp, 1928). The false hero's journey warns readers and audiences against making superficial judgments based solely on outward appearance, highlighting the importance of discerning true character and intent.

By juxtaposing the false hero against the archetypal hero, narratives effectively underscore the deeper values of courage, integrity, and selflessness. This contrast not only enriches the storyline but also invites reflection on the complexity of human motives and the ethical dilemmas faced within the narrative world.

4.2 Deception

In the script, *Si Bongkok Tanjung Puteri*, the character of Awang Pantas provides a poignant example of deception. Despite being aware of Si Bongkok's transgressions, Awang Pantas persists in advocating for Si Bongkok's reformation, stating:

"Maaf Tok...berilah peluang Si Bongkok insaf dan taubat. Jangan jahatnya saja yang dicari. Eloklah dipersilakan Bongkok kemari, biarlah nasihat diberi" (Bakar, 1997).



Awang Pantas's willingness to offer Si Bongkok another chance, despite the latter's known crimes, reveals a susceptibility to deception. This moment highlights how Si Bongkok's apparent pleas for redemption are designed to mislead others into believing in his remorse and willingness to change. The narrative suggests that Awang Pantas's judgment is clouded, either by Si Bongkok's manipulative pretence or by a potentially flawed understanding of the true nature of Si Bongkok's intentions. This reflects a classic feature of the false hero: using deception to garner sympathy and support while masking their true motives.

The example of Awang Pantas's willingness to grant Si Bongkok another chance reveals not only the effectiveness of Si Bongkok's deceptive tactics but also highlights a broader thematic tension between hope for redemption and the danger of misplaced trust. This raises important questions about the vulnerability of communities and leadership to manipulation when the desire for reconciliation clouds judgment. Awang Pantas's partial blindness to Si Bongkok's true nature can be interpreted as a narrative critique of human gullibility and the consequences of allowing empathy to be exploited by deceitful figures. It underscores that false heroes not only threaten social order directly through their actions but also indirectly by capitalising on social goodwill and institutional weaknesses.

4.3 Manipulation

Si Bongkok's manipulation is evident through his sarcastic and provocative dialogue:

"Apakah khabarnya Datuk Timur Bistari. Ramai nampaknya di sini? Sudahkah putus kehendak hati? Mengapa diam Datuk? Apa khabarnya orang di Tanjung Pengeleh? Sudahkah semuanya berkampung untuk menentang Si Bongkok yang dikatakan derhaka" (Bakar, 1997).

Si Bongkok's mocking tone and sarcastic inquiries are not merely verbal taunts but strategic moves intended to undermine the legitimacy of his adversaries' claims. By belittling their efforts and framing himself as the victim, he manipulates the perception of his actions. This aligns with Ramakrishnan's (2022) view that a false hero often employs unfounded claims and deception to appear innocent, thus further complicating the moral landscape of the story.

Si Bongkok's manipulation of public perception is a crucial aspect of his false heroism. His sarcastic remarks and strategic questioning not only belittle his opponents but also create doubt and confusion among them. This manipulation highlights how false heroes use rhetorical tactics to undermine genuine opposition and maintain their deceptive façade. The critical examination of Si Bongkok's tactics reveals the broader implications of manipulation in leadership and power dynamics, emphasising the need for vigilance against those who exploit rhetoric and deceit to further their agendas.

Si Bongkok's manipulation through rhetoric and sarcasm is not just a selfish act but a strategic exercise of power that destabilises opposition and sows discord. The critical lens reveals that such manipulation reflects deeper sociopolitical dynamics where rhetoric becomes a weapon to control narratives and public perception. This invites reflection on leadership ethics and how false heroes in broader historical or cultural contexts might exploit communication for self-preservation. His actions also problematize the distinction between truth and illusion in political discourse, signalling a larger issue of how false heroism can erode collective confidence and unity. The use of manipulation thus emphasises the performative nature of heroism, where power derives not only from deeds but from controlling the narrative itself.

4.4 Self-Serving Motives

Si Bongkok's dialogues underscore his self-serving nature:



"Wahai Bongkok...kalau perintah Temenggung tidak kamu taat setiakan... perintah siapa lagi hendak kamu junjung?". Si Bongkok's response, "Membela taat setia banyak bicara sedikit kerja. Sekarang tunjuk dan buatlah jasa, aku sedia membuang dada siapa berani segera mara" (Bakar, 1997).

Illustrates his disregard for authority and genuine heroism. His challenge to prove their worth and his readiness to confront any opponent demonstrate a focus on personal aggrandisement rather than the greater good. This pursuit of power and recognition, as evident in his interactions with Daeng Alek and Panglima Putih, underscores his alignment with the false hero archetype, driven by self-interest and a desire to dominate rather than serve or protect.

The self-serving traits exhibited by Si Bongkok problematize the conventional notion of heroism by foregrounding personal ambition as a corrupting influence on communal ideals. His defiance against authority and readiness for confrontation suggest a profound ethical failure that prioritises ego and dominance over social harmony. This challenges the normative heroic model and invites critical interrogation of how power is contested and claimed in traditional narratives. Moreover, Si Bongkok's behaviour exemplifies the dangers inherent in leadership void of moral responsibility, revealing a cautionary tale about the abuse of power. The ethical implications extend beyond narrative boundaries, prompting the audience to question how such self-interest perpetuates conflict and undermines justice in real societies.

4.5 Interference with the True Hero

The contrast between Si Bongkok and his brother, Panglima Putih, further illustrates his role as a false hero. Panglima Putih is depicted as a traditional hero—valiant, morally upright, and dedicated to justice:

"Orang-orang kita disana hidup cemas dan bimbang, pedagang-pedagang yang berulang alik dari Johor dan Singapura teraniaya dan terkorban" (Bakar, 1997).

Panglima Putih's realisation of Si Bongkok's betrayal and the subsequent interference in the well-being of Johor merchants underscores Si Bongkok's role as a disruptor of true heroism. By sabotaging trade and causing economic turmoil, Si Bongkok's actions not only impede Panglima Putih's heroic efforts but also serve his destructive agenda, demonstrating classic characteristics of the false hero's interference with genuine heroism.

Si Bongkok's interference with Panglima Putih illuminates the antagonistic role false heroes play not only toward individuals but also toward collective societal progress. This dynamic introduces complexity into the narrative structure, where false heroism physically and ideologically blocks genuine efforts for justice. Critically, it underscores how false heroes embody resistance to positive change, reflecting societal anxieties about betrayal, corruption, and internal decay. The contrast between Si Bongkok and Panglima Putih also exemplifies a dialectic of morality and legitimacy, exposing vulnerabilities within the community's fabric. This confrontation serves as a microcosm for broader sociopolitical struggles, wherein destructive ambitions hinder collective well-being.

4.6 Temporary Success

Si Bongkok's fleeting triumphs are emblematic of the false hero's journey:

"Sebelum melangkah sudahku berhati-hati, Sudah ku fikir berulang kali, Membujur lalu menintang patah, Terlanjur mandi biar basah" (Bakar, 1997).

His initial success in defeating Daeng Alek boosts his confidence, leading him to further confrontations. However, this temporary success is short-lived. Si Bongkok's reckless actions, including the accidental



stabbing of Tanjung and his subsequent defeat, highlight the inherent instability and eventual downfall of the false hero. His short-lived victories and ultimate failure emphasise the narrative's moral that deceit and self-interest are ultimately unsustainable.

The temporary successes attained by Si Bongkok illustrate the precarious and ultimately unstable nature of false heroism. From a critical perspective, his fleeting triumphs expose the illusion of power rooted in deceit and self-interest, reinforcing the narrative's moral judgement. However, these ephemeral victories also complicate the hero-villain binary by granting the false hero moments of agency and achievement, which may elicit ambivalent responses from audiences. This duality problematizes simplistic categorisation and invites a nuanced understanding of heroism as fluctuating and contested rather than fixed. Furthermore, the downfall that follows serves as both narrative justice and a symbolic restoration of moral order, emphasising that true heroism is sustainable only through enduring ethical commitment, not transient manipulations of circumstance.

5.0 Conclusion

This study on Si Bongkok in the script *Si Bongkok Tanjung Puteri* provides a detailed exploration of the false hero archetype through the application of Vladimir Propp's theoretical framework. By examining Si Bongkok's deceptive actions, self-serving motives, and manipulative behaviour, the research reveals the fundamental characteristics of a false hero and their impact on narrative dynamics. The analysis highlights the contrast between false heroes and true heroism, thereby enriching our understanding of narrative roles and character archetypes within traditional Bangsawan dramas. This exploration contributes to the broader discourse on literary and cultural studies by highlighting the moral and thematic implications of false heroism.

The study also indicates potential for further research, particularly in the character study of Bangsawan scripts. It suggests that expanding the analysis to include other characters and scripts could provide a more comprehensive understanding of false heroism and its role in different narratives. In summary, Propp's exploration of the false hero enhances the richness of storylines and moral complexity, emphasising that sincere deeds and intentions define true heroism. At the same time, dishonest pretenders are ultimately revealed and dealt with. This dynamic not only deepens the narrative but also highlights the importance of integrity and the eventual discovery of true character in storytelling.

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