PENGEMASAN INFORMASI
SECARA SINTAKTIS DALAM KLAUSA

N. K. Mirahayuni*

Abstrak. This article explores constituent function differences of syntactically design of discourses. There are two types of the designs: clause – internal and clause – external. The first type includes passive voice and dative shift. The second type comprises topicalization, left-dislocation, and cleft constructions. The design gives a speaker chances to express lexical materials in clauses.

Key words: constituent, clause, clause—internal, clause—external

PENGANTAR

Bahasa berfungsi antara lain sebagai alat untuk menyampaikan dan meminta informasi, meminta dan memerintahkan suatu tindakan, dan menyatakan hubungan sosial. Informasi tersebut "dikemas" dalam berbagai konstruksi. Sebagai contoh sederhana, perhatikan dua kalimat bahasa Inggris berikut:

(1) a. *The boy hit the ball*
    b. *The ball was hit by the boy*

kedua kalimat di atas pada dasarnya mengandung informasi yang sama, yaitu pemukulan bolah oleh si anak laki - laki, yang sama, tetapi frasa nomina (FN) *the boy* dan *the ball* menunjukkan perbedaan tempat (*prominence*). Pada kalimat (1a) FN subjek mengacu pada pelaku tindakan. Sebaliknya, pada kalimat (1b) FN sasaran tindakanlah yang menjadi subjek gramatikal. Maka, dikatakan bahwa (1a) adalah tentang *the boy* dan kalimat (1b) tantang *the ball*.

Ketika berinteraksi secara verbal, orang selalu berada dalam konteks, yang dapat juga melibatkan percakapan sebelumnya. Konteks ini adalah latar belakang untuk menafsirkan makna dan relevansi ujaran yang diucapakan kemudian, sehingga keseluruhan ujaran bersama - sama membentuk sebuah wacana. Sebuah wacana tidak semata - semata rentetan kalimat yang disusun secara acak, melainkan suatu urutan struktur yang dikembangkan sedemikian sehingga terbentuk suatu keseluruhan yang koheren. Konteks adalah situasi yang ditentukan oleh partisipan. Pengetahuan bersama (*shared knowledge*) dan pengalaman partisipan adalah komponen yang sangat penting dalam penyusunan dan penafsiran sebuah wacana koheren. Dalam kerangka inilah suatu ujaran diujarkan dan ditafsirkan.

Dalam klausa terdapat perbedaan mendasar antara FN yang merupakan kostituen inti (*core constituents*). Dalam bahasa Inggris, konstituen inti pada verba transitif adalah pelaku (*actor*) dan penderita (*undergoer*). Konstiuen peripheral umumnya meliputi argument seperti instrument, benefaktif, sebab, lokatif (*source, goal, path*). Konstituen inti umumnya berpenanda, sedangkan peripheral umumnya memiliki penanda adposisi (mis. preposisi pada *with a knife, near the sea, out of love, for his wife*).

Berdasarkan perbedaan fungsi konstituen (inti vs peripheral), pengemasan melalui sarana sintaksis dapat dikelompokkan ke dalam dua tipe: (a) clause – internal dan (b) clause – external. Makalah ini membahas kedua tipe tersebut.

---

* N. K. Mirahayuni, Ph. D. adalah dosen Jurusan Bahasa dan Sastra Inggris, Untag Surabaya

Melihat pentingnya FN, sebelumnya akan dibahas secara ringkas tentang status FN di dalam klausa.

STATUS FRASA NOMINA

Pembahasan tentang staus frasa nomina di dalam klausa berkenaan dengan "kemenonjolan" (*actor*) dan penderita (*prominence*) FN dalam wacana. Dalam contoh (1) tampak dua cara mengemas gagasan tentang anak laki - laki memukul bola, yaitu dengan klausa aktif dan klausa pasif.

Frasa - frasa nomina adalah partisipan dan aksesori perbuatan atau keadaan. Di dalam wacana, partisipan tersebut dimunculkan, dibahas, dikesampingkan, atau bahkan dimunculkan kembali dengan status berbeda. Perbedaan status seringkali menentukan tipe klausa atau varian kemasan yang akan digunakan.

Ada tiga faktor konstektual yang relevan dengan status dalam wacana: keberacuan (*referentiality*), kejenerikan (*generic*) dan informasi lama/baru (*given/new information*).

Faktor pertama yaitu keberacuan (*referentiality)* berkenaan dengan apakah FN yang demikian disebut FN beracuan (*referential noun phrases*), atau FN yang memiliki (*referent*). Perhatikanlah perbedaan FN - FN pada kalimat

(2) *The boy caught a dragon.*

Perbedaan status FN terdapat juga pada FN yang beracuan. Perhatikanlah FN pada contoh (3) berikut.

(3) a. *Fred bought the car*
    b. *Fred bought a car*

Meskipun semua FN pada (3) beracuan, terdapat perbedaan makna antara FN *the car* pada (3a) dan (3b). Pada (3a) FN *car* memiliki artikel definit *the*, sedangkan pada (,3b) artikel indefinit *a*. Seorang penutur bahasa Inggris menandai FN secara definit jika dia mengandaikan bahwa pendengar dapat mengidentifikasi acuan FN tersebut. Sebaliknya, artikel indefinit digunakan jika penutur menganggap bahwa pendengar tidak mengetahui mobil mana yang
dimaksud.

Faktor kontekstual kedua ialah status generik sebuah FN. Perhatikanlah contoh (4) berikut.

(4) a. *The dog likes the bones*
    b. *A dog like the bones*
    c. *Dogs like bones*

Subjek dalam ketiga kalimat tersebut tidak mengacu pada anjing tertentu, melainkan pada seluruh jenis anjing. FN seperti itu disebut *generics*. Dalam bahasa Inggris tidak ada penanda gramatikal khusus bagi FN generik, seperti tampak pada pemakaian artikel *the*, *a*, *zero*. FN generik tidak hanya tak beracuan. Perhatikanlah kalimat (5) berikut.

(5) *Mary hasn't received a letter this week*

Dalam contoh (5), *letter* tidak mengacu pada apapun. Tidak ada surat sehingga Mary tidak bisa menerimanya. *Letter* bukan generik, bukan juga mengacu pada seluruh jenis surat. FN

a letter tidak beracuan. Dalam bahasa Inggris, artikel indefinit *a* dapat menyatakan baik makna indefinit beracuan (*'specific'*) maupun yang tak beracuan.

(6) *I'm looking for a snake*

Kalimat ini dapat berarti " *I'm looking for a particular snake* " atau " *I'm looking for any snake* ". Faktor kontekstual ketiga ialah FN mengacu pada partisipan yang akan ada di dalam wacana (*new information*) atau partisipan yang telah ada di dalam wacana (*given/old information*). Perhatikanlah ilustrasi (7).

(7) a. *A boy went for a walk in the woods*
   b.*He saw a snake*
   c. *It wasn't poisonous*
   d. *He took it home*.

Dalam wacana ini, kalimat pertama, (7a), memperkenalka ke dalam konteks sebagai sebuah informasi baru (*new information*) dan diacu dengan pronomina *he*. Kalimat(7b) memperkenalkan partisipan baru, *snake* (seekor ular). Ular tersebut diacu kembali pada (7c), menjadi informasi lama, dan diacu pronomina *it*. Pada kalimat terakhir, kedua partisipan merupakan informasi lama dan keduanya dengan pronomina.
     Selain korelasi seperti pada kalimat (7) yang sangat umum dalam bahasa Inggris, ada beberapa kemungkinan lain yang menunjukkan korelasi serupa. Perhatikanlah contoh (8) berikut.

(8) *A boy was riding his horse through the mountain near Santa Barbara when he saw the President of the United State standing by a creek.*

Partisipan baru, yaitu Presiden USA, adalah definit, meskipun merupakan informasi baru, karena merupakan individu unik, sehingga penutur menganggap pendengar dengan mudah mengidentifikasinya dengan bantuan pengetahuan luar bahasa (*extralinguistic knowledg*). Situasi serupa terdapat juga dalam interaksi guru - murid di dalam kelas

(9) *Let us now turn to the map*

Perbedaan antara informasi lama dan baru berperan menentukan pengemasan sebuah kalimat (periksa Comrie, 1979; Halliday 1967-8).

PENGEMASAN *CLAUSE – INTERNAL*
     Pada bagian ini dibahas dua sarana sintaksis yang bersifat clause – internal: (a) pasif dan (b) pergeseran datif.

Pasif
     Pasif dalam sebagian besar bahasa terbatas pada konstituen inti. Pasif adalah konstruksi yang ditandai dengan menempatkan penderita (*undergoes*) sebagai subjek. Konstruksi pasif dari kalimat (10a) adalah seperti (10b), bukan (10c).

(10) a. *Fred sliced the bread with a knife*
    b. *The bread was sliced with a knife (by Fred)*
    c. **The knife was sliced the bread with by Fred*

Pada (10c) pasif tidak gramatikal karena konstituen instrumen adalah periferal, dan tidak dapat menjadi subjek bagi konstruksi pasif.

Dalam bahasa Inggris terdapat "promosi" dari kontituen periferal menjadi konstituen inti. Benefaktif, misalnya dapat menjadi konstituen inti atau periferal, seperti pada (11).

(11) a. *Clarence cooked a dinner for Mary*
    b. *Clarence cooked Mary a dinner*

Pada (11 a) Mary adalah konstituen periferal yang ditandai dengan preposisi *for*. Pads (11b) Mary adalah konstituen inti dan muncul sebagai objek langsung.

Dalam bahasa Indonesia, "promosi" konstituen periferal menjadi inti ditandai dengan afiks verbal. Perhatikanlah verbs beli dan kirim berikut ini.

(12) a. Ali membeli ayam itu untuk Hasan
    b. Ali membelikan Hasan ayam itu
(13) a. Ali mengirim surat itu kepada Hasan
    b. Ali mengirimi Hasan surat itu

Sebagai konstituen periferal, resipien dan benefaktif pada kalimat-kalimat (12a) dan (13a) tidak dapat menjadi subjek pada pasif, sedangkan sebagai konstituen inti keduanya dapat menjadi subjek. Perhatikanlah konstruksi pasif (12) dan (13) masing-masing pada (14) dan (15).

(14) a. *Hasan dibeli ayam itu (untuk) oleh Ali
    b. Hasan dibelikan ayam itu oleh Hasan
(15) a. *Hasan dikirim surat itu (kepada) oleh Ali
    b. Hasan dikirimi surat itu oleh Ali

Kalimat (14a) dan (15a) tidak berterima karena (dengan atau tanpa preposisi) tidak terdapat sufiks - kan pada verba (resipien dan benefaktif adalah konstituen periferal). Akan tetapi, kalimat pada (14b) dan (15b) berterima. Sufiks - kan menandai bahwa kedua konstituen tersebut berstatus inti.

Pergeseran Datif

Dalam bahasa Inggris, terdapat kaidah yang memungkinkan argumen selain penderita (baik argumen inti maupun periferal) menempati posisi penderita. Pembentukan ini disebut pergeseran datif (*shift* atau *dative movement*). Verba *give* adalah contoh umum proses tersebut.

(16) a. *John gave the flower to Mary at the wedding*
    b. *John gave Mary the flower at the wedding*

Verba *give* memiliki tiga argumen: pelaku, penderita, dan resipien. Pengemasan argumen bukan penderita dimungkinkan dengan cara: pertama, penderita berada langsung setelah verba diikuti argumen resipien berada langsung setelah verba diikuti pet (16b).

Selain konstruksi pada (16), terdapat beberapa konstruksi yang menjadikan argumen bukan-penderita menjadi penderita. Perhatikanlah pasangan-pasangan kalimat berikut ini.

(17) a. *The men loaded the plane with marijuana*
     b. *The men loaded marijuana on the plane*
(18) a. *Michael sprayed the window with red paint*
     b. *Michael sprayed red paint on the window*
(19) a. *Fred hit the door with his fist*
     b. *Fred hit his fist against the door*

Dalam bahasa Indonesia, pergeseran datif tampak pada contoh (20) dan (21):

(20) a. Ali membeli ayam itu untuk Hasan
     b. Ali membelikan Hasan ayam itu
(21) a. Ali mengirim surat itu kepada Hasan
     b. Ali mengirimi Hasan surat itu

Sufiks - kan pada (20b) menjadi tanda bahwa argumen benefaktif (periferal) menempati posisi penderita (inti), dan sufiks - i pada (21 b) memindahkan argumen resipien (periferal) ke posisi penderita (inti).

PENGEMASAN *CLAUSE-EXTERNAL*
Pada bagian ini dibahas dua tipe konstruksi (a) pengedepanan (*topicalization*) konstruksi terbelah (*clefts*).

Pengedepanan dan *Left-dislocation*
Pengedepanan (*topicalization*) dan *left-dislocation* diikuti dengan klausa yang konstituen FN-nya masih memiliki hubungan dengan FN eksternal tersebut. Konstruksi dengan pengedepanan dibedakan secara formal dengan *left-dislocation*, yaitu dengan kehadiran pronomina pada left-dislocation, yang tidak terdapat pada pengedepanan. Bandingkanlah konstruksi *left-dislocation* pada (22) dengan pengedepanan pada (23).

(22) a. *That man, I saw him running away from the scene of the robbery   yesterday*
     b. *My car, it couldn't make it to Quebec without over
         heating*
     c. *John's knife, I accidentally cut myself with it*
(23) a. *That dump Bill wouldn't live in for anything*
        (cf. *Bill wouldn't live in that dump for anything*)
     b. *Fred I can't stand but Ursula I get on with quite well*
        (*I can't stand fred but I get on with Ursula quite well*)
     c. *This cheese we haven't touched yet*
        (*We haven't touched this cheese yet*)

Keenan dan Scieffelin (1976, dalam Shopen 1985) menyatakan bahwa fungsi pokok kedua kontruksi tersebut adalah untuk memperkernalkan acuan baru ke dalam sebuah wacana atau memperkenalkan acuan baru ke dalam wacana atau memperkenalkan kembali acuan yang jarak penyebutan sebelumnya cukup jauh. Perhatikanlah contoh dari Keenan dan Schieffelin berikut

(24) *An' I got a red sweater, an' a white one, an' a blue one, n' a yellow one, an' a couple
      other sweaters, you know, and uh my sister love borrowing my sweaters because they're*

pulls, you know, an' she o'n wear a blouse under'em an' she thinks ' great (pause) an' so my red sweaters, I haven't seen it since it since I got it.

ada dua ciri dalam contoh ini. Pertama, *red sweater* mulncul kalimat pertama, dan tidak disebut-sebut pada beberapa kemudian. Ketika dimunculkan kembali, pertama-tama *red sweaters* dihadirkan sebagai topik eksternal yang diikuti kalimat yang berisi dua pronomina yang mengacu pada bends tersebut. Konstruksi *left dislocation* memperkenalkan kembali sebuah acuan ke dalam wacana. Kedua, terdapat makna kontras, bahwa *red sweater* diambil dari kelompok *sweater* yang telah disebutkan pada kalimat pertama.

Konstruksi terbelah (*clefts*)

Sarana pengemasan informasi terakhirdalam pembahasan ini kontrukasi terbelah (*clefts*). Dalam bahasa Inggris dikenal konstruksi terbalah : (a) belah semu (*pseudo* - atau *wh − clefts* (b) konstruksi belah (*it - clefts*). Perhatikanlah contoh berikut.

(25) a. *Ron ate a sandwich*
     b. *What Ron ate a sandwich was*
     c. *The one who ate a sandwich was Ron*
     d. *It was a sandwich (that) Ron ate*
     e. *It was Ron who ate a sandwich*

Contoh (25b,c) adalah contoh kontrukasi belah semu, sedangkan (25d.e) adalah konstruksi belah (*it-clefts*). Dalam bahasa Inggris baik argumen inti maupun periferal dapat membentuk konstruksi terbelah.

Kedua konstruksi tersebut berbeda baik dari segi formal maupun fungsional. Konstruksi belah memiliki bentuk: *It + copula + predicate nominal + relative clause.* Sementara konstruksi belah semu berpola *Who/What/V1/here + clause - argument + copula + argument*

Prince (1978, dalam Shopen 1985) menyatakan bahwa konstruksi belah semu umumnya menyatakan apa yang oleh penutur dianggap sedang dipikirkan pendengar. Anggapan ini dapat didasarkan pada wacana sebelumnya, inferensi dari wacana sebelumnya, atau aspek situasi dan peristiwa tutur.

Sebaliknya, fungsi konstruksi belah (it - cleft) agak berbeda. Pertama, klausa relatif dalam konstruksi belah mungkin memberi informasi yang dianggap tidak terpikirkan oleh pendengar tetapi penutur merasa bahwa pendengar mengetahui atau langsung mengetahuinya.

(26) A : *So, Who's Barbara?*
     B : *Let' me put this way. When you last saw me with any one, it was Barbara I was with.*

Kedua, klausa relatif berisikan informasi yang dianggap (oleh penutur) telah diketahui pendengar tetapi tidak terpikirkan pada saat itu.

(27) *It is through these conquests that the peasantry became absorbed into a single form of lord - tenant relationship.*

PENUTUP

Pembahasan tentang variasi pengemasan informasi dalam klausa secara sintaktis berkenaan dengan pengaturan kembali argumen inti dalam klausa. Terdapat dua tipe pengemasan : *clause - internal* dan *clause - external*. Pengemasan informasi tipe pertama meliputi pasif dan pergeseran datif, sementara eksternal klausa meliputi pengedepanan, *left - dislocation*, dan konstruksi terbelah. Pengemasan ini memberi pilihan pada penutur untuk mengungkapkan bahan - bahan leksikal di dalam klausa.

Selain pengemasan secara sintaktis yang dibahas dalam makalah ini, ada banyak hal yang tidak dibahas di sini, misalnya pengemasan informasi secara leksikal dan morfologis. Di samping itu, masih banyak penelitian tentang aspek pengemasan informasi yang belum dilakukan dalam berbagai bahasa, khususnya dalam bahasa - bahasa yang ada di Indonesia.

Daftar Pustaka

Kaswanti Purwo, Bambang. 1992. *Prototipe Verba me—kan dan me—i dalam Bahasa Indonesia.* Makalah.

Shopen 1985. *Language Typology and Syntactic Description, I, II.* Cambridge : Cambridge University press.

Stockwell, Robert P. 1977. *Foundations of Syntactic Theory.* New Jersey : Prentice - hall inc.

Verhaar, J. W. M., 1984. " The Categorial System in Contemporary Indonesian : Verbs ", dalam Kaswanti Purwo (peny) *NUSA*, 1984/18

JAVANESE CONVERSATIONAL IMPLICATURE

Agustinus Ngadiman*

Abstract. Dalam artikel ini, penulis membahas fenomena-fenomena implikatur percakapan dalam bahasa Jawa. Data atau contoh-contoh dikumpulkan dalam dua cara: materi-materi deskriptif dan materi-materi reflektif. Materi-materi deskriptif diperoleh lewat perekaman dalam percakapan secara spontan dengan lokasi Yogyakarta. Materi-materi reflektif merupakan permenungan penulis sendiri. Analisa menggunakan teori implikatur Grice. Hasilnya, bahasa Jawa kaya akan implikatur percakapan dan fenomena yang muncul dapat dimasukkan dalam dua kelas utama. Kelas pertama adalah inferen-inferen yang muncul dari asumsi-asumsi sederhana dan kelas yang kedua adalah maksim-maksim sanepa, wangsalan, bebasan.

Kata kunci: Implikatur, maxim, sanepa, wangsalan, parikan, parisaban

INTRODUCTION

Conversation is not merely exchange of information. When people take part in conversation, they bring to the conversational process shared assumptions and expectation about what the conversation is how the conversation develops and the sort of contribution they are each expected to make (Richards and Schmidt. 1983: 119). One of the assumptions is that if a person asks a question, whatever his interlocutor says will be expected as constituting an answer of the question. Consider the following exchange:

a: How much did you pay for the shirt?
b: Do you like it? got 'tt at Mitra.

In this exchange, although B does not answer A's question, the avoidance of the requested answer is interpretable as an answer. It is equivalent to thus seen as coherent. This is an instance of what Grice calls implicature. In addition to what he says, B has implicated something else he avoids telling A about the price of the shirt. B has provided information from which A can deduce extra information: I don't want to tell you how much it cost.

In order to communicate accurately and efficiently speakers and listeners normally try to be cooperative with one another (Clark and Clark, 1977: 122). They cooperate, for example, on the simple mechanics of speech. Speakers talk in audible voices, use languages which they believe their interlocutors know and adher to the phonology, syntax and semantics of those languages. In brief, speakers try to be informative, truthful, relevant, and clear so that the listeners are able to interprete what they say.

In daily communication, however, a speaker may exhibit behavior which blatantly and conspicuously fails to conform to these principles. For example, a speaker might say much more than clearly, or say something obviously false or irrelevant, obscure or prolix (Green, 1980- 92). Whenever the principle is violated, whatever lotion is real only apparent, implicatures are likely to arise.

This paper describes some phenomena of conversational implicatures in Javanese. The data or examples given are of kinds: the descriptive materials and reflexive materials. The descriptive materials and reflexive materials. The descriptive materials were obtained by recording spontaneous conversations in the setting Yogyakarta. While the reflexive materials

---

* Dr. Agustinus Ngadiman adalah Dosen Universitas Katolik Widya Mandala Surabaya

are the investigator's personal accounts of the course of the inquiry, the analysis is based Grice's theory of implicature.

Since this study is just a preliminary one, the phenomena have not been thoroughly explored. Further study is therefore suggested to be done obtain comprehensive understanding of Javanese implicatures.

THE THEORY OF IMPLICATURE

The term 'implicature' is used by Grice (1975) to refer to what a speaker can imply, suggest or mean as distinct from what 1 speaker literally says (Brown and Yule, 1983: 31). In line with this statement Gazdar (1979: 38) states that an implicature is a proportion that is implied by the utterance of a sentence in a context even though that proposition is not a part nor an entailment of what w actually said.

Grice claims that there are two kinds of implicature: conventional and conversational (Gazdar, 1979: 30). Conventional implicatures according to him, happen solely because of conventional features of the words employed in an utterance. For example, the word *but* in the following sentence conventionally implicates proposition of contrast and unexpectedness.

May was pregnant <u>but</u> Johny was unhappy.

Grice's second class of implicatures comprises the conversational ones. Grice himself sofar never gives an explicit definition of what conversational imlpicature is (Gazdar, 1979: 41). Gazdar, luckily, has found two definitions of what conversational implicature is. The first definition is given by Thomason (1973: 9). The definition says:

> A sentence o conversationally implicates u relative to a class of C of contexts of utterance, if for all c EC, such that Os assertion in c does not violate the maxims of conversation, u is presumed in c.

The definition, according to Gazdar (1979: 41) is unsatisfactory for a number of reasons. First, it is not bioconditional. It does not place any restrictions on the class of conversational implicatures. Second, we are for forced into a taxonomy of contexts in order to arrive at C for 0 and U. Third, the definition fails to capture the notion of implicature, as the following examples show:

a. Some of the members showed up.
b. Some of the members didn't show up.

The relation between (a) and (b) is a paradigm case of implicature In many contexts (b) would not be presumed until (a) had been uttered.

The second definition found by Gazdar is given by Walker (1975). The definition states:

> S conversationally implicates 0 by U iff in uttering U S M intends to convey 0 to his aidience, and intends this intention to be recognition of the sense of U (together with its expectation that S also knows the sense of U), but partly also because the audience expects S to be conforming to the Cooperative Principle, and expects S to anticipate this expectation and to act accordingly.

This definition, according to Gazdar, appears to require auxiliary theories of intention, expectation, and recognition in order to be useful. In the absence of those theories, *obscurum per obscurius* (Gazdar, 1979: 42).

Grice lists five features of conversational implicature which distinguish it from the conventional implicature (Gazdar, 1979: 40)

(1) It must not be part of the meaning of the expression to which it attaches. That is it must not be given in the lexicon or spec fled as the meaning-changing effect of some syntactic operation.

(2) It must be context-sensitive and cancellable in particula cases, either by the context which makes it clear that it is inapplica ble or by the addition of a clause denying the implicature as in the foolowing example:

John failed to win but he didn't even try.

(3) It must be "nondetachable", that is, it must not be possiblt to substitute some other expression in the sentence that lacks thl implicature in question but which otherswisw means the same thing The following examples, thus, carry the same implicature(s) if they are conversational implicatures rather than conventional ones.

a. John failed to win.
b. John didn't succeed in winning.
c. John wasn't able to win.
d. John didn't manage to win.

(4) The implicature must not be a truth condition of the sen tense involved. If (a) is false, for example, it does not follow that (b) is false or truth-valuless.

a. John tried to win.
b. John failed to win.

(5) It must be possible for there to be two or more implicatures such that the choice of which is involved may prove indeterminate. Thus (a) may be seen as having either or both of (b) and (c) as implicature.

a. John failed to win.
b. John tried to win.
c. John was expected to win.

In his account of Grice's theory of implicature Levinson (1983: 126) stresses a dichotomy between those implicatures (which he calls standard) that are derived from a simple assumption that the speaker is observing the maxims and those derived in more complex ways on the basis of speaker flouting or exploting a maxim.

Grice, however, devides the conversational implicatures into two major classes: generalized conversational implicatures and particularized conversational implicatures. The generalized implicatures are those that arise without any particular context or special scenario being necessary. For example, the utterance (a) below implicates (b).

(a) I walked to a house.
(b) The house was not my house.

Particularized conversational implicatures do require such specific contexts. A particularized conversational implicatures hence arise because of some special factors

inherent in the context of utterances and are not normally carried by the sentence used. The second utterance in the following dialogue, for example, carries a particularized conversational implicature to the effect that the referent is homosexual (Gazdar, 1979: 39).

A: What does Julian do when he's not at the hair dresser's?
B: He watts for boys in the restroom of the Y.M.C.A.

Levinson (1983: 126) states that most of the floutings or exploitations of the maxims are particularized which require particular background assumptions to rule out the literal interpretation. He claims that metaphor is another kind of implicature which arises from the exploitation or flouting of the maxims. According to him, there are three kinds of metaphor (Levinson, 1983: 152-153). (1) nominal metaphor; (2) predicative metaphor; and (3) sentential metaphore. A nominal metaphor usually has the form BE (X,Y)
For example:

lago is an eel or
Sardi iku ula

A metaphor of the x is y is not a comparison between two objects x and y but between two propositions (x being F, y being G). The job for the listener is to infer what these two similar properties are. Thus the utterances above might be decoded as 'lago's ability to get out ofdifficult situations is like an eel's ability to wriggle off hooks.
The second kind of metaphor, the predicative metaphore, has the following conceptual form: G(x) or G (x,y):

Mrs Gandhi steamed ahead

To interpret this metaphor one has to reconstruct another predicate and another entity so that once again two propositions may be found to be compared. Thus the rule will produce a simililike (a) and more specifically something like (b):

a. Mrs Gandhi is doing something which is like some
   thing steaming ahead.
b. Mrs Gandhi'progress in the election is like a ship
   steaming ahead.

The third kind of metaphor, the sentential metaphor, has the conceptual G(Y):

A: What kind of mood did you find the boss in?
B: The lion roared. B's utterance is then inerpreted as (a) or specifically as (b).
a. The lion's roaring is like something doing something
b. The lion's roaring is like the boss displaying anger normally to obey.

This general principle is called by Grice the cooperative principle which he presents in the following formulation. Make your conversational contribution such as required, at the stage at which it occurs, by the accepted purpose or direct on of the talk exchange in which you are engaged. This general principle is supported by the following four categories or maxims.

QUANTITY: 1. Make your contribution as informative as is
          required (for the current purpose of the
          exchange):
    2. Do not make your contribution more informative
      than is required;
QUALITY: Try to make your contribution one that is true.
    1. Do not say what you believe to be.false;
    2. Do not say that for which you lack evidence;
RELATIONS: Make your contribution relevant;
MANNER: Be perspicuous:
    1. Avoid obscurity of expression;
    2. Avoid ambiguity;
    3. Be brief (avoid unnesessary prolixity);
    4. Be orderly

Grice does not suggest that this is an exhaustive list (Brown and Yule, 1983: 32). He notes that politeness is an essential maxim to consider.

There are a number of maxims dealing polite behavior. Politeness, according to Lee (1983: 132), concerns a relationship between two participants whom he calls self and other. In conversation, however, speakers may also show politeness to third parties, who may or may not be present in the speech situation. The label other may therefore apply not only to addressees, but to people designated by third-person pronouns. The importance oh showing politeness to third parties varies: a key factor is whether or not the third party is present as a by scander; another is whether the third party is felt belong to self's or to other's sphere of influence.

The maxims of politeness, according to Lee, tend to be in pairs as follows (Lee, 1983: 132).

(1) Tact Maxim (in impositives and commissives)
  (a) Minimize cost to other
  (b) Maximize benefit to other
(2) Generosity Maxim (in impositives and commissives)
  (a) Minimize benefit to self
  (b) Maximize cost to self
(3) Approbation Maxim (in expressives and assertives)
  (a) Minimize dispraise of other
  (b) Maximize praise of self,
(4) Modesty Maxim (in expressives and assertives)
  (a) Minimize praise of self
  (b) Maximize dispraise of self
(5) Agreement Maxim (in assertives)
  (a) Minimize disagreement between self and other
  (b) Maximize agreement between self and other
(6) Sympathy Maxim (in assertives)
  (a) Minimize antipathy between self and other
  (b) Maximize sympathy between self and other

In daily life a speaker may be unable to conform to al above maxims at once. If two maxims are in conflict, a speak have to sacrifice one to the other. It may be impossible in

situation, for example, to say as much as necessary without things without adequate evidence. Similarly, in some other situations (in court under oath, for example) a speaker may have to sacrifice the maxim of quality by saying something obscure, or relating the first maxim of quality by saying something he believe to be false (Green, 1989- 90). The strong claim is that, according t ; cooperative Principle governs conversational interact. Consequently, in cases where a speaker cannot honor one r without ignoring the requirements of another, the addresse may misled into thinking that the speaker is being cooperative in everyway if the speaker does not explicitly opt out of conforming to a n by informing the interlocutor, either explicitly or implicitly the' not conforming the maxim. The following utterances are examples given by Green (1989: 90) which explicitly (1) and implied`; not conform one of the maxims above.

1a. I am not at liberty to say anymore.... (Quantity1)
1b. I probably don't need to say this…...(Quantity 2)
1c. I `m not sure if it's true, but……. (Quatity 1)
1d. I have no evidence for this, but….(Quatity 2)
1e. I know this is irrelevant, but…..(Relation)
2a. As you know, ….. (Quantity 2)
2b. This may be just a rumor, but……(Quantity 2)
2c. by the way…….. (Relation)

JAVANESE IMPLICATURE

For the Javanese, especially those living in Yogyakarta, Politeness is essential. They honor the politeness principles so high that the other maxims (principles) are sacrificed. They are even blatantly violated or explited. For them brief direct responses are considered impolite or not cooperative. Indirection has characterized the conversational process among Javanese people. Figurative speech or metaphorical expressions such as *sanepa*, *paribasan*, *parikan*, *wangsalan* and the like are commonly used in daily conversation. The following dialogues show some phenomena of conversational implicatures in Javanese, especially in Yogyakarta.

(1) A: Arep nggarap ngendi, lik? kok mruput?
    (Where are you going to work, Uncle? So early)
   B: Lha Bapakmu mau bengi rak ngalor. Jare winihe wis gedhe. Ko ndhak ketuan. Lha fare pojokan kae durung di paculi. Ya...mumpung nganggur. Tak selakne.
    (Your father went to the north (to my house) last night. He said the seed had grown old. He worried it would be too old. The corner (part of the rice field) had not been cultivated. Since i have nothing to do, I will cultivate it)

The dialogue above was a conversation between my uncle and I. I asked where he was going to work. In this dialogue, he was so informative. He gave me information than needed. He told me that father came to his house, the seed, etc. The proper answer of the question should be "Arep maculi pojokan sawah for deso kae." (To cultivate part of the field in the north of the village). The key answer is 'pojokan kae durung dipaculi' the expression implicates 'arep maculi pojokan sawah deso sing durung dipaculi". In this dialogue the first maxim of quantity is violated. B (my uncle) gave more information that necessary. In addition, since the information is rather unclear, this answer marginally violates the maxim of manner.

(2) A: Arep mipik to iki?

    (Are you going shopping)

  B: Nggih de. Kit wengi, Bowo rak mutung.

    Mboten purun sekolah. Njaluk klambi.

    E, bocah kok nakal.

    (Yes Uncle (de=Pakde (for his son). Since yesterday.

    Bowo has not gone to school. He wanted a shirt.

    How naughty he is)

Dialogue (2) was a conversation between my father and my uncle. My father asked my uncle if he wanted to go shopping. My uncle gave him information than needed. He told him that his son, Bowo did not go to school because he wanted his father to buy him a shirt. The proper answer to A's (My father's) question would be "Nggih kulo badhe tumbas klambi kangge Bowo" (Yes, tam going to buy a shirt for Bowo). B's (my uncle's) utterance's thus violates the first maxim of quantity.

(3) A: Wah bebeke akeh, kang? dha ngandhog to?

    You have many ducks, brother? Do they lay eggs?

  B: Ora ki. Ming siji Toro.

    Ning ya keno nggo nempur

    (No. Only one or two.

    But they can be used to buy rice)

Dialogue (3) was a conversation between my neigbour in Yogyakarta and l. I commended that A (Saidi) had many ducks. Then I asked whether the ducks had laid eggs or not. He answered "ming siji loro" this expression may implicate some or many. This is clarified by the next utterance "Ning ya keno nggo nempur". One kilo of rice may cost six hundred rupiahs to seven hundred. B's utterances thus violate the maxim of quality. This utterance does not explain the fact. Thus it lacks of evidence.

(4) A: Wa, pun sami panen? Rak nggih sae to?

  B: Ora ki le. Ora mangan babar pisan. Dipangan tikus.

    (Well, have you taken in the haverst, uncle? Is it good? No, son. No   haverst at all.

    They are all eaten by the rats)

Dialogue (4) was a conversation between my neighbour (Pawiro) and I when I visited my village. I asked him whether he had taken in the haverst and whether it was good or not. His utterance " Ora mangan babar pisan" here does not mean he does not eat anything at all. This expression may mean some or many but not all. This utterance may implicate that some or much of the rice is eaten by the rats. This expression thus deviates the maxim of quality. Mr. Pawiro did not say the truth.

(5) P: Matur kemawon. Dados sowan kulo menika badhe manger tos dalemipun nak Pardi.

  D: O, injih, injih.

  P: Kaping kalihipun, gandheng kulo menika badhe gadhah kajat makaten.

  D: injih.

  P. Menawi menika mangkeh kepareng utawi selo mekaten badhe nyuwun gong. Supados

    nggayengaken.

  D: O, nggih. Lajeng dinten menopo, nggih?

(P: Excuse me. So, I came here to know your house Son, Pardi.
D: Yes.
P: Secondly, Since I want to have P party.
D: Yes.
P: If you are ready and you have nothing to do (you   do not perform somewhere else),
1 ask you Gong to enliven up the party (celebration).
D: 0, yes. When would it be?)

Dialogue (5) was a conversation between a dalang (a puppeteer). Pardi and Mr. Pawiro in Wonosari. Mr. Pawiro wanted to have a party (circumcission party). To enliven up the party Mr. Pawiro wE to hire a wayang performance. He then went to the Dalang, MR and asked him if he was able to perform for his party. In this dialogue, Mr Pawiro talked indirectly, turning around without clear From the expression "kulo badhe nyuwun gong". Mr Pardi, the dalang understood what Mr Pawiro meant. Then he asked him "Lajeng dinten menapa". In this dialogue Mr Pawiro implicated that he want(hire Mr Pardi to play a wayang performance for the party. This dialogue deviates more than one maxims. First, he (Mr. Pawiro) did not tell him the truth. Second, his expression was ambiguous, obscure. In addition, he did not tell the Dalang what he meant in brief orderly. Thus the maxim of manner was mostly deviated.

Dialogues (1), (2), (3), (4) and (5) above shows some phenomena of Javanese conversational implicatures whose inference are speakers are observing the maxims. The following dialogue utterances show some other phenomena of Javanese conversation implicatures which arise from the exploitations or flouthings of maxims. There implicatures make use of figurative expressions which can only be understood by converting them into a complex sir like - complex because there are always a number of extra implicature variables which have to be reconstructed by the listener. Those
maxim exploitations constitute what we call metaphor. In Javanese tradition these metaphorical expression include: sanepa, wangsalan, paribasan, etc.

(6) H: Pun pak, kula mboten ajeng melu rapat malih. Rapat kok saur manuk.
   N: Nggih niku, modele tyang ngriki.
     Nek rapat ngoteniku. Omong dhewe-dhewe.
     (H: Sir. I don't want to attend the meeting any It's
       strags. The meeting is bird-chirping Ii
    N: That's the way the people here have a meet why
      conducting a meeting. They talk by themselves

Dialogue (6) was a conversation between Mr. Harsono a PDI activist. He complained and was disappointed with the meeting had attended. The meeting was noisy, everyone was talking by themselves as he expressed using the bebasan (proverb) "saur manuk". Literally this expression means "bird-chirping". He compared the situation of the meeting with the chirping of birds. This bebasan implicates those who were attending at the meeting at the meeting were making unfortunate remarks impulsively.

(7) M: Tak kira wis krungu kowe mau.
    E, jebul njangan gori.
    Kae piringe da disahi.
    (I thought you have heard.
    E, you pretended not hearing my summon.

Please wash the dishes.)

These utterances (7) were uttered by my mother when she called her grand daughter asking her to wash the dishes. Wati, the grand daughter did not do it even she was keeping on reading the story. Knowing that Wati did not do the disher, mother came to her and said (7). Niangan gori literally means qudheq. The last syllable of this word is dhea. It was then manipulated in the word budheg. njangan oori is then manipulated in the word mbudheq which means pretending deaf.

(8) M: Elingo Bapakmu to le.
   Nyambut gawe rino wengi.
   ndas dinggo sikil, sikil dinggo ndos.
   Lha kowe ki malah ugal-ugalan.
   (Don't you remember your father, son?
   He works so hard, night and day.
   even he works very-very hard.
   But you're enganging in disgraceful behavior)

(8) was an advice given by my brother in law to his son, Kris. He asked him to remember that his father was working hard for their living. He emphasized how hard he works everyday. As if he used his head to walk and the feet to carry hard burden. What is implicated in the expression "ndas dinggo sikil, sikil dinggo ndas" is that he works very hard night and day.

(9) R: Omongane kang Sonto ki rak peret beton.
   ojo kok gugu. Tiwas entek bandhamu.
   (Mr. Sonto's talk is more slippery than a jack fruit.
   Don't trust him. Otherwise, your properties will be gone.)

(9) was an advice given by my father to my uncle. He reminded him to trust Mr. Sonto. In this sanepa two things compared: omongane kang Sonto and beton. Beton `the of a jack friut' is usually slippery. This expression thus implicates that Mr. Sonto's words cannot be trusted. Many people may have been cheated.

CONCLUSION

Conversation is not only an exchange of information. When engaging conversation, people bring to the conversational proc shared assumptions and expectations about what the conversation is and how it develops. In order to communicate accurately and efficiently, speakers and listeners normally try to be cooperative. Implicatures may arise when this principle is violated.

Javanese is rich of conversational implicatures. There phenomena can be broadly devided into two major classes. The classes are those whose inferences are derived from a simple assumptions that the speaker is observing the maxims. The other class those whose inferences are made in a more complex way on basis of exploiting or flouting the maxims. Sanepa, wangsalan, bebasan belong to this of implicature.

References

Brown, Gillian, and George Yule, 1083. *Discourse Analysis*. Cambridge: Cambridge University Press.

Clark, Herbert H. and Eve V. Clark. 1977. *Psychology and Language*. An Introduction to Psvcholinquistics. New York: Harcourt Brace Jovanovich, Publishers.

Gazdar, Gerald. 1979. Pragmatics. *Implicature, Presupposition, and Logical From*. New York: Academic Press.

Green, Georgia M. 1989. *Pragmatics and Natural Language Understanding*. New Jersey: Lawrence Erlbaum Associates, Publishers.

Horn, Elinor Clark. 1974. *Javanese-English Dictionary*. New York: Yale University Press.

Leech, Geoffrey. 1983. *The Principles of Pragmatics*. London Longman Group Limited.

Levinson, Stephen C. 1983. *Pragmatics*. Cambridge: Cambridge University Press.

Richard, Jack C. and Richard W. Schmidt. 1984. *Language and Communication.*. London: Longman Group Limited.

Padmosoekotjo, 1982. *Gegarane Sinau Basa Jawa. Memetri Basa Jawi*. Surabaya: CV Cttra Jaya.

PUISI *PARIKAN* PADA JULA-JULI LUDRUK
DALAM PERSPEKTIF MARXIAN ZIMA

D. Jupriono[*]

Abstract. Active participants of parikan oral tradition are remo dancers, comedians, pravestri tandak, and ludruk actors who in the perspective of Zima's Marxist literary criticism are included in proletarian society. The social classes which become the target of parikan are all classes, as well as lower class (proletarian) and high class (bourgeois society). The social function of parikan is to describe and to criticize attitude of society, government leader, and social reality of social condition, which in Zima's Marxist literary criticism is revealed in ironic, mimetic and especially parody forms.

Kata kunci: kritik sastra marxis, parikan, tradisi sastra lisan, fungsi sosial, parodi

Latar Belakang

Macan tutul mangan trasi	Harimau tutul makan terasi
Kadung ucul, anake tangi	terlanjur bugil, anaknya bangun

Teks ini bukan mantra pekasih, doa, atau pun iklan produk komersial. Ia bukan pula sebentuk puisi modern. Teks dua larik ini adalah transkripsi parikan. Parikan adalah pantun dalam tradisi lisan budaya Jawa. Dalam studi kesastraan, parikan tergolong dalam *genre* puisi.

Banyak orang khawatir bahwa sastra Jawa kesepian karena banyak ditinggalkan oleh masyarakat pendukungnya. Kekhawatiran ini ada benarnya, tetapi juga ada salahnya. Orang sering lupa bahwa yang disebut sastra—dalam hal ini sastra Jawa—mencakup baik sastra tulis maupun sastra lisan. Jika yang dimaksud ditinggalkan masyarakat itu adalah sastra tulis, kekhawatiran di atas sangat beralasan. Akan tetapi, jika yang dimaksudkan juga mencakup sastra lisan, itu jelas tidak tepat.

Sastra lisan semacam *parikan,* dongeng, *cangkriman, tembang*, masih hidup di tengah-tengah masyarakat Jawa (Endrasworo, 2005). Dari semua bentuk tersebut, parikan—bahasa Indonesianya: *pantun*—menempati urutan teratas dalam hal keluasan jangkauan dan kebertahanan hidup di tengah pendukungnya. Sebagai tradisi lisan, parikan muncul lewat interaksi social konkret empiris sehari-hari. Parikan juga senantiasa hadir dalam pentas panggung ludruk, ketoprak, wayang kulit, kuda lumping, kelompok karawitan, bahkan juga deras mengalir dalam lagu-lagu langgam dan campursari.

Dalam drama rakyat ludruk, misalnya, parikan muncul dalam *jula-juli* penari remo, dagelan (lawak), dan para *tandak* (transvesti) (Supriyanto, 1992; 2004). Tentu saja, dalam jula-juli tersebut isinya tidak hanya parikan. Ada bentuk lain, misalnya syair.

Tulisan ini merupakan kajian sosiologi sastra yang sengaja mengangkat parikan dalam kesenian rakyat ludruk sebagai fokus kajian. Fokus tersebut dijabarkan ke dalam identifikasi masalah berikut: (1) Siapakah pendukung aktif sastra lisan parikan dalam pentas ludruk? (2) Kelompok sosial manakah yang menjadi sasaran dalam parikan ludruk berdasarkan pandangan kritik sastra Marxis versi Zima? (3) Apa saja fungsi sosial sastra lisan parikan ludruk menurut perspektif kritik sastra Marxis versi Zima?

Ludruk yang diamati adalah pentas ludruk di Surabaya, Mojokerto, TVRI, JTV, radio MW dan KotaFM, dan beberapa kaset rekaman Kartolo Cs dan Sidik Wibisono. Memang,

---

[*] **Drs. D. Jupriono, M.Si.**, peminat sastra daerah, tradisi lisan, dan seni tradisional Jawa, dosen Fakultas Sastra dan anggota Pusat Penelitian Sastra & Strategi Kebudayaan, LP2KM, Untag Surabaya; e-mail: d_jupriono@plasa.com

sebagai ludruk, Kartolo Cs. termasuk kurang lengkap (tidak ada remo, misalnya). Akan tetapi, dari segi kebutuhan akan data parikan, ia cukup layak.

Puisi Parikan & Kritik Sastra Marxis Zima

Parikan termasuk ke dalam *genre* puisi (terikat, tak bebas). Sebagai puisi terikat, parikan dapat berbentuk pantun yang empat baris dan pantun kilat atau pantun dua baris (*karmina*) (Jupriono, 2001). Baik yang 4 baris maupun yang 2 baris, sebagai pantun, keduanya sama-sama mengandung sampiran dan isi. Pada parikan 4 baris, 2 baris pertama dan 2 baris terakhir serta pada parikan 2 baris, 1 baris pertama dan 1 baris kedua, masing-masing adalah sampiran dan isi.

Selanjutnya, dalam tulisan ini, parikan akan dilihat dari perspektif Kritik Sastra Marxis versi Zima. Berikut ini disajikan sari pandangan sosiologis sastra Peter Zima.

Dalam pembahasan terhadap fokus tersebut, sengaja dipilih teori sastra marxis versi Peter V. Zima. Pemilihan teori sastra marxis Zima dilatarbelakangi oleh dua alasan. *Pertama*, versi Zima paling cocok di antara versi-versi lainnya (cf. Jupriono, 2004) justru karena moderatnya pandangan Zima, yang ternyata sangat sesuai dengan karakter sastra parikan. *Kedua*, teori versi Zima termasuk sangat langka dipilih orang dalam pengkajian sosiologi sastra. Memang, teori-teori sastra marxis juga jarang dipilih orang, tetapi sastra marxis versi Zima lebih langka lagi.

Dalam kelompok teori sastra marxis terdapat bermacam-macam versi dengan sekian banyak tokoh. Misalnya Karl Marx, Vladimir Lenin, Georg Lukacs, Bertolt Breht, Zima, Plekanov, Trotsky, Adorno, Walter Benjamin, Herbert Marcuse, dll. (Soetomo, 2001). Pandangan antartokoh terhadap karya sastra menunjukkan kesamaan dan perbedaan, dari yang radikal hingga moderat. Pandangan Zima tergolong moderat.

Berbeda dengan Lukacs dan Lenin, misalnya, Zima bersikap lebih moderat. Memang, sebagai versi sastra marxis, pandangan Zima juga menggariskan pentingnya karya sastra berfungsi secara sosial. Setiap pengarang mempunyai tanggung jawab sosial. Akan tetapi, tidak seperti tokoh marxis lain, Zima kurang menyetujui kalau pengarang aktif terlibat dalam praksis sosial politik dan masalah-masalah masyarakat yang lain. Setiap sastrawan hanya berkewajiban menyuarakan reaksinya terhadap keadaan dan ketimpangan sosial (Zima, 1999). Bagi pakar sastra berkebangsaan Prancis ini, politik praktis bukan panggung yang tepat bagi sastrawan.

Pikiran Zima dalam memandang sastra dapat dideskripsikan ke dalam empat butir berikut. (1) Setiap kelompok sosial (proletar maupun borjuis) selalu menampilkan karya sastra dengan gaya bahasa khas yang disebut *sosiolect* (Zima, 2003). (2) Teks sastra lebih merupakan reaksi terhadap konteks sosial ketimbang sebagai cerminan kenyataan masyarakat. (3) Dalam teks (lisan maupun tulis) reaksi tersebut ditampilkan dalam wujud ironi (pertentangan), parodi (sindiran), atau imitasi (peniruan) (Zima, 1999).

Pendukung Aktif Sastra Lisan Parikan dalam Ludruk

Parikan mempunyai kedudukan penting dalam setiap kesenian rakyat ludruk, baik pentas di panggung rakyat, media elektronik televisi, maupun dalam rekaman kaset. Dalam setiap penggelaran ludruk, parikan muncul dalam nyanyian penari remo sebagai pembuka pentas ludruk, muncul deras dalam nyanyian gending *jula-juli* para pelawak, baik gaya jombangan, surabayan, maupun malangan, serta hadir dalam nyanyian para tandhak *pavestri*. Bahkan, dalam dalog dagelan atau adegan cerita inti pun, parikan biasa muncul, tidak hanya dari bibir pelawak, tetapi juga dari para pemeran lainnya. (Suprianto, 1992). Dengan demikian, dapat dirangkumkan bahwa pendukung aktif parikan—yang aktif menyuarakan—

dari awak drama rakyat ludruk ada empat kelompok: (1) penari remo, (2) pelawak (dagelan), (3) tandhak pavestri, dan (4) pemain.

Dalam cara pandang kritik sastra marxis versi Zima, parikan merupakan gaya bahasa khas kelompok sosial rakyat bawah kelompok proletar. Sebab, menurut Zima, setiap kelompok sosial selalu menampilkan karya sastra dengan gaya bahasa khas yang disebut *sosiolect* (Zima, 2003), yang langsung, lugas, ceplas-ceplos, vulgar, *rada-rada* porno, dan blak-blakan khas jawa timuran (Supriyanto, 2005; Jupriono, 1995). Maka, parikan sesungguhnya merupakan sosiolek kelompok pemain ludruk yang, dalam perspektif Marxian Zima, merupakan golongan proletar. James. Peacock (1968), dalam hal ini, menyebut ludruk sebagai drama proletar (*proletarian drama*) Indonesia. Dalam hal ini cara ekspresi yang tidak langsung, misalnya memakai *sampiran* dan *isi*, merupakan kekhasan sosiolek pendukung kesenian ludruk.

Kelompok Sosial Sasaran Parikan menurut Perspektif Marxis Zima

Yang dimaksud "sasaran" di sini adalah pihak-pihak yang dituju dengan dilantunkannya parikan atau tentang siapakah yang dilukiskan dalam lantunan parikan itu. Siapakah yang menjadi sasaran parikan ludruk? Sasaran parikan ludruk ternyata mengarah pada berbagai kelompok. Jadi, tidak hanya penonton yang rata-rata golongan menengah ke bawah (Peacock, 1968), tetapi juga para pemimpin negara (eksekutif dan legislatif). Perhatikan contoh (1) berikut.

(1) *Nang Jombang kampunge Sengon*   Ke Jombang di Kampung Sengon
    Lemah geneng akeh wedhine   Dataran tinggi banyak pasirnya

    Najan gak sambang, nek kirim ingon   Meski tak dating, kirimilah belanja
    Nek pancen gak seneng, apa mesthine   Jika memang bosan, apa mestinya

Kelompok sasaran yang dituju parikan (1) jelas golongan rakyat kebanyakan—golongan yang menjadi pendukung terbesar kesenian ludruk. Umumnya adalah para petani, buruh pabrik, nelayan, tukang becak, kuli bangunan dan kuli angkut pelabuhan, dll. Pendeknya, orang-orang kecil yang sering termarginalisasikan dari putaran nasib. Bagi kelompok ini, dalam perspektif Zima (1999), parikan adalah sosiolek khas ekspresi sastra.

Parikan (1)—meski juga bisa—tidak cocok untuk dirujukkan ke kelompok konglomerat, misalnya.

Ternyata, sasaran parikan tidak hanya orang-orang kebanyakan kelas menengah ke bawah. Kalangan pelajar-mahasiswa pun menjadi kelompok sasaran *genre* ini (Jupriono, 1995; 2001). Perhatikan kutipan (2), (3), dan (4) berikut.

(2) *Jare bolah, kok ireng*   Katanya benang, kok hitam
    Jare sekolah, kok meteng   Katanya bersekolah, kok hamil

(3) *Jare dawet srabi, kok es legen*   Katanya dawet srabi, kok es legen
    Pamite arep diskusi, kok ndik losmen   Pamitnya mau diskusi, kok di losmen

(4) *Jarene nang sawah, jebul nang tegalan*   Katanya ke sawah, ternyata ke lading
    Jarene kuliah, jebul kok patang wulan   Katanya kuliah, ternyata (hamil) 4 bulan

Parikan (2) menyorot perilaku para pelajar (SLTP, SMU); parikan (4) menyindir perilaku mahasiswa; parikan (3) menohok baik pelajar maupun mahasiswa. Ketiga parikan merepresentasikan perilaku tidak positif kelompok masyarakat calon-calon intelektual cendikia. Implisit di sini bahwa ada juga kelompok pelajar dan mahasiswa yang menggemari parikan. Sebagai ekspresi gagasan, parikan sesungguhnya merupakan sebentuk komunikasi antara pelawak dan mayarakat pelajar serta mahasiswa.

Lebih serius, bahkan, parikan juga menyorot kelompok elit politisi penguasa. Perhatikan parikan (5) dan (6)!

(5) *Piring biyen tipis-tipis*   Piring dahulu tipis-tipis
    Piring saiki saka porselen   Piring sekarang dari porselen
    Maling biyen nggawa linggis   Pencuri dahulu membawa linggis
    Maling saiki nggawa pulpen   Pencuri sekarang membawa pulpen

(6) *Bekupon omahe dara*   Bekupon nama sangkar merpati
    Masiya wis gak dijajah Nipon, pancet sara   Biar sudah tak dijajah Jepang, tetap sengsara

Sasaran parikan (5) dan (6) pastilah bukan orang-orang sembarangan. Yang dituju parikan ini adalah para pemimpin negara, mulai presiden, anggota DPR, DPRD, menteri, gubernur, bupati, dll. "Pencuri yang membawa pulpen" pastilah ditujukan kepada para koruptor, pelaku kejahatan korupsi. Setelah memasuki era Reformasi pun, sejak 1998, ternyata Indonesia belum bebas korupsi. Karena uang rakyat banyak dikorupsi oleh para pejabat, rakyat tetap dan bahkan makin menderita. Maka, jika parikan (5) memparodi para anggota dewan, menteri, bupati, dan eksekutif lainnya, parikan (6) langsung menohok RI-1: Presiden Republik Indonesia. Parikan (6) merupakan kritik sosial-politik terhadap kegagalan elite kekuasaan menyejahterakan rakyatnya. Sebagai bagian dari masyarakat, pelantun jula-juli ini juga turut merasakan penderitaan, kemiskinan, keterpurukan nasib. Akan tetapi, sebagai seniman ludruk, sebagai sastrawan lisan, dalam perspektif Zima (1999), ia hanya berkewajiban menyuarakan reaksinya terhadap keadaan dan ketimpangan sosial. Oleh karenanya, sebagai teks sastra, parikan dalam jula-juli (5) dan (6), menurut Zima (2003), lebih merupakan reaksi terhadap konteks sosial ketimbang sebagai cerminan realitas sosial. Reaksi tersebut ditampilkan dalam wujud parodi.

Menarik dicatat di sini bahwa parikan (6) sebenarnya merupakan modifikasi dari parikan alm. Cak Durasim, pelawak legendaris ludruk Jombang, sbb. (parikan 7):

(7) *Bekupon omahe dara*   Bekupon sangkarnya burung dara
    Sakjege melu Nippon, uripku tambah sara   Semenjak ikut Jepang, hidupku tambah sengsara

Parikan (6) sudah dilantunkan saat Indonesia masih dijajah Jepang (1942—1943) (Supriyanto, 1992). Seluruh seniman ludruk senantiasa membanggakan heroisme Cak Durasim putra Jombang ini. Gara-gara parikan (6) itu pulalah, Cak Durasim dianggap orang yang berbahaya yang harus diawasi, diwaspadai, dan memang akhirnya dijebloskan ke penjara oleh tentara Jepang. Maka, penggunaan kembali sampiran parikan Cak Durasim pada parikan (7)—dengan isi yang bertentangan—sesungguhnya juga bermaksud menyamakan perilaku-menindas dari penguasa saat Indonesia sudah merdeka dengan perilaku penjajah Jepang. Dengan kata lain, dalam perspektif Marxian Zima (1999), parikan (6) merupakan parodi sekaligus imitasi. Parikan (6) menyindir (mem-parodi) perilaku pejabat dan penguasa

dan parodi tersebut mengimitasi bentuk-bentuk ekspresi terdahulu yang pernah ada (*Bekupon omahe dara*).

Dalam perspektif kritik sastra marxis versi Zima (1999; 2003), kelompok-kelompok sosial yang menjadi sasaran parikan ini menyentuh baik golongan proletar (rakyat bawah) maupun borjuis (penguasa, pemimpin negara) yang memang mempunyai kepentingan yang berbeda-beda, bahkan bertentangan (cf. Peacock, 1968). Terhadap kelompok pemimpin, parikan dilantunkan sebagai reaksi sosial atas perilaku pemimpin masyarakat (negara). Dalam hal demikian, parikan lebih merupakan bentuk reaksi terhadap perilaku pemimpin daripada sekadar menggambarkan perilakunya. Parikan (8) dari pelawak ludruk berikut memberikan contoh betapa teks sastra merupakan reaksi terhadap kondisi ketimpangan sosial dan kesewenangan elit penguasa. Reaksi ini kebetulan cukup keras, kentara, vulgar, "geregetan".

(8) *Tuku kupat kok nang Banyuwangi*   Beli ketupat di Banyuwangi
    Jelas iku kadohan   Jelas itu terlalu jauh
    Dadi pejabat, kok korupsi   Menjadi pejabat kok korupsi
    Iku ngono jenenge bajingan   Itu namanya bajingan

Kata *bajingan* merujuk arti 'penjahat, pencuri, perampok'. Jika pejabat diberi label bajingan, hal ini berarti bahwa kegeraman sosial sudah melewati batas-batasnya. Zima (2003) menyarankan bahwa tugas sastrawan bukan menghabisi korupsi. Menurutnya, itu di luar kompetensi sastrawan. Sementara, seniman sebagai anggota masyarakat marah, tidak tahan, menyaksikan ketidakadilan sosial akibat kejahatan penguasa. Memisahkan peran antara sebagai anggota masyarakat dan sebagai sastrawan tidaklah mudah. Meskipun demikian, menyebut penguasa sebagai bajingan tetaplah belum memasuki wilayah politik praktis. Label ini adalah sebentuk ekspresi sastrawi belaka—tidak lebih!

Fungsi Sosial Parikan Ludruk dalam Perspektif Marxis versi Zima

Sebagai produk tradisi sastra lisan, parikan mempunyai beberapa fungsi sosial. Fungsi sosial yang dimaksud dapat dikelompokkan ke dalam tiga jenis, yaitu: (a) menggambarkan realitas perilaku anggota masyarakat dan pemimpin negara, (b) mengkritik perilaku anggota masyarakat dan para pemimpin negara, dan fungsi lainnnya (c) menggambarkan buruknya realitas kehidupan masyarakat dan negara. Setidaknya, ini disesuaikan dengan pandangan estetik Zima (1999; 2002; 2003).

Parikan (1) berfungsi mengkritik perilaku anggota masyarakat bawah. Parikan (2), (3), dan (4) berfungsi menggambarkan realitas perilaku pelajar dan mahasiswa. Parikan (5) menjalankan fungsi menggambarkan realitas perilaku pemimpin negara yang diduga kuat banyak mempraktikkan korupsi, kolusi, menggerogoti keuangan negara yang juga berasal dari rakyat. Parikan (6) dan (7) berfungsi menggambarkan keadaan buruk penderitaan kehidupan masyarakat. Parikan (8) dengan sangat berani dan terus terang mengemban fungsi mengkritik perilaku nista para elite kekuasaan.

Seluruh fungsi ini, dalam perspektif Zima, merupakan reaksi sosial pelantun parikan terhadap keadaan sosial dan perilaku anggota dan pemimpin masyarakat (Zima, 2003). Reaksi tersebut diwujudkan dalam bentuk: (a) ironi (mempertentangkan keadaan dan perilaku anggota masyarakat dan para elite penguasa), (b) parodi (sindiran, sebagai ekspresi tak langsung), atau (c) imitasi (peniruan, penggambaran realitas).

Menentukan fungsi mana yang diemban sebuah parikan bukan soal mudah. Antarfungsi bisa saling berkelindan. Perhatikan parikan (9), (10), (11), dan (12)!

(9) *Dina Minggu ora prei*   Hari Minggu tidak libur
   Ditunggu-tunggu kok gak diwehi   Ditunggu-tunggu kok tidak diberi

(10) *Rita thok, gak Elvi, ya Rhoma Irama*   Rita saja, tanpa Elvi, ya Rhoma Irama
    Cinta thok, gak dirabi, ya percuma   Cinta saja, tidak dinikahi, ya percuma

(11) *Terong kok diuntir, ya biru*   Terong kok diperas putar, ya biru
    Bojone wong kok dipikir, ya kuru   Istri orang kok dipikirkan, ya (bisa) kurus

(12)*Tembok ting celoneh*   Tembok banyak coretan
    Jare kapok, kok njaluk maneh   Katanya kapok (tobat), kok minta lagi

Ironi, imitasi, ataukah parodi, bentuk reaksi parikan-parikan ini dalam menjalankan fungsinya? Dalam sudut pandang Zima (2003), reaksi sosial yang ditunjukkan dalam parikan (9) diwujudkan dalam bentuk ironi, sebagai pertentangan dari "yang menunggu" dengan "yang tidak memberi". Mudah diduga bahwa isi parikan ini adalah komunikasi seksual suami-istri dalam urusan ranjang. Kesenian rakyat, terutama ludruk, memang tidak dapat menghindari percakapan dan parikan yang menyerempet-nyerempet porno seperti ini (Supriyanto, 1992). Wujud reaksi sosial dalam parikan (10) adalah parodi (sindiran). Siapa yang disindir? *Pertama*, penonton yang umumnya kalangan rakyat bawah. *Kedua*, para artris yang diparodikan, sebab sebagai artis, ketiga artis dangdut tersebut (Rita Sugiarta, Elvi Sukesih, dan Rhoma Irama)—setidaknya menurut isu—juga sering gonta-ganti pasangan. Jika artis boleh dikelompokkan ke dalam kelas borjuis, dalam perspektif Zima dapat dikatakan bahwa golongan borjuis dijadikan pokok persoalan (*subject matter*) parikan; jadi tidak hanya menjadi sasaran belaka.

Fungsi parikan (11) jelas melancarkan kritik sosial terhadap perilaku masyarakat awam (jelata). Akan tetapi, soal "janganlah membayangkan, memfantasikan, apalagi mengharapkan wanita yang sudah menjadi istri pria lain" sesungguhnya dapat pula ditujukan kepada lelaki mana pun (Jawa, Madura, Ambon, Aceh, Flores, dll.), dalam kelas apa pun (proletar atau pun borjuis), pemeluk agama apa pun (Islam, Kristen, Hindu, dll.), golongan apa pun (jelata, penguasa, preman, dll.). Bukankah seorang suami yang kedapatan berselingkuh dengan istri orang lain dapat terjadi di kalangan mana pun?

Fungsi parikan (12) lebih sulit lagi dideskripsikan secara tegas. Bukankah "katanya sudah kapok, tetapi ternyata minta lagi" bisa ditujukan kepada siapa saja dan untuk maksud apa saja? Parikan ini dapat saja bersangkutan dengan hal-hal sepele, misalnya—lagi-lagi!—soal hubungan seksual suami istri, soal korupsi, soal perilaku maksiat, selingkuh, dll. Kepada siapa pun ditujukan dan apa pun maksud yang ditafsirkan sepertinya cocok-cocok saja. Tentu saja, ini tidak bersangkutan dengan pemilihan perspektif kritik sastra (Marxian Zima), tetapi semata-mata lebih merupakan tantangan interpretasi rasional-kreatif pengamat sastra lisan terhadap sastra lisan ini.

Lain halnya jika orang menemui parikan (13) dan (14) berikut. Siapa pun langsung sepakat bahwa keduanya sedang melancarkan kritik sosial.

(13) *Kupat aja digawe bubur*   Ketupat jangan dibuat menjadi bubur
    Nek digawe bubur, rasane sepa   Kalau dibuat bubur, rasanya hambar
    Dadi pejabat kudu sing jujur   Menjadi pejabat harus jujur
    Nek gak jujur, dadi intipe neraka   Kalau tak jujur, jadi keraknya neraka

(14) *Kang Parmin gak nggawe katok*   Kang Parmin tak pakai celana pendek
       Katok suwek kecantol pager   Celana robek tersangkut pagar
       Dadi pemimpin aja senang medok   Jadi pemimpin jangan suka main perempuan
       Nek wis tuwek manuke mungker   Kalau sudah tua, burungnya bengkok

Dari perspektif Marxian Zima (1999; 2003), kedua puisi merupakan bentuk khas sosiolek rakyat jelata. Sebagai sosiolek, parikan (13) dan (14) diciptakan sebagai bentuk representasi atas kekuasaan yang korup dan ketimpangan sosial di masyarakat. Di sini sangat jelas fungsi kritik sosialnya. Penggunaan *intipe neraka* 'kaeraknya neraka' dan *manuke mungker* 'penisnya bengkok' terasa kontras: yang kesatu dari sudut pandang sakralitas agama, yang kedua dari sudut pandang profanitas dunia. Akan tetapi, keduanya bertemu saat berhadapan dengan kesewenangan kekuasaan. Inilah cara khas *wong cilik* melancarkan kritik lewat ekspresi artistiknya (cf. Sutomo, 2001).

Kesimpulan
Berdasarkan identifikasi masalah dan pembahasan di muka, dapat ditarik beberapa poin simpulan berikut. (1) Pendukung aktif tradisi sastra lisan parikan adalah penari remo, pelawak, *tandak* pravestri, dan pemain ludruk, yang dalam perspektif marxis Zima, semuanya tergolong proletar. (2) Kelompok sosial yang menjadi sasaran parikan adalah semua kalangan, baik masyarakat bawah (proletar) maupun pemimpin masyarakat/negara (borjuis). (3) Fungsi sosial parikan adalah menggambarkan dan mengkritik perilaku anggota masyarakat, pemimpin negara, dan realitas sosial keadaan masyarakat, yang dalam perspektif marxis Zima (2003) diwujudkan dalam bentuk ironi, imitasi, dan terutama parodi.

Beberapa saran layak diajukan kepada pihak-pihak tertentu, khususnya para peneliti berikutnya, sehubungan dengan beberapa kelemahan yang melekat dalam kajian sosisologis sastra ini.

Pertama, data dalam kajian ini jelas amat terbatas, sehingga kurang memadai untuk segera ditarik kesimpulannya. Agak mengherankan, memang, mengapa   reaksi   sosial parikan   berbentuk   imitasi   amat jarang ditemukan dalam kumpulan data kajian ini. Berarti, peneliti berikutnya harus menambah data parikan.

Kedua, akan lebih baik lagi kalau kajian ini mencoba menukikkan kajiannya sampai pada perbedaan parikan dua baris (*karmina*) dan parikan empat baris (pantun), yang dihubungkan dengan dua aspek, yaitu perbedaan kelompok sosial yang menjadi sasaran dan bentuk reaksi sosial parikan (ironi, parodi, imitasi).

Ketiga, parikan pelesetan yang memang riil ada dalam pentas ludruk belum dimasukkan sebagai data dalam kajian ini. Misalnya:

(15) *Sandal japit, suwek pucuke*   Sandal jepit, robek ujungnya
      ya tuku maneh rek ...   Ya beli lagi rek …

atau yang hampir jorok, begini:
(16) *Bakso sak penthole*   Bakso sekalian pentolnya
      Bapak ngaso ketok kon- … njaba.   Ayah tidur kelihatan dari … luar

Parikan di panggung ludruk memang sering vulgar. Akan tetapi, parikan dalam kehidupan konkret sehari-hari di luar panggung ludruk lebih vulgar lagi, lebih blak-blakan. Misalnya parikan (17):

17) *Pitik kok ditaleni, ya kluruk*   Ayam kok diikat, ya berkokok

Wong nggitik kok dienteni, ya ngantuk   Orang bersetubuh kok ditunggu, ya mengantuk

Soal parikan yang banyak mengangkat sesuatu yang porno—itu sudah lama, sudah diketahui banyak orang, maka tidak perlu dibicarakan lagi.

Kembali ke soal parikan jula-juli (15) dan (16), realitas baru ini akan sangat baik bila dipertimbangkan sebagai data dalam penelitian berikutnya. Parikan (16), misalnya, jelas menggiring orang untuk berimajinasi (melengkapi) larik *Bapak ngaso keton kon- …* dengan kata-kata vulgar, jorok, porno, yakni perkakas "pistol gombyok" seorang lelaki (Jupriono, 1995). Sekaligus, fakta (15) dan (16) memperlihatkan adanya dinamika yang di luar kerangka analisis biasanya. Teori kritik sastra klasik-konvensional yang ada selama ini jelas tak bisa lagi menjangkaunya (cf. Peacock, 1968). Maka, diperlukan pendekatan dan perspektif baru.

Daftar Pustaka

Endraswara, S. 2005. *Tradisi Lisan Jawa*. Yogyakarta: Narasi.

Jupriono, D. 1995. "Lelucon Vulgar-Porno dalam Panggung Seni Tradisional". *Majalah Tonil* Thn. II/2, Juli 1995.

Jupriono, D. 2001. "Revitalisasi Fungsi Sosial Parikan dalam Tradisi Lisan Jawa". *Jurnal Humanika* VIII/2.

Jupriono, D. 2004. "Teori-teori Sastra Marxis: Prinsip-prinsip Dasar dan Ilustrasi Aplikasi". *Parafrase* 4(2), Agustus 2004.

Jupriono, D., A. Andayani, S. Mansurudin. 2001. "Sastra Lisan Parikan: Analisis Fungsi Parikan bagi Setiap Komunitasnya di Jawa Timur". *FSU in the Limelight* 8(1) Juli: 39—49.

Peacock, J.L. 1968. *Rites of Modernization: Simbolic and Social Aspects of Indonesian Proletarian Drama*. Chicago: The University of Chicago.

Soetomo, G. 2001. "Seni, Kebudayaan, dan Marxisme: Perasaan Putus Asa Para Intelektual Kiri?". *Basis* 50/09—10, September—Oktober: 26—31.

Supriyanto, H. 1992. *Lakon Ludruk Jawa Timur*. Jakarta: PT Grasindo.

Supriyanto, H. 2004. *Kidungan Ludruk*. Malang: Pemprov Jatim & Widya Wacana Nusantara.

Zima, P.V. 1999. *Philosophy of Modern Literary Theory*. Portland, OR: Athlone Press.

Zima, P.V. 2002. "Deconstruction and Critical Theory". *www.benjamins.com/cgi-bin/t_bookview.cgi? bookid =LLSEE%205*

Zima, P.V. 2003. "Marxist Literary Theory". *www.phillwebb.net/history/TwentiethCentury/Continental/ Marxism/MarxismLit.*

KEKERASAN TERHADAP ANAK DALAM
NAYLA KARYA DJENAR MAESA AYU : Kajian Sosiologi Sastra

Susie Chrismalia Garnida*

Abstrak: In mimesis theory, a literary work is a mirror of the society of which the literary work is produced. In this article, the writer tries to exploit the discussion on violence described in the novel *Nayla*. The analysis shows that there are some violences toward the main character Nayla. Nayla is a victim of physical, and sexual violences. What happens to Nayla is a portrait of the real phenomenon in Indonesia since many violences can really be traced in the society.

Kata kunci: mimesis, sosiologi sastra, kekerasan fisik, kekerasan seksual

PENDAHULUAN

Karya satra bisa saja merupakan peniruan dari suatu keadaan sebenarnya dalam kehidupan, artinya apa yang ada dalam sebuah karya sastra sebenarnya ada di kehidupan nyata. Pengertian ini adalah gagasan yang diajukan filosof Yunani terkenal yaitu Plato dengan istilah mimetik. Tetapi Plato tidak melihat karya sastra, dalam hal ini puisi, sebagai karya yang harus dihargai, bahkan sebaliknya. Dia melihat puisi sebagai hal yang tidak berguna karena puisi hanya membuat orang-orang menjadi sedih dengan terpengaruhnya perasaan oleh ungkapan-ungkapan puisi, dan ini mengacaukan sebuah negara ideal yang harus mempunyai warga yang gagah perkasa.

Berbeda dengan penerusnya, yaitu Aristoteles. Baginya mimesis tidak sekedar peniruan yang tidak berharga. Justru puisi, dengan peniruannya memiliki nilai estetika tinggi karena didalam puisi terkandung kebenaran-kebenaran universal. Penulisan sejarah juga sesuatu yang berguna, tetapi mencatat suatu kejadian yang terjadi satu kali saja, sedangkan kebenaran-kebenaran dalam puisi akan selalu berlaku sepanjang masa.

Penafsiran mimesis dari masa ke masa mengalami pasang surut, '*Tetapi dalam ilmu sastra modern teori Aristoteles mengenai mimesis diperhatikan kembali*' (Luxemburg, 1989:18). Unsur terpenting dalam teori mimesis adalah adanya unsur yang menghubungkan antara gambar dan apa yang digambarkan. Yang menjadi acuan untuk nilai estetiknya adalah '*sejauh mana gambar itu sesuai dengan kenyataan*'(Ibid:19).

Dalam perkembangan selanjutnya, seiring berkembangnya teori sosiologi, muncul sosiologi sastra sebagai satu pendekatan terhadap kritik sastra. Dalam pendekatan ini, dengan mengacu pada prinsip mimesis, karya sastra dianggap sebagai gambaran kondisi masyarakat, apakah pada jaman karya sastra tersebut dibuat, atau mungkin karya sastra yang mengambil latar jaman jauh sebelum masa karya itu sendiri. Dengan demikian, maka karya sastra merupakan gambaran peristiwa-peristiwa yang terjadi di masyarakat sesungguhnya. Jika kita membaca karya-karya sastra, sering kita temukan bahwa kejadian-kejadian yang ada dalam karya-karya tersebut adalah kejadian-kejadian serupa yang kita temui sehari-hari baik melalui media cetak maupun elektronik. Bisa saja mengenai kehidupan kelas bawah yang semakin terpuruk karena kebijakan ekonomi yang dikeluarkan pemerintah; tentang moral bobrok para elit politik; tentang perkosaan; tentang percintaan dan perselingkuhan; kekerasan terhadap anak, dan masih banyak lagi sejalan dengan apa pun yang ada dalam kehidupan nyata.

Bagi seorang penulis, tentulah dia mahir memotret keadaan ini dalam bentuk kata-kata, sehingga muncullah karya sastra yang jika dibaca, kita temukan kesamaan-kesamaan

---

* Dra. Susie Chrismalia Garnida adalah dosen Jurusan Bahasa dan Sastra Inggris, Untag Surabaya

dengan keadaan sehari-hari. Hal ini juga kita temukan dalam karya *Nayla*, sebuah novel yang ditulis oleh Djenar Maesa Ayu. Novel ini bercerita tentang kehidupan seorang perempuan dari masa kanak-kanak hingga usia dewasa. Orang tua Nayla, nama tokoh utama, bercerai ketika Nayla masih kecil, dan dia hidup dengan Ibunya, seorang model cantik dan kaya yang doyan berganti pasangan. Dengan kekayaan yang cukup melimpah, ternyata tidak membuat hidup Nayla nyaman, tapi justru sebaliknya. Dia begitu menderita atas disiplin yang diterapkan si Ibu yang justru terwujud dalam bentuk kekerasan baik secara fisik maupun mental, dan yang lebih buruk lagi, kekerasan seksual juga dia alami dari pacar si Ibu.

Dari cerita novel ini, Djenar tampaknya ingin menunjukkan sebuah potret kehidupan yang ada di masyarakat. Kekerasan terhadap anak pada saat ini merupakan fenomena yang memprihatinkan. Simak saja berita-berita di koran dan televisi. Tampaknya selalu ada anak-anak yang menjadi korban kekerasan yang dilakukan oleh orang-orang yang lebih dewasa, misalkan saja ibu, bapak, paman, tetangga, guru, pembantu, dan masih banyak lagi. Menurut Arist Merdeka Sirait, dalam Dialog Interaktif di Metro TV pada Jumat, 3 Pebruari 2006 tentang. Melindungi Anak dari Pornografi, pada Januari 2006 tercatat ada enam kasus kekerasan terhadap anak yang dilaporkan, Jumlah ini cukup banyak, sementara yang tidak melapor pasti lebih banyak lagi. Dan ini sangat memprihatinkan. Ditengah-tengah sosialisasi Undang-undang Perlindungan Anak, begitu banyak anak-anak tidak terlindungi karena alasan sederhana, rewel misalnya.

Sesuai dengan judul makalah, yang menjadi fokus pembahasan adalah tentang kekerasan yang dialami Nayla, baik fisik, mental, maupun seksual.

KONSEP MIMESIS

Konsep mimesis pertama kali diproklamirkan oleh Plato. Pandangan Plato terhadap adalah bahwa semua karya seni, termasuk sastra, adalah tiruan realita. Karena merupakan tiruan, maka karya seni adalah ilusi yang tidak mencerminkan kebenaran. Puisi, menurut Plato, berisikan retorika yang bisa memukau masyarakat dan menanamkan kepalsuan. Hal ini merupakan ancaman bagi sebuah negara ideal. Pada saat itu, Plato merasa bahwa seniman seharusnya diusir dari negara Yunani.

Berbeda dengan Aristoteles, murid Plato sendiri. Bagi Aristoteles, karya seni, dan juga sastra tentunya, walaupun merupakan hasil dari peniruan kenyataan, adalah hasil dari kreatifitas tinggi para seniman. Dalam hal ini, mendasari kenyataan yang ada di masyarakat, karya sastra telah mengalami proses kreatif. Proses penciptaan kembali realita kedalam karya satra berarti seniman telah telah memasukkan unsur-unsur universalia kedalam karya itu sendiri. Unsur-unsur ini menggambarkan cinta kasih, kebahagiaan, penderitaan, dan sebagainya yang berlaku selamanya tanpa dibatasi waktu dan tempat. Dengan demikian, karya sastra bukanlah hal yang tidak berguna seperti kata Plato, atau seniman jauh lebih rendah statusnya daripada tukang. Dengan pengetahuan yang diperoleh melalui karya sastra, sebenarnya karya sastra adalah : a. seni sebagai penyucian jiwa; b. dunia yang diciptakan sendiri oleh seniman; c. karya yang jauh lebih tinggi daripada kursi yang dibuat oleh tukang kayu; d. seni yang memberikan pengetahuan (Saraswati, 2003). Dari perbedaan konsep ini, bisa dikatakan bahwa konsep Plato adalah *mimesis*, sedangkan konsep Aristoteles adalah *creatio*, sebuah kategori mimesis juga (Darma, 2004).

KONSEP SOSIOLOGI SASTRA

Dari konsep mimesis, selanjutnya berkembang sosiologi sastra. Penelitian sosiologi sastra melihat hubungan karya sastra dengan realitas sosial atau masyarakat. Sastra menyajikan kehidupan, dan kehidupan tersebut sebagian besar terdiri dari kenyataan

sosial walaupun karya sastra juga meniru alam dan dunia subjektif manusia (Wellek & Warren, 1989).

Dengan demikian, ciptasastra bersumber dari kenyataan yang hidup didalam masyarakat (realitas-objektif) tetapi bukan mengungkapkan realitas objektif semata. Didalamnya terkandung nilai-nilai yang lebih tinggi dari sekadar realitas objektif. Ciptasastra bukan hanya tiruan alam (imitation of nature) atau tiruan hidup (imitation of llife) tetapi merupakan penafsiran pada alam dan kehidupan (interpretation of life) (Esten, 1978).

Wellek dan Warren memberikan tiga klasifikasi telaah sosiologi sastra, yakni: 1) Sosiologi pengarang yaitu mempermasalahkan status sosial, ideologi politik, ekonomi, pendidikan, psikologi, agama, dan lain-lain yang menyangkut diri pengarang; 2) Sosiologi kaya sastra adalah mempermasalahkan karya sastra yang menjadi pokok telaah lewat sesuatu yang tersirat dalam karya sastra tersebut, serta tujuan dan amanat yang hendak disampaikan; 3) Sosiologi sastra adalah mempermasalahkan pengaruh pembaca dan sosial dari karya sastra terhadap masyarakat.

TINDAK KEKERASAN TERHADAP ANAK

Menurut Ahimsa-Putra, tindak kekerasan bisa diartikan sebagai perilaku seseorang yang dapat menyebabkan perasaan atau tubuh (fisik) orang lain menjadi tidak nyaman. Perasaan tidak nyaman bisa berupa: kekhawatiran, katakutan, ksedihan, ketersinggungan, kejengkelan, atau kemarahan, sedangkan keadan fisik yang tidak nyaman bisa berupa: lecet, luka, memar, patah tulang, dan sebagainya.

Jenis tindak kekerasan yang dialami anak-anak dapat dibedakan menjadi tiga jenis, yakni: kekerasan fisik; kekerasa mental; dan kekerasan seksual. Masing-masing jenis kekerasan terdiri dari berbagai macam bentuk kekerasan. Berdasarkan penelitian lapangan yang dilakukan Ahimsa-Putra di berbagai kota besar di Indonesia, kekerasan fisik ternyata paling banyak jumlahnya dibandingkan dengan bentuk kekerasan yang lain. Bentuk-bentuk tindak kekerasan yang dialami anak-anak antara lain: dijewer, dicubit, direndam, ditempeleng, dipukul, disabet, ditusuk, diseterika, dan lain sebagainya.

Pelaku dan tempat tindak kekerasan

Pelaku dan tempat terjadinya tindak kekerasan yang paling umum adalah: (1) orang tua, ayah atau ibu, di rumah; (2) guru dan teman sebaya di sekolah; (3) orang lain dewasa di jalanan. Dari keseluruhan siapa dan dimana tindak kekerasan dilakukan, yang akan dibahas di sini adalah tindak kekerasan yang dilakukan dirumah sesuai dengan fokus pembahasan tulisan ini.

Tindak kekerasan yang cukup memprihatinkan adalah tindak kekerasan yang dilakukan di rumah. Bagi anak-anak, atau siapa pun, rumah adalah tempat yang paling aman untuk berlindung, terlebih lagi berlindung dari tindakan kejahatan. Ironisnya, ternyata bagi banyak orang, apalagi anak-anak, rumah adalah tempat dimana mereka mengalami ketidaknyamanan. Sering anak-anak mengalami tindak kekerasan fisik dan mental justru dari ayah dan ibu mereka, orang yang seharusnya menjadi pelindung anak-anaknya. Sadar atau tidak, orangtua sering mencemooh, menghardik, merendahkan, mempermalukan, dan lainnya kepada anak-anak. Ini adalah tindak kekerasan mental yang sering dianggap sebagai hal kecil, sehingga tidak menjadikan satu kasus yang diperhatikan.

Tindak kekerasan fisik jauh lebih parah daripada tindak kekerasan mental – tetapi bukan berarti tindak kekerasan mental tidak berpengaruh besar pada saat dewasa nanti. Tindak kekerasan fisik juga meninggalkan cacat fisik, sedangkan tindak kekerasan seksual akan membuat si anak menderita psikologis yang bisa mempengaruhi pandangan anak saat dewasa nanti terhadap lawan jenis ataupun sejenis.

Antara ayah dan ibu, penelitian Ahimsa-Putra menunjukkan bahwa pelaku tindak kekerasan fisik terbesar adalah ibu. Ada alasan sosial mengapa ibu adalah pelaku tindak kekerasan fisik. Dalam masyarakat Indonesia, ibu lebih banyak berinteraksi dengan anak-anak dibanding ayah. Karena ada ketergantungan yang besar seorang anak pada ibunya, intraksi anak dengan ibu menjadi interaksi yang asimetris, dan juga tidak netral. Ibu sebagai orangtua dianggap mempunyai tugas untuk mendidik anak, menyiapkan anak menjadi warga masyarakat yang baik. Ibu juga terpaksa menjadi kepala rumah-tangga ketika suami tidak di rumak; menjadi pngasuh anak. Kondisi ini membuat Ibu menjadi tokoh sentral di rumah dan paling banyak berinteraksi dengan anak-anaknya. Tidak mengherankan jika tindak kekerasan paling banyak aakan berasal dari tokoh ini. Jadi apa yang dilakukan oleh ibu ini akan dilakukn juga oleh tokoh yang manapun, jika mereka berada dalam kondisi struktural yang sama dengan yang dihadapi oleh ibu-ibu tersebut (Ahimsa-Putra, 2001:34).

Kekerasan seksual pada anak-anak juga banyak terjadi di rumah dengan pelaku biasanya kerabat sendiri, antara lain: ayah kandung, ayah tiri, paman, atau bisa juga tetangga dekat. Secara struktural, hubungan anak dan orang dewasa tidak seimbang. Seorang anak pasti ada pada posisi lemah karena secara fisik anak memang lemah, dan masih tergantung pada orang dewasa yang ada disekelilingnya. Keadaan yang tidak seimbang ini digunakan orang dewasa sebagai kondisi yang menguntungkan, tetapi merugikan anak-anak.

PEMBAHASAN

Nayla menceritakan tentang kehidupan seorang perempuan bernama Nayla dari masa kanak-kanak hingga masa dewasa. Pada masa kanak-kanak dia mengalami kehidupan yang pahit, terutama pengalamannya sebagai korban tindak kekerasan dari orang yang ada di rumah yakni ibu dan pacar ibunya. Nayla tinggal dengan ibunya karena kedua orangtuanya bercerai, dan ayahnya telah menikah lagi. Dalam kungkungan ibu yang sangat membenci ayahnya, Nayla tidak pernah berjumpa dengan sang ayah. Si ibu yang menjadi orangtua tunggal mendidik Nayla dengan keras. Dia ingin menjadikan Nayla seorang yang kuat, mandiri, tidak malas, dan disiplin. Dalam mewujudkan keinginannya, si ibu melakukan tindak kekerasan terhadap Nayla.

Untuk selanjutnya, pembahasan yang difokuskan pada tindak kekerasan ibu, juga pacarnya, terhadap anak dibagi tiga yakni: (a) bentuk tindak kekerasan fisik terhadap Nayla; (b) bentuk tindak kekerasan mental terhadap Nayla; (c) bentuk tindak kekerasan seksual terhadap Nayla.

KEKERASAN FISIK TERHADAP NAYLA

Perceraian orang tua Nayla menyababkan Nayla harus tinggal dengan ibunya yang seorang model yang sangat cantik. Sebagai orang tua tunggal , si ibu harus mencari nafkah sendiri. Penghasilan sebagai model ternyata tidak bisa dianggap cukup oleh si ibu. Jalan lain yang ditempuh adalah dengan menjadi pelacur kelas atas yang mahal. Dengan harus pergi kesana kemari, si ibu merasa telah menjadi orang yang bekerja keras demi anaknya. Si ibu adalah orang super yang tahan mental, yang bisa memperoleh uang banyak karena kerja keras. Oleh sebab itu dia mengajarkan Nayla bagaimana menghadapi hidup nantinya. Nayla harus disiplin, harus melakukan apa yang dikatakan ibu, tidak boleh membantah, semua berdasarkan aturan yang dibuat oleh ibunya. Kondisi ini membuat Nayla tertekan, dan tekanan mental yang ditrima Nayla terwujud menjadi rasa cemas dan takut yang berlebihan sehingga membuat Nayla mengompol pada malam hari. Buruknya lagi ternyata si ibu menerjemahkan 'mengompol' sebagai rasa malas untuk bangun di malam hari, dan rasa malas adalah kondisi yang harus disingkirkan. Apa yang dikerjakan si ibu untuk

menghentikan kebiasaan mengompol Nayla adalah dengan menghukumnya, yakni menusukkan peniti pada daerah selangkangan Nayla. Ini bukan hanya hukuman biasa tentunya, tetapi kekerasan fisik terhadap anak. Nayla akan disuruh memilih peniti sendiri, dan jika dianggap terlalu lama, si ibu akan menamparnya terlebih dulu agar Nayla segera memilih peniti diantara yang terkecil hingga terbesar.

Kutipan berikut ini menunjukkan bagaimana Nayla mengalami tindak kekerasan fisik:

> Mata Nayla menatap tajam ke arah rangkaian peniti yang teronggok di atas meja tepat di depannya. Beberapa tahun lalu, Nayla masih gentar setiap kali melihat rangkaian peniti itu. Ia akan terdiam cukup lama sebelum akhirnya terpaksa memilih satu. Itu pun harus dengan cara ditampar Ibu terlebih dulu. Bberapa tahun lalu, Nayla masih gemetar ketika tangan Ibu menyalakan pemantik lantas membakar peniti yang sudah dipilihnya. Peniti dengan ukuran terkecil, tentunya. Dan ketika peniti yang menurut Ibu sudah steril itu ditusukkan ke selangkangannya, ia akan mengapit rapat-rapat kedua pahanya. Terisak. Meronta. Membuat Ibu semakin murka (Ayu, 2005: 1).

Perlakuan ini tidak membuat Nayla berhenti mengompol, bahkan hingga usia sepuluh tahun sekalipun. Ketika usia sepuluh tahun, tindak kekerasan seperti ini menjadi biasa. Nayla tidak takut menghadapi peniti. Ketidaktakutan dia terhadap peniti tidak membuat si ibu jera, justru semakin marah. Si ibu menjadi jengkel dan menusuk vagina untuk kepuasan hati si ibu, seperti kutipan berikut ini:

> Tapi kini, beberapa tahun kemudian, tak ada satu peniti pun yang membuat Nayla gentar maupun gemetar. Ia malah menantang dengan memilih yang terbesar. Membuka pahanya lebar-lebar. Tak terisak. Tak meronta. Membuat Ibu semakin murka. Tak hanya selangkangan Nayla yang ditusukinya. Tapi juga vaginanya. Nayla diam saja. Tak ada sakit terasa. Hanya nestapa. Tak ada takut. Hanya kalut (ibid: 2).

Apabila dicermati, pelaku tindak kekerasan terhadap Nayla adalah ibu, orang yang paling dekat dengan anak-anak, dan kepada siapa anak-anak bergantung. Jadi pelaku tindak kekerasan di rumah adalah orang-orang yang ada di rumah, baik ibu, ayah, kerabat, ataupun pembantu. Untuk kerabat dan pembantu, tindak kekerasan dilakukan ketika orang tua tidak di rumah, sehingga kedua orang ini adalah pengganti orang tua, dan menjadi tempat bergantung anak-anak.

Sebagai orang yang berkuasa, si ibu juga sering memukul Nayla untuk hal-hal sederhana dengan alasan demi mengajarkan tanggung jawab, atau kerapian atau juga bagaimana mensyukuri rejeki, seperti kutipan berikut ini:

> Saya dipukuli ketika menumpahkan sebutir nasi. Tidak rapi, kata ibu. Tapi yang saya lihat di sekolah, anak lain kerap menumpahkan tidak hanya sebutir nasi, namun segepok nasi berikut dengan lauknya tanpa dipukuli maupun diomeli ibunya. Saya dijemur di atas seng yang panas terbakar terik matahari tanpa alas kaki karena membiarkan pensil tanpa kembali menutupnya. Tidak bertanggung jawab, kata ibu. Tapi yang saya lihat di sekolah, anak lain kerap membiarkan pensil mereka tak berpenutup dan orangtuanya dengan sukarela mencarikan dan menutupnya. Saya dipaksa mengejan sampai berak lantas diikat dan tahinya direkatkan dengan plester di sekujur tubuh juga mulut saya karena ketahuan tidak makan sayur. Tidak bisa bersyukur, kata Ibu. Tapi yang saya lihat di sekolah, anak lain banyak menampik sayur yang dibawakan ibunya, lantas sang Ibu malah menjajani mereka bakso atau

pempek palembang. Ibu memang kuat. Dan saya begitu lemah untuk tidak merasa takut pada Ibu (Ayu, 2005: 112-3).

Pada Tabloid Nova No. 934/XVIII, 22 Januari 2006, salah satu artikel mengupas sebuah kejadian, " Penganiayaan terjadi lagi pada seorang bocah warga Sunter Jaya. Kali ini sang ayah menyeterika anak . . . " Dari kejadian ini, bisa dipelajari bahwa tindak keke-rasan yang dialami anak justru dilakukan oleh orang terdekat, dan tindak kekerasan sering diluar batas. Ketika orangtua merasa bahwa hukuman diperlukan agar anak jera melakukan kesalahan, dia akan menggunakan cara yang dianggap paling jitu untuk menghentikan kesalahan tanpa memikirkan akibatnya. Demikian yang dilakukan ayah yang menyeterika anaknya. Dia merasa perlu menghukum anaknya agar anaknya jera mencuri uang. Tuduhan mencuri ini tanpa memberi kesempatan anaknya uintuk menjelaskan darimana uang tersebut berasal.
Kejadian lain bisa ditemukan pada Tabloid Nyata edisi 1805, 1 Februari 2006:

> Kisah pembantu rumah tangga membunuh anak majikannya kembali terulang. Setelah bayi berusia 13 bulan asal Serang, Banten, yang tewas dianiaya pembantu rumah tangga keluarganya, kejadian serupa terulang lagi di Bekasi, Jawa Barat. Kali ini korbannya bayi berusia 75 hari.

Bisa dilihat disini bahwa pelaku tindak kekerasan terhadap anak adalah orang terdekat dengan anak itu sendiri. Dari sebuah penelitian lain yang ada pada tabloid Nakita No. 357/TH.VII 4 Februari 2006, mengatakan bahwa "Grafik kekerasan pada anak yang terlaporkan kian meningkat. Ironisnya 80 % dilakukan oleh ibu." Jelas disini bahwa ibulah ternyata yang berperan besar dalam nyaman tidaknya kehidupan seorang anak. Dari tabloid yang sama ini, kita dapatkan contoh lain yaitu :

> Tahun 2006 dicanangkan sebagai tahun tanpa kekerasan terhadap anak. Namun justru di awal tahun telah terjadi peristiwa pembakaran terhadap dua balita, Indah Novianti (3) dan Lintang (11 bulan). Tragisnya, pembakaran tersebut dilakukan oleh ibu kandung mereka. Si sulung Indah yang menderita luka bakar serius, akhirnya meninggal dunia (9/1), sedangkan Lintang membaik dan sudah pulang dari rumah sakit.

Jadi apa yang terjadi pada sebagian anak-anak adalah adanya tindak kekerasan yang dilakukan oleh orang-orang terdekat, dan ternyata ibu adalah pelaku dengan persentase yang tinggi. Apakah tidak ada dampak pada anak-anak tersebut? Tentu saja ada. Yang paling awal muncul tentu saja rasa takut untuk dekat dengan pelaku tindak kekerasan tersebut. Nayla yang mengalami tindak kekerasan dari si ibu merasa heran dengan tindakan ibunya. Dia merasa melihat sosok monster ketimbang sosok ibu. Padahal Nayla melihat banyak ibu-ibu lain yang khawatir pada anak-anaknya, tetapi ibunya tidak demikian, seperti kutipa berikut ini:

> Pertanyaan-pertanyaan masih kerap hadir di kepalanya walaupun fisiknya sudah terbiasa. Ia masih saja heran kenapa setiap malam ngompol di celana padahal sudah menjelang sepuluh tahun usianya. Ia masih saja heran kenapa Ibu tak percaya kalau ia sama sekali tidak malas. Ia benar-benar tak tahu kenapa tak pernah terbangun untuk membuang urine yang sudah memenuhi kantung kemihnya. Ia juga heran, kenapa Ibu tega menghukumnya dengan cara seperti itu. Kenapa Ibu tak bisa berpikir bahwa

tak akan ada satu orang anak pun yang memilih ditusuki vaginanya dengan peniti hanya karena ingin mempertahankan rasa malas.

Rasa sakit di hatinya pun masih kerap menusuk setiap kali melihat sosok ibu tak ubahnya monster. Padahal ia ingin melihat Ibu seperti ibu-ibu lain yang biasa dilihatnya di sekolah atau pun di ruang tunggu dokter. Ia ingin Ibu seperti ibu-ibu lain yang terkejut ketika anak kandungnya jatuh hingga terluka dan mengeluarkan darah, bukan sebaliknya membuat berdarah. Nayla ingin punya Ibu, tapi bukan ibunya sendiri. Nayla ingin memilih tak punya Ibu, ketimbang punya Ibu yang mengharuskannya memilih peniti (Ayu, 2005: 2).

Jelas disini ada dampak pada anak-anak yang mengalami tindak kekerasan. Biasanya yang pertama muncul adalah rasa takut dan benci kepada pelaku. Korban yang diseterika sang ayah mengeluhkan sikap ayahnya yang suka marah," Dia bilang, teman-temannya hidup bahagia karena ayah dan ibunya selalu mengajak bercanda dan bercerita. Tapi, kenapa ayahnya tidak dekat dengan anak-anak .. " (Nova, 22 Januari 2006). Dan anak ini tidak ingin ketemu ayahnya lagi karena menakutkan.

Dalam kaitannya dengan tokoh Nayla pada *Nayla*, jelaslah bahwa tindak kekerasan fisik yang dialaminya merupakan gambaran yang ada di kehidupan nyata. Banyak sekali sebenarnya tindakan kekerasan fisik yang dilakukan ibu-ibu terhadap anak-anaknya. Menurut Dr. Seto Mulyadi dalam Nakita No. 357/TH. VII/ 4 Februari 2006, dalam berbagai kunjungan ke kelompok ibu-ibu, pasti ibu-ibulah yang menjawab bahwa mereka melakukan ancaman terhadap anak, menjewer anak, mencubit, atau mengurung anak mereka. Dengan demikian, novel *Nayla* mencerminkan tindak kekerasan fisik terhadap anak yang dilakukan ibu seperti peristiwa-peristiwa yang ada di masyarakat nyata.

KEKERASAN SEKSUAL TERHADAP NAYLA

Selain tindak kekerasan fisik, Nayla juga mengalami tindak kekerasan seksual. Di rumah yang besar hanya ada pembantu, ibu, Nayla, dan Om Indra, pacar ibunya. Karena si ibu sangat mencintai pacarnya, tampaknya Om Indra ini sangat dipercaya ibunya sebagai orang yang baik, yang benar-benar mencintainya. Di satu sisi, si pacar tahu bagaimana si ibu memperlakukan Nayla. Perlakuan si ibu membuat Nayla terpuruk dan ketakutan yang amat sangat pada si ibu. Nayla tidak berani mengatakan kepada si ibu atas apa yang dilakukan pacar ibunya karena pasti akibatnya tidak jatuh pada si pacar tetapi diri Nayla sendiri. Om Indra memanfaatkan kondisi ini dengan melakukan tindak kekerasan seksual terhadap Nayla, bahkan ketika ibunya ada sekalipun, tentu saja Om Indra ini pandai berpura-pura. Kutipan berikut ini menunjukkan bagaimana bentuk tindak kekerasan seksual yang diterima Nayla.

. . . Om Indra sering meremas-remas penisnya di depan saya hingga cairan putih muncrat dari sana. Bahkan ketika kami sedang sama-sama nonton televisi dan Ibu pergi sebentar ke kamar mandi, Om Indra kerap mengeluarkan penis dari dalam celananya hanya untuk sekejar menunjukkannya kepada saya. Om Indra juga sering datang ke kamar ketika saya belajar dan menggesek-gesekkan penisnya ke tengkuk saya. Begitu ia mendengar langkah Ibu, langsung ia pura-pura mengajari saya hingga membuat Ibu memandang kami dengan terharu. Dan pada akhirnya, ketika Ibu tidak ada dirumah, Om Indra tidak hanya mengeluarkan atau menggesek-geskkan penisnya ke tengkuk saya. Ia memasukkan penisnya itu ke vagina saya. Supaya tidak ngompol, katanya. Saya diam saja. Saya tak merasakan apa-apa. Vagina saya sudah terbiasa

dengan tusukan peniti Ibu. Yang walaupun lebih kecil, namun lebih tajam dan tidak dimaksukan pada tempatnya sehingga sakitnya melebihi penis Om Indra yang merasuk kuat ke dalam lubang vagina saya. Hati saya pun tidak terasa sesakit ketika Ibu melakukannya. Saya diam dan menerimanya demi Ibu. Karena Ibu mencintainya. Karena sudah selayaknya seorang anak berbakti kepada ibunya (Ayu,2005:113-4).

Jika diperhatikan, tindak kekerasan seksual yang dilakukan Om Indra terhadap Nayla bertahap. Pada awalnya menunjukkan alat kemaluannya agar dilihat, selanjutnya digesekkan ke tengkuk, dan akhirnya diperkosanya Nayla. Nayla sendiri ketika berusia empat belas tahun menyimpulkannya sebagai perkosaan:" Ya, diperkosa satu laki-laki sejak umur sembilan tahun" (Ayu,2005: 84).

Kejadian tindak kekerasan seksual terhadap anak sering terjadi dengan pelaku adalah orang-orang terdekat dengan korban. Jika sering menonton televisi, banyak tayangan yang menyuguhkan berita kriminal dengan kekerasan seksual terhadap anak-anak yang dilakukan oleh ayah, ayah tiri, paman, dan lainnya yang masih kerabat dan tinggal serumah.
Berikut ini adalah peristiwa perkosaan yang dilakukan seorang paman terhadap keponakannya yang masih berusia tiga belas tahun di koran Memorandum, 7 Februari 2006 dengan judul 'Gadis Belia Digauli Paman':

Aksi kekerasan seks kembali terjadi. Senin (6/2), orangtua Seroja (13) − bukan nama sebenarnya, warga Rusun Sumbo Blok D, melapor ke Polresta Surabaya Timur. Dalam laporannya, mereka mengatakan Seroja telah dijadikan budak nafsu oleh Dt 934), pamannya. . . . Informasinya, persetubuhan anak di bawah umur ini sudah dua kali dilakukan pelaku yang tinggal serumah dengan korban. Keterangan yang dihimpun, kejadian hubungan badan dengan anak di bawah umur tersebut bermula dari sering sepinya rumah korban di siang hari. . . . Semula, Dt minta kepada korban untuk memijat badannya karena mengaku capek. Sebagai keponakan, korban yang masih duduk di bangku SD menuruti keinginan pamannya. Belakangan, pijatan tangan kecil korban malah merangsang pelaku hingga akhirnya terjadi hubungan badan.

Dari kejadian ini tampak jelas bahwa pelaku tindak kekerasan seksual adalah orang di dalam rumah sendiri. Pada kasus 'Seroja', pelaku adalah pamannya sendiri yang tinggal serumah. Hubungan yang ada adalah hubungan si anak yang hormat dan menurut kepada seorang paman yang notabene saudara orangtuanya. Pada kondisi ini yang muncul adalah hubungan yang tidak seimbang. Menurut Ahimsa-Putra,

Dengan kata lain melalui ketidakseimbangan natural dalam relasi anak dengan orang dewasa, orang dewasa-sadar atau tidak- membangun ketidakseimbangan kultural dalam hubungan mereka dengan anak, yang menguntungkan orang dewasa. Pernyataan ini juga dapat dirumuskan dengan lebih kuat menjadi: ketidakseimbangan natural dalam hubungan antara anak dan orang dewasa diperkuat dengan ketidakseimbangan kultural yang ditanamkan oleh orang dewasa pada anak-anak. Hasilnya adalah, anak-anak menerima hubungan tidak-seimbang, hubungan yang asimetris antara mereka dengan orang dewasa, sebagai hal yang semestinya. Di sini si anak tanpa sadar telah mereproduksi hubungan asimetris yang merugikannya. Inilah sebenarnya terjadi dalam kehidupan sehari-hari dalam hubungan antara anak-anak dan orang dewasa, dan ini pula sebenarnya kondisi struktural dari berbagai tindak kekerasan orang dewasa terhadap anak-anak di manapun (2001: 45).

Apa yang dinyatakan oleh Ahimsa-Putra mengenai hubungan yang tidak seimbang ini, juga terjadi pada hubungan antara Nayla, Ibu, dan Om Indra. Nayla ada pada posisi yang lemah, dan Ibu benar-benar menunjukkan kekuasaannya, demikian halnya Om Indra. Banyak kejengkelan si ibu ditumpahkan pada anak lebih berat daripada yang ditumpahkan kepada sesama dewasa. Hal ini menunjukkan bahwa dengan lemahnya fisik anak, orang dewasa lebih mudah memperdayainya, seperti pada tokoh novel, Nayla. Ketika pacar si ibu ketahuan menggauli pembantu, "Dengan gagah Ibu mengusir Om Indra pergi. Walaupun tanpa sedikit pun menusuki penisnya terlebih dahulu dengan peniti" (Ayu,2005: 114).

Tindak kekerasan seksual pada tokoh Nayla tampak menggambarkan sebuah kenyataan yang ada di masyarakat. Seperti sebuah gambaran kenyataan lain yang terjadi pada "Eka Suryana (7). Dia dibunuh ibu tirinya setelah diperkosa oleh paman tirinya. Tragisnya, alasan si ibu tiri membunuh Eka hanya karena gadis cilik itu selalu rewel" (Nakita, 4 Februari 2006) menunjukkan bahwa tindak kekerasan seksual adalah peristiwa yang kerap terjadi pada anak-anak. Dan kondisi ini diangkat oleh Djenar Maesa Ayu ke dalam novelnya *Nayla*.

SIMPULAN

Dari pembahasan, dapat ditarik sebuah simpulan bahwa tindak kekerasan fisik dan seksual yang dialami Nayla merupakan gambaran nyata yang ada di masyarakat. Tindak kekerasan ini tergolong tindak kekerasan yang dilakukan di rumah dengan pelaku adalah orang-orang terdekat. Pada *Nayla*, tindak kekerasan fisik dilakukan di rumah dengan pelaku adalah ibunya sendiri., sedangkan tindak kekerasan seksual juga dilakukan di rumah dengan pelaku adalah pacar ibunya pada kondisi sepi, yakni si ibu tidak di rumah. Dalam kenyataan di masyarakat, bisa dilihat peristiwa pembakaran dua anak balita oleh ibunya sendiri, atau peristiwa penyeterikaan anggota badan anak yang dilakukan oleh ayahnya sendiri. Peristiwa ini digolongkan ke dalam tindak kekerasan fisik. Tindak kekerasan seksual adalah yang terjadi pada Seroja di Surabaya, atau Eka Suryana yang terjadi di Jawa Barat. Keduanya mengalami tindak kekerasan seksual yang dilakukan orang terdekat yang juga tinggal serumah.

Dengan demikian dapat dikatakan bahwa tindak kekerasan fisik dan seksual terhadap anak-anak yang terdapat pada novel *Nayla* merupakan gambaran yang terjadi pada masyarakat sebenarnya.

DAFTAR PUSTAKA

Ahimsa-Putra, Heddy Shri, 2001. *Latar Budaya Tindak Kekerasan Terhadap Anak-anak Di Indonesia.*, dalam *Manusia dan Dinamika Budaya* hal.: 27-48. Yogyakarta: Fakultas Sastra UGM.

Ayu, Djenar Maesa, 2005. *Nayla.* Jakarta: PT GramediaPustaka Utama.

Darma, Budi, 2004. *Pengantar Teori Sastra.* Jakarta: Pusat Bahasa Departemen pendidikn Nasional.

Esten, Mursal, 1987. *Kesusastraan: Pengantar Teori dan Sejarah.* Bandung: Angkasa.

Koran Memorandum, 2006, 7 Februri. *Gadis Belia Digauli Paman.*

Luxemburg, Jan van, Mieke Bal, dan Willem G. Weststeijn, 1989. *Pengantar Ilmu Sastra* (terjemahan). Jakarta: PT.Gramadia.

Saraswati, Ekarini, 2003. *Sosiologi Sastra.* Malang: UMM Press.

Tabloid Nakita, 2006, 4Februari. *Kekerasan Orangtua Merusak Dunia Anak.*

Tabloid Nova, 2006, 22 Januari. *Ayah Murka, Tia Diseterika.*

Tabloid Nova, 2006, 5 Februari. *Pembantu Baru Pembawa Petaka.*

Tabloid Nyata, 2006, 1 Februari. *Lagi, Bayi tewas di Tangan PRT.*

Wellek, Rene dan Austen Warren, 1995. *Teori Kesusastraan* (terjemahan Melani Budianta). Jakarta: PT. Gramedia.

COMPARISON OF INDIAN *PANCATANTRA* AND BALINESE *TANTRI KAMANDAKA* IN MULTIPERSPECTIVES

*Ambar Andayani**

Abstrak. Perbandingan dongeng *Pancatantra* India dan dongeng *Tantri Kamandaka* Bali dapat memanfaatkan berbagai perspektif: sastra interdisipliner, kajian sastra bandingan, telaah intertekstualitas, teori motif-index, paradigma fungsionalisme, teori kultur-reflektor, dan pendekatan historis-geografis. Kajian komparatif dan intertekstualitas memperlihatkan bahwa secara historis, Nusantara memang sudah sangat lama berinteraksi dengan India. Maka, wajar jika terdapat kesegarisan dan kesejajaran motif dan tema. Analisis motif-indeks kedua dongeng diharapkan mampu melahirkan kesadaran bahwa secara psiko-antropologis, kedua bangsa memperjuangkan nilai humanisme yang sama. Akan tetapi, perbedaan kekhasan geografis, tantangan kemasyarakatan, dan perjalanan sejarah antara India dan Bali, adalah sebuah keniscayaan yang tak terhindarkan, sehingga warna lokal keduanya tidak mungkin terhapuskan.

Keywords: *comparative literature, interdisciplinary literature, study of intertextuality, motif-index theory, historic-geographic approach*

INTRODUCTION

This article is a comparative study of *Pancatantra* from India and *Tantri Kamandaka* in Bali version. Both of them as a matter of fact are literature works which derive from folktales spread orally by the people as the owners. So in this case this is a comparison of two literary works which is also a comparison of culture from two people: Indian and Balinese people. A comparative literature is not only about a general comparison, instead it must make fixed definition which is searched through further perspective to humanity. According to Weisstein, comparative literature is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression (Weisstein, 1973:23).

This point of view involves an application of the interdisciplinary model which deals with not only one discipline of knowledge, but wider to see the relation of the study with other disciplines. In this case, it demands a study of literary works on other aspects of human life, for example social, history, anthropology, religion. It is not isolated anymore from practical humaniora studies, even literary work has emancipative potency as a power to bring people to the situation which respects more to the freedom and the life rights of the members (Dharma, 2003:70).

Pancatantra and *Tantri Kamandaka* live with culture and tradition of the society who has them, it is called local colour. Although *Tantri* found by Hooykaas is a prose of Middle-Javanese type in Old-Javanese language, but that folktale obviously keeps on existing and conserving in Bali (Sumarta, 2004). The lontar museum Gedong Kirtya in Singaraja which has existed since 1928, collects and files the texts of lontar from the heritages of Bali as well as Java. The lontar texts are conserved by rewriting on *lontar leaf* or making in a book, like the story of *Tantri* is written in Balinese character on lontar which has title *Ni Diyah Tantri* (1947), and there is *Tantri Nandhaka Harana* (1986) in Kawi language, and *Tantri Kamandaka* (1984) with Balinese language in three chapters. As a matter of fact, however Danandjaja (1984:10) in this case shows his sympathy to this problem: "Unluckily these collections are not followed by context such as cultural and social background, which

---

* **Ambar Andayani, S.S., M.Pd.**, dosen Jurusan Sastra Inggris, Fakultas Sastra, Untag Surabaya

according to the modern method of collecting folklore they absolutely have to be collected together".

It is similar with what Dundes says about the study of folklore in the past time, one reason for the reluctance of folklorists to attempt interpretations of their data is their tendency to treat "lore" as though it were totally separate from "folk" (Dundes, 1980: viii). But folklore as a mirror of culture gives unique and peculiar data so folklorists can understand more about the society. In this case *Pancatantra* from India is the baboon of *Tantri* from Java, *Tantai* from Laos and *Tantrai* from Siam (Hooykaas, 1929). It reproduces *Tantri* Bali which is enclosed by culture of Indian society, but reflecting the self image of local culture, Bali.

This comprehensive study of two literary works from two countries will be treated firstly by searching the similarities and differences of names of the character and place in both stories. Indonesia and Sanskrit language are not in language group, as well as Old-Javanese in *Tantri Kamandaka* text found by Hooykaas in about 1200, Sanskrit however gives big influence on Old-Javanese especially Balinese therefore the comparison of names of character and place in this case supports the interpretation of theme or idea of the story from both folktales.

Indonesia and India have had close cultural relationship for thousands of years (Hunter, 1995). They have very close integral relationship so both countries cannot be separated socially, culturally or even geographically at all (Somvir, 2003). *Ramayana* and *Mahabarata* which are very popular in Indonesia until nowadays derive from India. Hindu as the oldest religion in Indonesia is Indian's religion which had come since thousand years ago, to Kalimantan and Java. The success of Majapahit kingdom in hundred years ago is the proof of Hindu victory at that time and the oldest letters existed in Java, were in Sanskrit (Zoetmulder, 1994:14).

Pancatantra starts on a story of a kingdom with the capital city Mahilaropyam. The king, Amarshakti, is an educated man and expert in many kinds of knowledge including art. The king however unluckily has three foolish and lazy sons, namely Bahushakti, Ugrashakti dan Anantashakti. The king is very sad, that he instructs his ministers to discuss the problem. Finally one of the ministers proposes a brahmin, Vishnu Sharma, which is famous as an expert in varied knowledge and has many students, to educate those three princes. Vishnu Sharma promises to take care of the princes and he swears that when in six months period, they cannot master *Nitisastra,* so he will not be able to reach heaven. Begawan Vishnu Sharma educates them by telling story of literary work *Nitisastra* which is devided in five chapters: The Loss Of Friend, The Winning Of Friends, Crows and Owls (War and Peace), Loss Of Gains, Ill-Considered Action (Alphonso, 1971: 287).

Tantri Kamandaka Bali begins on the story of a country, Jambuwarsa, governed by Prabu Eswaryadala which has ancestor Prabu Samudra Gupta. The king is a wise man for his people but he has bad character, marrying a girl every night, that finally from the whole of the country the remain is only Ni Diah Tantri, as the daughter of the grand governor. Diah Tantri is a beautiful girl who is recognized clever in *sloka* and literature. With high knowledge of literature and her skill in telling story, Diah Tantri succeeds to attract the king at nights, and gradully he realizes his bad habit.

From the explanation of the background of this study, the discussion will be focused on: (1) the study of Hooykaas about Tantri, (2) the history of Tantri, (3) the history of Pancatantra, (4) the concept of comparative literature, (5) the study of interdisciplinary literature, (6) the study of intertext on names of the character and place, (7) Stith Thompson's Motif-Index theory, and (8) Functionalism Paradigm, Culture-Reflector, and Historic-Geographic.

Relevant Previous Researches

There are several comparative studies of *Tantri Kamandaka* and *Pancatantra*. The purposed studies are Hooykaas' study (1929; 1931), Brown (1981), Suastika *et al.* (1986), Klokke (1993), and Hunter (1995; 1996). These four studies have similar point that *Tantri Kamandaka* in Bali (and Java) derive from *Pancatantra* India. However, of course, every study represents its individual focus in different ideas.

In the subject of influence, among Hooykaas (1929), Hunter (1995;1996), and Klokke (1993) there is a similarity. Hooykaas compares the story of *Tantri* in Middle Java, *Tantai* in Laos and *Tantrai* in Siam. It is concluded by Hooykaas (1929: 132) that all of them are similar with *A Thousand and One Nights*. The similarity with Middle-East story is also realized by Klokke (1993) as the unique of *Tantri* story. Hunter (1995) shows that the story of *A Thousand and One Nights* gets the inspiration from *Pancatantra*. Hunter states also that all of *Tantri* story in Java and Bali, whether it is orally spread as well as found in the relief's of temples, derive from *Pancatantra* India. Even Hunter (1995) assumes that *Tantri* story also inspires the tale of *A Thousand and One Nights*.

The conclusion from Hunter (1995) is also supported by the study from Klokke (1993) which tells about stories of fable reflected in reliefs in Javanese temples. However, Klokke has a more specific one, that *Pancatantra* has some versions, like one from Gujarat and one from South India. *Tantri* story which is found in the reliefs of Javanese temples, especially Mendut and Sojiwan, has strong influence from South Indian *Pancatantra* (Klokke, 1993).

The appreciation of religion is also shown when Suastika et al (1986) studies *Kidung Pisacarana,* as one of *Tantri* versions. Suastika says that *Tantri* represents the moral of syncretism of Buddha and Hindu-Siwa. In this case Klokke (1993) states that *Tantri* story in the relief of Middle Javanese temples reflect Buddha, especially Jataka story, like Brown's finding (1981). While ones in East Javanese temples reflect Hindu and Buddha.

The research of the writer is different with Hooykaas' in three points. (1) As the first study, Hooykaas' (1929) emphasizes more on the description of the difference from Tantri story in Southeast Asian countries, the study which will be conducted by the writer (2006) emphasizes more on the involvement of contextual culture from the owners of *Pancatantra* and *Tantri* Bali. (2) Hooykaas' study reveals the description of the difference of alterations from Pancatantra after it has spread in Southeast Asian countries, the writer's reveals more on the interpretation of meaning from the appearing alteration through the distinction of time and place. (3) The writer's is different from Hooykaas' which is on the perspective of distributive description, she uses the perspective of motif-index theory.

Folktales in Indonesia are often discussed by Danandjaja in some of his books, as it is stated that Winsted has studied the history of the origin of Kancil *A History of Classical Malay Literature* (1958) that it derives from *Jataka* fable, Budha religion stories in India in the second century BC. The spreading is from India through Africa, entering to Europe and also to Southeast Asia (Danandjaja, 1984:92). The reconstruction from Winsted supports Hooykaas' finding which concludes that *Tantri, Tantai* and *Tantrai* have similar prologue like *Thousand and One Nights* from Arab.

Danandjaja discusses also the difference between *Tantri* and *Pancatantra* through Thompson's motif theory, but it is not about Balinese version, Javanese instead. The original story from *Pancatantra* about a man helping a snake, the snake pays with his will to swallow that man then appears a just character, a fox suggests the snake to enter the cage. On the Javanese version there is Brahman with a jackal and the just character, mousedeer. In this case, Danandjaja expresses an existence of the historic retionship between *Tantri* and *Pancatantra* because they have identical type and motif: No W 154.2.1. *Rescued animal*

threatens rescuer and No. J 1172.3 *Ungrateful animal returned to captivity* (Danandjaja, 1984: 98).

Tantri story in Java places the most unique position among the similar ones in Southeast Asia. Even according to Totton (2003), in Java, Tantri is also considered sacred. Furthermore Totton shows that animal characters in Tantri story are found at Lorojonggrang temple relief which is built in the ninth century.

The History of Tantri and Tantri Bali

According to Hooykaas (1929:132), As early as the Hindu-Javanese period, certainly before 1500, probably about 1200, a Pancatantra-version called Tantri-carita, Tantra-wakya or briefly Tantri (now called Tantri Kamandaka) was translated into Middle-Javanese prose. It is one of the 12 texts of *Tantri* found by Hooykaas: three texts in the Old-Javanese language, two texts in the New-Javanese language, two texts in Madurese and five texts in Balinese. Those 12 texts are written on lontar, but unfortunately many of them are found in bad conditon, except three texts in the Old-Javanese one, namely *Tantri Kadiri* and *Tantri Demung* in the Middle-Javanese poem, and *Tantri Kamandaka* in the Middle-Javanese

prose. They are written on lontar or *kropak* in the Old-Javanese language and are done in the Hindu-Javanese period. According to Zoetmulder (1994:25), "… when in the end of the 17th century the kingdom was demolished, so the transformation of Java to Islam completely began. It shows the end of the Old-Javanese literature which for six centuries it had been revealing Hindu-Javanese culture".

From the period of literature based on Javanese language transformation, the appearance of *Tantri* cannot be separated from the history of Javanese Hindu (from the 8th until 15th century). The classification is: the Old-Javanese literature (732-1520), the Middle-Javanese literature (1292-1520), the New-Javanese literature/Classical one (1520-1900), the Modern-Javanese literature (1900-now) (Sumardjo, 1989). The Old-Javanese literature emerges from the period of Mataram to Majapahit kingdom, most of them are in form of *kakawin* or poem: *Agastyaparwa, Mahabarata, Utarakanda, Arjunawiwaha, Kresnayana, Ramayana, Smaradahana, Bharatayuda, Hariwangsa, Gatotkacasraya* and so on. The Middle-Javanese literature (the end of Majapahit) is colored with literary works in prose and *kidung*: *Pararaton, Tantu Panggelaran, Calon Arang, Tantri Kamandaka, Kidung Sunda, Kidung Malat, Sri Tanjung*. In the New-Javanese literature, Islam gradually comes then with many literary works such as: *Buku Sunan Bonang, Suluk Wujil, Sastragending, Rengganis, Serat Menak, Wulangreh*.

From the classification above, it is clearly seen the close relation between Indonesian literature and religion. Since *Tantri Kamandaka* is in the transition of the ruin of Hindu religion and the begining of Islam in Jawa, therefore the story can be found in Java and Bali. The translation of *Tantri Kamandaka* in Indonesian which derives from the original Old-Javane text has been done by Mardiwasito (1983). But the writer does not discuss about *Tantri* in Java version, her study is about *Tantri* which is still alive among the owner (folk) untill nowadays, *Tantri* Bali.

Tantri as an oral literature has been known by Balinese people since hundred years ago, and now it is still popular for artists and culturists. Balinese literature is very rich with symbolic tales telling discipline character, spirit of work, until political strategy that is well known *Tantri* stories (Sumarta, 2004). In Bali, *Tantri* has been so popular for Balinese people since it is didactic, full of high moral lessons with the frame-story that is very interesting (Warna, 1984:I). *Rare Angon,* a children theater which is set up by I Made Taro

in Tabanan, Bali in 1980; keeps on conserving   by many shows of drama based on *Tantri* story. Interesting
facts about *Tantri* in Bali are the reliefs of the tale found in *pura* or *sanggah* in Balinese houses. In Java the reliefs of *Mahabarata, Ramayana* and *Tantri* can be seen at Penataran, Jago and Singosari temples, but the condition are not good because of bad conservation. Meanwhile in daily life of Balinese people, the *kidung* of *Tantri* can be heard from ritual ceremonies, like *memukur*.

Gedong Kirtya Singaraja in Bali has an aim to search all of the Old and Middle Javanese language, as well as Balinese and Sasak (Zoetmulder, 1994:47). Balinese writers has succeeded to save the Old-Javanese literature for many centuries by rewriting as the original one or translating in Balinese. It can be seen from various copies of *Tantri*: *Tantri Nandhaka Harana kidung* (Pidhada, 1728) in Kawi language, *Ni Dyah Tantri* (Pasek, 1950) in Balinese letters, and *Tantri Kamandaka* (Warna, 1984) in a prose of Balinese language (frame-story). The situation causes the old literature texts in Bali are more appropriate to become the source of research, since the maintenance and also the social life of the people keep on developing them until the modern time (Zoetmulder, 1994:57).

Pancatantra

The oldest fable collection in India is *Jataka* which contains of 547 animal stories. *Jataka* or Birth Stories in Pali language 400 BC, was included in the *Tipitaka,* the Buddhist 'Holy Books" (Alpholso, 1971: 285). Then by the appearance of Sanskrit language in North India, that fable collection was broken so *Pancatantra* emerged in 200 AD. *Pancatantra* containing chains of stories within frame-stories has moral and ethic lessons for all human beings, "whole theme of *Pancatantra* is to teach the moral and ethics to all people" (Somvir, 2005). Buddhist stories of *Jataka* have spread to Birma, Malaysia, Muangthai, Kamboja and Indonesia, as well as Hindu legends through *Pancatantra* or *Ramayana* epic (Brown, 1981).

Indian fictions are collections of uncountable oral literature from each of the division of the state and represent all major and minor Indian languages. The stories represent all types of folklore like myth, legend of hero and place, fable, folktale, stories of foolishness, anecdote and humour. The aim of a folktale could be for an offerings, moral education, or only entertainment (Berry & Agarwal, 2004). Since India is very rich with folklore, the motifs become inspiration for folktales in the whole of the world. *Pancatantra* has become a very popular fable in India and in the wholly world so Thompson has classified the motifs on *Motif-Index of Folk Literature* (Thompson, 1983) as the standard of comparison with folktales around the world.

From the monogenesis paradigm (theory of origin) many proofs show that all folktales in the world derive from India (Sudikan, 2001:17). The motifs of *Pancatantra* influence many great works such as *The Arabian Nights, Decameron, Canterbury Tales, Reineke Fuchs, Fabliaux, Fables of La Fontaine,* etc. including tales by Brothers Grimm and Andersen (Alphonso, 1987: 287). *Pancatantra* in Italian version is translated to English, *The Moral Philosophie of Doni,* by Thomas North in 1570, then a modern version is translated directly from Sanskrit to English by Ryder in 1925 and by Haksar in 1992.

According to Chandiramani, *Panchatantra* which is translated to Indonesian language, was originally written by Sri Narayana Pendit in Sanskrit in 1675. *Panchatantra* story is also called *Hitopadesha* meant meaningful advice, whish is based on *Nitishastra*, a book of wisdom in life. The story is told in prose, while the explanation of the philosophical and moral theme is placed in poems (Chandiramani, 2004). The writer chooses the five chapters of *Pancatantra* which is written by Darmayasa (1999) in Indonesian language, since

it is the most similar one with *Tantri* Bali. The following is a description of the history of Sanskrit literature which informs the birth of *Pancatantra*

Comparative Literary Theory

Comparative Literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and other areas of knowledge on the other (Weisstein, 1973: 23). Benedecto Crose (in Giffod, 1995: 1) states that comparative literary study is a study of vicissitude, alternation, development, and difference between each other among two or more literary works. Therefore the comparative literature relates with theme and idea, while literary knowledge is the base. Through the literary knowledge, it can be seen whether one work with another relates each other or not. The theory of style, naratology, esthetics and etc. are so usefull for the study of comparative literature.

Endraswara expresses some aims of comparative literature: (1) to describe the influence of one literary work with another or the influence of other knowledges in literary world; (2) to determine between original and non original literary works in literary world; (3) to avoid an impression of a single national literary work is better than the other one; (4) to find various culture reflected from one literary work with another one: (5) to hold the concepts of universal beauty in literature; (6) to evaluate the quality of works from many countries and the beauty of them (Endraswara, 2004: 123). Clements (1998: 30) concludes five objects in the comparative literary approach: (1) theme/myth, (2) genre/form, (3) period, (4) the relation of it with art and other fields (5) literature as the description of theoretical and critical development. Besides theme and myth in the comparative literary study, motifs of story can become the object.

Furthermore the study of comparative literature could be about a study of comparison which examines some texts to do an influence study or affinity study, a study of historical comparison which searches the influence of historical values in the literary works, a study of theoretical one, and a study of an interdisciplinary one comparing the work with other knowledge. In doing this study, the writer uses the study of textual comparison and interdisciplinary one.

Comparative literary study is a textual study between cultures. It is clearly seen on both fables, *Pancatantra* and *Tantri* Bali as these research objects. As folklore is the mirror of culture, by involving Indian and Balinese culture in this study to interpret the meaning of each local color, the writer wants to do the modern one by analyzing not just the lore but also the folk as the owner. In this case the presence of anthropology study is needed in this study as the application of interdisciplinary one.

Interdisciplinary Literary Study

Interdisciplinary literary study is one of the studies in comparative literature, as a confirmation which focuses more on the involvement of other knowledge. In the development of literature, interdisciplinary literature gives much contribution to answer many problems revealed in the society, like European and American scientists have applied to the study of literature. The study of literature in both countries has developed so rapidly, by involving social sciences and other humanities (Rokhman, 2003: 3).

The interdisciplinary perspective in literature has a purpose to avoid the isolation of literature from practical human studies. In dealing with other social sciences, the study of literature is expected to be capable answering pragmatic problems in life. So from that application, it can be concluded some benefits: (1) The study of literature can solve the

pragmatic problems in human life, (2) Literary work will be equal with researches of anthropology, sociology, history and etc., (3) There will be an understanding between one another caused by a comprehension of differences (Rokhman, 2003: 4—6).

Intertextual Study: The Comparison of Character and Place Names

One of the comparative literary studies is the intertextual study focusing on affinity and influence studies. Intertextual study is actually an attempt to comprehend that a text is influenced by other previous texts. The prior texts give many ideas or concepts to the new ones. Even an anonym one could be a hypogram to the next creations (Endraswara, 2004). In this case, hypogram is elements of story (ideas, sentence, expression, langauge, etc.) from the prior text which influences or appears in the next ones (Sudikan, 2001: 118).

Dealing with the similarity of element of language between texts, the similarity of form-meaning found in languages happens because of three factors: (1) inheritance of two languages or more from the same proto language; (2) by chance, example the word *mata* in Indonesian and *mata* in Greek which have the same meaning (mata); (3) borrowing, an acceptor language absorbs some certain traits from the donor caused by their contact in history. (Keraf, 1984: 36). Gonda (in Zoetmulder, 1994: 8) explains about the influence between Indonesian and Sanskrit:

> "Linguistically the effect of Indian towards Hindu regions in Indonesia does not cause such a mixed between daily Indian language and one of the idioms of Indonesian, instead Indonesian langauge which is enriched by additions and mix of Sanskrit and also several of young Indo-Aryan language".

The conclusion of the above statement is that the enrichment of Indonesian language by the entering of Sanskrit happens from borrowing. Indonesian as the acceptor absorbs certain elements of Indian language as the donor caused by historical contact. Based on that point of view, the comparison of character and place names can help the interpretation of the meaning related with cultural context from both countries.

Thompson's Motif-Index Theory

A motif is a unit of folk narrative which may be a distinctive actor (e.g., a witch), an item (e.g., a magic wand), or an incident (e.g., a deceptive tug-of-war) Dundes, 1980a: 42). It could be an extraordinary animal (a talking horse), a taboo, a deception to a god, distinctive type of character, or certain type of structure (e.g., a repetition based on sacred numbers such as three and seven) (Sudikan, 2001: 8).

Stith Thompson had been attempted to make the simple classification and list of motifs as much as possible, in this case he expresses his aim to introduce them to the reader to a new world of narrative interest and to a large number of new motifs (Thompson, 1955: 11). Even though Thompson's motif-index especially is focused on the researches of folktale, but it can be used for comparative studies and studies of myth, legend, and other verbal folklore (Dananjaya, 1984: 54).

The classification on Thompson's motif-index is as follows: A is for the motifs of myth, B is for animal, C for taboo motifs, D for transformation motif, etc. and at last X for humour. Each of them is still classified further to the smaller ones. For example B as the animal motif is devided to: (1) the motif of animal which has humanlike character, (2) various motif of animal and etc.

The purpose of the study on motif classification is to see how far the motif of many stories in the world have similarities with collected motifs in *Motif-Index of Folk Literature* arranged by Stith Thompson (Sudikan, 2001: 90). In the same way Dundes states his opinion that the theory of Thompson's motif-index is applied to tackle the problem in finding the originality of the story of a folklor, whether it is an indigenous tale from the folk or borrowing idea from other stories (Dundes, 1980a: 46).

Functionalism Paradigm, Culture-Reflektor, and Historic-Geographic

This comprehensive study of *Pancatantra* and *Tantri Kamandaka* Bali is in the same way with the modern study of folklore which is related with anthropology. Dundes states that in this newer, anthropologically oriented method, the folk as well as the lore are treated (Dundes, 1980a: 46). The influence of literature towards anthropology has been reflected from the results of anthropological writings in the beginning of the 20th century, like Frazer who describes beliefs from various society, reflects literary world (Ahimsa-Putra, 2003: 76). Folklore as mirror of culture gives exclusive data so the society as the owner can be more understood. In this case this comparative literary study needs some supporting approaches to interpret meanings of each local color of both folklores related with contextual culture.

The study of comparison between *Pancatantra* and *Tantri Kamandaka* Bali sees both objects besides to analyze the influence of the baboon, *Pancatantra* towards *Tantri,* it also to solve the problem of the derivation of the appearing alterations. Some approaches applied by the writer in this case are Functionalism Paradigm, Culture-Reflector and Historic Geographic approach.

Functionalism paradigm is one of cultural anthropological paradigm which is developed by Bronislaw Malinowski and Alfred R. Radcliffe-Brown. This paradigm is aimed at explaining the appearing cultural phenomenon from a single society. This comprehension is based the previous cultural anthropological paradigm, the paradigms of cultural evolution and cultural diffusion. From the evolution theory there is a truth that everything in the world changes and one of the revelation of alterations is an alteration to the more complex one (Ahimsa-Putra, 2003: 82). Like the cultural phenomenon found in a society, which happens because of the contacts between the supporter of a single culture with the supporter of another culture, yielding the process of imitation, combination and alteration. The spreading process of culture of a single society which yields imitation, combination, and alteration is called as the process of diffusion.

The analysis of the functionalism paradigm does not stop on the decryption of the appearing alterations, but furthermore it clarifies the derivation of them. The comprehension on the functional in a cultural researcher in this case purposes to show that cultural elements which are still alive in a single society basically fulfilling a single function in the wholly life of the society as well as the culture itself, besides the interdependence between certain elements in society with other elements causes functional relations which bring to alterations reflected on cultural phenomenon.

The approach of culture-reflector is confirmed by Boas which says that folklore reflects culture and thus one can by examining the folklore of a group glean much of the significant ethnographic data about that group (Dundes, 1980a: 46). This approach emphasizes on what the lore tells to the folklorist about the folk. Meanwhile the approach of historic geographic basically is to assist the comparative study by uncovering time and place dimension on the object of the research. The dimensions of time and place are absorbed in a narration which attempt to reconstruct original form of a folktale. The older the version and the more widely it is geographically spread, the more likely it is that some if not all of its

elements were contained in the hypothetical original form from which all other (cognate) versions are assumed to derive (Dundes, 1980a: 45).

Closing

The study of comparative literature of *Pancatantra* and *Tantri* actually is an attempt to reconfirm three points. *First*, historically Indonesian people have been making interaction with Indian for a very long time. Therefore if there are many similar aspects such as motif and theme, they confirm the facts.

Second, Through the application of motif-index theory, hopefully it cause an awareness of anthropological psychology that both of the nations have the same idea in struggling humanity.

Third, geographically different peculiarities however and the difference on the challenge of the societies as well as the historical time of India and Bali are unavoidable facts thus the local color of both of them can not be erased.

Bibliography

Ahimsa-Putra, H.S. 2003. "Dari Antropologi Budaya ke Sastra dan Sebaliknya". Hal. 75—108 dalam M.A. Rokhman dkk. (ed.), *Sastra Interdisipliner*. Yogyakarta: Qalam

Alphonso-Karkala, J.B. (ed.). 1987. *An Anthology of Indian Literature*. New Delhi: Penguin Book .

Brown, W.N. 1981. "Hindusm". *The Encyclopedia Americana*. Vol. 14. International Edition. Connecticut: Grolier Incorporated. Page 207—214.

Brown, W.N. 1981. "India: Arts and Science: Folk Tales". *The Encyclopedia Americana*. Vol. 14. International Edition. Connecticut: Grolier Incorporated. Page 923.

Brunvand, J.H. 1968. *The Study of American Folklore –An Introduction*. New York, WW Norton-Co. Inc.

Clements, R.J. 1998. *Comparative Literature as Academic Discipline*. New York: The Modern Language Association of America.

Danandjaja, J. 1984. *Folklor Indonesia: Ilmu Gosip, Dongeng, dan Lain-lain*. Jakarta: Grafitipres.

Darmayasa, I M. 1999. *Panca Tantra*. Buku I—V. Denpasar: PT Pustaka Manikgeni.

Dundes, A. 1980. *Interpreting Folklore*. Bloomington: Indiana University Press.

Dundes, A. 1980a. "Ways of Studying Folklore". Hal. 41—52 dalam T. Coffin, III (ed.), *American Folklore*. Washington D.C.: Voice of America Forum Series.

Endraswara, S. 2003. *Metodologi Penelitian Sastra: Epistemoloogi, Model, Teori, dan Aplikasi*. Yogyakarta: Pustaka Widyatama.

Gifford, H. 1969. *Comparative Literature: Concepts of Literature*. London: Routledge & K. Paul.

Hooykaas, C. 1929. *Tantri, de Middel-Janvaansche Pancatantra-Bewerking*. Leiden: A. Vros.

Hooykaas, C. 1931. *Tantri Kamandaka: Een Oudjavaanche Pantjatantra-Bewerking in Tekst en Vertaling Uitgegeven*. Bibliotheca Javanica. Bandoeng: A.C. Nix & Co.

Hunter, T.M. 1995. "Animal Motifs in Indonesian Architecdtural Reliefs: Three Stages in Textual and Visual Evokution". *American Committee for South Asian Art (ACSAA), Annual Meeting*, New York City, Spring 1995.

Hunter, T.M. 1996. "A Brief Look at the Kertha Ghosa and Bale Kambang of Semarapura (Klungkung)". *revoarkagiri@yahoo.co.uk*

Keraf, G. 1984. *Linguistik Bandingan Historis*. Jakarta: PT Gramedia

Klokke, M.J. 1993. *The Tantri Reliefs on Ancient Javanese Candi*. Leiden: Koninklijk Instituut voor Taal-, Land- en Volkenkunde, KITLV Press, Royal Institute of Linguistics and Anthropology.

McGlynn, J.H. et. Al. (ed.). 1999. "Old Javanese Literature". Dalam *Indonesian Heritage: Language and Literature*, Hal. 18—19. Singapore: Archipelago Press.

McGlynn, J.H. et. Al. (ed.). 1999a. "Balinese Manuscripts and Their Uses". Dalam *Indonesian Heritage: Language and Literature*, Hal. 26—27. Singapore: Archipelago Press.

Riffaterre, M. 1978. *Semiotics of Poetry*. Bloomington: Indiana University Press.

Rokhman, M.A. dkk. 2003. *Sastra Interdisipliner*. Yogyakarta: Qalam.

Somvir. 2002. "50 Presen Konsep Hindu Diterima Dunia". *http://www.iloveblue.com/ printnews.php?jenis =news&pid=78*

Somvir. 2003. "A One Man Army Out to Propagate Hinduism". *http://www. hindustantimes.com/ news/ 5967_407680,001600060001.htm*

Suastika, I M. dkk. 1986. *Transliterasi dan Kajian Nilai Tantri Pisacarana*. Denpasar: Proyek Penelitian dan Pengkajian Kebudayaan Bali, Direktorat Jendral Kebudayaan.

Sudikan, S.Y. 2001. *Metode Penelitian Sastra Lisan*. Surabaya: Citra Wacana.

Sumardjo, J. 1989. "Sastra Jawa Tengahan". *Ensiklopedi Nasional Indonesia* Jilid 7: 364.

Sumarto, P. 2004. "Tragedi Katak Rebus Negeri Kepuh". *http://www.saradbali.com/edisi52*

Totton, M.L. 2003. "Narrating Animals on the Screen of the World—Critical Essay". *http://www. findarticles.com/p/articles/mi_m0422/is_1_85/ai_99695878/pg*

Thompson, S. 1955. *The Folktale*. Los Angeles: University of California Press.

Thompson, S. 1983. *Motif-Index of Literature: A Classification of Narative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-Books, and Local Legends*. Volume 1—6. Bloomington: Indiana University Press.

Vishnu-Sharma. 1987. "Pancha-Tantra" Five Treaties. Page 285—306 in J.B. Alphonso-Karkala (ed.), *An Anthology of Indian Literature*. New Delhi: ICCR & Penguin Book Ltd.

Warna, I W. dkk. 1984. *Tantri Kamandaka I, II, III*. Denpasar: Pemda Propinsi Dati I Bali.

Weisstein, U. 1973. *Comparative Literature and Literary Theory: Survey and Introduction*. Terj. W. Riggan. Bloomington: Indiana University Press.

Zoetmulder, P.J. 1994. *Kalangwan, Sastra Jawa Kuno Selayang Pandang*. Terj. D. Hartoko. Seri Ildep. Jakarta: Djambatan.

KONFLIK SOSIAL DAN POLITIK
DALAM NOVEL *KEMBANG JEPUN* KARYA REMY SYLADO

*Eva Amalijah**

Abstract *:* This article aims to discuss on social and political conflicts reflected in Jembang Jepu, a novel written by Remy Silado. The focus of the discussion is on a question: how the social and political conflicts are pictured in the novel?To elaborate the topic discuss a sociological approach is applied.The analysis shows that the social conflict described in the novel is conflict of Tjak Broto and his mother concerning to his plan to marry Keke, a geisha. The political conflicts portraited by the novel are the conflict between Indonesian and Japan and the conflict between Indonesian Government and Permesta.

Key Words: Literary period, social conflict, political conflict, world of geisha, sociology literary

PENDAHULUAN

Kehidupan dan kenyataan sosial suatu karya sastra umumnya terefleksi melalui gambaran detail periode sejarah karya sastra tersebut. Periode sejarah suatu karya sastra selain sebagai petunjuk terjadinya peristiwa atau lingkungan yang mengelilingi pelakunya tetapi juga menjadi petunjuk untuk mengetahui sistim kebudayaan sosial yang hendak dilukiskan oleh pengarangnya.

Menurut Wellek dan Warren (1995 : 354), pada umumnya periode sejarah sastra dibagi sesuai dengan perubahan politik. Sastra dianggap sangat tergantung pada revolusi politik atau sosial suatu negara, dan permasalahan menentukan periode diberikan pada sejarah politik dan sosial, dan pembagian sejarah yang ditentukan sejarawan politik dan sosial ini biasanya diterima begitu saja tanpa dipertanyakan lagi.

Kembang Jepun adalah epik Remy Sylado yang membongkar sejarah dan ingatan kolektif bangsa melalui tiga zaman, yakni zaman kolonial, zaman Jepang, dan masa kemerdekaan. Hal yang menarik dalam novel Kembang Jepun adalah permasalahan yang diungkapkannya. Novel ini mengungkapkan konflik sosial dan politik yang dialami oleh seorang yang bernama Keke asal Minahasa, Sulawesi Utara, yang dijual sejak usia sembilan tahun kepada seorang pemilik rumah geisha di Surabaya. Untuk mengelabui ' pasar ', nama Keke kemudian diubah menjadi Keiko. Saat itu Keke sempat menganggap bersatu raga dengan banyak lelaki adalah pekerjaan yang mulia.

Bakdi Soemanto dan M.Th. Krishdiana Putri mengatakan bahwa " sebuah novel adalah wilayah tempat imajinasi dimanjakan menari – nari. Tapi, Kembang Jepun tak hanya itu. Ia juga mempertahankan akurasi data faktual, yakni dunia geisha, pelukisan tempat, peristiwa, tahun, dan ungkapan– ungkapan Jepang, yang memerlukan ketelitian tinggi, inilah dunia alternatif yang dibangun Remy Sylado, dan mengundang pembaca masuk ke dalamnya." Hal inilah yang menjadi latar belakang penulis untuk menganalisis novel Kembang Jepun karya Remy Sylado.

Berkaitan dengan pendekatan yang penulis pergunakan, dapat dirumuskan permasalahan sebagai berikut : "Bagaimana konflik sosial dan politik yang terkandung dalam novel Kembang Jepun dengan analisis sosiologis?"

---

* **Dra. Eva Amalijah, M.Pd.**, dosen Jurusan Sastra Jepang, Untag Surabaya

SOSIOLOGI SASTRA

Dalam makalah ini penulis menggunakan pendekatan sosiologi sastra sebagai landasan teori dalam menganalisis novel Kembang Jepun. Menurut pandangan teori ini, karya sastra dilihat hubungannya dengan kenyataan, sejauh mana karya sastra itu mencerminkan kenyataan. Kenyataan di sini mengandung arti yang cukup luas, yakni segala sesuatu yang berada di luar karya sastra dan yang diacu oleh karya sastra.

Wilayah sosiologi sastra cukup luas. Wellek dan Warren (1993 : 111), membagi telaah sosiologis menjadi tiga klasifikasi yaitu : (a) Sosiologi pengarang ; yakni yang mempermasalahkan tentang status sosial, ideologi politik dan lain–lain yang menyangkut diri pengarang; (b) Sosiologi karya sastra ; yakni mempermasalahkan tentang suatu karya sastra; yang menjadi pokok telaah adalah tentang apa yang tersirat dalam karya sastra tersebut dan apa tujuan atau amanat yang hendak disampaikannya. (c) Sosiologi sastra yang mempermasalahkan tentang pembaca dan pengaruh sosialnya terhadap masyarakat.

Klasifikasi tersebut tidak jauh berbeda dengan bagan yang dibuat oleh Ian Watt (Damono, 1979 : 3), dengan melihat hubungan timbal balik antara sastrawan, sastra dan masyarakat. Telaah suatu karya sastra menurut Ian Watt akan mencakup tiga hal, sebagai berikut. (a) Konteks sosial pengarang, yakni menyangkut posisi sosial masyarakat dan kaitannya dengan masyarakat pembaca, termasuk di dalamnya faktor – faktor sosial yang bisa mempengaruhi diri pengarang sebagai perseorangan di samping mempengaruhi diri pengarang sebagai perseorangan disamping mempengaruhi isi karya sastranya. (b) Sastra sebagai cermin masyarakat, yang ditelaah adalah sampai sejauh mana sastra dianggap sebagai pencerminan keadaan masyarakat. (c) Fungsi sosial sastra, dalam hal ini ditelaah sampai berapa jauh nilai sastra berkaitan dengan nilai sosial, dan sampai berapa jauh pula sastra dapat berfungsi sebagai alat penghibur dan sekaligus sebagai pendidik masyarakat bagi pembaca.

Umar Junus (1986 : 3), mengemukakan bahwa yang menjadi pembicaraan dalam telaah sosiologi sastra adalah sebagai berikut: (1) Karya sastra dilihat sebagai dokumen sosio – budaya. (2) Penelitian mengenai penghasilan dan pemasaran karya sastra. (3) Penelitian tentang penerimaan masyarakat terhadap sebuah karya sastra seorang penulis tertentu. (4) Pengaruh sosio – budaya terhadap terhadap penciptaan karya sastra, misalnya pendekatan Taine yang berhubungan dengan bangsa, dan pendekatan Marxis yang berhubungan dengan pertentangan kelas. (5) Pendekatan strukturalisme genetik dari Goldman. (6) Pendekatan Devignaud yang melihat mekanisme universal dari seni, termasuk sastra.

Dalam makalah ini penulis menggunakan pendekatan yang pertama yakni karya sastra dilihat sebagai dokumen sosio – budaya yang mencatat kenyataan sosio – budaya suatu masyarakat pada suatu masa tertentu. Pendekatan ini bertolak dari anggapan bahwa karya sastra tidak lahir dari kekosongan budaya. Bagaimanapun karya sastra itu mencerminkan masyaraktnya dan secara tidak terhindarkan dipersiapkan oleh keadaan masyarakat dan kekuatan – kekuatan pada zamannya (Abrams, 1981 : 178).

Dalam mengaplikasikan pendekatan ini, karya sastra tidak dilihat sebagai keseluruhan melainkan hanya tertarik pada unsur sosio – budaya di dalamnya yang dilihat sebagai unsur-unsur yang lepas dari kesatuan karya. Sehubungan dengan analisis terhadap novel Kembang Jepun, penulis mengambil unsur yang dominan dalam karya tersebut, yakni konflik sosial dan politik. Untuk menganalisis konflik sosial dan politik dibutuhkan teori yang relevan dengan permasalahan yang dianalisis, yakni teori konflik. Dalam makalah ini teori konflik yang penulis pergunakan adalah klasifikasi konflik politik yang dikemukakan oleh Ramlan Surbakti (Memahami Ilmu Politik, 1992), Maurice Duverger dalam bukunya Sosiologi politik (1993), dan Tom Bottomore dalam bukunya Sosiologi Politik (1992).

Konflik sosial dan politik yang terkandung dalam novel Kembang Jepun memiliki kesejajaran dengan konflik sosial dan polititik dalam sejarah Indonesia antara 1920 – 1945. Sedangkan penulis novel tersebut dilakukan pada 2003-an . Dalam makalah ini penulis tidak memfokuskan pada faktor genesis kelahiran novel tersebut, tetapi menitik beratkan pada faktor mimesis. Hal ini mengingat peristiwa dominan yang terbayang dalam novel tersebut terjadi pada sekitar antara tahun 1920 – 1945. Dengan kata lain rentang waktu antara tahun novel tersebut di tulis dan peristiwa yang tersirat dalam novel tersebut sangat jauh.

Konflik merupakan fenomena yang sering terjadi dalam masyarakat. Konflik terjadi karena dalam masyarakat terdapat kelompok-kelompok kepentingan. (Surbakti, 1992 : 109). Simmel (Soerdjono soekanto, 1988 : 69), berpendapat bahwa terjadinya konflik tidak terelakkan dalam masyarakat. Masyarakat di pandang sebagai struktur sosial yang mencakup proses – proses asosiatif yang hanya dapat dibedakan secara analisis. Lebih lanjut ia mengatakan bahwa konflik merupakan pencerminan pertentangan kepentingan dan naluri untuk bermusuhan.

KONFLIK SOSIAL

Konflik sosial bisa diartikan sebagai perjuangan untuk mendapatkan nilai-nilai atau pengakuan status, kekuasaan dan sumber daya langka. Tujuan kelompok–kelompok yang berkonflik tidak hanya mendapatkan nilai–nilai yang diinginkan tapi juga menetralkan, melukai atau mengurangi saingan–saingan mereka (Lewis A.Coser, dalam David L. Sills : 232). Konflik bisa terjadi di antara individu dengan individu, individu dengan kelompok, organisasi yang satu dengan organisasi yang lain, dan dalam komponen sebuah organisasi atau kelompok. (Robert C. North dalam david L.Sills, 1968 : 226).

KONFLIK POLITIK

Dalam ilmu politik seringkali dikaitkan dengan kekerasan, seperti kerusuhan, kudeta, terorisme, dan revolusi. Konflik politik dirumuskan secara longgar sebagai perbedaan pendapat, persaingan, dan pertentangan diantara sejumlah individu, kelompok, ataupun organisasi dalam upaya mendapatkan dan atau mempertahankan sumber – sumber dari keputusan yang dibuat dan dilaksanakan pemerintah (Surbakti, 1992 : 151).

KEMBANG JEPUN DALAM PERSPEKTIF SOSIOLOGI SASTRA

Konflik Sosial

Jenis konflik yang dapat dikategorikan sebagai konflik sosial anatara lain konflik dalam lembaga perkawinan, konflik dalam merebut jabatan, persaingan, permusuhan, dan konflik etnis. Dalam novel ini terdapat konflik yang bisa dikatagorikan sebagai konflik sosial, yakni konflik dalam lembaga perkawinan.

Keke adalah seorang geisha yang menginginkan lepas dari profesi sebagai geisha dengan menjadi isteri Tjak Broto yang seorang wartawan koran Tjahaja Soerabaja. Namun, orang tua dari Tjak Broto tidak setuju, karena Keke adalah seorang geisha. Hal ini bisa dibuktikan melalui kutipan berikut :

" Jadi itu calon istrimu," suara ibu Tjak Broto di dalam.
"Ya. Dan biarpun Bimasakti runtuh menimbuni bumi, saya akan tetap pilih dia sebagai istri. Dia yang terbaik dalam hidup saya."
"Nada bicaramu itu menunjukkan bahwa sebetulnya kamu tidak yakin pada apa yang kamu ucapkan."

"Nada bicara memang bisa tersamar, Bu. Tapi irama sukma itu meyakinkan, sebab ia wakil nurani. "

"Ah! Kamu bicara seperti beo, mengucapkan kata-kata asal bunyi. Sebetulnya, igauan apa yang membuat kamu percaya pada perempuan seperti itu ? "

"Bu, tolong. Saya minta. Jangan sebut dia dengan cara begitu. Dia memang perempuan. Tapi dia punya nama." Namanya Keke. "

"Bukan itu masalahnya. Namanya boleh Keke atau Tekek, Ibu tidak urusan. Ibu terlalu tua untuk kaget. Jadi, daripada Ibu kaget, lebih baik bawa dia pulang." (Sylado, 2004 : 129).

Dari kutipan tersebut jelas sekali konflik yang timbul antara Tjak Broto dengan ibunya, dalam memilih jodoh untuk Tjak Broto sebagai menantu ibunya sebelum memasuki lembaga perkawinan.

Ketika nama Keiko menyebabkan Keke harus menginjakkan kaki ke ke Jepang setelah 'saudara tua' itu tunduk dibawah Sekutu. Padahal, saat itu Keke dalam status nikah dengan Tjak Broto, seorang wartawan handal yang korannya dibredel pemerintah Hindia Belanda. Hal ini bisa dibuktikan melalui kutipan berikut :

" Saya tidak ingin berpisah lagi. Kalau perang terkutuk ini selesai, saya kan minta kau jadi istri saya, dan kita tinggal di Osaka, membangun rumah tangga di sana (Sylado, 2004 : 199).

" Kalau ini isyarat kekalahan pihak Jepang, dan tentaranya harus pulang, saya akan bawa kau juga."

" Tidak, Hiroshi. Tolonglah saya. Saya punya suami."

"Suamimu barangkali sudah mati di Blitar."

"Tidak," Saya menerawang dan menangis. "Jadi, waktu itu kau tidak perintahkan untuk membebaskan dia ?" (Sylado, 2004 : 233).

Saya berada dalam kapal bersama–sama dengan para tentara dan pegawai Jepang lain, yang dipulangkan ke Jepang karena kalah perang dengan Sekutu. Saya berada di dalam kapal ini karena Hiroshi Masakuni benar–benar ngotot dan sekaligus nekat mencatat nama saya sebagai orang Jepang yang harus pulang bersamanya (Sylado, 2004 : 243).

Dari kutipan tersebut, dapat diketahui konflik yang timbul antara Keke dan Hiroshi Masakuni. Keke akhirnya tinggal di Jepang bersama Hiroshi Masakuni yang memaksanya menjadi isteri tanpa menghiraukan Keke yang sebenarnya sudah berstatus istri orang lain yaitu Tjak Broto.

Konflik Politik

Konflik politik dalam novel Kembang Jepun tercermin dalam alur dan latar. Analisis sosiologi terhadap novel Kembang Jepun dengan mengambil konflik politik penyebab terjadinya konflik, tujuan konflik, serta konflik dan perubahan politik.

Novel Kembang Jepun mengisahkan pergolakan politik di Indonesia pada zaman kolonial Belanda, zaman Jepang, dan zaman kemerdekaan. Ketika zaman kolonial Belanda, Keke mendapatkan kekasihnya di penjara di Surabaya, karena korannya dibredel. Hal ini bisa dibuktikan melalui kutipan berikut :

Pembredelan koran yang sudah pasti (Sylado, 2004 : 63).

Sementara dua orang polisi menggiring Tjak Broto ke luar, menuju ke penjara Kalisosok. Di Kalisosok Tjak Broto terpaksa mendekam. Apa yang pernah membuatnya tegang, kini nyata terjadi (Sylado, 2004 : 88 – 89).

Dari kutipan tersebut, bisa diketahui, betapa hancur hati Keke melihat kekasihnya di penjara, akibat pergolakan politik yang timbul pada masa pendudukan Belanda di Indonesia.

Pada zaman Jepang, suami Keke dipenjara, karena disangka menghasut pribumi untuk memberontak terhadap Jepang. Hal ini bisa dibuktikan melalui kutipan berikut :

"Menurut pengakuan Paimin, Tuan bilang, Tuan mendukung gerakan Peta yang memberontak pada Jepang (Sylado, 2004 : 189).

Tjak Broto tidak pulang malam ini. Saya pun tidak bisa tidur malam ini. Pikiran saya terganggu oleh perasaan gundah gulana tersebut. Maka, begitu matahari terbit, saya memutuskan untuk mencarinya (Sylado, 2004 : 190).

Tjak Broto mendekam dalam sebuah ruang yang pas–pasan untuk berdiri, dan tidak mungkin untuk berbaring, sebab ukurannya 1 x 1 meter. Ia dimasukkan ke sini sejak jam 14.00 kemarin, karena tentara Jepang itu bersikeras mengatakan bahwa Tjak Broto ikut menghasut (Sylado, 2004:191).

Dari kutipan tersebut, betapa hancur hati Keke melihat kenyataan suaminya dipenjarakan oleh Jepang karena dituduh menghasut dan memberontak pada pemerintahan Jepang akibat politik yang diciptakan Jepang.

Pada zaman kemerdekaan, Keke mendapatkan kenyataan suaminya sudah menikah dengan perempuan Sunda. Melihat kenyataan itu, Keke memilih balik ke Minahasa. Namun, di tanah kelahirannya, Keke masuk ke dalam perangkap harimau lantaran di sana juga terjadi pemberontakan Permesta. Keke kembali menjadi bulan–bulanan seks tentara Permesta. Hal ini dapat dibuktikan melalui kutipan berikut :

"Tjak Broto sudah kawin, Mbah ? Saya tidak sadar betapa egoisnya pertanyaan ini.
"Ya." Katanya. "Orang sunda."
Saya tertunduk. Mencoba ikhlas. "Memang harusnya begitu," kata saya. Padahal dalam hati saya menangis. (Sylado, 2004 : 264).

Dari kutipan tersebut, bisa dilihat betapa sedih hati Keke melihat kenyataan suaminya sudah menikah lagi, karena pergolakan politik pada zaman peperangan mengharuskan mereka berpisah.
"Ya sudah, mbah, saya pamit. "
Mbah Sulis seperti tergugah pula dari tidurnya. " mau kemana ? "
"Saya kira, saya akan ke kampung halaman , Mbah," kata saya.
Mbah Sulis menganga. "Ke Minahasa ?"
" Tidak. Di sana sedang perang Permesta." (Sylado, 2004 : 265).

Dari kutipan tersebut, bisa dilihat kekecewaan Keke, mendapati suaminya telah menikah lagi, sehingga dia harus mengubur kenangan bersama suaminya dengan jalan kembali pulang ke kampung halamannya yaitu Minahasa, walaupun di sana sedang terjadi perang Permesta.

Matanya berhasil melihat suatu. Di pojok depan sana ada kain mirip taplak . Diambilnya kain itu, lalu diikatnya mulut saya. Dengan demikian, saya tidak bisa membuka mulut dan berteriak. Tapi tali di kaki saya dilepasnya. Entah apa pula maunya. Setelah itu ia tarik rok saya sampai lepas, tinggal celana dalam. Dalam keadaan seperti ini, dengan kurang ajar tangannya mengorek– ngorek apa yang diinginkannya. Didorongnya saya ke atas, sampai saya berdiri dalam keadaan terikat di tiang penyangga, dan dengan begitu ia bisa mendorong tubuhnya ke tubuh saya yang tersandar di tiang penyangga itu. Ia berhasil memperkosa saya.

Setelah itu, ia keluar, dan tak berapa lama masuk Max Kondong. Orang ini juga memperkosa saya. Ia selesai, lantas keluar, dan bergilir masuk dua orang anak buahnya yang lain, juga memperkosa saya. Terakhir Otto Walilangit. (Sylado, 2004 : 276).

Dari kutipan tersebut, kita bisa merasakan bejatnya moral tentara Permesta dengan bergantian memperkosa Keke. Keke sudah sangat lunglai dengan adanya peperangan yang tiada henti-hentinya akibat dari pergolakan politik yang terjadi.

SIMPULAN

Novel Kembang Jepun karya Remy Sylado ini, mengisahkan konflik sosial dan politik yang terjadi pada zaman kolonial Belanda, zaman Jepang, dan zaman kemerdekaan, yang dialami tokoh utama yaitu Keke yang berprofesi sebagai geisha. Dari zaman kolonial Belanda sampai zaman kemerdekaan, Keke tidak mendapatkan kebahagiaan hidup yang dia impikan, akibat pergolakan politik yang tidak menentu, yang membuat suaminya keluar masuk penjara karena dituduh memberontak dan menghasut pemerintah zaman penjajahan. Karena hal inilah Keke harus berpisah dengan suami yang dicintainya yang akhirnya dia mendapatkan kenyataan suaminya telah menikah lagi. Dengan rasa putus asa ia kembali ke kampung halamannya yaitu Minahasa. Namun, penderitaan tidak berakhir sampai disini, karena di tanah kelahirannya ia harus menderita karena perbuatan tentara Permesta yang tega memperkosanya secara bergantian.

Kebahagiaan dia rasakan saat bertemu suaminya, ketika usia mereka sudah tidak muda lagi. Berkat Ismail Roeslan keponakan Tjak Broto yang berhasil mempertemukan cinta mereka kembali.

Pemilihan nama–nama tokoh, nama profesi, dan nama tempat, mempunyai arti tertentu dan merupakan simbol dari novel ini, yang mengundang pembaca masuk ke dalamnya. Nama Keke yang berasal dari Minahasa, Sulawesi Utara, berkulit putih dan mata sipit mirip sekali dengan orang Jepang. Pada umur 9 tahun dijual kepada seorang pemilik rumah geisha di Surabaya. *Gei* yang berarti seni, *Sha* berarti pribadi. Disini Keke dididik menjadi seorang Geisha profesional, yang diharapkan bisa menggantikan posisi Yoko (asli orang Jepang), geisha terdahulu yang sudah mulai tua. Untuk mengelabui tamu–tamu yang datang di rumah geisha tersebut, nama Keke diganti dengan Keiko yaitu nama orang Jepang, supaya tamu–tamu menyangka, bahwa Keke adalah geisha yang didatangkan dari Jepang. Dengan keahliannya berbahasa Jepang, memainkan samisen, dan menyanyikan lagu Jepang, serta menarikan tarian Jepang, tidak ada seorangpun yang curiga, bahwa Keke adalah bukan orang Jepang.

Tjak broto adalah seorang wartawan kekasih Keke. Kata Tjak adalah panggilan kakak untuk orang Jawa Timur, khususnya Surabaya. Karena itu, novel Kembang Jepun menceritakan kejadian yang ada di Surabaya pada saat penjajahan Belanda, Jepang, dan zaman merdeka. Jalan Kembang Jepun, yang ada di Surabaya, dipilih sebagai tempat kejadian cerita, yang sampai sekarang masih terkenal. Kembang artinya bunga, Jepun artinya

Jepang, sehingga membuat pembaca berimajinasi, bahwa pada zaman itu, di jalan Kembang Jepun banyak gadis Jepang yang cantik – cantik yang berprofesi sebagai geisha.

REFERENSI

Battomoro, Tom. 1992. *Sosiologi Politik*. Jakarta: Ghalia Indonesia.

Damono, Sapardi Djoko. 1979. *Sosiologi Sastra sebuah Pengantar Ringkas.* Jakarta: Pusat Pembinaan dan Pengembangan Bahasa, Departemen Pendidikan dan Kebudayaan.

Duverger, Maurice. 1993. *Sosiologi Politik*. Jogyakarta: Pustaka Pelajar.

Junus, Umar. 1986. *Sosiologi Sastra: Persoalan Teori dan Metode.* Kuala Lumpur: Dewan Bahasa dan Pustaka kementrian Pelajaran Malaysia.

Semi, Atar. 1988. *Anatomi sastra.* Padang: Angkasa.

Sylado, Remy. 2003. *Kembang Jepun,* Jakarta: PT Gramedia Pustaka Utama.

Surbakti, Ramlan. 1992. *Memahami Ilmu Politik.* Jogyakarta: Kanisius.

Wellek, R. dan A. Warren. 1993. *Teori Kesusastraan,* Terj. Melani Budianta. Jakarta: PT Gramedia Pustaka Utama.

HERMANN HESSE'S *SIDDHARTHA:*
"A search For Happiness"

F. Amaral *
Tri Pramesti **

Abstrak. Artikel ini berusaha menguak perjalanan tokoh utama Siddharta dalam pencariannya untuk menemukan kebahagiaan sejati. Hasil analisa menguakan jalan yang ditempuh Siddharta berliku-liku. Dari kehidupan istana yang gemerlapan, keikutsertaannya dengan kaum samana, perkawinan singkatnya wanita penghibur, Kamala, hingga akhirnya ia menjadi asisten seorang tukang penyeberang sungai yang sederhana namun memiliki hati yang tenang. Di situlah Siddharta menemukan apa yang dicarinya.

Kata kunci: kebahagiaan, pemujaan, kesabaran

INTRODUCTION

Robert Scholes in *Element of Fiction* says that literature through out its message and content offers us an imitation of life and it helps us to understand life (1968:6). It presents a record of man experience in life, their thought and feeling about certain incident, so the readers can learn about people and get some knowledge about human character in life. One of the literary work discussing man experience in searching for happiness is Hesse's *Siddhartha*.

In *Siddhartha*, Hesse tells Siddhartha's journey to find happiness. Siddhartha is considered as a person who is not happy and satisfied with his own life. That's why he decided to leave his parents in order to find happiness that he is looking for. He thinks that, in this modern era, world has no meaning anymore. World and its environment full of violation and troubles. Although he was a rich man but he was not happy. Therefore, he left everything and his parents to find a new life. Finding a new life is a key of Siddhartha's self determination. Understanding this novel, the writer wants to see more about Siddhartha's struggle to seek the meaning of happiness.

Because of those reasons, the writer wants to concentrate on the dealing of Siddhartha's life, especially his efforts to find happiness.

REVIEW OF RELATED LITERATURE

Happiness

According to Webster in his book entitled *Webster's New International Dictionary* happiness is a state of wellbeing characterized by relative permanence, by dominantly agreeable emotion ranging in value from mere contentment, to deep and intended joy in living and by a natural desire for its continuation, (Webster, 1976:1031).

According to Henry Campbell Black in his book *Black's Law Dictionary* happiness is comfort, consolation, contentment, ease, enjoyment, pleasure, and satisfaction. In addition the said, the constitutional right of men to pursue their "happiness" means the right to pursue any lawful business or vacation which may increase their prosperity or develop their faculties, so as to give to them their highest enjoyment, (Black, 1979:645).

* Alumni Jurusan Bahasa dan Sastra Inggris
** Dra. Tri Pramesti, MS adalah dekan Fakultas Sastra dan dosen Jurusan Bahasa dan Sastra Inggris Untag Surabaya

Worship

According to a Merriam Webster, worship is the reverence or veneration tendered a divine being by performing or taking a part in religious exercises or ritual, (Webster, 1976:2637).

In Black's Law Dictionary worship is any form of religious service for Divine Being or exhortation to obedience to or following of the mandates of such being. In the other hand he said, worship is religious exercises participated in by a number of persons assembled for that purpose, the disturbance of which is as statutory offense in many states, (Black, 1979:1440).

Patience

According to Webster patience is the capacity or habit of enduring evil, adversity or pain with…fortitude. The capacity to endure all that is necessary in attaining a desired end, (Webster, 1976).

Definition of Character

In general, a character is one of important in a novel because a story without a character will be nonsense. According to Kenney in his book *How to Analyze Fiction*, a character is obviously relevant to us and to our experience if he is like others who we know, (Kenney, 1966:27). Sometime a character in fiction pictures is a real character of human being but it must not represent human being. It can be a result of the writer's imagination. In creating a figure, a writer may get an inspiration that relates with a real life, such as human's behavior and circumstances. The reader can understand the character if the figure of the character is clear. A writer may exemplify the behavior of the people in his surrounding for his writing and may develop it in order to be more attractive.

A fictional character and real human beings have little difference. A fictional character is a result of the writer's creativity. He describes his character in an artistic point of view though he imitates it form the real life.

> For unlike the real human being the fictional character is part of an artistic hole and must always serve the needs of that whole (Kenney, 1966:25).

In describing a character, a fictional character does not have any freedom in doing something because he has to do what the writer wants. He does not need pay attention to artistic view. So, if someone faces a problem or a case, he will react against it. The way of someone responds to an event shows his character. Therefore, if someone wants to evaluate other man's character he can do by seeing the way of the other man gives response to a problem. Thus, a fictional character differs from a real human being in freedom of describing.

According to Robert (1964:53) a character is a description of a person's abilities and qualities.

> Although sometimes we use the word character synonymously with "person", "human being", and "literary figure", more often we use it in reference to an individual's personal qualities and characteristic" (Roberts, 1964:53).

The above statement shows that character in literature is a writer's representation of a human being, especially of those inner qualities that determine how an individual reacts to various conditions or attempts to form his environment.

A character in fiction shapes a figure which can be favorite model for the reader, although he needs not to be perfect. He must ordinarily be fundamentally decent-honest, good-hearted, and preferable good-looking,
(Perrine, 1970:66). Moreover, a character of a figure in a fiction can appear although his existence in a story must be clear because he carries the writer's message to the readers.

The figure may function as a representative of type character. To attract public's attention, a character in a story must be clear and alive so that the readers can take a benefit from the story.

> One of the principal functions of character is to encourage the reader's empathy and sympathy, so that he will experience the reality of the fictional world himself', (Dietrich, 1974:75).

According to the theory above, character in literature has sympathy to their environment. By having respect to the figure's feeling they can settle themselves in the figure's position and understand his character and the way in facing a problem.

According to Brook (1943:1490) an author can present his character in a fiction by using two methods, direct or dramatis presentation. Direct presentation, with summary of his traits and characteristic while dramatic one, through dialogue and action.

Theme

Theme means what the novel can be summed up as saying. Another way of putting it would be to talk of the "Ideas" of the book. Theme is the author's interpretation and judgment of life, his or her view or vision of things.

According to William Kenney in his book, How to Analyze Fiction (1966:88), theme is the meaning of the story. Theme may be the meaning of the story discovers. By theme we mean the necessary implications of the whole story. Theme is not a separable part of the story. In the other side Kenney also emphasized that:

> Theme is not moral of the story, it is not the subject and although I have defined it as the meaning of the story, it is not what most people have in mind when they speak of "what the story really means (Kenney, 1966:89).

In fiction theme is the reflection of the human desire to make sense of experience. It emerges in and through the dialogue, the development of the character, setting, and plot.

From the discussion above, it can be concluded that theme is different from topic. Theme is the meaning of the story, while topic is the subject of discussion at all.

THE ANALYSIS

The discussion in this part focuses on the analysis of Siddhartha's life to show his efforts in searching for happiness. The analysis of Siddhartha's character is divided into four points. The first point discusses Siddhartha's life being with his parents. The second is Sidharta's life being apart from his parents. The third is about Siddhartha's Marriage, and the last is about Siddhartha's struggle in seeking happiness.

SIDDHARTHA'S LIFE BEING WITH HIS PARENTS

In the first part of the story Herman Hesse reveals nothing about Siddhartha's birthday. Physically the author of this novel reveals that Siddhartha is a "Handsome Brahmin's son, grew up with his friend Govinda" (Hesse, 1951:3). He is also intelligent and

thirsty for knowledge. His parents are very proud "There was happiness in his father's because of his son who was intelligent and thirsty for knowledge, a priest, a prince among Brahmins "(Hesse, 1951:4).

Siddhartha's appearance and his kindness leads the others respect him. His friend Govinda who is his companion since he was a boy loves him more than any body else.

> He loved Siddhartha's eyes, and his clear voice. He loved the way he walked, his complete grace of movement; He loved everything that Siddhartha did and said, and above all he loved his intellect, his fine ardent thoughts, his strong will, his high vocation, (Hesse, 1951:4).

For Govinda, Siddhartha is perfect boy, though Siddhartha himself does not think that he is perfect. He thinks that he is unhappy. Perfection which he intends to find is happiness. Happiness is the only goal he searches for. For him nothing is more perfect than happiness.

His father knows Siddhartha's restlessness. He thinks that suffering is the cause of Siddhartha unhappiness. Therefore, he protects him from all knowledge of sickness, pain, suffering, and death although he tried hard to protect Siddhartha from those suffering.

Siddhartha himself is still not happy. He begins to feel discontent. He feels that the love his parents, the love of Govinda, and the love of the society, does not make him happy, give him peace, and not satisfy him. For him, world has no meaning anymore. World and its environment are full of violation and troubles. He has learned it from the suffering; suffered from disease, suffered from the old age, sickness is a part of life. He realizes that he could never be content until he understands the whole truth. He thinks what he has got is not his way of life. Consistently he said:

> One must find the source within one's own self, one must posses it. Everything else was seeking a detour, error (Hesse, 1951:7).

Siddhartha is discontent; therefore, he decides to find a new life. Finding a new life is his choise to overcome those problems.

Before his decision being done, as a religious man Siddhartha try to solve those problems by praying, doing meditation and contemplation as a means of his prayer. Through meditation Siddhartha finds how grand the creature of God is. In meditation Siddhartha tries to meet Om, the Buddha and Samana's God.

> He sat thus, lost in meditation, thinking of Om, his soul as the arrow directed at Brahman, (Hesse, 1951:9)

As human being, Siddhartha also has weaknesses in solving the problems. Therefore, he pronounce the word Om in accordance to get some spirit of Om to support him. Om is a Divine Spirit or God which Siddhartha need in his difficult situation.

> Softly he said the word Om to himself, over which he had fallen asleep, and It seemed to him as if his whole sleep had been a long deep pronouncing of Om, thinking of Om, an immersion and penetration into Om, into the nameless into the Divine", (Hesse, 1951:90).

According to William H. Harris and Judith S. Levey, in their book entitled *The New Columbia Encyclopedia* declared that, Om, in Hinduism and Buddhism, a mistic word or

Mantra. Om is regarded as the syllable of the supreme reality and is sometimes called "the mother of mantras". It is often found at the beginning of prayers, mantras, and scriptures as a word of invocation and adoration. In Hinduism it has three Sanskrit letters (transliterated a, u, and m) symbolize the trinity of the gods Brahma the creator, Vishnu the preserver, and shiva the destroyer of the universe. In Buddhism it stands at the beginning of the famous mantra "Om mani padme hum" (hail the jewel in the lotus), (1975:2002).

Though he has to pray and does meditation, Siddhartha is still unhappy, so he goes to his father to ask his permission about his leaving as he informs to his friend Govinda that he is going to join the Samanas. He goes into the room where his father is sitting. He goes up behind his father and remains standing there until his father feel his presence. He ask his father, he Brahmin, and said:

> With your permission, father, I have come to tell you that I wish to leave your house tomorrow and join the ascetics. I wish to become a Samana. I trust my father will not object" (Hesse, 1951:10).

In the beginning the Brahmin rejects his request but later the Brahmin lets him to join the Samana. His father realizes that Siddhartha feels unhappy. He needs to go on in order to learn a new life and find a new experience.

SIDDHARTHA'S LIFE BEING APART FROM HIS PARENTS

On the evening, after they leave their parents, they try to overtake with the Samanas and request for accepting in the community. They are accepted and Siddhartha is in structed by the eldest of the Samana to practice meditation. Meditation is also practiced according to the Samana's rule. During he lives with Samanas, he learns how to lose the self. He fasts forty four days through meditation.

Siddhartha's purpose is to find the solution of his restlessness. He tries to find the meaning of happiness through meditation but he finds nothing. As a result he said:

> They were all illusions of sense, happiness, and beauty. All were doomed to decay. The world tasted bitter. Life was pain" (Hesse, 1951:14)

After he knows the result of his meditation. Siddhartha decides to reject it all by saying:

> Siddhartha had one single goal-to become empty, to become empty, and Sorrow-to let the self die. No longer to be Self, to experience the peace of an emptied heart, to goal, (Hesse, 1951:14).

Siddhartha has learned everything from Samana but most of them still do not make him happy. They are not perfect. He also wants to elaborate his feeling of unhappiness about the comparation of his living with the Samanas. He knows that most of Samanas have learned for a long time, but they never attain the perfection

> He is sixty years old and has not attained Nirvana. He will be seventy and eighty years old, and you and I, we shall grow as old as he, and do exercises and fast and meditate, but we will not attain Nirvana, neither he nor we (Hesse, 1951:18).

Most of Samanas are already old, but they haven't reach Nirvana here is the state of perfect. To attain the perfect is very difficult. Therefore, Siddhartha wants to leave for seek the illustrious One who know everything about perfect than Samana.

Living with Samanas does not make him happy, so on the sane day Siddhartha ask the eldest Samana to leave them. He speaks with the old man politely and modesty but the old man being angry with him, raise his voice and scold them strongly. While Govinda return, Siddhartha still standing there. He explain to the old man that they have learned something from him, but they end the old man permit them to leave. They thank him for his good wishes and then Siddhartha leave them for seek Gotama, the illustrious One.

Gotama is the illustrious of Buddha giving his teaching in Savathi the district of Jetavana of India. In Jetavana both of the young men find many monks and pilgrims hearing Gotama's teaching. The monks Buddha's followers the Buddha ask to be accepted in the community. Buddha accept them but since to be accepted in Buddha, they have to be suffering. It is the term of becoming Buddha's followers, as Gotama taught in his teaching.

> Life was pain, the world was full of suffering but the path to the release From suffering had been found. There was salvation for those who went. The way of Buddha does (Hesse, 1951:29).

After they attend Buddha's teaching, Govinda decided to follow him. He chooses his own way. He does not follow Siddhartha because Buddha's
teaching is interesting and gives salvation. He has becoming monk and has thousands friends. He starts his life with the other monks and speaks Samana's language. But Siddhartha rejects to be Buddha's follower.

> Now, you are a man and have choosen your own path. May you go alone to the end, my friend. May you find solvation. You have renounced home and parents, you have renounced origin and property, you have renounced your own will, you have renounced friendship. I will leave you (Hesse, 1951:30).

Siddhartha rejects to be a monk because he thinks that everything is dependent. He needs something independent. He also feels that he is not young anymore, he is now a man. Therefore, he does not like to depend on the other people who previously called him, his father's son, a religious man. He wants to be Siddhartha, nothing else. He wants to be a teacher of his own self. He wants to learn from himself and to be his own people. He wants to be independent and has his own way.

SIDDHARTHA'S MARRIAGE

When Siddhartha leaves the illustrious One, he goes along to the forest. He reaches at a river and sleep in the ferryman's hut during the night. In the night he dreams that, Govinda who he left stand before him in the yellow robe of the ascetic. Govinda seems so sad and ask him why did he leaves him. He then embrace him, put his arms around him, and kiss him. The coming of Govinda in his dream is no longer, instead a woman wearing gown emerge. He her appearance is attractive and make Siddhartha fall in love with her. When he awakes, he realize that he is dream.

In the morning Siddhartha asks the ferryman to take him across the river. Siddhartha is impressed by the ferryman's kindness. At midday he passes through a village. He sees children shout and wrestle with each other, but run away immediately when he appears. At the end of village, the path goes alongside a brook. At the edge of the brook a young woman

is kneeling and washing clothes. Siddhartha greet her and ask whether the road still being to the large town. She does not right and makes a gesture such as a woman make love with him. Siddhartha feels something season with her. He remember his dream again at that moment. Gently he strokes her cheek and continues his journey.

He meet a woman outside of the town named Kamala. Kamala is a beautiful woman who recognizes him in their second meeting. She is famous and well-known courtesan in the town. It can be see from the following quotation:

> Outside the town, by a beautiful unfenced grove, the wanderer met a small train of man and women servants loaded with baskets. In the middle, in an ornamental sedan chair carried by four people, sat a woman, the mistress…He enquired from the first people that he met about the grove and the woman's name, and learned courtesan", (Hesse, 1951:51).

Through her servant, he asks the woman to speak. The woman agrees to speak with him. In their meeting he ask Kamala to be his friend and his teacher, because, he thinks that, women know everything about love and pleasures. He also thinks that love and pleasures will give him happiness that he search for. This is Siddhartha's first experience with woman.

In the town Siddhartha stays with Kamaswami, a richest merchant in order to be closed with Kamala. Both of them are friendly after some introduction. Siddhartha visits Kamala regularly. During his visits he learns the art of love with her, talks with her, gives and receives advice from her. Siddhartha thinks that Kamala understands him better than any other people. Hesse revealed in the following statement:

> … and they played the game of love, one of the thirty or forty different games which Kamala knew. Her body was as supple as a jaguar and a hunter's bow; whoever learned about love from her, learned many pleasures, many secrets. She plated with Siddhartha for a long time, rejoiced at her mastery until he was overcome and lay exhausted at her side" (Hesse, 1951:72).

From the above quotation, obviously we can learn that Siddhartha has a special relationship with Kamala. This relationship can lead them to their marriage meanwhile Siddhartha learns how to make love, pleasures, and secrets. In the other side living with Kamaswami, Siddhartha learns how to manage business and earn money. He has tasted passions, riches, and power. But most of them do not satisfy him. He realizes that living with Kamala and Kamaswami is only a game to him, a comedy which one can watch. It is a game for which children is enjoyable to play many times. But it is not playing continually.

> This whole world of the Kamaswami people had only been a game to Him, a dance, a comedy which one watches… this game was called Samsara, A game for children a game which was perhaps enjoyable played once, twice, ten times-but was it worth playing continually? (Hesse, 1951:84).

Nothing can bring him happiness. Therefore, he wants to end those bitter and painful life. He wants to leave everything that he learned and got from Kamala and Kamaswami. He then decides to live in the forest and never return. In the night through the garden of Kamaswami's house, Siddhartha disappear.

Kamala, Siddhartha's lover knows and is sure Siddhartha's disappearance. She fells it more than ever at their last meeting. But she does not try to forbid him to leave Kamaswami's

house. She has pressed him so completely possessed and mastered by Siddhartha. The day after she receives no more visitors and keep her house closed. Kamala is going to pregnant as a result of their last meeting.

Siddhartha's marriage comes to him through his experience of life. His marriage comes to him on the way as a wanderer, as a Samana, and apart from his family. But in the other side Siddhartha's marriage has different expression with Hesse's. suppose, in the book entitled, *The New Book of Knowledge* written by Grolier Incorporated said that, Siddhartha was married before he left his parents, (Incorporated, 1985:422b). In another book entitled, *Ensiklopedi Nasional Indonesia* also has the same idea. The book said that, after the prince Siddhartha being adult he marries Yasodhara's daughter and they live peacefully. But when Siddhartha is 29 years old, the idea of being ascetism comes to him strongly. Therefore, he chooses to leave his throne, his wife, and his son who was born later on named Rahula, (1988:209).

However the authors always have different ideas in different books. It must happen to them to improve the reality of truth of their research. But the writer is always consistent on his writing of Herman Hesse's *Siddhartha* by using the other books as his reference.

SIDDHARTHA'S LIFE WITH VASUDEVA

At last part of this analysis, the writer of this thesis tries to illustrate Siddhartha's last struggle in searching for happiness. He lived with samana, with a woman, with a businessman. Now he comes to live with Vasudeva, a simple ferryman, as holy as Gotama who lives in life in maintaining his relationship with Vasudeva. Siddhartha knows him well because once Vasudeva took him across the river when he was a Samana follower. He realize that, may his present part and new life start from there.

When he reaches the ferry, the ferryman is always there standing in the boat. Siddhartha greets him and asks him to take him across. The ferryman seems to get older but he looks keenly at strangers.

On the way to the river bank, both of them introduce themselves to each other. Siddhartha recognizes the ferryman and tells him that. He once the ferryman took him across without payment. Now he is coming to him again with a purpose to ask the ferryman to be his assistant. The ferryman knows that, Siddhartha is the old friend who needs help. He invites him to be his guest and sleep in the ferryman's hut.

> You are welcome, Siddhartha. My name is Vasudeva, I hope you will be my guest today and also sleep in my hut, and tell me where you have come from and way you are so tired of your fine clothes (Hesse, 1951:103).

Siddhartha gratefully accept Vasudeva's invication. When they reach the river bank Vasudeva leads him into the hut. Vasudeva offers him some bread and water to quench his hunger because he did not eat during his long trip. Siddhartha eats the food and fruit which his friend dish up to him.

Later on, Siddhartha tell to his friend about his origin and his life and how he has to see the ferryman after he left everything. Siddhartha is amazed to see such a person who could influence his life and lift up his sorrow.

> I thank you and accept. I also thank you, Vasudeva, for listening so well. There are few people who know how to listen and I have not met anybody who can do so like you. I will also learn from you in this respect (Hesse,1951:105).

Vasudeva, the old ferryman who has a lot of experience tell to Siddhartha that, he has learned how to listen to the river not to the person as he does. He also learns how to look after the boat, work in rice field, gather wood, pick fruit from the banana trees, and he learns how to make oars, improve the boats and to make baskets. He is pleased with everything that he does and he learns. Above of all Siddhartha learns how to listen.

> …he learned from it how to listen, to listen with a still heart, with a waiting, open soul, without passion, without desire, without judgment, without opinion (Hesse, 1951:106).

Siddhartha is very happy when he stays with Vasudeva. He feels that soon or later he will find the happiness which he search for. To reach his goal, he has to strive so hard to renew his life by listening to the river.

> …and when I learned that, I reviewed my life and it was also a river, and Siddhartha the boy , Siddhartha the mature man and Siddhartha the old man, were only separated by shadows, not through the reality. Siddhartha's previous lives were also not in the past, and his death and his return to Brahma are not in the future. Nothing was, nothing will be, everything will be, everything has reality and presence (Hesse, 1951:107).

Listen to the river is a specific way of solving the problem beside meditation and contemplation. Listen to the river, the flow of water, for the ferryman means listen to the voice of life, the voice of being, of perpetual.

Both of the ferrymen live happily for a moment. They live like wise men, holy men and magicians. Some travelers start to ask for some comfort and advice because of their manners. The other wants to ask their permission to stay with them in order to listen to the river. And many other questions come to them but there are no replies from both ferryman.

Siddhartha's searching for happiness does not stop here. He is once tested by the arriving of Kamala, his lover with her son. Because of the long journey, the boy becomes tired and wants to go home and takes a rest. Kamala tries to comfort him but she fails. She knows that her son does not understand why his mother has to make some pilgrimage to a strange place.

When she takes a rest with the boy at the river bank, a small black snake bits Kamala and she cries for help. They runs quickly in order to reach some people. Kamala's cry reaches Vasudeva who is in the ferry. Without wasting the time, he comes toward the sound and takes her and the boy quickly to the boat and carries them to Siddhartha's hut. Siddhartha recognizes that the woman is Kamala and the boy is the son but she does not realize that one of the men who keep her is Siddhartha. A few hours after, Kamala died. They bury Kamala on the same hill where Vasudeva buries his wife and now Siddhartha is alone with the boy. He realizes that, the spoilt and grieving boy could not suddenly be contented in a strange and poor place. He waits patiently for many months and shows his fatherly through his temper. However, his son's attitudes toward the older that is improper makes Siddhartha lose his temper and wants to fight with him. Vasudeva advises him not to punish the son. It is better to take the son into the town, to his mother's house. May be, there are servants and teachers who can take care of him.

Siddhartha does not take his friend's advice. He tries to convince the boy by being patient. It can be seen from the following quotation:

Siddhartha could not take his friend's advice; he could not give up his son. He allowed the boy to command him, to be disrespectful to him. He was silent and waited; he began daily the mute battle of friendliness and patience. Vasudeva was also silent and waited, friendly, understanding, forbearing. They were both masters of patience (Hesse, 1951:122).

It is obvious that Sidhartha can overcome most of his problems, if he patiently faces the boy. For Siddhartha, keeping on waiting and patient which he learned from the river are the keys to solve the problems. That is why he does not take his friend's advice. Instead he allows the boy to command him and to be disrespectful to him.

In the following morning the boy disappears with a small two-colored baskets, in which the ferryman keeps the copper and silver coins. The boy uses the boat to cross the river. He knows how to look after himself. He goes to the town. He does everything what Siddhartha himself is neglected to do. He leaves his father with the feeling of suffering, with the feeling of sorrow.

Siddhartha cannot bear without the son. Then, he starts to build a raft from bamboo trees. Vasudeva helps him and they sail across the river. He goes further to the forest in order to chase the boy.

When he reaches the wide road near the town, he stands at the entrance to the beautiful pleasure garden for a long time. He thinks that his search for happiness is useless. He does not convert his mind yet due to the disappearance of the son. Meanwhile he sees the monks walking under the trees while the others lost in meditation. After of all, he realizes that he could not help his son and he will not force himself to be with him although he feels a deep love for the runway son. He sits down sadly. He has no more happiness and no goal.

When he is sitting there in deep reflection, the monks sees him and places two bananas in front of him. He does not see the monk that comes to him.

Vasudeva does not want his friend to go alone. He follows him to find his son. He reaches Siddhartha when his friend is in deep reflection. Vasudeva touches his shoulder to awake him. He picks up the bananas which lies near him, gives one to his companion and eats the other. They go silently back to the ferry without commenting nor mentioning the boy's name.

Siddhartha has reconquered his mind and all his terrible wound. He decides to work as long as he can. He takes the travellers, business men, soldiers, and women across the river everyday. From that river, gradually, he reaches a high stage of self discipline. Many of travelers recognizes him.

Within Siddhartha there slowly grew and ripened the knowledge of what wisdom really was and the goal of his long seeking. It was nothing but a preparation of the soul, a capacity, a secret art of thinking, feeling and breathing though of unity at every moment of life. This thought matured in him slowly, and it was reflected in Vasudeva's old childlike face: harmony, knowledge of eternal perfection of the world, and unity (Hesse, 1951:131).

Although he gets what he wants, Siddhartha sometimes feels pain, especially when he thinks about the son. But he also realizes that, to earn what he seeks for a long time, it is not easy. It does not come by itself. It needs patience and preparation.

One day, he cannot stand his suffering, Siddhartha rows across the river with the purpose of going to the town to seek the son. The river flows softly and gently. Its voice rings out strangely and it attracts Siddhartha's attention to listen. When he is listening to the

strange voice of the river, he hears a strange voice laughing at him. He bends over the water observe his face is reflected in it. There is something in this reflection that reminds him of something he has forgotten. He then remembers how once, when he was young he comes to his father asks him to let him go and join the ascetics. He realizes that his father also suffers the same pain that the feels now for his son. Therefore, now he is aware that it is part of life that cannot be separated from his daily life.

After solving his problem of losing his son, Siddhartha climbs into the boat and rows back to the hut. Having at home, he has a desire to confess everything which he never mentioned before to Vasudeva. He confesses and asks forgiveness to Vasudeva who knows the art of listening.

As he is talking and confessing, Siddhartha feels that Vasudeva is no longer himself, no longer a man who is listening to him. He now regards Vasudeva as one of the gods.

After confessing, Vasudeva leads him to the seat on the river bank. They listen to the river attentively and Vasudeva asks him to listen well. Hesse states:

> Siddhartha tried to listen better. The picture of his father, his own picture, and the picture of his son, all flowed into each other. Kamala's picture also appeared and flowed on, and the picture of Govinda and others emerged and passed on. They all become part of the river. It was the goal of all them, yearning, desiring, suffering (Hesse, 1951:134).

After listening to the river, he feels that he has completely learned the art of listening now. From the above quotation the writer wants to teach us that, we have to think well before we do. As Hesse said in the previous quotation that, to be "wisdom" is nothing but the preparation is more difficult. That is why Siddhartha reflects and imagines the picture of his parents during his efforts of searching for happiness. Those reflection and imagination seems to him as a meeting with his parents. He faces them and join with them as a union since he was apart from them.

When he has succeeded, Vasudeva leaves him alone as a person who is mature and perfect. Both of the ferrymen are apart from each other. Vasudeva goes into the woods, unite with the forest. Hesse stated:

> With great joy gravity the watched him, saw his steep full of peace, his face glowing, his from full of light" (Hesse, 1951:137)

At last, Govinda spends a rest period with some other monks in forest to give an evidence that many people consider the old ferryman is a sage. On the other side, Govinda also gives evidence that, Siddhartha is a holy man, a peace, a saint, a gentleness, and a saintliness. Siddhartha has reached the perfection as stated in the following:

> This is a holy man! His ideas may be strange, his words may sound foolish, but his glance and his hand, his skin and his hair all radiate a purity, peace, serenity, gentleness and saintliness which I have never seen any man since the recent death of our illustrious teacher" (Hesse, 1951:149).

At last, Siddhartha finds his happiness, the happiness which he means by "wisdom, harmony, perfection, and peace". The story ends by Govinda's acknowledgement of Siddhartha's success of searching for happiness.

CONCLUSION

In conclusion, Siddhartha eventually finds the happiness that he has searched for a long through hard and frustrating times. Through the analysis on Siddhartha's searching for happiness, it can be concluded, owing to the fact, that people may feel and view what happiness is from various different ways. Some people may take material satisfaction as a measure of happiness and some others may consider that they have found happiness when they are mentally content, for instance. Thus, the state of being happy may depend on how the individual sees the happiness itself, whether or not he feels contentment or satisfaction with his life and knows himself truly since the question of happiness often misleads us to things which we think will bring us blissfulness even though they turn out to be disappointing.

BIBLIOGRAPHY

Abrams, H.M. 1953. *The Mirror and the Lamp*. United States of America: Oxford University Press, Inc.

Black, Campbell, Henry M.A. 1979. *Black's Law Dictionary*.

Brook, Cleanth & Robert Penn Warren. 1943. *The Scope of Fiction*. New York: Appleton Century Crofts, Inc.

Cowie, A.P. 1989. *Oxford Advanced Learner's Dictionary*. Oxford University Press.

Dietrich, RI&Ronger, H.Sundela. 1974. *The Art of Fiction*. New York: Halt, Rinehart and Winstons, Inc.

Eangle, Dorathy. 1967. *The Oxford Companion to English Literature*. 4 th Edition.

Encyclopedi Nasional Indinesia. PT. Cipta Adipustaka.

Harris, William H. 1975. *The New Columbia Encylopedia*. New York and London: Columbia University Press.

Hesse, Hermann.1951. *Siddhartha*. Bantam Bokks & New York.

Incorporated, Grolier. 1985. *The New Book of Knowledge*.

Incorporated, Grolier. 1983. *The Encyclopedia America*.

Kenny, William. 1966. *How to Analyze Fiction*. New York: Monarch Press.

Perrine, Laurence. 1966. *Story and Structure*. New York: Harcourt, Brace and World, Inc.

Prrish, Paul. 1977. *Celebration: Introduction to Literature.* Massachusets: Withdrop Publisher, Inc.

Robert, Edgar, V 1986. *Literature: An Introduction to Reading and Waiting.* New Jersey. Prentice-Hall, Inc.

Rycroft, Charles. 1977. *A Critical Dictionary of Psychoanalysis*. England: Penguin Book, Ltd.

Scoles, Robert. 1968. *Element of Fiction*. London. Exford University Press.

Watson, David L. 1984. *Social Psychology, Science, and Application*. England: Scott, Foresman, and Company.

Webster, Merriam. 1976. *Webster's New International Dictionary*. English Language Unabrigde.

THE STRUCTURAL DEVICES
IN DOS PASSOS' U.S.A.

Danu Wahyono∗

Abstrak. Dos Passos dalam novel U.S.A. menggunakan cara penulisan novel yang berbeda dengan novel konvensional. Ia menggunakan proyeksi kaleidoskop yang terinspirasi oleh jurnalisme. Dia memperkenalkan "*Structural Devices*" baru: *Narrative*, *Newsreel*, *Camera Eye*, dan *Biography*.

Narrative menceritakan kehidupan beberapa karakter yang membentuk struktur sosial di mana penggambarannya tidak dilakukan secara kronologi tetapi secara selang seling. *Newsreel* menampilkan judul-judul berita Koran, puisi, lagu-lagu pop, iklan, dan slogan-slogan yang memberikan atmosfir umum terhadap situasi dan kondisi yang dialami oleh karakter-karakternya. *Camera Eye* menyajikan pandangan Dos Passos terhadap permasalahan yang dibicarakan. *Biography* menghadirkan biogrfi tokoh-tokoh terkenal pada waktu itu.

Dari empat *Structural Devices* tersebut, B*iography* dan *Camera Eye* merupakan sikap dan pengalaman subjektif Dos Passos. *Narrative* merupakan penyajian objektif dan *Newsreel* untuk menyuarakan kehidupan sehari-hari. Tujuan *Structural Decives* tersebut untuk menyampaikan tema novel perjuangan kaum buruh di Amerika yang penekanannya bukan pada kehidupan tokoh-tokoh tetapi pada kehidupan kelompok sosial.

Kata kunci: Structural Devices, Narrative, Newsreel, Camera Eye, Biography

INTRODUCTION

John Dos Passos's statement at the beginning *of U.S.A.* that America is, more than anything else, the sounds of its many voices, offers several insight into the technique of the trilogy that reflects the author's attempt to capture some sense of characteristically American "voices", not just in the novel sections, but in newsreel, biographies, and the camera eye as well.

These sections reflect, respectively, the public voice of the media and popular culture, the oratorical voice of the biographies, and the personal and private voice of the artist, but the most important voices in trilogy are those of the chronicles. Wagner described him that "enthusiastic as Dos Passos was about being the chronicler of American life" (Wagner, 1979:xiii), in which Dos Passos introduces a cross section of American voices ranging from the blue collar workers to the professional and managerial classes.

Apparently, Dos Passos is profoundly influenced by Walt Whitman, "the positive hope of *U.S.A.* comes from Walt Whitman" (Rideout, 1956:162). Whitman's love of the American spoken words lies behind Dos Passos own colloquial style in the stories. Like the poet, the novelist has tried to include all America in his work. He takes all America as his subject matter as he tries to capture through the sounds of the many voices which characterize its people and institutions the meaning of *U.S.A.* By using what did exist, he could infuse his work with power, as had Walt Whitman, the man Dos Passos considered America's only great poet.

U.S.A. is, most critics state, technically one of the finest creations in the modern American novel. In this novel, Dos Passos has extended his method of projecting the caleidoscope, "a pattern that always changes and never repeats because the possiblecombinations and permitations are endless" (Walcutt, 1 956.280), to the point where

---

∗ Drs. Danu Wahyono, M. Hum. adalah pengajar pada Jurusan Bahasa dan Sastra Inggris Untag Surabaya

he fashions his pattern out of three elaborately contrived elements which interrupt and supplement the central narrative. He had also introduced several new structural devices and reduced the importance of anyone character in the interest of giving a dead level equality of attention to all of them.

The elaborate formal technique Dos Passos has used here aims to bring out the leading theme of his collective novel, a vision of American success. Wagenknecht defines a collective novels as "a type of fiction in which the emphasis is not upon the life story of a single individual but rather upon the life of a social group" (1962⁻.383). Anatomically, this schematization can be recognized as follows.

NARRATIVE

The first of these devices called the narrative proper concerns itself with the individual Life stories of the many characters compromising the social structure. The novelist tells reader the doings of the characters, not in a proper sequence, from life to death, but whir lapses of time, interruptions of the life of them to get at another. He will take up one of his people, then forget him for a while, only to pursue his course later on. The result is sometimes of the confusion, but reading well into the novels, the life of one character can be seen wholly. Apparently, by merging his people, and by portraying them at significant moments in their lives, the novelist wants to show that all these lives are subordinate to a cosmic, collective whole. This extraordinary technique displayed by moving character through large areas and epochs seems to suggest the rootlessness that characterizes man's existence in modern civilization.

For this device, the majority of *U.S.A.* consists of the narrative of fictional characters. The narrative of three novels occupies the bulk of 1,500 pages in the third style of writing. Alfred Kazin correctly stresses the importance of Dos Passos' narrative style:

> The success of Dos Passos' method does not rest primarily on his schematization of the novel into four panels, four levels of American experience .... The book lives by its narrative style, its wonderfully concrete yet elliptical prose which bears along and winds around the life stories of the book (Kazin, 1982: 353).

In applying this device, here Dos Passos uses a terse direct prose, and identifies each character's story with his or her name: Mac, Janey, J. Ward Moorehouse, Eleanor Stoddard, Charley Anderson, Mary French, and others. As the narrative develops, Dos Passos creates a composite of diverse national character. Although the national character appears to be different from the narrative, it is in fact similar. It substitutes a stylized impressionistic selectivity for fully extended narrative. As in the narrative, the principal mode of the national character is ironic in order to show the presumed great of American life revealed to be betrayers of American values. The detail explanation of the national character can be found in later section.

The narratives in U.S.A., both because of their relative length within the trilogy as a whole and because of the inherent nature of narrative, are the expression of Dos Passos's ironic method. His technique is to use a version of indirect discourse to reveal the underlying nature of his narrative figure and thus to reveal as well the important similarities among these figures. The fact is that the narrative is intended to describe a character's habitual modes of thought and expression. The narrative in U.S.A. contains remarkably little dialogue or dramatic scene because the author's narrative voice is itself essentially a dramatic rendering of character.

For that purpose, Dos Passos supplies several verbal keys to remind readers occasionally that they are reading the author's rhetorical reshaping of a character's habitual voice. One is to place eye-catching colloquialisms in his third-person prose, for example "ud" for "would". Another is to run together words or phrases that are spoken as a single word, for example "officeboy". A third is to open a narrative which depicts the childhood of a character in a prose style which is obviously childlike. Here, for example, is most of the first paragraph of Eveline Hutchins' narrative:

> Little Eveline and Arget and Lade and Gogo lived on the top floor of a yellow brick house on the North Shore Drive. Arget and Lade were little Eveline's sisters. Gogo was her little brother littler than Eveline: he had such a nice blue eyes but Miss Mathilda had horrid blue eyes. On the floor below was Dr. Hutchins' study where Yourfather mustn't be disturbed, and Dearrnother's room where he staved all morning painting dressed in a lavender smock. On the ground floor was the drawingroom and the diningroom, where parishioners came and little children must be seen and not heard, and at dinnertime you could smell good things to eat and hear and Yourfather's booming scary voice ... (N N, 121-122).

The irony in this passage is readily apparent but gentle. Far more characteristic of Dos Passos' use of indirect discourse for ironic effect are the many occasions in the narrative when a character's thoughts are rendered in a blatantly clicked verbal style which clearly reflects the painful inadequacy of his stereotyped beliefs. So, for example, when Joe Williams is arrested in wartime Liverpool for drunkenness, Dos Passos` account of the magistrate's lecture to him and his comrades captures both Joe's Colloquial idiom and the magistrate's hackneyed jingoism.

> And the magistrate in the little wig gave 'em a hell of a talking to about how this was wartime and they had no right being drunk and disorderly on British soil but had ought to be fighting shoulder to shoulder with their brothers, Englishmen of their own blood and to whom the Americans owed everything, even their existence as a great nation, to defend civilization and free institutions and plucky little Belgium against the invading hues who were raping women and sinking peaceful merchantrnen (N. N, 49).

In fact, however, the narrative prose style in *U.S.A.* is generally far less blatant than these examples in its indirect-discourse rendering of the platitudes and cliches which guide the lives of the characters. Apparently, in a narrative style that is often reportorial, harsh, clipped, yet also poetic and vital, Dos Pesos has unravelled the dismal progress of his characters. He has made reader see the chaos of their lives, and he holds them interested, stimulated. He accomplishes this without the use of the standard tricks of suspense, climax, and a plot with a beginning and end. He does this without the use of successive dramatic issues which are to be resolved as in standard novels. His art is naturalistic here. He seems to refuse to compromise his art by lying about life, and in many ways, he struggles to force his materialistic philosophy into a fictional structure. "Literature produced at that period is a presentation of verifiable picture of society. American novelist of 1930s often wrote in naturalistic manner" (Cowley, 1978: 98).

NEWSREEL

Along with the narratives is his use of the newsreel device introducing a section with bits of newspaper headlines, features articles of a date that corresponds to the particular

actions of the characters described, and phases of news, interwoven with lines of poetry which presumably represent some of the emotions being experienced at that time. It uses here also popular songs, advertisements, and slogans that suggest the general atmosphere at that time of the episode related.

It places the private action in the calendar of history, reminding the reader of what things were of concern to the world at largest the moment when such an individual was dealing with such an item in his obscure life. There is no comment, no reference from public to private. But as the thing repeats itself over and over, there is a growing sense that private and public must be related in the order of things: that the capture of Mafeking or the execution of Ferrer must have its bearing upon the career of Mac; that Polish pogroms are of concern to Richard Ellsworth Savage, that the appointment of Daughtery has its long range significance for Margo bowling; and the landing of American marines in Nicaragua has its importance for Charley Anderson. Thus the story of private people with their private lives is set over against the story of the public world. Often the news events are directly related to an event in the main narrative, sometimes not.

Still more, there is the growing sense that private life is of a piece with the culture complex in which it is embedded and that the spirit of the citizen is deeply colored by the world in which he lives. The topics featured in the newsreel are not chosen at random. They are in exact reproduction of what one reads in the most widely circulated newssheets: disaster, scandal, politics, society, finance, and labor. These items are placed more or less helter-skelter in the newsreel as they appear in the newspaper. In the newsreel they are often given in fragments, running into one another. Thus they make a perfect symbol of the average mentality as it concerned with public affairs. But gradually the accurate reading will make one aware that the choice and arrangement of topic and their very confusion are not so planless and haphazard as one might suppose. Disaster, scandal, and society are the screen behind which the serious business of the world is carried on. The dope with which the public mind is put to sleep; political news is seldom unaccompanied by the news of industry and finance and the organization or suppression of labor (Beach, 1941:58-9).

Superficially, this device represents a world of fraud and sophistication, violence and treachery. It is carefully calculated one that either complements the story itself or provides period atmosphere. Effective as this section is, the cumulative ironies are easier to achieve than those within the other kinds of sections. More critical comments exist within the newsreel passages than in the other styles of writing, stressing the irony inherent in the juxtaposition of elements from songs, news, headlines, and overheard conversation. Here is one of newsreel examples that may be seen in the section of Newsreel VI of *The 42nd Parallel*.

Newsreel VI

1. PARIS SHOCKED ATLAS,
2. HARRIMAN SHOWN AS RAIL COLUMBUS
3. NOTED SWINDLER RUN TO EARTH
4. TEDDY WIELDS BIG STICK
5. STRAPHANGERS DEMAND RELII I
6. We were sailing along;
   On moonlight bay
   You can hear the voices ringing
   They seem to say
   You have stolen m heart, now don't go way

```
        Just as we sang
                  love's
                  old
                     sweet
                           song
                 On moonlight bay
```

7) MOB LYNCHES AFTER PRAYER

8) when the metal poured out of the furnace I saw
   the men running to a place of safety. To the right of
   the furnace I saw a parts of ten men all of
   them running wildly and their clothes a mass of
   flames. Apparently some of them had been injured
   when the explosion occurred and several of them
   tripped and fell. The hot metal ran over the poor
   men in a moment.

9) PRAISE MONOPOLY AS BOOM TO ALL

10) Industrial foes work for peace at Mrs_ Potter
    Palmer's

11)   love's
                   old
                      sweet

                          song
    We are sailing along
          on moonlight bay (F P. 100-10 t)
                            [item numbers added]

In this Newsreel, the apparent triumph of moral responsiveness asserted in lines 1 and 3 is undercut by the depravity voiced in line 7. The images of prosperity and strength of lines 2, 4 and 9 are sharply contrasted with the images of discomfort and helplessness of lines 5 and 8. Vision of love and peace that emerge in items 6, 10, and 1 t are exploded by the instances of hate and violence in lines 7 and 8. These ironic juxtapositions seem to force the reader to experience the gaps between rhetoric and reality, between things "as people were told they ought to be" and "things as they are".

CAMERA EYE

One further device is camera eye, a section that presents the author's point of view toward the subject matter he is discussing the notion that Camera Eye is merely a device to "drain off" the subjective from the creative process and thus somehow ensure the greater objectivity of theca remainder of the novel. Or it has been taken to be a device which seeks to demonstrate the ability of the private consciousness to survive in the modern world. That is why this device is carried out by impressionistic writing by use of stream of consciousness prose poetry.

The stream-of-consciousness material is not pure interior monologue as in Molly's *Ullyses* but consists of the constant intertwining of exterior event and interior reflection, in which "the world outside" plays an important role in the world consciousness. On thee other case, the consciousness depicted in Camera Eye is not static The fifty-one episodes form a *kind* of novel of development in *which* the protagonist comes to see his proper role in life and begins to understand it. As a result, punctuation and capitalization are

lacking. The camera eye is also autobiographical for the most part, and illuminates phases of the author's life.

Camera Eye (3), for example, remembers the author's childish fright at seeing from a train window the smoke and flame of potteries at night, *his* mother's telling him that people "work there all night ... Workingmen and people like that laborers travailleurs greaser", and her account of shooting of a "greaser" in Mexico.

After the phrase "shouting a greaser", one is quickly confronted with the words "Lover of -Mankind", a perfect example of Dos Passos' ironic juxtaposition. The lover of mankind is the great Socialist Eugene Debs, the subject of the first of the biographies. Setting up his lines in the manner of a Whitman poem, Dos Passos tells the story of Deb's desire to create "a world brothers might own/where everybody would split even", and of his betrayal not only by the bosses but by his own proletarian followers.

> But where were Gene Deb's brother in nineteen eighteen when Woodrow Wilson had him locked up in Atlanta for speaking against war?
> ……….
> Where were the locomotive firemen and engineers when they hustled him off to
>   Atlanta Penitentiary?
> ………
> They are afraid to be with him, or to think much about him for fear they might
>   believe him;
> for he said:
> While there is a looser class I am of it, while there is a criminal class I am of it,
>   while there is a soul in prison I am not free (F P. 30-31).

The prose, or poetry really, first seems out of step with the rest of realistic prose, the overtones of the writing. But it seems that this section succeeds in expressing the author's innermost feeling about life and people which he could not do in his narrative proper. It is a compliment, like the newsreel, of the lives of character in the main narrative.

It occurs fifty-one times through the trilogy, revealing the character, interest, and life history of the artist. In *The 42nd Parallel,* one sees him as a child in Tidewater Virginia, traveling in Europe, at school in England, his "four years under the ether cone" at Harvard, his presence as protest meetings and cafes in New York on the night of the entrance into the war. In 1919, one has glimpses of him in the ambulance in France and Italy, emptying sloppails in the medical corps, and finally in Paris, a civilian going to concerts and witnessing riots of working men in protest against the Versaillers Treaty. In *The Big Money*, one sees him making a precarious living as a newspaperman, protesting the execution of Sacco and Vanzetti, and raging against the injustice sentence imposed on striking miners in the South.

Apparently, DoS Passos is very sensitive and fastidious, recalling from the rugby masses and yet seeing in them the backbone and heart of the America which "the great sweep of his novel shows being corrupted, debauched, and enslaved by the forces of commercial rapacity" (Walcutt, 1956: 287). Dos Passos sees America through the lens of poetic tradition which imples him to identify the physical elements of his nation with the dream of greatness and individual realization.

Here the characteristics attributed to America idealism become increasingly evident in the notion that "virtue is in the people, waste is in the natural expression of the exploiters, and wealth is in a long term conspiracy to sabotage labor and destroy the resources" (Walcutt, 1956: 287). It is perhaps not extravagant to identify the perfectly expressive form of this work with the final division of the great stream of American idealism. The form expresses a chaos.

It is a fractured world pictured in a novel fractured into four parts through four styles from four points of view. This division of the subject combines wilts the range and variety of the materials treated to give the impression that nothing can be done because the problem is too complex to take hold of. It can be watched in the frantic samples that Dos Passos gives.

It seems difficult to get a sense of comprehensible process that might be analysed and controlled by the scientific method, because it is a moral deterioration that Dos Passos depicts. Dos Passos felt that, properly used, the Camera Eye can perceive, record, and communicate in full unuttered power.

BIOGRAPHY

There are the precious biographies of prominent period of time. These are the Representative Men of the country and day. They more or less sum up the national achievement, official contribution to modem culture. There are twenty-five of these figures scattered through the three volumes: seven from the business world, five from politics, four from applied science and invention, three from the leaders of labor, three from the arts (Isodora Duncan, Rudolph Valentino, Frank Lloyd Wright), two from journalism (the Radical John Reed and the liberal Paxton Hibben), and one from social science.

These men who are the national contribution to American culture show a fact which explains the author's interpretation of American life. They are set forth ironically and bitterly, for the businessmen are greedy and unscrupulous, the entertainers are victims of their public as well as panders to its lusts and vanities. The liberal politicians are confused by their ambitions and inadequacies of the idealism, and the efficiency expert (F W. Taylor) is an inhuman machine who dies with a stop watch in his hand. If these figures are regarded as the public heroes who are representative and masterpiece of their kind, the image of greatness which they portray for the common man—through the jittery glittering newsreel—show that "storybook democracy", in Dos Passos's eyes, has not come true.

The proportion from the several categories indicates the author's general estimate of the cultural effort that literature appears in the form of journalism not in pure science at all. These sketches are for the most part masierpieces of incisive and tendencious writing They seem to give the author his best chance to indicate his attitudes and bias. The businessmen—Carnegie, the Prince of Peace; Hearst, Poor Little Rich Boy; Insull, Power Superpower—are most uniformly the object of his irony. Frederick Winslow Taylor, the American Plan, gives him his chance to suggest the social wastefulness of American efficiency and the speed up. Minor C Keith, Emperor of the Caribbean, gives him his text on American imperialism. His political figures are all liberals—spurious and stupid (Bryan), playboy (Theodore Roosevelt), doctrinairane mis-guided (Wilson), sincere and forceful but relatively ineffectual (La Follette), and simply heroic (Debs). The one serious thinker presented by Dos Passos, with a devotion approaching reverence is Thorstein Veblen, whose analysis of bourgeois mentality and bourgeois economics is the greatest single influence on the work of Dos Passos's *U.S.A.*

Taken together, the twenty-five short biographies inserted into the novel are considered as an attempt to buttress the general historical accuracy of the whole. They have, in fact, a much more complex function in terms of the novel's overall structure and vision. Each is carefully composed portrait designed to illuminate one or other of the two faces of American civilization.

With this invention it seems that Dos Passos seeks to find styles that are appropriate to the various types of material treated. With these devices, as most

critics say, Dos Passos has succeeded in giving readers a collective novel of great scope and value.

CONCLUSION

Dos Passos, in short, could not limit himself to traditional technique because it employs only people—individuals—as raw material or pawns, so he interwove the stories centered on people, which constitute the narrative thread of his books, with literary fragments of an entirely new form. The rigorously expressive devices are made to serve a particular end, in this case the presentation of a truth that is massive yet easy to overlook, simple in itself but complex in its ramifications. Interesting as Dos Passos's various styles are, the openness of his text left readers bewildered. They can decipher neither relationships among the kinds of writing nor his intention in composing the trilogy as a whole.

Bibliography

Beach, J. W. 1941. *American faction 1920-1940.* New York: The Macmillan Company

Geismar. Maxwell. *1956. The Writers in Crisis: The American Novel 1925-I940.* Houghton: The Riverside Press.

Hoffman, J.F. 1951. *The Modern Novel in America 1900-1950. Chicago:* Henry Regnery Company.

Horton, R. W. and H. W. Edward. 1974**.** *Background of American Literary Thought***.** Englewood Cliffs: Prentice Hall. Inc.

Ludington, Townsend. 1980, *John Dos Passos A Twentieth Century Odyssey.* New York: Elsivier-Dutton Publishing Co. Inc.

Pizer. Donald. 1982. *Twentieth Century American Literary Naturalism and Interpretation.* New York: Southern Illinois University Press.

Rideout, Walter B. 1956. The Radical Novel in The United State 1910-1954. New York. American Series Spiller. Robert E (ed.) 1974. Literary History of The United States. New York: Macmillan.

Wahyono, Danu. 1958. "The Working Class Struggles for a Better Life in Dos Passos' U.S.A". *Buletin Pascasarjana* UGM 8 (4A). November.

Walcutt, C. C. 1958. *American Literary Naturalism: A Divided Stream*. Connecticut: Greenwood Press