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Indonesian Literature's Position in World Literature

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Abstract

There are two most inevitable issues on national literature, in this case Indonesian literature. First is the translation and the second is the standard of world literature. Can one speak for the other as a representative? Why is this representation matter? Does translation embody the voice of the represented? Without translation Indonesian literature cannot gain its recognition in world literature, yet, translation conveys the voice of other. In the case of production, publication, or distribution of Indonesian Literature to the world, translation works can be very beneficial. The position of Indonesian literature is as a part of world literature. The concept that the Western world should be the one who represent the subaltern can be overcome as long as the subaltern performs as the active speaker. If the subaltern remains silent then it means it allows the "representation" by the Western.

Key Words: Indonesian literature, standard, translation, world literature

Introduction

Johann Wolfgang von Goethe as quoted by Michael Thomas Carroll in *No Small World* (1996: 34) states that "National literature has little meaning today; the time has come for the epoch of world literature to begin, and everyone must now do his share to hasten its realization". Goethe's aim for world literature provokes speculation that the compilation of world literature itself emphasizes inequality among the literary works since there is a tendency of Eurocentrism, in this case Western, and the male-domination writers.

Based on the paradox above, this paper is to reveal the national literature position, in this case Indonesian literature, in world literature. To reveal the position, this paper elaborates two most inevitable issues:

1. The translation, and
2. The standard of world literature.

The concern of these two issues is the identity of national literature, in this case Indonesian literature. Indonesia has various ethnics, cultures, and languages; therefore, it is possible that the English translation of Indonesian literature cannot cover all of the local terms. Meanwhile, identity for a country is a significant matter since identity is the one that distinguishes a country to other countries. Benedict R.O.G Anderson in his essay "Bahasa Tanpa Nama" (Chambert-Loir, 2009: 379-393) elaborates a local story entitled *Indonesia Dalam Api dan Bara* written by someone who uses a pseudonym Tjamboek Berdoeri. In his essay, he explains about the difficulty in translating local languages in the story to English. Words like "lelatoe" from Betawi, but originally from Java, and "njirik" from Java are not easy to be translated into English.

Bahasa Tanpa Nama is a story of Tjamboek experience in interacting with language use in Indonesia by the end of Dutch colonial regime, during the Japanese regime and also the by the beginning of the Dutch invasion which launched in July 1947, only few months before the book was published. In the period, people had contact with many languages used, such as Javanese, Betawi, Dutch, and Hokkien. In addition, people were exposed to the cultures as well. Therefore, if the story by Tjamboek Berdoeri text is translated in English, there is a possibility of the disappearance of social interaction value with the colonialism which was experienced by Tjamboek Berdoeri himself.

The languages used in this book are mostly from "Common Malayan", Betawi, English and Dutch. Malayan language was still used in interpreting the text in order to describe the Malayan culture which was developing at that time. Therefore, the removal of Malayan language in that text would also remove the Malayan culture as well. Malayan language was LINGUA FRANCA for certain groups in Hindia. However, it was not the standard national language practice used in that period. The Dutch language is not translated in order to mock and show that it was a "suppressor language" or language of the colonials.

The presence of Malayan language in this text is a standardized spoken Malayan language which is commonly used in daily conversation at that time, so it is a little bit awkward, but on the other hand, it is also

impossible to translate as well because it has a strong relationship to the social interaction embodied in the society at the era. There is a transition among Malayan language, Dutch, Java and Betawi and to some extent, Hokkien, which is actually his mother tongue. Based on the elaboration of the story, translation works could lead to the losing of cultural identity in a national literature. In other words, the contents of national literature is not originally from the writer, but also from the translator since he or she is responsible in translating the works and it is possible that they input their own “ideas” about a certain word or a certain culture.

For that reason, the case above leads to the standard of world literature anthology. The only language that is possible to be used for World literature anthology is English. Meanwhile, there is a paradox that the use of English affects the identity of the particular national literature. In his article, *Berbahasa* (Siegel, 93-96), Jim Siegel mentioned that it seems awry for Western people whenever they want to adapt their literary work into Indonesian and vice versa. They are aware of whether the adaptation of the language represents the origin text or not. This paper is going to answer the issues related to the position and also the “representation” of national literature in world literature.

Method of Research

This research employs qualitative method. It starts with data collections from the fiction. All data from the fiction (primary source) is classified based on the identity of national literature issue, in this case, the representation of national literature through translation works and the standard of world literature. Data from secondary sources like journals, articles and books are selected and classified based on the cultural background of the fiction and Subaltern as well as Orientalism theories.

Findings and Discussion

Gayatri Chakravorty Spivak’s point of view on this matter is mentioned in her essay *Can Subaltern Speak?* (Spivak, 1988: 271-313). Regarding to postcolonial studies, Spivak’s argumentation is quite inimitable, she elaborates Marx’s passage, using “*vertreten*” where in English use “*represent*”. Spivak quotes Marx:

Marx is discussing a social ‘subject’ whose consciousness and *vertretung* [as much as a substitution as a representation] are dislocated and incoherent.

According to Spivak, as an example, a small peasant proprietors cannot represent themselves; they must be represented. Furthermore, the representation appears simultaneously as the master of those who are represented. The representation has the authority over them, as unrestricted governmental power that protects them from the other classes and sends them rain and sunshine from above.

The subaltern is clearly described as the ones who cannot possess their own identity without the representation of the higher authority. Regarding to the Goethe’s statement, here, national literature is the ones that cannot represent themselves therefore it needs a “representative” in order to have an apparent position in world literature.

The hardest assignment that third world countries have to encounter is whether or not they are able to gain equality with the first world countries. Western world has become irremovable subject politically, economically, culturally, historically, and so forth.

As one of the third world countries, Indonesia has been influenced by the phenomenon of this inequality. Indonesia struggled against colonialism for more than three hundred and fifty years and obviously affected by the condition. There are many literary works and articles about the issue produced during and after the colonialism including Umar Kayam, Marah Roesli, Pramoedya Ananta Toer, and so forth.

Pramoedya received many international awards during his lifetime due to his master pieces, such as 11th Fukuoka Asian Culture Prize, Pablo Neruda Award, and Global Intellectuals Poll by the *Prospect*. Moreover, some of his works have also been translated into English, for instances *Bukan Pasar Malam (It's Not an All Night Fair)*, *Bumi Manusia (This Earth of Mankind)*, and *Anak Semua Bangsa (Child of All Nations)*. Pramoedya’s works obviously have gained international recognition. Through Pramoedya’s translated works people from other nations probably will obtain brief depiction about Indonesian history.

However, the translations have raised more questions, regarding to Spivak’s argument about “representation”. Can one speak for the other as a representative? Why is this representation matter? Does translation embody the voice of the represented? All these questions embark as an irony. Without translation Indonesian literature cannot gain its recognition in world literature, yet, translation conveys the voice of other.

Marilyn Gaddis Rose in "The Translator and The Voice of Other: A Case Point" (Carroll, 1996: 34). quoted by Carroll emphasizes the problem of representation and re-representation in translation. That a translator must assume the Other's voice in order to repeat it. In other words, the translation works itself enclose the upbringing of the translator and the reader's interpretation.

From the story of *Indonesia dalem Api dan Bara*, Each language used in the story represents its origin and social class of the people. Although, not all the words are originally from Indonesia (some are also taken from Dutch), but it presents the challenge in translating the words.

"Bermoela itoe klerk-serdadoenbikin gerakaj-gerakan boeat lakoekan apa jang di prentahken kepadanja, seperti lajiknya satoe klerk sedjati, jang setahoe berapa taon lamanja dididik dalam sfeer 'Ja, zeker, meneer!'" tegen zoveel hondred per maand. Tjoema ia djadi merandek lagi waktoe saja sikoet ia. Seroe ia sendiri bikin bersi senapannja, kata saja. Di sini boekannja kantoer dan loe boekan disoeroe lakoeken pekerdja'an satoe klerk. Loe, goewa sama ia, kita orang sama serdadoenja!"

In the story, the clerk uses 'Ja, zeker, meneer' as a sign of giving respect toward a higher social class. Tjamboek further communicates with some people by using Dutch language and Bahasa Betawi Tangsi. He observes that the changing of the language shows that the society was divided into some levels of hierarchy. Thus, any reader who observes it meticulously will understand why Tjamboek used different languages to different people. He wanted to emphasize the difference between each ethnic and social class of the people in order to present brief description of what happened in Indonesia at that time.

English cannot be used as a lingua franca because not all words in Indonesia can be translated into English because there are not any suitable words that best replace Indonesian words. The following are some quotations' from Tjamboek's article which are mostly about words said to show social status.

Quotations as the proofs from Tjamboek Berduri's article:

1. "...ex kebon atawa ex djongos boeat hatoerken saja poenya pemberian selamat boeat ia poenja promotie dan bintang jang terang." Djongos here is a very rude word referring to somebody who is asked to do this and that (so this person is like a servant, but this person is considered lower than a servant) and who is paid only with small amount of money. It can be seen there that when I replace djongos with the word 'servant' the meaning is totally different. Servant is usually considered loyal and people who have this job are still respected. Also, the word 'hatoerken' refers to a very polite word used in Javanese when people address somebody who have higher positions and are respected by others. The word 'respect' in English will never ever be able to replace this word as the sense of the meaning is quite far.

2. "...akoe iki pantes dadi Kijahi Djendral." Kijahi also refers to a person who is usually religious and therefore, they are respected for that. They usually also guide some people to solve problems through praying and other religious activities. In the article, it is a satiric word to mock the Dutch. Dutch perhaps are respected, but it's not because they are helpful and religious. It's because people are afraid of them. So, 'Kijahi' here if it is replaced by the word 'priests' or 'monk' it will not make a good sense of the original meaning of the word 'Kijahi'. It is because those two words refer to certain religions leaders and those do not even have close meanings to the word 'Kijahi'

3. Dikenong kempoel. This word is used to show how cruel was the Dutch government at that time. The word refers to how Dutch soldier treated the local people. Tjamboek use this word because kenong and kempoel are parts of Gamelan instruments which should be hit by certain tools which are quite big. So, Tjamboek wants to describe how terrible the injury on people's head because they are hit many times. It is like when people play gamelan they will hit the instruments many times.

4. "Tjino loleng, buntute digoreng" The word "Tjino" refers to certain ethnic namely Chinese. Yet, even the word 'Chinese' cannot replace the word "Tjino". It is because "Tjino" in this context is not used to refer to people coming from China, but it is a kind of an insult given by the local people to the Chinese descendants that they are not parts of the local race.

However, in the case of production, publication, or distribution of Indonesian Literature to the world, translation works can be very beneficial. The existence of world English in the third world countries is a proof that it is a familiar language. Therefore, in order to be accepted by the nations in the world a literary text should be understandable, and that is why English translation matters.

Nevertheless, representation of the original work by the translator and re-representation of the readers is a significant point of translation. Interpretation can be very subjective since the translator and the reader must have certain ideology that can influence the meaning of the works.

The dilemma of representation and re-representation is in a line with Edward Said's "Orientalism" (Said, 1979: 2-6) which is divided as:

"Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident." Thus a very large mass of writers, among whom are poets, novelists, philosophers, political theorists, economists, and imperial administrators, have accepted the basic distinction between East and West as the starting point for elaborate theories, epics novels, social, descriptions, and political accounts concerning the Orient, its people, customs, "mind," destiny, and so on."

In other words, anyone with the understanding of the difference between the Orient and the Occident based on the ground theory of Western and Eastern generated by European who writes, teaches, or conduct research can be considered as an Orientalist. Additionally, Said states that:

"Orientalism, therefore, is not an airy European fantasy about the Orient, but a created body of theory and practice in which, for many generations, there has been a considerable material investment. Continued investment made Orientalism, as a system of knowledge about the Orient, an accepted grid for filtering through the Orient into Western consciousness, just as that same investment multiplied-indeed, made truly productive-the statements proliferating out from Orientalism into the general culture."

Therefore, the idea of the Orient has invested in Westerners mind. The orient is the opposite of the West in many ways. As James G. Carrier in "Occidentalism: The World Turned Upside-Down" (Carrier, 1992: 195) that Orientalism purposes to expand knowledge of a set of societies which has large distinction from the Western societies that have been known as the residence of the scholars who have pursued that knowledge. Said mentions that Orientalists have encouraged the distinction between the familiar in this case Europe or the West, and the strange, the Orient or the East. In the meantime, the Occidentalism is the opposite of the Orientalism. If the Orient is the East, then the Occident is the West.

Wang Ning in her journal "Orientalism versus Occidentalism?" (Ning, 2014: 58) quotes that Said has an obvious statement that the logical theorizing point of view in constructing Orientalism is not the "Orient", but the "Occident. Therefore, the "Orient" is only what exists in the mind of certain Western people.

Additionally, J. Maggio in his journal "Can the Subaltern Be Heard? Political Theory, Translation, Representation, and Gayatri Chakravorty Spivak" (Maggio, 2007: 1-2), stated that Spivak and Said shared similar idea concerning the field of postcolonial theory that its impact has spanned across the disciplines of history, anthropology, sociology, literary studies, women studies and cultural studies, amongst others. Furthermore, Spivak questions the notion of colonial (and Western) "subject". She argues that European intellectuals have assumed that they know the "other" and can place it in the context of the narrative of the oppressed. She presents the complicit nature of literature and the intellectual elite which they often appear to be innocent in the political realm of oppression.

It appears to be impossible to discuss the Orient, the East and the Occident, the West without discussing the postcolonial theory. According to Carol A. Breckenridge and Peter van der Veer in "Orientalism and Postcolonial Predicament" (Breckenridge, 1993: 1) the word "post" means thing behind us, and past indicates periodization. In other words, postcolonial period is a way to characterize the second half of the century. It concentrates to postwar period, the period after World War II. The war is a significant start of decolonization and the world division into first, second, and third, it is used to periodize history much less frequently in the ex-colonial world than in the metropolitan worlds of Europe and America.

The influence of the first world as colonizers has been tremendously large and deep, especially in Indonesian literature. Therefore, the standard of literature in the world mainly refers to the European and American literature, such as Canon literature.

Said in *No Small World* argues that "no one is likely to imagine a field symmetrical to [Orientalism] called [Occidentalism]" (Carroll, 1996: 34) What should be remembered is every literary work has its own discourse. These discourses are against the generalization of standard.

To make an anthology of world literature an editor must be aware of this paradox. Editors have to think critically about the word "representation" because it tends to be matched with the spirit of Western. For that reason,

Occidentalism could be equal to Orientalism since identity is important. Editors of world literature play a significant role in making the equal standard. They need to generate specific idea and question deal with the representation of their text. The standard of world literature would be based on the meticulousness of the editors in choosing the literary works.

Conclusion

Goethe's statement of national literature at the beginning of this article is relevant with the phenomenon itself. Goethe introduced the term Weltliterature (Carroll, 1996: vii) which is explained by Fritz Strich in *No Small World*, a scholar of German and Swiss Literature, as a link between national literature and the nations around the globe in order to have an ideal exchange of values. In other words, the form of world literature will be a compilation of great classics of various national literatures.

The position of Indonesian literature is as a part of world literature. Although, translation paradox has greatly becomes the major issue, yet the identity of ex-colonial world is irreplaceable. Thus, its significance lies in the contributions of Indonesian in postcolonial literature. The concept that the Western world should be the one who represent the subaltern can be overcome as long as the subaltern performs as the active speaker. If the subaltern remains silent then it means it allows the "representation" by the Western. It is possible for the subaltern to represent themselves by translating their own literature. It can be done properly by having self-consciousness and being sensitive towards its own history and culture.

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Piranti Kohesi Leksikal Reiterasi dalam Buku Dongeng dan Implikasinya terhadap Pembelajaran Bahasa Indonesia

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Abstrak

Penelitian ini bertujuan untuk mendeskripsikan penggunaan piranti kohesi leksikal reiterasi dalam Buku Dongeng Nusantara 33 Provinsi dan implikasinya dalam pembelajaran bahasa Indonesia. Data dalam penelitian ini terdiri dari 39 teks dongeng. Hasil penelitian menunjukkan bahwa penggunaan piranti kohesi leksikal reiterasi terbagi menjadi dua, yaitu repetisi dan hiponim. Reiterasi terbagi menjadi tiga tipe, yaitu pengulangan dengan bentuk sama atau penuh, pengulangan dengan bentuk lain, dan pengulangan dengan sinonim. Pengulangan dengan bentuk lain dibagi menjadi dua, yaitu pengulangan dengan bentuk dasar sama dan pengulangan dengan acuan yang sama. Repetisi dengan menggunakan sinonim terbagi menjadi tiga, yaitu sinonim dengan nuansa makna dasar dan tambahan, sinonim dengan nuansa nilai rasa (emotif), dan sinonim dengan nuansa kelaziman pemakaian.

Key Words: *dongeng, kohesi leksikal, reiterasi*

Pendahuluan

Wacana merupakan satuan bahasa tertinggi dan terlengkap yang berada di atas tataran kalimat yang digunakan dalam kegiatan komunikasi. Selain berupa wacana lisan, wacana juga dapat berupa paragraf, kalimat, frase, atau kata yang menyampaikan sebuah amanat yang lengkap. Sesuai dengan fungsinya, yaitu untuk menyampaikan konsep, gagasan, pikiran, atau ide yang utuh, sebuah wacana tidak hanya terdiri dari kalimat-kalimat yang gramatikal, tetapi harus memberikan interpretasi yang bermakna bagi pembaca atau mitra tuturnya. Hal ini dapat tercapai apabila sebuah wacana sudah memiliki kepaduan bentuk (kohesi) dan kepaduan makna (koherensi).

Kohesi memegang peranan yang sangat penting dalam pemahaman sebuah wacana. Berkaitan dengan hal tersebut, kohesi dibedakan menjadi dua, yaitu kohesi gramatikal dan kohesi leksikal. Untuk menciptakan kohesi baik kohesi gramatikal maupun kohesi leksikal, maka digunakan sebuah alat yang disebut penanda kohesi.

Dengan menggunakan penanda-penanda kohesi, baik leksikal maupun gramatikal, maka seorang penutur atau penulis akan lebih mudah menyampaikan ide atau amanat yang ingin disampaikan melalui sebuah wacana yang kohesif dan koheren. Selain itu, ide atau amanat yang hendak disampaikan tersebut akan mudah diterima atau dipahami oleh mitra tutur atau pembaca.

Dongeng merupakan salah satu bentuk prosa lama yang menyimpan makna yang mendalam mengenai konsep kehidupan. Dongeng biasanya berisi mengenai kisah-kisah yang memiliki banyak amanat yang dapat dipetik oleh pembacanya. Dongeng berpotensi memberikan pengaruh yang besar bagi anak sebagai manusia yang memiliki jati diri yang jelas. Secara umum, dongeng dapat digunakan sebagai sarana mewariskan nilai-nilai luhur kepribadian manusia. Dongeng yang dijadikan sebagai subjek dalam penelitian ini terkumpul dalam sebuah buku yang berjudul *Dongeng Nusantara 33 Provinsi* oleh Tim Kreatif Hi-Fest. Agar sebuah dongeng dapat dikatakan sebagai sebuah wacana yang padu sehingga dapat memberikan interpretasi bagi pembacanya, maka harus ada hubungan leksikal dalam wacana tersebut.

Dalam pembelajaran bahasa dan sastra Indonesia di Sekolah Menengah Pertama, materi mengenai dongeng menjadi materi pokok dalam beberapa kompetensi dasar pembelajaran. Sehingga penggunaan penanda kohesi leksikal akan sangat membantu siswa agar dapat mudah menerima isi dan pesan moral yang terkandung dalam sebuah dongeng. Selain itu, pengetahuan seorang siswa terhadap penanda kohesi leksikal juga menjadi sesuatu yang penting, karena dengan penggunaan penanda kohesi leksikal dalam kegiatan berbahasa maka dapat meningkatkan keterampilan berbahasa siswa, yaitu keterampilan membaca, menyimak, berbicara, dan mendengar.

Berdasarkan uraian di atas, maka peneliti merasa perlu melakukan penelitian terhadap penggunaan penanda kohesi leksikal berupa reiterasi dalam buku *Dongeng Nusantara 33 Provinsi* oleh Tim Kreatif Hi-Fest dan implikasinya terhadap pembelajaran bahasa Indonesia.

Teori dan Metode Penelitian

Kohesi Leksikal

Zaimar dan Harahap (2009:140) menyebut kepaduan melalui kosakata dengan istilah kohesi leksikal. Rani (2004:129) mengemukakan bahwa kohesi leksikal dapat tercapai dengan piranti kohesi leksikal, yaitu berupa kata atau frase bebas yang mampu mempertahankan hubungan kohesif dengan kalimat yang mendahului atau yang mengikuti.

Menurut Lubis (dalam Rusminto 2009:23), kohesi leksikal dapat terjadi melalui diksi (pilihan kata) yang memiliki hubungan tertentu dengan kata yang digunakan terdahulu. Sejalan dengan pendapat tersebut, Rentel (dalam Rani 2004:129) menyatakan bahwa piranti kohesi leksikal terdiri atas dua macam. Pertama, reiterasi (pengulangan), yakni piranti kohesi yang digunakan dengan mengulang suatu proposisi atau bagian dari proposisi. Reiterasi itu meliputi repetisi (ulangan) dan ulangan hiponim. Kedua, kolokasi kata yang menunjukkan adanya hubungan kedekatan tempat (lokasi).

Tarigan (1987:102) mengemukakan bahwa ada beberapa cara untuk mencapai aspek leksikal kohesi, antara lain pengulangan (repetisi) kata yang sama, sinonim, antonim, hiponim, kolokasi, dan ekuivalensi. Pernyataan yang tidak jauh berbeda dikemukakan oleh Chaer (2009:83) bahwa relasi makna meliputi kesamaan makna (sinonimi), kebalikan makna (antonimi), kegandaan makna (polisemi dan ambiguitas), ketercakupan makna (hiponimi), kelainan makna (homonimi), dan kelebihan makna (redundansi).

Berdasarkan beberapa pendapat yang dikemukakan di atas, peneliti menyimpulkan bahwa kohesi leksikal adalah kepaduan dalam wacana yang dapat tercapai dengan menggunakan piranti kohesi leksikal. Mengenai piranti kohesi leksikal yang dapat dipakai, peneliti mengacu pendapat Rentel yang menyatakan bahwa piranti kohesi leksikal terdiri atas dua macam, yaitu reiterasi (meliputi repetisi dan ulangan hiponim) dan kolokasi.

Reiterasi

Zaimar dan Harahap (2009:140) menyatakan bahwa kohesi leksikal terutama ditampilkan oleh reiterasi. Reiterasi merupakan bentuk pengulangan makna baik seluruhnya maupun secara sebagian. Menurut Halliday dan Hasan (dalam Zaimar dan Harahap 2009:140) reiterasi dapat diwujudkan dalam bentuk repetisi (pengulangan), sinonim, hampir sinonim, hiponim, dan kata generik. Sejalan dengan pendapat tersebut, Sudaryat yayat (2009:161) menyatakan bahwa reiterasi dapat dilakukan dengan repetisi, sinonim, hipernim, dan ekuivalensi.

Rani (2004:130) mengemukakan bahwa reiterasi (pengulangan) merupakan cara untuk menciptakan hubungan yang kohesif antarkalimat. Penggunaan reiterasi dalam sebuah wacana sebaiknya digunakan dalam jumlah yang terbatas, karena penggunaan yang berlebihan dapat menyebabkan gangguan keapikan bentuk wacana. Sejalan dengan itu, reiterasi memiliki beberapa jenis, yaitu repetisi (berupa ulangan penuh, ulangan dengan bentuk lain, dan ulangan dengan penggantian) dan ulangan dengan hiponim.

Berdasarkan pendapat yang dikemukakan para ahli di atas, peneliti menyimpulkan bahwa reiterasi merupakan salah satu penanda kohesi leksikal yang berupa pengulangan kembali unsur-unsur leksikal yang bertujuan untuk menciptakan hubungan yang kohesif antarkalimat dalam sebuah wacana. Mengenai jenis-jenis penanda kohesi leksikal reiterasi, peneliti mengacu pendapat Rani yang menyatakan bahwa penanda leksikal reiterasi terdiri atas beberapa jenis, yaitu repetisi (berupa ulangan penuh, ulangan dengan bentuk lain, dan ulangan dengan penggantian/ sinonim) dan ulangan dengan hiponim.

Dongeng

Menurut (Sutjipto dalam zulfahnur dan Kurnia, 2006:62) dongeng merupakan cerita yang hidup di kalangan rakyat, yang disajikan dengan cara bertutur oleh tukang cerita pelipur lara dan pawang. Dongeng merupakan cerita tentang kejadian zaman dahulu yang aneh-aneh atau cerita yang tak terjadi. Dongeng diceritakan terutama untuk hiburan walaupun banyak juga melukiskan tentang kebenaran, berisikan pelajaran (moral), bahkan sindiran. Pengisahan dongeng mengandung harapan-harapan, keinginan-keinginan, dan nasihat baik yang tersirat maupun tersurat.

Dongeng memiliki potensi memberikan sumbangsih besar bagi anak sebagai manusia yang memiliki jati diri yang jelas, jati diri anak ditempa melalui lingkungan yang diusahakan secara sadar dan tidak sadar. Dongeng dapat digunakan sebagai sarana mewariskan nilai-nilai luhur kepribadian, secara umum dongeng dapat membantu anak menjalani masa tumbuh kembangnya. Anak-anak dapat memahami pola drama kehidupan melalui tokoh dongeng. Selain itu, melalui dongeng, anak-anak akan terlibat dalam alur cerita dongeng dalam hal ini anak-anak menumbuhkembangkan intelektualitasnya. Dongeng mampu membawa anak melanglangbuana, memasuki dunia fantasi, menyeret mereka ke dunia antah-berantah dan membayangkan berbagai "kehidupan lain" yang tidak ada di dekat mereka, dalam hal ini dapat menumbuhkan dan menggerakkan daya ciptanya.

Penelitian ini menggunakan metode deskriptif kualitatif. sumber data yang digunakan dalam penelitian ini adalah teks dongeng yang terdapat dalam buku *Dongeng Nusantara 33 Provinsi* oleh Tim Kreatif Hi-Fest yaitu berjumlah 39 teks. Sesuai dengan penelitian kualitatif dan sumber data yang digunakan maka teknik pengumpulan data yang digunakan ialah analisis dokumen. Penelitian ini memfokuskan pada kohesi leksikal reiterasi yang terdapat dalam sumber data, meliputi Repetisi (ulangan penuh, ulangan dengan bentuk lain), sinonim, dan hiponim.

Berikut ini adalah langkah analisis data yang dilakukan: (1) Membaca teks yang berupa dongeng dalam buku *Dongeng Nusantara 33 Provinsi* oleh Tim Kreatif Hi-Fest. (2) Memilih atau menentukan paragraf yang akan dijadikan sumber data. (3) Mengidentifikasi sumber data yang berupa penanda kohesi leksikal reiterasi. (4) Mengklasifikasikan penanda-penanda tersebut dengan menggunakan penanda kohesi leksikal reiterasi. (5) Menghitung frekuensi pemakaian penanda kohesi leksikal reiterasi dalam satu judul teks dongeng, kemudian diklasifikasikan berdasarkan jenis penanda kohesi leksikal reiterasinya. (6) Setelah semua teks dongeng dianalisis dan dihitung pemakaian penanda kohesi leksikal reiterasinya, selanjutnya dihitung jumlah pemakaian penanda kohesi leksikal reiterasi teks dongeng secara keseluruhan, kemudian penggunaan penanda kohesi leksikal tersebut dipresentasikan berdasarkan jenis penanda kohesi leksikal reiterasi. Berdasarkan hasil analisis itu akan diketahui penanda kohesi leksikal reiterasi manakah yang cenderung paling banyak digunakan serta penanda kohesi leksikal reiterasi manakah yang jarang digunakan dalam teks dongeng tersebut. (7) Menganalisis dan membuat deskripsi pemakaian kohesi leksikal reiterasi.

Hasil dan Diskusi

Berdasarkan hasil penelitian, jumlah keseluruhan penggunaan penanda reiterasi sebanyak 1009 kali penggunaan, yaitu jumlah penggunaan penanda reiterasi jenis repetisi sebanyak 940 kali penggunaan dengan presentase 93,16% dan penggunaan penanda reiterasi jenis hiponim sebanyak 69 kali penggunaan dengan presentase 6,84%. Dengan kata lain, penanda reiterasi jenis repetisi lebih banyak digunakan daripada penanda reiterasi jenis hiponim. Selanjutnya, secara keseluruhan penggunaan penanda reiterasi jenis repetisi, yaitu sebanyak 940 kali penggunaan dengan presentase 93,16%. Selain itu, dapat dilihat pula bahwa penanda reiterasi jenis repetisi memiliki tiga bentuk yang berbeda, yaitu ulangan penuh, ulangan bentuk lain, dan sinonim.

Bentuk ulangan penuh menjadi penanda reiterasi jenis repetisi yang paling banyak digunakan dalam teks dongeng, yaitu sebanyak 550 kali penggunaan dengan presentase 54,50%, lalu diikuti oleh jumlah penggunaan ulangan bentuk lain sebanyak 311 kali penggunaan dengan presentase 30,83%. Selanjutnya, ada bentuk sinonim yang jumlah penggunaannya paling rendah yaitu sebanyak 79 kali penggunaan dengan presentase 7,83%.

Penggunaan ulangan bentuk lain terbagi menjadi dua jenis, yaitu ulangan yang memiliki bentuk dasar sama dan ulangan yang memiliki acuan sama. Jenis ulangan bentuk lain yang memiliki acuan sama digunakan sebanyak 191 kali penggunaan dengan presentase 61,42% dan ulangan yang memiliki bentuk dasar sama digunakan sebanyak 120 kali penggunaan dengan presentase 38,80%. Dengan kata lain, ulangan dengan acuan sama lebih banyak digunakan daripada ulangan yang memiliki bentuk dasar sama.

Penggunaan sinonim terbagi menjadi tiga jenis yang berupa sinonim dengan nuansa makna dasar, sinonim dengan nuansa nilai rasa (emotif), dan sinonim dengan nuansa kelaziman pemakaian. Sinonim dengan nuansa makna dasar digunakan sebanyak 16 kali penggunaan dengan presentase 20,25%, sinonim dengan nuansa nilai rasa (emotif) digunakan sebanyak 2 kali penggunaan dengan presentase 2,53%, dan sinonim dengan nuansa kelaziman pemakaian sebanyak 61 kali penggunaan dengan presentase 77,21%.

Selanjutnya, selain ditemukan adanya penggunaan penanda reiterasi jenis repetisi, ditemukan juga penggunaan penanda reiterasi jenis hiponim. Penggunaan penanda reiterasi jenis hiponim ditemukan sebanyak 69 kali penggunaan dengan presentase 6,84%.

Penggunaan hiponim ditemukan tidak sebanyak penanda reiterasi jenis repetisi karena penanda jenis repetisi memiliki bentuk-bentuk yang bervariasi, sedangkan hiponim tidak. Konsep hiponim hanya mengandalkan adanya kelas bawahan dan kelas atasan atau adanya makna sebuah kata yang di bawah kata lainnya.

Penggunaan penanda kohesi leksikal reiterasi dalam sumber data dapat dilihat melalui beberapa data di bawah ini:

- 1) Alkisah, seekor raja burung parakeet *hidup* beserta rakyatnya di sebuah hutan di Aceh. *Hidup* mereka damai. Kedamaian tersebut terganggu, karena seorang pemburu.
- 2) Di tengah perjalanan, tiba-tiba kapal yang dinaiki Malin Kundang diserang oleh bajak laut. Semua barang *dagangan*(BDS) para *pedagang*(BDS) yang berada di kapal dirampas oleh bajak laut. Bahkan sebagian besar awak kapal dan orang yang berada di kapal tersebut dibunuh oleh para bajak laut.

- 3) Malin Kundang beruntung, *dia*(AS) sempat bersembunyi di sebuah ruang kecil yang tertutup oleh kayu sehingga tidak dibunuh oleh para bajak laut. Malin Kundang terkatung-katung di tengah laut, hingga akhirnya kapal yang ditumpanginya terdampar di sebuah pantai. Dengan tenaga yang tersisa, Malin Kundang berjalan menuju ke desa yang terdekat dari pantai. Desa tempat Malin Kundang terdampar adalah desa yang sangat subur.
- 4) Untuk memenuhi permintaan itu, ibu sang *putri*(S) memerintahkan beberapa dayangnya untuk mencari daun keremunting yang banyak terdapat di sekitar gua. Tak berapa lama, dayang-dayang tersebut sudah kembali dengan membawa daun yang dimaksud. Setelah daun disiapkan, Si Penyempit mendekati *gadis*(S) cantik yang sedang terbaring lemas itu, lalu menutupi tubuhnya.
- 5) Alkisah, pada dahulu kala terdapat sebuah kerajaan besar yang bernama Prambanan. Rakyatnya hidup tentram dan damai. Tetapi, apa yang terjadi kemudian? Kerajaan Prambanan *diserang*(S) dan *dijajah*(S) oleh Negri Pengging. Ketentraman kerajaan Prambanan menjadi terusik. Para tentara tidak mampu menghadapi serangan pasukan Pengging. Akhirnya, kerajaan Prambanan dikuasai oleh Pengging, dan dipimpin oleh Bandung Bondowoso.
- 6) Dikisahkan, mereka memiliki ladang padi bersebelahan yang dipisahkan oleh pepohonan. Dibawah pepohonan itu *tumbuhlah cendawan*(S). *Cendawan*(S) yang menghadap ke arah ladang Aria Tebing tumbuh menjadi emas. Sedangkan *jamur*(S) yang menghadap ladang Serunting tumbuh menjadi tanaman yang tidak berguna.
- 7) Si penyempit kemudian mengobati Pak Raje dengan tujuh helai daun. Setelah itu ia membakar kemenyan, lalu menyebut satu persatu *anggota tubuh* Pak Raje, seperti *tangan*(H), *kaki*(H), *kepala*(H), dan lain-lain. Terakhir ia menyebut nama Pak Raje. Ketika asap kemenyan itu mengepul, Si Penyempit kemudian membaca mantra.

Pada contoh (1) terdapat 1 kata yang merupakan ulangan penuh, yaitu kata *hidup* yang diulang sebanyak 2 kali. Kata *hidup* yang pertama terdapat pada kalimat 1 kemudian diulang secara penuh atau tanpa perubahan di kalimat kedua, yang menjadi pokok pembahasan paragraf adalah hidup burung paraaket. Demi terciptanya kepaduan paragraf yang mendukung ide pokok tersebut, maka digunakanlah ulangan penuh, yaitu kata *hidup*. Selain itu, ulangan penuh ini bertujuan agar informasi yang ingin disampaikan oleh penulis mudah dipahami oleh pembaca.

Pada contoh (2) terdapat 1 kata yang mengalami pengulangan menjadi bentuk lain yang memiliki bentuk dasar sama, yaitu dari kata dasar *dagang*. Kata *dagang* yang pertama memiliki bentuk yang berbeda dengan kata *dagang* yang kedua. Kata *dagang* yang pertama mendapat akhiran *-an* menjadi *dagangan* dan kata *dagang* yang kedua mengalami pengimbuhan *pe,-* menjadi *pedagang*.

Pada contoh (3) terdapat satu ulangan dengan bentuk lain yang memiliki acuan sama, yaitu kata *dia* pada kalimat pertama. Kata *dia* pada kalimat pertama tersebut merupakan ulangan bentuk lain dari kata *Malin Kundang*. Meskipun kata *dia* memiliki bentuk yang benar-benar lain dengan kata *Malin Kundang*, namun keduanya mengacu pada sesuatu yang sama yaitu seseorang yang bernama Malin Kundang.

Pada contoh (4) terdapat kata yang termasuk sinonim dengan nuansa makna dasar dan makna tambahan, yaitu *putri* dan *gadis*. Kedua kata tersebut memiliki makna dasar, yaitu *anak perempuan*. Mengenai makna tambahan, kata *putri* dan *gadis* memiliki makna tambahan yang berbeda. Secara maknanya kata *putri* berarti anak perempuan raja, sedangkan *gadis* berarti anak perempuan yang sudah akhil balik; perempuan yang belum kawin (perawan).

Pada contoh (5), kata *diserang* bersinonim dengan kata *dijajah*, kedua kata itu dapat saling menggantikan tanpa mempengaruhi informasi yang ingin disampaikan penulis. Penggunaan kedua kata tersebut disesuaikan dengan nilai rasa yang terkandung dari kata tersebut. Dalam konteks ditindasnya sebuah tempat atau penduduk oleh pihak luar, penulis lazim menyamakan antara kata *dijajah* dan *diserang* dalam pemakaiannya.

Pada contoh (6), terdapat kata yang termasuk ke dalam sinonim dengan nuansa kelaziman pemakaian, yaitu kata *cendawan* dan *jamur*. Dalam paragraf tersebut kata *cendawan* dan *jamur* dapat saling menggantikan tanpa mempengaruhi informasi yang hendak disampaikan oleh penulis. Namun akan memiliki kelaziman yang berbeda jika digunakan dalam frase berikut ini.

Pada contoh (7) terdapat deretan hiponim dari kata *tangan*, *kaki*, dan *kepala*. Keempat bentuk itu terdapat dalam teks disertai dengan kehadiran hipernim sebagai kata atasannya, yaitu *anggota tubuh*.

Implikasi penelitian ini pada pembelajaran siswa SMP khususnya kelas VII mengenai materi kebahasaan adalah siswa seharusnya mampu menggunakan bahasa yang komunikatif, misalnya yang berhubungan dengan pilihan kata agar siswa mampu membuat kalimat efektif dan kalimat yang lugas dan sederhana. Selain itu, berkaitan dengan materi sastra, siswa harus mampu mengapresiasi dan memahami isi dongeng yang dibaca. Dua aspek pembelajaran tersebut akan menuntut siswa untuk memahami penanda leksikal yang berupa reiterasi yang meliputi

repetisi (ulangan penuh, ulangan bentuk lain, dan sinonim) dan hiponim yang merupakan penanda yang dapat digunakan untuk menjadikan suatu teks menjadi padu. Sehubungan dengan hasil penelitian, uraian di atas dapat diintegrasikan terhadap pembelajaran di SMP kelas VII.

Dari tujuan pembelajaran tersebut, guru harus mampu membuat skenario pembelajaran yang bisa membuat siswa menjadi mampu untuk menggunakan penanda leksikal berupa reiterasi dengan tepat sehingga siswa mampu menciptakan suatu paragraf yang kohesif. Langkah-langkah pembelajaran dapat dilakukan sebagai berikut. (1) Guru memberikan materi mengenai syarat-syarat paragraf yang padu berkaitan dengan penggunaan penanda leksikal jenis reiterasi. (2) Tiap-tiap siswa ditugasi untuk membaca sebuah dongeng kemudian mengidentifikasi penggunaan penanda leksikal jenis reiterasi. (3) Guru menugasi siswa untuk menulis kembali isi dongeng dengan menggunakan kalimat sendiri secara padu dengan menggunakan penanda leksikal reiterasi sebagai alat untuk menjaga kekohesifannya. (4) Setelah tugas selesai, hasil tulisan ditukar dengan teman sebangku. (5) Tiap-tiap siswa ditugasi untuk mengidentifikasi penggunaan penanda leksikal reiterasi yang ada pada tulisan temannya, lalu diidentifikasi pula apakah penanda reiterasi tersebut telah digunakan sebagai penjaga kepaduan teks atau tidak.

Berdasarkan langkah-langkah tersebut, diharapkan tujuan pembelajaran yang berkaitan dengan kebahasaan serta sastra dapat tercapai, yaitu siswa mampu menggunakan bahasa yang komunikatif dalam kegiatan komunikasi lisan maupun tulisan. Selain itu tujuan pembelajaran yang berkaitan dengan sastra juga dapat tercapai, yaitu siswa mampu mengapresiasi dan memahami isi dongeng yang dibaca.

Simpulan

Berdasarkan hasil analisis data, ditemukan karakteristik penanda leksikal reiterasi sebagai berikut. (1) Penggunaan penanda leksikal reiterasi terbagi menjadi dua, yakni repetisi dan hiponim. (2) Reiterasi jenis repetisi terbagi menjadi tiga, yaitu ulangan penuh, ulangan bentuk lain, dan ulangan dengan penggantian/sinonim. (3) Repetisi yang berupa ulangan bentuk lain terbagi atas ulangan bentuk lain yang memiliki bentuk dasar sama dan ulangan bentuk lain yang memiliki acuan sama. (4) Repetisi yang berupa sinonim terbagi berdasarkan nuansa maknanya, yakni sinonim berdasarkan makna tambahan, nilai rasa (emotif), dan kelaziman pemakaian leksem tersebut.

Berdasarkan intensitasnya, keseluruhan penggunaan penanda reiterasi sebanyak 1009 kali penggunaan, yaitu jumlah penggunaan penanda reiterasi jenis repetisi sebanyak 940 kali penggunaan dengan presentase 93,16% dan penggunaan penanda reiterasi jenis hiponim sebanyak 69 kali penggunaan dengan presentase 6,84%.

Selain itu, penelitian ini memiliki keterkaitan dan pengaruh terhadap pembelajaran, hal ini berdasarkan KTSP yang di dalamnya mencakup pembelajaran mengenai penggunaan kalimat efektif dan kepaduan paragraf.

Berdasarkan hasil penelitian dan pembahasan, peneliti memberikan saran kepada guru bahasa Indonesia, khususnya untuk pembelajaran kebahasaan, agar dapat memaksimalkan penggunaan reiterasi sebagai penanda leksikal dalam membentuk suatu wacana yang kohesif. Selain itu, guru bahasa Indonesia harus dapat memanfaatkan media teks dongeng sebagai suatu bahan pembelajaran untuk memperlihatkan kepaduan suatu wacana sekaligus sebagai media untuk menanamkan nilai-nilai moral kepada siswa.

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The Index of Hero's Power and Nobility in Shakespearean Tragedy Drama: A Semiotic Study

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Abstract

This paper discusses a study that investigates the index of hero's power and nobility in Shakespearean tragedy dramas. Here, the discussion focuses on two works authored by William Shakespeare: "Macbeth" and "Othello". Objective of this study is to investigate the signs that give index of power and nobility in those two Shakespearean tragedy dramas. The study is done by analyzing Macbeth and Othello in the way of tracing the intrinsic elements or texts of them. All related dialogs and narrations (data source) in these dramas are analyzed in order to disclose the indexes of power and nobility in Shakespearean tragedy dramas. All analyses from each works are compared in order to determine if there are similar indexes or even distinction among those works in depicting the sense of power and nobility as Shakespearean dramas. As the result, it is found that these two dramas contain similar pattern of indexes that lead to the figuration of each hero's power and nobility in the dramas.

Keywords: nobility, power, index, sign, Shakespearean tragedy drama

Introduction

During the long reign of Queen Elizabeth I (1558-1603), the progress in the development of literary domain was very significant. The chief literary glory of this great age was its drama (Thornley and Robert, 1984: 35). That because this age showed its society patriotism, settlement in belief and social life, passion, and intellectual development. In this case, drama was considered to have capacity in combining thought, feeling, and movement of Elizabethan society. Furthermore, Samekto (1998: 24) stated that in this particular age, drama was no longer used for teaching religion and moral, but it had achieved an artistically level in which it tended to show the complexity of human life. Based on that, among all literary domains of this age, drama really became the most improved literary domain, and that culminated on the works of greatest English playwrights William Shakespeare.

According to L.G. Salinger in Bedford (1982: 16-17), by Shakespeare lifetime (1564-1616), the new humanist (influenced by classical Greek) culture matured during his youth. It was reflected in the Roman and Mediterranean settings of the drama, and also the characters of princes, wits, and gallants. In addition, the Elizabethan literary language, especially with professional writers like Shakespeare was addressed to a mixed public, more trained in listening than in reading, and more accustomed to group life than to privacy. Therefore, in order to entertain the society and to relate drama to society life, the common central theme of Elizabethan literature was the clash between individuals and the claims of social order.

During his lifetime, Shakespeare authored not less than thirty four dramas and two sonnets. According to Samekto (1998: 29-30), concerning on its kind, Shakespeare's works could be divided into three categories; tragedy, comedy, and history drama. Tragedy is a kind of drama in which the main character is encouraged by its own condition or weaknesses to the affliction, especially agony and ended by death. In this case, "Hamlet", "Othello", "King Lear", and "Macbeth" are considered as Shakespeare's greatest tragedies. Comedy is a kind of drama in which the characters belong to humorous situation, and ended with sense of happiness. "Midsummer Night's Dream", "As You Like It", "Twelfth Night", "Winter's Tale", and "The Tempest" are Shakespeare's most famous comedies. Meanwhile history drama is a kind of drama that depicts an era or a historical figure, and it could be tragedy or comedy. The examples of Shakespeare's history drama are "Julius Caesar", "Richard III", "Henry IV", and "Anthony and Cleopatra".

As explained previously, the new humanist culture influenced Shakespeare in creating his works. That is why, seeing the Element of his works, Roman and Mediterranean become the common settings of his dramas. In addition, Shakespeare's other elements that commonly found in his dramas are characters of princes (nobility), wits, and gallants. Besides the influence of classical Greek arts and works, that probably happened because of the

monarchy background of his nation and the situation of Europe in the sixteenth century that was dominated by kings. In Shakespeare's tragedy dramas, wit is absolutely rare or even never exists inside the content of the play. As Samekto stated before, the tragedies normally contain the sense of seriousness and sorrow, for Shakespearean in particular they would be dominantly colored by sense of nobility and power (gallant).

Related to that issue, this particular study is aimed to investigate how Shakespeare's works depict the sense of nobility and power through certain elements in his tragedy drama. In this case, there must be signs that lead to the figuration of those senses in Shakespearean tragedy dramas; therefore to approach the existence of signs in Shakespeare's tragedies is really essential to understand how the figuration of power and nobility senses is established. According to Pradopo (2012: 119), semiotic is a relevant study to deal with signs in literature, because it is the study of signs. In semiotic, sign has two aspects; signifier and signified. Signifier is a formal form that signs something so called signified, meanwhile signified is something that is signed by signifier, which means a meaning.

Furthermore, Pradopo (2012: 120) also stated that sign is divided into three categories including icon, index, and symbol. Icon is a sign that shows a natural relation between its signifier and signified, as example is tree's picture that signs the tree itself. Index is a sign that shows causal relation between its signifier and signified, as example is smoke that signs fire. Meanwhile symbol is a sign that shows there is no natural relation between its signifier and signified. Moreover, it also has an arbitrary relation between signifier and signified, in which the meaning of sign depends on the convention. For example is a symbol of "ibu" whereas it is determined by Indonesian convention, while English uses "mother" and French uses "la mere". The variation of signs for one meaning shows the arbitrariness in this particular case.

Related to the discussion, Pradopo also explains that index is the preferable one for literary research that uses semiotic approach. The signs that show causal relation would be able to understand certain element contained in a literary work. As an example, if a study aims to discuss the characterization of a doctor, so the investigation must be directed to figure out the signs that give index that certain character is a doctor such as the character always uses medical terms, tools, etc. Therefore, to synchronize the approach used in this particular study, the investigation done in this study is also intended to figure out the signs that give index of power and nobility in Shakespearean tragedy drama.

In order to gain more comprehensive result of study, the observation is done by analyzing two Shakespearean greatest tragedy dramas "Othello" and "Macbeth", so that the depiction of power and nobility indexes in Shakespearean drama could be seen more significantly. The study is done by analyzing those works in the way of tracing the intrinsic elements or texts of them. All related dialogs and narrations (data source) in these dramas are analyzed in order to disclose the indexes of power and nobility in Shakespearean tragedy dramas. All analyses from each works would be compared in order to determine if there are similar indexes or even distinction among those works in depicting the sense of power and nobility as Shakespearean dramas. Therefore, through this study it is hoped that indexes that trigger the figuration of power and nobility in Shakespearean Tragedy dramas could be understood comprehensively.

Method

Since it a library research, this research is done by using descriptive qualitative method in which the data analyzed are in a form of texts (narrations and dialogues) in two primary data sources, William Shakespeare's *Macbeth* and *Othello*. The data gotten are processed and analyzed based on indexical meaning in semiotic approach in order to reveal indexes that trigger the figuration of power and nobility in those two Shakespearean tragedy dramas.

Discussion

Before going to the discussion, first thing to be informed is that the material object used in this observation is William Shakespeare's dramas that have already been formed to electronic text series. Therefore, the observation is done by having a close reading to those related texts in order to accomplish the objective of this discussion. Related to that, the discussion in this paper is divided into two discussions. The first is discussion of index of power and the second is discussion of index of nobility in Shakespearean tragedy dramas.

Index of Hero's Power in Shakespeare's "Macbeth" and "Othello"

As explained previously, for Shakespearean tragedy dramas in particular they would be dominantly colored by sense of power (gallant). Most of the senses of power are found to be identically referred to the depiction of male main characters (heroes) in Shakespearean tragedy dramas. That is of course not surprising, since all titles of Shakespearean tragedy dramas are taken from the name of hero in each drama, so the focus of any significant aspect must be pointed out to the main character in the story. However, that is not what would be discussed in this study, because basically this study is intended to seek the indexes (signs) that lead to the power figuration upon heroes in "Macbeth" and "Othello". Therefore, some analyses are done toward particular texts that are relevant to this study from those four dramas.

In accordance, first of all, some quotations are taken in order to seek out the indexes of power that are attached upon hero in *Macbeth*:

SOLDIER.

.....;
For **brave** Macbeth,--well he deserves that name,--
Disdaining fortune, with his brandish'd steel,
Which smok'd with bloody execution,
Like **valor's minion**,

ROSS.

.....,
Curbing his lavish spirit: and, to conclude,
The **victory** fell on us.

DUNCAN.

What he hath lost, noble Macbeth hath won.
(Project Gutenberg E-text of Macbeth by Shakespeare, 1998)

Based on those quotations, it seems that Macbeth as a hero in the drama is depicted to have some characterizations that are implicitly explained by those dialogs. Based on the first dialog, it is found that Captain Macbeth is portrayed as *brave* character in the war that their kingdom faces till Macbeth is considered as *valor's minion*. Related to the first dialog, the second and the third dialogs try to emphasize what has done by Macbeth in the war, the *victory* fell on Macbeth's troops. Afterwards, according to the story King Duncan of Scotland bestows him to be Thane of Cawdor.

In this case, it could be seen how significant actually the power of Macbeth depicted in this drama. From the quotations explained above, there are some indexes that are found related to the figuration of Macbeth's power in this drama such as brave, valor's minion, and victory. In *Macbeth*, those three signs are able to establish a power figuration to Macbeth character, because basically there is a causal relation between Macbeth's power figuration and those three signs. Here, the bravery that is represented by "brave sign" and "valor's minion sign" in which these two signs raise an emergence of such a *power* that support him to give "victory" for his kingdom. Accordingly, in the other word the three signs found in this drama could be considered as the indexes that sign an existence of power upon Macbeth character. The existence of power here is seen from Macbeth's *bravery*, *valor*, and his success as a soldier in giving *victory* for his kingdom from the war he face.

Second of all, the analysis is directed to *Othello*. In accordance, some quotations are taken in order to seek out the indexes of power that are attached upon hero in *Othello*:

MONTANO.

.....
As well to see the vessel that's come in
As to throw out our eyes for **brave** Othello,

OTHELLO.

Come, let us to the castle.
News, friends; our wars are done, **the Turks are drown'd**.
How does my old acquaintance of this isle?

HERALD.

It is Othello's pleasure, our noble and **valiant** general,
that upon certain tidings now arrived, **importing the mere
perdition of the Turkish fleet**, every man put himself into
triumph;
(Project Gutenberg E-text of Othello by Shakespeare, 1998)

Based on those quotations, it seems that Othello as a hero in the drama is depicted to have also some characterizations that are implicitly explained by its dialogs. Based on the first dialog, it is found that General Othello is portrayed as *brave* character and all people wait for his arrival from the war they face against the Turkish in Cyprus, in addition this finding also supported by the third dialog that portrays Othello as *valiant* general. Related to those findings, the second and the third dialogs try to emphasize that Othello's leadership has been able to defeat Turkish fleet and give the *triumph* to his people and based on that Othello is bestowed as a noble general for Cyprus people.

In this case, it could be seen how significant actually the power of Othello depicted in this drama. From the quotations explained above, there are some indexes that are found related to the figuration of Othello's power in this drama such as brave, valiant, and triumph. As in *Macbeth*, in *Othello* those three signs are able to establish a power figuration to Othello character, because of the causal relation between Othello's power figuration and those three signs. Here, the bravery that is represented by "brave sign" and "valiant sign", in which these two signs raise an emergence of such a *power* that support him to give "triumph" for his people. Accordingly, in the other word the three signs found in this drama could be considered as the indexes that sign an existence of power upon Othello character. The existence of power here is seen from Othello's *bravery*, *valiant leadership*, and his success in giving *triumph* for Cyprus people from the war against Turkish.

Based on those analyses, there is an interesting finding between those two dramas. According to some indexes found in these two dramas, it is also found that *Macbeth* and *Othello* have the same pattern in figuring their hero's power out. In order to give clearer picture of the pattern, here a table is created to highlight all indexes of each hero's power in those dramas:

No.	Drama & Hero	Index 1	Index 2	Index 3
1.	<i>Macbeth</i> : Macbeth	Brave	Valor	Victory (by defeating enemy)
2.	<i>Othello</i> : Othello	Brave	Valiant	Triumph (by defeating enemy)

Table 1: Indexes of Hero's Power

The table shows clearer picture of indexes that lead to the figuration of hero's power in *Macbeth* and *Othello*. From the table, it is seen how *Macbeth* and *Othello* contain the same pattern in figuring their hero's power out. Each drama has index of bravery that refers to their hero's power who dares to face dangerous come from the enemy. In addition, each drama also has index of gallantry to show their hero's power that is represented by valor (*Macbeth*) and valiant (*Othello*) in which those two indexes have the same level of meaning which also refer to their hero's power to fight against the enemy. And the last similar pattern is the ability of each hero to defeat their enemy which is represented by index of victory (*Macbeth*) and triumph (*Othello*) which they have the same meaning (success or winning). Therefore, after finding all indexes that show the existence of hero's power in *Macbeth* and *Othello*, it is also found that those two dramas have the same pattern of indexes to establish the figuration of hero inside of the story.

2.2. Index of Hero's Nobility in Shakespeare's "*Macbeth*" and "*Othello*"

As explained previously, Shakespearean tragedy dramas is also dominantly colored by sense of nobility. As like as previous discussion, most of the senses of nobility are found to be identically referred to the depiction of male main characters (heroes) in Shakespearean tragedy dramas particularly in *Macbeth* and *Othello*. Therefore, to disclose the indexes of nobility in those dramas, first of all some quotations are taken in order to seek out the indexes of nobility that are attached upon hero in *Macbeth*:

DUNCAN.

What he hath lost, **noble** Macbeth hath won.

.....

ROSS.

And, for an earnest of a greater honor,

He bade me, from him, call thee **Thane of Cawdor**:

In which addition, hail, most worthy thane,
For it is thine.

.....

DUNCAN.

This **castle** hath a pleasant seat: the air
Nimbly and sweetly recommends itself
Unto our gentle senses.

(Project Gutenberg E-text of Macbeth by Shakespeare, 1998)

Based on those quotations, it seems that Macbeth as a hero in the drama is depicted to have particular identity that is implicitly explained by those dialogs. Based on the first dialog, it is found that Macbeth is called as *noble* Macbeth by King Duncan. For English people, noble means a person of the highest social group in Britain, in which this person belongs to a high social rank in a society, especially by birth. In this case, word noble is considered as a sign to show the nobility of Macbeth in the story. Related to the first dialog, the second dialog strengthens the position of Macbeth's identity in the story, because according to the dialog it is found that the next sign of nobility is seen when Macbeth is bestowed as *Thane of Cawdor* in which it is the honorary title given by the King because of Macbeth's merit for the kingdom. Meanwhile, the third dialog tries to emphasize another sign that depicts the nobility of Macbeth by showing where he lives. It is found that Macbeth lives in a castle in which for British society the one or family that usually lives in a castle is a noble family. Therefore, a castle depiction is also seen as a sign of Macbeth's nobility.

In this case, it could be seen how significant actually the nobility of Macbeth depicted in this drama. From the quotations explained above, there are some indexes that are found related to the figuration of Macbeth's nobility in this drama such as noble, Thane of Cawdor, and castle. In *Macbeth*, those three signs are able to establish a nobility figuration to Macbeth character, because basically there is a causal relation between Macbeth's nobility figuration and those three signs. Here, the nobility is represented by "noble sign" and "Thane of Cawdor sign" in which these two signs raise an emergence of such identification of *nobility* that identify who is Macbeth in the view of society inside the story. In addition, "castle sign" also strengthens the identity of Macbeth as a noble man character inside of the drama. Accordingly, in the other word the three signs found in this drama could be considered as the indexes that sign the nobility upon Macbeth character. The identification of nobility here is seen from Macbeth's noble title and status, also the castle where he lives as a noble man.

Second of all, the analysis is directed to *Othello*. In accordance, some quotations are taken in order to seek out the indexes of nobility that are attached upon hero in *Othello*:

HERALD.

It is Othello's pleasure, our **noble** and valiant general,
that upon certain tidings now arrived, importing the mere
perdition of the Turkish fleet, every man put himself into
triumph; much was his pleasure should be proclaimed. All offices are open; and
there is full liberty of feasting from this present hour of five till the bell have told eleven. Heaven
bless the isle of Cyprus and our **noble general**
Othello!

.....

OTHELLO.

These letters give, Iago, to the pilot;
And by him do my duties to the senate:
That done, I will be walking on the works;
Repair there to me.

IAGO.

Well, my good **lord**, I'll do't.

.....

OTHELLO.

Come, let us to **the castle**--
News, friends; our wars are done, the Turks are drown'd.
How does my old acquaintance of this isle?

(Project Gutenberg E-text of Othello by Shakespeare, 1998)

Based on those quotations, it seems that Macbeth as a hero in the drama is depicted to also have particular identity that is implicitly explained by those dialogs. Based on the first dialog, it is found that Othello is called as *noble* general by people in Cyprus. As explained previously, noble means a person of the highest social group. In this case, word noble is considered as a sign to show the nobility of Othello in the story. Related to the first dialog, the second dialog also strengthens the position of Othello's identity in the story, because according to the dialog it is found that the next sign of nobility is seen when Othello is called as *lord* in which it is the honor given by his people. Meanwhile, the third dialog also tries to emphasize another sign that depicts the nobility of Othello by showing where he lives. It is found that Othello lives in a castle in which it is where noble family usually lives in. Therefore, a castle depiction is also seen as a sign of Othello's nobility.

In this case, it could be seen how significant actually the nobility of Othello depicted in this drama. From the quotations explained above, there are some indexes that are found related to the figuration of Othello's nobility in this drama such as noble, lord, and castle. In *Othello*, those three signs are able to establish a nobility figuration to Othello character, because basically there is a causal relation between Othello's nobility figuration and those three signs. Here, the nobility is represented by "noble sign" and "lord sign" in which these two signs raise an emergence of such identification of *nobility* that identify who is Othello in the view of society inside the story. In addition, "castle sign" also strengthens the identity of Othello as a noble man character inside of the drama. Accordingly, in the other word the three signs found in this drama could be considered as the indexes that sign the nobility upon Othello character. The identification of nobility here is seen from Othello's noble title and status, also the castle where he lives as a noble man.

Based on those analyses, the same like previous analysis there is an interesting finding between those two dramas. According to some indexes found in these two dramas, it is also found that *Macbeth* and *Othello* have the same pattern in figuring their hero's nobility out. In order to give clearer picture of the pattern, here a table is created to highlight all indexes of each hero's nobility in those dramas:

No.	Drama & Hero	Index 1	Index 2	Index 3
1.	<i>Macbeth</i> : Macbeth	Noble	Thane of Cawdor	Castle
2.	<i>Othello</i> : Othello	Noble	Lord	Castle

Table 2: Indexes of Hero's Nobility

The table shows clearer picture of indexes that lead to the figuration of hero's nobility in *Macbeth* and *Othello*. From the table, it is seen how *Macbeth* and *Othello* contain the same pattern in figuring their hero's nobility out. Each drama has index of noble that refers to their hero's nobility who has high rank in the social stratification. In addition, each drama also has index of honorary title to show their hero's nobility that is represented by Thane of Cawdor (*Macbeth*) and lord (*Othello*) in which those two indexes have the same level of meaning which also refer to their hero's nobility who has honorary title in the social life. And the last similar pattern is the place where they live in which is represented by index of castle both in *Macbeth*) and *Othello* whereas it is the place of noble family usually live in. Therefore, after finding all indexes that show the existence of hero's nobility in *Macbeth* and *Othello*, it is also found that those two dramas have the same pattern of indexes to establish the figuration of hero inside of the story.

Conclusion

Based on the explanations that have been described previously, there are some important things that can be inferred and understood. Firstly, there is an interesting finding between those two dramas. According to some indexes found in these two dramas, it is found that *Macbeth* and *Othello* have the same pattern in figuring their hero's power out. Each drama has index of bravery that refers to their hero's power who dares to face dangerous come from the enemy. In addition, each drama also has index of gallantry to show their hero's power that is represented by valor (*Macbeth*) and valiant (*Othello*) in which those two indexes have the same level of meaning which also refer to their hero's power to fight against the enemy. And the last similar pattern is the ability of each hero to defeat their enemy which is represented by index of victory (*Macbeth*) and triumph (*Othello*) which they have the same meaning (success or winning). Therefore, after finding all indexes that show the existence of hero's power in *Macbeth* and *Othello*, it is concluded that those two dramas have the same pattern of indexes to establish the figuration of hero inside of the story.

Secondly, it is also found that *Macbeth* and *Othello* have the same pattern in figuring their hero's nobility out. Each drama has index of noble that refers to their hero's nobility who has high rank in the social stratification. In addition, each drama also has index of honorary title to show their hero's nobility that is

represented by Thane of Cawdor (*Macbeth*) and lord (*Othello*) in which those two indexes have the same level of meaning which also refer to their hero's nobility who has honorary title in the social life. And the last similar pattern is the place where they live in which is represented by index of castle both in *Macbeth*) and *Othello* whereas it is the place of noble family usually live in. Therefore, after finding all indexes that show the existence of hero's nobility in *Macbeth* and *Othello*, it is concluded that those two dramas have the same pattern of indexes to establish the figuration of hero inside of the story.

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Antimatter Technology: The Bridge between Science and Religion toward Universe Creation Theory Illustrated in Dan Brown's *Angels and Demons*

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Abstract

Science deals with the study of nature, its forces, processes and development. It is based on the analysis of evidence, meanwhile religion deals with matters of faith. Some of the areas where science and religion overlap, and make conflicting claims, are Cosmology, geology, astronomy, etc. The analysis will be focused on describing the way the antimatter technology bridges the deep rift between science and religion related to the theory of universe creation. through Angel and Demon, Dan Brown wants to potrays the conflict between science and religion century related to the universe creation theory. Though the story is focussed on the assasination of Vetra and four preferity cardinal by illuminati which steal antimatter technology from CERN, the Antimatter technology as the bridge between science and religion toward universe creation theory plays a fundamental part in the novel. In addition, by depicting the case of Antimatter technology as the bridge between science and religion toward universe creation theory in Angel and Demon, Dan Brown as the author wants to show the readers how the antimatter can brigde the perception between science and religion in universe creation.

Key Words: antimatter, Dan Brown, religion, science

Introduction

Since the beginning of history, there are some significant issues related to science and religion, mainly about the deep rift between knowledge and religion, particularly upon universe creation theory. Science and religion are regarded as two separated field. Science deals with the study of nature, its forces, processes and development. It is based on the analysis of evidence, meanwhile religion deals with matters of faith. Some of the areas where science and religion overlap, and make conflicting claims, are Cosmology, geology, astronomy, etc.

In accordance, this paper analyzes the issue of science and religion conflict described in Dan Brown's *Angels and Demons* (2000). The story tells about the adventure of Robert Langdon and Vittoria Vetra to investigate Leonardo Vetra assasination who found antimatter technology (a miniature of universe) in the formed of tube. Later, the analysis will be focused on describing the way the antimatter technology bridges the deep rift between science and religion related to the theory of universe creation.

Theory and Method

According Bogdan and Biklen (1982) in Moleong (2006:246) "Data analysis is the way done by working with the data, organizing the data, and choosing those data become a unity, so the data can be understood and synthesized to find out the pattern, to define the important points and to decide the result. Meanwhile, to answer the problem discussed content analysis techniques is applied. In this technique the data are needed to answer each research stage and then performed content analysis of these data to answer or describe the research. Results of this content analysis are then used as the materials to answer question research on the next stage along with other data obtained. Bernard Berelson defines Content Analysis as "a research technique for the objective, systematic, and quantitative description of manifest content of communications" (Busha and Harter, 2005:74). Content analysis is a research tool focused on the actual content and internal features of media. It is used to determine the presence of certain words, concepts, themes, phrases, characters, or sentences within texts or sets of texts and to quantify this presence in an objective manner.

Texts can be defined broadly as books, book chapters, essays, interviews, discussions, newspaper headlines and articles, historical documents, speeches, conversations, advertising, theater, informal conversation. To conduct a content analysis on a text, the text is coded or broken down, into manageable categories on a variety

of levels--word, word sense, phrase, sentence, or theme--and then examined using one of content analysis' basic methods: conceptual analysis or relational analysis. There are two techniques are used by the writers as follows:

Conceptual Analysis

Traditionally, content analysis has most often been thought of in terms of conceptual analysis. In conceptual analysis, a concept is chosen for examination and the number of its occurrences within the text recorded. Because terms may be implicit as well as explicit, it is important to clearly define implicit terms before the beginning of the counting process. To limit the subjectivity in the definitions of concepts, specialized the novel are used.

Relational Analysis

As stated above, relational analysis builds on conceptual analysis by examining the relationships among concepts in a text. And as with other sorts of inquiry, initial choices with regard to what is being studied and or coded for often determine the possibilities of that particular study. For relational analysis, it is important to first decide which concept type will be explored in the analysis.

In analyzing the data, the writers conduct some steps as follow:

1. Identifying the data that have been collected in the process of data collecting.
2. Categorizing the data based on the research question.
3. Classifying the data into some groups based on similar meaning.
4. Doing interpretation and describing the data. This stage is applied to paraphrase and undertand the data which relate to the problem and objective formulated in the research.
5. Analyzing the data by correlating the data to the theory and concept. In this step the writers analyzed the primary data provided in Dan Brown's *Angel and Demoin* in order to answer the problems formulated by which analysis is supported by the secondary data which are available in the theoretical framework.
6. Concluding the analysis. This steps is elaborated as the conclusion of the analysis of the subject matter based on the problem formulated.

Findings and Discussion

3.1 Antimatter Proves Science and Religion as Compatible Fields

In religion perception universe is created out of nothing by God and explained briefly in Genesis. Meanwhile, in science, everything should have matter to be created, no matter no creation. This battle has no solution to be solved. It is shown by Maximilian Kohler, one of the characters, the director of CERN. In the story, CERN is a place where Europe scientists do a pure physic research. Maximilian Kohler is a person who does not believe God. He dedicates himself to science as his God.

Faith does not protect you. Medicine and airbags...those are things that protect you. God does not protect you. Intelligence protects you. Enlightenment. Put your faith in something with tangible results. How long has it been since someone walked on water? Modern miracles belong to science...computers, vaccines, space stations...even the divine miracle of creation. Matter from nothing...in a lab. Who needs God? No! Science is God. (Brown, 2000: 174)

The narration on the passage states religion cannot protects human life as the science does. In those quotations, Kohler believes that there is no miracle comes from God. Miracles can be created by human intelligence in developing science. If ones are sick, they go to doctor or hospital, they do not go to church. It means medicines protect them. Science has proved nowadays if ones want to do everything, science give the contribution. Science and its progress becomes for some people the all-consuming goal. When it is all-consuming, it commands ultimate allegiance and whatever has a person ultimate allegiance has become his substitute God. To be sure, this new God is not a material idol or a personal God.

The statement also calls everything that the Bible teaches into question and in essence declares it to be false. There is perhaps no more important question than the profound yet basic question of the truthfulness of the Bible. Hence, a faith can not be counted by our belief to science. Science is part of development created by human and religion deals with matter of faith. Regarded to the issue of the battle of science of religion, antimatter give new vista in our life, it not only put science in higher level but also this technology can brigde conflict that is happened between science and religion. Meanwhile, the founding of antimatter as the new technology can reconcile

the deep rift between science and religion . It also answers the question appeared related to the universe creation theory scientifically but it is not offending what Bible explains about universe creation.

The deep rift between science and religion also becomes a polemic which influences the development of science and religion. Science becomes new answer for human when God does not give what a person wants. Nowadays, science domains in our life, human cannot live without science. For example, the using of medicine, television, computer and others cannot be separated for human life. Science becomes a miracle. In some extends science has proved that religion does not give miracle. If ones sick, they go to hospital, looking for medicine, they do not go to the church to pray. "Science has now proven those Gods to be false idols. Soon all Gods will be proven to be false idols. Science has now provided answers to almost every question man can ask." (Brown, 2000: 25). As the writers have described previously the conflict between science and religion happened. In this case science denies the religion because religion limits scientist thought. In other hand, religion believer also declaring does not need science because God had given them what they need and science always avoids morality in creating new technology. In every field, the growth of science pushes back the need to postulate the activities of God. Kohler expresses what is on many people's minds in our day.

Ironically, in the story, the rise of science took place in the opposite direction from what Kohler depicts. Kohler is the director of CERN (Switzerland's *Conseil Européen pour la Recherche Nucléaire*). Kohler suggests that science destroyed the Gods. Actually, the destruction of the Gods created an opening for science. Since the history of science in seventeenth century was happened, when scientist revealed the church, when scientist announced that the central of solar system is the sun not the earth, the conflict between science and religion began, and there is no solution for solving this conflict. A scientist such as Galileo and Nicholas Copernicus were punished by church because they proves the earth was not fixed but moved, they also proved, the central of our solar system is not the earth but the sun. Church cannot accept this evidence and it made the outspoken scientist such as Copernicus, Galileo and many others were murdered.

"Since the beginning of history," Langdon explained, "a deep rift has existed between science and religion. Outspoken scientists like Copernicus—"

"Were murdered," Kohler interjected. "Murdered by the church for revealing scientific truths. Religion has always persecuted science" (*Ibid.* 27).

The dialogue above is a dialogue between Maximilian Kohler and Robert Langdon which describes about a little history of science and religion warfare. The battle between science and religion had been happened since long time ago, since the era of Copernicus and Galileo. At that time, church murdered some scientists who have different idea with the church. Church cannot accept that they are wrong. Church cannot accept the scientist thought and it limits their thinking. It repeats the wide-spread idea that science has constantly been at war with religion. But the surprising truth is that many of the contributors to the development of science in previous centuries found inspiration from their faith in God. In particular, the view of the world given in the Bible encourages the development how science, in contrast to the worldviews of spiritism¹.

The idea of science and religion debate inspires a scientist to reconcile the deep rift between science and religion. Not only that, the rectifying between science and religion also can be a reality because science and religion cannot be separated. It is just different field which looks for the same truth. This idea is proposes by Leonardo Vetra. Leonardo Vetra is a scientist who works in CERN (a place with complete laboratories to do a research for science and technology development in Geneva, Swiss), he is also a clergyman. Vetra hopes can rectify the conflict between science and religion. He wants to show other people that religion and science is not a different field which always debating and battling. Science and religion are two compatible fields which can walk together and supported each other.

"Rectifying science with religion has been my father's life dream," Vittoria said. "He hoped to prove that science and religion are two totally compatible fields—two different approaches to finding the same truth." She paused as if unable to believe what she was about to say. "And recently . . . he conceived of a way to do that." (*Ibid.* : 68).

¹Spiritism is, at once, a science, a philosophy, and a religion. It teaches us about our eternal lives, as spirits created by God, including: our origin and the process of evolution through reincarnation; our relationship and means of communication with God and the discarnate beings of the spirit realm; and the moral and physical laws that govern life.

The dialogue elaborates that reconciling the debate between science and religion becomes Leonardo Vetra's dream. It explains the purpose of Vittoria fathers, named Leonardo Vetra, he is a scientist and also a clergymen. He creates antimatter because it can reconcile the deep rift between science and religion. He also believes that science and religion are not in the different field. It is a compatible field, two different fields which looks for the same purpose, looking for the truth.

Since Leonardo Vetra became a scientist he wants to reconcile the deep rift between science and religion. He creates new technology named antimatter as the way for reconciling the deep rift between science and religion. In particular the view of the world given in the Bible encourages the development of science in contrast to world views of spiritism. Some scientist like Galileo and Newton found their inspiration from their faith to God. Nowadays the conflict of science and religion which is happened can be solved by using one technology that is created as the mirror of universe. It is not only describing how the universe is began but also it can prove the Genesis. The proses of creationism can be imitated in the form antimatter. The universe began from the explosion of a single point of zero volume and infinite density about 14 billion years ago. This theory is continuously verified by using a number of assessments that consist of a decade of astronomical observations, and stand firmly on very solid ground is unsurpassed. Big Bang is accepted by most astrophysicists today, and scientific evidence to justify the fact that God created the universe out of nothing. Antimatter not only proves the Big Bang but also it answers the question related to the matter which is exist in galaxy and had lost when the Big Bang is exploded.

“He devised an experiment, one he hoped would settle one of the most bitter conflicts in the history of science and religion.” Langdon wondered which conflict she could mean. There were so many. “Creationism,” Vittoria declared. “The battle over how the universe came to be.” (*Ibid.*:68)

Vittoria explains about her father experiment related to the one conflict which is always debated by science and religion. It is about creationism. There are many conflicts between science and religion but creationism always in debate because in religion perspective universe is creates by God out of nothing, in science something cannot be created out of nothing. There, should be a matter in creation. As Vittoria stated in the quotation, one of the battle between science and religion is creationism. Creationism explains how the universe is created. Vittoria also states that her father wants to rectify the debate between science and religion. His father believes, science and religion is not in a warfare but science and religion can walk together because the purpose of science and religion is same, to find the truth. In order to reconcile the deep rift between science and religion, the debate between science and religion have to stop. For those purpose Vittoria father creates new experiment which can unite the the deep rift between science and religion.

Antimatter is the mirror of matter. The matter antimatter is one of mysterious phenomenon of universe which still does not find satisfactory explanation in physic. Antimatter is the mirror image of the matter. It annihilates with ordinary matter, dissappearing in a puff energy. The existence of antimatter would be very important not only for cosmology but also for particle physics. The writers expect that future observation along with theoretical development will be able to decide this matter and shed some new light on antimatter.

“Scientists have known since 1918,” Vittoria said, “that *two* kinds of matter were created in the Big Bang. One matter is the kind we see here on earth, making up rocks, trees, and people. The other is its inverse—identical to matter in all respects except that the charges of its particles are reversed” (Brown, 2000:75)

The early Universe was a much smaller, denser and hotter place than it is today. In such an environment, collisions and therefore reactions between particles happened at an incredibly fast rate. If, in those early moments, matter and antimatter had been, unlike today, present in equal quantities, then something terrible would have happened. Protons and anti-protons would have annihilated, electrons and anti-electrons would have annihilated. There would be virtually nothing left in the Universe. If the standard Model is to be believed, there can only be something in the Universe today if there never exist any significant amount of antimatter. The Big Bang would need to have generated matter only, and no antimatter whatsoever. The fact that our nearly matter-antimatter-symmetric model should lead to this annihilation catastrophe is a major issue in modern physics.

“Antimatter is highly unstable. Energetically speaking, antimatter is the mirror image of matter, so the two instantly cancel each other out if they come in contact. Keeping antimatter isolated from matter is a challenge, of course, because *everything* on earth is made of matter. (*Ibid.* 77).

Antimatter is sometimes called the mirror image of normal matter because while it looks just like ordinary matter, some properties are reversed. Every type of ordinary matter particle, an antimatter particle can be created

that is identical except for an opposite electric charge or other fundamental properties. When antimatter meets matter, both annihilate in a flash of energy. This complete conversion to energy is what makes antimatter so powerful. Even the nuclear reactions that power atomic bombs come in a distant second, with only about three percent of their mass converted to energy. Antimatter is rare in the present-day universe. However, it can be created in high-speed collisions between particles of ordinary matter, when some of the energy from the collision goes into the production of antimatter. Antimatter is created in flares when the fast-moving particles accelerated during the flare collide with slower particles in the Sun's atmosphere.

In the first happened of Big Bang there are two energies found, but matter domains in our universe. Antimatter is a matter which has the same particles. How to distinguish the matter and antimatter is only by seeing the function. Antimatter has an opposite function of matter. The Big Bang produced matter and antimatter in equal proportions, and that they still exist in equal proportion; it is just that we live in an immense matter region of the Universe, and there are no antimatter regions close enough for us to observe them. The founding antimatter as the mirror image can bridge the deep rift between science and religion. It explains the Big Bang and Genesis are true. It does not only prove that the Big Bang can be accepted by scientist but also it answers the question which appeared about universe and God intervene in creating universe. Therefore, it affirms that Science and religion are compatible fields which have different way to find a truth especially about universe creation.

3.2 Antimatter Explains Genesis

The novel describes that the anti-matter sample as liquid plasma of hydrogen which sounds impressive, but makes no sense at all. Liquid and plasma are two mutually exclusive states of matter, so it must be one or the other. If its plasma, then it would not technically be anti-hydrogen as the positrons would not be bound to the nuclear to make atoms, and so it would be more accurate to refer to it as a collection of anti-protons. If it's liquid anti-hydrogen, it would need to be kept extremely cold.

“Five thousand nano grams,” Vittoria said. “A liquid plasma containing millions of positrons.”

“Millions? But a few *particles* is all anyone has ever detected *anywhere*” (Brown, 2000:76).

The antimatter asymmetry in the universe is one of the most evasive and fascinating enigmas in physics. Antimatter particles are sub-atomic particles with properties opposite those of normal matter particles. Antimatter, a mirror image of matter is an idea revolutionary that even its discovery initially feared its consequences. In particle physics, antimatter extends the concept of the antiparticle to matter. If a particle and it is converted into other particles with equal energy, it is called as annihilation where matter and antimatter meet and crushed each other.

“The obvious. The antimatter falls out of suspension, hits the bottom of the trap, and we see an annihilation.” Langdon's ears pricked up. “Annihilation?” He didn't like the sound of it. Vittoria looked unconcerned. “Yes. If antimatter and matter make contact, both are destroyed instantly. Physicists call the process ‘annihilation.’ (*Ibid.*: 78).

The fact that antimatter can create huge explosions is accurate, a rarity in the novel. Antimatter meeting matter is not even called an explosion, it is called annihilation, and this is in scientific circles that refer to thermonuclear detonations as events. The energy released is the mass times the speed of light squared, and which means one kilogram gets you ninety quadrillion joules - two thousand times the bomb that destroyed Hiroshima.

When the universe was created, there were two different matters which create a universe. Scientists had found the matter which creates universe is matter (substances which can be seen in our universe like stone, land, and water and so on) and antimatter (the mirror image of matter which has opposition function). The antimatter technology is called as the mirror of universe. This technology can prove the existence of God which is stated in the Genesis related to the creationism.

“The Bible, of course, states that God created the universe,” she explained. “God said, ‘Let there be light,’ and everything we see appeared out of a vast emptiness. Unfortunately, one of the fundamental laws of physics states that matter cannot be created out of nothing.” Langdon had read about this stalemate. The idea that God allegedly created “something from nothing” was totally contrary to accepted laws of modern physics and therefore, scientists claimed, Genesis was scientifically absurd. (*Ibid.*: 67)

In the passage, Robert Langdon explains what the God states in the Genesis². This gives an approach that the Bible mentions what ones see is emptiness; therefore Vetra creates a technology which can unite the deep rift between religion and knowledge. Then, there was clear description about how scientist; (Leonardo Vetra) efforts to prove the fact of nature which has purpose to prove the existence and the great power of God. It also explains what the Bible said about the creation. God created the universe out of nothing, means that God did not use anything for created the universe.

In the perspective of science, what the Bible says about universe creation becomes an absurd thing because it can not be explained scientifically, for science everything can not be created by using nothing, it has to have matter. However, the Bible explains differently. By creating antimatter Leonardo Vetra proves the Bible is true, and it can be explained scientifically. Antimatter is created by Vetra to prove the Genesis is true. It correlates with the Big Bang theory.

The antimatter is separated when the Big Bang is exploded and formed the universe. Previously the writers say that antimatter is the opposition of matter. It is suitable with what the God said in the Bible. In the Bible states that everything has opposition. It becomes the basic idea of Vetra to create new technology based on the Genesis³. It is not only proves the Genesis but it can rectify the deep rift between science and religion.

The Bible states that God creates everything in opposition; it is symmetric and perfect balance. It means that, it is suitable with the way of God works. Vetra wants to reconcile the deep rift between science and religion by proving the Genesis is possibly scientific. Vetra desires to bring together ideas from the deep rift between science and religion into a creative and powerful combination. The combination stronger than the individual pieces, promises to satisfy both the desire for human mastery of knowledge and control of the nature. Vetra hopes his experiment can be useful for the development of science and technology. Besides, Vetra wants to rectify the deep rift between science and religion, he (Vetra) realizes science can develop more together with the religion.

“Mr. Langdon, what does the Bible say about the Creation? What did God create?”

Langdon felt awkward, not sure what this had to do with anything. “Um, God created . . . light and dark, heaven and hell—”

“Exactly,” Vittoria said. “He created everything in opposites. Symmetry. Perfect balance.” She turned back to Kohler. “Director, science claims the same thing as religion, that the Big Bang created everything in the universe with an opposite.”

“Including *matter* itself,” Kohler whispered, as if to himself. Vittoria nodded. “And when my father ran his experiment, sure enough, *two* kinds of matter.” (*Ibid.* : 73)

The narration on the passage above tells about how God creates the universe. The antimatter as the opposite of matter had been explained in Genesis, when God state everything has opposition. When the Big Bang was expanding, it becomes a fact that when the creation is happened two kinds matter was found. As the writers told earlier, there are some speculation why the antimatter was not detected in universe, but by seeing the condition the facts God created the universe is perfect and balance. Hence, what the God said related to the creation is true. The energy is found can prove that the Bible true. One also can see the condition nowadays, in science or religion, every particle has opposition like electron and positron, angel and demon, heaven and hell, and others.

“A fact of nature. Everything has an opposite. Protons have electrons. Up-quarks have down-quarks. There is a cosmic symmetry at the subatomic level. Antimatter is *yin* to matter’s *yang*. It balances the physical equation.” Langdon thought of Galileo’s belief of duality (*Ibid.* 75).

The passage shows the facts that this universe is symmetric balance. antimatter is the opposite of matter. it is made by elementary particles, each with the same mass but opposite charge and magnetic properties as a corresponding counterpart of matter. A proton's antimatter counterpart is called an antiproton and that for an electron is called a positron. While the stuff is either not around today or present only in minuscule amounts, scientists say that just seconds after the Big Bang, the universe was flooded with particles of both matter and

² Holy Bible, Genesis Chapter I article 3 “And God said, Let there be light; and there was light.”

³ Holy Bible, (Genesis: I:4,8,10)

And God saw that the light was good (suitable, pleasant) and He approved it; and God separated the light from the darkness. (Genesis:1: 4).

And God called the firmament Heavens. And there was evening and there was morning, a second day. (Genesis: 1: 8). God called the dry land Earth, and the accumulated waters He called Seas. And God saw that this was good (fitting, admirable) and He approved it. (Genesis:1: 10)

antimatter. When the rival particles collided, they destroyed each other and produced energy in the form of gamma rays. Most of this material annihilated early on.

But since slightly more matter than antimatter is thought to have existed initially, only matter was left behind, at least in the local universe, which includes the stars and galaxies located less than 500 million light-years away. There is a chance antimatter could have survived in the more distant reaches of the universe. Unfortunately, antimatter is lost after the Big Bang was exploded. But it is not impossible if the antimatter is created. It will become a source energy which can destroy everything. That is why Vetra creates this technology based on the Big Bang and Genesis.

Kohler looked angry. "The substance you're referring to only exists *elsewhere* in the universe. Certainly not on earth. And possibly not even in our galaxy!"
"Exactly," Vittoria replied, "which is proof that the particles in these canisters had to be *created*."
(*Ibid.*: 73)

Although antimatter was not detected in the universe, it has to be created. The only way to detect antimatter is to look for the range of gamma when the antimatter and normal matter collide. The thinking goes that perhaps regions of predominantly matter and regions of predominantly antimatter somehow got cordoned off from each other. These bubble worlds then could have remained hidden from one another as the universe ballooned up big time with inflation, or the theoretical exponential expansion of the universe after the Big Bang. Antimatter represents a rare entity in a universe dominated by matter, and scientists still struggle to understand why. What they do know is that creating antimatter requires tremendous effort, such as using particle accelerators at CERN (*Conseil Européen pour la Recherche Nucléaire*, a place for pure physics research completed by some laboratories for the scientist or physicists who live in) to smash together particles at nearly the speed of light.

It means that antimatter can prove the Big Bang theory and what the God said in the Bible. The Big Bang model (in the most-accepted variation) claims that our universe will expand forever. At some point, all usable energy will be converted to a useless form, and life will no longer be possible. The Big Bang is not only bad technology but also a science which can prove the existence of God in creating universe. It can be proven by founding antimatter as new technology.

3.3 Antimatter Proves the Big Bang

Antimatter is the mirror of image of matter. It is the same matter but has opposition matter. Previously the writers had explained that antimatter technology is created based on the idea of Genesis which states that everything has opposition. In this case, what the Bible said about creationism is suitable with the Big Bang theory about creationism. Basically, there are many theories which states about creationism but because of this paper focuses on the universe creation theory which supports the Genesis, Big Bang becomes a suitable theory because Big Bang's characteristic is theism, support the concept of God. In fact, Big Bang is one of the universe creation theories which characterized as the scientific explanation of universe creation and it a theism theory which can be accepted in science and religion.

Antimatter is created by Vetra to prove the Genesis is true. It correlates with the Big Bang theory. This theory becomes the basic idea of Vetra's experiment. Big Bang is one of universe creation theory which can be accepted by some scientist. It proposes by Hubble as the continuing idea from Lemaitre's related to the creation.

"Mr. Langdon," Vittoria said, turning, "I assume you are familiar with the Big Bang Theory?"
Langdon shrugged. "More or less." The Big Bang, he knew, was *the* scientifically accepted model for the creation of the universe. He didn't really understand it, but according to the theory, a single point of intensely focused energy erupted in a cataclysmic explosion, expanding outward to form the universe. Or something like that. (*Ibid.* : 68-69)

The dialogue on the passage explains about one of universe creation theory, Big Bang. Vittoria asked Langdon about his knowledge about Big Bang Theory. Langdon states that the Big Bang is one of the models of universe creation theory which is accepted by scientists. This theory states that when the universe is exploded, there was a single point where there is only a single energy left, and then the energy exploded and spread out to the galaxy.

Interwoven with the discussion of antimatter creation, the Bible also explains clearly about the universe creation theory. Big Bang theory becomes irrational theory which can be accepted by the church particularly about the creation. Vetra's idea in creating antimatter is regarded to the Big Bang theory and what the Bible say about creation. The writers had explained previously that the Big Bang idea is credited by Thomas Hubble in 1927-1929.

Big Bang elaborates the universe is not only consisting of one galaxies, there are other galaxies which exist in the universe. the universe is full of things like human and stars.

When the Big Bang exploded the galaxies does not run away for each but it move closer for each. The galaxies expand out ward from universe, then when the time is zero the galaxies is exploded because each galaxies is crushed and then formed the universe. Unfortunately, one of the weaknesses of this theory is when the time is zero or called as the singularity.

Kohler grunted. "The *singularity*." He spoke the word as if it were the bane of his existence. "Yes, the singularity," Vittoria said. "The exact moment of creation. Time zero." She looked at Langdon. "Even today, science cannot grasp the initial moment of creation. Our equations explain the *early* universe quite effectively, but as we move back in time, approaching time zero, suddenly our mathematics disintegrates, and everything becomes meaningless" (*Ibid.* :70).

Kohler states that one of the weaknesses is the singularity, the zero time when the Big Bang exploded. Until now there is no clear explanation about the compressed point of Big Bang explosion. Scientists cannot grasp the exact moment of the Big Bang's compressed point. These zones of infinite density are called singularities. Our universe is thought to have begun as an infinitesimally small, infinitely hot, infinitely dense, something a singularity. After its initial appearance, it apparently inflated (the Big Bang), expanded and cooled, going from very, very small and very, very hot, to the size and temperature of our current universe. It continues to expand and cool to this day and we are inside of it: incredible creatures living on a unique planet, circling a beautiful star clustered together with several hundred billion other stars in a galaxy soaring through the cosmos, all of which is inside of an expanding universe that began as an infinitesimal singularity which appeared out of nowhere for reasons unknown. Davis states:

"Singularities are zones which defy our current understanding of physics. They are thought to exist at the core of "black holes." Black holes are areas of intense gravitational pressure. The pressure is thought to be so intense that finite matter is actually squished into infinite density (a mathematical concept which truly boggles the mind)." (2002: 1250)

As stated by Davis that singularities is the compressed point or called as black holes or time of zero, time where the galaxies expanded and then exploded. Such a discovery would certainly change all of physic, and indeed the world since the would be creating something out of nothing then there are obvious connections to religious concept, but in a move that seems to contradict this argument. "Big Bang and Genesis can be explained simply by accepting the presence of enormous source of energy." (Brown, 2000:60). According to the standard Big Bang the universe was born during a period of inflation that begin about 13.7 billion years ago. Like rapidly expanding balloon, it swelled from a size smaller than an electron to nearly its current size within tiny fraction of a second.

Initially, the universe were permeated only by energy. Some of this energy congealed into particle, which assembled into light atoms like hydrogen and helium. These atoms clumped first into galaxies, the stars, inside whose fiery furnaces all the other elements were forged. This is the generally agreed-upon picture of our universe's origins as depicted by scientists. It is a powerful model that explains many of the things scientists see when they look up in the sky, such as the remarkable smoothness of space-time on large scales and the even distribution of galaxies on opposite sides of the universe. But there are things about it that make some scientists uneasy. For starters, the idea that the universe underwent a period of rapid inflation early in its history cannot be directly tested, and it relies on the existence of a mysterious form of energy in the universe's beginning that has long disappeared.

It means based on the Big Bang theory the universe is an energy which expand in the zero time, it works like a balloon, it swelled from the smaller to a bigger than exploded and formed the universe.

"My dad wanted to bring science to a higher level," Vittoria said, "where science supported the concept of God." She ran a hand through her long hair, looking melancholy. "He set out to do something no scientist had ever thought to do. Something that no one has ever had the *technology* to do." She paused, as though uncertain how to speak the next words. "He designed an experiment to prove Genesis was possible." *Prove Genesis?* Langdon wondered. *Let there be light? Matter from nothing?* (*Ibid.*: 71).

As Vittoria explains, her father (Leonardo Vetra) wants to rectify the conflicts between science and religion. He wants to makes science in the highest level where science and religion can stand up in the same way and supported each other. Vetra created one technology which explains the Genesis is scientific possibility. He proves the Genesis in the universe creation. He creates a technology out of nothing.

Apparently, it is believed that this would provide a newly scientific explanation for the religious concept of Creation. But in fact her description is very similar to the current models of the early universe such as mind-bogglingly dense point of intense energy. Unfortunately, such a description does not serve as an explanation of Creation since the enormous source of energy still needs to be accounted for. It is true that some people take this to be synonymous with God, but this is logically equivalent to a straightforward non-scientific claim that God is the source of the Universe/Energy - regardless of how the Universe came to exist.

Since the big-bang theory gained popularity there has been a continuing discussion on whether it is theologically important. While anti-matter and the God-particle do not relate directly to the concept of Creation, but antimatter can prove briefly that antimatter is one of the matter which lost when the Big Bang happened and it proves the Genesis because antimatter have to create first. It can answer the question that everything creates by matter. Antimatter is the opposite of matter which contains of others matter but it has opposite function. This statement also supports by Davis (2002: 1245): "Science can purify religion from error and superstition; religion can purify science from idolatry and false absolutes. Each can draw the other into a wider world, a world in which both can flourish."

The statement above supports the religion can complete what the science tries to answer but can not find the answer yet. Today it is easy to find situations where people perceive science and religion to be in conflict, but also easy to find scientists and theologians who believe they should exist independently, often because they join Vittoria in recognizing that science cannot provide much help with moral challenges. There are some who take this further and believe it possible for a creative mutual interaction to occur.

One thing that becomes a great debate between science and religion related to the existence of mysterious formed of energy in the universe which can not be proven by scientist. The same energy like matter. Now, it can be proven by a technology called as antimatter. In principle, anti matter looks like the ultimate explosive. Matter and antimatter annihilate each other on contact. It proves the Big Bang and answer what the Genesis says that universe is created by using nothing as the writers explained previously. The experiment which is credited by Vetra is very useful for the development science and technology. It gives contribution for two different fields, religion and science. It elaborates the idea of religion and science debating about matter which exist when the universe is created. It explains how the matter which is not detected in the galaxies can be created by using nothing. It also elaborates the God way for created the universe briefly in Genesis and scientifically can be accepted by scientist.

Conclusion

In the novel, Antimatter proves what the Genesis states about creation, and that science and religion are compatible fields. Besides, antimatter proves that the Big Bang is true. Antimatter is the matter of universe creation which was not detected when the Big Bang is happened. Antimatter technology is also the miniature of universe because antimatter is created in a tube which imitates the event of big bang Antimatter is the matter which is questioning in the big bang which has to be created first from a source of energy when the time is zero. It means antimatter is matter which creates the universe and a matter that has to be created by source of energy. It cannot be seen. It proves the genesis that universe is created out of nothing.

At last, through *Angel and Demon*, Dan Brown wants to potrays the conflict between science and religion century related to the universe creation theory. Though the story is focussed on the assassination of Vetra and four preferity cardinal by illuminati which steal antimatter technology from CERN, the Antimatter technology as the bridge between science and religion toward universe creation theory plays a fundamental part in the novel. In addition, by depicting the case of Antimatter technology as the bridge between science and religion toward universe creation theory in *Angel and Demon*, Dan Brown as the author wants to show the readers how the antimatter can brigde the perception between science and religion in universe creation.

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Pemertahanan Tradisi Lisan Gaok di Desa Kulur Majalengka

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STBA Teknokrat

Abstrak

Tulisan ini menjelaskan berbagai upaya yang dilakukan seorang dalang (penutur tradisi lisan) untuk mempertahankan keberadaan tradisi lisan Gaok di Desa Kulur, Majalengka yang hampir mengalami kepunahan. Berbagai upaya tersebut di antaranya dengan mengembangkan sanggar, membuat perubahan konsep pertunjukan, penyimpanan wawacan, dan pewarisan melalui proses pengajaran kepada generasi muda. Upaya-upaya tersebut dilakukan sendirian mengingat kurangnya dukungan dari pemerintah dan masyarakat di sekitarnya. Simpulan yang didapat upaya Rukmin dapat menyelamatkan Tradisi Lisan Gaok meskipun belum mampu meningkatkan animo masyarakat untuk menontonnya.

Key Words: *Gaok, pemertahanan, tradisi lisan*

Pendahuluan

Masyarakat Majalengka merupakan masyarakat yang masih memelihara beragam tradisi yang diwariskan dari para leluhur mereka. Berbagai tradisi masih hidup dan berkembang di tengah kehidupan masyarakat. Salah satunya seni Gaok. Seni ini dianggap sebagai salah satu seni khas Majalengka.¹ Gaok berkembang di tengah masyarakat Majalengka khususnya di desa Kulur, Kecamatan Majalengka.

Gaok merupakan sebuah pertunjukan membaca *wawacan*, yakni membacakan cerita rakyat yang ditulis dengan pola tertentu berbentuk *pupuh*. Pupuh sendiri adalah bentuk puisi tradisional berbahasa Sunda yang memiliki jumlah suku kata dan rima tertentu di setiap barisnya. Setiap pupuh memiliki lagu yang berbeda. Dalam satu kali pertunjukan Gaok, dalang Gaok menghabiskan satu cerita secara utuh dengan cara menyanyikannya berdasarkan jenis pupuhnya. Meskipun menggunakan teks, Gaok dapat dikategorikan sebagai pertunjukan tradisi lisan. Karena teks dibaca dengan cara dinyanyikan.

Sebagai tradisi lisan Gaok tidak dapat dipisahkan dengan konteksnya, yakni kehidupan masyarakat pendukungnya. Gaok dianggap oleh masyarakat sebagai sebuah ekspresi lisan yang memuat ingatan kolektif tentang nilai-nilai budaya, identitas dan sejarah mereka yang dituangkan dalam bentuk kesenian. Oleh karena itu, Gaok tidak hanya terkait dengan persoalan estetika sebuah pertunjukan pada umumnya tetapi terkait dengan kebudayaan masyarakat pendukungnya. Sebagaimana yang dinyatakan Finnegan (1979:3) bahwa tradisi lisan adalah salah satu gejala kebudayaan yang terdapat dalam masyarakat dan isinya mungkin mengenai berbagai peristiwa yang terjadi atau kebudayaan pemilik tradisi tersebut.

Nilai-nilai budaya tersebut terus menerus ditransmisikan dari generasi ke generasi melalui tradisi lisan Gaok sehingga Gaok masih hidup di tengah masyarakat pendukungnya. Dengan demikian, antara Gaok dan masyarakat pendukungnya memiliki hubungan yang tak dapat dipisahkan. Gaok akan tetap hidup bila masyarakat masih menjaga pesan atau nilai yang terdapat di dalam Gaok. Hubungan itu tercermin dalam peristiwa pertunjukannya. Gaok biasanya dipentaskan dalam momen-momen tertentu, seperti dalam ritual atau upacara adat Ngayun (acara empat puluh hari kelahiran bayi), upacara *Babarit Pare* (syukuran menjelang panen padi), dan ritual lainnya.

Dalam konteks tersebut, masyarakat menganggap Gaok bukan sebagai kesenian semata, melainkan sebagai alat yang secara praktis memiliki faedah bagi kehidupan masyarakat. Sebagai contoh, pada acara *Babarit Pare*, wawacan "sulanjana" dipilih karena mengandung pedoman praktis sistem pertanian. Selain faedah praktis, wawacan Gaok juga mengisahkan sejarah masyarakat Majalengka yang tertuang dalam wawacan "Nyi Rambutkasih" dan "Talaga Manggung". Kedua wawacan ini adalah cerita yang diyakini oleh masyarakat setempat sebagai sejarah nyata yang berkembang di masa silam.

Mengenai kelahiran Gaok sendiri, tidak ada satu referensi pun yang mengulas secara jelas. Sejarah kelahiran Gaok tersebut hanyalah cerita lisan yang disampaikan para pelaku Gaok. Dalam sebuah wawancara yang saya lakukan dengan salah seorang dalang Gaok, Lurah wana (75) di kediamannya di Desa Sindangkasih, 25

¹ Wawancara dengan informan Oom Somara (42), seniman dan budayawan Majalengka tanggal 20 Januari 2014 di kediamannya di Rajagaluh

Februari 2014, Gaok mulai ada dan berkembang di Majalengka diperkirakan sejak masuknya agama Islam di wilayah Kabupaten Majalengka, yaitu abad ke-15 ketika Pangeran Muhammad dari Cirebon berusaha menyebarkan ajaran Islam. Seni ini digunakan sebagai medium dakwah Islam.

Berbeda dengan Lurah Wana, dalam wawancara yang dilakukan penulis dengan salah seorang dalang Gaok lainnya, Rukmin (72), sejarah Gaok di Majalengka baru bisa dirunut pada era seniman Sabda Wangsadiharja, yakni pada abad ke-20. Dalam ingatan Rukmin, tahun 1960-an, Gaok sering tampil di kampung-kampung. Gaok saat itu menjadi hiburan favorit masyarakat selain kesenian tradisional lainnya seperti reog, jibrug, dan ketuk tilu. Rukmin pun mulai bergabung dengan kelompok Gaok pada tahun 1967 sampai sekarang. Menurut Rukmin, di masa itu, sebulan ia bisa tampil minimal dua kali.

Kini, seiring kehidupan masyarakat yang mengalami perubahan, Gaok tidak lagi berkembang. Gaok kini sudah semakin jarang dipentaskan. Beberapa tradisi masyarakat yang biasanya mengundang Gaok tidak lagi dilakukan. Masyarakat tidak lagi mengundang Gaok dalam acara peringatan seperti Ngayun (upacara 40 hari kelahiran bayi) atau pada tradisi Babarit Pare (syukuran menjelang panen). Fakta tersebut mengisyaratkan terjadinya perubahan budaya masyarakat pendukungnya yang berdampak pada Gaok. Dapat dikatakan bahwa Gaok seakan kehilangan konteksnya. Dalam setahun, Gaok bisa saja hanya tampil satu kali, itupun jika ada masyarakat yang mengundangnya untuk mengisi hajatan atau diminta tampil untuk keperluan penelitian. "Dalam setahun, ada satu kali saja pertunjukan itu sudah bagus," begitu tutur Rukmin.²

Sedikitnya jumlah pertunjukan Gaok amat disayangkan mengingat sebagian masyarakat terutama generasi tua masih menginginkan pertunjukan Gaok. Sayangnya Gaok jarang tampil. Sebagian warga Kulur merasa bangga karena memiliki dalang Gaok yang masih aktif seperti Rukmin. mereka masih setia menyaksikan bila Gaok tampil. Masyarakat menganggap bahwa Gaok mengandung banyak fungsi dan makna yang berguna bagi masyarakat. Kenyataan tersebut menunjukkan bahwa Gaok masih diterima oleh masyarakat pendukung meskipun tinggal sedikit.

Di tengah kondisi Gaok yang sudah hampir sekarat tersebut, Rukmin berupaya mempertahankan Gaok. Meskipun ia sadar kurangnya dukungan dari masyarakat dan pemerintah. Rukmin menyadari bahwa Gaok bisa saja mati. Apalagi penutur Gaok di desa Kulur hanya ada tiga yang masih hidup yakni Rukmin (72), Kai (72), dan Domo (72). Yang masih aktif hanyalah Rukmin, yang dua orang lagi sudah pikun dan sakit-sakitan. Sementara di desa lain, Desa Sindangkasih hanya Lurah Wana (75). Dengan usia mereka yang tidak lagi muda serta tidak adanya generasi yang mewarisi Gaok, kekhawatiran mengenai kematian Gaok dapat menjadi kenyataan. Melihat realitas tersebut, sebagai satu-satunya dalang Gaok di desa Kulur, Rukmin tetap berupaya membuat Gaok ini tetap hidup dengan berbagai cara.

Upaya Rukmin dalam mempertahankan Gaok diakuinya bukan karena faktor mata pencaharian, karena notabene ia seorang kepala keluarga yang mengandalkan tani sebagai penopang ekonomi hidupnya. Apalagi hasil yang ia dapat dari profesinya sebagai dalang sangat kecil. Setiap kali ada yang mengundangnya tampil, ia tidak pernah memasang tarif tertentu. Menurut Rukmin, upayanya dalam mempertahankan Gaok adalah upaya memelihara warisan dari keluarga Wangsadiharja. Ia juga meyakini bahwa di dalam Gaok, terdapat nilai-nilai luhur yang berguna bagi masyarakat. Upaya Rukmin tersebut dapat diteliti sebagai langkah untuk menyelamatkan agar Gaok tidak mati.

Berangkat dari realitas di atas, di mana Gaok masih memiliki arti di mata seniman dan masyarakatnya, diperlukan berbagai upaya untuk tetap menyelamatkan Gaok. Penyelamatan ini dapat dilakukan melalui penelitian pertunjukan tradisi lisan Gaok. Melalui penelitian ini diharapkan terjadi pendokumentasian pertunjukan sehingga hasil dokumentasi dapat dianalisis dan disajikan kepada publik. Selain itu, dengan meneliti upaya seniman dalam mempertahankan Gaok bermanfaat untuk bahan rekomendasi bagi pengembangan tradisi lisan Gaok di dalam masyarakat Kulur, Majalengka.

Metode Penelitian

Dalam penelitian ini, penulis menggunakan metode etnografi. Sebagai kajian etnografi, analisis secara terus menerus dilakukan selama di lapangan. Seperti lazimnya dalam analisis etnografis, metode interpretasi digunakan untuk mengakses lebih dalam terhadap berbagai domain yang dialami dan aktivitas karakteristik pelaku budaya yang diteliti (Morley, 1992: 186 dalam Barker, 2000: 27). Metode etnografi tersebut digunakan untuk mengamati pertunjukan Gaok, kehidupan pelaku, dan masyarakat pendukung. Penelitian dilakukan selama lebih dari satu tahun dari Januari 2014 sampai April 2015.

² Wawancara dilakukan tanggal 28 Februari 2014 dirumahnya, di desa Kulur

Pembahasan

3.1 Kreativitas Tunggal Seorang Dalang

Kreativitas seniman dalam pertunjukan tradisi lisan sangat penting terutama dalam rangka menjalankan transmisinya. Menurut Endraswara (2009:18) transmisi akan menyebabkan kreativitas folklor. Jika transmisi dilaksanakan dengan baik dan dilakukan dengan cara yang tepat maka tradisi lisan tersebut akan bertahan dan digemari oleh masyarakat. Dalam hal ini pelaku transmisi ditentukan oleh pelaku folklor.

Menurut Sydow (Dundes 1980:23) dalam Endraswara (2009:18) ada dua macam pelaku folklor, yaitu: (a) *active bearers of tradition* dan (b) *passive bearers of tradition*. Pelaku aktif yaitu para pelaku tradisi seperti pendongeng, pengisah, pendalang, penutur dan sebagainya. Sedangkan pelaku pasif adalah penikmat atau penonton. Agar tradisi lisan dapat dinikmati oleh masyarakat dibutuhkan kreativitas dari pelaku tradisi lisan. Pelaku harus memiliki strategi dalam menjalankan transmisinya.

Pelaku dalam penelitian ini adalah Rukmin, dalang Gaok dari Desa Kulur, Majalengka. Rukmin adalah satu-satunya dalang yang masih aktif (masih bisa) mementaskan Gaok. Rukmin adalah seorang petani penggarap sawah dan penggembala kambing. Ia tidak mengenyam pendidikan tinggi, ia hanya sempat masuk ke Sekolah Rakyat (SR) tetapi tidak tamat. Di usianya yang kini menginjak 75 tahun, ia masih memiliki fisik yang kuat, suaranya masih bagus dan memiliki nafas yang panjang.

Bagi Rukmin, kepedulian terhadap gaok tidak dilandasi oleh orientasi finansial dan karir. Karena jika memiliki orientasi tersebut, gaok bisa dipentaskan hanya dengan uang 1,5 juta rupiah, dengan jumlah rombongan kurang lebih sepuluh orang. Kepedulian terhadap Gaok merupakan tanggung jawabnya dalam mengemban amanah dan warisan dari pendahulunya, keluarga Wangsadiharja. Di tengah permintaan masyarakat terhadap Gaok yang berkurang, ia tidak mau berhenti. Rukmin malah berfikir bagaimana agar Gaok tetap bertahan. Ia juga tak peduli dengan sikap pemerintah yang kurang mendukung perkembangan Gaok. Berikut upaya kreativitas Rukmin dalam mempertahankan Gaok:

a. Mendirikan Sanggar

Dalam membawakan pertunjukan, Rukmin menggunakan nama sanggar "Sinar Kiara Rambay". Nama sanggar tersebut tercetak pada sebuah kaos berlengan panjang yang biasa digunakan para pemain. Belakangan kaos tersebut tidak lagi dikenakan tetapi dipajang layaknya spanduk sebagai atribut pertunjukan. Penulis merasa aneh melihat identitas sanggar tersebut menggunakan kaos. Apakah sanggar tersebut tidak memiliki atribut lain seperti spanduk atau alat penanda lainnya. Menurut Rukmin, sanggar yang dimaksud hanyalah nama sebagai identitas dalam pertunjukan. Nama sanggar tersebut baru muncul pada tahun 1996, didirikan oleh Engkos wangsadiharja. Sebelumnya (sejak tahun 1967) Rukmin dan kawan-kawan tidak pernah menggunakan nama sanggar. Mereka terkenal dengan rombongan Gaok dari Kulur.

Pada kenyataannya nama Sanggar Kiara Rambay hanya sekedar identitas nama. Sanggar tersebut tidak pernah terdaftar secara resmi, struktur kepengurusan tidak berjalan, tidak memiliki sistem keanggotaan dan tidak menjalankan fungsi manajerial yang baik sebagaimana karakteristik sanggar tradisi lisan pada umumnya. Dalam buku wawacan "Nyi Rambut Kasih" (1997), tertulis nama kepengurusan sanggar "Sinar Kiara Rambay" dengan susunan pengurus sebagai berikut:

Pelindung : A. Sarji, Kepala Desa Kulur
Pupuhu : E. Wangsadiharja
Ketua : Nurdin
Sekretaris : Cece J

Bendahari : Domo
Dalang : Rukmin
Anggota : Wardi, Sukarta, Kari, Jaya, A. Rosad, Sahri, Nana, Endu, Edi

Nama-nama tersebut sekarang sudah tidak aktif lagi, sebagian sudah meninggal. Beberapa pengurus juga asal terdaftar, artinya pada kenyataannya tidak beraktivitas di sanggar. Rukmin mengaku tinggal sendiri menjalankan Gaok. Ia menjalankan sanggar dengan intuisi dan kemampuannya sendiri. Sanggar tersebut hanya difokuskan pada seni Gaok. Para pemain menggunakan kostum, tata rias dikerjakan seadanya bahkan setiap pemain mempersiapkan sendiri kebutuhannya. Rukmin mengaku pernah diberi kostum yakni pakaian hitam-hitam oleh Disporabudpar. Ketika itu, petugas dinas akan mengambil gambar untuk keperluan dokumentasi Dinas. Untuk

musik pengiring, sanggar Kiara Rambay menggunakan jasa pihak lain yakni sanggar Giri Cempaka pimpinan Nono. sanggar wayang Golek yang terdapat di daerah Kulur. Setiap Kiara Rambay tampil, Rukmin selalu menggunakan jasa Sanggar Giri Cempaka untuk memainkan gamelan sebagai pengiring musik Gaok. Sanggar Kiara Rambay juga tidak memiliki sinden sendiri.

Setiap kali pentas Gaok, Rukmin memanggil sinden panggung yang ada di daerah Kulur. Namanya, Mamay (42), ia diberitahu oleh Rukmin secara mendadak. Ia pun datang terlambat ke tempat pertunjukan. Dengan kostum seadanya, tanpa kebaya dan sanggul rambut, tanpa berlatih lebih dahulu, Mamay berdendang dengan modal buku catatan berisi lagu-lagu yang biasa ia nyanyikan. Selanjutnya, untuk fungsi pemasaran dan manajemen lainnya belum dilakukan dengan cara profesional. Ia hanya menunggu orang dating mengundangnya. Di kecamatan Majalengka dan sekitarnya, nama Rukmin sebenarnya sudah dikenal banyak kalangan, terutama kalangan pemerintahan. Oleh karena itu, dengan modal jaringan tersebut Gaok dipasarkan.

Dari karakteristik di atas, sanggar yang dijalankan Rukmin dapat dikategorikan tipe A. Pengkategorian tersebut didasarkan pada pendapat Permas, Achsan dkk (2003), kecenderungan karakteristik organisasi pertunjukan tipe A adalah organisasi yang memiliki fokus pada satu kegiatan dan satu fungsi manajemen. Karakteristik tersebut meliputi: a. Sanggar yang mengkhususkan kegiatannya dalam memproduksi satu jenis Kesenian; b. Kegiatan lain seperti perancangan kostum, tata rias, tata panggung tabuhan pengiring meminta jasa pihak lain atau dilakukan secara terbatas; c. Kegiatan fungsi pemasaran tidak dilakukan atau dilakukan pihak lain; d. Fungsi manajemen keuangan dan sumber daya manusia dilakukan secara sederhana. (2003:10).

Nama Kiara Rambay ini adalah nama bendungan yang ada di desa Kulur. Nama Sanggar ini adalah pemberian E. wangsadiharja. Sebagai bendungan yang menjadi sumber mata air penduduk, nama Kiara Rambay diharapkan menjadi sumber kehidupan seniman-senimannya³. Pada awalnya grup Gaok yang dipimpin oleh Rukmin terdiri dari tujuh belas orang. Kini semuanya telah berhenti. Ada yang meninggal ada yang tak mampu lagi untuk tampil. Di Kulur, tersisa tiga orang penutur Gaok yakni Rukmin, Kari dan Domo. Untuk memenuhi kebutuhan pemain, Rukmin pun mengundang Lurah Wana dari desa tetangga untuk gabung. Saat ini, dua orang tersebut adalah dua nama terakhir yang masih mentransmisikan Gaok.

b. Membuat Gaok Kombinasi

Di awal tahun 2000-an Rukmin mencoba membuat beberapa perubahan pada Gaok. Ia memasukkan unsur baru ke dalam Gaok, yaitu unsur musik, lagu, dan komedi. Unsur-unsur tersebut sebelumnya tidak ada. Gaok sebelumnya hanya nyanyian yang diiringi alat musik *songsong* dan *buyung*, yaitu alat musik yang ditiup yang bunyinya menyerupai bunyi gong. Rukmin menyadari bahwa perubahan harus dilakukan. Hal itu dilakukan untuk meningkatkan daya tarik pertunjukan. Ia mulai mengkolaborasi Gaok dengan alat musik gamelan wayang. Dengan adanya gamelan, suasana pertunjukan diharapkan semakin hidup, sehingga penonton lebih menyukai Gaok. Selain gamelan ia juga mengundang seorang sinden untuk menyajikan lagu-lagu Sunda sebagai pengiring. Selain itu, unsur tari juga dimasukkan ke dalam pertunjukan sehingga memberi ruang bagi seorang penari untuk *ngibing* ala jaipong dengan gerakan-gerakan yang menghibur dan mengundang gelak tawa penonton.

Usaha-usaha Rukmin tersebut murni inisiatif sendiri. Usaha tersebut mencerminkan kretaitas dari pelaku. Usaha yang dilakukan Rukmin bisa dikatakan membuahkan hasil, karena sejak saat itu minat penonton mulai muncul lagi. Walaupun belum mampu mengundang ketertarikan generasi muda dan anak-anak untuk menonton.

c. Penyimpanan Koleksi Wawacan

Wawacan dalam Gaok merupakan unsur wajib. Oleh karena itu, upaya menyimpan wawacan merupakan salah satu upaya penyelamatan Gaok. Wawacan-wawacan yang biasa dipentaskan dalam Gaok kondisinya kini mengkhawatirkan. Beberapa naskah asli yang ditulis oleh Wangsadiharja kondisinya sudah hampir rusak. Naskah asli tersebut belum disalin dan dicetak. Sedangkan beberapa naskah lainnya yang sering diteliti sudah disalin ke dalam aksara latin dan dicetak dengan format yang baik. Rukmin menyimpan beberapa wawacan di lemarnya. Sebagian wawacan tersebar di tangan seniman lain. Rukmin seringkali mengeluhkan karena banyak naskah yang dipinjam tetapi belum dikembalikan. Hal ini terjadi karena Rukmin tidak memiliki tata kelola penyimpanan yang baik. Ia tidak pernah merasa curiga bila ada orang (peneliti) yang meminjamnya.

³ Wawancara dengan Rukmin tanggal 28 Februari 2014 didesa Kulur

Berikut koleksi wawacan yang masih tersimpan:

No	Judul	Aksara	Pengarang	Penerbit	Tahun Terbit	Ket
1	Wawacan Ahmad Muhammad	Pegon	-			Disimpan oleh Rukmin
2	Wawacan Rengganis	Pegon	S. Wangsadiharja			Disimpan oleh Lurah Wana
3	Wawacan Sejarah Anbia	Latin	Bey Arifin, didangding oleh H.S Ronggowaluyo	Depdikbud	1980	Disimpan Rukmin
4	Wawacan Samun	Latin	S. Wangsadiharja			Disimpan oleh Rukmin dan Lurah Wana
5	Wawacan Sulanjana	Latin	-			Disimpan oleh Lurah Wana dan Rukmin
6	Wawacan Carios Babad Rambutkasih Ratu Agung Sindangkasih Luntati Nasara	Latin	E. Wangsadiharja			Disimpan oleh Rukmin
7	Wawacan Simbar Kancana Ngadeg Raja: Fragmen Talaga Maneeuns	Latin	E. Wangsadiharja	Catur Mitra Pendidikan Majalengka	1999	Disimpan oleh Rukmin

Tabel 1. Daftar koleksi wawacan di Desa Kulur dan Sindangkasih

3.2 Pengajaran Gaok

Menurut Vansina (2013) tradisi lisan dapat ditransmisikan melalui proses belajar. Proses belajar pada awalnya adalah meniru. Proses ini dapat dilakukan dengan cara menghadiri atau menonton pertunjukan. Dengan demikian, secara mandiri seseorang dapat mempelajarinya. Semakin sering menonton semakin tinggi tingkat hafalannya. Sehingga langkah awal untuk menjadi pewaris tradisi sudah didapat. Selanjutnya proses menghafal tidak lagi menentukan. Pembelajaran semacam itu bersifat nonformal. Sama seperti pembelajaran yang dilakukan oleh keluarga. Orangtua mengajarkan anak-anaknya. Selain pembelajaran nonformal, tradisi lisan dapat ditransmisikan melalui pembelajaran formal (melalui persekolahan). Dengan sistem persekolahan, dibuat sistem pendidikan yang resmi, ada ruang kelas, ada guru, ada murid, dan ada materi pembelajaran yang sistematis.

a. Nonformal

Tradisi lisan gaok ditransmisikan secara turun temurun melalui kegiatan belajar nonformal. Rukmin menyukai Gaok karena di lingkungannya, di desa Kulur, kesenian tradisional berkembang dengan pesat. Termasuk seni Gaok. Ia menaruh minat pada kesenian sejak kecil. Bakatnya sudah terlihat saat ia sering mengikuti lantunan Gaok. Meskipun demikian, Rukmin tak sempat menunjukkan bakatnya. Dari segi pemerolehanlrya, Rukmin belajar

Gaok dengan menonton langsung atau hanya mendengar dari kejauhan. Menurut pengakuannya, bakatnya itu mampu menarik hati para seniornya. Ia merasa diincar para seniman seniornya untuk diajak bergabung.

Akhirnya kesempatan itu datang. Pada usia 22 tahun Rukmin resmi belajar menjadi seniman Gaok. Rukmin diajari oleh dua orang guru yaitu Saninta, pengajar vokal dan Syukur, pengajar aksara pegon/ aksara arab. Rukmin bersama dua pemuda lainnya, Kono, dan Abdul belajar di rumah Saninta selama tiga bulan. Naskah pertama yang diajarkan adalah wawacan Samun. Dari tiga murid tersebut hanya Rukmin dan Kono yang kemudian dianggap lulus. Sedangkan Abdul mundur karena suaranya sumbang.⁴

Menurut Rukmin, kedekatannya dengan Gaok juga dipengaruhi oleh ayahnya. Ayahnya adalah seorang seniman Gaok. Namun ia tak sempat melihatnya karena ayahnya telah meninggal sejak ia kecil. Ia hanya mendengar dari orang lain. Setelah belajar Gaok, ia melatih kemampuannya saat bekerja di sawah (magawe) bersama teman-teman sebayanya. Ketika sedang menanam padi, ia iseng melantunkan wawacan yang dia hafal, yang ia pernah pelajari. Beberapa teman di sampingnya lalu ikut melantunkan. Sehingga suasana menjadi ramai, layaknya pertunjukan gaok profesional. Sawah menjadi arena belajar yang tepat, karena selain untuk menghibur saat bekerja, sawah memberikan keleluasaan berekspresi. Setiap orang dapat mengeksplorasi kemampuannya. Tentu saja hasilnya tidak sama. Kebiasaan latihan seperti itu sering dilakukan kalau sedang bekerja di sawah.

Rukmin tampil pertama kali dua tahun setelah berlatih. Pada tahun 1967, ia diminta pentas di daerah Cibasale, sejak saat itu ia didaulat jadi seniman gaok bahkan kemudian jadi dalang. Untuk menjadi dalang, tidak cukup dengan modal suara bagus saja, namun seorang dalang harus bisa membaca naskah yang beraksara arab gundul. Oleh karena itu, Rukmin dan dua orang temannya yaitu Abdul dan Tono disuruh belajar Wangsadihada. Mereka pun belajar pada dua orang guru, Almarhum bapak Syukur, pengajar aksara Arab dan bapak Suminta, pengajar lagu pupuh. Dari sekian murid, Rukmin dianggap memiliki kemampuan yang paling bagus, baik dari keindahan suaranya maupun dapat membaca wawacan. Akhirnya Rukmin pun dipercaya oleh E. Wangsadiharja untuk melanjutkan Gaok.

Sebelum E. Wangsadiharja meninggal pada tahun 2006, Rukmin mendapatkan titipan berupa naskah-naskah yang berhubungan dengan Gaok dan tradisi Sunda lainnya. Rukmin pun dipercaya sebagai pemegang estafet Gaok di desa Kulur. Sampai sekarang warisan itu masih tetap berusaha dijaga. Dari kasus di atas, transmisi Gaok tidak didasarkan hanya pada keluarga, karena tak ada satupun anak atau keluarga dari E. Wangsadiharja mewarisi Gaok. Berbeda dengan E. Wangsadiharja yang mewarisi Gaok ayahnya Sabda Wangsaharja.

Hal yang sama dirasakan Rukmin dan Domo mereka juga tidak mampu mentransmisikan pada anak-anaknya. Menurut mereka, anak-anaknya tidak ada yang bisa, dan tidak mau. Ibu Sani (60), sebagai istri seorang dalang, ia mencoba belajar profesi suaminya, ia memahami apa yang harus dilakukannya. Meskipun tidak ikut menjadi seniman Gaok, namun ia ikut serta dalam mempersiapkan pertunjukan, seperti mempersiapkan sesajen dll. Dengan cara itu ia memahami makna dari apa yang dilakukan suaminya. Dengan kata lain transmisi di tataran keluarga berjalan dengan pasif.

Ketika proses transmisi keluarga tidak berjalan, seniman Gaok menyadari perlunya mengajarkan gaok ke generasi muda yang bukan keluarganya. Karang taruna dijadikan arena belajar, tetapi tidak ada satupun anak muda yang sungguh-sungguh mau belajar, hasilnya tak ada satupun yang percaya diri menjadi seniman Gaok. Bila ada, mereka lebih tertarik menjadi pemusik (nayaga). Bahkan dengan diiming-imingi uang pun tidak berhasil. Berikut kutipan wawancara dengan Rukmin di rumahnya tanggal 28 Februari 2014: "*Budak ngora teu daekeun, teu wanieun, erauen Tapi gening daek ari kana band mah.*" (Anak muda tidak mau, tidak berani, merasa malu. Tapi kalau bermain band mau). Dari pernyataan tersebut dapat disimpulkan bahwa ada faktor gengsi bagi kalangan anak muda. Mereka menganggap saat ini tidak lagi harus belajar kesenian tradisional, mereka lebih memilih kesenian modern karena lebih merasa keren dan gaul.

b. Formal

Sebelum sistem pendidikan formal berbentuk lembaga persekolahan yang baku seperti sekarang, di mana banyak sekolah dan Universitas yang telah membuka cabang ilmu kesenian, proses pengajaran secara formal telah dilakukan di beberapa Negara. Jan Vansina (2014) memberikan contoh proses pengajaran formal yang dilakukan di Rwanda, Hawaii, Kepulauan Marquesas, Selandia Baru, di antara suku Inka dan sekelompok Akan. Di Kepulauan Marquesas misalnya, ada seorang ayah yang ingin mengajarkan anak-anaknya agar bisa menjadi penutur tradisi lisan. Ia membangun rumah untuk dijadikan tempat pembelajaran. Ia membayar penyair untuk dijadikan sebagai guru dan mengumpulkan sekitar tiga puluhan laki-laki dan perempuan sebagai murid. Selama masa

⁴ Wawancara tanggal 1 Juli 2014, di kediamannya kampung Tari Kolot, Desa Kulur

pembelajaran, diterapkan aturan yang ketat. Setiap kali murid tidak belajar dengan baik maka sekolah itu akan ditutup (2014:76-77).

Menurut Pudentia (2015), Lembaga pendidikan mempunyai peran penting menyiapkan program konkret mengubah media pewarisan tradisi lisan tanpa meninggalkan hakikat tradisi lisan itu sendiri, yang tidak dapat dipisahkan dari komunitasnya. Dalam kasus Gaok, proses pengajaran formal telah dilakukan oleh sejumlah pihak yang merasa prihatin dengan kondisi gaok. Mereka berinisiatif untuk mengajarkan Gaok di sekolah. Ijaya tersebut salah satunya dilakukan oleh Nono Sudarmono (45), seorang guru Bahasa Indonesia di SMAN 2 Majalengka.

Ia memasukan Gaok ke dalam bahan ajar (kurikulum) sastra. Siswa diperlihatkan pementasan Gaok, diperkenalkan naskah-naskah wawacannya. Di dalam kelas, siswa juga dilatih tembang pupuh dan gaok. Dalam penelitian Nono terungkap bahwa usaha tersebut tidak berhasil karena alasan siswa kesulitan mempelajari nada-nada lagu pupuh dan nada gaok. Upaya Nono patut diacungi jempol. Namun yang ia lakukan hanyalah sebatas memasukan pada rencana pembelajaran Bahasa Indonesia yang ia ampu. Pembelajaran gaok hanya terbatas pada pelajarannya, terbatas waktu jam pelajaran (JP) dan terbatas hanya di SMA 2 Majalengka.

Pendidikan formal dapat diprogramkan oleh pemerintah Majalengka melalui materi muatan lokal di kurikulum. Sehingga proses transmisi gaok secara dapat dilakukan secara serentak dan massif. Menurut Oom Somara (42), sebenarnya banyak seniman yang bagus dalam berpupuh. Persoalannya adalah mereka tidak memiliki wadah formal atau diberi wadah secara formal misalnya dijadikan pelatih atau guru yang diasertifikasi oleh pemerintah. Dengan upaya ini, setiap sekolah dapat mengajarkan gaok dengan kualitas pengajar yang baik. Selain itu, dengan adanya pengajaran formal, otomatis para pengajar tersebut juga telah bertindak sebagai seniman gaok, sehingga proses transmisi bisa berlangsung dengan dinamis.

3.3 Peran Pemerintah

Bagi Rukmin, pemerintah tidak memiliki banyak peran. Rukmin malah merasa pernah dikecewakan oleh pemerintah. Kekecewaan tersebut bukan tanpa dasar. Rukmin pernah diundang pemerintah melalui lurah setempat untuk pentas dalam kegiatan pemerintahan di depan jajaran pejabat pemerintahan Kabupaten Majalengka serta undangan. Rukmin pun mempersiapkan diri, membawa naskah dan mengundang pemain musik untuk mengiringinya. Ia menyewa kendaraan untuk mengangkut peralatan dengan biaya sendiri. Dalam pikirannya, semua biaya akan diganti oleh panitia.

Dalam kegiatan tersebut, gaok tampil bersama kesenian lainnya. Ia tampil selama 15 menit, sebagaimana yang telah ditetapkan oleh panitia. Setelah tampil Rukmin merasa tidak diperhatikan. Tak ada panitia yang menghampirinya. Ia pun pulang dengan perasaan kecewa. Ia merasa pemerintah tidak menghargainya, betapa pengorbanan yang ia lakukan tidak mendapatkan ucapan terima kasih sama sekali. Termasuk honorarium atau pengganti ongkos. Padahal ia harus membayar pemusik.

Dalam kaitannya dengan pertunjukan ia merasa waktu 15 menit tidaklah cukup untuk mentransmisikan Gaok. Saat tampil, ia pun merasa tidak maksimal karena grogi. Perasaannya campur aduk, akibatnya ketika tahun depan diundang lagi ia menolaknya. Sebuah sikap yang sangat berani bagi pelaku tradisi lisan. Sikap tersebut menunjukkan bahwa pelaku tidak terbebani oleh institusi luar (pemerintah), ia hanya harus mengabdikan pada institusinya sendiri sebagai seniman dan pengelola sanggar Gaok. Namun sebagai seorang tradisional, ia tak mau menyimpan perasaan kecewa tersebut lebih lama, ia berusaha melupakan kejadian tersebut. Ia pun memperbaiki hubungan dengan Lurah.⁵

Pemerintah merupakan institusi paling dominan dalam banyak tradisi lisan di muka bumi ini. Pemerintah dalam pengertian pemilik kuasa atas rakyatnya seringkali menggunakan tradisi lisan sebagai media perantara penyampaian pesan. Vansina (2014) mengulas bagaimana tradisi lisan menghadirkan sejarah yang diinginkan oleh penguasa suatu komunitas masyarakat.

Dalam amatan penulis terhadap Gaok, hubungan Institusi pemerintah dengan Gaok dapat dikatakan cukup berjarak. Gaok lebih banyak dipentaskan tanpa ada kaitannya dengan pemerintah. Padahal dalam Gaok, terdapat wawacan yang bercerita tentang sejarah Majalengka yakni wawacan "Nyi Rambut Kasih, dan "Talaga Manggung".

Dalam Undang-Undang Dasar 1945 pasal 32 tentang Pelestarian Budaya, Pemerintah memiliki tanggungjawab dalam melestakan dan merigembangkan tradisi lisan Dengan landasan hukum tersebut, pemerintah memiliki otoritas untuk melakukan upaya-upaya pengembangan tradisi lisan. Dengan demikian, pemerintah terlibat langsung dalam menjalankan transmisi tradisi lisan. Di daerah, institusi pemerintahan diwakili oleh Dinas Kebudayaan. Di Kabupaten Majalengka, dinas yang mengurus tradisi lisan adalah Dinas Pemuda,

⁵ Wawancara Bapak Rukmin tanggal 28 Februari 2014 dirumahnya di desa Kulur

olahraga, Kebudayaan dan Pariwisata (Disporabudpar). Disporabudpar merupakan dinas baru yang terbentuk pada tanggal 31 Desember 2009 melalui Peraturan Daerah Nomor 10 Tahun 2009 tentang Organisasi Perangkat Daerah sebagai dasar pembentukan Dinas Pemuda Olahraga Kebudayaan dan Pariwisata Kabupaten Majalengka.

Urusan kesenian dan kebudayaan awalnya berada dalam naungan Dinas Pendidikan, Kebudayaan, Pemuda dan olahraga (Disdikbudpora). Penggabungan bidang kebudayaan dan pariwisata dengan pemuda dan olahraga akan memudahkan sinergitas khususnya dalam peningkatan angka kunjungan wisata ke Kabupaten Majalengka. Penggabungan sektor kebudayaan dengan Pariwisata melahirkan paradigma tersendiri di kalangan birokrasi. Sektor pariwisata menjadi fokus utama dan prioritas pembangunan Kabupaten Majalengka. Berbagai kegiatan olahraga yang umumnya diikuti oleh para kaum muda pun pada akhirnya selain ditujukan untuk pembinaan dan peningkatan prestasi juga dapat dijadikan sebagai daya tarik wisata.⁶

Paradigma tersebut membawa dampak pada program pelestarian budaya. Pemerintah lebih memprioritaskan kesenian yang dapat meningkatkan daya tarik wisata. Program ini setidaknya telah mengakibatkan matinya beberapa tradisi lisan, salah satunya Gaok. Gaok kini dapat dikatakan hampir punah, karena tinggal tersisa tiga orang saja yang dapat menampilkan Gaok. Pada zaman E. Wangsadiharja (1970-2000) saat bertugas sebagai pejabat

dinas Kebudayaan Majalengka, Gaok mengalami masa kejayaan. Peran institusi pemerintah sangat terasa. Hal ini disebabkan kontribusi besar dari sosok E. Wangsadiharja, yang selain sebagai pegawai pemerintahan, ia juga adalah penulis (penyadur) naskah wawacan sekaligus pelaku Gaok. Setelah Era Wangsadiharja, Gaok diwariskan pada Rukmin dkk yang secara kapasitas pendidikan tentu tidak setara dengan E. Wangsadiharja.

Pada masa ini, Gaok tidak lagi mendapatkan perhatian serius dari pemerintah. Gaok seolah dibiarkan menjemput ajalnya. Pemerintah tidak lagi memprioritaskan pengembangan Gaok. Pemerintah menganggap Gaok sudah tidak menarik dan tidak dapat diwariskan kepada generasi muda. Oleh karena itu, pemerintah lebih memperhatikan tradisi lainnya yang masih digemari masyarakat seperti tradisi Sampyong.⁷

Menurut wasman, Kepala seksi Kebudayaan Disporabudpar Kabupaten Majalengka, pemerintah telah berupaya melakukan pembinaan dan pelestarian Gaok. upaya pembinaan dilakukan dengan membina sanggar agar dapat menjalankan aktivitas transmisi. Akan tetapi usaha tersebut dinyatakan gagal terbukti tidak ada satupun generasi muda yang tertarik melanjutkan tradisi tersebut. Menurut Wasman, Gaok dianggap monoton, kurang atraktif sehingga dapat dikatakan kalah oleh seni-seni lain yang hidup di era globalisasi. Upaya lain adalah dengan menampilkan Gaok dalam kegiatan-kegiatan kesenian di lingkungan pemerintahan. Seperti pada peringatan Hari Jadi Majalengka dan kegiatan lainnya. Pemerintah juga telah mengutus Gaok untuk tampil di provinsi, dalam acara Hari KB Nasional di Bandung Barat tahun 2011. Setelah itu, Gaok sudah jarang diundang oleh pemerintah.

Alasan lain lemahnya pembinaan tradisi lisan di Majalengka adalah masalah anggaran. Sedikitnya anggaran menjadi kendala dalam pembinaan dan pelestarian seni tradisi. Dengan anggaran 300 juta setahun yang dimiliki divisi kebudayaan, tidak cukup untuk membiayai pembinaan seni tradisional yang banyak di Majalengka. Anggaran tersebut lebih banyak terpakai untuk biaya operasional pentas seni tradisi di luar. Biaya satu kali perjalanan saja bisa menghabiskan 8 sampai 10 juta rupiah. Bila dalam setahun terdapat 10 kali pementasan di luar, maka setengah dari anggaran habis oleh biaya insidental tersebut. Lantas bagaimana dengan pembinaan sanggar atau program revitalisasi?

Dari anggaran tersebut, gaok tidak lagi masuk dalam prioritas. Disporabudpar lebih banyak bekerjasama pada sanggar seni Panghegar Pimpinan Asikin Hidayat. Pada tahun 2013, pemerintah lebih memilih sanggar Seni Panghegar untuk pentas di Bandung untuk menampilkan gaok variasi ketimbang yang asli. Wasman melihat program-program revitalisasi tradisi belum bisa dilakukan karena kurangnya anggaran. Menurut Wasman, untuk menjalankan program revitalisasi pemerintah kabupaten perlu uluran dari provinsi dan pusat, karena terkendala biaya. Oleh karena itu pembiaran terhadap matinya beberapa seni tradisional di Majalengka adalah upaya meminta kepedulian dari pemerintah provinsi dan pusat.

Dari uraian di atas, dapat disimpulkan bahwa pemerintah kurang berperan dalam membina dan melestarikan Gaok. Pemerintah tidak memiliki program strategis dalam membina dan mengembangkan Gaok. Selain soal anggaran, seharusnya banyak yang dilakukan pemerintah untuk menyelamatkan Gaok. Dalam tataran formal, pemerintah dapat memaksimalkan perannya melalui kebijakan di bidang pendidikan, proses penyalinan, percetakan, penyimpan wawacan, serta pekerjaan-pekerjaan yang disebut Edi Sedyawati sebagai langkah kuantitatif. Menurut Sedyawati (1980:50) mengembangkan seni pertunjukan

⁶ www.disporabudpar.majalengkakab.go.id diakses tanggal 5 September 2014

⁷ Wawancara dengan bapak Wasman Kasi Kebudayaan di Disporabudpar Kabupaten Majalengka, di kantor Disporabudpar 6 September 2014

nasional lebih mempunyai konotasi kuantitatif daripada kualitatif. Secara kuantitatif berarti mengembangkan seni pertunjukan tradisional Indonesia dengan membesarkan volume penyajiannya dan meluaskan wilayah pengenalannya.

Selain itu harus memperbanyak tersedianya kemungkinan-kemungkinan untuk mengolah dan memperbaharui wajah seni pertunjukan sebagai sarana untuk timbulnya pencapaian kualitatif.

3.4 Peran Masyarakat/ Audiens

Institusi lainnya yang memiliki kaitan dengan berlangsungnya Gaok adalah masyarakat. Masyarakat merupakan bagian dari sistem tradisi lisan. Masyarakat sebagai penonton (audience) menjadi unsur penting berlangsungnya tradisi lisan. Menurut Sydow (Dundes 1980:23) dalam Endraswara (2009:18) Penikmat atau penonton termasuk dalam pelaku folklor, namun dikatakan sebagai pelaku pasif (passive bearers of tradition). Meskipun pasif, keberadaan penonton tak dapat dipisahkan dari pertunjukan. Masyarakat Kulur adalah masyarakat pendukung tradisi lisan Gaok. Gaok telah hidup berdampingan dengan masyarakat kurang lebih satu abad. Artinya selama hampir tiga generasi gaok berlangsung. Selama itu pula memori terbangun secara kolektif. Hal itu terlihat dari penonton pertunjukan.

a. Masyarakat Aktif

Masyarakat aktif adalah masyarakat yang selalu menjadi penonton setia Gaok. Selain itu mereka berusaha dan mengiringi seniman dalam menjalankan transmisi. Kelompok ini didominasi oleh generasi tua yang hidup dan menjadi saksi mata keberadaan dan perkembangan Gaok di desa Kulur. Di dalam pertunjukan mereka berperan menghidupkan Gaok. Mereka tak hanya berposisi sebagai penonton, tetapi ikut terlibat dalam pertunjukan.

Masyarakat aktif ini jumlahnya sangat sedikit, karena usia mereka yang sudah tua. Oleh karena dalam rangka menjaga agar proses transmisi terus berjalan. Mereka mulai mengajak generasi muda dan abak-anak untuk menonton gaok. Dengan cara menghadiri langsung, generasi muda akan belajar dan memahami gaok, dengan harapan kelak mereka ada yang dapat melanjutkan Gaok. Saat pertunjukan kelompok muda dan anak-anak ini baru sebatas melihat dan mengapresiasi dalam bentuk tepuk tangan. Mereka belum mampu menjadi penonton yang aktif dan ikut nagaok bersama pemain.

b. Masyarakat Pasif

Sebuah masyarakat memiliki sistem sosial. Masyarakat ini terdiri dari penduduk dengan pranata sosial dan budaya yang berbeda-beda. Perbedaan tersebut mengakibatkan perbedaan sikap dan cara pandang terhadap Gaok. Orang yang mengenyam pendidikan memiliki pengetahuan dan cara pandang yang berbeda dengan yang tidak berpendidikan. Berbeda jenis pengetahuan yang dipelajari juga melahirkan perbedaan cara pandang terhadap Gaok.

Bagi masyarakat yang memiliki pengetahuan agama yang tinggi seperti ustaz atau masyarakat fanatik kurang menerima keberadaan Gaok. Hal itu disebabkan oleh adanya ritual yang dianggap musyrik atau menyekutukan tuhan. Akan tetapi mereka cenderung tidak bersikap dengan melarang pertunjukan Gaok, mereka hanya membentuk opini publik. Belakangan sikap tersebut mulai mencair. Masyarakat agama tak terlalu peduli dengan keberadaan Gaok. Dari pengamatan penulis di lapangan, institusi agama menerima keberadaan Gaok. Hal itu ditunjukkan saat seorang pengurus Masjid mengumumkan pementasan Gaok melalui pengeras suara di Masjid. Sebagian malah mengaku bangga bahwa di kampungnya masih ada kesenian tradisional seperti Gaok.

Secara umum, masyarakat berpendidikan seperti guru, mahasiswa serta tokoh warga tidak terlalu menyikapi keberadaan gaok. Mereka cenderung cuek. Mereka tak lagi menganggap gaok sebagai bagian dari kehidupan mereka. Masyarakat semacam itu lebih tertarik pada hal-hal yang baru, canggih, modern dan hal-hal yang sifatnya nonkonservatif. Masyarakat semacam itu dapat dikategorikan sebagai masyarakat yang pasif. Tipe masyarakat pasif ini dapat menghambat proses transmisi. Sebab transmisi harus berjalan dua arah. Kedua belah pihak harus aktif dan partisipatoris.

c. Media Massa

Peran media massa dalam proses transmisi sangat berarti. Media massa dapat menjadi sarana pengembangan suatu tradisi lisan. Di tengah dukungan masyarakat yang minim terhadap Gaok, ada salah satu Radio swasta yang peduli terhadap keberadaan seni tradisi. Radio tersebut adalah Naz FM. Sebagaimana slogannya yakni "Radio Berbasis Budaya." Media tersebut mencoba menjalankan proses transmisi tradisi lisan gaok dan tradisi lainnya ke masyarakat sampai ke daerah luar Majalengka.

Radio Naz yang didirikan tahun 2011 ini memang memfokuskan pada kebudayaan. Radio Naz didirikan atas prakarsa salah seorang tokoh masyarakat, Abah Encang yang berprofesi sebagai pemimpin sebuah ormas besar

di Majalengka. Namun demikian, posisi institusi media tersebut bersifat independen sebab pada praktiknya radio itu sepenuhnya dijalankan oleh orang yang kompeten dan berada di luar dinas. Radio Naz membuat program siaran berupa pemutaran kesenian tradisional seperti wayang, lagu-lagu sunda prognlm interaksi mengenai sejarah kampung, dan program mengenai persoalan kebudayaan. dengan adanya program tersebut proses transmisi berjalan. Berdasarkan pengamatan, respons masyarakat baik yang berasal dari wilayah Majalengka maupun luar (Sumedang) cukup positif. Melalui program tersebut, masyarakat bisa belajar, berdiskusi, berekspresi, mengeluh, protes, memberi masukan, dan lainnya mengenai tradisi dan budaya. Audiens yang masuk meliputi seniman, guru, dan masyarakat umum. Beberapa audiens berasal dari luar Majalengka. Mereka memuji Radio Naz dan menganggap bahwa tradisi di Majalengka masih berjalan dengan baik. Dari respons masyarakat tersebut, tdpap dikatakan bahwa keberadaan radio Naz memiliki peran yang kuat dalam mentransmisikan Gaok. Melalui radio proses transmisi dapat disasarkan pada banyak kalangan dan dengan beragam latar belakang. Berikut karakteristik penonton Gaok:

Aspek	Deskripsi	Sikap dan Peran
Penonton Setia	Para Orang tua yang seusia para seniman gaok	Turut serta menjalankan transmisi baik melalui pertunjukan maupun di linekunean keluarga
Penonton Pemula	Remaja dan anak-anak. Remaja lebih sedikit dari anak-anak	Penonton pasif. Mereka masih dalam proses belajar dan memahami Gaok
Masyarakat Pendidikan	Para pemuka agama, guru, dan mahasiswa	Sebagian tidak respek terhadap Gaok tetapi juga tidak mengganggu atau menolak gaok. Sebagian menerima tetapi tidak terlibat dalam menstransmisikan gaok. (tidak menonton)
Media Massa	Radio Naz FM milik pemuka masyarakat.	Peduli terhadap kebudayaan. dengan slogan Radio berbasis kebudayaan, berupaya mentransmisikan Gaok melalui radio.

Tabel 2 Klasifikasi Masyarakat Pendukung Gaok

Simpulan

Dari penjelasan di atas dapat disimpulkan bahwa keberlangsungan Gaok sangat tergantung pada upaya Rukmin. Dapat dikatakan nasib Gaok tergantung Rukmin seorang. Wajar jika perkembangan Gaok mengalami stagnasi. Berbagai upaya yang dilakukan Rukmin dapat dikatakan tidak cukup berhasil. Dalam proses pewarisan, ajakan Rukmin terhadap generasi muda untuk melanjutkan Gaok dengan cara mengajarkannya tidak berhasil. Di tengah masalah tersebut, dukungan pihak eksternal yakni pemerintah sangat kurang. Dengan kondisi tersebut, bisa saja Gaok mati.

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Thematic Progression in EFL Students' Academic Writings: A Systemic Functional Grammar Study

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Abstract

This research aims to find out (simple and multiple with two) thematic progression pattern in fifth semester students' academic writing. It elaborates how the students organize the ideas in their writing through the organization of the theme and rheme. To find out the pattern, the theory of thematic progression patterns proposed by Bloor and Bloor (2004) was applied. Then, descriptive qualitative and library research methods are applied in this research. The data in this research are 20 pieces of fifth semester students' academic writings. The result of the research shows that there are four types of simple thematic progression pattern and seven types of multiple with two thematic progression pattern found in students' academic writings. Then, it can be concluded that thematic progression pattern in students' academic writings, to some extent, are various.

Key Words: *academic writing, thematic progression, SFL*

Introduction

A good piece of writing must fulfill the principles of cohesion and coherence. According to Halliday and Hasan, cohesion refers to the relations of meaning within a text that occurs where the interpretation of some elements in the discourse is dependent on that of another. Two elements exist in the cohesive relations, the presupposing and the presupposed, and they are integrated into a text (1976: 4). Meanwhile, coherence refers to the ideas that hang together in a text. It means that what has been stated before in a text provides the idea of what will be coming next (Halliday and Hasan, 1989: 48). It can be seen that there are two important points of cohesion and coherence, which are the elements or the forms and the ideas or the meanings.

The study of how forms and meaning are related each other is known as Systemic Functional Grammar (SFG). According to Lock, SFG is the study that sees language first and foremost as a system of communication and analyzes grammar to discover how it is organized to allow speakers and writers to make and exchange meanings (1996: 1). It can be seen that SFG views the organization of the form (grammar) in meaning (semantic) perspective. Specifically, in terms of cohesion and coherence, SFG deals with the analysis of textual metafunction (the function of language to organize a text) that sees clause as message and focuses on the theme and rheme structure (thematic progression) in a text (Bloor and Bloor, 2004: 10-11; Halliday and Matthiessen, 2014: 83; Sujatna, 2012: 383).

Thematic progression, which contributes to the cohesion and coherence of a text, is very important especially in a piece of advanced writing that has wide range of purpose. It is because in this kind of writing, the messages that will be delivered should be really assured to be gotten by the readers. It is also because in this kind of writing, the messages that will be delivered have more effects than those of other kinds of writing. It is also because in this kind of writing, the messages that will be delivered will get more attention than those of other kinds of writing.

In this research, the writers were interested in analyzing thematic progression pattern in the fifth semester students' academic writings. The reason is because this is a kind of advanced writing that should be organized in a very cohesive and coherent way. Besides, this is also a type of writing written by advanced level students who are expected to be able to produce well-structured and academic writings. Therefore, the writers want to elaborate how the students organize their academic writings based on the thematic progression pattern.

Theory and Method

In this research, the writers applied descriptive qualitative research method. It means that the writers described the results of the analysis in the form of words, not numbers, as Perry states that qualitative research is characterized by verbal description of its data (2005). These descriptions are in line with the objectives of this study which aim to find out the thematic progression patterns in which the results were described in words.

The data sources of this research were 20 academic writing of 20 students of The Higher School of Foreign Language Teknokrat Bandar Lampung in literary criticism class which were chosen purposively (fifth semester students' writing). Further, the data in this research were taken from the clauses of the paragraphs in the papers. The data analyzed were focused on the background of the study section of the paper since this section consisted of more data needed. Moreover, the data analyzed consisted of 85 paragraphs and 589 clauses in total. Then, the analysis is only focused on simple (one) thematic progression pattern and multiple (with two) thematic progression pattern.

In collecting the data, the writers applied documentation method. There were some steps the writers applied. They are: 1) getting the writing from the lecture, 2) sorting out the writing that was not used, which is sixth semester students' writing (since all writing taken consisted of both fifth and sixth semester students' writing), 3) rearranging the background sections of the writing since they were the focus of the analysis, and 4) printed out the background sections of the writing.

In analyzing the data, the writers also applied some steps. They are: 1) reading the writing, 2) coding the clauses ("C" is used, stood for clause), 3) dividing the theme and rheme, 4) diagramming the theme and rheme to find out the thematic progression pattern, and 5) classifying the pattern based on the theory.

Findings and Discussion

Based on the findings, it is found that all thematic progression patterns occur in students' writing. In addition, other patterns are also found in the writing. Besides, it is also found that in each paragraph analyzed, the pattern(s) can be simple (one) thematic progression pattern or multiple (two or more) thematic progression patterns. However, as explained earlier, the analysis only focuses on the analysis of simple thematic progression pattern and multiple progression patterns with the combination of two patterns found in the writing.

Simple Thematic Progression Pattern

Simple thematic progression pattern refers to the paragraph that has only one type of thematic progression pattern. In the analysis, it is found that there are thirteen paragraphs in students' writing organized by simple thematic progression pattern. Further, the simple thematic progression patterns found in the writing involve:

Constant Theme Pattern

As explained earlier, constant theme pattern refers to the type of pattern in which the theme of the clause is introduced in the first clause and then it occurs in the subsequent clauses as the themes as well. In the analysis, it is found that there are five paragraphs organized by this kind of pattern. The example of the paragraph having this pattern can be seen below:

Datum 1/36

The Second Coming expresses his fear about a world apparently descending into chaos and also meditates on historical, political and personal transitions (C26). It focuses on the increasingly turbulent events in Ireland in the context of historical cycles, but also reaches over to resonate with personal concerns (C27). (Paper 16, Paragraph 10, Clause 26-27)

In the paragraph above, it can be seen that the theme of clause 26 is *The Second Coming*. It is the poem written by W.B. Yeats (stated in the earlier paragraph). This theme then is shared in clause 27 by using the pronoun *it*. So, it can be summarized that the clauses of the paragraph have the same shared themes.

Constant Rheme Pattern

This pattern is the type of pattern in which the rhemes of the clauses share the same topic/idea. In this analysis, it is found that there is only one paragraph to have this pattern. The paragraph can be seen below:

Datum 2/36

Jung says "Anima and animus tend to operate ..." (p185) (C18). Thus, this paper will discuss what kind of feminine character or anima shown inside Martin and how his anima or feminine reveal (C19). (Paper 4, Paragraph 5, Clause 18-19)

In the paragraph above, it can be seen that the clauses share the same rheme. The rheme of clause 18 is *says "Anima and animus tend to..."* whose main point is the underlined expression *anima and animus*. Then, this idea gets promoted to be the rheme of clause 19, the underlined expression *will discuss what kind of feminine*

character or anima shown inside Martin and how his anima or feminine reveal. This rheme can be said to be from the previous clause because its main point is about *anima*, which is one of the main points (*anima* and *animus*) stated before. Thus, it can be said that the clauses of the paragraph share the same idea in their rhemes.

Linear Theme Pattern

Linear theme pattern refers to the type of pattern in which the rheme of each clause becomes the theme of subsequent clause (the rheme of clause 1 becomes the theme of clause 2, and so on). In the analysis, it is found that there are six paragraphs organized by using this pattern. The example of the paragraph having this pattern can be seen below:

Datum 3/36

In order to help the writers analyzing this case, she uses *anima and animus concept by Gustav Carl Jung* (C11). **Jung's theory** opens the way for equalizing value between his 'masculine' and 'feminine' ways of being and, barring his stereotypical descriptions of these behaviors in men and women, makes possible a functioning integration of both aspects within one individual of either sex (C12). (Paper 4, Paragraph 3, Clause 11-12)

In the paragraph above, the rheme of clause 11 is *she uses anima and animus concept by Gustav Carl Jung*. Then, it can be seen that the part of this rheme, the underlined expression *anima and animus concept by Gustav Carl Jung*, becomes the rheme in clause 12 by using the words *Jung's theory*. To conclude, this paragraph has two clauses in which the rheme of the first clause is the same as the theme in second clause.

Derived Theme Pattern

This pattern refers to the type of pattern used to describe expressions in theme position which are cohesively linked in meaning, but not necessarily in form, to a topic which has been stated earlier in the text in which this topic serves as a hypertheme. In the analysis, it is found that there is only one paragraph organized by using this pattern. The paragraph can be seen below:

Datum 4/36

Many literary critics are on the opinion that ... (C18). **Carl Jung, Swiss psychologist**, argued that the root of an archetype is in the "collective unconscious" of mankind (C19). (Paper 16, Paragraph 7, Clause 18-19)

In the paragraph above, it can be seen that the theme of clause 18, *many literary critics*, serves as the hypertheme. It means that this theme becomes the main theme from which other themes can be derived. Further, it can be seen that the theme of clause 19 is *Carl Jung, Swiss psychologist*. This theme is derived from the hypertheme *many literary critics* for *Carl Jung is one of the literary critics*. To sum up, this paragraph has two clauses in which the theme of the first clause is the hypertheme of the theme in subsequent clause.

Multiple Thematic Progression Pattern

Multiple thematic progression patterns refer to the paragraph that has more than one type thematic progression patterns. In this analysis, the multiple thematic progression patterns are only limited to two type thematic progression patterns. Further, in the analysis, it is found that there are twenty three paragraphs in students' writing that are found to have two type thematic progression patterns. The patterns found in students' writing involve:

Combination of Constant Theme and Constant Rheme Pattern

The paragraph organized by using the combination of constant theme and constant rheme pattern will have the ideas that go through both the theme and the rheme. In the analysis, it is found that there is only one paragraph organized by using this kind of combination. The paragraph having the combination of these patterns can be seen below:

Datum 5/36

Then, the short story of "Take Pity" was published in 1956 by a Jewish-American writer, Bernard Malamud (C26). **The story** reveals some surprising secrets of human nature (C27). **Take Pity as a fiction** does not merely give the fantasy for the readers (C28). **It** gives us a better understanding of *human psychology* and emotions (C29). Thus, the writer analyzed the *human psychology side* of the

main character using the theory from Carl G. Jung that is Animus archetype (C30). (Paper 12, Paragraph 5, Clause 26-30)

In the paragraph above, it can be seen that the theme of clause 26 is *Then, the story of "Take Pity"*. This theme is repeated as the theme in clause 27 by *the story*, in clause 28 by *Take Pity as fiction*, and in clause 29 by pronoun *it*. However, in clause 29, the flow of the idea shifts to the rheme. It can be seen that the rheme of clause 29 is *gives us a better understanding of human psychology and emotions*. The part of the idea in this rheme, which is the underlined expression *human psychology*, then flows to the rheme in clause 30, *analyzed the human psychology side of the main character ...*, whose main point is about *human psychology side*. So, it can be concluded that this paragraph has clauses whose themes are taken from previous themes and whose rheme is taken from previous rheme.

Combination of Constant Theme and Linear Theme Pattern

The paragraph that is organized by the combination of constant theme and linear theme pattern will have both the theme taken from previous theme and the theme taken from previous rheme. In the analysis, it is found that there are sixteen paragraphs organized by using this combination pattern. The example of the paragraph having this pattern can be seen below:

Datum 6/36

In "**The Princess**" short story, there are some characters such as the princess, Teddy bear, the king, dragon and other character that have contributed in the short story itself (C16). **The Teddy bear** is a little bear doll (C17). **Although it** is a doll (C18), **he** had a big wish to protect human from the danger of dragon (C19). (Paper 20, Paragraph 5, Clause 16-19)

In the paragraph above, it can be seen that the rheme of clause 16 is *there are some characters such as princess, Teddy bear, the king, dragon and other character...* in which the main idea of this rheme is *about the characters of the story*. The part of the idea of this rheme, which is one of the characters - *Teddy Bear* – then becomes the theme in clause 17, *The Teddy Bear*. This theme is then repeated as theme in clause 18 by using *although it* where the pronoun *it* refers to *The Teddy Bear*. Then the pronoun *it*, which refers to *The Teddy Bear*, is shared again as the theme in clause 19 by using the pronoun *he*. To sum up, this paragraph has clauses whose themes are promoted from both previous rheme and the themes.

Combination of Constant Theme and Derived Theme Pattern

The paragraph organized by using the combination of constant theme and derived theme pattern will have both the theme taken from the previous theme and the theme derived from a hypertheme. In the analysis, it is found that there is only one paragraph organized by using this combination pattern. The paragraph can be seen below:

Datum 7/36

Short story is a kind of literary works (C34). **Short story** has been the part of our society (C35) **since it** was told orally (C36). **According to Ferguson (1982:45)**, **it** is a piece of prose fiction, usually under 10,000 words which can be read at one sitting (C37). **Artistically, a short story** is intended to create an impression via character, conflict, theme, setting, symbols and point of view (C38). **A short story** is personal part of the author and today is more concerned with character than action (C39). **Ferguson (1982:46)** added, "Short stories published in magazines and short story collections today generally do not exceed 10,000 words in length; fifteen to twenty typed, double-spaced pages might be the average. There are, however, publications that accept or even specialize in longer short works, but they are relatively few. If a piece of fiction runs upward of fifty or sixty pages, it might be labeled a "novella", "novelette" or "short novel" rather than a short story" (C40) (Paper 6, Paragraph 3, Clause 34-40)

In the paragraph above, it can be seen that the theme of clause 34 is *short story*. This theme is repeated as the theme in clause 35 by using the same nominal group *short story*. This theme is shared again as the theme in clause 36 by *since it* in which *it* refers to the *short story*. Then, it is subsequently repeated as the themes in clause 37 by *according to Ferguson, it*, in clause 38 by *artistically, a short story*, and in clause 39 by *a short story*. Further, this theme (*short story*) becomes the hypertheme for the next clause. It can be seen that the theme in clause 40 is *Ferguson*. *Ferguson* can be said as derived from the hypertheme *short story* since *Ferguson* is *one of the literary experts explaining the definition of short story*. To summarize, this paragraph has clauses whose themes are taken from the theme of the other clauses and is derived from the theme of previous clause.

Combination of Constant Theme and Linear Rheme Pattern

The paragraph organized by the combination of constant theme and linear rheme pattern will have both the theme taken from the previous theme and the rheme taken from previous theme. In the analysis, it is found that there are three paragraph organized by using this pattern. The example of the paragraph having this pattern can be seen below:

Datum 8/36

As a part of prose, short story is brief fictional prose narrative that is shorter than a novel and that usually deals with only a few characters (C8). **The short story** is usually concerned with a single effect conveyed in only one or a few significant episodes or scenes (C9). There are a lot of examples of the short story such *The Princess* (C10). (Paper 20, Paragraph 3, Clause 8-10)

In the paragraph above, it can be seen that the theme of clause 8 is *as a part of prose, short story*. This theme is repeated in clause 9 by *the short story*. This theme then flows to the rheme of clause 10, *are a lot of examples of the short story such The Princess*. This rheme is said to be taken from previous theme because one of the main points in this rheme is about *the short story*. So, it can be said that this paragraph has clauses whose theme is taken from previous theme and whose rheme is taken from previous theme.

Combination of Constant Rheme and Linear Theme Pattern

The paragraph organized by the combination of constant rheme and linear theme pattern will have both the rheme taken from previous rheme and the theme taken from the previous rheme. In the analysis, it is found that there is only one paragraph having this pattern. The paragraph can be seen below:

Datum 9/36

In the reality, The Western already colonize the minds of the Eastern to assume that western is the great culture (C13) **and they** are already planting the eastern though to respect and imitate them (C14). Just like that already happen in this era, if many people in our country mostly emulated the style of western such as, lifestyle (fashion, food), literary works, film, song, etc. (C15) Therefore, this paper will discuss about ; (1) What are the factors that describing the colonization between the different culture inside the story? (2) What is the positive impact of postcolonial inside the story? (C16) **Those** are the problem formulations that will explain in this research (C17). (Paper 7, Paragraph 3, Clause 13-17)

In the paragraph above, it can be seen that the rheme of clause 13 is *The Western already colonize...* The part of this rheme, which is the underlined expression *the western* flows to the theme of clause 14 by *and they*. This theme is said to be taken from previous rheme as the pronoun *they* refers to *the western*. Then the rheme of clause 14 is *are already planting the eastern though to respect and imitate them*. The idea of this rheme is about the *aim of western colonization that tried to make the eastern respect and imitate them*. Then, this rheme flows to the rheme of clause 15 as *mostly emulated the style of western such as...* This rheme is said to be taken from previous rheme because its meaning, shown by the word *emulated*, refers to the part of previous rheme, which is about *imitation*. Then, the rheme of clause 15 is shared again to the rheme of clause 16, *will discuss about ; (1) What are the factors that describing the colonization between the different culture inside the story? (2) What is the positive impact of postcolonial inside the story?*. This rheme is the problem formulation of the writers. This rheme is said to be taken from the previous rheme because it is closely related to the meaning of previous clause. It can be seen that the first problem formulation is about *factors describing the colonization seen in the culture inside the story*. It can also be seen that this idea is taken from the part of idea in previous rheme, which is *style of western*. Then, it can be seen that the second problem formulation is about *the positive impact of colonization inside the story*. This idea is also taken from the part of idea in previous rheme, which is *western or colonization*. Then, this rheme, which is about the problem formulation of the writers, becomes the theme in clause 17 by using the pronoun *those*. To sum up, it can be said that this paragraph has clauses whose themes are taken from previous rhemes and whose rhemes are taken from previous rhemes.

Combination of Linear Theme and Derived Theme Pattern

The paragraph organized by using linear theme and derived theme pattern will have both the theme taken from the previous rheme and the theme derived from hypertheme. In the analysis, it is found that there are three paragraphs having this pattern. The example of the paragraph can be seen below:

Datum 10/36

Many had been written to analyze literary work using many approaches and theories (C1). **However, this study** is aimed to analyze the feminine side inside the character of Martin in McCullers's A Domestic Dilemma (C2). **A Domestic Dilemma** is a short story written by Carson McCullers which tells us about a family consists of father – Martin Meadows, mother – Emily Meadows, and two children (C3). **They** had moved to New York because of Martin's work (C4). **Since then**, there was something wrong in Emily that makes her couldn't take care of her family anymore (C5). **Thus, Martin** took over his wife's jobs in family role and made feminine side of Martin reveals (C6). (Paper 4, Paragraph 1, Clause 1-6)

In the paragraph above, it can be seen that the theme of clause 1 is *many*, which refers to *many studies* (can be seen from the context in the writing). This theme then becomes the hypertheme for the theme of the next clause. It can be seen that the theme of clause 2 is *however, this study* (actually, the part of the theme *however* is inappropriate). This theme can be said as derived from the theme (hypertheme) of previous clause because *this study* refers to *one of many studies*. Then, it can be seen that the rheme of clause 2 is *is aimed to analyze the feminine side inside the character of Martin in McCullers's A Domestic Dilemma*. The part of this rheme, which is the underlined expression *A Domestic Dilemma*, then becomes the theme in clause 3, *A Domestic Dilemma*. Then, the rheme of clause 3 is about the family member *father – Martin Meadows, mother – Emily Meadows, and two children*. This rheme then is taken as the theme in clause 4 by using the pronoun *they*. Then, the rheme of clause 4 is *had moved to New York because of Martin's work*. This rheme then becomes the theme in clause 5 *since then* in which *then* refers to *the movement of the family to the New York*. Then, the rheme of this clause is *there was something wrong in Emily that makes her couldn't take care of her family anymore*. The idea of this rheme, which is about *Emily*, then shifts to the theme of clause 6, *Thus, Martin*. This theme can be said as taken from the rheme of previous clause as *Martin is Emily's wife*. Therefore, it can be concluded that this paragraph has both the clause whose theme is derived from the theme/hypertheme of previous clause and the clauses whose themes are taken from the rhemes of previous clauses.

Combination of Linear Theme and Linear Rheme Pattern

The paragraph organized by using the combination of linear theme and linear rheme pattern will have both the theme taken from the rheme of previous clause and the rheme taken from the theme of previous clause. In the analysis, it is found that there are two paragraphs organized by using this pattern. The example of the paragraph having this pattern can be seen below:

Datum 11/36

Firstly, The Little Mermaid was an innocent little girl (C20). However, after her birthday, she changed from an innocent little girl become the girl who has a courage to take a risk (C21). **That** is why, this paper aims to potray about the character building inside of the story (C22). (Paper 15, Paragraph 5, Clause 20-22)

In the pattern of the paragraph above, it can be seen that the theme of clause 20 is *Firstly, the Little Mermaid*. This theme then flows to the rheme of clause 21, *she changed from an innocent little girl become the girl who has a courage to take a risk*. This rheme can be said to be taken from previous theme since it describes the previous theme *the Little Mermaid*. Then, the rheme of clause 21 shifts to the theme of clause 22 by using the pronoun *that*. The pronoun *that* can be said to be taken from the rheme of previous clause as it substitutes the meaning of the rheme of clause 21 (*that* substitutes the meaning of the rheme *she changed from an innocent little girl become the girl who has a courage to take a risk*). So, it can be summarized that this paragraph has clauses whose rheme is taken from previous theme and whose theme is taken from previous rheme.

Conclusion

Based on the results of the analysis, it can be seen that both simple and multiple (with two) thematic progression patterns found in the students' academic writing. There are four types of simple thematic progression patterns and seven types of multiple thematic progression patterns found in students' academic writing. These findings are in line with those of studies by Rakhman (2013), Sujatna (2013), and Arunsirot (2013) showing that the patterns were various in the texts. However, the results of this analysis, in some extent, are different from those of study by Albogobeish and Sedghi (2014) showing that only two patterns occurred in the text. Then, it can be concluded that thematic progression patterns of students' academic writing are various.

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