

## **Pengembangan Materi Pembelajaran BIPA Bermuatan Budaya Bagi Penutur Asing Tingkat Menengah**

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### **ABSTRAK**

Prinsip karakteristik bahan ajar BIPA yang bermuatan budaya bagi penutur asing tingkat menengah, menggunakan ragam bahasa yang mudah dipahami dan sesuai dengan keterbacaan penutur asing tingkat menengah, mampu memotivasi, serta memiliki teknik latihan empat aspek berbahasa serta latihan tata bahasa pada setiap babnya. Bahan ajar disusun dalam bentuk A4 dengan jenis huruf Arial ukuran 11 pt. Selain itu, bahan ajar yang dikembangkan juga didasarkan pada prinsip-prinsip pengembangan bahan ajar. Pada aspek isi/materi didasarkan pada prinsip relevansi, kecukupan, adaptif, dan inovatif. Pada aspek penyajian didasarkan pada prinsip *self instructional* dan sistematis. Pada aspek bahasa dan keterbacaan menggunakan prinsip adaptif, konsistensi, dan relevansi. Pada aspek kegrafikaan menggunakan prinsip konsistensi dan relevansi. *Kedua*, prototipe bahan ajar dikembangkan dengan lima bagian meliputi (a) bentuk fisik, (b) sampul buku, (c) muatan isi/materi, (d) materi pelengkap, dan (e) evaluasi. . Saran yang dapat direkomendasikan adalah perlu dilakukan penelitian lebih lanjut untuk menguji keefektifan bahan ajar BIPA bermuatan budaya bagi penutur asing tingkat menengah sehingga bahan ajar yang disusun dapat digunakan secara maksimal dalam pembelajaran BIPA.

Kata Kunci: Pengembangan, Bahan Ajar, BIPA, Penutur Asing, Menengah

### **ABSTRACT**

*The principle characteristic of the charged BIPA teaching materials for foreign speakers culture medium level, using a variety of language that is easily understood and in accordance with foreign speakers legibility intermediate level, able to motivate, as well as having four aspects of engineering practice speaking and grammar exercises in each chapter. Instructional materials are arranged in the form of A4 with the font Arial size 11 pt. In addition, the teaching materials developed are also based on the principles of material development. In the aspect of the content / materials are based on the principles of relevance, adequacy, adaptive and innovative. In the aspect of the presentation is based on the principle of self-*

*instructional and systematic. In the aspect of language and readability using adaptive principles, consistency and relevance. In the aspect of kegrafikaan use the principle of consistency and relevance. Second, prototype teaching materials developed by five parts include (a) physical form, (b) the cover of the book, (c) the charge content / material, (d) supplementary material, and (e) evaluation. , Suggestions that can be recommended is the need to do further research to test the effectiveness of teaching materials BIPA cultural content for foreign speakers so that the middle-level teaching materials that can be used optimally arranged in learning BIPA.*

*Keywords: Development, Teaching Material, BIPA, Foreign Speakers, Medium*

## **1. Pendahuluan**

Bahasa Indonesia untuk penutur asing (BIPA) diibaratkan sebagai “tunas” yang baru tumbuh dan perlu dikembangkan secara matang sehingga dapat membuahkan hasil yang kokoh serta bermanfaat bagi semua kalangan. Oleh karena itu, untuk memastikan bahwa BIPA dapat dikembangkan secara profesional dan sistematis maka diperlukan telaah dan penataan secara saksama terhadap pembelajaran BIPA.

Perbedaan pendapat tentang cara mengajarkan bahasa Indonesia kepada penutur asing secara efektif masih ditemukan hingga saat ini, baik yang berkaitan dengan alat-alat untuk mencapai tujuan, materi yang semestinya diajarkan, maupun metode pengajarannya (Wojowasito, dalam Azizah, dkk. 2012). Praktik yang terjadi di lapangan banyak ditemukan variasi strategi pembelajaran BIPA. Hal tersebut menunjukkan bahwa mengajarkan bahasa Indonesia sebagai bahasa asing tidak sederhana dan memerlukan banyak pertimbangan, termasuk pertimbangan memasukkan unsur budaya dalam pembelajaran BIPA. Di luar negeri misalnya, dengan kondisi lingkungan, sosial, budaya, serta bahasa yang digunakan sehari-hari kurang mendukung penutur asing untuk mempelajari bahasa Indonesia secara efektif dan komprehensif. Selain itu, pengajar BIPA dalam

menyampaikan pembelajaran tentu lebih bersifat klasikal dan pengetahuan yang lebih cenderung pada pendekatan kognitif. Inilah yang bisa menyebabkan kebosanan bagi penutur asing. Berbeda dengan penutur asing yang belajar bahasa Indonesia di Indonesia. Seperti contohnya, penutur asing program Darmasiswa. Penutur asing program Darmasiswa secara langsung dihadapkan dengan kondisi lingkungan, sosial, budaya, serta penutur asli bahasa Indonesia. Hal ini tentu lebih banyak memberikan kemudahan penutur asing dalam mempelajari bahasa Indonesia dan secara efektif dapat meningkatkan kemampuan penutur asing dalam berbahasa Indonesia. membaca, maupun menulis.

Penutur asing sulit untuk dapat mengimplementasikan bahasa Indonesia secara baik dan benar jika tidak diiringi dengan pengetahuan tentang aspek sosial budaya masyarakat Indonesia. Oleh sebab itu, salah satu hal yang penting dan mendasar bagi penutur asing dalam belajar bahasa Indonesia adalah dengan memberikan muatan-muatan kondisi budaya Indonesia di dalam bahan ajar BIPA. Kesadaran penutur asing terhadap budaya Indonesia dapat membantu penutur asing dalam mengaktualisasikan diri secara tepat di dalam bahasa Indonesia. Penutur asing tidak hanya mengetahui bahasanya saja, tetapi juga bisa menerapkannya di dalam kehidupan nyata secara tepat yang sesuai dengan kultur orang Indonesia. Menurut Tupan (2007), silabus dan kurikulum BIPA perlu mencantumkan komponen budaya untuk melengkapi pengajaran BIPA. Ada beberapa hal yang perlu disampaikan bahwa kesadaran tentang budaya Indonesia bukan hanya melingkupi hal yang dapat dilihat dengan jelas (tarian, drama, adat istiadat, atau praktik-praktik keagamaan), tetapi juga mencakup permasalahan yang tak terhitung banyaknya, misalnya konsep menghormati yang lebih tua, konsep kekeluargaan, memberi dan menerima pujian, meminta maaf, keterusterangan, kritik, dan lain-lain yang semuanya dapat

dibahas dengan cara menyisipkannya pada catatan budaya dalam pembelajaran BIPA.

Budaya merupakan salah satu aspek pendukung dalam pembelajaran BIPA. Aspek budaya memiliki peranan yang sangat penting dalam memenuhi target pembelajaran BIPA. Tujuan memuatkan aspek budaya dalam pembelajaran BIPA adalah untuk menanamkan kesadaran budaya kepada penutur asing dalam belajar bahasa Indonesia sehingga penutur asing dapat dengan mudah berkomunikasi dalam situasi budaya Indonesia. Penutur asing yang belajar aspek budaya dapat memanfaatkan wawasan budaya tersebut sebagai bekal dalam hidupnya di Indonesia. Aspek budaya mendukung penutur asing dalam berbahasa Indonesia sesuai dengan situasi dan kondisi masyarakat Indonesia. Masalah dalam makalah ini yaitu Bagaimana pengembangan materi pembelajaran BIPA bermuatan budaya bagi penutur asing tingkat menengah?, sedang Tujuan penelitian ini menyusun produk awal materi BIPA bermuatan budaya bagi penutur asing tingkat menengah.

## **2. Pembahasan**

### **Pengajaran Bahasa Indonesia untuk Penutur Asing (BIPA)**

Pengajaran BIPA memiliki karakteristik yang berbeda dengan pengajaran bahasa Indonesia bagi penutur asli. Salah satu pembedanya adalah dari segi pembelajarannya. Pembelajar BIPA adalah pembelajar yang telah memiliki bahasa pertama dan memiliki latar belakang budaya yang berbeda.

Tujuan pelajar BIPA juga sangat beragam. Ada pelajar yang bertujuan hanya untuk belajar percakapan praktis saja karena akan berwisata di Indonesia, ada pula pelajar yang bertujuan untuk studi atau bekerja di Indonesia. Usia pelajar BIPA dengan latar belakang pendidikan dan profesi

yang beragam pun harus menjadi perhatian dalam pengajaran BIPA. Perbedaan-perbedaan tersebut tentunya akan berdampak kepada materi metode, teknik, dan media yang digunakan.

Tempat kegiatan pembelajaran juga sangat mempengaruhi keberhasilan pengajaran. Jika pembelajaran dilakukan di Indonesia maka siswa asing dapat langsung mempraktikkan di luar kelas hal-hal yang telah dipelajarinya di dalam kelas. Pengajar juga dapat menggunakan metode langsung dengan membawa siswa asing ke tempat-tempat penting untuk pembelajaran (pasar, rumah sakit, apotek, dll). Hal ini tidak mungkin dilakukan di negara asing tempat siswa.

Faktor-faktor tersebut di atas harus menjadi pertimbangan para pengajar ketika memilih materi. Materi untuk siswa yang belajar bahasa Indonesia dengan tujuan hanya berwisata tentu akan berbeda dengan materi untuk siswa yang bertujuan untuk studi, bekerja, atau menjadi peneliti di Indonesia.

Materi untuk siswa BIPA tingkat dasar akan berbeda dengan materi untuk tingkat menengah dan mahir. Materi yang terlalu sulit atau terlalu mudah akan berimbas kepada motivasi siswa BIPA. Dengan demikian, materi yang disusun harus memperhatikan gradasi kesulitan. Materi harus disusun mulai dari mudah ke sulit dan konkret ke abstrak.

Materi harus variatif. Materi yang tidak bervariasi akan menimbulkan kejenuhan. Variasi dilakukan baik pada pemilihan jenis keterampilan dan pilihan tema. Contoh dalam pembelajaran keterampilan berbicara, pengajar tidak hanya melatih siswa berdialog. Jenis berbicara lain harus diberikan secara bertahap. Tema pembicaraan juga bervariasi sesuai kebutuhan siswa. Berikut ini adalah alternatif tema-tema yang dapat diberikan untuk tingkat dasar, menengah, dan mahir.

| Tingkat Dasar                                                                          | Tingkat Menengah                                                                            | Tingkat Mahir                                                                                           |
|----------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|
| Perkenalan<br>Keluarga<br>Kegiatan Sehari-hari<br>Kegemaran<br>Transportasi<br>Profesi | Kesehatan<br>Sistem Pendidikan di Indonesia<br>Kegiatan Ekonomi<br>Imigrasi<br>Bencana Alam | Gaya Hidup<br>Kesenian Indonesia<br>Sains dan Teknologi<br>Geografi<br>Perekonomian<br>Politik<br>Hukum |

Penyusunan materi wajib diperhatikan adalah integrasi materi. Belajar berbahasa tidak sama dengan belajar tentang bahasa. Belajar berbahasa merujuk kepada belajar empat keterampilan berbahasa: menyimak, berbicara, membaca, dan menulis. Dalam belajar empat keterampilan tersebut, tentunya dibutuhkan pengetahuan tentang fonologi, morfologi, sintaksis, dan semantik bahasa yang sedang dipelajari. Yang tidak kalah pentingnya adalah budaya masyarakat pengguna bahasa tersebut, dalam hal ini kebudayaan Indonesia. Dengan demikian, pengajar BIPA harus dapat mengintegrasikan tiga hal tersebut dalam pengembangan materi. Ketidaktahuan siswa asing tentang budaya Indonesia dapat menimbulkan salah paham. Ketidaktahuan siswa tentang tata bahasa Indonesia akan menimbulkan pula kekacauan berbahasa.

### **Hakikat Budaya**

Kata budaya telah banyak ditafsirkan oleh banyak ahli, salah satunya adalah J.W.M. Bakker dalam bukunya Filsafat Kebudayaan: Sebuah Pengantar, mengungkapkan bahwa kebudayaan singkatnya adalah penciptaan, penertiban dan pengolahan nilai-nilai insani. Terlingkup di

dalamnya usaha memanusiakan bahan alam mentah serta hasilnya. Semua bahan tersebut diidentifikasi dan dikembangkan sehingga sempurna. Membudayakan alam, memanusiakan hidup, menyempurnakan hubungan keinsanan merupakan kesatuan tak terpisahkan. Kebudayaan menurut Koentjaraningrat (2008: 145) merupakan hasil pikiran, karya, dan hasil karya manusia yang tidak berakar pada nalurinya dan hanya bisa dicetuskan oleh manusia sesudah suatu proses belajar. Jika unsur-unsur budaya dimuatkan dalam bahan ajar BIPA, maka penutur asing semakin tertarik dan termotivasi untuk mempelajari bahasa Indonesia sebagai bahasa asing. Hal ini dikarenakan budaya yang ada di Indonesia merupakan sesuatu yang baru dan unik bagi penutur asing. Selain itu, manfaat lain yang didapat adalah meningkatnya pemahaman penutur asing terhadap budaya Indonesia. Semakin tinggi pemahaman budaya Indonesia yang dimiliki oleh penutur asing, maka semakin tinggi pula toleransi penutur asing terhadap budaya dan bahasa Indonesia. Jadi, pemahaman budaya yang dibangun dalam pembelajaran BIPA bermuatan budaya akan sangat membantu penutur asing dalam meningkatkan kompetensi berbahasa Indonesia.

### **Prinsip-Prinsip Pengembangan Bahan Ajar BIPA Bermuatan Budaya untuk Penutur Asing Tingkat Menengah**

Penyusunan prinsip-prinsip pengembangan bahan ajar BIPA bermuatan budaya bagi penutur asing tingkat menengah didasarkan pada hasil analisis kebutuhan penutur asing dan pengajar BIPA. Prinsip-prinsip tersebut dipaparkan dalam empat aspek sebagai berikut.

#### **Kaidah Materi/Isi**

Materi/isi bahan ajar BIPA bermuatan budaya bagi penutur asing tingkat pemula didasarkan pada prinsip relevansi, kecukupan, adaptif, dan inovatif. Prinsip relevansi maksudnya adalah materi dalam bahan ajar sesuai

dengan silabus BIPA tingkat menengah yang telah ditentukan. Adapun muatan materi inti yang dibutuhkan menurut persepsi pengajar BIPA dan penutur asing meliputi (1) dialog dan bacaan, (2) pengayaan, dan (3) tata bahasa. Selain prinsip relevansi, pengembangan materi dalam bahan ajar juga memperhatikan prinsip kecukupan. Artinya, materi yang disajikan mampu memandu penutur asing untuk menguasai kompetensi yang telah ditentukan. Materi tidak terlalu banyak dan juga tidak terlalu sedikit. Materi diberikan secara proporsional dengan tetap memperhatikan kompetensi BIPA dan alokasi waktu pembelajaran yang disediakan. Prinsip kecukupan diwujudkan dengan penyajian contoh serta jabaran materi yang mudah, guna mendukung pemahaman penutur asing tingkat pemula. Pengembangan materi BIPA juga memperhatikan prinsip adaptif. Adaptif terhadap tingkat pengetahuan dan latar belakang penutur asing. Materi disusun dengan tingkat kesulitan mudah untuk karakter penutur asing tingkat menengah yang ada di Kota Surabaya. Latar belakang budaya juga menjadi titik perhatian utama dari pengembangan materi ajar ini. Penutur asing memiliki pengetahuan tentang budaya terbilang sangat rendah sehingga isi materi disesuaikan dengan budaya yang ringan serta masih berkembang di wilayah Indonesia. Hal ini bertujuan agar penutur asing lebih mudah untuk mengamati dan mempelajari hal yang menjadi bagian dari kehidupan keseharian penutur asing saat berada di Surabaya. Wujud budaya yang ditampilkan pada materi dalam bahan ajar ini meliputi tujuh topik, yaitu: (1) religi, (2) organisasi kemasyarakatan, (3) pengetahuan, (4) komunikasi berbahasa, (5) kesenian, (6) pekerjaan, dan (7) teknologi dan benda-benda. Materi pada bahan ajar juga dikembangkan berdasarkan prinsip inovatif. Inovatif berarti materi disajikan dengan memperhatikan unsur kebaruan serta informasi yang mutakhir. Materi pada bahan ajar disajikan dengan paparan materi berisi pengetahuan yang bermuatan budaya yang mutakhir dan sesuai dengan

kondisi yang terjadi di Indonesia saat ini. Selain keempat prinsip tadi, materi pada bahan ajar disajikan dengan prinsip rasional atau bisa dinalar. Jadi, untuk mewujudkan prinsip rasional, materi harus disajikan secara sistematis, urut tahap demi tahap.

### **Penyajian Materi**

Penyajian materi menggunakan prinsip *self instructional* dan sistematis. Maksud dari prinsip *self instructional* adalah dengan materi ajar yang dikembangkan penutur asing dapat membelajarkan diri sendiri tanpa harus bergantung sepenuhnya pada pengajar BIPA. Prinsip sistematis berkaitan dengan pengorganisasian dan penyajian materi ajar yang urut, mulai dari materi dengan tingkat kesulitan rendah hingga yang sulit, mulai dari materi yang konkret, hingga materi yang abstrak. Urutan materi menyesuaikan dengan kebutuhan responden terhadap bahan ajar. Adapun urutan materi dalam bahan ajar diawali dengan dialog dan bacaan, dilanjutkan dengan pengayaan, dan diakhiri dengan materi tata bahasa.

### **Bahasa dan Keterbacaan**

Aspek bahasa dan keterbacaan menggunakan prinsip adaptif, konsistensi, dan relevansi. Prinsip adaptif diterapkan dalam penggunaan bahasa serta pilihan kata yang sesuai dengan tingkat kemampuan penutur asing. Sebagaimana hasil analisis kebutuhan, pilihan kata yang dibutuhkan adalah pilihan kata yang mudah dipahami dan tidak mengandung istilah-istilah ilmiah. Prinsip adaptif juga digunakan pada ragam bahasa yang digunakan. Ragam bahasa yang dibutuhkan oleh penutur asing dan pengajar BIPA adalah ragam bahasa yang resmi namun tidak terlalu baku, menyesuaikan dengan jargon kebutuhan pada materi. Prinsip konsistensi diterapkan pada penyajian unsur kebahasaan serta tata letak berupa jarak spasi antarkalimat, serta penggunaan ragam bahasa. Prinsip konsistensi ini berguna untuk menunjang tingkat keterbacaan dan pemahaman penutur asing

terhadap materi yang disampaikan. Selaras dengan prinsip konsistensi, prinsip relevansi digunakan dalam pemilihan ragam bahasa dan penggunaan kata/diksi. Ragam bahasa dan kata/diksi yang digunakan disesuaikan dengan tingkat kemampuan dan pengetahuan penutur asing tingkat menengah.

### **Grafika**

Prinsip konsistensi dan relevansi diterapkan pula pada aspek grafika. Sesuai dengan hasil analisis kebutuhan, bahan ajar BIPA dilengkapi dengan ilustrasi yang sesuai dengan isi dan jabaran materi dalam bahan ajar. Pewarnaan dalam sampul memperhatikan prinsip relevansi dengan kebutuhan penutur asing.

### **Prototipe Bahan Ajar BIPA Bermuatan Budaya bagi PenuturAsing Tingkat Menengah**

Prototipe bahan ajar BIPA bermuatan budaya untuk penutur asing tingkat menengah disusun berdasarkan karakteristik bahan ajar dan prinsip pengembangan bahan ajar. Prototipe bahan ajar dikategorikan menjadi lima bagian, meliputi: (a) bentuk fisik, (b) sampul buku, (c) muatan isi/materi, (d) materi pelengkap, dan (e) evaluasi.

### **Muatan Isi/Materi**

Kelengkapan muatan isi bahan ajar terdiri atas tiga bagian, meliputi: (a) pendahuluan, (b) isi, dan (c) penutup. Halaman pendahuluan terdiri atas halaman sampul dalam buku, halaman prancis, identitas buku, halaman motivasi, prakata, sajian buku, petunjuk penggunaan, dan daftar isi, serta cara pelafalan huruf dalam bahasa Indonesia.

### **Materi Inti**

Sesuai dengan kebutuhan penutur asing dan pengajar BIPA, muatan materi inti dalam bahan ajar dikelompokkan menjadi tiga bagian dengan urutan (1) dialog dan bacaan, (2) pengayaan, (3) tata bahasa. Selain ketiga

materi inti tersebut, bagian ini juga diintegrasikan dengan bagian latihan empat aspek berbahasa. Penentuan dan perincian materi ini didasarkan pada kompetensi yang harus dikuasai oleh penutur asing. Urutan sajian isi materi juga telah disesuaikan kebutuhan responden, serta dengan tahapan pencapaian kompetensi dan tingkat kesulitan materi. Muatan budaya disajikan pada bagian wawasan budaya serta diintegrasikan pada dialog dan bacaan di setiap babnya. Keseluruhan materi ajar dilengkapi dengan ilustrasi yang berguna untuk menunjang pemahaman penutur asing. Pemahaman materi inti setiap bab tersebut adalah sebagai berikut.

1) Dialog dan Bacaan Dialog yang disajikan adalah percakapan yang mengutamakan topik keseharian tentang peristiwa berbahasa nyata yang diperlukan dan dapat diterapkan oleh penutur asing dalam komunikasi sehari-hari. Materi pembelajaran berupa dialog ini sangat bermanfaat untuk meningkatkan dan memperkaya penguasaan kosakata penutur asing, sekaligus juga bermanfaat untuk mengenalkan struktur bahasa yang berterima bagi penggunaan bahasa sehari-hari. Bacaan dalam bahan ajar BIPA ini bertujuan untuk menumbuhkan rasa percaya diri penutur asing bahwa penutur asing mampu membaca teks bahasa Indonesia. Bacaan juga bertujuan untuk mendorong penutur asing supaya tetap bersemangat dalam belajar bahasa Indonesia. Penyajian bacaan dipilih dengan menyesuaikan kemampuan penutur asing tingkat menengah. Materi tidak terlalu mudah dan tidak terlalu sulit. Materi dipilih dengan topik yang mutakhir supaya dapat menarik minat penutur asing.

2) Pengayaan Bagian kedua dari materi disajikan ungkapan-ungkapan yang sesuai dengan tema pada masing-masing bab. Bagian pengayaan ini disajikan sebagai upaya untuk memperkaya materi pada tiap bab. Pengayaan yang disajikan menyesuaikan dengan ungkapan yang dipakai dalam kehidupan sehari-hari. Materi pengayaan berupa ungkapan juga bertujuan untuk

memudahkan penutur asing dalam mempelajari bahasa Indonesia secara utuh tanpa terpisah kata perkata. Penutur asing juga dapat menggunakan ungkapan tersebut dalam kehidupan nyata di dalam masyarakat.

3) Tata Bahasa Pada bagian ini disajikan materi tentang tata bahasa baku bahasa Indonesia. Tata bahasa Indonesia yang disajikan adalah tata bahasa Indonesia dasar, seperti misalnya pronomina, penggunaan afiks *ber-*, *meN-*, pola kalimat tunggal, dan lain-lain. Tata bahasa menjadi materi mutlak dalam bahan ajar BIPA. Hal ini dikarenakan pada tataran awal, penutur asing akan dihadapkan pada struktur kalimat yang baru. Artinya, penutur asing harus menyesuaikan dengan struktur kalimat bahasa Indonesia. Semakin banyak perbedaan sistem struktur kalimat bahasa asli dengan bahasa Indonesia, maka akan semakin banyak kesulitan yang akan dijumpai oleh penutur asing. Salah satu contoh kaidah dalam struktur kalimat bahasa Indonesia ialah struktur kalimat yang berpola diterangkan, menerangkan (DM), seperti: gadis cantik, sepeda baru, dan lampu merah. Lain halnya dengan beberapa bahasa asing misalkan bahasa Inggris, struktur kalimat dalam bahasa Inggris lazim berpola menerangkan, diterangkan (MD), seperti: *beatiful girl*, *newbycycle*, dan *red lamp*.

4) Latihan Untuk memperdalam materi yang diberikan, kemampuan penutur asing diuji dengan latihan. Hal ini bertujuan untuk mengetahui tingkat penguasaan dan daya serap materi pada diri penutur asing. Latihan disajikan dalam empat aspek berbahasa Indonesia, yaitu menyimak, berbicara, membaca, dan menulis. Selain empat aspek tersebut, latihan tata bahasa juga disajikan dalam bagian ini. Latihan disajikan beriringan dengan materi inti.

### **Materi Pelengkap**

Materi pelengkap dalam bahan ajar ini dibagi menjadi dua bagian, yaitu: (1) materi pelengkap pada setiap akhir bab, dan (2) materi pelengkap

pada akhir bahan ajar. Kedua bagian materi pelengkap bahan ajar tersebut dijabarkan sebagai berikut.

### **Materi Pelengkap pada Setiap Akhir Bab**

Materi pelengkap pada setiap akhir bab berupa bagian kosakata tambahan, lancar berbicara, dan wawasan budaya. Bagian kosakata tambahan berisi kumpulan kosakata yang berhubungan dengan topik pada masing-masing bab. Selain kosakata tambahan, bagian ini juga menyajikan motivasi berupa anjuran lancar berbicara bahasa Indonesia. Penyajian bagian ini bertujuan untuk memotivasi sehingga mampu menjadi inspirasi bagi penutur asing. Materi tambahan berupa wawasan budaya juga disajikan dalam bagian ini.

### **Materi Pelengkap pada Akhir Bahan Ajar**

Materi tambahan pada akhir bahan ajar meliputi kumpulan kosakata tematik dan peribahasa yang disertai dengan maknanya. Pemilihan kosakata tematik didasarkan pada perbendaharaan kata yang berhubungan dengan kegiatan sehari-hari. Selain itu, peribahasa dan familier serta memiliki makna yang luhur juga disajikan dalam bagian ini.

### **Evaluasi**

Bentuk evaluasi dalam bahan ajar ini berupa evaluasi yang bersifat objektif dan nonobjektif. Evaluasi disajikan di bagian akhir bahan ajar.

## **3. Simpulan**

Prinsip pengembangan bahan ajar BIPA yang bermuatan budaya bagi penutur asing tingkat menengah, menggunakan ragam bahasa yang mudah dipahami dan sesuai dengan keterbacaan penutur asing tingkat menengah, mampu memotivasi, serta memiliki teknik latihan empat aspek berbahasa serta latihan tata bahasa pada setiap babnya. Bahan ajar yang dikembangkan juga didasarkan pada prinsip-prinsip pengembangan bahan ajar. Pada aspek isi/materi didasarkan pada prinsip relevansi, kecukupan,

adaptif, dan inovatif. Pada aspek penyajian didasarkan pada prinsip *self instructional* dan sistematis. Pada aspek bahasa dan keterbacaan menggunakan prinsip adaptif, konsistensi, dan relevansi. Pada aspek kegrafikaan menggunakan prinsip konsistensi dan relevansi. *Kedua*, prototipe bahan ajar dikembangkan dengan lima bagian meliputi (a) bentuk fisik, (b) sampul buku, (c) muatan isi/materi, (d) materi pelengkap, dan (e) evaluasi. Saran yang dapat direkomendasikan adalah perlu dilakukan penelitian lebih lanjut untuk menguji keefektifan bahan ajar BIPA bermuatan budaya bagi penutur asing tingkat menengah sehingga bahan ajar yang disusun dapat digunakan secara maksimal dalam pembelajaran BIPA.

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# **NILAI-NILAI BUDAYA DAN PENDIDIKAN KARAKTER DALAM TRADISI LISAN *KEJHUNG* MADURA**

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## **ABSTRAK**

*Kèjhung* merupakan bagian dari tradisi lisan masyarakat Madura, dalam hal ini *kèjhung* tampil dalam berbagai kegiatan masyarakat sebagai seni vokal yang disebarluaskan secara tradisional. Sebagai tradisi lisan *kèjhung* juga merupakan bagian dari upacara adat, pesta-pesta, dan kegiatan keagamaan. *Kèjhung* berisi nilai-nilai dari kehidupan dalam masyarakat, seperti nilai kepribadian, kemasyarakatan, tatakrma, nilai sikap mawas diri, dan nilai keagamaan. *Kèjhung* menggambarkan masyarakat Madura yang alamiah. *Kejhung* dapat dimanfaatkan sebagai salah satu materi pembelajaran pendidikan karakter melalui pembelajaran bahasa dan sastra Madura.

Kata Kunci: *Kejhung*, Nilai Budaya, Pendidikan Karakter

## **ABSTRACT**

*Kejhung is part of the oral tradition of the people of Madura, in this case kejhung appears in different societies as an art of vocal traditionally disseminated. As the oral tradition Kejhung also part of traditional ceremonies, parties, and religious activities. Kejhung contains the values of life in society, such as the value of personality, society, manners, introspective attitude, and religious value. Kejhung describe Madura natural communities. Kejhung can be utilized as one of the learning material character education through learning language and literature Madura.*

Keyword: *Kejhung*, Cultural Values, Character Education

## **1. Pendahuluan**

Madura di mata orang luar identik dengan image negatif. Padahal, orang Madura mempunyai nilai-nilai filosofi dan kearifan lokal yang menjadi jati diri, karakter yang bisa menjadi salah satu modal dasar

penyelesaian konflik bangsa ini. Nilai-nilai filosofi dan kearifan lokal Madura sangat kental sekali direpresentasikan dalam tradisi lisan Madura.

## **2. Pembahasan**

Kèjhungan adalah gaya nyanyian Madura yang memiliki ciri-ciri kontur melodi dengan didominasi nada-nada tinggi, penuh dengan ketegangan suara (nyaring), ekspresif, dan terpola. Kèjhungan seringkali dianalogikan sebagai sebuah bentuk ekspresi “keluh-kesah” semata. Kelantangan suara, ketinggian nada, dan pengolahan melodi yang penuh melismatis mengesankan nyanyian ini seperti orang yang sedang berteriak, membentak, dan merintih-rintih.

Apabila istilah kèjhungan dikembalikan pada konteks fenomena bahasa, maka menurut perkiraan Pigeaud secara morfologi dan semantik, istilah kèjhungan memiliki kesetaraan dengan kidungan Jawatimuran’

Menurut Hutomo (Supriyanto, 1994: 1), pengertian “kidungan” adalah bentuk nyanyian yang digerakkan dari fenomena “pembacaan” puisi sastra Jawa yang di dalamnya telah terdapat aturan tertentu. Aturan tertentu yang dimaksud dalam puisi sastra Jawa mempunyai ciri tertentu pada jumlah baris, jumlah suku kata, dan rima akhir kalimat dalam suatu jenis kidungan tertentu.

Pengertian kidungan yang berkembang di lingkungan rakyat awam justru dipahami lebih dinamis dan bahkan disederhanakan. Kidungan menjadi identik dengan pantun yang di dalamnya memuat aturan “sampiran” dan “isi”, yaitu bagian awalan dan inti. Menurut Endraswara (2005: 59), “sampiran” merupakan ancang-ancang melakukan sesuatu atau sekedar bunga-bunga yang membutuhkan penyelesaian dan jawaban untuk membentuk rangkaian isinya, sedangkan “isi” merupakan kandungan dari inti parikan yang bisa disebut pula sebagai buahnya. Setidaknya di Jawa

Timur (termasuk Madura), kidungan di lingkungan rakyat merupakan puisi berbentuk pantun atau parikan yang berkembang secara dinamis (Supriyanto, 1994:1). Pengertian ini sekaligus membedakan dengan definisi Hutomo tentang puisi kidungan di atas yang masih mempertimbangkan aturan secara ketat. Kèjhungan, dalam aspek penggunaannya memiliki dua pengertian, yaitu kèjhungan dalam konteks sajian formal dan konteks keseharian.

Praktik kèjhungan dalam konteks keseharian (sering disebut jhung-kèjhungan) dimaknai sebagai bentuk aktivitas menyanyi yang dilakukan secara spontanitas, tidak terencana, sangat tergantung pada suasana hati, serta hanya dilakukan oleh orang-orang yang sudah memiliki apresiasi yang mendalam terhadap dunia kèjhungan. Praktik jhung-kèjhungan secara riil tanpa diiringi gamelan, tetapi bukan berarti si pelaku tidak memiliki acuan terhadap ide struktur musikal. Setidaknya, mereka tetap memiliki ancangan terhadap imajinasi padhang-ulihan sebagai fenomena paling mendasar perilaku musikal mereka. Bouvier (2002: 286)

Tradisi lisan yang masih menggunakan kèjhung Madura yaitu (1) rokat atau ruwatan, (2) *tayuban* atau dalam istilah masyarakat Madura disebut juga sebagai *tandha*, (3) *soronen* atau juga disebut sebagai musik tradisional Madura, (4) ludruk, (5) *Damong Gardam dan Sandhur* atau juga disebut sebagai tradisi lisan yang lebih menonjolkan kesan ritual, dan (6) *Sape Sono* dan *Kerrabhên Sape*. Keenam tradisi lisan tersebut memiliki bentuk kèjhung yang sangat beragam. *Kèjhung ritual* terdapat dalam tradisi lisan rokat terutama rokat buju', *kèjhung bhâbulangan* (pendidikan) hampir terdapat dalam semua tradisi lisan Madura, *kèjhung percintaan* terdapat dalam *tayuban*, dan *kèjhung satiran* terdapat dalam ludruk. Masing-masing kèjhung tersebut terdapat pandangan hidup atau falasah masyarakat Madura yang orientasinya berbeda. Orientasi

tersebut menjadi ciri khas masyarakat Madura dalam berpikir, bersikap dan berperilaku.

## **Nilai-Nilai Budaya Dan Pendidikan Karakter Dalam Tradisi Lisan *Kejhung* Madura**

### **Nilai Kemasyarakatan**

Etnik Madura memiliki pandangan kemasyarakatan. Pandangan kemasyarakatan tersebut antara lain: bangga akan identitas; tolong-menolong; dan kebersamaan dan persatuan. Hal tersebut terlihat dari beberapa contoh *Kejhung* di bawah ini:

Èntar mèkat ka nambakor  
Arè satto mellè karakat  
Règ apangkat pa andab asor  
Ma'è conto ban masarakat

Masyarakat Madura untuk senantiasa bangga akan tanah kelahiran kekayaan seni budaya dan budaya sopan santun, tanah kelahiran merupakan tanah tumpah darah yang mesti diakui karena kemuliaannya serta merupakan tempat para pahlawan, orang yang berbudi pekerti luhur dan dekat dengan yang spiritual dan ilahiah. Hal ini sesuai dengan ungkapan Madura, yaitu *basa nantowagi bangsa* (bahasa menentukan bangsa) yang bermakna keharusan untuk selalu mengakui dan bangga akan identitas yang melekat pada diri. Sebagai masyarakat yang komunal, etnik Madura tidak akan pernah absen dari budaya tolong-menolong antarsesama. Filsafat etnik Madura yang tertuang dalam peribahasa *rampa' naong baringin korong* ditunjukkan kepada orang kaya yang gemar menolong yang lemah (Ashadi dan Al-Farouk, 1992:83). Madura sebagai salah satu etnik di Indonesia juga memiliki istilah *song-osong lombung*, *jung-rojung*, *pak-opak eling se ekapajung* untuk menolong antarsesama. *Pak-opak eling* memiliki makna tolong-menolong untuk mengingatkan mereka yang lupa (berbuat salah atau

berperilaku tidak baik). Ungkapan Madura yang menunjukkan budaya tolong-menolong masyarakat etnik Madura antara lain berbunyi, *mon bagus pabagas* (kalau tampan harus gagah) yang bermakna seseorang yang rupawan harus memiliki semangat keberwiraan dengan berkorban untuk kepentingan masyarakat (Imron, 2001). Dalam pandangan kebersaaan dan persatuan, etnik Madura percaya bahwa kebersamaan merupakan hal yang dapat membuat komunitas mereka bersatu.

### **Nilai Kepribadian**

Pandangan hidup etnik Madura terhadap pribadi terlihat pada contoh *Kejhung* di bawah ini:

|                 |                                                  |
|-----------------|--------------------------------------------------|
| Lir saalir kung | : Mellè topa'ka jhârâjâ<br>Nalèka osom anyè      |
| Lir saalir kung | : Mon akopa' nang salajâ<br>La tantona ta'amonyè |

Jika dalam menyelesaikan suatu perkara, hanya mendengarkan suara sepihak saja, maka sudah barang tentu langkah tersebut merupakan suatu tindakan yang tidak adil.

Dalam kehidupan sehari-hari, etnik Madura memiliki pandangan terhadap pribadi berperilaku adil, penjagaan diri dari perilaku buruk; dan penjunjung tinggian martabat. Etnik Madura memiliki keyakinan bahwa untuk mencapai kesuksesan di dunia, setiap orang mesti bekerja keras. Manusia mesti bekerja keras untuk menyambung hidup yang serba tidak pasti. Hal itu sekaligus menunjukkan bahwa ketidakpastian hidup di dunia ini merupakan ujian bagi manusia. Oleh karena itu, manusia harus adil menghadapi masalah. Jika tidak, manusia akan terjebak pada perilaku buruk. Masyarakat etnik Madura percaya bahwa setiap perilaku buruk dapat berdampak buruk. Amarah dapat menimbulkan perkelahian, sedangkan perkelahian akan berdampak pada keluarga, misalnya orang tua akan bersedih karena perkelahian tersebut.. Kutipan *Reng towa/ Asandadut e penggir labang'/Tampah cangkem...!!!*

menunjukkan bahwa orang lain (orang tua) akan rugi (bersedih) karena *carok* (perilaku buruk). Untuk mencapai kehidupan yang sempurna, masyarakat etnik Madura percaya bahwa manusia harus menjunjung tinggi martabat.. Dalam hal ini adat (tradisi) adalah salah satu hal yang mesti dijaga sesuai dengan kerangka moral yang tertera di dalam buku *Baburugan Becce'* (dalam Imron, 2011).

### **Nilai Tatakrama**

Orang madura selalu berhati-hati dalam berkata-kata atau berbicara karena perkataan tidak jauh berbeda dengan perbuatan. Terlihat dalam kutipan berikut

Ga'lagguna ka kompolan  
Sèkonèng roko' perdana  
Gunana noro'è èkompola  
Ollè onè ka tatakrama

Orang akan dihormati atau dihina karena perkataannya. Ketika berbicara harus menggunakan tatakrama yaitu harus melihat dengan siapa kita berbicara.

### **Nilai Mawas Diri (Ajalha Sotra), bersyukur, berani dalam hidup**

*Ajalha Sotra*, mempunyai arti menjala ikan, tetapi air jangan sampai keruh dan ikanpun tertangkap dengan tidak terasa. Peribahasa Madura ini awalnya digunakan sebagai siasat masyarakat Sumenep untuk melawan penjajahan Belanda pada abad 17. Siasat tersebut terpaksa digunakan karena masyarakat Sumenep tidak mampu melawan penjajahan. Secara fisik *Ajalha Sotra* ini merupakan siasat masyarakat Sumenep untuk mawas diri atau berhati-hati membawa diri agar tidak terpengaruh oleh kekuasaan bangsa asing. Dalam perkembangan selanjutnya, siasat *Ajalha Sotra* ini menjadi salah satu sikap masyarakat Madura dalam menjalani hidup dan kehidupan ini untuk selalu berhati-hati, mawas diri. Ketika bernasib baik. Perlu disadari

bahwa satu ketika manusia akan mengalami nasib buruk yang tidak mereka harapkan.. Falsafah tersebut digambarkan dalam contoh *kejhung* berikut:

Mon ka' ngangka' asorongan  
Ka tartè ban torè pasaè  
Sè èkoca'tebbel iman  
Sadaja ujiyan torè sokkorè

Itu perlambang manusia yang telah matang dalam meresapi asam garam kehidupan. Itu perlu kita jadikan cermin. Ketika bernasib baik, sesekali perlu kita sadari bahwa satu ketika akan mengalami nasib buruk yang tidak kita harapkan. Dengan demikian kita tidak terlalu bergembira sampai lupa bersyukur kepada Allah. Ketika nasib sedang buruk, kita memandang masa depan dengan tersenyum optimis. Optimis saja saya kira tidak cukup, kita harus mengimbangi optimisme itu dengan kerja keras”(Sate Rohani dari Madura,2002:9)

### **Nilai Religius**

Sikap religius masyarakat Madura terlihat dalam contoh *kejhung* berikut

*Parjhughena toju' asela*  
*Ma'le e tero bi' nak potona*  
E dimma kennengan asalla  
e jediya pamoleanna

Dalam kehidupan sehari-hari masyarakat Madura cenderung memiliki sikap pasrah kepada Tuhan. Sikap pasrah tersebut tidak hanya ungkapan dalam tataran lisan saja, melainkan juga dalam setiap pekerjaan. Ungkapan yang paling terkenal dalam hal ini ialah *tina apa can Allah* (sudahlah apa katanya Allah) yang sering diucapkan oleh anak atau orang tua yang hendak menikahkan anaknya. Meski usia anak yang bersangkutan masih dini (lima belas tahun) dan laki-lakinya delapan belas tahun dan belum mempunyai pekerjaan, tetapi keduanya sudah ingin membina rumah tangga ungkapan *tina apa can Allah* akan selalau didengungkan keada siapa saja

yang mencoba mengingatkan atau membatalkan pernikahan tersebut karena usianya masih dini. Bagi masyarakat Madura rasa kepasrahan kepada Tuhan merupakan hal yang tidak bisa ditoleransi. Semboyan pasrah seperti dalam *kejhung* “*e dimma kennengan asalla e jediya pamoleanna*” mengharuskan orang Madura untuk selalu ingat tentang asal mulanya dan kamana dia harus kembali. Musibah dan cobaan betul-betul disikapi dengan *qona'ah*, sehingga akan menjadi sebuah kebaikan yang baru. Sikap pasrah orang Madura juga dapat dilihat dari posisi rumah dan posisi tidurnya. Di sisi lain tidak semua masyarakat Madura memiliki sikap pasrah.

### **Pemanfaatan dalam Pendidikan karakter**

Pembahasan mengenai nilai budaya yang terdapat dalam tradisi lisan *kejhung* Madura dapat dipergunakan untuk pengembangan pendidikan karakter melalui materi ajar apresiasi sastra Madura di sekolah dasar. Terdapat beberapa pembahasan yang dapat digunakan sebagai bahan penunjang materi *kejhung* Madura dalam pembelajaran, salah satunya menyertakan pengertian *kejhung* Madura dan nilai budaya yang terdapat dalam *kejhung* Madura. Penambahan materi ini cocok untuk memperkenalkan budaya Madura kepada anak didik melalui pengenalan nilai budaya *kejhung* Madura. Materi *kejhung* Madura dapat digunakan untuk menambah pengetahuan dasar peserta didik dan juga tenaga pengajar. Materi yang terdapat dalam buku ajar muatan lokal bahasa Madura yang digunakan di beberapa sekolah yang saat ini saat bahasa dan sastra daerah mulai diajarkan di tingkat SD sampai SMU.

### **3. Simpulan dan Saran**

Sebagai tradisi lisan *kèjhung* juga merupakan bagian dari upacara adat, pesta-pesta, sebagai sastra lama, *kèjhung* sebagai sebagaimana pantun berisi nilai-nilai dari kehidupan dari masyarakat.. Nilai *kèjhung* mengarah kepada

kepribadian, kemasyarakatan, tatakrma, keagamaan. *kèjhung* mengandung ciri-ciri budaya asal masyarakat yang melahirkannya sehingga bisa menggambarkan masyarakat Madura yang alamiah. *Kèjhung* sebagai sastra rakyat Madura terdapat unsur-unsur pemikiran yang luas tentang kehidupan masyarakat Madura, yang bersifat mendidik juga ketauladanan yang tersusun dalam sair yang puitis teratur dan indah .

Saran pada penelitian ini ditujukan bagi (1) keluarga dan masyarakat sebagai pendidikan karakter secara informal, *Kèjhung* Madura dapat digunakan sebagai media pendidikan karakter dalam keluarga dan masyarakat. Pendidikan karakter secara informal melalui keluarga dan masyarakat sangat penting, karena keluarga dan masyarakat Indonesia banyak mengalami penurunan nilai moral, (2) tenaga pengajar pendidikan formal (di sekolah dan perguruan tinggi *Kèjhung* Madura memiliki kandungan nilai budaya yang sangat beragam.

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# **PENGEMBANGAN MATERI PEMBELAJARAN MEMBACA PERMULAAN DENGAN METODE SUKU KATA UNTUK ANAK USIA DINI**

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## **ABSTRAK**

Membaca permulaan merupakan tahap awal dalam belajar membaca yang difokuskan kepada mengenal simbol-simbol atau tanda-tanda yang berkaitan dengan huruf-huruf, sehingga mejadi pondasi agar anak dapat melanjutkan ke tahap membaca permulaan. Pembelajaran membaca yang berlangsung saat ini di taman kanak-kanak masih banyak yang menggunakan metode konvensional. Mengajar membaca kepada anak memang bukanlah persoalan mudah. Jika membaca diajarkan dengan cara “dipaksakan” justru dapat berakibat buruk pada perkembangan anak.

Penelitian ini bertujuan menyusun produk awal berbentuk materi pembelajaran membaca permulaan dengan metode suku kata yang tepat untuk diterapkan pada anak usia dini.. Penelitian ini berorientasi pada pengembangan materi yang digunakan sebagai pemecahan masalah dalam pembelajaran membaca permulaan metode suku kata untuk anak usia dini. Produk yang dikembangkan adalah materi ajar membaca permulaan dengan metode suku kata yaitu prototipe bahan ajar disusun dan dikembangkan sesuai dengan karakteristik dan prinsip pengembangan bahan ajar. Secara umum dapat dikategorikan menjadi tiga bagian yaitu bentuk fisik, sampul buku, muatan isi/materi inti. Selain itu, materi juga dikembangkan berdasarkan prinsip-prinsip pengembangan bahan ajar. Pada aspek isi/materi didasarkan pada prinsip relevansi, kecukupan, dan adaptif. Aspek penyajian didasarkan pada prinsip sistematis, Aspek bahasa dan keterbacaan didasarkan pada prinsip adaptif, konsistensi, dan relevansi. Aspek kegrafikaan menggunakan prinsip konsistensi dan relevansi.

*Keyword* : Membaca Permulaan, Metode Suku Kata, Anak Usia Dini

## **ABSTRACT**

*Early reading is an early stage in learning to read, focused on familiar symbols or signs associated with letters, so that form the foundation so that children can continue to read the beginning stages. Learning to read*

*that took place today in the kindergarten are still many who use conventional methods. Teaching reading to children is no easy matter. If the reading is taught in a way "forced" it can adversely impact on children's development.*

*This research aims to develop the initial product in the form of learning materials reading syllable beginning with methods appropriate to be applied in early childhood. This research is oriented on developing material used as a problem-solving method of learning to read the beginning of syllables for early childhood. The products developed are teaching materials to read beginning with the syllable that is a prototype method of teaching materials conceived and developed according to the characteristics and principles of the development of teaching materials. It can generally be categorized into three parts, namely the physical form, the book cover, a charge content / core material. In addition, the material was also developed based on the principles of material development. In the aspect of the content / materials are based on the principles of relevance, adequacy, and adaptive. Aspects of the presentation is based on the principle of systematic aspects of language and legibility are based on adaptive principles, consistency and relevance. Aspects kegrafikaan use the principle of consistency and relevance.*

*Keyword: Reading Starters, Methods Syllabics, Early Childhood*

## **1. Pendahuluan**

Kemampuan membaca sangat penting bagi anak-anak untuk belajar di tingkat yang lebih tinggi. Namun tingkat kesiapan anak dan minat anak tetap harus diperhatikan. Akan tetapi beberapa ahli mengatakan bahwa anak pra sekolah itu akan merasa tertekan jika diajari membaca, karena belum siap menerima pengajaran yang diberikan. Ironisnya kemampuan membaca sering digunakan sebagai ukuran keberhasilan pendidikan anak usia dini. Namun ada pula yang mengatakan bahwa mengajarkan anak membaca sejak dini bisa saja dilakukan. Bahkan kemampuan ini dapat diperkaya dan memperluas pengetahuan berpikir anak asalkan anak sudah siap, punya minat, rasa ingin tahu yang kuat dan jangan memaksakan anak, karena

bagaimanapun juga kesiapan anak untuk belajar itu tidak sama yang paling penting kegiatan itu dilaksanakan dengan menyenangkan.

Berdasarkan latar belakang masalah di atas, maka dapat dirumuskan masalah yaitu: Bagaimana Merancang Pengembangan Materi Pembelajaran Membaca Permulaan dengan Metode Suku Kata untuk Anak Usia Dini ? Penelitian ini bertujuan untuk mendeskripsikan Pengembangan Materi Pembelajaran Membaca Permulaan dengan Metode Suku Kata untuk Anak Usia Dini.

## **2. Pembahasan**

### **Pengertian Anak Usia Dini**

Proses pembelajaran sebagai bentuk perlakuan yang diberikan pada anak harus memperhatikan karakteristik yang dimiliki setiap tahapan perkembangan anak. (Nurani, 2009 : 6). Menurut NAEYC (National Association for the Education of Young Children) anak usia dini merupakan kelompok yang sedang berada dalam proses pertumbuhan dan perkembangan.

Terkait dengan karakteristik membaca, kemampuan membaca anak usia dini 4 – 5 tahun adalah sebagai berikut :

- 1) Menerima bahasa yang meliputi mengerti dua perintah yang diberikan, memahami cerita yang dibacakan, mengenal perbendaharaan kata, mengenal kata sifat.
- 2) Mengungkapkan bahasa meliputi : mengulang kalimat sederhana, menjawab pertanyaan, mengungkapkan perasaan dengan kata sifat, menyebutkan kata-kata yang dikenal, menyatakan pendapat dan menceritakan kembali cerita yang pernah di dengar.
- 3) keaksaraan yang meliputi : mengenal simbol simbol, mengenal suara-suara tertentu, membuat coretan yang bermakna dan meniru huruf. (Permendiknas 58).

## **Prinsip Pembelajaran Anak Usia Dini**

Pembelajaran anak usia dini menganut pendekatan bermain sambil belajar atau belajar sambil bermain, karena dunia anak adalah dunia bermain. Dengan bermain anak menstimulasi indera-indera tubuhnya, mengeksplorasi dunia sekitarnya, menemukan seperti apa diri mereka sendiri antara lain : Berorientasi pada perkembangan anak, Berorientasi pada kebutuhan anak,

## **Pengertian Membaca Permulaan**

Membaca dini adalah membaca yang diajarkan secara terprogram kepada anak prasekolah. Program ini menunjukkan perhatian pada perkataan perkataan utuh, bermakna dalam konteks pribadi anak-anak dan bahan-bahan yang diberikan melalui permainan dan kegiatan yang menarik sebagai perantara pembelajaran (Susanto, 2011) Sehubungan dengan itu, maka membaca permulaan berarti ketepatan dan kecepatan anak memahami kata dan baris-baris kalimat serta pengenalan bacaan atau lambang tulis. Persiapan membaca didukung dengan pengalaman keaksaraan seperti membaca buku atau sering menggunakan tulisan maupun simbol saat pembelajaran. Bahan-bahan untuk membaca permulaan harus sesuai dengan bahasa dan pengalaman anak. Kemampuan membaca dimulai ketika anak senang mengeksplorasi buku dengan cara memegang atau membolakbalik buku, berpura-pura membacanya. Kebiasaan ini menjadi tanda bahwa minat baca anak mulai tumbuh.

## **Tahap Perkembangan Membaca Anak Usia Dini**

Menurut Steinberg dalam Susanto (2011:90) mengatakan bahwa kemampuan membaca anak usia dini dapat dibagi atas empat tahap perkembangan, yaitu :

a. Tahap timbulnya kesadaran terhadap tulisan

Pada tahap ini, anak mulai belajar menggunakan buku dan menyadari bahwa buku itu penting, melihat dan membalik-balikkan buku dan kadang-kadang ia membawa buku kesukaannya.

b. Tahap membaca gambar

Anak usia taman kanak-kanak telah dapat memandang dirinya sebagai pembaca, dan mulai melibatkan diri dalam kegiatan membaca, pura-pura membaca buku, memberi makna gambar, menggunakan bahasa buku walaupun tidak cocok dengan tulisannya.

c. Tahap pengenalan bacaan

Pada tahap ini anak usiataman kanak-kanak telah dapat menggunakan tiga system bahasa, seperti fonem (bunyi huruf) semantikarti kata) dan sintaksis (aturan kata atau kalimat) secara bersama-sama. Anak yang sudah tertarik pada bahan bacaan mulai mengingat kembali cetakan hurufnya dan konteksnya. Anak mulai mengenal tanda-tanda yang ada pada benda-benda di lingkungannya.

d. Tahap membaca lancar

Pada tahap ini anak sudah dapat membaca lancar berbagai jenis buku yang berbeda dan bahan-bahan yang langsung berhubungan dengan kehidupan sehari-hari . Hal tersebut di maksudkan agar dapat menumbuhkan kebiasaan dan minat membaca pada anak agar anak memperoleh pengalaman belajar yang baik dan menyenangkan .

### **Faktor-faktor yang Mempengaruhi Kemampuan Membaca Permulaan**

Kemampuan membaca merupakan suatu kemampuan yang komplek artinya kemampuan ini memiliki faktor-faktor yang mempengaruhinya, baik pada membaca permulaan maupun membaca lanjut. Menurut Lamb dan Arnold (Farida Rahim, 2008: 16) kemampuan membaca dipengaruhi oleh empat faktor yaitu faktor fisiologis, intelektual, lingkungan dan psikologis.

## **Metode Membaca Permulaan dengan Metode Suku Kata**

Metode Suku Kata atau **Metode Silaba**. Proses pembelajaran MMP dengan metode ini diawali dengan pengenalan suku kata, seperti /ba, bi, bu, be, bo;/ /ca, ci, cu, ce, co;/ /da, di, du, de, do;/ /ka, ki, ku, ke, ko/, dan seterusnya.

## **Prinsip-Prinsip Pengembangan Materi Pembelajaran Membaca Permulaan dengan Metode Suku Kata untuk anak usia dini**

Produk pengembangan ini berupa Desain Pengembangan Materi Pembelajaran Membaca Permulaan dengan Metode Suku Kata untuk anak usia dini ini didasarkan pada prinsip-prinsip sebagai berikut:

### **(1)) Kaidah materi**

Materi Pembelajaran Membaca Permulaan dengan Metode Suku Kata untuk anak usia dini didasarkan pada prinsip relevansi, kecukupan, dan adaptif. Prinsip relevansi maksudnya adalah materi bahan ajar sesuai dengan tingkat kompetensi siswa dan sesuai dengan silabus pendidikan anak usia dini yang sudah ditentukan.

Selain prinsip relevansi, pengembangan materi juga memperhatikan prinsip kecukupan, artinya materi yang disajikan mampu memandu anak untuk menguasai kompetensi yang telah ditentukan. Materi tidak terlalu banyak dan juga tidak terlalu sedikit. Materi diberikan secara proporsional.

Prinsip adaptif yaitu materi disusun dengan tingkat kesulitan yang paling mudah berangsur-angsur ke yang lebih sulit. .

### **(2) Bahasa dan Keterbacaan**

Aspek bahasa dan keterbacaan diterapkan prinsip adaptif, konsistensi, dan relevansi. Prinsip adaptif diterapkan pada penggunaan bahasa dan pilihan kata yang sesuai dengan tingkat kemampuan anak usia dini. Bahasa yang digunakan tidak terlalu baku sesuai dengan bahasa anak-anak.

Prinsip konsistensi diterapkan pada penyajian unsur kebahasaan serta tata letak spasi antar suku kata. Prinsip konsistensi ini berguna untuk menunjang tingkat keterbacaan. Sejalan dengan prinsip konsistensi, prinsip relevansi digunakan dalam pemilihan ragam dan penggunaan diksi.

### **Prototipe Materi Pembelajaran Membaca Permulaan dengan Metode Suku Kata untuk anak usia dini**

Prototipe Materi Pembelajaran Membaca Permulaan dengan Metode Suku Kata untuk anak usia dini disusun berdasarkan karakteristik bahan ajar dan prinsip pengembangan bahan ajar.

#### **Muatan Isi/Materi**

Kelengkapan muatan isi bahan ajar terdiri atas tiga bagian, meliputi : halaman pendahuluan terdiri atas halaman sampul dalam buku, halaman prancis, identitas buku, halaman motivasi, prakata, sajian buku, petunjuk penggunaan, daftar isi, serta cara membaca dengan metode suku kata dengan model CBSA.

Adapun bagian isi bahan ajar dapat dijabarkan sebagai berikut:

#### **(1) Materi Inti**

Sesuai dengan kebutuhan anak, muatan materi inti dibagi menjadi 5 jilid. Setiap jilid disesuaikan dengan tingkat penguasaan siswa. Semakin tinggi jilid semakit sulit materinya.

##### **a. Jilid 1**

Jilid satu dimulai dengan suku kata yang diikuti vokal a, dimulai dengan suku kata ba, ca, da, fa, ga, ha, ja, ka, la, ma, na, pa, qa, ra, sa, ta, va, wa, xa, ya, za. Perencanaan materi dimulai ba, kemudian dikombinasi ca, seterusnya dikombinasi da, dan seterusnya.

##### **b. Jilid 2**

Jilid dua mulai dengan kombinasi suku kata yang diikuti vokal a, dan vokal i. Bagian ini mengkombinasikan suku kata ba bi, ca ci, da di, fa fi,

ga gi, ha hi, ja ji, ka ki dan seterusnya. Setelah lancar disajikan materi bacaan yang berupa kalimat sederhana dari suku kata dengan vokal a dan vokal i.

c. Jilid 3

Jilid tiga memuat materi kombinasi dari suku kata dengan vokal a, i, u, e, Bagian ini tetap mengulang yaitu ba bi bu be, ca ci cu ce, da di du de. seterusnya, kemudian diakhiri dengan kalimat sederhana kombinasi dari vokal a, i, u, e.

Jika sudah lancar, pada Jilid tiga ini juga menyajikan materi materi kombinasi suku kata dengan vokal a, i, u, e, o.

d. Jilid 4

Jilid empat menyajikan materi suku kata yang sudah berakhir konsonan. Pada jilid ini penyajian suku kata yang berakhir konsonan dengan cara menulis suku kata kemudian diberi titik titik diikuti konsonan akhir. Contoh : ma...n menjadi man, da...n menjadi dan...

(e) Jilid 5

Jilid lima menyajikan materi berupa konsonan rangkap seperti ng, ny, kh, sy dan menyajikan diftong ai, au, oi, serta kluster seperti pra, kla, tra. Bagian ini materi yang disajikan lebih kompleks dan juga disertai teks bacaan sederhana. Contoh: wangi, bunga, nyonya, sunyi, badai, pulau, amboi.

### 3. Simpulan

Simpulan dari penelitian ini adalah prototipe bahan ajar disusun dan dikembangkan sesuai dengan karakteristik dan prinsip pengembangan bahan ajar. Materi juga dikembangkan berdasarkan prinsip-prinsip pengembangan bahan ajar. Pada aspek isi/materi didasarkan pada prinsip relevansi, kecukupan, dan adaptif. Aspek penyajian didasarkan pada prinsip sistematis, Aspek bahasa dan keterbacaan didasarkan pada prinsip adaptif, konsistensi,

dan relevansi. Aspek kegrafikaan menggunakan prinsip konsistensi dan relevansi.

Penelitian ini masih tahap awal dalam penyusunan Materi Pembelajaran Membaca Permulaan dengan Metode Suku Kata untuk anak usia dini. Oleh karena itu, sangat perlu dilakukan penelitian lanjutan. Perlu dilakukan penelitian lebih lanjut untuk menguji kevaliditasan dan keefektifan Materi Pembelajaran Membaca Permulaan dengan Metode Suku Kata untuk anak usia dini sehingga dapat digunakan secara maksimal dalam pembelajaran.

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# **LIFE AND DEATH INSTINCTS IN AKUTAGAWA'S "RASHOMON": A PSYCHOANALYTIC-READING**

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## **ABSTRACT**

The purpose of this article is to discuss the operations of death and life instincts depicted in Akutagawa's short story "Rashomon". In Freudian psychoanalysis, instinct has four elements, namely, pressure, source, object, and aim. The story's main character, the servant, brings out life instinct at the beginning and middle part of the story. However, At the end of the story, especially after he encounters the old woman at the Rashomon gate, he shows death instinct in his speeches and behaviors. Both instincts are revealed by portraying the four aspects that build them. Psychoanalytically observed, the servant's actions prompted by his death instinct at the finale of the short story disclose the truth about human beings who inevitably strive towards the reduction of tensions to zero-point or towards where the living being back to the inorganic state.

*Keywords: life instinct, death instinct, Rashomon, psychoanalysis*

## **INTRODUCTION**

Akutagawa Ryunosuke (1892-1927) is a leading master of the short story in modern Japanese literature. His stories are rich with psychological insight and dramatic narrative techniques providing depth and credibility for a modern audience (Murray, 2003: 77). Such achievements manifest in his most well-known short story "Rashomon" (1915). Its principal character, a jobless and starving young servant, experiences psychological undertakings right from the beginning of the story when he has to wait for the heavy rain to stop under the wretched Rashomon gate in the evening. His instincts prompt him to deliver and perform further speeches and actions in the course of the story.

In Freud's writings, the idea of instinct or drive is a dynamic process that originates as an energetic notion in a distinction between two types of excitation to which the organism is subjected, and which it must discharge in accordance with the principle of constancy. Alongside external excitations, there exist internal sources of a constant inflow of excitation which the organism cannot evade and which is the basis of the functioning of the psychical apparatus (Laplanche and Pontalis, 1996: 215). In this case, Freudian instinct deals more with psychological than physical circumstances. Freud introduces four elements in connection with the idea of the instinct. They are source, object, aim, and pressure. The source of the instinct emerges in the course of the description of human sexuality notably in terms of the perversions and the modes of infantile sexuality. The object is variable, contingent and only chosen in its definitive form in consequence of the vicissitudes of the subject's history. The aims are many and fragmented and closely dependent on somatic sources which are themselves manifold and capable of acquiring and retaining a predominant role for the subject. The pressure is conceived as a quantitative economic factor, a demand made upon the mind for work (Laplanche and Pontalis, 1996: 215).

What Freud means by the death drive or *thanatos* is the alarming degree of self-destructive behavior in individuals, who seem bent on destroying themselves psychologically if not physically, and in whole nations, whose constant wars and internal conflicts are nothing but a form of mass suicide. Sexuality is what Freud calls the life drive or *eros*. He postulates that our sexuality is part and parcel of our identity and hence relates to our capacity to feel pleasure in ways that are not generally regarded as sexual. Like death, sexuality is not a matter of biological mechanisms but a matter of meanings (Tyson, 2006: 22-24). As long as the behavior is

meaningful rather than psychologically destructive, it belongs, then, to the life instinct.

Lindauer (2009: 43) emphasizes that reactions to literature are patently psychological. This means that readers perceive, reflect, learn, understand, remember, interpret, evaluate, empathize, identify, imagine, call up images, experience aesthetic feelings, and search for meaning. What is the significance beyond the servant's life and death instincts in "Rashomon"? Matthew Rabin (in Uchitelle, 2001) points out that human behavior responds to fairness and reciprocity, not just self-interest. People behave toward others as they perceive others to be behaving toward them, even if such behavior does not maximize income or well-being. Does the servant in "Rashomon" receive fairness and reciprocity from others?

## **SYNOPSIS**

A servant is waiting for the heavy rain to stop beneath the Rashomon gate in the evening. There is no one else but this man there. People break up wooden sacred objects in the gate, heap the pieces on the roadside and sell them to use as firewood.

The servant has no patience or energy left. The bad weather further darkens his mood. He is thinking incoherent thoughts about what he can do to live his life successfully at least up to the following day. From afternoon to evening he has been listening to the rain falling on Suzaku Avenue and picking at a large pimple on his right cheek.

The servant cannot be too concerned about details as to how to make something of his hopeless situation. It will only cause him to starve to death. His thoughts conclude he wishes he could do anything to solve his present problem. This, however, is only an abstract idea. He does not dare to admit to himself that the logical next step is nothing but becoming a robber.

The servant longs for a brazier because the evening chill of Kyoto is so cold. He tucks his head into his chest, pulls the blue kimono he wears over his yellow undergarment up around his shoulders and inspects the gate. He thinks if there is a spot being out of reach of rain and wind, a spot where he will not be seen and where he can sleep comfortably the whole night, he will be there. He sees the ladder toward the tower above the gate. He decides to go up.

The servant who is now halfway up the ladder to the tower room holds his breath and scrunches up his body like a cat and looks up. He crawls like a lizard to reach the steep ladder's topmost rung. He flattens his body and sticks his head forward and peeps into the tower. He sees some naked human dead bodies and some are clothed. There is a mixture of men and women. The corpses are lying on the floor with gaping mouths, thrown-wide arms and shadows-covered lower-lying parts of bodies.

The servant sees an old woman plucking out the hair of a female corpse. She sticks her pine torch into a gap in the floorboards. At this time the servant thinks starving to death is better than becoming a robber. To him, plucking the hair of the dead is an evil deed. His loathing for an evil flares up like the torch the old woman wedges in between the floorboards. He forgets a moment ago he made up his mind to become a thief himself.

The servant thrusts his sword before the old woman's eyes and she opens them wide. Seeing her defenseless on the floor, the servant becomes conscious that her fate is completely his to decide. His awareness cools the loathing that has burned strongly in his heart. He calmly wants her to explain what she was doing in the gate. She tells him she takes the hair to make a wig. She does this to survive. Otherwise, she will starve to death. The servant's loathing and cold contempt re-enter his heart.

The servant feels the courage that is the opposite of the one that makes him climb up the gate and seize the old woman. He no longer feels any doubt whether to starve to death or become a robber. He feels a fate like starving to death has been driven out of his mind. He seizes the old woman's collar and rips off her clothes. Otherwise, the servant thinks, his poor body will starve. With the old woman's kimono tucked under his arm, the servant slips down the ladder and off into the night quickly.

## **DISCUSSION**

Psychoanalytically scrutinized, the servant brings out the life instinct when he is "waiting beneath the Rashomon gate for the rain to stop" (p.201). In this case, he must be somebody that is looking for comfort and safety. In addition, his waiting is accompanied by his "picking at a large pimple on his right cheek" (p.205). This signifies that not only does the servant want comfort and safety, but also enjoyment. There is no perversion in his rain-stop waiting and large-pimple picking but there is infantile sexuality in them. This means that he is able to experience comfort, safety and enjoyment from non-sexual activities. Thus, it is likely that the servant wishes to stay alive in such a manner.

The fact that the servant has "nowhere to go" and is "at the end of his tether" (p.207) demonstrates the death instinct. He has no meaningful purpose for his life and has no patience left within himself. This is substantiated by his "incoherent thoughts about what he could do to scrape through at least tomorrow" (p.207). He thinks he will not succeed with difficulty in doing something significant. Furthermore, his mind concludes, "If I can do whatever it takes ..." (p.209). What he means by this is that he wishes he can do anything to survive. Slowly it comes to his mind that he decides to "become a robber" (p.211). Of course, this is a destructive

decision and hence it refers to the death instinct. In this case, the pressure is he no longer has a job because he was fired some four or five days before and this dismissal is due to the overall downfall of Kyoto after some natural disasters.

The servant's longing for a brazier indicates the life instinct or eros. A brazier is a metal container for holding a charcoal or coal fire. In this respect, the servant really wants to have warmth. This is due to "the evening chill of Kyoto was so biting" (p.211). Psychoanalytically considered, what happens in his mind is that he desires to live comfortably in such a condition. This is similar to a married man who feels cold in the evening and therefore he takes his wife to bed to sleep with her in order that he feels warm. The brazier may symbolize a woman. About the servant, he has the capacity to feel enjoyment without real sexual enterprises. This refers to the life instinct. He has a constructive purpose in such an undertaking and he is a normal adult human being.

His another life instinct is manifested in his thought in the form of "if there were a spot that was out of reach of rain and wind, a spot where he wouldn't be seen and where he could sleep comfortably the night through, then he would spend the night there" (p.213). The life instinct can be seen in his willingness to spend the night untroubled by cold and wet conditions. Again, the way he thinks refers to sexuality but with no obvious sexual intercourse. He merely desires something that can also be produced by sex. Psychoanalytically observed, he likely wants to go back to the time when he was in his mother's womb where no body can see him. He wants to be protected from danger. This is a typical feature of the life instinct. He defends his life using such a thought.

As the servant goes halfway up the ladder toward the tower room of the Rashomon gate, he optimistically thinks that everyone up there would be

dead. Here, the life instinct can be noticed in the constructive optimism in going to a room in which he no longer feels cold and wet. Is the source of this optimism sexual? When the servant looks up, what he sees is a light moving “to and fro” and “wobbling” (p.215). Psychoanalytically perceived, this movement refers to the maneuver of sexual intercourse. This signifies that the servant performs the going-up-the-ladder action in such a way that he is able to find enjoyment and comfort upstairs. As it was mentioned before, he wants to spend the night sleeping and being free from the bad effects of rain and cold weather. His performance, in this case, is meaningful and hence it refers to the life instinct.

It turns out that the very same performance also depicts the servant’s death instinct. He thinks that “whoever was burning a light in the upper floor of the Rashomon gate that rainy evening was no normal being” (p.215). Thanatos is brought out by the destructive thought that the light burner is an abnormal person. It can be inferred here that the servant assumes that such person deserves to be destroyed and thus he can take his or her personal belongings for his own benefits. This is due to the fact that the servant unconsciously has declared that he would do whatever it takes to survive. No matter whether it is right or wrong. Even it is already emphasized that the next logical step is that he is supposed to be a beggar. Psychologically, this thought is destructive for him and probably both psychologically and physically for anyone who is right now burning a light in the tower room of the Rashomon gate.

The manifestation of the servant’s no-normal-being thought is he has “a powerful emotion” when “his eyes caught sight of someone squatting amongst the corpses” (p.219). This suggests the death instinct. He loathes the person even before he knows who exactly the person is and whether what he or she is doing is meaningful or destructive. It turns out that the person is an

old, monkey-like woman wearing a brown kimono. She is short, emaciated and with grey hair. She has a pine torch in her right hand. Then, why does the servant have such a negative powerful emotion toward the old woman? Psychoanalytically observed, the pressure is that the servant has to get something that is economically beneficial to stay alive. He can destroy the woman by taking her kimono by force probably in order that he can sell it for food. This is the reason behind his unconsciously strong emotion. Again, the servant will not hesitate to do the kimono robbery because he will surely commit anything for life survival.

The servant's intense hatred of all kinds of evil reveals his life instinct. This is demonstrated in "that was how much the servant's loathing for evil had flared up: as vigorously as the pine torch that the old woman had wedged in between the floorboards" (p.223). His mind is working constructively in this episode. Moreover, His instinct has some sort of sexual inclinations in it although there is no real sexual intercourse. The pine torch represents the male genital while in-between-the floorboards symbolizes in-between-the female genital. The energy of the servant's evil loathing is as powerful as that of the sexual contact between the male and female genitals. In this respect, there is a contradiction between what he decided before and his present disgust toward evil. This is proven in "he had already forgotten that it was only a little while ago that he had made up his mind to become a thief himself" (p.223). His next real actions and choices will determine who he really is.

His consciousness and awareness in terms of the old woman's life indicates the servant's life instinct too. He is conscious that "the fate of the old woman was completely his to decide" and he is aware that such consciousness "quickly cooled the loathing that had burned so intensely in his heart" (p.227). In this particular episode, what motivates such awareness

is sexual in nature. This can be seen in that the servant “whipped his sword from the scabbard and thrust the pale steel up before her eyes” and then “she opened her eyes so wide that it seemed her eyeballs would pop out of their sockets” (p.227). The sword stands for the male genital while the eyes signify the female genital. When the servant pushes his sword before the old woman’s eyes, she opens them very widely. This sword-eyes interaction represents sexual intercourse. It can be inferred here that what happens in the servant’s mind is that he is able to find enjoyment in this seemingly thrilling part of the story. He, as a result, gets “satisfaction” and “a smooth and successful conclusion” (p.227) at the end of this scene. This obviously refers to the life instinct or eros.

The re-entering of his former loathing in his heart discloses the servant’s death instinct. In addition, the loathing is now accompanied by “a cold contempt” (p.231) toward the old woman. Loathing and cold contempt are psychologically destructive. The pressure is financially economical in nature. Answering the servant’s question, the old woman said, “I’m taking this hair to make a wig. .... I know what you’re thinking—...pulling out the hair of the dead is a very wicked thing to do” (p.231). It is very likely that the servant disagrees with such way of making money. He, therefore, feels an intense hatred toward the old woman again. The hatred is psychologically and physically destructive for the old woman and actually for the servant himself. Physically, she is “mumbling in a voice like the croak of a toad” (p.231). Psychologically, she thinks that “all the dead people up here are the kind of people that deserve no better” (p.231). A psychologically sound person might see that to forgive is the best for him or her. He or she might also see that evil is not necessarily returned evil, no evil for evil. Surely the old woman’s logic cannot be accepted. Dead people are already dead

anyway. They must be treated well regardless of whatever they did in the past. These destructions emphasize more about the servant's death instinct. The servant's feeling that he no longer doubts about whether to starve or become a robber suggests the death instinct. Such feeling marks the turning point of the story. In other words, this is the peak of the plot that will determine the story's resolution. It is obvious that the feeling is financially beneficial for the servant. This is proven in "a fate like starving to death had been driven so far out of his mind that it was beyond even thinking about" (p.235). This means that the servant has decided to be a robber in order that he can survive. Psychoanalytically considered, this is ironic. He makes up his mind for such decision to stay alive whereas as a matter of fact it is destroying his own psychological well-being.

The manifestation of the being-a-robber decision in the form of his ripping off the old woman's clothes emphasizes that the servant's death instinct is more powerful than his life instinct. He substantiates it further by declaring, "If I didn't do this, this poor body of mine would starve" (p.237). This signifies that the servant will sell her kimono for food. Is it possible to sell the kimono that he has torn off? Of course, he can sell it in a secondhand clothing shop for instance. This, however, is not elaborated in the story. What is clear is that the servant immediately slips down the steep ladder and off with the brown kimono tucked under his arm.

The identity of the servant can finally be revealed. At the end of the story, he does not die. However, his death instinct turns out to be a lot stronger than his life instinct so that he decides to be a robber rather than starving to death. In this case, he is not different from Kyoto people who steal valuable objects in the Rashomon gate for their own self-interest. In this short story, the matter is not whether the servant receives fairness from others or not. The whole Kyoto suffers due to big natural disasters. The idea

is how somebody stays true no matter what their circumstances are. This is what makes humans different from animals.

## CONCLUSION

The discussion about the servant's life and death instincts is significant in revealing his true identity. At the beginning of the story, he brings out his life instinct by waiting for the heavy rain to stop under the gate of Rashomon. At the peak of the plot, however, he chooses not to starve to death by making a decision to become a robber, marking his tendency toward the death instinct more than the life instinct. This decision demonstrates who the servant really is. Akutagawa, in this respect, succeeds in creating a lifelike or plausible character in his short story "Rashomon". There is a foreshadow facts in the story in which the servant does not make such decision all of a sudden. Akutagawa provides clues delineating such inclination on the part of the servant.

The theme about a person who is controlled by his or her circumstances is a universal one. In this case, such theme is found everytime, everywhere, and by everyone. Akutagawa does not talk about an idea that can only be encountered in Japan by the people of his time. His idea in his most well-known short story "Rashomon" (1915) transcends time, places and generations. In additon, Akutagawa has elaborated the effects and consequences of being such a person as the main character of his story, the servant.

Akutagawa's "Rashomon" (1915) has significant similarities with Steinbeck's novel *The Grapes of Wrath* (1939). It is suggested, therefore, to conduct a literary comparative study scrutinizing the two aforementioned literary works. Both illustrate the effects of a decline. The former discusses the influences of the great natural disasters on Kyoto people while the latter

the impacts of the great depression in the United States of America in the 1930s on an American family in Oklahoma. Of course, there are also some differences between the two prose works. For instance, “Rashomon” focuses on an individual, the servant, while *The Grapes of Wrath* on a group of people, the Joad family. Furthermore, likely, there are no people moving from one place to another in “Rashomon” but there is an exodus from Oklahoma to California in *The Grapes of Wrath*. Alternatively, the comparative literature study might deal with which work may influence the other or which one that may be influenced by the other.

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# IMPROVING STUDENTS' WRITING ABILITY USING WEBQUESTS

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## Abstract

Teachers are being challenged to find ways to integrate the use of ICT into their teaching to both address these outcomes and enhance what they have previously done on their classrooms. One approach to the use of the Internet that has a lot of potentials for both teachers and learners is the WebQuests. This study intended to describe how the process of teaching and learning using WebQuests can develop the students' writing ability. The subjects were the ninth grade students of MTs. Madrasatul Quran Tebuireng Jombang. The students were taught using WebQuests after they visited the web addresses given in the classroom action research. The result indicated that using WebQuests as a source of learning materials to develop students' writing ability is one of appropriate ways to teach writing and gives beneficial contribution in improving students' ability in writing. Students also developed their thinking skills. It was identified in the teaching and learning process. Students tackled questions that prompted higher level thinking. Certainly, the Web could be used as a source for simple information retrieval, but this missed its power. General comments follow the next discussion and end with conclusion and suggestion which might be beneficial for language learners and EFL practitioners.

Keyword: internet-based teaching, WebQuests, writing ability

## Introduction

Writing as one of the four language skills plays an important role in the context of teaching English as a foreign language in Indonesia. Hyland (2003:9) views that writing is a way of sharing personal meanings and it emphasizes the power of the personality to construct someone's view based

on a certain topic. Writing comprises communicating a particular message in the written form (Spratt, 2005:26). However, writing is regarded as the most difficult skill for foreign language learners to master because it involves several components which need to be considered while the learners are writing, such as content, organization, vocabulary, and punctuation (Brown, 2004:244–245). In addition, writing is linked with several components of language such as choice of word, grammar, syntax, mechanism, and generating of ideas (Gebhard, 2000:211). Furthermore, writers should pay attention both to the goal of writing itself and the readers (Gebhard, 2000:211)

Writing is one way of making meaning from experience for ourselves and for others. In addition, writing can provide the opportunity for students to express themselves through a written form. Moreover, writing can also develop the students' understanding of an issue by organizing their ideas on a piece of paper.

However, in *MTs. Madrasatul Qur'an Tebuireng Jombang*, the writer has learned that the teaching of writing is somewhat underestimated. This school is inside Islamic Boarding School (*Pondok Pesantren* or shorten as *ponpes*) Madrasatul Qur'an or it is well known as *ponpes Huffadz*. The students of this *ponpes* are all boys and so are the students of the school. They come from all over Indonesia such as Sumatra, Java, Kalimantan, Sulawesi, Irian Jaya and so on, three of them even come from Malaysia and one is from Brunei Darussalam. English subject at the school is allocated 4x45 minutes a week and each meeting lasts for 2x45 minutes. This school is very interesting to be the setting of the research because the students have low motivation in learning English. It is because the school where they study places/focuses on religious lesson better than general ones such as English, math, physic, biology and others. Like in other Junior High Schools, in *MTs*,

writing is also taught in an integrated way along with other skills such as reading, speaking and listening. Writing has very little time allotment. Although it is important, writing is excluded in mid-term test or final test in every semester as well as in the national examination. The teachers as well as the government prefers objective test in the form of multiple choices to writing text in evaluating students' achievement in English. In other words, writing is considered not too important to discuss in class by both teachers and students. It seems that the teachers do not teach writing seriously. In practice, they simply assign the students to write any topic without further discussion. As a result, the students' writing products are far from satisfactory.

On the basis of the unsatisfactory condition above, the writer intended to find a solution to solve the problems through an appropriate strategy that guide the students as much as possible in writing. A teacher also must be creative and innovative in selecting teaching strategy as well as the material. Internet-based teaching is one of creative and innovative options.

Internet-based teaching (IBT) is not widely implemented yet, though some studies revealed that this teaching strategy is beneficial. Teacher can use IBT as a resource of ideas such as teaching approaches, teaching aids, teaching strategy, etc., in order to help students learn better. This global technology offers a mode of communication that provides at first sight convenient, authentic, direct and speedy access to native speaker and their cultures (Block and Cameron:2002). According to Kilickaya (2004) authentic materials, such as Internet-based materials, enable students to interact with the real language as well as the content. Teachers are being challenged to find ways to integrate the use of computer technologies into their teaching to both address these outcomes and to enhance what they have previously done in their classrooms. There are many strategies and learning

materials offered by the Internet in enhancing students' ability in mastering English such as podcast, video podcast, online game, Wikipedia, online dictionary, online encyclopedia, WebQuest and so on. Therefore, this study employs WebQuest to solve the problems that raise in the classroom.

The term *WebQuest* is a compound from the word *Web* which refers to the *World Wide Web* or the internet and the word *Quest* which means “a search or pursuit made in order to find or obtain something”. A WebQuest is defined as “an inquiry-oriented lesson format in which most or all the information that learners work with comes from the web” (Dodge, 2007). The model was developed by Bernie Dodge at San Diego State University, United States of America, in February, 1995 with early input from his colleague, Tom March, from the same university. The primary function of a WebQuest is to “make the best use of a learner's time” when using the Internet to search for educational materials (Dodge, 1997:5).

WebQuest, devised by Dodge and March in 1995, was considered to be an effective way to organize chaotic Internet resources and help learners gain new knowledge through a guided learning environment. It has been widely used in subjects such as social science, biology, English and writing.

The WebQuest model is based on constructivism, self-directed learning, collaborative learning, situated learning and scaffold learning. It can be designed for use in either short-term or long-term instruction. The aim can be either to integrate knowledge to create new objectives or to use information to criticize from many perspectives. The resources on the Internet should be carefully selected by the instructor for both their credibility, and in order to include diverse perspectives on the topic being investigated.

Dudeney (2003) recognizes the WebQuest model as a potential pedagogical tool by pointing out several advantages. They include providing

a relatively easy way to incorporate the Internet into the language classroom, encouraging critical thinking, leading to more communication and interaction through group activities, and eliciting greater learner motivation through interdisciplinary studies as well as "real-life" tasks.

As suggested by Ge Stoks (2002), WebQuest benefits language learning in several aspects. Engaged in a WebQuest activity, learners have the possibility of being exposed to the target language by surfing on the web. In addition, the problem-solving approach of WebQuest may facilitate language learning. Therefore, this study intended to describe how the process of teaching and learning using WebQuests can develop the students' writing ability.

## **Method**

The study employed Collaborative Classroom Action Research (CCAR) design. The writer worked collaboratively with one of the English teachers of MTs. Madrasatul Qur'an Tebuireng Jombang who was involved from the beginning up to the end of the process of the research activities. The writer acted as the practitioner who taught writing by using WebQuest, whereas, the collaborator acted as the observer who observes the implementation of the action in the classroom.

Since the writer collaborated with the teacher in handling and conducting the study, this is relevant to Kemmis and McTaggart's idea (1988) cited in Burns (1999:13) that the approach is only action research when it is collaborative, though it is important to realize that the action research of the group is achieved through the critically examined action of individual group members.

The study was conducted at MTs. Madrasatul Qur'an Tebuireng Jombang. This school had been facilitated with some equipment which was

needed in applying WebQuest in the teaching and learning process, namely computer or laptop and of course Internet connection (it can be hotspot area or Local Area Network, LAN). The subjects of the study were the students of ninth grade class (B) as the subjects; the class consisted of 15 students and all of them are boys. They were chosen based on several considerations namely. First, based on the way of grouping the class, the ninth grade (B) was assumed as the lowest competency class among the other ninth grade classes. Second, an informal preliminary study which has been conducted shows that the students' abilities in writing were poor.

The researcher started the study by doing preliminary study. In this case, the researcher administered observed the teaching and learning in the study of English subject. He identified the students' real problems and interest and the learning materials used. Afterward, the general plan was designed referring to the idea of how the students' writing ability could be improved by WebQuest. The general plan, then, was implemented and observed. Finally, the reflection was conducted in order to identify all facts including the success and the failure in the implementation as well as the effect of it. The reflection result was used to determine whether the second cycle needs to be conducted. The procedure of classroom action research utilized in this study was a cyclical process adopted from the model proposed by Kemmis and McTagart (1988: 11) comprising four steps: 1) planning the action, 2) implementing the action, 3) observing the action, and 4) reflecting.

Using WebQuest to develop students' writing ability was started with pre writing activities. In this stage, the researcher/teacher introduces the students what WebQuest was. He then gave the students WebQuest web pages to be read. Afterwards, he gave students worksheet of WebQuest which consists of some stages namely introduction, the task, the process, and conclusion. In introduction, students were provided by general information

about the topic; in this case, the topic is about animal life cycles. Then, in the task, the students got some direction and clues about what they should do. There were some steps to be done here. The next stage is the process, here the students were provided with some web addresses related to the topic. Students got several web addresses to be visited. The last is conclusion, here students got summary of what they did in the task and the process stages.

The next activity was whilst writing. Here, the teacher asked the students to visit the web addresses they had got. Students then should collect any information related to the topic. In collecting information, they were helped by tables on the worksheet of WebQuest provided by the teacher. So, the students only needed to fill the tables. Based on the information they got from the web, they were to make a composition of report text with their own language. But before that, the teacher gave explanation how to make a good report text until they understood well. Then, they made a first draft of report text based on the information in the tables. Finally, in the last activity was post writing. In this stage, students got chance to have mini conference with the teacher to consult any difficulties they got such as unknown vocabulary. By having this activity, students were really helped since they did not need to be afraid of or ashamed with other students for their incapability. At last after having mini conference, they had to revise and make a final composition of report text.

## **Result**

The implementation of WebQuest in this study took two cycles since the score in the first cycle did not meet the criteria of success. Therefore the lesson plan was revised and it was continued to the second cycle. In this cycle, the score of students' writing was improved and met the criteria of success. Consequently, the action was stopped to draw conclusion. Based on

the results of the students' final composition, there was an improvement of the students' mean score from the preceding score in the preliminary study to Cycle 1. The mean of score in the preliminary study was 50.8 and the mean score of the students' writing in Cycle 1 was 60.27.

Apparently, the result of Cycle one had not met the criteria of success. The scores of students' writing did not reach the score used as criteria of success. It means that the teaching of writing by using WebQuest in the first cycle had not made a significant improvement yet in terms of content, organization, facts, and grammar. Students' Score in Writing Report text of Cycle 1 can be seen in Appendix 4e. From the Appendix 4e, we know that only 4 students out of 15 students got more than the total score/criteria of success (preliminary and improvement score). The student's lowest score was 52 and the highest student's score was 72. Meanwhile, the result of students' final writing achievement was 60.27 at average of 65.8 determined as criteria of success. In terms of content, the students got 26.66 in average of 40 maximum scores or 6.67 in average of 10 maximum scores. Then in terms of organization, facts, and grammar, the students only got 2.8, 2.67, and 2.93, respectively, in average of 5 maximum scores, or 11.2, 10.66, and 11.73 in average of 20 maximum scores.

The students' final products mostly presented limited information with lack of facts in parts of the paragraphs. The organization was not clear and lacked of continuity. The structures of the text were not well-constructed. Some mistakes in grammar and mistakes in spelling were noticeable. Therefore, the researcher concluded that the action was to be continued to the next cycle.

The result of students' final writing achievement in the second cycle was 76.8 at average of 65.8 determined as criteria of success. In terms of content, the students got 7.33 in average of 10 maximum scores, or 29.33 in

average of 40 maximum scores. Then in terms of accuracy of facts, vocabulary, and grammar, the students obtained 4.07, 4.2, and 3.6, respectively in average of 5 maximum score, or 16.26, 16.53, and 14.66 in average of 20 maximum scores.

To figure up, the result of the students' final drafts had met the criteria of success. Therefore, the researcher concluded that the action came to an end.

## **Discussion**

Based on the data of this research, it is found that using WebQuest as a source of learning materials to develop students' writing ability is one of appropriate ways to teach report texts and gives beneficial contribution in improving students' ability in writing. This WebQuest is implemented in view of writing as process that consists of four stages, namely prewriting, drafting, revising and editing (Gebhard, 2000). Therefore, the teacher has to follow a particular procedure in implementing this WebQuest.

In the prewriting stage the teacher has to introduce to the students' apperception about the concepts by conducting brainstorming to lead the students to focus on the activities which will be done. The brainstorming was done by asking the background knowledge of students such as *Do you know elephant? What does mosquito eat? Tell us the characteristics of ant.* The teacher should create the appropriate activities to guide the students to generate ideas, exploring their own or other ideas, from the web. It is in line with Seow's (2002:317) opinion that prewriting activities can lead students in generating ideas and collecting information for writing. In this case, the students are involved by surfing the Internet/web and they are lead to complete tables on worksheet by answering leading questions "How many stages do these animals have lifecycles?" and "What do these animals

eat/drink?”. From their answers, the students are guided to make sentences based on the information they get from the web. Subsequently, in giving instruction and explanation, the teacher uses English and Indonesian (Bahasa Indonesia). It is done in order to avoid misinterpretation and to facilitate the students in accomplishing the task more easily. Gebhard (2000: 79) stated that the students had the tendency to start working a task sooner when it was clear to them. So, the use of Indonesian is to assist students in accepting the unclear explanation in order to get more understanding.

In the drafting stage, the students write the first drafts based on their information that they collected in the previous stage. It is supported by Gebhard (2000: 228) who stated that drafting is a process of jotting down the ideas that they have got in the pre writing. In this stage, the teacher has to facilitate the students to exploring their ideas freely without thinking greatly on grammar. This finding is in accordance with the idea stated by Smalley, et al., (2001: 8) that in the drafting stage, the writer may not exceedingly concern with the grammatical form but the writer should focus more on finding the ideas to be put in the paper. Brown (2001:347) stated that by reading and studying a variety of relevant models of texts, students could gain important insights about how they should write about the subject matter that they may become the topic of their writing. Before having students write their first drafts, the teacher gives a model paragraph then followed by the explanation. In this case, the teacher gives model on report text followed by the enlightenment about generic structure and generic features (simple present tense, action verbs) of report texts.

In the revising stage, the students were brought to the real activity sitting in groups to do peer-revising activity by exchanging their first drafts each other. In the revising stage, the students helped each other to be responsible to their team and their own (Slavin, 1978 cited by Rasyid, 1999).

The students were assigned to check their friends' drafts in terms of the spelling, accuracy of facts and grammar. In terms of the research finding, at first, the students got difficulties in correcting their friends' work because there were no revising guidelines. Later on, in the second cycle, they could progressively revised their drafts or their friends' drafts in terms of the spelling, accuracy of facts and grammar based on the teacher's guidance and revising guidelines. The finding of this research showed that having mini-conference could give positive impact on the students' drafts. At first, the students were reluctant to come to the teacher's desk, but later on they enjoyed the activities very much. As the result, in the second cycle, most of the students could work cooperatively by giving comments or suggestions although they were still in simple ones.

The last stage is editing. In this stage, the students had to work individually to re-write the first drafts in order to construct the final drafts based on the feedback from their friends and the teacher. The finding of this study showed that the students' ability in writing had improved significantly. It could be observed on the students' final drafts which were evaluated by using Analytical Scoring Rubric adapted from Cohen (1994). At preliminary study, the students' average score was 50.8. In the first cycle, the result of the students' final writing achievement was 60.26 at average of 65.8 determined as criteria of success. Then, in the second cycle, the students' average score was greater than 65.8 in their final draft. The result of the students' average score was 76.8. Since the mean score for every cycle gave significant improvement and in the second cycle it had met the criteria of success, the study could be deemed successful.

WebQuest which was used as source of learning materials in this study could give a significant improvement on students' ability in writing report text. It is because WebQuest has a lot of potential topics (as stated by

Dogde, 2007). By using WebQuest, students could be more involved in the teaching and learning process since it provides interesting materials with various topics. Students who were reluctant to be active in the class could pay more attention when WebQuest was applied. Students were motivated, they not only made more effort, but their minds were also more alert and ready to make connections. WebQuests use several strategies to increase students' motivation. First, WebQuests use a central question that honestly needs answering. When students were asked to understand, hypothesize or problem-solve an issue that confronts the real world, they faced an authentic task, not something that only carried meaning in a school classroom. Although researcher could not count on getting a response, when students received feedback from their friends they did not previously know, they joined a community of learners and had their presence, if not, their contribution, were not acknowledged. The second feature of WebQuests that increases students' motivation is that students were given real resources to work with. Rather than turning to a dated textbook, filtered encyclopedias or middle-of-the-road magazines, with the Web students can directly access individual experts, searchable databases, current reporting, and even outlying groups to gather their insights.

Lastly, the answer or solution the student teams develop can be posted, emailed or presented to real people for feedback and evaluation. This authentic assessment also motivates students to do their best and come up with a real group answer, not simply something to fulfill an assignment.

As stated by Dogde (2002), by using WebQuest, students can develop their thinking skills. It was identified in the teaching and learning process. Students tackled questions that prompted higher level thinking. Certainly, the Web could be used as a source for simple information retrieval, but this missed its power. Built into the WebQuest process are the strategies of

cognitive psychology and constructivism. First, the question posed to students cannot be answered simply by collecting and spitting back information. A WebQuest forces students to transform information into something else: a cluster that maps out the main issues, a comparison, a hypothesis, a solution, etc.

In order to engage students in higher level cognition, WebQuests use scaffolding or prompting which has been shown to facilitate more advanced thinking. Technical scaffolding is a newer approach in which computers replace the teachers as the experts or guides, and students can be guided with web links, online tutorials, or help pages (Yelland and Masters, 2007). Educational software can help students follow a clear structure and allows students to plan properly (Lai and Law, 2006). In other words, by breaking down the task into meaningful "portions" and asking students to undertake specific sub-tasks, a WebQuest can step them through the kind of thinking process that more expert learners would typically use. Then, constructivism suggests that when students need to understand a more complex or sophisticated topic like those that encompass WebQuests, it does not help to serve them shortened truths, bubbled down examples, or step-by-step formulas. What they need are many examples with lots of information and opinions on the topic through which they will sift until they have constructed an understanding that not only connects to their own individual prior knowledge, but also builds new schema that will be refined when students encounter the topic again in the future. Until the Web, this kind of activity was very difficult for the average teacher to create because collecting such a breadth of resources was next to impossible. Besides, the students could use their time effectively to do the task in the WebQuest. It is in line with Dogde (1997) that stated the primary function of WebQuest is to make the best use of learners' time when using the Internet to search educational materials.

The other reason why students could be more engaged using WebQuest comes from the other features of WebQuest that is cooperative learning. As stated by David and Johnson (2001) that cooperative learning promotes students learning and academic achievement, enhances students' satisfaction with their learning experience. As the researcher has already been mentioned in the previous chapter, in this WebQuest students take on roles within a small student group and this tends to promote motivation. In addition, because the WebQuest targets learning about large and complex topics, it is probably not realistic to expect each student to master all of its aspects. This is not to say that students do not gain the overall understanding, but it does suggest to learners the reality that not everyone knows everything. Having students develop proficiency and be appreciated for it by their peers is built into each WebQuest. By running several WebQuest groups in the same class, students will also see that different solutions were chosen by each team because of the quality of the group members' research and argumentation skills. As students complete more WebQuests they will become increasingly aware that their individual work has a direct impact of the intelligence of their group's final product.

The most important factor related to student learning and technology use is how teachers relate the technology-based activity to other learning activities. Relatedly, WebQuests are not the endpoint, but the beginning of student use of the Web for learning. Ideally, in the not so distant future, students will have internalized many of the cognitive strategies built into WebQuests, so that students direct and guide their own studies and findings. Teacher might call this idea "WebQuests as training wheels."

Perhaps the highest obstacle some teachers will face in implementing WebQuests relates to technology access. No one's situation epitomizes the perfect technology set-up, and the exact details of implementing our

WebQuest will vary depending on the kind of Web access we have and the number of computers available. Still, feel comforted by the fact that no classroom or school is free from dealing with the constraints imposed by limitations in technology. Even schools with lots of computers may not have adequate bandwidth to access the Internet quickly. Or, perhaps access is fine, but the computers do not have enough RAM and therefore have to run older versions of Web browsers. Or, maybe the school does not even have an Internet connection and we are doing all our Web navigation from home. The varieties are infinite, but this is a misery we all share.

Dealing with the students' participation in the process of writing, the results of the researcher's and observer's observation obtained during the implementation of WebQuest in two cycles showed that the students' participation on teaching and learning process improved from the first cycle to the following cycle.

In the first cycle, most of students did not participate actively in the teaching and learning process. Some students looked reluctant to come together with the others to share and discuss ideas. They did not give good responses. They were not actively involved in a group work and could not give meaningful contribution in the revising and the editing their first drafts to be a better drafts based on feedback from the friends and the teacher. In addition, their perception toward WebQuest is good even though still there is negative viewpoint.

Finally, in the second cycle, most of the students had been enthusiastic, motivated, and actively involved in joining all the activities incorporated in the teaching and learning process using WebQuest. Besides, they showed positive responses toward the implementation of WebQuest and recommended WebQuest for the upcoming writing activities.

## Conclusions

Referring to the findings obtained during the implementation of WebQuest in the two cycles, it can be inferred that WebQuest that can be used effectively to develop the ability of the ninth grade students of MTs Madrasatul Qur'an Tebuireng Jombang in writing report texts, include several steps as follows (1) leading students to the topic by giving some questions and showing web addresses related to the topic discussed, (2) introducing the WebQuest and distributing the worksheet, (3) assigning the students to work in group, (4) informing students about the things they should do in their groups, (5) asking the students to do task and answer the questions in the worksheet: "How many stages do these animals have life cycles?" and "Mention the stages of their life cycles" (6) asking the students to make sentences based on their information from the web, (7) giving a model of report texts and explaining generic structure and generic features (Simple Present Tense, action verbs) of report texts, (8) assigning the students to write the first draft, (9) exchanging the works in group to get feedback by peer-revising (10) giving time to the students to do conference with the teacher, and (11) editing the first draft to make the final drafts.

WebQuest has some strength in teaching and learning report texts. First, it encourages students to interact with information based on Internet resources. Second, it gives the students an easy way to generate the idea by referring to the information they get from the web. Third, it encourages the students to write without being afraid of making mistakes. Forth, it is motivating (stimulates learners' imagination. Fifth, it requires students to work cooperatively in order to solve their problems by giving feedbacks, suggestions, and comments. Finally, it encourages positive teacher feedback rather than judgmental comments.

With the research findings and discussion, the researcher offers some suggestions. The suggestions are addressed to the teachers and future researchers.

To the teachers who have the same problems with the teacher at MTs Madrasatul Qur'an Tebuireng Jombang, it is suggested that they employ WebQuest to make the students feel enthusiastic and active in the process of writing (if the school is facilitated with Internet connection). Yet, the teachers should focus on the followings aspects: (1) the lesson plans should be arranged based on the learning objective and the materials taken from the web, (2) the web addresses and topics should be selected based on the students' level and need since WebQuest offers various materials, (3) the instruction in the worksheet should be stated clearly, and (4) The students should be grouped heterogeneously. Furthermore, the teachers should consider writing as a process to reach the expected outcome.

It is also suggested for the principal to facilitate the school with information and technology (IT) and Internet connection to make the teaching and learning process run well.

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# HOW POLITE ARE STUDENTS' MESSAGES TO THEIR S-1 THESIS ADVISORS?

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## Abstract

It is very common for students to send messages to their lectures. They may send messages because of their absence from attending classes, making appointments, requesting advisory meeting, and many more. The messages sent by e-mail, sms, and other social media communication, show that not all of them used proper degree of politeness. This paper is intended to describe the different degree of politeness from the messages sent by the students of English Education Department of STKIP PGRI Pasuruan . The messages analyzed were only those sent to their S-1 thesis advisors and were collected from students' e-mail, sms, and what's up application from June 2016 to July 2016 by using content analysis design. Brown and Levinson's politeness theory was used to analyze the students' politeness. The result shows that many short messages sent by the students used *bald on record* politeness strategy, and positive politeness strategy. Very few of their short messages used negative politeness strategy. The implication of the finding is discussed.

**Key words:** politeness, messages, formality

## INTRODUCTION

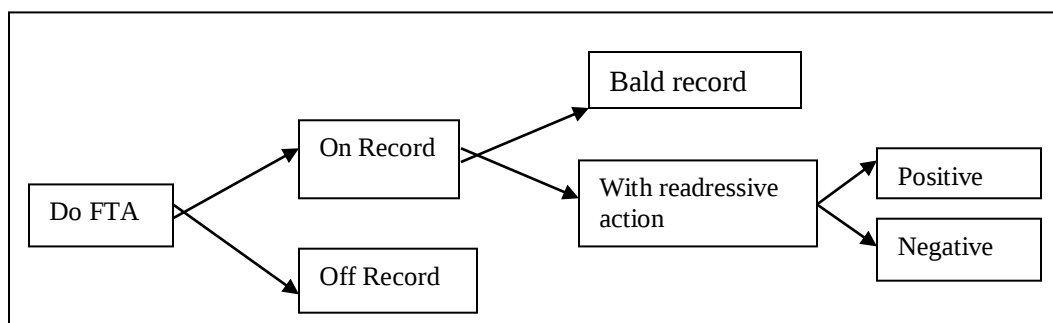
With the advance of technology and communication and the invention of internet, it is very uncommon to find students send messages to their teachers or lecturers by using social media communication. In fact, students prefer to send messages by using social media communication, namely short

message service (sms), e-mail, What's Up application, Blackberry massangers (BBM), Chat, and other application rather than using conventional letters. This is because the messages sent thorough social media communication are cheaper, easier, faster, more efficient and more reliable. The messages sent by the students range from not being able to attend classess because of illness, out of town business, family business, extra activities, untill paper advisory and thesis advisory appointment.

Some of the messages are sometimes good in terms of language and politeness while sometimes they are are not. Based on the writers' experience, mostly, the students are not aware that they used inappropriate politeness strategy to send the messages to their thesis advisors. They did not realize that the use of inappropriate politeness can influence the thesis advisors' attitude toward them. Research have shown that the instructors' affect toward the students, whether it is positive or negative, can be influenced by different politeness strategies the students use in their e-mail (Bolkan & Holmgren, 2012). Based on their research, it was said that the higher the positive affect the instructors have toward the students, the more they would be motivated to work with the students to help them achieve the potential success in the classrooms.

One of the influential politeness theories is the one developed by Penelope Brown and Stephen Levinson. The concept of politeness offered by Brown and Levinson was firstly published in their paper in 1978 and then reissued, in 1987. Their theory of politeness put forward the face-saving image. They argue that that most speech acts, such as offers and requests, can threaten both side of the parties, the speaker and the hearer, and that politeness is involved in those *face threatening acts* (FTA) (Brown & Levinson, 1987).

There are two broad way of politeness strategy offered by Brown and Levinson (1987), namely on record and off record. Within the on record there are two more strategies that the speaker can use; baldly (without readdressive action) and with readdressive action. The readdressive action further is divided into two other strategies; positive politeness strategy and negative politeness strategy.



Brown & Levinson (1987: 316)

*Off record* strategy requires the speaker to avoid direct FTA. The speaker has intentions in which he cannot be held committed himself to that intent. He prefers to use methapor, irony, rhetorical questions to have his intention fulfilled, such as by saying, ‘Oh..I forget my wallet’ in a situation after having some lunch with a friend. From his utterance, he indirectly asks the hearer to pay for the lunch. *On the record* strategy, on the other hand, the speaker has communicative intention to have the hearer do something. He may do it bald ly (bald on record), such as by saying ‘close the door’, and he may do it someway to ‘give face to the addressee’ (p. 317). Depending on the aspect of face, he can do it positively or negatively. The *positive politeness strategy* shows that the hearer has a face to be respected. It also confirms that the relationship is friendly, equal, and expresses group reciprocity, such as in ‘how about a glass of tea, then?’ In the opposite, *negative politeness strategy* recognizes the hearer's face, and shows a basic claims of territories, and personal preserves. In short, negative politeness

strategy is a way to show respect, such as in ‘Excuse Mr. White, would mind if I make some drinks?’

Previous research has shown that students used different politeness strategies to send sms to their lecturer. One of the research was conducted by Wardhono (2015). He analyzed his data by using Brown and Levinson’s politeness theory. The result of his research he found out that students used bald on record, positive politeness, negative politeness, and off record, with negative politeness were dominantly used by the students. This paper is intended to describe the messages sent by the students to their lecturers and to find out the degree of politeness used by them seen from Brown and Levinson’s politeness theory.

## **METHODOLOGY**

This study uses content analysis design. The data were collected from from June 2016 to July 2016 from the students’ messages sent to their thesis advisors. Only the messages in Bahasa Indonesia were analyzed. Brown and Levinson’s politeness theory was used to analyzed the data. In total, appoximately there were 20 messages obtained from the students sent by using social media application, such as Blackberry messengger, What’s up application, and e-mail. Simple codification was used to analyze the data. The data obtained from e-mail were coded e-M/Name/date, from sms were coded sms/Name/date, and from What’s up were coded WU/Name/date. The students’ messages were collected and classified into Brown & Levinson’s politeness strategy.

## **FINDING AND DISCUSSION**

Based on the data, the students’ messages was in the category of *on record* politeness strategy in which later classified into without readressive

action (bald on record) and with redressive action. The redressive action strategy is then divided into positive politeness and negative politeness.

### ***Bald on Record***

There are four messages in the category of bald on record politeness. One was sent by what's up application, the other two were sent through sms, and one was sent by e-mail.

*Maam dmana saya pengen ketemu (1/WU/dyah/1June)*

Dyah's message gives 'direct' order to the lecturer to tell her where she was teaching as she wanted to meet her. This of course is an inappropriate way of sending message to the lecturer. Furthermore, the absence of punctuation made the message ambiguous as it implies two message, either asking 'where are you? I'd like to meet you', or 'where can we meet?'

The second message in this category is sent by Suci. In her context, she had sent some parts of her thesis to her advisor, and the advisor had not sent any answers yet for almost 4 days.

*assalamualaikum, mam, look at my thesis please (2/e-mail/Suci/2June)*

*'Assalamualaiku...? Mom tolong pesan e-mail suci dibuka.  
Terimakasih (3/Sms/suci/17July).*

*Assalamualaikum mam,..? Saya sudah ketemu sama bu gde kmaren  
mam...mohon d periksa ya mam (4/WU/komariya/3July)*

Although these messages were opened with greeting and closed with *thank you*, the tone of the message implies order that the reader should do, that was to answer her e-mail. For a message to a lecturer, this kind of message is considered impolite. And the third message was sent by Saidah. She was sending a message to her thesis advisory saying that she would

come to the lecturer's house, and she was wondering if her advisor was available.

*'Assalamualaikum.. mohon ijin selasa besok saya ketempat tinggalnya jnengan mom untuk bimbingan bab4, mohon konfirmasinya mom....trmkasih (5/Sms/saidah,27June).*

It seems like the message was ok. Yet the phrase '*mohon konfirmasinya...trmkash*' has made this letter was inappropriate to be sent to her lecturer. She directly asked the receiver/the lecturer to confirm immediately whether she was available or not. A better way of asking for confirmation was '*I was wondering if you would be available if....*'

*Dan ini bab 5 saya mam. Please correct, thanks  
(6/email/Rizky/20July)*

Reading at Rizky's message, one can directly acknowledge that she was asking her thesis advisor to read and give comments of her chapter 5 sent by e-mail. She had a direct manner of asking her advisor to answer her e-mail immediately. Although she used the word 'please' which is usually used as an apology (Brown & Levinson, 1987), such as in *please forgive me*, in negative politeness, and as a politeness marker (Blum-Kulka, 1987; Terkourafi, 2011), her using of '*please correct*' to a thesis advisor seemed out of place.

Similar message sent by other student asked the thesis advisor to read the draft sent by e-mail. Although Komariya opened her message by Islamic greeting and ended it with '*thankyou*', and seemed more polite than Rizky's e-mail, the tone of Komariya's message does show direct imperative to her thesis advisor. The word '*mohon (please)*' does not indicate intended politeness to a person higher in rank or position.

*Assalamualaikum mam revisi chapter 4 saya sudah saya kirim mam mohon d periksa y thank you (7/WU/komariya/26June)*

The messages sent by the students to their thesis advisor, in this case, did not indicate apology, although the word ‘please’ was used. Their messages were requests to their thesis advisor to do something. Research shows that the place of the word ‘please’ in the initial position of a sentence is associated with directive acts of demands and pleas from the speaker (Sato, 2008). From the messages sent by the students, the directive demands were obvious, whereas in an academic setting, asking for directive demands to a person higher in position or rank is not acceptable. Thus, the use of *bold on record* politeness is considered a pragmatic failure.

As stated by Pschaid (1993) the use of imperative is not a sign of politeness. Therefore, the choice of imperative is a ‘delicate affair’ (p. 116), although sometimes the use of imperatives can be softened with conventional politeness marker of ‘please’. Taken into a hierarchical structure of an institution, there would be one or more persons who would be in the position to use imperative. And a student using imperative to a lecturer is not acceptable.

### ***Positive Politeness***

The positive politeness usually occurs in groups of friends, or where people of given social situation know each other fairly well (Brown & Levinson, 1987). The positive politeness is used by the speaker (sender) to minimize the distance by expressing friendliness. Brown and Levinson (1987) subdivides the positive politeness into 15 strategies, they are 1) notice details about a person, 2) exaggerate, 3) intensify interest, 4) use in-group slang, 5) Seek agreement, 6) avoid disagreement, 6) assume common ground, 7) assume being cooperating, 8) joke, 9) presuppose S’s knowledge of and concern for S’s wants, 10) offer, promise, 11) be optimistic, 12) Include both S and H in the activity, 13) give (or ask) reasons, 14) assume or

assert reciprocity, and 15) give gifts to H (goods, sympathy, understanding, cooperation).

Based on the data, not all strategies in positive politeness were used by the students.

#### **Strategy 4: Use in-group identity markers**

By using any of the innumerable ways to convey in-group membership, the speaker (the sender) can implicitly claim the common ground with the hearer (the receiver) that is carried by that definition of the group. These include in group usages of address forms, of language or dialect, of jargon or slang, and of ellipsis. The type of in-group identity marker used by the students is *presupposition manipulations* in which the sender presupposes something when she presumes that it is mutually taken for granted.

*Kapan bisa mulai bimbingan mam? (8/WU/Rizky/8jul)*

The context of the message above was the academic calendar of the institution has shown a time for thesis advisory in the beginning of the semester. So, Rizky assumed that she could start thesis advisory.

*Assalaualaikum mam, besok apa ada di kampus? Saya mau konsultasi skripsi saya mam (9/Sms/Savely/22Jul)*

The seventh message was sent by Savely. She thought that she could meet her thesis advisory in the campus as it was an active semester. Therefore she sent an sms to her thesis advisory asking if she could meet her in the campus.

*Assalamualaikum mam...besok jenengan k kampus ta mam (10/WU/Komariya/20jul)*

Similar message asking for whether the thesis advisor would be in the campus in the following day was sent by Komariya. She was assuming that

her thesis advisor would be teaching regularly. But to make herself sure, she sent an sms asking for confirmation whether her advisor would be available.

*Okay mam, e-mail sya terkahir belum mam balas, apa ada yang direvisi lagi dari chapter 4 saya selain fontnya? Besok saya mau kkampus daftar worskhopnya (11/Sms/save/22Jul)*

### **Strategy 10: Offer or promises**

The sender gives offers and promisses to the receiver. Both parties are good co-operators that they share some goals or the sender is willing to help to achieve those goals. Promise or offer demonstrates the sender's good attention in satisfying the receiver's positive-face wants, even if they are false.

*Saya kerem lewat e-mail ja dech mam nantik ini baru dri b.gede barusan (12/WU/Komariya/20jul)*

### **Strategy 13: Give (or ask for) reasons**

In this strategy, the sender uses the receiver as the reason why the sender wants something so that it will seem reasonable to the receiver. The sender assumes and being optimistic that there are no good reasons why the receiver should not or cannot cooperate.

*Saya bingung Bu. Saya kan menggunakan K13, Bu. terus bagaimana konsep penulisan Bab 3 atau research method nya?. Apakah sama saja dengan yg menggunakan KTSP 2006? (13/e-mail/Chusnul/20July16)*

*Kalau misal hanum sama sy ingin silaturahmi sekalian konsultasi ke singosari bagaimana maam? (14/WU/Dyah/22 june)*

*Mam mau tanya, kenapa dalam kalimat "it has flat nose" punya saya dimerah mam? (13/Rizky/WU/15July)*

Reading at the data, it is clear to see that the senders (the students) tried to minimize the distance with the receiver (the thesis advisor). The students might assume that by using such positive politeness, their thesis advisors

would be in mutual relationship, which means that they are equal. As stated by Brown and Levinson (1987), the use of positive politeness implies common ground or sharing of wants. However, in an insitutional setting, negative politeness is more accepted than positive politeness (Chejnová, 2014). Thus, the students' use of positive politeness to their thesis advisor is considered inappropriate.

### ***Negative Politeness***

Negative politeness is intended to avoid offense, show respect, give the addressee freedom of action and the right to make decision (Brown & Levinson, 1987: 317). They argue that negative politeness outputs are used generally for maintain social distance during the interaction. There are strategies to negative politeness, among others are 1) Be indirect, 2) use question/hedge, 3) be pessimistic, 4) don't coerce, 5) show respect of other's choice, 6) apologize, 7) recognize imposition, 8) impersonalize. The data of the students messages can be seen below.

*Assalamualaikum. Maam, maaf ganggu. Di e-mail, njenengan mau lihat data saya, nilai2 siswa dan tulisannya? Kapan saya bisa tunjukkan ke njenengan? Lewat e-mail atau face to face mam? Terimakasih. (16/sms/Puji/27Juni)*

From the example from one of the students' message, it can be seen that Puji gave choices to her thesis advisor whether she had to show her data via e-mail or paper-based. By so doing, she showed respect to her advisor to make choices. The second example can be seen from the mesage sent by Suci.

*Assalamualaikum? Ibu maaf mengganggu waktu istirahat ibu. Ini bu suci mau tanya. Ada dua kutipan yang di bab 2 saya ambil salah satu, tidak apa-apa kah bu? Terimakasih. (17/sms/Suci/20July)*

In her message, Suci started it by greeting and asking for an apology for bothering her thesis advisor's time. She used impersonalization as her negative politeness strategy. Instead of using pronoun 'I', she used her name to ask question, 'Suci', and pronoun 'saya' instead of 'aku'. In Bahasa Indonesia, the pronoun 'saya' is more polite than the pronoun 'aku'. She also gave choices to her thesis advisor to choose between two quotations that she was asking.

*Good morning ma'am. Saya Hanum masayu ma'am, bolehkah saya bertemu dg ma'am untuk konsultasi? Kira kira hari apa & jam berapa saya bisa bertemu ma'am? (18/sms/Hanum/26July)*

As argued by Brown & Levinson (1987: 319), there are some factors that influence the use politeness strategy, they are power, distance, and rank. In the negative politeness strategy used by the students' above, it can be seen that the sender (the student) realized that the targeted receiver (the thesis advisor) was more superior than them, and that there was distance between the advisee and the advisor which mean that they were not colleague. As a result, the way they wrote the message were different from they way they wrote them to a friend or colleague.

## CONCLUSION

Based on the data presentation, it can be concluded that many students under advisory in STKIP PGRI Pasuruan still have poor pragmatic ability to write messages to their thesis advisor. The messages sent by the students dominantly belong to *bald on record* politeness strategy, while many other belonged to positive politeness strategy. Surprisingly, very few of the students message were in the category of negative politeness strategy.

It is not uncommon for lecturers or thesis advisor in particular, to receive short messages from the students with inappropriate politeness strategy. In most cases, lecturers or thesis advisors would ignore the

students' message and choose not to reply them as a sign of offense. However, it is not enough of only being silent as more actions need to be taken. For those students who have sent the messages with improper politeness, they should be reprimanded and have some talks with those students to find out the reasons. Perhaps the students were not aware that they had hurt the addressees' feeling as they were trying to be friendly (or assume of being friendly) with their advisors. Perhaps it was culture differences between the two that needs to be straightened up. Or perhaps, they just did not know how to write proper short message to their lecturers or advisors. If the latter is the case, then they should be taught personally how to write proper message to their lecturers.

This being the case, it becomes necessary for the lecturer to teach the students how to write proper message to their lecturers or thesis advisors to show their wants and desire without threatening and hurting the addressee's face. This can be started from writing classes. During the writing class, the writing lecturer can give some subjects of short functional texts in writing letters for different audience. By so doing, the students can learn how to write letters or short messages by considering the addressee which in turn, they would learn different politeness strategy.

Sometimes, lessons are not learnt from book as more times they are learnt from lives. It is the responsibility of all to give model and show the students of proper politeness in relation to how to deal with people both in written or in oral communication. So that in the future, they would be persons in quality not only in terms of academic success but also in pragmatic success.

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# **MOTHER TONGUE-BASED EDUCATION IN FLORES: A PRELIMINARY DISCUSSION**

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## **Abstract**

Studies and practices have shown that learning takes place more fruitfully in a language that the learner understand well. In line with this idea, governments and education experts from multilingual nations have urged the use of mother tongue of the learners for early primary graders. In Indonesia, the idea of mother tongue based education is not as simple and as easy to carry out as it is imagined. In some parts of Indonesia, specifically, western parts, where local languages possess big speech communities, the idea of teaching in mother tongue of the learner can be carried out relatively easily. In other parts, specifically, eastern Indonesia, where there are many different indigenous languages, each spoken by a handful of native speakers, it is reasonably difficult to teach in mother tongue of the learners. This paper is an attempt to discuss this problem theoretically with reference to the problem of language of instruction in Flores island Nusa Tenggara Timur. The discussion is expected to shed lights on the problem of multilingual education in this region.

Key words: mother tongue based education, Bahasa Indonesia, multilingual education.

## **0.1 Introduction**

To start with, education requires the use of language as the medium of instruction. This is true for both informal (traditional) and formal (modern) education. In informal spontaneous education, when parents try to introduce the child into the culture of their ethnic group they use their native language. Values are taught, customs are transmitted, and life skills are instructed to the children through the use of the native language. This has been going on for generations. In later development,

formal schools are established to help children learn modern knowledge. Through language, knowledge is transferred and character is implanted. It is, therefore, difficult to imagine education without language. The corollary of this is that for a child to be successful in his study (at any level) he/she must master the language of instruction. It is, therefore, commonly understood that poor knowledge of language of instruction leads to underachievement among students. It can also be said that poor knowledge of language of instruction may become one of the many reasons for the poor quality of education and, even, the failure of the learners in their study ( Bernstein, in Sadovnik, 2001).

Experts have argued, therefore, that the education of the pupils of early years in elementary schools should be carried out in the language of they use in their daily life. It means, for the children of minority groups who do not speak the mainstream language, the education must be carried out in their mother tongue.

Nusa Tenggara Timur Province, more specifically, the regencies in the island of Flores, have seen the failures of the learners in their national examinations. Many efforts have been made to try to overcome the problem. Still the problems remains. In this article, I try to discuss the feasibility of applying the ideas of Mother Tongue-Based Education in teaching pupils of local ethnic groups in Flores island.

## **0.2 Discussion**

### *Mother Tongue-Based Education*

The idea of mother tongue-based education arose from the assumption that the language of instruction in school should be the language that the learners are familiar with. In many multi-lingual nations, like Indonesia, there is one language that is chosen to become

the national language, which used as the lingua franca between people of different language background, while languages of the minority are pushed out of the scene. This national language is then used in all domains of life, including in education.

For indigenous children the national language or the language of the mainstream is something foreign to them. They do not speak or use the language in their daily life. When they enter elementary school, they do not have enough knowledge of the language of instruction. They might not be able to carry out academic interaction in the classroom. They do not understand their teacher; they would not be able to express themselves academically. And the end result is that they would fail in their study.

It is, therefore, argued that for indigenous children who enter elementary school, the language of instruction, at least in their first years of schooling, should be in their mother tongue, not the mainstream language that they do not understand. UN has even claim that the use of unfamiliar language in teaching young children is a crime to the humanity (UNESCO, 1968).

Aside from the academic reason above, there are other reasons why mother tongue must be used as the medium of instruction in schools, such as, cultural, social, and psychological reasons. The languages of indigenous people, which are spoken by a small group of people, being overridden by the language of the mainstream, are facing extinction. The use of the indigenous language, which are the mother tongue of the minority ethnic groups, as the medium of instructions in schools would preserve the language, and by implication, the preservation of the local culture. The use of the mother tongue is said to help the children to function in and integrate themselves well to the school and society. This will psychologically increase self-confidence in the children (Cummins,

1992). These would enhance the learning achievements of the children in school.

#### *Sociolinguistic Situation In Nusa Tenggara Timur*

In Nusa Tenggara Timur (NTT), there are many different languages, which are mutually unintelligible. Grimes (in Fernandez 2007) estimated that there are about 61 different languages used by the different ethnic groups in NTT. It is a matter of fact that each regency has, at least, one language of its own which is totally different from that of the other regencies. In this sociolinguistic situations, bahasa Indonesia enters into the scene, overriding all the local languages and becomes the one and only medium of communication, the *lingua franca* among the ethnic groups in NTT. Whenever people of NTT meet in the capital city of the Province they have to speak Bahasa Indonesia. Bahasa Indonesia is used in all domains of life: in the office, at school, in the market, in doing business, hospital, etc.

Sociolinguistically, most of the people in Nusa Tenggara Timur are individual bilinguals but there is no societal bilingual. Bahasa Indonesia and the local languages are used in communication but they occupy different domain of use in the life of NTT people. Bahasa Indonesia, which becomes the *lingua franca* in NTT, is mostly used in formal setting: in education, in government and/or formal administrations, in business, etc. Bahasa Indonesia is also used in informal setting between people of different local language background. The local languages, on the other hand, are used for intra- ethnic communication, mostly carrying affective functions.

In Flores island the sociolinguistic conditions are the same. There are nine regencies, with about 15 different, mutually unintelligible

languages. Theoretically, in this kind of sociolinguistic condition, bahasa Indonesia is supposed to get more ethnolinguistic vitality to develop, grow and survive, and the people of Flores, by implication, will speak bahasa Indonesia better, due to frequent contact and frequent use. This may be true for those few privileged people, who lives in the cities. They speak bahasa Indonesia in their daily activities. They even speak bahasa Indonesia as their mother tongue. But for the poor, who live in rural, remote villages, things seem to go against them. Bahasa Indonesia is something foreign to them. In daily communication with their neighbors, they speak their mother tongue. They only have contact with bahasa Indonesia when they go to school.

#### *Language of Instructions in the Schools in Flores*

With the background of sociolinguistic condition described in the previous section, the use of mother tongue is highly recommended. But in Flores, in particular, or in NTT in general, things are complicated. Each regency throughout Flores island has a language of their own. This makes things difficult to manage. Although some schools have practiced it, the use of mother tongue has not become compulsory in schools. Some teachers opt to use mother tongue every now and then to supplement the explanation that has been given in bahasa Indonesia, if the class is homogenously speaking one local language.

There are at least three reasons for the difficulty of applying the Mother Tongue-Based Education in Flores. First, as has been said above, there are many local languages along Flores island. There are many instances that in one class, the pupils might speak several different and mutually unintelligible languages. If the teacher has to use local language to teach, what local language should he/she chooses? A teacher is

fortunate if he/she teaches in a class where all the pupils speak the same mother tongue, which the teacher himself also speaks. He/she will be able to use the local language in his teaching. On the other hand, there are also cases, where the teacher comes from different region and does not the language of the pupils, who happen to speak the same local language. In this case, the teacher would rely on bahasa Indonesia in his teaching, disregarding whether the pupils understand his presentation or not.

Second, the local languages in Flores are oral languages. They do not have orthography. This is why it is difficult to imagine how these local languages would be taught and learnt like other languages that have orthography. Some sounds are difficult to be represented in written form. And lastly, the local languages in Flores are not well codified. There are already some bilingual dictionaries of local languages and bahasa Indonesia, but the books of grammar of the local language are still very scarce. Some written forms have been produced but they are difficult to read.

### **0.3 Conclusions**

The discussions above lead to the following points of conclusion:

1. Education requires the knowledge of language used as the medium of instruction in the classroom; however, there are facts that indigenous children, who enter elementary school, do not have appropriate knowledge of the language of instruction;
2. Mother Tongue-Based Education is designed to help marginalized children in their pursuit of knowledge through formal education;
3. In Flores, the application of Mother Tongue-Based Education is complex and difficult for three reasons: there are too many local

languages throughout the island, the languages are oral, with no orthography, and the last, the languages are not well codified. The local language may be used as a supplementary to the bahasa Indonesia, when deemed necessary.

Based on the discussions and conclusions above, some suggestions are also given:

1. The elementary school teachers, who teach in the elementary schools, should implement bilingual education; the mother tongue of the pupils is used whenever possible to complement the teaching in bahasa Indonesia;
2. The decision makers in the field of education at regional office have to see to it that the teachers who teach at the early years of elementary school should come from the same linguistic background with the pupils he/she is going to teach;

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## **Archetype in *Malin Kundang* and *Lazy Jack***

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### **ABSTRACT**

This article attempts to analyze Archetype in *Malin Kundang* and *Lazy Jack*. The story of *Malin Kundang*, and *Lazy Jack* have archetype concepts. This article uses Archetype concepts that has collective unconscious of the human race and are expressed in myths, religion, dreams, and private fantasies, as well as in works of literature (Jung, in Abrams, 1999:13). The two stories have collective unconsciousness that is dream to get better life. This article uses archetype concepts that denotes recurrent narrative designs, patterns of action, character types, themes, and images which are identifiable in a wide variety of works of literature (Abrams, 1999:12). This article uses comparative literature and library research. The study aims at comparing two different literary works coming from two different nationalities. The story of *Malin Kundang* comes from Indonesia and *Lazy Jack* comes from England. The article studies the concepts of the archetype which holds two key points that are character types, and themes. The results of this article can be formulated as follows: 1) Archetype Concepts can be seen in *Malin Kundang* and *Lazy Jack* because they have same character types and themes. The two main characters of two stories are poor. The themes of two stories are achieving dream to get better life. 2) *Malin Kundang* and *Lazy Jack* have similarities and differences. The similarities are the two stories have same character types, and themes that the main characters of two stories are poor, the themes of the two stories are the way to get better life. The differences of two stories are that the stories come from different nationalities, cultures, and ending. In *Malin Kundang*, main character is an Indonesian sailor and sad ending because he is cursed to be stone, in *Lazy Jack*, main character is an English cowkeeper, baker, butcher, and cattle keeper, and happy ending because he marries with a rich girl.

**Keywords:** Archetype, Comparative Literature

## ***Arketip di Malin Kundang dan Jack Si Pemalas***

### **ABSTRAK**

*Artikel ini mencoba untuk menganalisa arketip di Malin Kundang dan Jack si Pemalas. Malin Kundang dan Jack si Pemalas memiliki konsep arketip. Artikel ini menggunakan konsep arketip dari Jung yaitu alam bawah sadar kolektif berisi banyak sekali kecenderungan untuk mengalami kejadian atau keadaan dengan cara tertentu karena merupakan hasil atau kumpulan dari sekian banyak pengalaman hidup yang berulang. Artikel ini menggunakan arketip untuk menganalisa tema dan karakter dalam Malin Kundang dan Jack si Pemalas. Artikel ini menggunakan sastra bandingan dan penelitian pustaka. Penelitian sastra bandingan di gunakan untuk membandingkan dua karya sastra yang berbeda budaya dan bangsa. Malin Kundang berasal dari Indonesia, Jack si Pemalas berasal dari Inggris. Hasil dari penelitian artikel ini adalah (1) Konsep Arketip dapat di lihat di Malin Kundang dan Jack si Pemalas karena kedua cerita, karakter utamanya adalah orang miskin, kedua cerita mempunyai tema tentang perjuangan hidup yang lebih baik. (2)Malin Kundang dan Jack Si Pemalas mempunyai persamaan dan perbedaan. Persamaannya adalah karakter kedua cerita adalah orang miskin yang berjuang ingin memperbaiki hidupnya. Perbedaan dari Malin Kundang dan Jack Si Pemalas adalah, Malin Kundang seorang pelaut yang berasal dari Indonesia yang mana ceritanya berakhir sedih karena durhaka ke ibunya yng menyebabkan dia di kutuk menjadi batu, sedangkan Jack Si Pemalas adaalah seorang petani,pengembala sapi pembuat roti,pemotong daging domba, pengembala ternak dari Inggris yang mempunyai akhir cerita bahagia karena menikah dengan gadis kaya.*

***Kata Kunci:*** Konsep Arketip,Sastra Bandingan

## **INTRODUCTION**

### **A. Background of the Study**

Archetype concept has collective unconscious of human race and is expressed in myths, religion, dreams, and private fantasies, as well as in works of literature (Jung, in Abrams,1999:13). In work literature has collective unconscious of the human race that expressed in dreams that the

collective unconscious can be seen in *Malin Kundang* and *Lazy Jack*. The two stories have collective unconsciousness that we have dream to get better life. This article uses archetype concepts that denotes recurrent narrative designs, patterns of action, character types, themes, and images which are identifiable in a wide variety of works of literature (Abrams, 1999:12). In *Malin Kundang* and *Lazy Jack* have same theme that is struggle to achieve better life and character types that are poor.

*Malin Kundang* has archetype that is struggle to achieve better life. His efforts to get better life by defeating pirates can be seen in the following quotation:

One day, when Malin Kundang was sailing, he saw a merchant's ship which was being raided by a small band of pirates. He helped the merchant. With his brave and power, Malin Kundang defeated the pirates. The merchant was so happy and thanked him. In return the merchant asked Malin Kundang to sail with him. To get a better life, Malin Kundang agreed. He left his mother alone. Many years later, Malin Kundang became wealthy. He had a huge ship and was helped by many ship crews loading trading goods.

(<http://understandingtext.blogspot.com/2009/05/narrative-analysis-on-malin-kundang.html>)

From the quotation, the writer analyzes that archetype in *Malin Kundang* is struggle to achieve better life because he is poor. *Malin Kundang* is poor can be seen in the following quotation:

A long time ago, in a small village near the beach in West Sumatra, a woman and her son lived. They were Malin Kundang and her mother. Her mother was a single parent because Malin Kundang's father had passed away when he was a baby. Malin Kundang had to live hard with his mother. Malin Kundang was a healthy, diligent, and strong boy. He went to sea to catch fish. After getting fish he would bring it to his mother, or sold the caught fish in the town.

(<http://understandingtext.blogspot.com/2009/05/narrative-analysis-on-malin-kundang.html>)

From the quotation, the writer concludes that *Malin Kundang* is poor because He usually goes to sea to catch fish. After getting fish he brings it to his mother, or sells the caught fish in the town.

Lazy Jack has archetype that is struggle to achieve better life in *Lazy Jack*. The struggle to get better life can be seen this following quotation:

he went out and hired himself for the next day to a neighbouring farmer for a penny; but as he was coming home, never having had any money before, he lost it in passing over a brook. "You stupid boy," said his mother, "you should have put it in your pocket." "I'll do so another time," replied Jack. On Wednesday, Jack went out again and hired himself to a cow-keeper, who gave him a jar of milk for his day's work. Jack took the jar and put it into the large pocket of his jacket, spilling it all, long before he got home. "Dear me!" said the old woman; "you should have carried it on your head." "I'll do so another time," said Jack. So on Thursday, Jack hired himself again to a farmer, who agreed to give him a cream cheese for his services. In the evening Jack took the cheese, and went home with it on his head. By the time he got home the cheese was all spoilt, part of it being lost, and part matted with his hair. "You stupid lout," said his mother, "you should have carried it very carefully in your hands." "I'll do so another time," replied Jack. On Friday, Lazy Jack again went out, and hired himself to a baker, who would give him nothing for his work but a large tom-cat. Jack took the cat, and began carrying it very carefully in his hands, but in a short time pussy scratched him so much that he was compelled to let it go. When he got home, his mother said to him, "You silly fellow, you should have tied it with a string, and dragged it along after you." "I'll do so another time," said Jack. So on Saturday, Jack hired himself to a butcher, who rewarded him by the handsome present of a shoulder of mutton. Jack took the mutton, tied it to a string, and trailed it along after him in the dirt, so that by the time he had got home the meat was completely spoilt. His mother was this time quite out of patience with him, for the next day was Sunday, and she was obliged to make do with cabbage for her dinner. "You ninney-

hammer,” said she to her son; “you should have carried it on your shoulder.” “I’ll do so another time,” replied Jack.

([www.authorama.com/english-fairy-tales-30.htm](http://www.authorama.com/english-fairy-tales-30.htm))

From the quotation, writer finds archetype in *Lazy Jack* that is struggle to achieve better life by working on a farm for a penny. Then he works as cowkeeper, baker, butcher, and cattle keeper. Archetype in *Lazy Jack* is struggle to achieve better life because he is poor. Jack is poor can be seen this following quotation:

Once upon a time there was a boy whose name was Jack, and he lived with his mother on a common. They were very poor. he went out and hired himself for the next day to a neighbouring farmer for a penny ([www.authorama.com/english-fairy-tales-30.htm](http://www.authorama.com/english-fairy-tales-30.htm)).

From the quotation, the writer concludes that Jack is poor because he must work hard to get a penny by working on farm.

Susan Bassnett defines that Comparative Literature involves the study of text across cultures, interdisciplinary and that it is concerned with patterns of connection in literature and other studies across both time and space (1993:1). She adds that the true task of Comparative Literature is to examine the phenomena of literature as a whole, compare them, group them, enquire into the causes of them, and determine the results of them (1993:1). Comparative Literature can be applied in *Malin Kundang* and *Lazy Jack* because they have similarities and differences in archetype. Therefore it is important to understand the culture of the two main characters to achieve better life and how it is applied to understand the two compared fairytales. The fairytales have different cultures of the main characters. In *Malin Kundang*, the main character is an Indonesian but in *Lazy Jack*, the main character is an English.

The writer uses library research that analyzes main characters and their actions are not to be taken literally but instead are to be understood as symbolic representations of certain kinds of human character and behavior. An important guide in literary study is the idea that one must always strive to go beyond the literal. The writer concludes that in the reading fairytale, readers will be engaging in a constant search for the ideas and values which, although often not explicitly mentioned in the texts, constitute the substance of literary works. (<http://mockingbird.creighton.edu/english/fajardo/teaching/Miscellan/underst and.htm>).

The writer concludes that Archetype can be seen in Malin Kundang and Lazy Jack because they have same characters types and themes. The two main characters of two stories have dream to get better life. The themes of two stories are achieving dream to get better life. 2) The two stories have similarities and differences. The similarities are the two stories have same character types, and themes that the main characters of two stories are poor, the themes of the two stories are the way to get better life .The differences of two stories are that the stories come from different nationalities and cultures. In Malin Kundang, main character is an Indonesian, in Lazy Jack, main character is an English.

## **B. Originality**

Archetype can be seen in Malin Kundang and Lazy Jack because they have same characters types and themes. The two main characters of two stories have dream to get better life. The themes of two stories are achieving dream to get better life. 2) The two stories have similarities and differences. The similarities are the two stories have same character types, and themes that the main characters of two stories are poor, the themes of the two stories

are the way to get better life .The differences of two stories are that the stories come from different nationalities and cultures.In *Malin Kundang*, main character is an Indonesian, in *Lazy Jack*, main character is an English.

### **C. Statement of the Problem**

1. How is Archetype described in main characters in *Malin Kundang* and *Lazy Jack*?
2. What are the similarities and differences in *Malin Kundang* and *Lazy Jack*?

### **D. Objectives of the Study**

1. To describe Archetype in main characters in *Malin Kundang* and *Lazy Jack*
2. To describe similarities and differences in *Malin Kundang* and *Lazy Jack*

### **E. Scope and Limitation**

This research is aimed at discussing Archetype in main characters in *Malin Kundang* and *Lazy Jack*, and similarities and differences in *Malin Kundang* and *Lazy Jack*

### **F. The Definition of Key Term**

1. Archetype concept has collective unconscious of human race and is expressed in myths, religion, dreams, and private fantasies, as well as in works of literature (Jung, in Abrams, 1999:13).
2. Comparative Literature is to examine the phenomena of literature as a whole, compared them, group them, enquire into the causes of them, and determine the results of them (Bassnett, 1993:1).

## **G. Significances of the Study**

This study expects that the readers of this research can understand the archetype of the twofairytales. A literary work has moral value besides its beauty of the literary aspects. Plato emphasized moral and utility of a literary work. Therefore, a literary work covers two functions, that is to function as an education means and an entertainment as well.

For education, this study will give additional motivation for students to understand literature as archetype. For teachers, this research can be used as material for teaching literature by applying the concept of archetype in many literary works.

## **RESEARCH METHOD**

This research in purpose to analyze to describe archetype in main characters in *Malin Kundang* and *Lazy Jack*, to describe similarities and differences in *MalinKundang* and *Lazy Jack* is a library research. The main data is taken from <http://understandingtext.blogspot.com/2009/05/narrative-analysis-on-malin-kundang.html>) and (www.authorama.com/english-fairytales-30.htm). The supporting data is taken from articles, journal of literature, e-book, and other related sources which have relationships with the main data. The collecting data technique includes intensive close reading, note taking, classifying the data, interpreting, and discussing the data. After the novels been analyzed, then the data will be displayed into the tables which been discussed previously, the next chapter contains of discussion will discuss the findings have been founded by using data source and expert triangulation.

## RESEARCH FINDINGS

### 1. Archetype is described in *Malin Kundang* and *Lazy Jack*

Archetype can be seen in *MalinKundang* and *Lazy Jack* because they have same characters types and themes. The two main characters of two stories have dream to get better life. The themes of two stories are achieving dream to get better life.

#### 1.1. Archetype in *Malin Kundang*

Archetype in *Malin Kundang* can be seen in his character type and theme. His character type is poor. *Malin Kundang*'s character can be seen in this following quotation:

A long time ago, in a small village near the beach in West Sumatra, a woman and her son lived. They were *Malin Kundang* and her mother. Her mother was a single parent because *Malin Kundang*'s father had passed away when he was a baby. *Malin Kundang* had to live hard with his mother. *Malin Kundang* was a healthy, dilligent, and strong boy. He went to sea to catch fish. After getting fish he would bring it to his mother, or sold the caught fish in the town.

(<http://understandingtext.blogspot.com/2009/05/narrative-analysis-on-malin-kundang.html>)

From the quotation, the writer concludes that *Malin Kundang* is poor because He lives hard with his mother by going to sea to catch fish.

*Malin Kundang* has archetype that is struggle to achieve better life. His efforts to get better life by defeating pirates can be seen this following quotation:

One day, when *MalinKundang* was sailing,he saw a merchant's ship which was being raided by a small band of pirates. He helped the merchant.With his brave and power, *MalinKundang* defeated the pirates. The merchant was so happy and thanked to him. In return the merchant asked *MalinKundang* to sail with him. To get a better life, *MalinKundang* agreed. He left his mother alone. Many years later, *MalinKundang* became wealthy.

He had a huge ship and was helped by many ship crews loading trading goods.

(<http://understandingtext.blogspot.com/2009/05/narrative-analysis-on-malin-kundang.html>)

From the quotation, the writer analyzes that archetype in Malin Kundang is struggle to achieve better life because he is poor.

## **1.2. Archetype in *Lazy Jack***

*Lazy Jack* has archetype that is struggle to achieve better life in *Lazy Jack*. The struggle to get better life can be seen this following quotation:

he went out and hired himself for the next day to a neighbouring farmer for a penny; but as he was coming home, never having had any money before, he lost it in passing over a brook. "You stupid boy," said his mother, "you should have put it in your pocket." "I'll do so another time," replied Jack. On Wednesday, Jack went out again and hired himself to a cow-keeper, who gave him a jar of milk for his day's work. Jack took the jar and put it into the large pocket of his jacket, spilling it all, long before he got home. "Dear me!" said the old woman; "you should have carried it on your head." "I'll do so another time," said Jack. So on Thursday, Jack hired himself again to a farmer, who agreed to give him a cream cheese for his services. In the evening Jack took the cheese, and went home with it on his head. By the time he got home the cheese was all spoilt, part of it being lost, and part matted with his hair. "You stupid lout," said his mother, "you should have carried it very carefully in your hands." "I'll do so another time," replied Jack. On Friday, Lazy Jack again went out, and hired himself to a baker, who would give him nothing for his work but a large tom-cat. Jack took the cat, and began carrying it very carefully in his hands, but in a short time pussy scratched him so much that he was compelled to let it go. When he got home, his mother said to him, "You silly fellow, you should have tied it with a string, and dragged it along after you." "I'll do so another time," said Jack. So on Saturday, Jack hired himself to a butcher, who rewarded him by the handsome present of a shoulder of mutton. Jack took the mutton, tied it to a string, and trailed it along after him in the dirt, so that by the time he had got home the meat was completely spoilt. His mother was this time quite out of patience

with him, for the next day was Sunday, and she was obliged to make do with cabbage for her dinner. "You ninney-hammer," said she to her son; "you should have carried it on your shoulder." "I'll do so another time," replied Jack.

([www.authorama.com/english-fairy-tales-30.htm](http://www.authorama.com/english-fairy-tales-30.htm))

From the quotation, writer finds archetype in *Lazy Jack* that is struggle to achieve better life by working on a farm for a penny. Then he works as cowkeeper, baker, butcher, and cattle keeper.

Archetype in *Lazy Jack* is struggle to achieve better life because he is poor. Jack is poor can be seen this following quotation:

Once upon a time there was a boy whose name was Jack, and he lived with his mother on a common. They were very poor. He went out and hired himself for the next day to a neighbouring farmer for a penny ([www.authorama.com/english-fairy-tales-30.htm](http://www.authorama.com/english-fairy-tales-30.htm)).

From the quotation, the writer concludes that Jack is poor because he must work hard to get a penny by working on farm.

## **2. Similarities and Differences in *Malin Kundang* and *Lazy Jack***

*Malin Kundang* and *Lazy Jack* have similarities and differences. The similarities of the two fairytales are they have to struggle to achieve better life because they are poor. The differences between *Malin Kundang* and *Lazy Jack* are they are different struggles, nationalities, and ending.

### **A. Similarities in *Malin Kundang* and *Lazy Jack*.**

*Malin Kundang* and *Lazy Jack* have similarities that they have to struggle to achieve better life because they are poor. Malin's efforts to get better life by defeating pirates can be seen this following quotation:

One day, when Malin Kundang was sailing, he saw a merchant's ship which was being raided by a small band of pirates. He helped the merchant. With his brave and power, Malin Kundang

defeated the pirates. The merchant was so happy and thanked to him. In return the merchant asked MalinKundang to sail with him. To get a better life, Malin Kundang agreed. He left his mother alone. Many years later, MalinKundang became wealthy. He had a huge ship and was helped by many ship crews loading trading goods.

(<http://understandingtext.blogspot.com/2009/05/narrative-analysis-on-malin-kundang.html>)

From the quotation, Malin Kundang becomes wealthy after he helps merchant from pirates and sails with him.

Jack's effort to achieve better life is working on a farm for a penny. Then he works as cowkeeper, baker, butcher, and cattle keeper. struggle to achieve better life in *Lazy Jack* . The struggle to get better life can be seen this following quotation:

he went out and hired himself for the next day to a neighbouring farmer for a penny; but as he was coming home, never having had any money before, he lost it in passing over a brook. "You stupid boy," said his mother, "you should have put it in your pocket." "I'll do so another time," replied Jack. On Wednesday, Jack went out again and hired himself to a cow-keeper, who gave him a jar of milk for his day's work. Jack took the jar and put it into the large pocket of his jacket, spilling it all, long before he got home. "Dear me!" said the old woman; "you should have carried it on your head." "I'll do so another time," said Jack. So on Thursday, Jack hired himself again to a farmer, who agreed to give him a cream cheese for his services. In the evening Jack took the cheese, and went home with it on his head. By the time he got home the cheese was all spoilt, part of it being lost, and part matted with his hair. "You stupid lout," said his mother, "you should have carried it very carefully in your hands." "I'll do so another time," replied Jack. On Friday, Lazy Jack again went out, and hired himself to a baker, who would give him nothing for his work but a large tom-cat. Jack took the cat, and began carrying it very carefully in his hands, but in a short time pussy scratched him so much that he was compelled to let it go. When he got home, his mother said to him, "You silly fellow, you should have tied it with a string, and

dragged it along after you." "I'll do so another time," said Jack. So on Saturday, Jack hired himself to a butcher, who rewarded him by the handsome present of a shoulder of mutton. Jack took the mutton, tied it to a string, and trailed it along after him in the dirt, so that by the time he had got home the meat was completely spoilt. His mother was this time quite out of patience with him, for the next day was Sunday, and she was obliged to make do with cabbage for her dinner. "You ninney-hammer," said she to her son; "you should have carried it on your shoulder." "I'll do so another time," replied Jack.

([www.authorama.com/english-fairy-tales-30.htm](http://www.authorama.com/english-fairy-tales-30.htm))

From the quotation, writer finds archetype in *Lazy Jack* that is struggle to achieve better life by working on a farm for a penny. Then he works as cowkeeper, baker, butcher, and cattle keeper.

Jack's struggle to achieve better life because he is poor. Jack is poor can be seen this following quotation:

Once upon a time there was a boy whose name was Jack, and he lived with his mother on a common. They were very poor. he went out and hired himself for the next day to a neighbouring farmer for a penny ([www.authorama.com/english-fairy-tales-30.htm](http://www.authorama.com/english-fairy-tales-30.htm)).

From the quotation, the writer concludes that Jack is poor because he must work hard to get a penny by working on farm.

## **B. Differences in *Malin Kundang* and *Lazy Jack***

The differences between *Malin Kundang* and *Lazy Jack* are they are different from struggles, nationalities, and ending.

### **1. Struggle to achieve better life in *Malin Kundang* and *Lazy Jack***

#### **A. *Malin Kundang***

Malin Kundang gets better life when he saves merchant from pirates and becomes sailor. His struggle can be seen in this following quotation:

One day, when Malin Kundang was sailing, he saw a merchant's ship which was being raided by a small band of pirates. He helped the merchant. With his brave and power, Malin Kundang defeated

the pirates. The merchant was so happy and thanked to him. In return the merchant asked MalinKundang to sail with him. To get a better life, MalinKundang agreed. He left his mother alone. Many years later, MalinKundang became wealthy. He had a huge ship and was helped by many ship crews loading trading goods.

(<http://understandingtext.blogspot.com/2009/05/narrative-analysis-on-malin-kundang.html>)

From the quotation, Malin Kundang becomes wealthy after he helps merchant from pirates and sails with him.

## **B. Lazy Jack**

Jack's effort to achieve better life is working on a farm for a penny. Then he works as cowkeeper, baker, butcher, and cattle keeper. struggle to achieve better life in *Lazy Jack* . The struggle to get better life can be seen this following quotation:

he went out and hired himself for the next day to a neighbouring farmer for a penny; but as he was coming home, never having had any money before, he lost it in passing over a brook. "You stupid boy," said his mother, "you should have put it in your pocket." "I'll do so another time," replied Jack. On Wednesday, Jack went out again and hired himself to a cow-keeper, who gave him a jar of milk for his day's work. Jack took the jar and put it into the large pocket of his jacket, spilling it all, long before he got home. "Dear me!" said the old woman; "you should have carried it on your head." "I'll do so another time," said Jack. So on Thursday, Jack hired himself again to a farmer, who agreed to give him a cream cheese for his services. In the evening Jack took the cheese, and went home with it on his head. By the time he got home the cheese was all spoilt, part of it being lost, and part matted with his hair. "You stupid lout," said his mother, "you should have carried it very carefully in your hands." "I'll do so another time," replied Jack. On Friday, Lazy Jack again went out, and hired himself to a baker, who would give him nothing for his work but a large tom-cat. Jack took the cat, and began carrying it very carefully in his hands, but in a short time pussy scratched him so much that he was compelled to let it go. When he got home, his mother said to him, "You silly fellow, you should have tied it with a string, and

dragged it along after you." "I'll do so another time," said Jack. So on Saturday, Jack hired himself to a butcher, who rewarded him by the handsome present of a shoulder of mutton. Jack took the mutton, tied it to a string, and trailed it along after him in the dirt, so that by the time he had got home the meat was completely spoilt. His mother was this time quite out of patience with him, for the next day was Sunday, and she was obliged to make do with cabbage for her dinner. "You ninney-hammer," said she to her son; "you should have carried it on your shoulder." "I'll do so another time," replied Jack.

([www.authorama.com/english-fairy-tales-30.htm](http://www.authorama.com/english-fairy-tales-30.htm))

From the quotation, writer finds archetype in *Lazy Jack* that is struggle to achieve better life by working on a farm for a penny. Then he works as cowkeeper, baker, butcher, and cattle keeper.

## **2. Nationalities**

Comparative Literature can be applied in *Malin Kundang* and *Lazy Jack* because it is important to understand the culture of the two main characters to achieve better life and how it is applied to understand the two compared fairytales. *Malin Kundang* and *Lazy Jack* have different cultures of the main characters.

In *Malin Kundang*, the main character is an Indonesian but in *Lazy Jack*, the main character is English. *Malin Kundang* comes from Sumatera Barat, Indonesia, most of people lives near beach. Therefore *Malin Kundang* works sailor. *Jack* comes from England, most of the areas are farming. Therefore, *Jack* works as cowkeeper, baker, butcher, and cattle keeper.

## **3. Ending**

### **A. *Malin Kundang***

*Malin Kundang* has sad ending because his mother curses him to be a stone. His mother is angry because *Malin* does not recognize his mother

when he becomes rich. Malin Kundang is a rebellious boy, can be seen in this following quotation:

When he was sailing his trading journey, his ship landed on a beach near a small village. The villagers recognized him. The news ran fast in the town; "MalinKundang has become rich and now he is here". An old woman ran to the beach to meet the new rich merchant. She was MalinKundang's mother. She wanted to hug him, released her sadness of being lonely after so long time. Unfortunately, when the mother came, MalinKundang who was in front of his well-dressed wife and his ship crews denied meeting that old lonely woman. For three times her mother begged MalinKundang and for three times he yelled at her. At last MalinKundang said to her "Enough, old woman! I have never had a mother like you, a dirty and ugly woman!" After that he ordered his crews to set sail. He would leave the old mother again but in that time she was full of both sadness and angriness. Finally, enraged, she cursed MalinKundang that he would turn into a stone if he didn't apologize. MalinKundang just laughed and really set sail. In the quiet sea, suddenly a thunderstorm came. His huge ship was wrecked and it was too late for MalinKundang to apologize. He was thrown by the wave out of his ship. He fell on a small island. It was really too late for him to avoid his curse. Suddenly, he turned into a stone.

(<http://understandingtext.blogspot.com/2009/05/narrative-analysis-on-malin-kundang.html>)

Malin Kundang has sad ending when he is cursed to be a stone because he does not respect to his mother when he is rich.

## **B. Lazy Jack**

Lazy Jack has happy ending when he meet a a rich man with his only daughter, a beautiful girl, but deaf and dumb. Jack makes the girl can speak and hear when she sees Jack passes with the donkey on his shoulders, with the legs sticking up in the air, Then Jack marries with her and lives in a large

house, and Jack's mother lives with them in great happiness until she died.

Happy ending can be seen in this following quotation:

On the next Monday, Lazy Jack went once more, and hired himself to a cattle-keeper, who gave him a donkey for his trouble. Jack found it hard to hoist the donkey on his shoulders, but at last he did it, and began walking slowly home with his prize. Now it happened that in the course of his journey there lived a rich man with his only daughter, a beautiful girl, but deaf and dumb. Now she had never laughed in her life, and the doctors said she would never speak till somebody made her laugh. This young lady happened to be looking out of the window when Jack was passing with the donkey on his shoulders, with the legs sticking up in the air, and the sight was so comical and strange that she burst out into a great fit of laughter, and immediately recovered her speech and hearing. Her father was overjoyed, and fulfilled his promise by marrying her to Lazy Jack, who was thus made a rich gentleman. They lived in a large house, and Jack's mother lived with them in great happiness until she died.

([www.authorama.com/english-fairy-tales-30.htm](http://www.authorama.com/english-fairy-tales-30.htm))

*Lazy Jack* has happy ending because Jack is a kind boy though he is poor, he never hurts others.

## CONCLUSION

The writer concludes that Archetype can be seen in *Malin Kundang* and *Lazy Jack* because they have same characters types and themes. The two main characters of two stories have dream to get better life. The themes of two stories are achieving dream to get better life. 2) The two stories have similarities and differences. The similarities are the two stories have same character types, and themes that the main characters of two stories are poor, the themes of the two stories are the way to get better life .The differences of two stories are that the stories come from different nationalities and cultures. In *Malin Kundang*, main character is an Indonesian, in *Lazy Jack*, main character is an English.

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## PROVERBS AND IDIOMS IN SPEAKING AND READING CLASS

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### Abstract

In this article the writers would like to suggest the use of proverbs and idioms in teaching the cultural concept in reading or speaking class. In Extensive reading class at STIBA “Satya Widya”, every unit is started with a proverb related to the topic and this part is discussed orally in class in which the teacher helps the students to infer the proverb. Meanwhile in speaking practice, the students discuss a chosen proverb or idiom to be discussed in class.

### Introduction

Proverb or idiom like “Time is money” and “Jam Karet” are very good example to show that language reflects society’s attitude and values. Actually language “encode culturally specific assumptions” (holmes (2001): 317). Furthermore, “language determines what people notice, what categories they establish, what choices they believe are available, and consequently the way they behave. In other words, language may strongly influence perception and behaviour.” (Ibid)

In English culture, time is considered to be very precious just like money thus people spend their time carefully and efficiently for example they are always on time. In English there are different prepositions used with time such as on time, in time, around time, etc which refers to different meaning related to time. Meanwhile Indonesian is very famous with the saying of “jam karet” which reflects that for Indonesian, being late is common. Time in Indonesian culture is considered like “karet” (Rubber) which is elastic.

Language is an integral part of culture, “Cultural referents existing in every society determine how individuals go about the process of

comprehending and interpreting written/spoken texts. In other words, texts are not written or spoken in a vacuum but are the manifestation of the sociocultural norms of a particular society within which the people of the society interpret their own behaviors and those of others.” (Salehi, 2012:76)

Referring to this fact, the writers can simply say that it is important to understand the cultural concept of the language being learned in order to be able to communicate well in the language as culture is “The way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (Newmark 1988:94) so it is true that when one is learning English, he has to understand the cultural concept of English and one simple way to help students to master it is using proverbs and idioms they encounter in reading texts.

### **Language and Culture**

“Language is culture and culture is language. Language and culture have a complex, homologous relationship. Language is complexly intertwined with culture (they have evolved together, influencing one another in the process, ultimately shaping what it means to be human).” (Guessabi, 2016) This quotation shows that language and culture have a significant relationship. They develop together and influence each other that is why when someone is learning a language he has to understand the culture beyond the language. This fact can be clearly explained in the following example: A good day in European culture is a sunny day while in many African cultures is a rainy day. (<http://www.sil.org/why-language-culture-studies>)

Referring to the above example, the writers can assume that language teachers need to help the students to understand the culture beyond certain words, idioms, utterance, etc. in order that the students can really understand

the concept so that they can apply them in real communication. Language teachers should understand that teaching a language is not only making the students master the vocabularies, the meanings, the arrangement of words, and the grammar rules because learning a language includes “some explicit reference to the culture from which the particular language is extracted” (op.cit).

Culture itself is defined as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (Newmark, 1988:94). This quotation shows that a culture belongs to a language community in which the language is used to express the concept of culture itself.

In communication, politeness becomes an important aspect, meanwhile politeness is determined by the culture so different culture may have different way to express politeness. Language which is used to express cultures varies greatly from one language community to another. It becomes more complex in communities where people have different beliefs, social levels, etc. For example in Javanese community the people have to speak differently to people of different social status, age, relationship, social dimensions, etc.

Based on the above description, the writer can conclude that in teaching a language the teacher has to inform the students of the cultural background as stated by Leveridge in <http://edition.tefl.net/articles/teacher-technique/language-culture/> that “language teachers must instruct their students on the cultural background of language usage, choose culturally appropriate teaching styles, and explore culturally based linguistic differences to promote understanding instead of misconceptions or prejudices.”

## **Proverb**

Every culture has a collection of wise words or sayings which give advice about what is good or bad. Although they help the people to think of how to live their life, but such wise words or saying do not get special attention. In English there are proverbs while in Indonesian the people have a lot of peribahasa or pepatah. Actually these sayings which are known as proverb or peribahasa have very good values.

There are many definitions about proverb which explain what a proverb is. Among those many definitions the writers quotes several to give a clear idea.

- Proverbs contains wisdom that has been handed down from one generation to the next.
- A proverb consists of a short sentence or phrase that contains a general piece of wisdom.
- Proverbs are phrases expressing knowledge about aspects of life that are universally familiar to mankind.
- A proverb is a colloquial saying that is easily memorized, and contains traditional beliefs about life.

( [www.worldwideschoolofenglish.com](http://www.worldwideschoolofenglish.com) )

These four definitions can be summed up that a proverb is a short phrase or saying which contains universal wisdom, truth, experience, lesson, and advice about life which has been handed down from generation to generation.

From these definitions, the writers can identify the characteristics of proverb as follows:

1. It contains wisdom
2. It is handed down from one generation to another.
3. It is in the form of short sentence or phrase.

4. It expresses universal knowledge about aspects of life.
5. It is usually a colloquial saying so it is easy to be memorized.

It is difficult to define an exact definition of proverbs because actually different cultures and languages may have different definition. In Indonesian culture and language there are peribahasa, pepatah, perumpamaan, pameo and maybe others, while in “Chumburung language of Ghana, anase literal proverband akpare are metaphoric ones”; in Nigeria there are three words that are used to translate proverb: *ere*, *ivbe*, and *itan*. The first relates to historical events, the second relates to current events, and the third was ‘linguistic ornamental in formal discourse’”( Wikipedia). This quotation shows that proverbs exist in different language and they may have their own type depending on the culture and the language.

Although different cultures and languages may have different definition for such wise sayings but they share quite similar characteristics above. For example in Oxford Dictionary and Thesaurus one of the synonyms of proverbs is aphorism that is “a short statement of a general truth. It’s roughly similar to a ‘saying.’ (<http://literaryterms.net/aphorism/>). An example of aphorism is “The man who moves a mountain begins by carrying away small stones”( Confucius) This aphorism is in the form of short sentence which contains wisdom and has been handed down from generations.

Among those many aphorism, there are ones which are trite, stale, overly general, or meaningless. They are considered to be so obviously true that they lack of any significance, for example “ a journey of a thousand miles begins with a single step. This type of aphorism is known as Truism which is also one of the synonym of proverb in oxford Dictionary and Thesaurus.

Based on the above explanation, the writers can conclude that proverb is one of the product of culture. Proverb presents the wisdom which is in accordance to the values of the culture, thus to understand proverbs is necessary for language learners as language is used to express culture.

## **Idiom**

Idiom comes from latin *idioma* which means special property or from Greek *idíōma*, which means "special feature, special phrasing, a peculiarity". It is a phrase or a fixed expression that has a figurative , or sometimes literal meaning. An idiom's figurative meaning is different from the literal meaning. (<https://en.wikipedia.org/wiki/Idiom>)

Idioms have figurative meaning which is completely different from its literal meaning so when someone says *He spilled the beans*, it does not mean that the person is knocking over the container so that the beans scatter. This idiom carries a special meaning that is to reveal a secret which comes from an ancient democratic voting in which the voters put a bean into one of several cups to indicate which candidate he wanted to give his vote. (<https://en.wikipedia.org/wiki/Idiom>)

An idiom is usually found in the form of phrase which consists of two or more words and the meaning is different from the dictionary definition of the individual words. For example a bitter pill, couch potato, menusuk hati, makan hati, etc. In the above examples a bitter pill is not a pill which taste bitter and makan hati does not mean to eat the liver. It becomes an interesting and important fact to be learned. It shows that “an idiom is a speech form or an expression of a given language that is peculiar to itself grammatically or cannot be understood from the individual meanings of its elements.”( [https://en.wikipedia.org/wiki/English-language\\_idioms](https://en.wikipedia.org/wiki/English-language_idioms))

Both proverbs and idioms have very interesting features which are very special so language teachers can make use of them in their teaching. At STIBA “Satya Widya” Surabaya, proverbs and idioms are used in Extensive Reading class (fourth semester students) and at speaking classes. In this paper the writers would like to share how to apply them because based on their experience they can see that the students show a great interest in discussing the proverbs or idioms in class.

### **Using Proverbs in Reading and speaking class**

#### **In reading class**

Every unit of Extensive Reading book is started with a proverb. Actually it is adapted from Interaction 1 and 2 written by Elaine Kirn and Pamela Hartman. In these books the quotation (sometimes proverbs) are used as one of the chapter opener materials in which the teacher reads the quotation and asks the students what they think it means.

In the writers’ class, the students are assigned to discuss the proverb in each unit for the following meeting because they have to explain what they think or understand about the proverb. This part is done orally as a warm up before coming to the reading text. Besides that the students are also assigned to find other proverb of the same words used in the proverb. For example when the proverb is ‘Many hands make light work’, the students may find a proverb using the word hand or work.

This practice is meant to make students read more because in fact, it is really difficult to make the students read so by assigning them to find proverbs they can read from the internet or other sources.

At the end of the reading lesson, the teacher may refer back to the proverb and asks the students how does the lesson taken from the proverb match to the reading. Furthermore, the teacher should lead the students to

understand the cultural concept of the proverb related to the moral teaching of the proverb and the suitable context to use it.

Proverbs are often found at the end of a story especially in fables or tales so it will be possible for the teacher to assign the students to find and read fables or tales and then tell the class the result. This practice seems to be interesting for the students.

Idioms are often found in reading text so the teacher must help the students to understand the meaning and this can be done by directly giving the meaning or by applying the idioms in sentences. For example John kicked the bucket and everyone cried for him X John kicked the bucket and the water spilled on the floor. By the example, the teacher can show the idiomatic meaning and the literal meaning of the phrase kick the bucket.

#### In speaking class

Proverbs and idioms are also interesting material in speaking class. There are many different exercises that can be easily found in internet such as from [www.worldwideschoolof English.com](http://www.worldwideschoolof English.com). One of the exercises is cutting several proverbs into two parts and asks the students to match the parts. For a more difficult practice is giving only the first half of the proverbs and asks the students to complete them.

#### Example 1

|                         |                        |
|-------------------------|------------------------|
| Many hands              | In one basket          |
| When it rains           | Shouldn't throw stones |
| Don't put all your eggs | Make light work        |
| The early bird          | It pours               |
| People in glass houses  | Catches the worm       |

#### Example 2

Many hands -----

This practice can be done in small groups of 3-4 students where the students have to discuss in a limited time (usually 20-30 minutes) to match 10 proverbs. The teacher should make sure that the students are speaking in English. An easier practice can be done by giving statements that explain the given proverb and asks the students to choose the correct one. After that the teacher will help the students to understand the meaning of the proverbs and this can be done by asking them what they think about the proverb or whether they know the meaning; what lesson they can get from the proverb; do they have the same or similar proverb in Indonesian or even in their vernacular. Story telling can be one of the speaking activities for the students, in this case each student is assigned to read a story, fable or tale and find the moral lesson in the form of proverbs. They have to tell the story in class and present the moral lesson they get.

## **Conclusion**

All languages have proverbs, short memorable phrases that give advice about life. As they give advice about life, it is necessary to learn them in order to be able to apply them correctly. Beside that idioms are also important to be learned because they carry special meaning which are different from the literal meaning of the words.

The writers have used both proverbs and idioms in their teaching of reading and speaking and found that the students are interested in trying to understand them. Most students try to find Indonesian proverbs which may have similar or the same meaning and when they find different cultural concept such as ‘time is money’ – ‘jam karet’ , they usually have further discussion with the teacher.

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[https://en.wikipedia.org/wiki/English-language\\_idioms](https://en.wikipedia.org/wiki/English-language_idioms))
- ( [www.worldwideschoolofenglish.com](http://www.worldwideschoolofenglish.com) )

## **The Chronicle of Phatic Language in Everyday Life**

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**Abstract** In globalization era today, English language on dualism of language is passively used as center of formal communication but actively marginalizes local and national languages. Formal conditions reject flexibilities in greetings or even bad languages in sociability of everyday language. The flexibilities are stated in phatic language ignored by formal linguistic. Phatic language is beyond small talk or referential communication but as enabler to subjects to have dialogue with others. Phatic language is in spoken communion locus of everyday life lived by people. People could not exchange phatic conditions with formal ones because everyday life enables freedom to people in heterogeneity of language without undermining others. The question is how could phatic language in everyday life interact with English language today? By asserting qualitative method, analysis will be examined through synchronic and diachronic language by Saussure, phatic conditions by Jakobson, and heterology of everyday life by de Certeau. The analyses will be explained through duality of everyday and formal language in everyday life. Language may be structured theoretically in synchronic concept but diversity of choices makes them diachronic. In phatic communion, language produces narrations rather than linguistic descriptions. Understanding of diversities in narrations in everyday life shows duality of formal and everyday language is heteronomic condition that apply language to others. In conclusion, phatic expressions matter in everyday life beside formal ones. Everyday life contains languages in phatic conditions. English may be seen as formal one but to bring it as one wishes in everyday language will easily ruin the heteronomic condition of everyday life. To learn phatic conditions is to understand how language are used in everyday life.

**Keywords:** everyday life, heterogeneity, language, phatic

Today is quite borderless due to globalization. Acceleration among things have made people leave the past and compete to the future. Moreover, globalization is not just as such tool for people to move from a place to another but also as condition which enables any possibility to happen (Arfani, 2004:2). Actors do move and so does language that reflects cultural aspect of people. In Indonesia, globalization indeed brings in English language widely and makes people understand it in order to compete in global arena. Problem then arises while people massively use English language as tool of communication, Western culture internationally as well as liberally comes together with it (Erlina, 2011:106). National and local values indeed were contested by foreign culture. Many Indonesian people may speak English language fluently but to conform their lives with English language and its culture is out of sense.

English language actually is studied in class formally. There is invasion of English language from formal aspects to everyday ones which has changed language behaviors (Setyawati, 2014:270). Justifications about globalized language and inevitable condition of it shape thoughts that English should be used widely and borderlessly. As a result, English language which at first comes in formal aspects has spread to everyday aspects which are actually rich of local values. Foreign language determines what is good by applying linguistic structures which negates, defines, limits, and excludes everyday life from what people previously well understand.

The condition above reflects dualism of English language towards local one especially through many English-naming process recently (Setyawati, 2014:273). Globalization conditions English language to overcome everyday life by leaving no other choices beside obeying what is needed in life today. English language which at first comes as minority in Indonesia has been majority now. Meanwhile, is it true that there is no other

option for people to cope with beside merely English language? Are national and local values completely vanished by globalization and English language invasions? What do national and local values reflect in everyday language that enable them to interact with or even to counter invasion of English language? This article answers those questions above by proposing what is called with phatic language. This language is beyond defined linguistic by examining widely known national and local aspects such as politeness, friendly talks, or even bad languages. Phatic language ultimately relates to meaningful condition of dialogues among people beside merely about small talks, chit-chat, and non-informational inferences. This language reflects heteronomics of language in its cultural side as what is well understood by people in everyday life. As a condition, phatic language enables persons to choose different language in various structures by facilitating flexibility in interactive and intersubjective dialogues. This side shows that phatic language prefers condition of duality which appreciates both sides to dualism that one always try to overcome another.

This article contains several analyses and explanations. First, formal and flexible aspects in language structures from modern to globalization era will be examined to show varying degrees of causes and consequences of them. Second, duality of language is explained to overcome dominance of dualism of language by differentiating formal and everyday language from its structures. Third, phatic aspects of language are exposed to show others and its otherness in flexible dialogues as choices in social interactions beside merely linguistic structure. Fourth, heterogeneity in strategies and tactics of language is outlined to understand freedom in everyday life which phatic language reflects. Fifth, conclusion on intersubjective relationships between phatic language and everyday life are acknowledged through flexibility of Indonesian and English language without overcoming one to another.

## **Language Structures and Agents in Globalization**

Passages on globalization are understood by eliminating geographical borders and building such coexistence onwards (Arfani, 2004:3). Those aspects indeed affect structures of languages including Indonesia as national one and English as foreign one in at least three sides on the process. Aspects of globalization is first as itself and second as tool for people. As itself, globalization is inevitable to be borne by language in order to support the progress of communication, information, and technology (Setyawati, 2014:268). That progress brings in foreign language to specific borders and national one out to global arena so that structure in today's world is equal for everyone. As a tool for people, globalization is opportunity for actors to cope and transform with it (Erlina, 2011:104). In other word, globalization is what people makes of it. Using English language and bringing Indonesian language to outside borders could be capital to compete in globalization.

The third aspect does not really fall into globalization as trends of structure or agent. This side is so cultural that globalization is never neutral at all but is signed by value identifications (Alam, 1998:5). Globalization could both build better or even worse condition including for language. Indonesian language may be shifted with English language and people could not do anything about it because perceptions of global justifications are started to be usual norms everywhere. Meanwhile, English language could also be seen only as guests which will never put out host in his own home. As a host, Indonesian people will never wholly use English language and easily forget their mother tongues since language is related and located only in specific space and time. Meanwhile, today's cultural studies on language emphasize habitual aspect of people to contest tendencies between structures and agents by proposing globalization as enabler for everyone and everything. People could still do some progress without leaving own culture

(Setyawati, 2014:271). This condition will not totally omit structural dominance, free people's behavior, or make equal situation at all but it shows how structure and agent interacts each other. Habitual language is not just how it is known but also how it is practiced (Alam, 1998:4). By practicing language, there is simultaneous process between people who appropriate language and structure adopted by subjects. Therefore, it is not about 'because of structures' or 'as actors' which shapes people to practice language but otherness to whom it may be spoken to in everyday conditions.

Everyday language never totally leaves roles of structures and agents but never wholly falls to them. That language is about what is open and meaningful through symbolic concept understandings (Alam, 1998:5). This openness is presupposition of condition which asserts language as liquid, flexible, unique, dynamic, and temporary. For instance, modern Indonesians speak English fluently due to prestige that they may get today (Setyawati, 2014:272). It is because people are open to other language; people as agents could put aside Indonesian language while applying English language. Meanwhile, Indonesian language as structure requires people to practice it even though people could choose among many languages. Globalization then could enable structures and agents to value and to evaluate others by how others meaningfully practice such language. While linguistic analyzes correct structure of language, everyday condition requires what is needed or not in interactive dialogues. Speech is more considered in saying language because it could enable understanding among those who speak to each other. Indeed, everyday language is contextual both to conform and to shape dialogues. People are not robots which could only understand specific operative language but they are polyglots who could practice and understand languages based on conditions that they may face.

## Dualism and Duality in Languages

Elements of language could always be analyzed or understood separately but only by eliminating otherness (Syuropati, 2011:14). When it becomes a major concept rather than another, dualism arises by indicating hegemonic and superior relations among elements of language (Santoso, 2014:6). In dualism, more and less aspects are important to be examined. Meanwhile, duality indicates plurality which appreciates differences on core values without excluding others (Erlina, 2011:111). Differences are measured similarly with sameness so that accentuation of an element does not undermine others. Duality then exposes interactions among elements which may not reject dominations but not totally surrender to dualism.

On dualism and duality, language relates to its synchronic and diachronic aspects based on Ferdinand de Saussure's analyses (Smith and Riley, 2009:94). Dualism relates to *langue* as synchronic mapped language structure through fixed approach in proposing language definitions. Not only to be better, details of dualism are given moments of historical products in identity concepts of specific time and place. However, duality relates to diachronic *parole* in speech aspect of language. This *parole* is so particular that can only be understood in contexts out of any clarity stated by *langue* (Syuropati, 2011:51). Out of deep structure, diachronic ideas are discourses on language which appreciate differences by understanding that every sign in duality is not totally related to its signifier. It is like phatic language with its flexibility in meanings. Both *langue* and *parole* are opposite to each other but not controversial. While dualism relates definitions as language phenomena, duality takes side on signifying association which may change due to variations and combinations (Smith and Riley, 2009:103).

On dualism and duality, this article asserts formal language which has invaded everyday language in globalization. Modern people speak

foreign language in modern way while it may not suit to Indonesian conditions. Formal aspect of foreign language has come to flexible aspect of everyday life. It is to tell people that language should always be considered as particular beside just follow homogen condition in globalization. In formal language, structure in linguistic consists of definitions and descriptions. Definitions are shaped by single meaning rule to not confuse people. Descriptions are contents of definitions as details of expression. The details are universal and common senses eventhough the terms may be new to people. For example, definition of language is a complex systems of human ability to do communication. That definition can not be other description but only as it is. As long as communication occurs, language follows in human speaking. Definitions and descriptions are stated in identities by keeping the identified meanings without questions. Formal language is already homogen for understanding and has spread to tastes, preferences, and lifestyles especially in Western kind (Smith and Riley, 2009:225). In practice, formal language leaves no question for concepts but only states it in sentences. However, formal language lacks chances for people to use it outside formal conditions so that it is also immune to differences. Today, Indonesian people speaking English language is reflections of formal language use which marginalizes other sides by indicating dualism without appreciating others (Santoso, 2014:5).

Otherwise, everyday language prefers narration which lives among stories of people to description. Language in everyday life means contextual understanding by asserting various elements to enrich structure. Everyday language is not seen through formal aspect but through everydayness in how events in daily life are flexibly shaped through cultural structures, agents, and understandings between them. It contains freedom of and for people to choose by accentuating one without excluding others. In practice, everyday

language is in contrary to formal language by showing how conditions and structures enable each other so that proper language could be done. While modern way shows that using foreign language is totally important anytime, everyday condition considers language use in poetic ways by considering conditions of otherness where people stay.

### **Phatic Condition in Language**

More than just structured language, phatic language shows a condition in social interactions where people choose to apply a language than another (de Certeau, 1984:99). Everydayness reflects how people think, move, live, and understand things beside just using language as tool of communication. Phatic comes from Greek word *phanai* means to speak. Roman Jakobson understand this as speech in human language (Syuropati, 2011:16). There are various concepts shaped on phatic things; phatic communion, language, communication, and condition and this article uses those concepts alternately as act of speaking (Syuropati, 2011:15). Phatic communion by Branislav Malinowski was language as complex speech situation which requires understanding of situation (Senft, 2009:227). It was indicated as free and aimless social intercourse which contains social expression beside intellectual reflection. Phatic communion may be just about greetings, speakings about each other's health, weather conditions, or political situation, but it indeed allows both participants to feel such consensus of interaction where bonding function of language is emphasized to establish harmonious interpersonal dialogues (Varis and Blommaert, 2014:3). Phatic communion reveals other's perceptions socially by wide seeing on *Gestalt* (Syuropati, 2011:19). If people who meets and speaks is new to each other, it could open a good understanding about what should be spoken next. If those people are friends, it indeed shows intimacy which has

been built in previous meetings. It shows politeness and caring by opening further interpretations in communicative behavior. (Senft, 2009:229).

Phatic aspect also spread to language, communication, and condition as already contained in the communion. Phatic language shows greetings and light conversation to initiate, maintain, or interrupt contacts (de Certeau, 1984:99) such as "Apa Kabar?", "Selamat Pagi", and "Salam Sejahtera" in Indonesian language and "How are you?", "Nice to meet you", and "Long time no see" in English language. Phatic communication reflects needed action to conform with people who talk and situation where they stay as the relative exchange of language. Phatic condition then contains openness, flexibility, and yet meaningful language spoken in conversations. It is internal and external surrounding aspects of the communication which enriches phatic more than just merely greetings (Coupland, Coupland, and Robinson, 1992:212). There is never been a language for the rest of all (Smith and Riley, 2009:225). Phatic condition is in informal condition where surroundings are interpreted by people contextually. It prefers interpersonal choices of language to formal language in fixed meanings.

Phatic language is seen in linguistic as only small talk or meaningless chit-chat (Varis and Blommaert, 2014:4). Meanwhile, it shows choices that construct and are constructed by people in everyday life. In an aspect, people could not leave from structures of available, normal, same, and usual language that they usually use. In other aspect, structure provides choices for people to speak languages which is never totally same from one to another. Language is not just conceptual but also contextual by establishing conjunctive and disjunctive articulation of places (de Certeau, 1984:99). While formal language emphasizes and dictates what is best for people, everyday language in its phatic conditions walk with people to choose what is conformed with their surroundings. While formal language sorts what are

good and bad languages through moral judgment, everyday language lets unique or even worst language come to surface. While formal language sees what is fixed and suitable for everything, everyday language understands flexible contexts of language in various conditions. To choose among choices actually is not just about a normal activity but contextual considerations between ownself and otherselves (Alam, 1998:6).

Phatic condition underlines dialogue as humans who interactively understand languages than sending and receiving information activities. Through otherness of other humans, phatic conditions relates understanding through what is being talked (Zegarac and Clark, 1999:9). It does not omit subjects because they are contextual since how people understand something may be different from others. Therefore, those are not specialized technical definitions but actually meanings that come with this condition (Highmore, 2016:1). Without dictating, dialogue is how to talk universally and intimately as chronicle of everyday life in its phatic condition. This condition is called "what happens linguistically" which is beyond linguistic but still have roots in it (Zegarac and Clark, 1999:12). Intimacy somehow does not talk about moral judgment because it may include bad or taboo talks (de Certeau, 1984:99). The talks are supposed to disclose description into narration in order to open identities beside more than just stiffness of languages.

### **Freedom in Heterogeneity of Language**

Heterogeneity of language in everyday life is about critic to modern assumptions appraised by Michel de Certeau which exposes subjects and objects on language arbitrarily. Subjects mean to overcome reality of the world by making linguistic culture as fixed aspects to undermine meanings contained inside (Highmore, 2016:8). Linguistic is provided in language for people to be used but it has eradicated understanding of language. English

language domination has made globalization to be a tool for world homogenization. To speak globally and modernly, people have to use foreign language and eliminate particularities of the world especially in national and local languages among people. No one wants to be unique because globalization has made to be so. It has become a belief to follow the trends rather than to defer fixed meanings to dig further understanding.

By insisting heterogeneity of language, freedom to choose language in everyday life is such reflexive examples of sabotage, irony, and resistance from modern lifestyles (Smith and Riley, 2009:155). It does not totally tell people to use foreign language everytime because local and national differences could always be defended in extensive broader scales (Smith and Riley, 2009:224). People do not have to follow modern dictations because they still have many choices beside modernity (de Certeau, 1984:93). Speaking national and local languages does not automatically made people to be out of civilization because meanings are still there and awating to be understood in everyday life. Rather than following modernity, everyday life contains singularity which reflects understanding on contextual meanings beyond universal finality of language (de Certeau, 1984:146). In homogeneity, people are told only to consume foreign language without interpreting it furthermore. In heterogeneity, people interpret language than use it bluntly. This interpretation is so simultaneous that it is the freedom of language which precedes everyday life. People live in their cultural frame rather than what is totally said by globalization. Language is unfinished system which pulls people to use, to interpret, and to understand it.

Freedom in heterogeneity of language is in practice of the language. Globalization requires people to speak foreign language as a strategy to face borderless world yet structured system today. Strategy emphasizes people as subjects to conform with today universal world. Meanwhile, being heterogen

is not about ourselves but others (Highmore, 2002:149). It is tactic that makes people to be flexible in facing this world. World is meant to be partial and dialectic in everyday life (de Certeau, 1984:93). Structured system does not totally limit people because people is not monolithic at all. People could always do resistance in showing that they still have freedom to choose what is best for them. This freedom is poetic aspect of everyday life (Highmore, 2002:146). Besides speaking English language all the time, people could always choose to speak their own local and national language depends on people whom people talk to. This is how otherness become important especially when language is spoken because of others' backgrounds.

## **Conclusion**

Globalization requires people to agree to dualism of English language and to reject duality of local and national ones. However, relations among languages are choices for people to choose among them. It is local and national language in its duality concept as option for people to cope with beside merely English language. It is because language is not just about tool for communication but everyday life itself. It is possible to use English language in specific formal communication but to use it everytime does not make sense here. Moreover, national and local values are not completely vanished by globalization. By choosing what is best for every conversation, people automatically assert local and national aspects. Conceptually, it may be true that English language has shifted local and national language in Indonesia but contextual aspect is more insisted to have interactions with other people in practice. Meanings are about otherness which national and local values reflect in everyday language Those meanings are not about definitions and descriptions but narrations of cultural stories shown in

everyday life. Through phatic language, communication is done by telling simultaneous stories beside merely delivering specific information.

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**Archetypes and Motives as described in *Bawang Merah Bawang Putih*  
and Cinderella  
stories: a Comparative Literature**

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**Abstract**

The research focuses on the Archetypes and the motives as described in *Bawang Merah Bawang Putih* and Cinderella stories as a comparative literature. The theory used are archetype, motif and a comparative literature. The finding and discussion shows that both stories, *Bawang Merah Bawang Putih* and Cinderella stories have the same archetypes, that are the young girls, bad treatment given by her step mother and step sister (s), and magical creature. However, the motifs of beauty is in Javanese and Western is not the same. *Bawang Putih* is beautiful with brown-skin and sturdy body. Cinderella is beautiful wearing a bedgown and wooden shoes and a golden dress. and the motif of magical creature is not the Same. In the story of *Bawang Merah Bawang Putih*, the magical creature is a fish, the incarnation of god. In the story of Cinderella, the motif of magical creature are white pigeons, turtle-doves and the birds beneath the sky.

Keyword : archetype, motif, comparative literature

**INTRODUCTION**

Folklore has preserved the values and beliefs of a community for a very long time. Folklore can be in the forms of legend, myth and folktales , etc. It has taught how people conduct their life from time to time. People listen to the traditional stories to amuse themselves and take “usefulness” or moral lessons (*dulce et utile*) (Wellek and Warren, 1949:20). One story that its *dulce* attracts many Javanese people from one generation to other generations is the story of *Bawang Putih Bawang Merah*. Like many other folktales, the story is simple but it is very rich in details, so its beauty is

transferred to the Javanese children. Its *dulce* does not reduce the power of its *utile*. The *utile*, the benefit in this case is the lesson that people can learn. Many Javanese people feel touched by the feeling because they feel sympathy and empathy to the protagonist of the story, Bawang Putih. She is a girl who lives with her step mother where her step mother and her step sister treat her badly. This poor treated girl finally escapes the misery after she gets married to a good looking prince. Many common Javanese people get lost when they enjoy the story. They side with the poor girl and emotionally feel discomforted with the evil step mother.

But, the story is not only found in Java. Many parts of the world share the story. In European continent, the story of *Cinderella* is also well known. Like Bawang Putih, Cinderella lives with her stepmother and stepsister in which they treat her badly. These stories actually end happily. By understanding the introduction, the researchers formulate the statement of the problems as what the archetype and motifs as described in *Bawang Merah Bawang Putih* and *Cinderella* stories as a comparative literature are.

## **THEORETICAL BACKGROUND**

### **ARCHETYPE**

The miserable life of young girls that are mistreated by step mothers and step sisters are found in many parts of the world. One argument which tries to reveal why it happens is that the possibility of the center-periphery approach. One story is the master, and then duplicated to other parts of the world. But the literary critics and folklorists find the fact that it is not the right argument. Jane Garry and Hasan El Shamy (2005:362) show that stepmothers hate their children husband's children. The stories of the evil stepmothers become many parts of the world and inherited from one generation to other generation. This pattern unconsciously becomes the

materials of the similar stories universally. This universal pattern of the collective unconsciousness is named as archetype by Jung. Helen Morales (2007:80) states that Jung pioneered the concept of the archetype. Further, Morales states that :

The archetype is a pattern of behaviour hardwired inside all of us: being a mother, for example, or going on a heroic quest. As we develop, proposed Jung, we activate and act out these patterns of behaviour. Archetypes are psychic structures common to all (the 'collective unconscious') and so give rise to images, myths, and ideas that are also common to all, regardless of geography, class, race, or creed.

Archetype explains why the same pattern of the evil stepmother stories is produced in many societies. Garry and El Shamy (2005:365) explain that the best explanation of the phenomenon of the evil stepmother phenomenon :

But why are the female stepparents, rather than their male counterparts, so often cast as villains by traditional storytellers? This familiar observation is at first view all the more puzzling when one considers that household stories were transmitted primarily by women. One explanation is socialization, for in a strongly patriarchal society no one, not even in a fantasy tale, would be comfortable laying too much blame on male characters. Further, by placing other mother figures in bad light, the female storytellers could make themselves look good by comparison. These tales of abusive females also serve as a warning to the man of the house, who—given the realities of mortality—soon might be looking for a new wife.

By understanding explanation above the stories of the evil stepmother are produced in many societies as an answer to the problems that the people face.

## **MOTIF**

While the archetype of the evil (wicked) stepmother is found in many societies, but the details in the stories are different. The differences make the stories become interesting. The phenomena firstly became the main intention

to be discussion as the **dulce** of a story in the Russian formalism, a school of literary criticism. One of its prominent theorist, Boris Tomashevsky (1957) who introduced terms *fabula* and *suzhet*. *Fabula* is the basic material of the study, while *suzhet* is the story as it is actually told (Carter, 2006:34). While there is a basic pattern of the wicked/evil stepmothers around the world, the way the stories to told is different in details. The windy snow in Europe cannot be the *suzhet* in a tropical Javanese village. Therefore, the differences in the way of producing the stories become the enrichment of different stories in the same archetype.

Dealing with the differential things that sharpen a story, Stith Thompson studies the unusual things in a story that makes a story is different to others. Thompson coins it as the motif. He defines motif as a small narrative unit recurrent in folk literature (Garry and El Shamy, 2005:xv). Therefore, a folktale works within in this *suzhet* and motif frames to make a story become interesting and amuse its audience.

A motif operates as an usual phenomenon. In many stories to argue why people have different languages because of the feast of *gadung* ( a plant that makes the eaters get drunk after eating it). It is beyond the logic of science of course but it will be very helpful in building the beauty of the traditional folklore (compare to the “modern” heroes such as superman who can fly, or hulk that can crush every wall).

## COMPARATIVE LITERATURE

The discussion about comparative literature is widely discussed in many parts of the world. The emergence of comparative literature is related to the curiosity of people to compare national literatures. Susan Bassnett defines that comparative literature involves the study of text across cultures, interdisciplinary and that it is concerned with patterns of connection in

literature and other studies across both time and space (1993:1) Because of that, according to her that the true task of comparative literature is to examine the phenomena of literature as a whole, to compare them, to, group them, to enquire into the causes of them, and to determine the results of them (1993:1). This thesis applies comparative literature in analyzing the archetype and motifs of Bawang Merah Bawang Putih and Cinderella stories. The differences and similarities about on how reification is practiced in the two novels is discussed more by using the American school one of comparative literature.

### **American School**

There are three schools of understanding comparative literature. Those are the French, The Russian (Soviet) and the American ones (Jost, 1974:26). The French school seeks to find out the intertextuality of the two or more different works so that a study on the structure of different works is achieved. The Russian (Soviet) on the contrary states that literature in all parts is essentially a product of society ( Jost, 1974:28). The American school through its famous figure, Henry Remak has stated that that comparative literature is the study of literature beyond that confines of one particular country, and the study of the relationship between literature on the one hand and other areas of knowledge and belief, such as arts (e.g politics, economic, sociology), the sciences, religion, etc. (Stallknecht and Frentz,et.al,1961:1). In a line of this statement is Susan Bassnett who states that the comparative literature is beyond the similarities and dissimilarities of the literary works are not limited to literature only but can go to other discipline (1993:31).

## **FINDING AND DISCUSSION**

### **The Archetypes and the Motives of *Bawang Merah Bawang Putih* and Cinderella Stories**

#### **The Archetype and Motif of *Bawang Merah Bawang Putih* story**

The first archetype of *Bawang Merah Bawang Putih* story is Bawang Putih, a young girl and the motif is a beautiful girl as seen in the following quotations “ Bawang putih adalah gadis yang tidak punya bapak dan ibu. Ia hidup bersama ibu tirinya” (Agustin Angelia, 8).” Bawang Merah setiap harinya bersolek. Ia berusaha berdandan sebaik-baiknya. Namun diam-diam ia harus mengakui bahwa Bawang Putih ternyata jauh lebih cantik daripada dirinya. (Agustin Angelia, 13), “ Kasrena sering bergerak tanpa disadari tubuh Bawang Putih semakin sintal padat dan sehat. Kecantikannya tidaklah bekurang karena kesibukannya mengerjakan pekerjaan-pekerjaan rumah (Agustin Angelia11) “. These statements mean that Bawang Putih is a beautiful girl with beautiful brown-skin and sturdy girl. The bad treatment that she has leads her into having a sturdy body. The second archetype is the bad treatment given by her wicked stepmother and stepsisters and the motifs are to carry water far away, pick up the twig, cook rice and washes an amount of dress as seen in the following quotations “Bawang Putih selalu dibebani pekerjaan yang berat-berat, misalnya mengambil air dari sumber yang jaraknya cukup jauh dari rumah (Agustin Angelia, 8), “Bawang Putih juga diperintahkan mencari ranting ranting kayu bakar untuk menanak nasi dan memasak (Agustin Angelia, 10), “ Ia juga yang harus menyapu dan membuang sampah di belakang rumah (Agustin Angelia, 11), “Seperti biasanya setiap hari Bawang Putih diperintah mencuci pakaian-pakaian kotor yang jumlahnya cukup banyak “ (Agustin Angerlia, 13). These statements mean that her stepmother and stepsister treat her badly. They order Bawang Putih to carry water, pick up the twig, cook rice and wash an

amount of dress. The third archetype is the appearance of magical creature and the motif is the fish, the incarnation of god. The fish who helps her finish her work well as seen in the following quotation :

Sesaat kemudian ika itu menyembul keluar dan mengeluarkan suara, “ Terima kasih Bawang Putih. Karena mangasihani sesama makhluk dan telah menolongku maka aku akan juga akan membantu kesulitanmu.:

“ Hai kau bisa berbicara ikan ?”

“ Benar ! Sesungguhnya aku adalah ikan jelmaan Dewa “

“ Oh...maafkan hamba Dewa...!” (Yustina Angelia, 13)

It is true that the fish who can speak is the fish, the incarnation of god. The fish promises to help her because Bawang Putih pities fellow and helps the fish.

### **The Archetype and Motif of Cinderella story**

The first archetype of Cinderella story is Cinderella, the girl and the motif is a beautiful girl as seen in the following quotation “ They took her pretty clothes away from her, put an old grey bedgown on her, and gave her wooden shoes” (Grimm,1993 :105)’ “ He stepmother, however, did not know her, and thought she must be a foreign princess, for she looked so beautiful in the golden dress (Grimm, 1993: 105). The statements mean that Cinderella is a beautiful girl, although she wears bedgown and a wooden shoes and she looks so beautiful when she wears a golden dress. The second archetype is the bad treatment given by wicked step mother and step sisters as seen in the following quotation:

The man took himself another wife. This wife brought two daughters into the house with her. They were very beautiful, with fair faces, but evil and dark hearts : Why should that stupid goose sit in the parlor with us ?” they said. “ If she wants eat bread, then she will have to earn it. Out with this kitchen maid !”

(Grimm, 1993;105)

“There she had to do hard work from morning till night, get up before daybreak, carry water, light fires, cook and wash. Beside this, the sisters did her every imaginable injury-they mocked her and emptied her peas and lentils into the ashes, so that she was forced to sit and pick them out again. In the evening when she had worked till she was weary she had no bed to go to, but had to sleep by the fireside in the ashes”. (Grimm, 1993:105).

The statements mean that Cinderella is treated badly by a wicked stepmother and two stepsisters. She is ordered to get up before daybreak, carry water, light fires, cook, empty her peas and lentils into the ashes, so that she was forced to sit and pick them out again. She has no bed to go to, but has to sleep by the fireside in the ashes. The third archetype is the appearance of magical creature and the motifs are white pigeons, turtle-doves, and all the birds beneath the sky as seen in the following quotations :

“ The maiden went through the back-door into the garden, and called, “You tame pigeons, you turtle-doves, and all you birds beneath the sky, come and help me pick

“ The good into the pot,  
The bad into the cop,”

Then two white pigeons came in by the kitchen-window, and afterwards the turtle-dove and at last all the birds beneath the sky, came whirring and crowding in, and alighted amongst the ashes” (Grimm, 1993: 106).

The statement means the appearance of magical creature such as white pigeons, turtle-doves, and all the birds beneath the sky, with beautiful brown-skin and sturdy girl is to amuse and help Cinderella to finish her job.

The table will show the archetypes and motifs of *Bawang Merah Bawang Putih* and Cinderella stories :

| Archetype        | Motif                                    |                                                                   |
|------------------|------------------------------------------|-------------------------------------------------------------------|
|                  | <i>Bawang Merah Bawang Putih</i>         | Cinderella                                                        |
| A young girl     | A Beautiful brown-skin and sturdy girl   | beautiful girl wearing bedgown and a wooden shoes, a golden dress |
| Bad Treatment    | Carry water from the well far away       | Carry water                                                       |
|                  | Pick up the twig and to cook rice        | Make fire and cook                                                |
|                  | Washes an amount of dresses in the river | Wash an amount of dress                                           |
|                  |                                          | empty her peas and lentils into the ashes                         |
| Magical Creature | Fish, the incarnation of god             | white pigeons, turtle-doves, and all the birds beneath the sky    |

## FINDING AND DISCUSSION

From the findings of the motifs that are used as pattern to differentiate the stories that have similarities of the same archetype, the wicked/evil stepmother and the poor girl, the two stories are produced within a certain milieu. By using the American school of comparative literature studies that the story of *Bawang Merah Bawang Putih* and Cinderella cannot be separated from their specific milieu. *Bawang Merah Bawang Putih* is produced in Javanese society while Cinderella is western invention, in this case America. While there is a similarity of the archetype of the wicked stepmother and stepsister in the two stories, however *Bawang Merah Bawang Putih* reflects the values of Javanese people and Cinderella has the western value. The Javanese value stresses the ideology of the obedience to parents, especially to mother, Javanese muslims believe the tradition of the Prophet Muhammad “ Heaven lays beneath the mother’s

feet”. This statement requires Javanese people to obey parents especially mother. In *Bawang Merah Bawang Putih*, there is lesson for Javanese people that obeying mothers is the best way to complete life. A mother is symbol of love, grace, and charity. It is more Javanese style if someone notes how farming was once very important to the ideal life of Javanese life. It is the mother that cares the life of the children of farmers.

In Cinderella, the evil /wicked stepmother like in the similar story of *Bawang Merah Bawang Putih* sees the ideal life a family with a very loving mother in the family. However, the western culture asserts the concepts of competition. The poor girl that turns to be a lucky one, Cinderella deserves to win the Prince’s love after struggle even though it is through secrecy. It is related to western value that considers fighting is worth enough to win a competition. On the contrary, the story of *Bawang Merah Bawang Putih* inserts Javanese value on it that is the charity and grace. Bawang Putih shows her mercy and charity by not killing a dying fish. Instead killing it, Bawang Putih releases it. The Javanese value teaches mercy and charity are important, while the western one emphasizes the individualism.

The concept of beauty is also different. In Cinderella, the beautiful Cinderella is the typical white girl. Her modest beauty is reflected from her gown, good looking and wooden shoes. For the western audience, the wooden shoes reflects the modesty. The modest wooden shoes are replaced by the glass shoes. The glass shoes reflect the happy ending of the story. In *Bawang Merah Bawang Putih*, the girl, Bawang Putih has a different description of beauty because her Javanese’s idealization of a beautiful girl. The ideal beautiful girl is described as beautiful brown-skin and sturdy girl. The bad treatment that she has leads her into having a sturdy body. It is very contrast to the idealization of beautiful girl in the western concept. Even though it is not clearly stated in Cinderella story, it can be imagined that

Cinderella is not described as a girl who has sturdy body. Therefore, from the comparisons that have been argued above, it can be concluded that the background of values of religion and aesthetics are important to build up and understand the two stories.

## CONCLUSION

The archetype is a pattern of behaviour hardwired inside all of us: being a mother, for example, or going on a heroic quest. As we develop, proposed Jung, we activate and act out these patterns of behaviour. Archetypes are psychic structures common to all (the 'collective unconscious') and so give rise to images, myths, and ideas that are also common to all, regardless of geography, class, race, or creed. motif as a small narrative unit recurrent in folk literature

*Bawang Merah Bawang Putih* and Cinderella stories have the same archetypes, that are the young girls, bad treatment given by her step mother and step sister (s), and magical creature. However, the motifs of beauty in Javanese and in Western are not the same.. *Bawang Putih* is a beautiful with brown-skin and sturdy body. The bad treatment that she has leads her into having a sturdy body. Cinderella is beautiful wearing a bedgown and wooden shoes and. She looks very beautiful when she wears a golden dress. the motif of magical creature is not the Same. In the story of *Bawang Merah Bawang Putih*, the magical creature is a fish, the incarnation of god. In the story of Cinderella, the motifs of magical creature are white pigeons, turtle-doves and the birds beneath the sky.

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# **TINGKAT PEMAHAMAN DAN TINGKAT PENGGUNAAN LEKSIKON TANAMAN BAMBU ANTARGENERASI MASYARAKAT ETNIK USING**

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## **Abstrak**

Penelitian ini bertujuan untuk mendeskripsikan tingkat pemahaman dan penggunaan leksikon tanaman bambu yang mengacu pada entitas tersebut beserta turunannya oleh masyarakat etnik Using serta faktor-faktor yang melatarinya. Untuk mengkaji topik dan permasalahan penelitian diterapkan teori ekolinguistik. Data penelitian diperoleh dengan menerapkan metode observasi dengan teknik libat dan cakap, metode wawancara dengan teknik rekam dan catat, metode dokumentasi dengan teknik catat dan metode kuesioner. Hasil analisis data ditampilkan dengan metode formal dan informal dengan teknik deduktif dan induktif.

Hasil analisis data menunjukkan bahwa tingkat pemahaman responden terhadap leksikon tanaman bambu sangat bervariasi. Terhadap leksikon generik kedua entitas ini tingkat pemahaman dan penggunaannya mencapai 100% untuk semua responden, sedangkan untuk leksikon spesifik dan leksikon turunannya tingkat pemahaman dan tingkat penggunaannya sangat bervariasi. Jikalau leksikon-leksikon yang entitas acuannya memiliki kebermanfaatan, interaksi, interelasi, dan interdependensi tinggi dalam kehidupan MEU, maka tingkat pemahaman dan penggunaannya juga tinggi. Walaupun entitas populasinya banyak namun tidak memiliki manfaat pada kehidupan responden maka tingkat pemahaman leksikon bisa tinggi namun tingkat penggunaannya rendah, khususnya untuk responden remaja. Di samping itu, ada sejumlah leksikon dengan tingkat penggunaan 0% pada responden remaja terhadap leksikon-leksikon tentang peralatan yang terbuat dari pohon bambu entitas acuannya langka atau hampir punah karena fungsinya tergantikan oleh entitas lain. Sementara itu, faktor-faktor penyebab perbedaan tingkat pemahaman dan tingkat penggunaan leksikon tanaman bambu dan tanaman kelapa antargenerasi MEU adalah (1) sedikitnya populasi entitas (2) kurangnya interaksi, interelasi, dan interdependensi pada entitas acuan, (3) tergantikannya beberapa leksikon BU oleh leksikon bahasa lain, (4) tidak adanya transfer pengetahuan tentang entitas acuan dari generasi pendahulu, (5) tergantikannya fungsi entitas acuan oleh fungsi entitas lain, dan (6) adanya tingkat pemahaman dan penggunaan responden hanya pada tataran leksikon generik.

Kata kunci: *leksikon, interaksi, interelasi, interdependensi, tingkat pemahaman dan tingkat pen*

## **1. Latar Belakang**

Globalisasi, terkait dengan keberterahan bahasa (*language maintenance*) yang melanda bahasa-bahasa daerah di seluruh Nusantara perlu dicermati karena fenomena ini telah membawa perubahan, khususnya terhadap sikap bahasa (*language attitude*) masyarakat tuturnya. Hal ini juga telah melanda bahasa Using (BU), salah satu bahasa daerah kecil dan terjepit di Nusantara. BU tergolong bahasa daerah kecil karena jumlah penutur di bawah satu juta orang, atau oleh Ferguson (dalam Soepomo, 1976: 1-3) digolongkan “low language”.

Sementara itu, modernisasi di bidang transportasi dan komunikasi telah membuka keterisolasian masyarakat etnik Using (yang selanjutnya disingkat MEU). MEU yang sebelumnya adalah mesyarakat yang statis, akrab dengan lingkungan, berprofesi petani, setia pada budaya dan bahasanya berkembang menjadi masyarakat yang dinamis, menjauh dari alam, menguasai beberapa bahasa daerah selain BU, dan sebagainya. Hal ini berdampak pada semakin berkurangnya interaksi, interelasi, dan interdependensi dengan lingkungan alam, di samping juga munculnya pemakaian bahasa lain dalam percakapan sehari-hari, baik tentang kehidupan sosial atau lingkungan alam.

Kabupaten Banyuwangi umumnya dan lingkungan tempat tinggal MEU khususnya, merupakan lahan yang subur. Berbagai jenis flora dapat tumbuh subur di wilayah ini, khususnya tanaman bambu. Keberagaman tanaman bamboo dan tanaman yang tumbuh di wilayah ini diwadahi pula oleh keberagaman leksikonnya. Ada 51 leksikon nomina BU terkait dengan

tanaman bambu yang meliputi jenis-jenis bambu, bagian-bagian dari batang bambu, dan peralatan yang terbuat dari batang bambu.

Bambu (*Bambusa vulgaris*) yang dalam BU disebut *jajang* memiliki peranan penting dalam kehidupan MEU. Di samping digunakan dalam bangunan rumah tradisional Using, seperti di antaranya *kelakah* (bilah-bilah bambu yang dipakai untuk atap rumah), *geladag* (lantai terbuat dari bambu), *seseg* (dinding bangunan yang terbuat dari anyaman bambu yang *diserut* tipis), dan *langkab* (dinding yang terbuat dari anyaman bambu yang bilahannya tebal), bambu juga digunakan untuk peralatan rumah tangga, seperti di antaranya *kemarang* (bakul nasi yang terbuat dari anyaman bambu), *kereneng* (bakul kecil untuk tempat buah-buahan), *nyiru* (alat untuk menampi beras), dan *tumbu* (bakul bertutup sebagai tempat nasi dikala bepergian).

Nampaknya peran penting yang diemban tanaman bambu tidak disertai oleh pemahaman dan penggunaan leksikon-leksikon yang terkait dengan entitas tersebut. Hal ini tentu tidak menguntungkan bagi keberlangsungan BU pada tataran leksikon flora untuk masa-masa yang akan datang karena kepunahan bahasa diawali oleh tidak dipahami dan tidak terpakainya leksikon-leksikon tertentu dalam percakapan sehari-hari penutur suatu bahasa (bdk. Seguy dalam Lauder, 1990:163). Berdasarkan hal tersebut di atas, tulisan ini merupakan sebagian kecil usaha untuk mengungkap permasalahan yang melanda BU dari segi leksikonnya serta faktor-faktor apa yang melatarbelakangi permasalahan tersebut.

## **2. Konsep dan Landasan Teori**

### **2.1 Konsep**

#### **2.2.1 Leksikon**

Konsep leksikon yang diterapkan dalam tulisan ini adalah konsep yang dikemukakan oleh Kridalaksana (1982) yang menyatakan bahwa

leksikon adalah daftar kata-kata tentang lingkungan tempat suatu hidup yang disertai dengan penjelasannya. Di samping itu leksikon juga mengacu pada kekayaan kata yang dimiliki seseorang, dalam hal ini responden penelitian.

### **2.2.2 Lingkungan**

Lingkungan dalam kajian bahasa menyangkut lingkungan bahasa dan bahasa lingkungan. Lingkungan bahasa menurut Sapir (dalam Fill dan Muhlhausler, ed., 2001:14), adalah ruang alami dan ruang kultural tempat suatu bahasa hidup yang mencakup lingkungan ragawi (fisik) dan lingkungan sosial tempat BU hidup. Lingkungan ragawi berkaitan dengan karakter geografis, seperti topografis suatu wilayah, iklim, tingkat curarah hujan, sumber mineral, ragam flora dan fauna yang ada di dalamnya. Selanjutnya lingkungan sosial mengacu pada berbagai kekuatan masyarakat yang membentuk cara hidup dan cara berfikir individu yang meliputi agama, etika, bentuk organisasi politik, dan seni yang memengaruhi daya hidup sebuah bahasa (Fill & Muhlhausler, 2001:1). Sementara itu, bahasa lingkungan adalah sosok (*corpus*) kebahasaan yang merefleksikan tentang lingkungan, termasuk di dalamnya leksikon-leksikon sebagai produk dari praktik sosial dan diskursus sosial (Muhlhausler, 2001:5) yang dalam kajian ini mengacu pada leksikon-leksikon yang menggambarkan kekayaan lingkungan alam biotik dan abiotik tempat BU hidup.

### **2.2.2 Landasan Teori**

Ekolinguistik diartikan sebagai interaksi antara bahasa dan lingkungannya lewat penutur bahasa tersebut. Haugen (dalam Garner, 2005) menegaskan bahwa lingkungan bahasa terdiri atas dua komponen, yaitu komponen psikologis dan komponen sosiologis.

Bahasa yang hidup (digunakan secara lisan ataupun tertulis) merepresentasikan fakta-fakta tentang alam, sosial, dan budaya yang ada di lingkungannya (Fill dan Muhlhausler, 2001) sehingga selain menjadi fakta sosial, bahasa juga merupakan rekaman tentang fakta-fakta alamiah sebagai tanda adanya hubungan manusia dengan lingkungan alamnya yang terekam dalam leksikon suatu bahasa, seperti tersirat dalam pernyataan Sapir (dalam Fill dan Muhlhausler, ed., 2001:14) berikut.

*“It is the vocabulary of a language that most clearly reflects the physical and social environment of its speakers. The complete vocabulary of a language may indeed be looked upon as a complex inventory of all ideas, interests, and occupations that take up the attention of the community, and were such a complete thesaurus of the language of a given tribe at our disposal, we might to a large extent infer the character of the physical environment and the characteristic of the people making use of it. It is not difficult to find the examples of languages whose vocabulary thus bears the stamp of the physical environment in which the speakers are placed”*

Dari pernyataan di atas jelaslah tampak bahwa kekayaan leksikon suatu bahasa mencerminkan kekayaan gagasan termasuk ide dan ideologi, kepentingan, dan aktivitas-aktivitas penting terkait dengan profesi dan pekerjaan untuk mencari penghidupan yang dilakukan oleh sebuah guyub tutur sebuah bahasa, di samping mencerminkan lingkungan ragawi (seperti lingkungan kesungai, kedaunan, pegunungan, persawahan, dan sebagainya) bahasa tersebut dan karakter para penuturnya. Masyarakat tutur suatu bahasa di lingkungan alam tertentu, karena interaksi, interelasi, dan interdependensi pada lingkungan tersebut, akhirnya mereka memiliki pengalaman tentang lingkungannya, dan hal ini terekam oleh bahasa, terurai/terjabar dalam wujud leksikon-leksikon bahasanya (Fill dan Muhlhausler, 2001:1).

### **3. Metodologi Penelitian**

Data penelitian ini adalah berupa persentase tingkat pemahaman dan tingkat penggunaan leksikon-leksikon yang terkait dengan entitas tanaman bambu dan tanaman kelapa oleh tiga kelompok responden yang terdiri kelompok remaja dengan usia (15-30 tahun), dewasa (31-50 tahun), dan tua (51 tahun ke atas). Data penelitian terdiri dari dua jenis, yakni data kuantitatif dan data kualitatif. Data kuantitatif dikumpulkan melalui kuesioner yang mengandung sebaran leksikon terkait dengan entitas bambu dan kelapa. Data kualitatif yang berfungsi untuk mendukung data kuantitatif diperoleh dengan menggunakan metode wawancara tak berstruktur dengan teknik tanya-jawab, di samping juga metode observasi partisipasi. Sementara itu, hasil penelitian disajikan dengan menerapkan metode formal dan informal dengan mengkombinasikan penerapan teknik deduktif dan induktif.

### **4. Pembahasan**

Masyarakat etnik Using sebagian besar bermatapencaharian petani yang berdomisili tersebar hampir di beberapa kecamatan sehingga kehidupan mereka sangat dekat dengan alam. Perbedaan interaksi, interelasi, dan interdependensi mereka terhadap lingkungan alam sekitarnya berpengaruh terhadap pengetahuan mereka tentang sumber daya lingkungan yang dapat berupa berbagai macam flora, seperti tanaman bambu dan tanaman kelapa. Keberagaman interaksi, interelasi, dan interdependensi terhadap entitas acuan tercermin pada keberagaman tingkat pemahaman dan tingkat penggunaan leksikon yang mengacunya. Pembahasan berikut adalah tentang pemahaman dan penggunaan leksikon yang entitas bambu dan kelapa beserta leksikon turunannya antargenerasi MEU.

#### **4.1 Pemahaman Antargenerasi MEU terhadap Leksikon Tanaman Bambu**

Bambu yang dalam BU disebut *jajang* tumbuh subur di daerah Kabupaten Banyuwangi umumnya, dan di lingkungan tempat tinggal MEU khususnya. Tanaman ini ada yang tumbuh liar dan ada juga yang dibudidayakan. Ada lima belas jenis bambu yang ditemukan tumbuh dari daerah dataran rendah hingga ke daerah perbukitan dengan lingkaran batang dari yang paling kecil, yakni *jajang wuluh* ‘bambu yang batangnya sebesar jari anak-anak berwarna kuning kehijau-hijauan’ hingga yang paling besar, yakni *jajang meluwuk* ‘bambu dengan batang paling tinggi dan paling besar’.

Interaksi, interelasi, dan interdependensi MEU terhadap entitas bambu sangat beragam tergantung pada kebermanfaatan, populasi, dan lingkungan tempat tumbuh entitas ini, apakah dekat pemukiman mereka atau tidak. Demikian juga halnya terhadap produk turunannya, interaksi, interelasi, dan interdependensi mereka juga bervariasi. Dari lima belas leksikon spesifik tentang jenis bambu (*jajang*), hanya empat jenis bambu, yaitu *jajang kuning* ‘bambu kuning’, *jajang petung* ‘bambu dengan batang lurus dan dinding ruas tebal’, *jajang tutul* ‘bambu yang ada *totol-totol*-nya seperti bulu macan tutul’, dan *jajang surat* ‘bambu yang ada guratan-guratan pada ruasnya’ dengan tingkat pemahaman di atas 70% oleh responden remaja, sedangkan tingkat pemahaman pada responden tua dan dewasa 80% keatas. Walaupun populasinya tidak banyak, tingginya tingkat pemahaman terhadap bambu ini disebabkan oleh kebermanfaatan keempatnya dalam kehidupan MEU. *Jajang petung* banyak digunakan untuk tiang bangunan dan katir (untuk penyeimbang) perahu; *jajang tutul* dan *jajang pelet* digunakan untuk bahan kursi dan pembatas ruangan; dan *jajang kuning* banyak ditanam di depan rumah untuk keindahan, di samping juga untuk bahan dasar

berbagai barang kerajinan. Fenomena ini menyebabkan entitas-entitas terekam dalam konsepsi MEU yang menjadi pengetahuan mereka tentang entitas tersebut.

Sementara itu, pemahaman terhadap jenis bambu lainnya pada semua responden di bawah 70% bahkan ada yang hanya 5% dan 10% pada responden dewasa untuk entitas *jajang meluwuk* (*meluwuk* artinya ukurannya melebihi ukuran bambu biasa). Hal ini disebabkan oleh kelangkaan entitas acuannya yang biasanya tumbuh di tengah hutan sehingga jauh dari jangkauan penduduk, sedangkan untuk jenis *jajang* lainnya, rendahnya pemahaman responden remaja khususnya, karena ketidakmampuan mereka membedakan ciri fisik setiap entitas karena rendahnya interaksi, interelasi, serta interdependensi terhadap entitas acuannya. Untuk mengetahui tingkat pemahaman antargenerasi MEU terhadap masing-masing leksikon entitas bambu beserta leksikon turunannya, lihat tabel berikut.

**Tabel 1**  
**Pemahaman Antargenerasi MEU terhadap Leksikon**  
**Tanaman Bambu**

| Leksikon BU                  | Tingkat Pemahaman |            |         |
|------------------------------|-------------------|------------|---------|
|                              | Remaja (%)        | Dewasa (%) | Tua (%) |
| <i>Jajang</i>                | 100               | 100        | 100     |
| <i>Jajang apus</i>           | 23,8              | 35         | 77,3    |
| <i>Jajang benel</i>          | 47,6              | 60         | 77,3    |
| <i>Jajang kuning</i>         | 76,2              | 90         | 100     |
| <i>Jajang ori</i>            | 62                | 95         | 100     |
| <i>Jajang peting/ keting</i> | 33,3              | 70         | 90,9    |
| <i>Jajang petung</i>         | 81                | 100        | 100     |
| <i>Jajang meluwuk</i>        | 4,8               | 10         | 54,5    |
| <i>Jajang pellet</i>         | 14,3              | 35         | 68,2    |
| <i>Jajang surat</i>          | 71,4              | 80         | 100     |
| <i>Jajang tali</i>           | 57,1              | 75         | 100     |
| <i>Jajang wuluh</i>          | 66,7              | 70         | 100     |
| <i>Jajang tutul</i>          | 81                | 90         | 100     |
| <i>Jajang ampel</i>          | 47,6              | 60         | 100     |
| <i>Jajang watu</i>           | 4,8               | 35         | 68,2    |
| <i>Jajang gabug</i>          | 19                | 45         | 68,2    |

| Leksikon BU           | Tingkat Pemahaman |            |         |
|-----------------------|-------------------|------------|---------|
|                       | Remaja (%)        | Dewasa (%) | Tua (%) |
| <i>Ganjur/sengget</i> | 95,2              | 95         | 100     |
| <i>Golong/gunjo</i>   | 19                | 50         | 86,4    |
| <i>Irig</i>           | 95,2              | 95         | 100     |
| <i>Katir</i>          | 38,1              | 60         | 90,9    |
| <i>Keranjang</i>      | 100               | 100        | 100     |
| <i>Kereneng</i>       | 4,8               | 50         | 72,7    |
| <i>Kicir</i>          | 71,4              | 80         | 95,5    |
| <i>Langkab</i>        | 33,3              | 55         | 100     |
| <i>Lothek</i>         | 90,5              | 95         | 95,5    |
| <i>Nyiru</i>          | 100               | 100        | 100     |
| <i>Kentongan</i>      | 95,2              | 100        | 100     |
| <i>Sawu</i>           | 52,4              | 60         | 100     |
| <i>Seser</i>          | 71,4              | 75         | 90,9    |
| <i>Kukusan</i>        | 100               | 100        | 100     |
| <i>Berajag</i>        | 4,8               | 35         | 72,7    |
| <i>Beranding</i>      | 19                | 60         | 90,9    |

|                                            |      |     |      |                              |      |     |      |
|--------------------------------------------|------|-----|------|------------------------------|------|-----|------|
| <b>Bagian-bagian dari batang bambu</b>     |      |     |      | <i>Beronjong</i>             | 28,6 | 35  | 86,4 |
| <i>Barongan</i>                            | 90,5 | 95  | 100  | <i>Budhag</i>                | 9,6  | 55  | 72,7 |
| <i>Celumpring</i>                          | 52,4 | 80  | 81,8 | <i>Tumbu/besek</i>           | 57,1 | 90  | 100  |
| <i>Ebung</i>                               | 100  | 100 | 100  | <i>Cokop</i>                 | 57,1 | 70  | 95,5 |
| <i>Serit</i>                               | 66,7 | 85  | 90,9 | <i>Cantuk</i>                | 95,2 | 100 | 100  |
| <b>Peralatan terbuat dari batang bambu</b> |      |     |      | <i>Tedhok</i>                | 14,3 | 65  | 95,5 |
| <i>Keser</i>                               | 23,8 | 45  | 68,2 | <i>Tenong</i>                | 85,7 | 95  | 100  |
| <i>Galar</i>                               | 90,5 | 100 | 100  | <i>Singkek</i>               | 100  | 100 | 100  |
| <i>Seseg</i>                               | 90,5 | 100 | 100  | <i>Penguluran /panggunan</i> | 66,7 | 85  | 90,9 |
| <i>Geladhag</i>                            | 42,9 | 55  | 81,8 |                              |      |     |      |

Sementara itu, tingkat pemahaman leksikon terhadap bagian-bagian batang bamboo lebih tinggi dibandingkan dengan terhadap jenis-jenis bamboo, terutama untuk leksikon *barongan* ‘sekumpulan pangkal batang bambu’ dan *ebung* ‘rebung/tunas bambu’. Tingginya pemahaman terhadap kedua leksikon ini dikarenakan adanya interaksi, interelasi, dan interdependensi yang tinggi terhadap entitas acuannya. *Ebung*, terutama dari *jajang petung*, banyak dicari untuk sayur dan masakan lainnya, sedangkan *barongan* sangat mudah ditemukan di sekeliling tempat tinggal MEU, di samping leksikon ini mengacu pada *barongan* semua jenis *jajang*.

Selanjutnya, terhadap leksikon peralatan yang terbuat dari batang bambu yang berjumlah 29 butir, tingkat pemahamannya sangat berfluktuasi, artinya ada leksikon dengan tingkat pemahaman tinggi dan ada yang bahkan sangat rendah. Untuk entitas-entitas yang masih memiliki fungsi pada kehidupan MEU sehingga secara kuantitas masih banyak ditemukan di lingkungan mereka, maka tingkat pemahaman leksikonnya tinggi. Fenomena ini ditemukan, di antaranya, pada leksikon seperti *galar* ‘bilah-bilah bambu berukuran yang dirangkai dan diikat dengan tali yang digunakan sebagai alas kasur’, *ganjur/sengget* ‘galah’, *irig* ‘wadah berbentuk bulat yang berlubang-lubang, terbuat dari anyaman bambu’, *lotheke* ‘bilah-bilah kecil batang bambu

sebagai bahan dasar berbagai peralatan’, *kentongan* ‘kentongan’, *tenong* ‘wadah terbuat dari anyaman kulit ruas bambu yang dibingkai rotan’, *cantuk* ‘pangkal batang bambu yang dipakai menggerus bumbu, dan *singkek* ‘alat pengangkut (biasanya hasil kebun atau rumput) yang terbuat dari bilahan bambu yang bagian depan dan belakang berbentuk segitiga’ dengan tingkat pemahaman di atas 90%. Sebaliknya, untuk entitas acuan yang secara fisik jarang atau tidak ada lagi di lingkungan tempat tinggal MEU karena fungsinya sudah tergantikan oleh entitas yang terbuat dari logam atau plastik maka leksikonnya kurang dipahami oleh responden remaja khususnya. Hal ini ditemukan pada leksikon-leksikon, seperti *golong/gunjo* ‘tabung terbuat dari ruas-ruas bambu untuk mengangkut air dari kali’ yang fungsinya digantikan oleh ember atau jerigen plastik; *kereneng* ‘keranjang kecil untuk membungkus buah-buahan’ yang fungsinya digantikan oleh kertas pembungkus/tas plastik; *berajag* ‘bilah-bilah bambu yang salah satu ujungnya diruncingi yang digunakan untuk penghalang’ yang fungsinya diganti dengan jaring kawat besi atau jaring plastik; dan *beranding* ‘tali yang terbuat dari sayatan-sayatan bambu’ yang namanya berubah menjadi *tali* saja atau *tali jajang* dengan tingkat pemahaman masing-masing di bawah 20%.

Mencermati fenomena di atas, tampaknya modernisasi telah memengaruhi konsepsi MEU pada leksikon-leksikon perbambuan mereka karena kurangnya interaksi, interelasi, dan interdependensi terhadap entitas-entitas acuannya.

#### **4.2 Penggunaan Antargenerasi MEU Terhadap Leksikon Tanaman Bambu**

Entitas bambu (*Bambusa vulgaris*) dengan mudah dapat ditemukan di lingkungan tempat tinggal MEU karena wilayah ini sangat kaya akan entitas bambu, baik dari segi jenis maupun kuantitas sehingga sangat banyak

leksikon perbambuan yang dimiliki BU. Karena ideologi dan kreativitas MEU terhadap bamu, maka terciptalah berbagai peralatan yang terbuat dari batang bambu yang turut memperkaya khazanah leksikon lingkungan alam BU khususnya tentang bambu. Akan tetapi, karena perubahan lingkungan sosial dan modernisasi yang melanda kehidupan MEU, walaupun masih dipahami dan dikenal, banyak leksikon perbambuan sudah tidak muncul lagi dalam komunikasi sehari-hari mereka, khususnya di kalangan responden remaja.

*Jajang cemeng* ‘bambu hitam’ adalah jenis bambu langka dan hampir punah. Bambu ini dianggap memiliki kekuatan magis bagi segelintir orang sehingga sering dicari oleh para dukun sehingga hanya muncul dalam percakapan orang-orang tertentu dan *ecoregion* tumbuhnya pun ditempat yang susah dijangkau orang. Keberadaan entitas ini didapat melalui *wangsit* setelah melakukan semedi (hasil wawancara dengan Bapak Seraj, di Desa Kemiren, pada bulan Desember, 2011). Sementara itu *jajang watu* ‘bambu yang sangat kuat dan sering dipakai mengangkut batu’ populasinya sangat sedikit sehingga interaksi dan interelasi MEU sangat kurang dengan entitas ini. Untuk mengetahui keberagaman leksikon jenis bambu dan peralatan yang terbuat dari bambu, serta tingkat penggunaan masing-masing responden terhadap leksikon-leksikon tersebut dapat dilihat dalam tabel berikut.

**Tabel 2**  
**Penggunaan Antargenerasi MEU Terhadap**  
**Leksikon Tanaman Bambu**

| Leksikon BU          | Tingkat Penggunaan |            |         |
|----------------------|--------------------|------------|---------|
|                      | Remaja (%)         | Dewasa (%) | Tua (%) |
| <i>Jajang</i>        | 95,2               | 100        | 100     |
| <i>Jajang apus</i>   | 4,8                | 10         | 18,2    |
| <i>Jajang benel</i>  | 14,3               | 25         | 45,5    |
| <i>Jajang peting</i> | 14,3               | 30         | 31,8    |
| <i>Jajang petung</i> | 47,6               | 55         | 63,6    |
| <i>Jajang gabug</i>  | -                  | 5          | 4,5     |
| <i>Jajang kuning</i> | 19                 | 40         | 54,5    |

| Leksikon BU      | Tingkat Penggunaan |            |         |
|------------------|--------------------|------------|---------|
|                  | Remaja (%)         | Dewasa (%) | Tua (%) |
| <i>Galar</i>     | 76,2               | 75         | 77,3    |
| <i>Seseg</i>     | 52,4               | 65         | 77,3    |
| <i>Langkab</i>   | -                  | 40         | 40,1    |
| <i>Lothek</i>    | 62                 | 70         | 77,3    |
| <i>Kemarang</i>  | 90,5               | 100        | 100     |
| <i>Keranjang</i> | 52,4               | 90         | 100     |
| <i>Kereneng</i>  | -                  | 5          | 18,2    |

|                                            |      |    |      |
|--------------------------------------------|------|----|------|
| <i>Jajang cemeng</i>                       | -    | 15 | 18,2 |
| <i>Jajang wuluh</i>                        | 23,8 | 60 | 68,2 |
| <i>Jajang ori</i>                          | 42,9 | 65 | 68,2 |
| <i>Jajang pellet</i>                       | -    | 5  | 22,7 |
| <i>Jajang surat</i>                        | 47,6 | 40 | 63,6 |
| <i>Jajang tutul</i>                        | 33,3 | 50 | 59,1 |
| <i>Jajang meluwuk</i>                      | -    | 10 | 13,6 |
| <i>Jajang tali</i>                         | 33,3 | 70 | 72,1 |
| <i>Jajang watu</i>                         | -    | -  | 4,5  |
| <i>Jajang ampel</i>                        | -    | 20 | 31,8 |
| <b>Bagian-bagian dari pohon bambu</b>      |      |    |      |
| <i>Barongan</i>                            | 71,4 | 75 | 77,3 |
| <i>Celumpring</i>                          | 42,9 | 55 | 63,6 |
| <i>Ebung</i>                               | 81   | 85 | 90,9 |
| <i>Serit</i>                               | 42,7 | 60 | 68,2 |
| <b>Peralatan terbuat dari batang bambu</b> |      |    |      |
| <i>Kelakah</i>                             | 9,6  | 35 | 40,1 |
| <i>Geladhag</i>                            | 23,8 | 30 | 31,8 |
| <i>Irig</i>                                | 81   | 85 | 86,4 |

|                      |      |     |      |
|----------------------|------|-----|------|
| <i>Kicir</i>         | 14,4 | 65  | 77,3 |
| <i>Nyiru</i>         | 100  | 100 | 100  |
| <i>Sawu</i>          | -    | 5   | 22,7 |
| <i>Seser</i>         | 14,3 | 40  | 45,5 |
| <i>Kukusan</i>       | 90,5 | 100 | 100  |
| <i>Beronjong</i>     | -    | 15  | 18,2 |
| <i>Budhag</i>        | -    | 45  | 54,5 |
| <i>Tumbu</i>         | 19   | 40  | 50   |
| <i>Tedhok</i>        | -    | 60  | 59,1 |
| <i>Tenong</i>        | 62   | 70  | 95,5 |
| <i>Golong/ gunjo</i> | -    | 10  | 9,1  |
| <i>Katir</i>         | 9,6  | 50  | 59,1 |
| <i>Kentongan</i>     | 76,2 | 70  | 77,3 |
| <i>Berajag</i>       | -    | 15  | 22,7 |
| <i>Beranding</i>     | -    | 55  | 54,5 |
| <i>Cokop</i>         | 14,3 | 50  | 50   |
| <i>Cantuk</i>        | 62   | 100 | 100  |
| <i>Singkek</i>       | 100  | 100 | 100  |
| <i>Penguluran</i>    | 52,4 | 70  | 72,7 |

Pada tabel di atas terlihat bahwa dari 18 jenis bambu yang tumbuh di lingkungan tempat tinggal MEU, hanya empat jenis bambu dengan rerata tingkat penggunaan di atas 50%, yakni *jajang petung* dengan tingkat penggunaan masing-masing 47,6%, 55%, dan 63,6%, *jajang ori* sebesar 42,9%, 65%, dan 68,2%, *jajang surat* sebesar 47,6%, 50%, dan 63,6%, serta *jajang tali* sebesar 33,3%, 70%, dan 72,1%. Tingginya kemunculan jenis bambu di atas karena adanya interaksi, interelasi, dan interdependensi, serta fungsinya yang banyak bagi kehidupan MEU. Misalnya, *jajang petung* dikenal luas dan diakrabi oleh MEU karena entitas ini banyak digunakan untuk tiang rumah atau bangunan lainnya karena batangnya yang lurus dan kokoh; *jajang ori* yaitu bambu berduri dan ruasnya berinding tebal banyak dimanfaatkan untuk pagar dan rumpunnya sering dipakai untuk penahan erosi karena perakarannya yang kuat dan rapat; *jajang surat*, bambu yang memiliki guratan-guratan pada batangnya merupakan bahan dasar untuk pembuatan kursi tamu atau berbagai barang kerajinan yang bernilai seni

tinggi; dan *jajang tali* adalah jenis bambu dengan ruas agak panjang berinding sedang namun kuat yang merupakan bahan dasar untuk berbagai jenis tali, di antaranya termasuk tali untuk mengikat hewan peliharaan seperti sapi dan kerbau sebelum dikenalnya tali plastik yang lebih kuat dan praktis.

Sementara itu, leksikon *barongan* ‘sekumpulan pangkal batang rumpun bambu’ dengan tingkat penggunaan 71,4%, 75% dan 77,3% dan leksikon *ebung* ‘rebung atau bakal batang bambu yang masih sangat muda’ dengan tingkat penggunaan 81%, 85%, dan 90% merupakan dua leksikon bagian-bagian pohon bambu yang diakrabi oleh responden karena adanya interaksi yang tinggi di samping karena populasinya cukup banyak dan juga sebagai salah satu jenis sayur yang sering dikonsumsi MEU, khususnya entitas *rebung*.

Dari tiga puluh leksikon peralatan terbuat dari batang bambu yang dikenal MEU, hanya sebelas leksikon dengan rerata tingkat penggunaan responden di atas 60%, sedangkan yang lainnya tingkat penggunaannya sangat rendah. Leksikon-leksikon yang masih sering muncul dalam percakapan sehari-hari MEU, di antaranya *irig* ‘wadah berbentuk bulat yang berlubang-lubang yang terbuat dari anyaman bambu’ dengan tingkat penggunaan 81%, 85%, dan 86,4%; *galar* ‘bilah-bilah bambu yang dirangkai dengan tali untuk dipakai alas dipan’ sebesar 76,2%, 75%, dan 77,3%; *cantuk* ‘pangkal batang bambu yang dipakai untuk menggerus bumbu’ sebesar 62%, 100%, dan 100%; serta *cingkek/singkek* ‘alat pikul terbuat dari bilahan bambu yang bagian depan dan belakangnya berbentuk segi tiga untuk menempatkan barang bawaan’ sebesar 100%, 100%, dan 100%. Tingginya tingkat kemunculan leksikon-leksikon tersebut dalam komunikasi sehari-hari GTBU karena entitas-entitas acuannya masih

dengan mudah ditemukan karena banyak fungsinya, khususnya *singkek* yang dimiliki oleh setiap keluarga.

#### **5. Faktor-faktor Penyebab Perbedaan Tingkat Pemahaman dan Penggunaan Leksikon Tanaman Bambu Antargenerasi MEU**

Hasil analisis data menunjukkan bahwa adanya perbedaan tingkat pemahaman dan penggunaan terhadap leksiko-leksikon BU antara kelompok responden remaja, dewasa, dan tua karena berbagai faktor. Pengaruh faktor-faktor penyebab ini tidak berdiri sendiri namun saling terkait antara satu dengan yang lainnya. Berdasarkan hasil analisis data dan pengamatan di lapangan ada 5 faktor penyebab terjadinya perbedaan tingkat pemahaman dan pemakaian leksikon-leksikontanaman kelapa dan tanaman bambu oleh ketiga kelompok responden. Faktor-faktor yang dimaksud, yakni: (1) sedikitnya populasi entitas-entitas yang diacu oleh leksikon-leksikon sehingga interaksi sejumlah responden terhadap entitas acuan leksikon-leksikon tertentu; (2) rendahnya interaksi, interelasi, dan interdependensi terhadap entitas acuan leksikon-leksikon tertentu karena pengaruh modernisasi; (3) tidakadanya transfer pengetahuan tentang entitas-entitas tertentu oleh generasi pendahulu sehingga terjadi kesenjangan pengetahuan tentang entitas acuan yang berdampak pada tingkat pengetahuan dan penggunaan leksikon yang mengacunya; (4) tergantikannya beberapa leksikon BU oleh leksikon bahasa lain karena adanya penggunaan bahasa daerah lain selain BU dalam komunikasi sehari-hari MEU; (5) tergantikannya fungsi entitas acuan leksikon tertentu oleh fungsi entitas lain; dan (6) adanya tingkat pemahaman dan penggunaan responden hanya pada leksikon generik.

## 7. Simpulan

Ada perbedaan tingkat pemahaman dan penggunaan antargenerasi MEU terhadap leksikon tanaman bamboo beserta leksikon turunannya. Adanya perbedaan tingkat pemahaman dan penggunaan responden terhadap leksikon-leksikon acuan kedua entitas di atas menunjukkan adanya perubahan pada leksikon-leksikon BU terkait dengan tanaman bambu dan tanaman kelapa dapat berupa: (1) hilangnya beberapa leksikon karena entitas acuannya lenyap, (2) munculnya leksikon-leksikon baru, karena kumunculan entitas baru yang perlu diwadahi, atau (3) tergantikannya beberapa leksikon BU oleh leksikon bahasa lain.

Terkait tingkat pemahaman dan tingkat penggunaan antargenerasi MEU terhadap leksikon tanaman bambu, hasil analisis data menunjukkan beberapa hal sebagai berikut.

- 1) Untuk leksikon-leksikon tanaman bambu yang entitas acuannya memiliki peranan penting dalam kehidupan MEU maka tingkat pengetahuan dan penggunaannya cukup tinggi pada semua responden.
- 2) Untuk leksikon-leksikon terkait dengan tanaman bambu yang kurang bermanfaat dalam kehidupan MEU, maka tingkat pengetahuan dan tingkat penggunaan antargenerasi MEU rendah.
- 3) Untuk leksikon-leksikon terkait dengan peralatan tradisional yang terbuat dari tanaman bamboo walaupun entitas acuannya masih banyak namun fungsinya sudah digantikan oleh fungsi entitas lain maka tingkat penggunaan responden, khususnya responden remaja, rendah
- 4) Ada perbedaan yang besar antara pengetahuan dan penggunaan beberapa leksikon antargenerasi MEU, responden remaja di satu sisi dan responden dewasa dan tua di sisi lainnya yang ditemukan pada leksikon-leksikon yang mengacu pada entitas peralatan yang terbuat dari bagian batang bambu.

- 5) Faktor-faktor yang menyebabkan terjadinya perbedaan tingkat pemahaman dan tingkat penggunaan antargenerasi MEU terhadap leksikon tanaman bambu beserta leksikon-leksikon turunannya, yakni (1) sedikitnya populasi entitas acuan, (2) rendahnya interaksi, interelasi, dan interdependensi terhadap entitas acuan leksikon-leksikon tertentu, (3) tidakadanya transfer pengetahuan tentang entitas-entitas tertentu oleh generasi pendahulu, (4) tergantikannya beberapa leksikon BU oleh leksikon bahasa lain; (5) tergantikannya fungsi entitas acuan leksikon tertentu oleh fungsi entitas lain; dan (6) adanya tingkat pemahaman dan penggunaan responden hanya pada leksikon generik.

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**WORD CLASSES ACCORDING TO ROBINS IN HIS  
*GENERAL LINGUISTICS*.  
An Interpretation**

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**ABSTRACT**

This paper aims at analysing R.H.Robins' idea on word classes or parts of speech in his book *General Linguistics*. The identification focuses on the number of parts of speech/word classes, the criteria used in the classification and the approach used. In making the interpretation, the writer refers to some other references for comparisons. From the analysis, it was found that Robins classified English words into nine classes based on traditional approach and traditional grammar. The criteria used in the categorization is the syntactic relation, not semantic or morphological criteria. One word can be categorized into more than one class, depending on the grammatical relation in the sentence.

## **I. INTRODUCTION**

There are several different terms used to refer to word class which used by R.H.Robins. Nelson Francis (1957) and Harry Shaw (1986) uses parts of speech to refer to the same thing. Bloomfield in his masterpiece Language (1933: 196) used both: word class and parts of speech. According to him, the term “parts of speech” has been used traditionally in Europe for long. Harimurti Kridalaksana (2014) uses word class or word categorization. Some other linguists use lexical category to refer to the same thing.

Harimurti Kridalaksana (1990: 1) states that word classes has an important place in the study of grammar during the time of Aristoteles (in the fourth century BC). All the discussions on language began with the word classes. This tradition was transferred to Indonesia, too. Therefore, some of the text-books of Bahasa Indonesia written by the Indonesian language experts include word classes. Those experts are, among others, S.T. Alisjahbana, Goris Geraf, Ramlan, Samsuri, Anton Moeliono (Muslich, 1990). The difference is that those experts do not focus on the word classes only. Word classes are treated as one of the aspects of grammar and discussed together in balance with other aspects of grammar.

According Harimurti Kridalaksana (1990: 6-7), so far there have been three approaches to the study of word classes, that is, traditional approach, universal approach, and descriptive approach. The traditional approach holds the idea that word classes are the ones used in Greek and Latin grammar, that is, the principle of the word classes which was introduced by Aristotles and other Greek philosophers. The characteristics of each class is not important. The universal approach used by Jespersen for the first time relates logic to grammar. As a result, this approach classifies words into five classes: substantive, adjective, pronoun, verb, and particle. Although they are

universal, they are manifested differently in different languages. The descriptive approach which was pioneered by Sapir holds the view that each language has its own word classes because each language has its own scheme. Descriptive approach also states that the traditional approach which was used in Greek and Latin cannot be applied to the nouns of European language system. According Bloomfield (1933: 190), different languages will have different construction; therefore, the word classes can be different.

This paper is trying to interpret and analyze Robins' idea on word classes in his book General Linguistics: an Introductory Survey (1980). The questions to be answered in this interpretation and analysis include 1) the number of word classes according to Robins, 2) the approach used in the classification, and 3) the criteria used to put certain words into certain categories.

Moreover, it is intended to point out the weaknesses of Robins' description. To achieve this objectives, the writer of this paper uses comparative method. The writer tries to compare Robins' idea with the idea of other experts, both Indonesian experts and non Indonesian experts.

## ***II. ROBINS' IDEA ON WORD CLASSES***

R.H. Robins was a professor of general linguistics in the University of London. Having a strong background in French, Latin and Greek, he spent most of his time teaching at the universities and conducting researches on language and linguistics, not only in Europe and America but also in Africa and Asia. Of all his works, *General Linguistics: an introductory survey*, which was first published in 1964, is an outstanding one. This book is widely used in the department of language and linguistics at the universities, including Indonesia. As reflected in the title, this book is very comprehensive since it covers a wide range of topics from phonology to semantics and recent development of linguistics, mainly

the relationship between language and other fields of studies such as anthropology, philosophy and psychology.

The topic of word classes is presented and discussed in Chapter VI under the title “ *Grammar* ( page 171). The following is the summary of Robins’ idea on word classes in his book *General Linguistics, third edition*, (1980).

1. Syntactic relation is used as the basis to put certain words into certain word classes. “words may be brought into word classes by reference to the syntactic relations that they contract with one another in sentences ...” (p.171). For example, *mother* and *cooks* in the sentence ‘Mother cooks in the kitchen’ cannot be put in the same class because of their syntactic relation. The word “big” and “cheap” can be classified or put in the same class both have the same syntactic relation with nouns as seen in the following:

- big house
- cheap house
- the house is big
- the house is cheap

On the other hand, the word “friendly” and “slowly” cannot be put in the same class or parts of speech because of different syntactic relations in spite of their morphological similarity. Consequently, we can say “friendly boy” but we cannot substitute the word “friendly” with the word “slowly” and say “slowly boy”.

2. In most languages, paradigmatic variations in word forms are used to differentiate one word from the other into sets of classes. For example, words like “horse” and “horses” are put in one and the same class because of the form and the substitutability. “... many words are differentiated formally into sets of classes by paradigmatic variations in word forms” (p.171).

3. Sometimes, classes which are differentiated paradigmatically coincide in membership with classes which are differentiated syntactically. In this case, priority should be given to the syntactic classification rather than morphological classification. For example, the words *big* and *hot* are paradigmatically the same but *beautiful* and *understandable* are paradigmatically different from the words *big* and *hot*. In this case, syntactic classification can be used so that these four words are put in the same class as adjective because of their syntactic relations with nouns.
4. In principle, words are classified on the basis of the syntactic behavior, then “supplemented and reinforced by difference of morphological paradigms” (p.173). It means that the first criteria to put a word into certain classes is the syntactic relation. The form is the second consideration. For example, the word “writing” in *Writing is my favorite subject* is classified into noun not because of the form but because of the syntactic behavior, that is, its relation with other words in the larger unit.
5. According to Robins (1980: 173), the term ‘word classes’ and ‘parts of speech’ refer to the same thing. There are nine word classes. They are: noun, pronoun, verb, adjective, adverb, preposition, conjunction, article, interjection.
6. One word can be classified into more than one classes. In English, for example, the word ‘fun’ can be classified into noun and adjective, depending on its syntactic relations. The word “before” can belong to three classes as seen in the following:
  - He came before breakfast ( preposition)
  - He had come before( adverb)
  - He came before we left ( conjunction)

( page 174)

7. Word classes can be closed or open. According to Robins (1980: 174), an open class can be defined as “one whose membership is in principle unlimited”. On the contrary, closed classes refer to “fixed and small number of words, which are the same for all speakers of the language” (p.174). Noun, verb, adjective and adverb belong to open classes since their membership is unlimited in the sense that they can accept the addition of new words through the process of derivation, inflection and compounding. In contrast, preposition, auxiliary verbs, conjunction, pronoun, determiner belong to closed classes since its members are fixed and usually do not change. Accordingly, the newly created and loan words belong to open classes.

### ***III. ANALYSIS***

This analysis focuses on the three problems formulated in the introduction, that is, the number of word classes, the approach used by Robins, and the criteria used in categorizing a word.

#### **A. The Number of Word Classes or Parts of Speech**

Robins (1980: 173) classifies the English words into nine classes. They include noun, verb, adjective, adverb, preposition, pronoun, article, conjunction, and interjection. This classification is the same as the classification done by Donatus. Donatus as cited by Kridalaksana, classifies the words into nine classes and he uses the Latin terms: *nomen*, *pronomen*, *verbum*, *participium*, *adverbium*, *praepositio*, *coniunctio*, *interjectio*. (Kridalaksana, 1990: 4). Compared with the one by Aristotel, Robins' classification is different. Aristotle (Wahab, 1990: 6) classified the words into ten classes: *nomina*, *verba*, *adjectiva*, *adverbbia*, *numeralia*, *pronomina*, *coniunctio*, *prepositio*, *article*. This classification was widely used in Indonesia up to now.

Robins does not mention anything about other classification, especially the ones done by the structural linguists such Nelson Francis (1958: 235). Nelson Francis' classification is very different. He classifies the words into two big groups: content words and function words. Content words include noun, main verb, adjective, and adverb. These are words which give us a picture or content in our mind. The rest are function words- words which function to express the grammatical relationship. These include auxiliary verbs, prepositions, conjunctions/connectors, pronouns, determiners. The subclasses of determiner are quite broad: article ( a/an, the), possessive adjective (my, your, etc), demonstratives (this, that, these, those), quantifiers ( some, all, both, etc), intensifiers ( very, really, etc).

According to Nelson Francis, most determiners are noun determiners since they are used before the nouns as seen in the following.

- the house ( definite article)
- my house ( possessive adjective)
- that house ( demonstratives)
- some houses ( quantifiers)

In addition, intensifiers are not noun determiners but adjective or adverb determiners since they used to limit the adjective or adverbs as seen in the following:

- very old ---- correct
- very slowly ---- correct
- really old ----- correct
- very house ---- incorrect

Another term for intensifiers is qualifiers since its function to qualify the adjective or adverb.

In Indonesian language, Harimurti Kridalaksana (1990: 49; 2014: ) classifies the words into thirteen classes: nomina (noun), verba (verb), adjectiva (adjective), adverbia (adverb), pronomina (pronoun), numeralia (number), interro- gativa (question word), demonstrativa (demonstrative pronoun), artikula (article), preposisi (preposition), konjungsi (conjunction), kategori fatis (particle), interjeksi (interjection).

The above discussion shows that the number of word classes is not only one and it varies from time to time, from language to language. Therefore, Bloomfield is right when he states that different languages will have different construction; therefore, the word classes can be different ( Bloomfield , 1933: 190)

#### B. The Criteria

Robins (1980: 173) states that the classing of words into nine groups is based on the meaning and philosophical abstraction. So, his classification is based on the semantic criteria, not syntactic or syntactic relation. Most grammarians ( Kridalaksana, 2014: 28), use three possible criteria for the classification: semantic criteria, morphological criteria, and syntactic criteria. Halliday (1994: 30) also recommends that in the process of putting a word into certain class, the first criteria syntactic, completed with the semantic criteria to make it complete. Traditional grammarians use semantic criteria in word category. This can be seen from the way the define words, for example, nouns are words to name a person, place, thing or idea while verbs are words which express an action, or state of thing. ( Shaw, 1986: 2). Morphological criteria is less used and if it is used, then it cannot be used alone; it should be accompanied by other criteria, such as syntactic relation. According to morphological criteria, words like going, cooking and dancing will be put in the

same class since they have same suffix- ing. Words like manager, teacher, and cooker will be put in the same class as well since they share similar morphological characteristics. According to syntactic criteria, words like new, big, small will belong the same class since they share the same grammatical relationship in a sentence as seen in the following:

- The house is new/big/small
- It is a new/big/small house

As seen in the example, the three words can substitute one another in the sentence since they have the same grammatical characteristics or position in the sentence. In contrast, words like friendly and slowly, although morphologically similar, cannot be put in the same class/category since they different syntactic relation and cannot substitute each other aseen in the following.

- The boy is friendly ( correct)
- The boy is slowly ( incorrect)

According to Harimurti Kridalaksana (1990: 42; 2014, 29), word classes or word category should be based on the syntactic behavior which includes the following:

- “i. The position of the grammatical unit in the larger unit.
- ii. The possibility of the grammatical unit to be accompanied by another unit in the construction.
- iii. The possibility of the grammatical unit to be substituted by another unit.
- iv. Syntactic function such of subject, predicate.
- v. Syntactic paradigm such as active-passive, declarative-imperative, etc.”

Kridalaksana agrees with Robins that in word classes, the first criteria is the syntactic behavior and then supported by the morphological paradigm.

Robins does not say anything about the relationship between word classes and syntactic function such as subject, and predicate. Kridalaksana explicitly states that word classes should not be confused with syntactic function. “Fungsi tidak boleh dikacaukan dengan kelas” (Function cannot be confused with class). (1990: 43). Consequently, a word functioning as subject in a sentence is not always a noun because the subject position can be filled by several different word classes as seen in the following sentences:

3. *Tea is better than coffee.*

4. *Red is better than yellow.*

5. *In the garden is better than in the livingroom.*

The three examples show that the subject position can be filled by noun, adjective and prepositional phrase.

Another point to mention here is the change or movement of the word from one class to another class. Robins does not say anything about this explicitly. He only says that one word can have more than one classes. Kridalaksana states in his monograph (1990: 43) but he does not elaborate it. Words can move from one class to another because of the morphological process, that is, derivation as seen in the following sentences:

6. *He can manage the company.*

7. *He is the manager.*

8. *He has the managerial skills.*

The root *manage* (verb) moves to noun because of the suffix (-er) and moves again to adjective because of the suffix (-ial).

In connection with the inflection and derivation, Lyons in Language and Linguistics (1980: 111) states that forms and syntactic function are closely related. “Two forms have the same syntactic function if, only if,

they have the same distribution throughout the grammatical sentences of the language”. For example, *book* and *pen* have the same syntactic function because they have the same distribution as seen in the following sentences:

- *The book is cheap.*
- *The pen is cheap.*

It is apparent that the two words can substitute each other.

### **C. The Approach**

From Robins’ description (1980: 173), it is apparent that Robins adopts the traditional approach in classifying the words. This is characterized by the grouping of words into nine classes. Ideally, a textbook on general linguistics should have a complete description of the three approaches used to classify words: traditional approach, universal approach, and descriptive approach. Because of this, the word classes or parts of speech based on structural linguistics is not touched. The terms “content words” and “function words” are not mentioned at all while those two terms are often used nowadays.

In this case, Nelson Francis (1958: 222-290) gives a complete description about word classes based on the structural linguistics. He classifies the words into two big classes: content words and function words. Content words include noun, main verb, adjective, and adverb. The rest are function words. The criteria used in the classification is not meaning but the syntactic behavior and inflectional form. This can be seen in the way he defines verb. “There are five kinds of verb-marking formal criteria: inflection, function word, derivational affixes, positions, and superfixes”. He also defines noun as word preceded by the noun determiner and it can be identified by the noun-marking derivational suffixes. It can also be identified by the position to another class, that is, before the verb. All these show that word category is

based on the syntactic relation and the morphological changes (inflection and derivation).

#### **IV. CONCLUSION**

From the above discussion, there are three points to highlight. First, in general, Robins' description on word classes is not complete and thorough. He discusses the word classes from one approach only, that is, traditional approach. As a textbook on general linguistics he should have given other category based on some other approaches. At least he should have discussed two kinds of classification, that is, the word classes based on traditional grammar and word classes based on the descriptive and structural linguistics as seen in Nelson Francis's work The Structure of American English (1958) because these two kinds of word classes are very different from each other. Then, there is no information about the historical background of word classes dating back to Greek ages. The second point is that one word can be put into more than one category, depending on the grammatical relation in the sentence. The last, the discussion on word classes or parts of speech never ends since there are still conflicting opinions on how words should be categorized. But most linguists agree with Bloomfield that different languages will have different constructions; therefore, the word classes can be different. We do not expect to have the same number of word classes in two or more different languages such as Indonesian and English since each language is complete in itself.

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# SEEING THE QUALITY OF SMU UNAS READING TESTS THROUGH THE DIFFICULTY AND DISCRIMINATION INDICES PERSPECTIVE

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## ABSTRACT

The aim of a test is to measure the ability of students and give valid information for teachers about their students learning performances. However, many test results do not indicate valid judgment about the students' competence. This research is to identify the index of difficulty and discrimination of UNAS English tests academic year 2014/2015. The index of difficulty of a test shows how difficult or easy the test items are (difficult, average, or easy). The index of discrimination shows whether the test items are able to distinguish between the students who have higher ability and those who have lower one. The respondents of this research were the students of grade XII in three different schools in Jombang. The results of this research are: (1) 10 test items questions (29%) can be categorized as easy, 20 test items (57%) are categorized as medium, and 5 test items (14%) are categorized as difficult. In terms of the composition of the test, the test can be said ideal. However from the test items distribution perspective, the test was less ideal. (2) There are 14 test items that have low level of discrimination even no discrimination.

**Key words :** *Difficulty Indices, Discrimination Indices, UNAS Reading Test*

## 1. Introduction

A test is defined as a tool, procedure, or a series of activities that are used to get the description of the ability of a participant in a particular field (Djiwandono, 1996: 1). However, many test results do not show valid judgment about the students' competence. Accordingly a student commonly known as a clever one scored poorly on a test, or

vice versa. In such case, the tests cannot distinguish between the students who have good understanding about the taught subject and those who have less understanding.

Based on the fact above, this study analyzed the difficulty and discrimination indices of SMU UNAS English tests. This analysis is important due to the fact that in many years, the result of UNAS English test were very stunning. Many students scored highly on the test, as what happened in SMU “X” where the teacher reported that 95% students got 80-90 on English subject (academic year 2014/2015).

A question then arised: Was the quality of the UNAS English test items so easy that even the students known as having poor performance got higher scores? If the test items are too easy, the result will not be able to discriminate students’ different learning performance.

An analysis of the indices of difficulty and discrimination needs to be done to promote a reliable test questions in order to determine the test participants’ right position. As we have already understood, a test aims at measuring the ability of students and also to provide valid information for teachers about their students learning performance.

The index of difficulty of a test shows how difficult or easy the test items are. By knowing the index of difficulty, we can decide whether a test material can be categorized as difficult, moderate, or easy. Whereas the index of discrimination shows whether a test item is able to distinguish between the students who have higher ability and those who have lower one. The higher the level of discrimination of a test item, the higher its ability to distinguish the participants who are good at from those who are less capable.

This research focused on the questions on Reading Comprehension. This is due to the fact that majority of the UNAS test for SMU consists of reading questions. In one package of SMU UNAS English test, there are 35 reading questions out of 50 questions.

## 2. Theory

### a. Index of Difficulty

The index of difficulty shows how difficult or easy test items or a test as a whole that have been held. Through the analysis of the index of difficulty of a test, it can be revealed whether a test is classified as too difficult, hard, medium, easy, or too easy. Such categorization can be inferred from the acquisition of the average score achieved by the test takers (Djiwandono, 1996: 140).

The difficulty of an item is understood as the proportion of the persons who answer a test item correctly. The higher this proportion, the lower the difficulty. What this means is that it is related to an inverse relationship: the greater the difficulty of an item, the lower its index (Wood, 1960). To calculate the difficulty of an item, the number of persons who answered it correctly is divided by the total number of the persons who answered it. Usually this proportion is indicated by the letter  $p$ , which indicates the difficulty of the item (Crocker and Algina, 1986). It is calculated by the following formula:

$$P = \frac{B}{JS}$$

(Crocker and Algina, 1986)

Description

P = Difficulty index of item

B = Number of correct answers to item

JS = Number of correct answers plus number of incorrect answers to item

The following is the interpretation of index of difficulty according to Djiwandono (1996: 140).

- 0 – 0.30 categorized as difficult
- 0.31 – 0.70 categorized as medium
- 0.71 – 1.00 categorized as easy

## **b. Index of Discrimination**

The index of discrimination is used to show whether a test item can differentiate the groups of test participants who are highly capable from those who are less capable. The higher the level of discrimination of a test item, the higher its ability to distinguish the more capable participants from those who are less capable (Djiwandono, 1996: 144).

If the test and an item measure the same ability or competence, we would expect that those having a high overall test score would have a high probability of being able to answer the item. We would also expect the opposite, which is to say that those having low test scores would have a low probability of answering the item correctly. Thus, a good item should discriminate between those who score high on the test and those who score low.

Usually two ways of determining the discriminative power of an item are used: the discrimination index and the discrimination coefficient. Although there are various similar ways of calculating the discrimination index, in this work used the following formula:

$$D = (T - R) : N$$

(Djiwandono, 1996: 143)

Description:

D = Discrimination index of item

T = Group of higher level students

R = Group of lower level students

N = Population groups of high and low group

Here is the criteria of discrimination indices according to Djiwandono (1996: 144).

- >0,50 : High
- 0.20-0.50 : Medium
- <0.20 : Low
- 0 : No Discrimination
- (-) : Negative

### **c. English Test in UNAS**

The types of UNAS English questions in senior high schools (SMA/MA) are multiple choices question, consisting of 50 questions (15 listening and 35 reading questions) with the time allocation of 120 minutes (Depdiknas, 2008: 1). The English skills tested to measure the competencies generally in UNAS include listening and reading. However, sometimes grammar is also tested.

#### **UNAS Reading Test (90 Minutes)**

The English UNAS reading tests consist of 35 questions. The questions are usually about incomplete dialogues, error recognition (grammar), jumble words or sentences, cloze texts and reading comprehension.

The reading comprehension is usually divided into two categories: short functional texts and texts genres. Short functional texts include advertisements, brochures, messages, letters, and announcements and genre of the text. The genre of the texts includes recount, news item, explanation, review, discussion, report, exposition, narrative, procedure, descriptive, and spoofs. The principle of reading questions is to find out the main idea and understanding the contents of a text. Therefore, it is very essential to frequently read to find out the main idea of the text and increase vocabulary (Hidayati, 2015: 14).

### **3. Research Method**

The design of this research is descriptive analysis in the form of quantitative. The data used in this study are the students' scores of the test. The data were taken from the tests given to the students in three schools. The tests were delivered on 25 March 2016 at SMU "A", on 20 March 2016 at SMU "B", and on 11 March 2016 at SMU "C".

The population of this research were the students of grade XII in three different schools. In total there were 104 students used as sample (SMU "A" (30 students), SMU "B" (39 students) and SMU "C" (35 students)). The respondents were selected through purposive sampling technique. In this case they had to meet the criteria of having higher, medium, and lower level of English competence. They were selected based on their English scores (as indicated by their school reports) and information from the teachers. The respondents had different level of English competence so that they could be categorized as having higher, medium, and lower level.

The data were collected by administering the test to the students in three schools. The test were done on 11<sup>th</sup>, 12<sup>th</sup>, and 13<sup>th</sup> of March 2016.

### **4. Discussion**

#### **4.1 Difficulty indices of UNAS reading test 2014/2015**

The table below shows the level of difficulty of UNAS Reading which consists of 35 questions. Overall it appears that most of the test items have medium level of difficulty, while few test items are categorized as difficult and easy.

**Table 4.1 The difficulty indices of UNAS reading test 2014/2015**

| <b>No. of test item</b> | <b>No. of students answering correctly</b> | <b>Total no. of students</b> | <b>Index of difficulty</b> | <b>Interpretation</b> | <b>Percentage of index</b> |
|-------------------------|--------------------------------------------|------------------------------|----------------------------|-----------------------|----------------------------|
| 7                       | 6                                          | 104                          | 0.05                       | DIFFICULT             | 14%                        |
| 27                      | 8                                          | 104                          | 0.07                       | DIFFICULT             |                            |
| 2                       | 17                                         | 104                          | 0.16                       | DIFFICULT             |                            |
| 16                      | 17                                         | 104                          | 0.16                       | DIFFICULT             |                            |
| 19                      | 28                                         | 104                          | 0.26                       | DIFFICULT             |                            |
| 22                      | 33                                         | 104                          | 0.31                       | MEDIUM                | 57%                        |
| 17                      | 37                                         | 104                          | 0.35                       | MEDIUM                |                            |
| 6                       | 40                                         | 104                          | 0.38                       | MEDIUM                |                            |
| 21                      | 41                                         | 104                          | 0.39                       | MEDIUM                |                            |
| 9                       | 45                                         | 104                          | 0.43                       | MEDIUM                |                            |
| 13                      | 45                                         | 104                          | 0.43                       | MEDIUM                |                            |
| 35                      | 46                                         | 104                          | 0.44                       | MEDIUM                |                            |
| 10                      | 49                                         | 104                          | 0.47                       | MEDIUM                |                            |
| 3                       | 50                                         | 104                          | 0.48                       | MEDIUM                |                            |
| 15                      | 54                                         | 104                          | 0.51                       | MEDIUM                |                            |
| 34                      | 55                                         | 104                          | 0.52                       | MEDIUM                |                            |
| 25                      | 57                                         | 104                          | 0.54                       | MEDIUM                |                            |
| 18                      | 59                                         | 104                          | 0.56                       | MEDIUM                |                            |
| 20                      | 59                                         | 104                          | 0.56                       | MEDIUM                |                            |
| 30                      | 64                                         | 104                          | 0.61                       | MEDIUM                |                            |
| 33                      | 64                                         | 104                          | 0.61                       | MEDIUM                |                            |
| 8                       | 65                                         | 104                          | 0.62                       | MEDIUM                |                            |
| 28                      | 66                                         | 104                          | 0.63                       | MEDIUM                |                            |
| 31                      | 66                                         | 104                          | 0.63                       | MEDIUM                |                            |
| 26                      | 69                                         | 104                          | 0.66                       | MEDIUM                |                            |
| 24                      | 73                                         | 104                          | 0.70                       | EASY                  | 29%                        |
| 5                       | 79                                         | 104                          | 0.75                       | EASY                  |                            |
| 23                      | 79                                         | 104                          | 0.75                       | EASY                  |                            |
| 32                      | 80                                         | 104                          | 0.76                       | EASY                  |                            |
| 1                       | 83                                         | 104                          | 0.79                       | EASY                  |                            |

|    |    |     |      |      |  |
|----|----|-----|------|------|--|
| 4  | 84 | 104 | 0.80 | EASY |  |
| 11 | 87 | 104 | 0.83 | EASY |  |
| 14 | 88 | 104 | 0.84 | EASY |  |
| 12 | 95 | 104 | 0.91 | EASY |  |
| 29 | 98 | 104 | 0.94 | EASY |  |

There are 10 test items (29%) categorized as easy. The test items considered as easy are questions number 24, 5, 23, 32, 1, 4, 11, 14, 12, 29. These test items are presented in the Descriptive text, Recount, Letter, Job Vacancy, News Items, and Analytical Exposition. More specifically, the type of test items grouped as easy are those related to student's general idea of the text.

Out of 10 easy questions, two items are classified as very easy as it has the difficulty index of 0.9 and above. They are items number 12 and 29. These questions are related to detailed information, the questions are "On February 2003, Venus William..." and "What happened to the company on October 1<sup>st</sup>, 2014?".

From the difficulty index illustrated in the table above, it can be seen that the composition of the difficulty index of the test is 29% easy, 57% medium and 14% difficult. Such composition can be categorized as ideal.

In terms of the composition of test items, the arrangement of ideal test items should begin with the questions that are categorized as easy, then gradually become more difficult, and end with the most difficult test item. Psychologically, it is intended to motivate the test takers. In the beginning of the test, they feel that they will do all the tests fairly and with all the capacity they have (Djiwandono, 1996: 142). In contrast, a test that begins with test items with a high difficulty indices tend to discourage the test takers, which can affect their concentration and passion in completing the entire test. Besides the test items which are difficult at the beginning of the test is time

consuming the test takers. Such problem can be avoided by arranging the test items on the basis of the degree of difficulty that can be calculated (Djiwandono, 1996: 142).

Considering the items of the test that are categorized easy and difficult, it can be concluded that the arrangement of the UNAS test items was not constructed in accordance with the level of difficulty of the test items. The easiest items are put on number 29 and 12, with the indices of difficulty 0.94 and 0.91, respectively. Indeed, items 1, 3 and 5 can be categorized easy, but many easy questions are spread on the numbers above 10.

The same thing happened on test items that are considered difficult. Items number 2 and 7 which are ideally occupied by easy test items but in fact are occupied by those which are difficult, 0.16 and 0.07, respectively. Of course, as described in the theory above, such composition is not ideal because the items that are categorized difficult when placed at the beginning of a test may break the spirit of the test takers to do the test.

Therefore, it is necessary to rearrange the UNAS test items. The arrangement should pay attention on the ideal level of difficulty, namely begins with the easiest test item and then gradually becomes more difficult.

#### **4.2 Discrimination indices of UNAS reading test 2014/2015**

This section describes which test items that have low discrimination indices. The test items discussed here are those that have low level of discrimination in three schools.

**Table 4.3 Test items with low discrimination indices**

| Test Number | SMU “A” | SMU “B” | SMU “C” |
|-------------|---------|---------|---------|
| 1           | -0.2    | 0.15    | -0.09   |
| 2           | 0.1     | 0.07    | -0.36   |
| 7           | 0       | 0.07    | 0       |
| 15          | 0.1     | -0.07   | 0       |
| 16          | -0.2    | 0.15    | 0       |
| 30          | -0.3    | 0       | -0.09   |
| 33          | -0.1    | 0       | 0       |
| 34          | 0.1     | 0.07    | -0.18   |
| 31          | 0       | 0.07    | 0.09    |
| 5           | -0.1    | -0.07   | 0.18    |
| 11          | 0       | 0.15    | 0.18    |
| 14          | 0       | 0       | 0.18    |
| 19          | 0.1     | 0.15    | 0.18    |
| 12          | 0.1     | 0.15    | 0.09    |

The table above shows the test items that have low indices of discrimination in three schools. It is seen that there are 14 test items that have low level of discrimination even no discrimination. Discrimination index of a test item becomes higher when there is a clear-cut difference between the number of correct answers obtained by the two groups of high and low. The greater the number of correct answers between the two groups, the higher the index of discrimination of the test items.

In the three schools it can be seen that the indices of discrimination of UNAS test items can be classified as less ideal. Such discrimination indices indicate that the test items do not have the ability to distinguish between the students who are capable and those who are less capable. As we know when the number of students in higher and lower groups is the same or not significantly different, the

index of discrimination is low even no discrimination which indicates inability to distinguish the capable students from those who are less capable (Djiwandono, 1996: 143). For example, test item 1 is having negative index of discrimination (-0.09) in SMU “C” because there were 7 students in higher group and 8 students in lower group who could answer the question. This clearly indicates that the question could not differentiate between capable students from those who less capable because the number of students in higher group is similar to (even less than) that in lower group.

#### **4.4 General Discussion**

To produce a good test it is needed to do the analysis of difficulty and discrimination indices. As already discussed above, the composition of the difficulty indices is ideal. The composition of the questions is 10% for difficult items, 60% medium and 30% easy (Suwanto 2007: 169).

However in terms of the questions arrangement, the UNAS test is not appropriate because the placement of the level of difficulty was done randomly. The good composition of questions should start with the easiest questions and then go gradually difficult. But that does not occur in UNAS. There are some test items classified as easy which are placed at the end of the test. On the other hand there is difficult test items that are placed at the beginning of the test. Such composition will certainly be able to break the spirit of the test takers. Therefore, from the standpoint of difficulty-index analysis, it is necessary to rearrange the composition of the questions.

However, the analysis from the viewpoint of the index of difficulty alone is not enough. A further analysis is needed to be done which in

this regard is the analysis of the index of discrimination. In the analysis of discrimination indices, the test items belonging to the less, medium, and high must be examined again in order to know which items that need to be maintained and which items that need to be revised. If the test items cannot distinguish the ability of students, those belonging to the higher group and the lower group, the test items need to be revised.

With reference to the range of the index, it can be seen which test items need attention. If the discrimination index is far below 0.20, then the test item cannot be maintained. The discrimination indices which range from 0.20 to 0.50 are categorized average and still qualify. The discrimination indices of 0.50 upwards are considered good.

The results of the analysis on the index of discrimination shows that there are many test items that have lower index of discrimination even no discrimination. The test items are number 1, 2, 5, 7, 11, 12, 14, 15, 16, 19, 30, 31, 33, 34.

Therefore, a revision is necessary to do. This is because they do not qualify to be used as an ideal test because they do not have the power to distinguish. Their indices of discrimination were under 0.20 which means less feasible for use. There is even discrimination index of (0), which means there is no discrimination at all and (-) which means negative. Therefore, those items that do not qualify should be replaced or revised.

## **5. Conclusion**

The research was done in three schools in Jombang (SMU "A", SMU "B", and SMU "C"). There were 35 test items in UNAS Reading tests in academic year 2014/2015 analyzed. The test items were analyzed to see the indices of difficulty and indices of discrimination.

The first analysis is the indices of difficulty. It was found out that there were 10 test items (29%) categorized as easy, 20 test items (57%) categorized as medium, and 5 test items (14%) categorized as difficult. In terms of the composition of the test, the test can be said ideal. However in the test items distribution perspective, the test is structured not in accordance with the ideal structure of test, namely easy questions must be put in early numbers followed by medium and difficult questions. The test analyzed was less ideal in terms of test structure because there were difficult questions put in the early numbers and easy numbers put in the last.

Based on the analysis of the indices of discrimination, it can be concluded that there should be some revision on the test items. There are 14 test items (1, 2, 5, 7, 11, 12, 14, 15, 16, 19, 30, 31, 33, 34) that have low level of discrimination even no discrimination.

## **5.2 Suggestion**

Based on the analysis of difficulty and discrimination indices, some suggestion can be made.

- a. The test maker must revise the test in terms of the structure of the test (put the easy questions before the more difficult ones).
- b. The test maker must revise some test items with ones that can distinguish which students are capable and which ones are less capable.

In terms of the scope, further research need to be conducted with data taken from larger number of schools, such as not only from MA but also SMU.

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# PEMBUATAN LAGU-LAGU PEMBELAJARAN BAHASA INGGRIS BERIRAMA QASIDAH UNTUK PENGAJARAN BAHASA INGGRIS DI PESANTREN

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## ABSTRAK

Bahasa Inggris merupakan salah satu bahasa asing yang harus dikuasai oleh mahasiswa Indonesia termasuk siswa di lingkungan pesantren. Namun pengajaran bahasa Inggris di pesantren sering kurang menyenangkan (hanya menggunakan metode klasik atau ceramah saja). Akibatnya, penguasaan bahasa Inggris mereka juga kurang baik. Kosakata para santri cenderung sangat terbatas. Salah satu cara yang efektif untuk mengatasi masalah kosakata bahasa Inggris yang terbatas adalah dengan menggunakan lagu. Sayangnya, dalam pengajaran bahasa Inggris di pesantren, lagu masih jarang digunakan karena lagu-lagu bahasa Inggris yang sekarang ada terdengar "kebarat-baratan". Oleh karena itu, penelitian ini bertujuan untuk menciptakan lagu-lagu bahasa Inggris dengan "cita rasa" pesantren, dalam hal ini menciptakan lagu bahasa Inggris berirama qasidah (satu genre musik yang akrab di pesantren) sehingga akan lebih mudah diterima oleh siswa serta para pemimpin pesantren. Metode yang digunakan untuk menciptakan lagu adalah Hannafin dan Peck Model. Berdasarkan pada analisis kebutuhan, proses perancangan dan pengembangan lagu, lagu-lagu *qasidah* pembelajaran bahasa Inggris berikut dibuat dengan tema: *colours, family, numbers, sea animals, animals, occupations, trasportations, fruits, vegetables, prepositions, places, colours, outer parts of body, inner parts of body, feelings, jewelry, things in the school, things in the bedroom, common expressions* dan *seasons*.

Kata kunci: pesantren, lagu qasidah, pengajaran bahasa Inggris

## 1. Latar Belakang

Saat ini Bahasa Inggris adalah salah satu bahasa asing yang wajib dikuasai oleh para pembelajar tidak terkecuali oleh para santri di lingkungan pondok pesantren. Hanya saja pengajaran bahasa Inggris di lingkungan pesantren seringkali kurang menyenangkan. Banyak ustadz atau ustadzah

yang mengajar dengan metode klasikal atau ceramah saja. Akibatnya penguasaan bahasa Inggris mereka juga tidak maksimal. Kosakata yang mereka kuasai cenderung sangat terbatas.

Salah satu cara efektif untuk menanggulangi permasalahan terbatasnya kosakata bahasa Inggris adalah melalui pembelajaran dengan lagu-lagu. Gugliemino dalam Schoepp (2012) menyebutkan bahwa banyak orang melakukan aktivitas bernyanyi di upacara keagamaan, di dalam mobil dan bahkan di dalam ruang pribadi mereka. Jika lagu-lagu tersebut disinergikan dengan pengajaran bahasa, termasuk bahasa Inggris, maka akan memberikan banyak manfaat bagi para pembelajar.

Namun sayangnya pada sekolah-sekolah yang berbasis pesantren cara ini kurang diminati karena lagu-lagu pelajaran bahasa Inggris yang ada sekarang dianggap kurang “Islami” karena menggunakan nada-nada (musik) barat. Karena itu, sesuai dengan diskusi kami dengan beberapa pengasuh pondok pesantren di Jombang, sangat perlu diciptakan lagu-lagu pelajaran bahasa Inggris dengan nada-nada yang biasa digunakan di lingkungan pesantren (qasidah).

Sebenarnya penggunaan lagu dalam pengajaran di pesantren adalah hal yang lumrah dilakukan. Misalnya, dalam menghafalkan kosa kata bahasa Arab, sering kali para santriwan/santriwati di pondok pesantren menggunakan nada-nada (lagu) qasidah untuk mempermudah hafalan. Namun sayangnya, dalam pengajaran bahasa Inggris, media lagu ini masih jarang digunakan karena lagu-lagu yang ada selama ini banyak berbau “kebarat-baratan”.

Oleh sebab itu, penelitian ini bertujuan untuk membuat lagu-lagu pelajaran bahasa Inggris dengan nada-nada qasidah / kepesantrenan sehingga lebih bisa diterima oleh para santri maupun pengurus pesantren dan diaplikasikan dalam pengajaran bahasa Inggris setingkat SMP/MTs.

## 2. Landasan Teori

Banyak studi yang menyebutkan bahwa lagu adalah sesuatu yang disukai banyak orang baik tua maupun muda. Menurut Gugliemino dalam Schoepp (2012) pada jurnal ilmiahnya yang berjudul “*Reason for Using Songs in the ESL/ EFL Classroom*” menyebutkan bahwa aktivitas bernyanyi dilakukan oleh banyak orang, misalnya: di upacara keagamaan, di dalam mobil dan bahkan di dalam ruang pribadi mereka. Hal ini membuktikan bahwa menyanyi merupakan aktivitas yang disukai oleh kebanyakan orang sehingga dapat dilakukan diberbagai tempat sekalipun.

Berkaitan dengan pembelajaran bahasa Inggris, lagu merupakan media pembelajaran yang sangat efektif dan menyenangkan dalam pembelajaran. Sebagai contoh, dengan lagu, para pembelajar dapat belajar tanpa merasa terbebani, bahkan suasana kelas akan terasa semarak. Saricoban dan Metin dalam Schoepp (2012) menyebutkan bahwa lagu dapat meningkatkan empat skill dalam bahasa Inggris, yaitu *reading*, *writing*, *listening* dan *speaking*.

Lagu dapat digunakan dalam pembelajaran materi bahasa. Eken dalam Schoepp (2012), menyebutkan bahwa lagu dapat digunakan sebagai:

1. untuk menyajikan topik, poin kebahasaan, lexis, dll
2. untuk berlatih poin kebahasaan, lexis, dll
3. untuk fokus pada kesalahan umum peserta didik dengan cara yang langsung
4. untuk mendorong pembelajaran yang luas dan intensif
5. untuk merangsang diskusi tentang sikap dan perasaan
6. untuk mendorong kreativitas dan penggunaan imajinasi
7. ntuk memberikan suasana kelas yang santai
8. untuk memberi variasi dan suasana belajar yang menyenangkan

Beberapa peneliti yang juga memberi *statement* yang berhubungan dengan pengajaran menggunakan lagu antara lain Adamowski (1997) dan juga Lo & Li (1998). Adamowski menyebutkan bahwa lagu dapat meningkatkan *skill* atau kemampuan dalam berbahasa seseorang, sedangkan Lo&Li, menyebutkan bahwa lagu dapat menjadi *ice braker* dari rutinitas kelas.

Dengan demikian, jelaslah bahwa lagu sangat penting bagi pengajaran bahasa Inggris, terutama untuk membuat suasana pembelajaran menjadi menyenangkan dan para siswa dapat belajar dengan cara yang mereka sukai. Selain itu *grammar*, yang selama ini diajarkan dalam metode klasikal, ternyata dapat dikombinasikan dengan lagu.

Penelitian ini nantinya akan menggunakan lagu-lagu sholawat yang telah dihapal atau dikenal oleh para siswa sebelumnya sehingga lagu-lagu bertema *grammar* tersebut akan lebih familiar bagi mereka. Lagu-lagu tersebut akan dikombinasikan dengan lirik lagu bertema *grammar* yang kemudian direkam dan digunakan sebagai media dalam belajar bahasa Inggris, materi *grammar*.

### **3. Metode Penelitian**

Penelitian ini menggunakan desain *The Hannafin Peck Design Model*. Penelitian ini akan menghasilkan luaran berupa produk yaitu lagu pengajaran bahasa Inggris berirama *qasidah* yang dapat digunakan sebagai media dalam pembelajaran bahasa Inggris di pesantren.

Lokasi penelitian ini adalah Pondok Pesantren Darul Ulum Jombang. Pondok Pesantren ini dipilih karena ia memiliki *concern* terhadap penguasaan bahasa-bahasa asing termasuk bahasa Inggris. Hanya saja Pondok Pesantren ini belum memiliki sumber daya yang maksimal untuk

pengembangan bahasa Inggris (baik dalam hal SDM maupun keputakaannya).

Adapun tahapan penelitian ini adalah mengidentifikasi materi *vocabulary* yang perlu dibuatkan lagu berdasarkan silabus pembelajaran di sekolah setingkat MTs. Setelah itu mengidentifikasi lagu-lagu *qasidah* yang telah dihapal oleh para santri dengan cara wawancara. Membuat lirik berdasarkan materi *vocabulary* yang disesuaikan dengan lagu-lagu *qasidah* tersebut. Merekam lagu-lagu dan mengimplementasikan pada kelompok siswa untuk tujuan evaluasi dan revisi.

#### 4. Hasil penelitian

##### a. Analisis Kebutuhan

Permasalahan mitra diidentifikasi melalui diskusi dan *sharing* mengenai permasalahan para santri mengenai pengajaran bahasa Inggris di lingkungan pondok pesantren. Memang sudah ada usaha-usaha yang dilakukan oleh pihak pesantren untuk meningkatkan kemampuan berbahasa Inggris para santri. Dalam bimbingan bahasa Inggris tersebut disediakan tutor atau pengajar bahasa Inggris dari santri yang lebih senior.

Berdasarkan wawancara dan pengamatan di lokasi, permasalahan-permasalahan yang dihadapi adalah:

1. Para santri kesulitan dalam hal menghapal kosa kata bahasa Inggris serta banyaknya kesalahan dalam pengucapan (*Pronunciation*).
2. Para santri memiliki kosa kata terbatas, sehingga pada sesi percakapan dirasa masih belum maksimal karena keterbatasan tersebut.

Untuk mengatasi permasalahan ini solusi yang ditawarkan berupa **pembuatan lagu-lagu berbahasa Inggris dengan kemasan kepesantrenan (*qasidah*)**. Harapannya para santri akan lebih mudah menghapal karena telah familiar dengan lagu-lagu yang biasa mereka

dengarkan di pesantren. Solusi ini dilatarbelakangi oleh kebiasaan dalam pengajaran bahasa Arab, terutama hafalan kosa kata, yang menggunakan lagu-lagu atau nada-nada qasidah yang biasa digunakan di pesantren.

## b. Desain Lagu

Berikut ini adalah lirik-lirik lagu dari lagu-lagu yang berhasil didesain berdasarkan pada analisis kebutuhan (keperluan kosa kata dalam bahasa Inggris, pronunciation, dan lagu-lagu *qasidah* yang telah dihapal oleh sebagian besar santri).

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| <p><b>1. Lirik lagu tema Colours</b><br/> <i>Rokhatil atyaru tasydu # Fi layalil maulidi</i><br/> <i>Wabarikun nuri yabdu # Mim maani akhmadi</i><br/> <i>Fi layalil maulidi</i></p> <p><b>Blue</b> biru, <b>red</b> itu merah<br/> <b>Green</b> hijau, <b>white</b> itu putih<br/> <b>Black</b> hitam, <b>gray</b> abu-abu<br/> <b>Brown</b> coklat, <b>pink</b> merah muda</p> <p><b>Bluish</b> ke biru-biruan<br/> <b>Greenish</b> ke hijau-hijauan<br/> <b>Brownish</b> ke coklat-coklatan<br/> <b>Reddish</b> ke merah-merahan</p> <p><b>Dark</b> blue itu biru tua<br/> <b>Dark</b> yellow kuning tua<br/> <b>Dark</b> red itu merah tua<br/> <b>Light</b> yellow kuning muda<br/> <b>Ligth</b> blue itu biru muda<br/> <b>Light</b> green itu hijau muda</p> <p><i>Rokhatil atyaru tasydu # Fi layalil maulidi</i><br/> <i>Wabarikun nuri yabdu # Mim maani akhmadi</i></p> | <p><b>2. Lirik lagu tema Common Expressions</b><br/> <i>Habibi ya Muhammad Ya shodiqan bil wa'd</i><br/> <i>Ya Ahmad ya muayyad minal fardisshomad</i></p> <p><b>How are you</b> apa kabar?<br/> <b>I'm fine</b> baik saja<br/> <b>Don't be sad</b> jangan sedih<br/> <b>Don't cry</b> jangan nangis</p> <p>Ayo tetap semangat, <b>let us keep our spirit</b><br/> <b>Please never give up my friend</b>, jangan pernah menyerah.<br/> <b>Cause Allah's always with us oh my best friend</b></p> <p><i>Ya man saroi talailan, mashokhiban jibrilan 2X</i></p> <p><b>Keep smiling</b> tetap senyum<br/> <b>Get well soon</b> lekas sembuh<br/> <b>Don't worry</b> jangan cemas.<br/> <b>Keep calm</b> tenanglah</p> <p><i>2x Habibi ya Muhammad Ya</i></p> |
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| <p><i>Fi layalil maulidi</i></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | <p><i>shodiqa bil wa'd</i><br/> Ya Ahmad ya muayyad minal<br/> fardisshomad</p> <p>Ayo tetap semangat, <b>let us keep our spirit</b><br/> <b>Please never give up my friend</b>,<br/> jangan pernah menyerah.<br/> <b>Cause Allah's always with us oh my best friend</b></p> <p>Ya man saroi talailan,<br/> mashokhiban jibrilan 2X</p> <p><b>Keep smiling</b> tetap senyum<br/> <b>Get well soon</b> lekas sembuh<br/> <b>Don't worry</b> jangan cemas.<br/> <b>Keep calm</b> tenanglah</p>                                                                                                                                                                                                                                                                                                                              |
| <p><b>3. Lirik lagu tema Family</b><br/> Ya Rabbi bil musthofa # Balligh<br/> makosidana<br/> Waghfirlana mam madho # Ya wa<br/> sial karomi</p> <p><b>Father</b> ayah, <b>mother</b> ibu<br/> <b>Uncle</b> paman, <b>aunt</b> bibi<br/> <b>Brother</b> saudara lelaki<br/> <b>Sister</b> saudara perempuan</p> <p>Ya Rabbi bil Musthofa # Balligh<br/> makosidana<br/> Waghfirlana mam madho # Ya wa<br/> sial karomi</p> <p><b>Husband</b> suami, <b>wife</b> istri<br/> <b>Nephew</b> kemenakan laki<br/> <b>Niece</b> kemenakan perempuan<br/> <b>Daughter</b> anak perempuan</p> <p>Ya Rasulaah salamun alaik#Ya<br/> rafiassya ni wad daroji<br/> Atfatayyaji rotal alami #</p> | <p><b>4. Lirik lagu tema Feelings</b><br/> Kul ya adhim antal adhim # Kod<br/> hammana amrun adhim<br/> Wakulluamrinhamanaa # Ya<br/> khunnubis mika ya adhim</p> <p><b>Proud</b> itu bangga, <b>happy</b> gembira<br/> <b>Angry</b> marah, <b>hurry</b> tergesa-gesa<br/> <b>Calm</b> itu tenang, <b>peaceful</b> itu aman<br/> <b>Uncertain</b> bimbang, <b>comfortable</b><br/> nyaman<br/> <b>Disappointed</b> itu kecewa,<br/> <b>exhausted</b> itu merasa lelah, <b>sad</b> itu<br/> sedih, <b>gloomy</b> itu galau<br/> and <b>pleasant</b> itu ya menyenangkan</p> <p>Kul ya adhim antal adhim # Kod<br/> hammana amrun adhim<br/> Wakulluamrinhamanaa # Ya<br/> khunnubis mika ya adhim</p> <p><b>Confident</b> itu percaya diri<br/> <b>Generous</b> itu bermurah hati<br/> <b>Wonderful</b> itu luar biasa</p> |

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| <p><i>Yauhailalju di wal karomi</i></p> <p><b>Grand father</b> itu kakek<br/> <b>Grand mother</b> itu nenek<br/> <b>Children</b> itu anak-anak<br/> <b>Parents</b> itu orang tua</p> <p><i>Ya Rabbi bil Musthofa # Balligh<br/> makosidana<br/> Waghfirlana mam madho # Ya wa<br/> sial karomi</i></p> <p><b>Sibling</b> saudara kandung<br/> <b>Grandchildren</b> itu cucu<br/> <b>Parents in law</b>, mertua<br/> <b>Brother in law</b> kakak ipar</p> <p><i>Ya Rabbi bil Musthofa # Balligh<br/> makosidana<br/> Waghfirlana mam madho # Ya wa<br/> sial karomi</i></p>                                                                                                        | <p><b>Amazing</b> itu istimewa<br/> <b>Reliable</b> itu terpercaya, <b>receptive</b><br/> itu mudah menerima, <b>delighted</b> itu<br/> merasa gembira, <b>anxious</b> itu sedang<br/> gelisah</p> <p><i>Kul ya adhim antal adhim # Kod<br/> hammana amrun adhim<br/> Wakulluamrinhamanaa # Ya<br/> khunnubis mika ya adhim</i></p>                                                                                                                                                                                                                                                                                                                                                                                   |
| <p><b>5. Lirik lagu tema Numbers</b><br/> <i>Sholatullah, Salamullah, Ala Thoha<br/> Rosulillah<br/> Sholatullah, Salamullah, Ala Yasin<br/> Habibillah</i></p> <p><b>first</b> pertama, <b>second</b> kedua, <b>third</b><br/> ketiga, <b>fourth</b> keempat</p> <p><b>Fifth</b> kelima, <b>sixth</b> keenam,<br/> <b>Seventh</b> ketujuh, <b>eighth</b> kedelapan</p> <p><b>Ninth</b> kesembilan, <b>tenth</b><br/> kesepuluh, <b>eleventh</b> itu<br/> kesebelas, <b>twelfth</b> itu kedua<br/> belas, <b>thirteenth</b> itu ketiga<br/> belas</p> <p><b>Fourteenth</b> itu keempat belas,<br/> <b>fifteenth</b> itu kelima belas,<br/> <b>sixteenth</b> itu keenam belas,</p> | <p><b>6. Lirik lagu tema Prepositions</b><br/> <i>Dhoharoddinul Muqyyad # Bi<br/> dhuhurin Nabi Ahmad<br/> Ya hanana nabi Muhammad,<br/> Dzalikal fadlu minallah</i></p> <p><b>Across</b> seberang, <b>along</b> sepanjang<br/> <b>Behind</b> belakang, <b>in</b> di dalam<br/> <b>Beside</b> disamping, <b>out</b> diluar<br/> <b>Near</b> dekat, <b>center</b> di tengah</p> <p><i>Ya hanana nabi Muhammad,<br/> Dzalikal fadlu minallah</i></p> <p><b>Before</b> sebelum, <b>after</b> setelah<br/> <b>Above</b> atas, <b>under</b> bawah<br/> <b>Despite</b> meskipun, <b>because</b> karena<br/> <b>until</b> sampai, <b>when</b> ketika</p> <p><i>Ya hanana nabi Muhammad,<br/> Dzalikal fadlu minallah</i></p> |

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| <p><b>seventeenth</b> itu ketujuh belas</p> <p><b>Eighteenth</b> itu kedelapan belas,<br/> <b>nineteenth</b> itu kesembilan belas,<br/> <b>twentieth</b> itu kedua puluh, <b>twenty</b><br/> <b>first</b> itu kedua satu,</p> <p><i>Sholatullah, Salamullah,<br/> Ala Thoha Rosulillah<br/> Sholatullah, Salamullah,<br/> Ala Yasin Habibillah</i></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | <p><b>Next to</b> sebelah, <b>when</b> ketika<br/> <b>In front of</b> itu ada di depan<br/> <b>Due to</b> dikarenakan oleh, <b>despite</b><br/> meskipun<br/> <b>Since</b> karena</p> <p><i>Ya hanana<br/> Dhoharoddinul Muayyad # Bi<br/> dhuhurin Nabi Ahmad<br/> Ya hanana nabi Muhammad,<br/> Dzalikal fadlu minallah</i></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| <p><b>7. Lirik lagu tema Sea Animals</b><br/> <i>Sholatullah salamullah # Ala Toha<br/> Rasulillah<br/> Sholatullah salamullah # Ala Yasin<br/> Habibillah</i></p> <p><b>Turtle</b> itu kura-kura, <b>octopus</b> itu<br/> gurita<br/> <b>Manta ray</b> itu ikan pari, <b>dolphin</b><br/> itu lumba-lumba</p> <p><i>Sholatullah salamullah # Ala Toha<br/> Rasulillah<br/> Sholatullah salamullah # Ala Yasin<br/> Habibillah</i></p> <p><b>Sea horse</b> itu kuda laut, <b>star fish</b><br/> itu bintang laut<br/> And <b>sea urchin</b> landak laut, <b>sea</b><br/> <b>anemon</b> anemon laut</p> <p><i>Sholatullah salamullah # Ala Toha<br/> Rasulillah<br/> Sholatullah salamullah # Ala Yasin<br/> Habibillah</i></p> <p><b>Squid</b> itu cumi-cumi, and <b>jellyfish</b><br/> ubur-ubur<br/> <b>Beaver</b> itu berang-berang, <b>fish</b><br/> ikan, <b>clams</b> itu kerang</p> | <p><b>8. Lirik lagu tema Seasons</b><br/> <i>Sholatullah salamullah # Ala Toha<br/> Rasulillah<br/> Sholatullah salamullah # Ala Yasin<br/> Habibillah</i></p> <p><b>Summer</b> itu musim panas<br/> <b>Winter</b> itu musim dingin<br/> <b>Autumn</b> itu musim gugur<br/> And <b>spring</b> itu musim semi</p> <p><i>Sholatullah salamullah # Ala Toha<br/> Rasulillah<br/> Sholatullah salamullah # Ala Yasin<br/> Habibillah</i></p> <p><b>Rainy</b> itu musim hujan<br/> <b>Dry</b> itu musim kemarau<br/> <b>Cloudy</b> itu sedang berawan<br/> <b>Foggy</b> itu sedang berkabut</p> <p><i>Sholatullah salamullah # Ala Toha<br/> Rasulillah<br/> Sholatullah salamullah # Ala Yasin<br/> Habibillah</i></p> <p><b>Windy</b> itu sedang berangin<br/> <b>Snowy</b> itu sedang bersalju<br/> <b>Stormy</b> itu sedang berbadai<br/> <b>Sunny</b> itu terang benderang</p> |

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| <p><i>Sholatullah salamullah # Ala Toha<br/>Rasulillah<br/>Sholatullah salamullah # Ala Yasin<br/>Habibillah</i></p> <p><b>Crab</b> kepiting <b>oyster</b> tiram,<br/><b>seagull</b> camar and <b>shrimp</b> udang<br/><b>Shark</b> hiu, <b>whale</b> ikan paus, and<br/><b>sea lion</b> singa laut</p> <p><i>Sholatullah salamullah # Ala Toha<br/>Rasulillah<br/>Sholatullah salamullah # Ala Yasin<br/>Habibillah</i></p>                                                                                                                                                                                                                                                                                                                                                                                                                                   | <p><i>Sholatullah salamullah # Ala Toha<br/>Rasulillah<br/>Sholatullah salamullah # Ala Yasin<br/>Habibillah</i></p> <p><b>Lightning</b> petir, <b>rainbow</b> pelangi<br/>And <b>tornado</b> angin ribut<br/><b>Thunder</b> guntur, <b>hail</b> hujan es<br/><b>Hot</b> panas, <b>cold</b> itu dingin</p> <p><i>Sholatullah salamullah # Ala Toha<br/>Rasulillah<br/>Sholatullah salamullah # Ala Yasin<br/>Habibillah</i></p>                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| <p><b>9. Lirik lagu tema<br/>Transportations</b><br/><i>Ya Rasulallah salamun alaik#ya<br/>rofiassya ni wad daroji<br/>Atfatayyaji rotal alami #<br/>yauhailalju di wal karomi</i></p> <p><b>Submarine</b> itu kapal selam<br/><b>Fire boat</b> itu kapal pemadam<br/><b>Cart</b> itu dokar, mobil itu <b>car</b><br/>and mobil baja itu <b>armored car</b></p> <p><b>tram</b> itulah trem, <b>truck</b> itulah truk<br/><b>tractor</b> itu traktor, <b>taxi</b> itu taxi</p> <p><i>Ya Rasulallah salamun alaik#ya<br/>rofiassya ni wad daroji<br/>Atfatayyaji rotal alami #<br/>yauhailalju di wal karomi</i></p> <p><b>Sailing boat</b> itu kapal layar<br/><b>Motorcycle</b> itu sepeda motor<br/><b>Bicycle</b> sepeda, <b>glider</b> paralayang<br/><b>Ship</b> itu kapal, <b>Pedicab</b> becak</p> <p><b>Raft</b> itu rakit, <b>Train</b> kereta api</p> | <p><b>10. Lirik lagu tema Common<br/>Verbs</b><br/><i>Tholama asyukghoromi ya nurol<br/>wujud 2x<br/>Wa una di yaa ti haa mi ya<br/>ma'dinaljud 2x</i></p> <p><b>Sleep</b> tidur and bangun <b>get up</b>,<br/>mandi <b>take a bath</b><br/><b>Drink</b> minum, <b>serve</b><br/>menghidangkan<br/><b>Eat</b> itu makan</p> <p><b>Sweep</b> menyapu, <b>mop</b> mengepel,<br/><b>clean</b> membersihkan.</p> <p><b>Wash</b> mencuci, <b>dry</b> menjemur and<br/><b>wipe</b> mengelap.</p> <p><b>Go</b> pergi <b>study</b> belajar and <b>teach</b><br/>mengajar</p> <p><b>Read</b> membaca, <b>write</b> menulis,<br/><b>listen</b> mendengar</p> <p><b>Look</b> melihat, <b>watch</b> menonton and<br/><b>see</b> memandang</p> <p><b>Speak</b> bicara, <b>shout</b> teriak, <b>tell</b><br/>bercerita</p> <p><b>Paint</b> melukis, <b>sing</b> menyanyi and</p> |

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| <p><b>Plane</b> itu pesawat, <b>Ferry</b> kapal feri</p> <p><i>Ya Rasulallah salamun alaik#ya<br/>rofiassya ni wad daroji<br/>Atfatayyaji rotal alami #<br/>yauhailalju di wal karomi</i></p>                                                                                                                                                                                                                                                                                   | <p><b>dance</b> menari<br/><b>Walk</b> berjalan, <b>run</b> berlari, <b>look for</b> mencari.</p> <p><i>Tholama asykughoromi ya nurol<br/>wujud 2x<br/>Wa una di yaa ti haa mi ya<br/>ma'dinaljud 2x</i></p> <p><b>Sit</b> duduk, <b>stand up</b> berdiri and <b>run</b> berlari<br/><b>Sell</b> menjual, <b>sent</b> mengirim and <b>buy</b> membeli<br/><b>Ask</b> meminta, <b>take</b> mengambil, and <b>give</b> memberi <b>Say</b> berkata, <b>think</b> berfikir, <b>bicome</b> menjadi<br/><b>Miss</b> rindu and <b>hate</b> membenci, <b>like</b> menyukai<br/><b>Want</b> ingin, <b>feel</b> merasakan, <b>have</b> memiliki</p> <p><i>Tholama asykughoromi ya nurol<br/>wujud 2x<br/>Wa una di yaa ti haa mi ya<br/>ma'dinaljud 2x</i></p> |
| <p><b>11. Lirik lagu tema Jewelry</b><br/><i>Liujarihim quldat tu zhohiru ma<br/>fihim<br/>Pabadautu shakson akhor, kai<br/>atafa khor<br/>Wa zonan tu ana, anni bizalika<br/>huztu ghina<br/>Fawajad tu anni khasir, fatilka<br/>mazohir</i></p> <p><b>Ring ring</b> 2x itu cincin<br/><b>Earing</b> itu anting<br/>And peniti <b>pin</b><br/>Kancing manset <b>cuff link</b><br/>Dompet 2x itu <b>wallet</b><br/>And gelang <b>bracelet</b><br/>Ikat pinggang <b>belt</b></p> | <p><b>12. Lirik lagu tema Animals</b><br/><i>Sholli wa sallim daiman alah mada<br/># Wal ali wal asha bi man qod<br/>wakhada</i></p> <p><b>Tiger</b> harimau, <b>lion</b> itu singa<br/><b>Monkey</b> itu monyet, <b>gorilla</b> gorila<br/><b>kitten</b> anak kucing, <b>zebra</b> itu zebra<br/><b>hamster</b> tupai hias, <b>giraffe</b> itu jerapah</p> <p><i>Sholli wa sallim daiman alah mad #<br/>Wal ali wal asha bi man qod<br/>wakhada</i></p> <p><b>Donkey</b> itu keledai, <b>dragon</b> itu naga</p>                                                                                                                                                                                                                                    |

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| <p>Tas pundak <b>shoulder bag</b><br/> Oh wo oh 6x<br/> <i>Kun anta tazdada jamala 2x</i><br/> <i>La la la la</i><br/> <i>Attaqobalhum, annasu lastu</i><br/> <i>qolliduhum</i><br/> <i>Illa bima yurdhini, kai urdhini</i><br/> <i>Sa akunu ana, mithli tamaman</i><br/> <i>hazana</i><br/> <i>Fakona a'ti takfini, za ka yakini</i></p> <p><b>Ring ring</b> 2x itu cincin<br/> <b>Earing</b> itu anting<br/> And peniti <b>pin</b><br/> Kancing manset <b>cuff link</b><br/> Dompet 2x itu <b>wallet</b><br/> And gelang <b>bracelet</b><br/> Ikat pinggang <b>belt</b><br/> Tas pundak <b>shoulder bag</b><br/> Oh wo oh 6x<br/> <i>Kun anta tazdada jamala 2x</i></p> <p><b>Umbrella</b> payung, <b>neklace</b> kalung<br/> <b>Beads</b> manik, <b>tie</b> dasi (2x)</p> | <p><b>Bear</b> itu beruang, <b>panda</b> itu panda<br/> <b>kangaroo</b> kangguru, <b>phyton</b> ular<br/> sanca<br/> <b>lizard</b> itu cicak, <b>crocodile</b> buaya</p> <p><i>Sholli wa sallim daiman alah mad #</i><br/> <i>Wal ali wal asha bi man qod</i><br/> <i>wakhada</i></p> <p><b>Komodo</b> komodo, <b>camel</b> itu unta<br/> <b>Cat</b> itulah kucing, <b>elephant</b> itu<br/> gajah<br/> <b>Buffalo</b> kerbau, <b>deer</b> itulah rusa<br/> <b>cow</b> itulah sapi, <b>wolf</b> itu srigala</p> <p><i>Sholli wa sallim daiman alah mad #</i><br/> <i>Wal ali wal asha bi man qod</i><br/> <i>wakhada</i></p> <p><b>Pig</b> itulah babi, <b>chicken</b> itu ayam<br/> <b>Dog</b> itulah anjing, <b>beaver</b> berang-<br/> berang<br/> <b>Goat</b> itulah kambing, <b>bee</b> itulah<br/> lebah<br/> <b>Mouse</b> itulah tikus, <b>fox</b> itulah rubah</p> <p><i>Sholli wa sallim daiman alah mad #</i><br/> <i>Wal ali wal asha bi man qod</i><br/> <i>wakhada</i></p> |
| <p><b>13. Lirik lagu tema Fruits</b><br/> <i>Ahmadu yabibi, Ahmadu yabibi,</i><br/> <i>Ahmadu yabibi</i><br/> <i>ya Habibi Salam alaika, Salam</i><br/> <i>alaika</i></p> <p><b>Jack fruit</b> itu nangka, <b>water</b><br/> <b>melon</b> semangka<br/> <b>Pomegranate</b> delima, <b>mango</b><br/> mangga<br/> Pisang <b>banana</b>, <b>papaya</b> pepaya<br/> <i>Ahmadu yabibi, Ahmadu yabibi,</i></p>                                                                                                                                                                                                                                                                                                                                                                    | <p><b>14. Lirik lagu tema Outer Parts of Body</b><br/> <i>Ibadallah rijalallah # Aghisuna li</i><br/> <i>ajlillah</i><br/> <i>Wa kunu aunana lillah # Asa</i><br/> <i>nakhdho bifadlillah</i></p> <p><b>Hair</b> rambut, <b>head</b> kepala<br/> <b>Eyebrow</b> alis, <b>eye</b> mata<br/> <b>Eye</b> mata<br/> <b>Nose</b> hidung, <b>nozzle</b> lubang hidung<br/> <b>Cheek</b> pipi, <b>chin</b> dagu</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |

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| <p><i>Ahmadu yabibi</i><br/><i>ya Habibi Salam alaika, Salam alaika</i></p> <p><b>Melon</b> itu melon, <b>lemon</b> itu lemon<br/><b>Rambutan</b> rambutan, <b>Beet</b><br/>bengkuang<br/><b>durian</b> durian, and <b>plum</b> itu persik</p> <p><i>Ahmadu yabibi, Ahmadu yabibi,</i><br/><i>Ahmadu yabibi</i><br/><i>ya Habibi Salam alaika, Salam alaika</i></p> <p><b>Avocado</b> alpukat, <b>apricot</b> aprikot<br/>Kelapa <b>coconut</b>, <b>chocolate</b> coklat<br/><b>Tomato</b> tomat, <b>Soursop</b> itu sirsak,</p> <p><i>Ahmadu yabibi, Ahmadu yabibi,</i><br/><i>Ahmadu yabibi</i><br/><i>ya Habibi Salam alaika, Salam alaika</i></p> <p><b>Guava</b> jambu biji, <b>mangosteen</b> itu manggis<br/><b>Orange</b> itu jeruk, <b>apple</b> apel<br/><b>Starfruit</b> belimbing, <b>grape</b> itu anggur</p> <p><i>Ahmadu yabibi, Ahmadu yabibi,</i><br/><i>Ahmadu yabibi</i><br/><i>ya Habibi Salam alaika, Salam alaika</i></p> | <p><i>Ibadallah rijalallah # Aghisuna li</i><br/><i>ajlillah</i><br/><i>Wa kunu aunana lillah # Asa</i><br/><i>nakhdho bifadlillah</i></p> <p><b>Neck</b> leher, <b>ear</b> telinga, <b>shoulder</b><br/>pundak<br/><b>Chest</b> dada, <b>Chest</b> dada<br/><b>Stomach</b> perut, <b>navel</b> pusar<br/><b>Hand</b> tangan, <b>arm</b> lengan</p> <p><i>Ibadallah rijalallah # Aghisuna li</i><br/><i>ajlillah</i><br/><i>Wa kunu aunana lillah # Asa</i><br/><i>nakhdho bifadlillah</i></p> <p><b>Waist</b> pinggang, <b>hip</b> pinggul<br/><b>Thigh</b> paha, <b>knee</b> lutut, <b>knee</b> lutut<br/><b>Calf</b> betis, <b>heal</b> tumit<br/><b>Foot</b> kaki, <b>toes</b> jari kaki</p> <p><i>Ibadallah rijalallah # Aghisuna li</i><br/><i>ajlillah</i><br/><i>Wa kunu aunana lillah # Asa</i><br/><i>nakhdho bifadlillah</i></p> |
| <p><b>15. Lirik lagu tema <i>Inner Parts of Body</i></b><br/><i>Allohumma anta rabbi....lailahaila</i><br/><i>anta kholaqtani wa ana afduka, wa</i><br/><i>anna ala afdika...</i></p> <p><b>Brain</b> otak, <b>muscel</b> otot<br/>Hati <b>liver</b>, Nadi <b>artery</b><br/>Jantung <b>Heart</b>, paru-paru <b>lungs</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | <p><b>16. Lirik lagu tema <i>Places</i></b><br/><i>Illahilas tu lil Firdausiahla wala</i><br/><i>aqwaana naril jahimi</i><br/><i>Fahablitaubatan waghfir dunubi fa</i><br/><i>innaka ghafira dan bil adzimi</i></p> <p><b>Airport</b> itu bandara, <b>Harbour</b><br/>pelabuhan<br/><b>Bus stop</b> itu halte, <b>Bus station</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |

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| <p>Urat <b>tendon</b>, tulang <b>bone</b></p> <p>Ginjal <b>kidney</b>, usus <b>intestine</b><br/>Pita suara itu <b>vocal cord</b><br/><b>Larynx</b> itu pangkal tenggorokan<br/><b>Large intestine</b> usus besar</p> <p><i>2x waabu ubi danbi faghfirli fa innahu</i><br/><i>La yaghfiru dunuba layaghfiru dunuba ila anta</i></p> <p><i>Allohumma anta rabbi....lailahaila anta kholaqtani wa ana afduka, wa anna ala afdika...</i></p> <p><b>Blood</b> darah, kelenjar <b>glands</b><br/><b>Nerve</b> syaraf, <b>uterus</b> rahim<br/><b>Appendix</b> itu usus buntu<br/><b>Blood vessel</b> pembuluh darah</p> <p><b>Ribs</b> rusuk, <b>tonsil</b> amandel<br/><b>Spleen</b> limpa, <b>ulna</b> tulang hasta<br/><b>Ligamen</b> itu tulang sendi<br/><b>Red Blood cell</b>, sel darah merah</p> <p><i>2x Waabu ubi danbi faghfirli fa innahu</i><br/><i>La yaghfiru dunuba layaghfiru dunuba ila anta</i></p> | <p>terminal<br/><b>Cafe</b> itu kafe, <b>Restaurant</b> restoran<br/><b>Office</b> itu kantor, and <b>Court</b> pengadilan</p> <p><i>Illahilas tu lil Firdausiahla wala aqwaana naril jahimi</i><br/><i>Fahablitaubatan waghfir dunubi fa innaka ghafira dan bil adzimi</i></p> <p><b>Temple</b> itu candi, <b>Church</b> itu gereja<br/><b>Mosque</b> itulah masjid, <b>monastery</b> biara<br/><b>Hotel</b> itu hotel, <b>castle</b> itu kastil<br/><b>departement store</b> itu toko serba ada</p> <p><i>Illahilas tu lil Firdausiahla wala aqwaana naril jahimi</i><br/><i>Fahablitaubatan waghfir dunubi fa innaka ghafira dan bil adzimi</i></p> |
| <p><b>17. Lirik lagu tema <i>Things in the Btroom</i></b><br/><i>Ibadallah rijalallah # Aghisuna li ajlillah</i><br/><i>Wa kunu aunana lillah # Asa nakhdho bifadlillah</i></p> <p><b>Blanket</b> selimut, <b>pillow</b> bantal<br/><b>Mattras</b> kasur and <b>bed</b> ranjang<br/><b>Carpet</b> karpet, <b>picture</b> gambar<br/><b>Chair</b> kursi and <b>drawer</b> laci</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | <p><b>18. Lirik lagu tema <i>Occupations</i></b><br/><i>Shollu ala nuriladzi arojazzaman # Ya fanzaman sholla alaihi wa sallama</i></p> <p><b>Farmer</b> petani, <b>chef</b> koki, <b>police</b> polisi<br/><b>Researcher</b> peneliti, <b>dentist</b> dokter gigi<br/><b>Dancer</b> penari, <b>singer</b> penyanyi<br/><b>Soldier</b> tentara, <b>sailor</b> pelaut, <b>Architect</b> arsitek, <b>postman</b> itu</p>                                                                                                                                                                                                                                 |

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| <p><i>Ibadallah rijalallah # Aghisuna li<br/>ajlillah</i><br/><i>Wa kunu aunana lillah # asa<br/>nakhdho bifadlillah</i></p> <p><b>Bookcase</b> itulah rak buku<br/>And <b>wardrobe</b> almari baju<br/><b>Clock</b> jam, <b>chair</b> kursi, <b>lamp</b><br/>lampu<br/>And <b>hanger</b> gantungan baju</p> <p><i>Ibadallah rijalallah # Aghisuna li<br/>ajlillah</i><br/><i>Wa kunu aunana lillah # asa<br/>nakhdho bifadlillah</i></p> <p><b>Mirror</b> cermin and <b>desk</b> meja<br/><b>Door</b> pintu, <b>window</b> jendela<br/><b>Curtain</b> klambu, <b>bolster</b> guling<br/>and <b>fan</b> itu kipas angin</p> <p><i>Ibadallah rijalallah # Aghisuna li<br/>ajlillah</i><br/><i>Wa kunu aunana lillah # asa<br/>nakhdho bifadlillah</i></p> | <p>tukang pos<br/><b>Author</b> penulis, <b>painter</b> pelukis<br/><b>Doctor</b> dokter, <b>actor</b> aktor,<br/><b>Actress</b> aktris, <b>writer</b> penulis<br/><b>Businessman</b> pengusaha, <b>lawyer</b><br/>pengacara<br/><b>Translator</b> penerjemah, <b>speaker</b><br/>pembicara<br/><b>Adviser</b> penasehat, <b>carver</b> pemahat<br/><b>Astronaut</b> astronot, <b>pilot</b> itu pilot</p> <p><b>Fisherman</b> itu nelayan, <b>mucisian</b><br/>itu musisi,<br/><b>Journalist</b> itu wartawan, <b>Scientist</b><br/>itu ilmuwan</p> <p><i>Shollu ala nuriladzi arojazzaman #<br/>Ya fanzaman sholla alaihi wa<br/>sallama</i><br/><i>Shollu ala nuriladzi arojazzaman #<br/>Ya fanzaman sholla alaihi wa<br/>sallama</i></p> |
| <p><b>19. Lirik lagu tema Vegetables</b><br/><i>Sholatullah salamullah # Ala Toha<br/>Rasulillah</i><br/><i>Sholatullah salamullah # Ala Yasin<br/>Habibillah</i><br/><i>Tawasalna bi bismillah wabil hadi<br/>Rasullillah</i><br/><i>Wakullimujaidilillah biahililbadri<br/>ya Allah</i><br/><i>biahililbadri ya Allah</i></p> <p><b>Spinach</b> bayam, <b>carrot</b> wortel<br/><b>Cabbage</b> kubis, <b>chilli</b> cabe<br/><b>Radish</b> lobak, <b>Eggplant</b> terong<br/><b>Lettuce</b> selada, and <b>corn</b> jagung 2x<br/><i>Sholatullah salamullah # Ala Toha</i></p>                                                                                                                                                                         | <p><b>20. Lirik lagu tema Things in the<br/>School</b><br/><i>Annabi shollu alaihi #<br/>Sholawatullahi alaihi</i><br/><i>Wayanalul barokah # Kullu man<br/>sholla alaihi</i></p> <p><b>Book</b> buku, <b>table</b> meja,<br/><b>Pen</b> pena, <b>compass</b> jangka<br/><b>Chalk</b> kapur, <b>pallet</b> palet,<br/><b>Map</b> peta, <b>flag</b> bendera</p> <p><b>Uniform</b> itu seragam,<br/><b>Note book</b> buku catatan<br/><b>Vase of flower</b> vas bunga,<br/>And <b>globe</b> bola dunia</p>                                                                                                                                                                                                                                     |

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| <p><i>Rasulillah</i><br/> <i>Sholatullah salamullah # Ala Yasin</i><br/> <i>Habibillah</i><br/> <i>Ala Yasin Habibillah</i><br/> <b>Paper</b> lada, <b>Pumpkin</b> labu<br/> <b>Mushroom</b> jamur, and <b>bean</b><br/> buncis<br/> <b>Potato</b> kentang<br/> <b>Sprout</b> cambah<br/> Water spinach itu kangkung 2x</p> <p><i>Sholatullah salamullah # Ala Toha</i><br/> <i>Rasulillah</i><br/> <i>Sholatullah salamullah # Ala Yasin</i><br/> <i>Habibillah</i><br/> <i>Ala Yasin Habibillah</i></p> <p><b>Cucumber</b> timun, <b>tomato</b> tomat<br/> <b>Red onion</b> bawang merah<br/> <b>Soybean</b> kedelai, <b>celery</b> seledri<br/> <b>Cauliflower</b> itu kembang kol 2x</p> <p><i>Sholatullah salamullah # Ala Toha</i><br/> <i>Rasulillah</i><br/> <i>Sholatullah salamullah # Ala Yasin</i><br/> <i>Habibillah</i><br/> <i>Ala Yasin Habibillah</i></p> | <p><i>Annabi shollu alaih #</i><br/> <i>Sholawatullahi alaih</i><br/> <i>Wayanalul barokah # Kullu man</i><br/> <i>sholla alaih</i></p> <p><b>Ink</b> tinta, <b>pins</b> penjepit,<br/> <b>Drawing book</b> buku gambar<br/> <b>Bench</b> bangku, <b>paper</b> kertas,<br/> <b>Chair</b> kursi, <b>pencil</b> pensil<br/> <b>Pencil box</b> kotak pensil,<br/> <b>Sharpener</b> peraut pensil<br/> <b>Eraser</b> itu penghapus,<br/> And <b>blackboard</b> papan tulis</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## 5. Kesimpulan

Dari uraian di atas, dapat disimpulkan bahwa kebutuhan utama dari para santri mengenai pembelajaran bahasa Inggris adalah mengenai lemahnya kosa kata dan pengucapan para santri dan perlunya metode pembelajaran yang lebih menyenangkan dan sesuai dengan budaya pesantren. Untuk itu pembuatan lagu adalah solusi tepat untuk mengatasi permasalahan ini. Namun lagu yang dibuat harus sesuai dengan cita rasa pesantren. Karena itu lagu *qasidah* adalah pilihan yang tepat karena sesuai

dengan budaya pesantren (*qasidah* adalah jenis musik yang akrab di telinga para santri/pengurus pesantren).

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# FIGURES OF SPEECH IN QUOTATIONS ON A TWITTER ACCOUNT @Musician\_Quotes

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STIBA SATYA WIDYA SURABAYA

## Abstract

Figures of speech are part of figurative language, which are often used in a daily communication, both written and spoken. Therefore, this paper aims to share the result of the analysis of figures of speech used in 28 quotations on a twitter account @Musician\_Quotes released on June 1<sup>st</sup> to 30<sup>th</sup> 2013. The aims of the analysis are to know what kinds of figures of speech used and to describe how the quotations interpret. In analyzing the data, it employs a qualitative approach since the data in the form of words (quotations) and it is also applied content analysis method in order to get the descriptive information which manifest content of communication happened in quotations on a twitter account @Musical\_Quotes. The result shows that there are six kinds of figures of speech, namely overstatement or hyperbole, metaphor, paradox, personification, irony and simile. While the interpretation of the quotations depends on the context and the experience of speaker's background knowledge.

**Keywords:** Figures of speech, quotations, Twitter account @Musician\_Quotes

## 1. Introduction

Language is as a means of communication that cannot be separated from people's life. Since language is as a communicative device, people can use to question, to demand, to plead, to whine, to moan, to praise, to love, to hate (Stull, 2002:1). In short, it can be said that language is very important in people's daily life and it allows humans to communicate to others, and even to express their feelings.

In globalisation era the way how to communicate, people can use social medias. One of those kinds of social medias which still interesting, especially for young people is twitter. Twitter is a messaging service that shares a lot of characteristics of communication tools that you already use and it has elements that are similar to other social medias, such as email, IM, texting, blogging, RSS, and so on (O'Reilly and Milstein, 2009:7). Beside, twitter account is not only for internet or social networking addicts but also the media to share idea, tips, or motivation. One of the most enjoyable things on twitter is reading many interesting news or quotations posted by others. The quotations usually consist of positive advices so that they can make the readers change their way of thinking. By reading the quotations, the users of the twitter account hopes that it can trigger the readers' spirit. The quotations which are used are taken from well-known musicians which were released on June, 1<sup>st</sup> to 30<sup>th</sup> 2013. Since the content of quotations from well-known musician which taken from twitter can trigger the readers' spirit, it has attracted to conduct a research.

## **2. Review of the Related Theories**

### **2.1 Figure of Speech**

Stylistics is an approach to the analysis of (literary) texts using linguistic description (Short,1996:1). In other words, it can be said that that stylistics deals with the analysis of text which described through linguistics and literary criticism. Verdonk adds that stylistics analyses the distinctive expression in language, then describes the purpose and the effects ( 2010:4). This statement implies that the stylistics covers the certain linguistic forms used by someone to share

his ideas. In reality, people may not use the literal meaning to communicate with others. They sometimes need to use distinctive language style. One of language style commonly used is figurative language.

Figurative language is language which makes use of certain devices, which is usually called **figures of speech** ( see Beckson and Ganz, 1960:80; Perrine, 1992: 61). The definition of figures of speech is any of the devices of figurative language. Those are as techniques for comparing dissimilar objects, to achieve effects beyond the range of literal language. The devices are by no means limited to poetry, everyone can use those devices to add color and intensity to her/ his speech. For instance, if someone says, “Hotchkiss is as blind as a bat,” he is using figurative language. He uses the device called **simile** to compare Hotchkiss’s eyesight with that of a bat, but he does not intent the comparison to be taken literally. He does not mean that the unfortunate Hotchkiss is nearly blind, but only that he is unobservant.

## 2.2 Kind of Figures of Speech

There are twelve kinds of figures of speech (Perrine, 1992: 61-107), they are as follows:

- 2.2.1 Metaphor, a figure of speech in which two unlike objects are compared by identification or by the substitution of one for the other (Beckson and Ganz, 1960:141).
- 2.2.2 Simile, an expressed comparison between two unlike objects, usually using *like* or *as* (Beckson and Ganz, *ibid*: 233).

- 2.2.3 Personification, a figure of speech in which inanimate objects or abstract ideas are endowed with human quality or actions (Beckson and Ganz, *ibid*:181). While Kennedy and Gioia (2013:779) add that personification is a figure of speech in which a thing, an animal, or an abstract term (truth, nature) is made human.
- 2.2.4 Apostrophe, a figure of speech in which a person not present or a personified abstraction is addressed Beckson and Ganz, *ibid*:17).
- 2.2.5 Synecdoche, a figure of speech in which the use of a part for the whole or the whole for part (Perrine, 1992:65; Lethbridge and Mildorf, 2012:29).
- 2.2.6 Metonymy, a figure of speech in which the name of some object or idea is substituted for another to which it has some relation, as a cause for its effect (Beckson and Ganz, *ibid*:145). Kennedy and Gioia (2013:781) add that in metonymy, the name of a thing is substituted for that of another closely associated with it.
- 2.2.7 Symbol, a figure of speech in which defined as something that means more than what it is or something that stands for something else (see Perrine, 1992:80; Beckson and Ganz, *ibid*:246)
- 2.2.8 Allegory, an extended narrative that carries a second meaning along with the surface story (Beckson and Ganz, *ibid*:8). Perrine (1992:88) also says that allegory is narrative or descriptive words or phrases that have a second meaning beneath the surface.

- 2.2.9 Paradox, a daring statement which unites seemingly contradictory words but which on closer examination proves to have unexpected meaning and truth (Lethbridge and Mildorf, 2012:28).
- 2.2.10 Overstatement (Hyperbole), a figure of speech in which is simply exaggeration, but exaggeration in the service of truth and it is used to express something or a state of condition in a bigger way than its ordinary one (see Perrine, *ibid*:101).
- 2.2.11 Understatement, this figure of speech is also called meiosis. It means the device of presenting something as less significant than it really is ( see Beckson and Ganz, *ibid*:140).
- 2.2.12 Irony, the expression of something which is contrary to the intended meaning; the words say one thing but mean another ( Lethbridge and Mildorf, 2012:27 ). Beckson and Ganz (*ibid*:27) also state that irony is a device by which a writer expresses a meaning contradictory to the stated or ostensible one.

### **2.3 Concept of Meaning**

In using figurative language, the speaker deliberately conceals the meaning of what they want to convey so that they are unconsciously using figures of speech. Furthermore, the meaning within the figurative language cannot be taken literally only. Perrine reminds that figurative language – language using figures of speech – is language that cannot be taken literally (or should not be taken literally only). It means that in the study of figures of speech, the

researchers are not only concerned with the literal meaning or conceptual (denotative) meaning but also the meaning beyond the words that are used in figures of speech or simply called as connotative meaning.

In understanding figures of speech, the readers should pay attention to some theories of meaning which have been proposed by several experts. Yule (2010:113) says that conceptual meaning covers those basic, essential components of meaning which are conveyed by the literal use of a word. It can be said that conceptual meaning refers to basic or literal meaning of a word, in which it is easily recognized by the readers. It often deals with dictionary meanings. Wagiman (2008:13) adds almost all of the words of a language have a conceptual meaning. Wagiman goes on by giving several possibilities of referents which are divided into 10, namely: (1) an entity, like a thing, a person, or an animal, (2) a psychological power, (3) an event, (4) a situation or time, (5) a state, (6) an action, (7) a process, (8) a psychological experience, (9) a manner, and (10) a location.

Leech (1985:12) states that connotative meaning is the communicative value an expression has by virtue of what it refers to, over and above its purely conceptual content. It can be said that connotation provide thousands sources for people who want to explore the imaginative possibilities of language. Moreover, Leech adds that a second fact which indicates that connotative meaning is peripheral unstable: that is they are vary considerably, as we have seen, according to culture, historical period, and the experience of the individual. It can be simply concluded that connotation refers to what people have experiences. It is unstable because it may change from ttime to time and from society to society. Wagiman (2008:28) adds if

conceptual meaning remains the same for ever, connotative meaning may change from one time to another. It can be captured that connotative meaning is unstable because it tends to vary from time to time. It is definitely cannot be taken literally because it is beyond what it is.

## **2.4 Method**

In this analysis, it applied a qualitative approach in order to know the phenomena happen in quotation on twitter account @Musician\_Quotes. It is used since the data are collected in the form of words. Qualitative methodologies refer to research procedures which produce descriptive data (see Bogdan and Taylor, 1975:4 and Bogdan and Biklen, 1998:29). Creswell (2009:4) adds that qualitative research is a means for exploring and understanding the meaning individuals or groups describe to a social or human problem. It means that descriptive research is used to get any information related to the current phenomena and to give a detail description of those phenomena.

In analyzing the data, it employed content analysis method. It is used in order to achieve a better understanding of what happen and how to interpret to the current situation (Borg and Gall, 1991:511). Krippendoff (2004:18) adds that content analysis is a research technique for making replicable and valid inferences from the text ( or other meaningful matter) to the contexts of their use. He goes on as a research technique, content analysis provides new insight, increases a researcher's understanding of particular phenomena, or informs practical actions.

The procedures of data collection are: (1) browsing the quotations (2) reading the quotations carefully, and (3) identifying the figure of speech. While how to analyze the identified data take the following steps, they are: (1) classifying the kinds of figures of speech, (2) describing the possible meaning of the quotations.

### 3. Findings and Discussion

From the analysis, it can be known that there are six kinds of figures of speech from twelve kinds which are in 28 quotations which are taken from Twitter Account @Musician\_Quotes issued on June, 1<sup>st</sup> to 30<sup>th</sup> 2013. They are overstatement or hyperbole, personification, paradox, metaphor, irony, and simile. To make them clear, it can be summarized in the following table, as follows:

**Table 1 Summary of the Result of the Analysis**

| No | Name of Musician        | Data                                                            | Kinds of Figures of Speech  |
|----|-------------------------|-----------------------------------------------------------------|-----------------------------|
| 1  | David Bowie             | "I always had a repulsive need to be something more than human" | Overstatement/<br>hyperbole |
| 2  | Madonna                 | "...live one year as a tiger, than a hundred as a sheep"        | Simile and<br>hyperbole     |
| 3  | Madonna                 | "I am my own experiment, I am my own work of art"               | Metaphor                    |
| 4  | Billie Joe<br>Armstrong | "I am an idiot anyway,..."                                      | Metaphor and<br>irony       |
| 5  | John Lennon             | "Reality leaves a lot to the imagination"                       | Personification             |
| 6  | Bob Dylan               | "You don't need a weatherman to know which                      | Metaphor                    |

|    |                         |                                                                                                               |                                  |
|----|-------------------------|---------------------------------------------------------------------------------------------------------------|----------------------------------|
|    |                         | way the wind blown”                                                                                           |                                  |
| 7  | Bob Dylan               | “Take care of all your memories,…”                                                                            | Overstatement/<br>hyperbole      |
| 8  | Billie Joe<br>Armstrong | “... dangerous and fun...”                                                                                    | Paradox                          |
| 9  | Kurt Cobain             | “... be hated...,...loved”                                                                                    | Paradox                          |
| 10 | Bjork                   | “There is no map to human behavior”                                                                           | Metaphor                         |
| 11 | Keith Richards          | “You’ve got the sun, you’ve got the moon, and you’ve got the rolling stones”                                  | Hyperbole                        |
| 12 | Freddie Mercury         | “I won’t be a rock star, I will be a legend”                                                                  | Irony                            |
| 13 | Kurt Cobain             | “And I swear that I don’t have a gun”                                                                         | Irony                            |
| 14 | Kanye West              | “... to be bad... so good”                                                                                    | Paradox                          |
| 15 | Sting                   | “...the world is running down, ...”                                                                           | Personification                  |
| 16 | Bob Dylan               | “Money doesn’t talk, it swears”                                                                               | Personification                  |
| 17 | Jim Morrison            | “... hesitate is through”                                                                                     | Paradox                          |
| 18 | John Lennon             | “... , Love is a flower, ...”                                                                                 | Metaphor                         |
| 19 | Marilyn Manson          | “... to get close... going to leave”                                                                          | Paradox                          |
| 20 | Bob Dylan               | “I’ll let you be in my dreams if I can be yours”                                                              | Hyperbole                        |
| 21 | Jimi Hendrix            | “Music doesn’t lie. If there is something to be changed in this world, then it can only happen through music” | Personification<br>and hyperbole |

|    |              |                                                                            |                             |
|----|--------------|----------------------------------------------------------------------------|-----------------------------|
| 22 | Jimi Hendrix | “Excuse me while I kiss the sky”                                           | Hyperbole                   |
| 23 | Jimi Hendrix | “I’m gonna put a curse on you and ypur kids will be born completely naked” | Overstatement/<br>hyperbole |
| 24 | Steven Tyler | “Life’s a journey, ...”                                                    | Metaphor                    |
| 25 | Bob Dylan    | “Chaos is a friend of mine”                                                | Metaphor and<br>hyperbole   |
| 26 | John Lennon  | “... enjoy wasting, ... not wasted”                                        | Paradox                     |
| 27 | Bob Dylan    | “I accept chaos, ... it accepts me”                                        | Personification             |
| 28 | Sting        | “There’s no religion but sex and music”                                    | Overstatement/<br>hyperbole |

From the table above, it can be described that from 28 quotations which released within a month from twitter account @Musician\_Quotes come from 15 well-known musicians, they are David Bowie (1), Madonna (3), Billie Joe Armstrong (2), Bob Dylan (6), John Lennon (3), Kurt Cobain (2), Byork (1), Keith Richards (1), Freddie Mercury (1), Kanye West (1), Sting (1), Jim Morrison (1), Marilyn Manson (1), Jimi Hendrix (3), and Steven Tyler (1). The way how they express their feelings varies.

From the kinds of figures of speech proposed by Perrine, the 28 quotations which are expressed by 15 well-known musicians are six kinds of figures of speech. Kinds of figures of speech appear are overstatement/hyperbole (10), metaphor (7), paradox (6), personification (5), irony (3), and simile (2).

#### 4. Conclusion

Based on the analysis and the findings, it can be concluded that there are six kinds of figures of speech from twelve kinds of figures of speech according to Perrine (1992:61-107) which are in quotations on twitter account @Musician\_Quotes. They are overstatement or hypebole, personification, paradox, metaphor, irony, and simile. From the six kinds of figures of speech, overstatement/ hypebole is the dominant figures of speech used.

The use of figures of speech in quotations on twitter account @Musician\_Quotes can produce different interpretation since the background knowledge of the readers is different. Understanding the possible meaning of the quotations cannot be taken based on word to words.

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# KESANTUNAN DAN KONSEP MUKA DALAM SUDUT PANDANG BUDAYA JEPANG

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## ABSTRAK

Penelitian ini membahas mengenai kesantunan berdasarkan konsep muka yang digagas oleh Brown dan Levinson dalam sudut pandang budaya Jepang. Selama dua dekade terakhir penelitian mengenai konsep muka sebagai parameter kesantunan telah menuai pro dan kontra di antara para linguist barat dan timur. Perbedaan pandangan ini terutama bersumber dari motivasi dalam bertindak santun. Brown dan Levinson menyatakan bahwa titik tolak/landasan kesantunan adalah hasrat atau keinginan individu agar tidak diganggu. Sementara beberapa linguist dari Jepang berpendapat bahwa landasan/titik tolak kesantunan adalah *wakimae* yang bersumber dari kearifan lokal berdasarkan nilai-nilai budaya yang dianut oleh bangsa Jepang.

Kata Kunci: muka, kesantunan, *wakimae*, Brown dan Levinson.

## ABSTRACT

*This research reports on politeness based on face concept which is proposed by Brown and Levinson in Japanese perspective. In the last two decade the notion of "face" as politeness's parameter has been gained long standing debating among linguist researchers from east and west. The difference mainly comes from motivation to act polite. Brown Levinson said that the basic concept of politeness come from individual desire not to be impeded by others. In the other hands most of Japanase linguist said that basic concept of politeness comes from wakimae sourced from lokal wisdom based on cultural values that embrace the Japanese.*

Key word : politeness, face, *wakimae*, Brown and Levinson.

## **I. Pendahuluan**

Bahasa santun merupakan faktor penting dalam komunikasi agar tercipta hubungan yang harmonis antara penutur dan mitra tutur. Sopan santun berbahasa merupakan aktifitas kebahasaan secara sosial yang dilakukan dengan mempertimbangkan hubungan penutur dan mitra tutur agar terbangun hubungan yang baik. Kesantunan juga dapat dipandang sebagai strategi bertutur dengan mempertimbangkan aspek-aspek kebahasaan dalam tuturan untuk menimbulkan kesan berupa rasa hormat, akrab, tenggang rasa dan lain-lain.

Kesantunan sebagai sebuah strategi berkomunikasi lazim ditemukan dalam area komunikasi interpersonal atau komunikasi antar pribadi. Komunikasi antarpribadi umumnya melibatkan umpan balik yang seringkali bersifat segera, nyata dan berkesinambungan (Weaver dalam Budyatna, 2011: 17). Meskipun bersifat antarpribadi sifat dari komunikasi tersebut sangat dipengaruhi oleh konteks, di antaranya konteks kultural meliputi keyakinan, nilai, sikap, makna hierarki sosial, agama, dan peran partisipan (Samovar dan Porter dalam Budyana, 2011 : 19).

Sebagai bangsa yang peka terhadap rasa malu, masyarakat Jepang dikenal sebagai bangsa sangat memperhatikan norma kesantunan. Nilai-nilai kesantunan dalam bahasa Jepang tidak terbatas pada penggunaan ragam bentuk hormat (*honorific form*). Santun berbahasa juga berarti memperlihatkan rasa respek selama berinteraksi, misalnya berupa mengutarakan maksud secara tidak langsung, menyamarkan maksud tuturan, mengekspresikan keragu-raguan/segan atau menghindari dari menilai secara langsung/tegas.

Penelitian ini bertujuan untuk menambah wawasan mengenai konsep muka serta aplikasinya dalam bahasa Jepang. Data yang digunakan dalam penelitian ini adalah empat buah tuturan bahasa Jepang berupa wacana

dialog. Sumber data adalah drama bahasa Jepang berjudul *Sunao ni Narenakute* karya Eriko Kitagawa (2010). Analisis data dilakukan melalui pendekatan pragmatik dengan memakai teori kesantunan dari Brown dan Levinson.

## II. Tinjauan Pustaka

Adanya berbagai faktor dalam mendefinisikan kesantunan telah mengundang perdebatan hingga saat ini. Dalam studi linguistik sendiri terdapat perbedaan pandangan mengenai kesantunan. Leech (1983) misalnya, memandang kesantunan didasari oleh hubungan yang bersifat asimetris. Kesantunan menurut Leech dapat diukur berdasarkan 6 buah skala yakni *optional scale* (skala pilihan) *authority scale* (skala otoritas) *cost benefit scale* (skala untung rugi) *indirectness scale* (skala ketaklangsungan) dan *social distance scale* (skala jarak sosial).

Di lain pihak Lakoff (1973) menyatakan kesantunan sebagai piranti yang digunakan untuk mengurangi friksi dalam interaksi interpersonal. Prinsip kesantunan menurut Lakoff adalah *do not impose* (jangan membebani), *give option* (beri pilihan), *make a feel good* (buat mitra tutur merasa nyaman). Definisi lain mengenai kesantunan dikemukakan oleh Fraser dan Nolen. Keduanya menyatakan bahwa kesantunan adalah sebagai kontrak percakapan. Inti dari pandangan tersebut adalah kesantunan merupakan sebuah konvensi atau aturan alamiah yang berlaku dalam setiap interaksi, aturan itulah yang mengatur hak dan kewajiban para peserta tuturnya selama berlangsungnya percakapan.

Pada dua dekade terakhir kesantunan sebagai aktifitas linguistik mendapat sorotan semenjak dipublikasikannya teori "konsep muka" sebagai landasan/parameter kesantunan. Konsep mengenai muka pada awalnya dikenalkan oleh Goffman (1967), kemudian diadaptasi oleh Brown dan

Levinson (1987 (selanjutnya disebut sebagai B & L)) dan diaplikasikan dalam teori kesantunan. Muka oleh B & L diterjemahkan sebagai :

Imej diri yang bersifat umum yang diinginkan oleh setiap orang untuk dimiliki yang terdiri dari dua aspek yang berhubungan yakni (a) muka negatif: klaim dasar terhadap wilayah, pemertahan diri pribadi, hak untuk tidak diganggu atau secara ringkasnya ialah kebebasan untuk melakukan tindakan dan kebebasan untuk melakukan sesuatu. (b) muka positif : harga diri positif atau kepribadian (termasuk di dalamnya ialah keinginan agar mukanya dihargai dan disukai oleh orang lain (B& L, 1987:61)

Selanjutnya B & L menyatakan terdapat tuturan yang pada hakikatnya dapat mengancam muka (*Face Threatening Act*,) misalnya permohonan, saran, kritikan dan lain-lain. Kesantunan menurut pandangan ini merupakan sebuah upaya ataupun strategi dalam bertutur untuk menjaga muka mitra tutur agar tidak terancam ataupun dipermalukan atau disebut sebagai tindak penyelamatan muka. B&L menjelaskan dalam upaya menyelamatkan muka lawan tutur dapat dilakukan dengan dua jenis kesantunan yakni :

#### 1) Kesantunan Positif

Kesantunan positif ditujukan terhadap muka positif mitra tutur, citra diri positif yang dia klaim untuk dirinya. Kesantunan positif berbasis pendekatan: yakni menorehkan kesan pada mitra tutur dengan menunjukkan dalam beberapa hal penutur juga menginginkan hal yang sama dengan mitra tutur. (misalnya dengan memperlakukan dia sebagai suatu anggota kelompok, orang yang diinginkan dan kepribadiannya dikenal dan disukai. (B& L, 1987: 70)

#### 2) Kesantunan Negatif

Kesantunan negatif adalah upaya menyelamatkan muka negatif mitra tutur dengan memperlihatkan jarak antara penutur dan upaya menghindari

dari mengusik ataupun mengganggu teritori masing-masing. Dengan kata lain menghargai kebebasan mitra tutur untuk tidak dibebani. Definisi dari kesantunan negatif adalah sebagai berikut:

Kesopanan negatif adalah tindakan mengganti rugi terhadap muka negatif mitra tutur, yakni keinginan untuk leluasa bertindak dan tanpa hambatan (B&L, 1987 : 70, 129).

Ketika melakukan sebuah FTA penutur biasanya mempertimbangkan bobot ancaman terhadap muka mitra tutur. Menurut B&L, bobot ancaman dapat "dihitung" melalui 3 buah faktor yakni (1) *Distance* atau jarak sosial diantara penutur (2) *Power* atau perbedaan kekuasaan yang bersifat asimetris diantara keduanya (3) *Ranking* atau status relatif jenis tindak tutur dalam kebudayaan yang bersangkutan. B&L mengklaim teorinya ini bersifat universal.

Klaim universalitas tersebut mendapat kritikan dari para ahli diantaranya Matsumoto (1988). Ia berpendapat kesantunan atau sopan santun dalam budaya Jepang bukan dimotivasi oleh kesadaran akan muka melainkan oleh konsep *wakimae*. *Wakimae* adalah konvensi sosial berupa linguistik etiket (Ide, 1992 : 117) yang harus diterima dan dipatuhi oleh masyarakat Jepang. Konvensi ini mengharuskan para partisipan "arif" dalam menempatkan dirinya sesuai dengan peran dan derajat sosialnya. Peran tersebut ditentukan berdasarkan status, usia, kekuasaan, keakraban, solidaritas dan formalitas dari suatu peristiwa komunikasi.

Matsumoto terutama menolak pandangan B & L yang menyatakan bahwa kesantunan dilandasi keinginan individual atau hasrat tidak ingin diganggu. Ia menyatakan karakteristik budaya Jepang bukanlah klaim terhadap kebebasan untuk bertindak. Pendekatan kesantunan dalam budaya Jepang adalah dengan memahami kedudukan sosial satu sama lain. Untuk memperlihatkan bahwa seseorang memahami hal tersebut, diekspresikan

melalui piranti linguistik yang sopan berupa *honorific form*, verba *yari morai* ataupun ungkapan-ungkapan lain yang menyatakan kesopanan. Dasar penolakan Matsumoto adalah kesantunan dalam budayanya tidak dimotifasi oleh muka dan penggunaan bentuk hormat dalam bahasa Jepang bukan didasari oleh FTA (Matsumoto, 1993: 66).

## **2.1 Konsep Muka dalam Budaya Jepang**

Konsep muka pertama kali digagas oleh Hsien Chin Hu (1944) seorang antropolog Cina. Ia merumuskan konsep muka berdasarkan pada ajaran Konfusius tentang nilai-nilai hakiki kemanusiaan (*ren*). Menurut Hu, terdapat dua tolok ukur mengenai muka dalam masyarakat Cina yakni *lian* dan *mianzi*. *Lian* berbasis pada moral sedangkan *Mianzi* berbasis pada prestise seseorang.

Menurut ajaran Konfusius ada empat sifat yang mendasari konsep muka dalam masyarakat Cina yakni relasional, komunal, hierarkis dan moral. Sifat relasional muka berkaitan dengan mekanisme yang mengatur hubungan dan perilaku antar personal dalam masyarakat. Muka bersifat komunal karena merupakan perisai yang melindungi seseorang dari cercaan masyarakat lainnya. Muka bersifat hierarkis karena penghormatan terhadap muka sering kali berdasarkan pada atribut-atribut sosial yang dimiliki seseorang (misalnya jabatan, harta, asal muasal keturunan dan sejenisnya). Yang terakhir muka bersifat moral karena berdasarkan kepada integritas moral atau reputasi moral. (Jia dalam Aziz, 2005: 2).

Jepang sebagai negara yang mengusung "budaya timur" juga memiliki nilai-nilai yang menjunjung kehormatan baik secara komunal maupun individual. Tao menyatakan meskipun belum ditemukan gagasan atau konsep yang bersifat unik, khas dan universal (*emic*) yang dapat dipadankan dengan konsep muka dalam Bahasa Jepang, tetapi ia

menegaskan bahwa masyarakat Jepang adalah masyarakat yang sensitif terhadap budaya malu (*a shame sensitive society*). Istilah muka yang bersifat *emic* direpresentasikan melalui sejumlah leksem yang berkaitan, yang dapat ditemukan dalam kamus bahasa Jepang, misalnya *mentsu*, *kao*, *memboku*, *tainen*, *sekentei*, *teiso*, *giri*, *meiyo*, *jojitsu*, *koken*, *otoko*, *katami*, *ichibun*, *kiryou*, *haji*, *meiei* (Tao, 2014 : 114).

Leksem "*kao*" misalnya mempunyai cakupan makna yang luas. Sebagai contoh frase "*kao o dasu*" bermakna hadir atau tampil. Kata *kao* di sini mempunyai makna literal maupun sebagai individu. Kata *kao* juga mempunyai makna figuratif sebagai image sosial seseorang misalnya dalam "*kao o tsubusu*" (merusak pamor) ataupun sebagai kekuasaan misalnya dalam "*kare wa oji no kao de kaisha ni haitta*" (dia masuk perusahaan memakai kekuasaan ayahnya).

Sementara istilah *mentsu* lebih banyak digunakan sebagai image sosial seseorang, *mentsu o tateru* (*menyelamatkan muka*), *mentsu o ushinau* (*kehilangan muka*), *mentsu o kakawaru* (melibatkan kehormatan seseorang). Istilah *mentsu* mempunyai makna yang lebih sempit dibandingkan *kao* dan *memboku*. Menurut Sueda (dalam Tao, 2014 : 114) istilah tersebut diadaptasi dari kata aslinya dalam bahasa Cina yakni *mianzi* yang berarti kehormatan. Sedangkan *memboku* menurut kamus Koujien didefinisikan sebagai "muka yang ditampilkan seseorang dihadapan orang lain". *Memboku* juga berkaitan dengan pengakuan terhadap kemampuan, ataupun penghargaan seseorang dalam kelompoknya (*uchi*). Selain yang telah dipaparkan di atas norma norma kesantunan dalam budaya Jepang dapat ditemukan dalam nilai-nilai yang dianut oleh masyarakat Jepang seperti konsep *wakimae* dan *omoiyari*.

*Wakimae* secara umum didefinisikan sebagai norma-norma sosial yang mengatur bagaimana seharusnya seseorang berperilaku (verbal dan

nonverbal) agar dianggap sesuai/pantas oleh masyarakat di mana mereka tinggal. (Ide, 1992: 298). Leksem *wakimae* berasal dari verba *wakimaeru* (paham/arif). *Wakimae* juga merujuk kepada norma-norma sosial yang mengatur bagaimana cara seseorang mempersepsikan dirinya agar dianggap santun dalam masyarakat dimana dia tinggal. Seseorang akan dinyatakan santun hanya jika dia berperilaku sejalan dengan apa yang diharapkan oleh norma sosial dalam situasi tertentu, kebudayaan tertentu serta masyarakatnya.

Ide menekankan motivasi seseorang perilaku santun berdasarkan konsep *wakimae* bukanlah untuk memberi keuntungan bagi individu tetapi lebih kepada apa yang diharapkan oleh norma sosial.

Leksem *omoiyari* berasal dari *omoi* dan *yari*. *Omoi* secara semantis mempunyai makna memikirkan, secara tidak langsung mengandung makna adanya rasa peduli terhadap seseorang. Sedangkan *yari* mempunyai makna melakukan. Konsep ini sama dengan sikap tenggang rasa atau perasaan empati terhadap orang lain. Hara (2005) menyatakan bahwa *omoiyari* adalah kepekaan untuk membayangkan perasaan dan urusan pribadi orang lain termasuk keadaan orang tersebut. Konsep ini tidak hanya dipakai dalam berperilaku tetapi juga dalam aktifitas berbahasa.

#### **IV. Analisis**

##### **1. Wacana Dialog Berupa Penolakan**

Konteks:

Dialog ini terjadi antara Nakaji (L,24, Fotografer majalah dewasa) dengan Model (P, 24, model majalah). Dialog terjadi di studio foto setelah Nakaji menyelesaikan satu sesi pemotretan. Seorang model perempuan sambil tersenyum berjalan menghampiri Nakaji dan berbisik.

Model : 1) ねえ、ねえ、この後飲みにかかない。  
*Nee, nee, kono ato nomini ikanai ?*  
'Hai hai, setelah ini apa kau mau minum denganku?'

Nakaji : 2) ああ、今日はまだ仕事で.... すいません。  
*Aa, kyo wa mada shigoto de....suimasen.*  
(i) (ii)  
'Aah, hari ini masih ada pekerjaan, maaf'.

3) また誘ってくださいよ。今日はすげえ綺麗でした。  
*Mata sasotte kudasai yo. Kyou wa sugee kirei deshita.*  
(iii) (iv)  
'Ajak aku lagi lain kali ya .Hari ini kau cantik sekali.'

Model : 4) まったくうまいんだから。フフッ  
*Mattakuumaindakara Pf pf*  
'Kamu ini pandai merayu'...( suara tertawa senang )

(SNN, Ep 3, menit ke 06:44-06:59)

Tuturan ke-2 dan ke-3 dari wacana dialog di atas adalah sebagai akibat adanya tuturan ke-1. Kalimat "*Aa, kyo wa mada shigoto de*" 'Aah, hari ini masih ada pekerjaan' (i) selain mempunyai makna gramatikal juga mengandung daya ilokusi berupa penolakan.

Daya ilokusi berupa penolakan diperoleh pertama, melalui korelasi antara frasenomina *Aa, kyo wa mada shigoto de* dengan verba *suimasen* 'maaf'. Partikel *~de* pada frase tersebut menyatakan alasan yang menggambarkan situasi mitra tutur. Sehingga dapat ditafsirkan verba *suimasen* (ii) pada tuturan ke-2 mengekspresikan rasa penyesalan diakibatkan oleh situasi yang dialami oleh penutur. `Jika dihubungkan dengan tuturan ke-1, dapat ditafsirkan penutur merasa menyesal, dikarenakan masih ada pekerjaan ia tidak bisa pergi minum dengan mitra tutur

Daya ilokusi berupa penolakan juga diperoleh melalui korelasi antara tuturan ke-2 dengan tuturan ke-3 yakni frase verba '*mata sasotte kudasai yo*'

'ajak aku lagi lain kali ya' (iii). Munculnya tuturan ke-3 juga diakibatkan oleh situasi yang digambarkan melalui tuturan ke-2 yakni *kyou wa mada shigoto de* 'hari ini masih ada pekerjaan (i). Dikarenakan masih ada pekerjaan yang belum selesai, penutur meminta mitra tutur mengajaknya lain kali, artinya penutur kali ini ia tidak bisa pergi dengan mitra tutur.

Berdasarkan teori kesantunan menurut pandangan B&L, penolakan dikategorikan sebagai ancaman terhadap muka positif mitra tutur, yakni termasuk ke dalam tindakan yang memperlihatkan hal yang bertentangan keinginan mitra tutur.

Penolakan tersebut berdasarkan caranya dilakukan secara tidak langsung, karena tidak menggunakan kalimat/kata-kata yang secara tegas (eksplisit) menyatakan penolakan tetapi dilakukan dengan pertama, permohonan maaf (*apologize*) kedua dengan memakai kalimat yang seolah-olah tidak ada hubungannya dengan ajakan mitra tutur. Cara penolakan tersebut oleh B&L disebut sebagai strategi *be conventionally indirect*.

Pada tuturan ke-3, frase verba *Mata sasotte kudasai yo* 'ajak aku lagi lain kali ya' (iii) merupakan upaya penutur untuk memberi kesan bahwa sebenarnya penutur juga berkeinginan yang sama dengan mitra tutur. Frase tersebut juga digolongkan sebagai upaya tindak penyelamatan muka dengan memperhatikan wajah positif mitra tutur karena menekankan kesamaan minat antara penutur dengan mitra tutur (*intensity interest to H*). Pemakaian bentuk sopan berupa verba *~te kudasai* adalah upaya penutur untuk memberi kesan bahwa penutur juga menghormati mitra tutur tujuannya adalah agar mitra tutur tidak merasa tersinggung dengan penolakan tersebut.

Selain itu, penutur juga memuji mitra tutur secara berlebih dengan mengatakan '*kyou wa sugee kirei deshita* 'Kamu cantik sekali hari ini (iv)'. Ini juga termasuk ke dalam upaya penyelamatan muka dengan memperhatikan muka positif mitra tutur yakni dengan memberi kesan bahwa

ia sangat memperhatikan posisi mitra tutur dan tidak ingin mitra tutur merasa diabaikan oleh penolakan tersebut (*exagregate*).

Berdasarkan paparan di atas dapat disimpulkan tuturan ke-3 dan ke-4 adalah upaya tindak penyelamatan muka dengan memperhatikan dua sisi muka. Pertama adalah muka positif (*intensity interest to Hserta exagregate*) kedua adalah muka negatif (*apologize, difference*).

## 2. Wacana Dialog Berupa Desakan

### Konteks

Dialog ini terjadi antara Hikari/Peech (P, 24, Pelayan toko pakaian) dan Yano (L, 40, Kekasih Hikari). Dialog terjadi di sebuah kafe. Hikari merasa cemas karena ia ternyata hamil dan meminta Yano untuk menikahinya.

Hikari : 1) やっと会ってくれたね。  
*Yatto atte kureta ne.*  
'Akhirnya kau menemuiku.'

Yano : 2) 最近忙しいくて。  
*Saikin isogashikute.*  
'Akhir-akhir ini aku sibuk'.

Hikari : 3) 電話出してくれないし。結婚してくれるよね。  
*Denwa dete kurenaishi.* *Kekkon shite kureruyone.*  
(i) (ii)  
'Kau juga tak menjawab telponku. Kau akan menikahiku ya kan?'

(SNN Ep 2 menit ke 03:24-03:53)

Tuturan ke-3 dari wacana dialog di atas adalah akibat adanya tuturan ke-2 yang berupa alasan. Perasaan khawatir karena kekasihnya sulit dihubungi mendorong Hikari mengutarakan pertanyaan yang diekspresikan melalui kalimat *Denwa dete kurenaishi. Kekkon shite kureruyone* 'kau juga tak

menjawab teleponku, kau akan menikahiku kan?'. Ditinjau dari daya ilokusi tuturan tersebut mengekspresikan permintaan yang bersifat mendesak yang dinyatakan melalui verba performatif *Kekkon shite kureruyone*. Frase verba *kekkon shite kureru* merupakan bentuk permohonan (*irai*) yang dibentuk dari konyugasi verba bentuk sambung + *kureru* seperti yang dijelaskan di bawah ini :

|                   |                     |                                |
|-------------------|---------------------|--------------------------------|
| Bentuk dasar      | Bentuk sambung      | Bentuk permohonan              |
| <i>kekko suru</i> | <i>Kekkon shite</i> | <i>Kekkon shite + kureru</i> . |

Verba *kureru*(i) termasuk kedalam verba *yari-morai* yakni ungkapan memberi dan menerima. Lazim digunakan sebagai ungkapan sopan santun dalam bahasa Jepang. Makna dari verba *kureru* sendiri adalah memberi tetapi mengandung makna tambahan yakni rasa terima kasih atas penerimaan manfaat/kebaikan. Selain itu verba *kureru* mengandung penjelasan arah pemberian manfaat, yakni ditujukan terhadap persona pertama atau kelompok persona pertama.

Adanya kesan desakan dari mitra tutur, dapat dilihat melalui partikel *yo*. Partikel *yo* merupakan partikel akhir, digunakan ketika pembicara meminta perhatian lawan bicara, dikarenakan adanya informasi yang harus diketahui oleh lawan bicara. Selain itu mengandung makna penegasan atau penekanan terhadap maksud atau objek yang sedang dibicarakan (Nitta, 2003: 242).

Adanya kesan mendesak juga diperkuat melalui korelasi antara tuturan ke-3 yakni dengan tuturan ke-5 dan ke-7. Pada tuturan ke-5 penutur menyatakan bahwa ia tidak bisa menunggu, tuturan tersebut mengacu pada tuturan ke-4 yakni permintaan mitra tutur agar menunggu sebentar lagi. Tetapi permintaan tersebut ditolak oleh mitra tutur dengan mengatakan *Naino. Watashi ninshin shita kamoshirenai* 'Tak bisa. Saya mungkin hamil.'

Dengan demikian jelaslah bahwa penutur tidak mau menunggu dan mendesak mitra tutur agar menikah dengannya, dikarenakan sedang hamil.

Berdasarkan konsep muka menurut pandangan B&L desakan dikategorikan sebagai ancaman terhadap muka negatif mitra tutur yakni berupa upaya penutur memberi tekanan terhadap mitra tutur untuk menerima atau menolak perbuatan tersebut.

Indikasi kesantunan dapat dilihat pada tuturan ke-3 yakni berupa verba *yari-morai* yang terdapat dalam kalimat '*kekkon shitekureruyone*'. Verba *kureru* dipakai untuk memperhalus bentuk perintah menjadi bentuk permohonan serta menekankan bahwa penutur akan menerima manfaat dari mitra tutur. Indikasi kesantunan juga dapat dilihat pada pemakaian partikel akhir *~ne* yang berfungsi memperhalus dan memperlembut tuturan serta bersifat persuasif. Pemakaian partikel akhir *~ne* pada kalimat tersebut bersifat mengurangi (*hedging*) resiko ancaman muka yang bersifat eksplisit.

Berdasarkan analisis dapat disimpulkan bahwa tuturan ke-3 adalah upaya tindak penyelamatan muka berupa kesantunan negatif dengan memakai dua buah strategi yakni *difference* (bentuk hormat) serta *hedging* (memagari).

#### Wacana Dialog Berupa Permintaan

##### (20) Konteks:

Dialog ini terjadi antara Nakaji (L, 24, Fotografer majalah dewasa) dengan Obaasan (P, 50, tetangga ayah Nakaji). Dialog terjadi ketika Nakaji mendatangi tempat kos ayahnya. Karena Nakaji menggedor-gedor pintu ayahnya, Obaasan yang tinggal bersebrangan dengan kamar ayah Nakaji keluar.

Obaa : 4) そこも何日も帰ってないわよ。あっ 息子さん？  
*Soko mo nan nichi mo kaettenai wa yo. Aa, musuko san ?*  
'Dia sudah beberapa hari tidak pulang. Oh, kau putranya?'

Nakaji : 5) ああ。

*Aa*

‘Yaa.’

Obaa : 6) 息子がカメラマンだってよく自慢してたから。

*Musuko ga kameraman datte yoku jiman shiteta kara.*

‘Dia bilang anaknya fotografer. Dia sering membanggakanmu.’

Nakaji:

7) いいえ。。ちょっと最近連絡なくてどうしてかなと思って。

*Iie...*

*Chotto saikin renrakunakutte doushite kana to omotte.*

(i)

(ii)

(iii)

‘Tidaklah. Maaf..akhir akhir ini saya tak bisa kontak dia dan tak tahu apa yang terjadi’.

Obaa : 8) さあそればかりわ。

*Sa sore bakkari wa.*

‘Itu saja yang kutahu.’

(SNN Ep 4 menit ke 04:39–05:06)

Tuturan ke-7 dari wacana dialog di atas adalah sebagai akibat adanya tuturan ke-6 yang berupa eksklamasi yang bersifat meminta perhatian. Haru meminta Nakaji untuk melupakan "hal itu" yang dinyatakan melalui frase *kono mae* 'sebelum ini'. Diamati berdasarkan konteks yakni alur cerita dalam drama, frase *kono mae* dalam kalimat tersebut merupakan pronomina demonstratif yang bersifat anafora yakni merujuk kepada sebuah peristiwa yang sebelumnya yang diketahui oleh penutur dan mitra tutur. Peristiwa tersebut adalah ketika Haru marah karena Nakaji menjebaknya untuk kencan dengan dokter yang menyebabkan Haru mengakui bahwa ia sebenarnya menyukai Nakaji.

Ditinjau dari daya ilokusi tuturan ke-7 merupakan perintah/permintaan yang diekspresikan melalui verba frase verba *wasuretene* (i) 'lupakan ya'. Verbawasurete (lupakan) berasal dari verba

*wasureru* 'melupakan' yang dirubah menjadi bentuk perintah (*meirei kei*). Ditinjau dari sifatnya *meireikei* merupakan bentuk perintah yang bersifat langsung, lugas dan tegas. Dengan kata lain bentuk *meirei* dipakai sebagai bentuk menyuruh yang tegas tanpa basa basi dan tidak mengandung ekspresi hormat dari pembicara.

Sedangkan *ne* secara gramatikal termasuk kedalam *shujooshi* atau partikel akhir, dipakai dalam bahasa percakapan, secara umum dipakai sebagai ungkapan untuk mengekspresikan perasaan dan mempunyai fungsi beragam diantaranya untuk mengkonfirmasi, memperhalus/memperlembut tuturan, membujuk atau memaklumi dll.

Berdasarkan konsep muka menurut pandangan B & L perintah dikategorikan sebagai tindak ancaman terhadap muka negatif mitra tutur yakni tindakan yang mengakibatkan penutur menyetujui atau menolak keinginan penutur.

Indikasi kesantunan dapat dilihat pada pemakaian partikel *ne* yakni pada frase *wasurete ne* 'lupakan saja ya'. Seperti yang telah diterangkan di atas partikel akhir *ne* mempunyai fungsi beragam. Iori menyebutkan fungsi partikel akhir ~ di antaranya adalah untuk menyatakan kesamaan pendapat atau meniadakan perbedaan persepsi atau cara pandang antara penutur dengan mitra tutur,serta meminta kepastiandll (Iori, 2002: 257, 259 ).

Nitta menyatakan bahwa partikel akhir ~*ne*, penggunaannya mempunyai cakupan yang sangat luas, umumnya melekat pada kalimat deklaratif tetapi sering juga ditemukan pada kalimat non deklaratif. Menurut Nitta secara garis besar partikel akhir ~*ne* mempunyai 3 buah fungsi, yang pertama adalah digunakan sebagai cara untuk memperoleh tanggapan dari mitra tutur atau sebagai cara untuk memastikan bahwa persepsinya sama dengan mitra tutur. Kedua digunakan sebagai cara untuk meminta konfirmasi dari mitra tutur mengenai informasi yang diterima oleh mitra tutur. Ketiga

adalah sebagai cara untuk menyampaikan pengakuan, atau kesadaran penutur untuk melakukan suatu hal.

Berdasarkan teori dari Nitta, fungsi partikel akhir *~ne* pada kalimat *Kono mae no koto wasuretene* 'tentang hal itu, lupakan saja ya' jika diamati adalah upaya penutur untuk menyamakan pendapat/persepsi dengan mitra tutur. Meskipun bersifat kontradiktif dengan verba yang dilekatinya yaitu *wasurete* 'lupakan' yakni berupa verba bentuk perintah yang bersifat lugas dan tegas, pemakaian partikel akhir *~ne* pada kalimat tersebut mengesankan bahwa penuturpun berupaya agar mendapat persetujuan mitra tutur atas keinginan yang diutarakannya.

Berdasarkan paparan di atas dapat ditarik simpulan bahwa fungsi partikel akhir *~ne* pada tuturan ke-7 bersifat persuasif. Jika dihubungkan dengan teori kesantunan menurut pandangan B&L, fungsi partikel akhir *~ne* dalam kalimat *wasuretene* 'lupakan saja ya' adalah untuk mengurangi ancaman muka yang bersifat eksplisit yang fungsinya sama dengan partikel *hedging* yakni partikel yang berfungsi mengurangi dampak tuturan.

Berdasarkan analisis dapat disimpulkan bahwa tuturan ke-7 adalah upaya tindak penyelamatan muka berupa kesantunan negatif dengan memakai strategi *hedging* (pemagaran)

#### 4. Wacana Dialog Berupa Perintah

Dialog ini terjadi antara Linda (L, 28, Editor majalah) dengan Haru (P, 24, Guru honorer di SMA), Nakaji (L, 24, fotografer majalah dewasa), dan Hikari (P, 24, sahabat Haru). Dialog terjadi ketika mereka berempat duduk mengelilingi meja dan membahas pembuatan pembuatan pamflet. Haru diminta oleh Linda untuk membuat kata-kata sebagai pedoman informasi pada pamflet.

Haru : 2)

あーでも最近ツイッターのやり過ぎで140文字以内でした。文書が浮かばない。わたしの頭ん中はツイッター仕様初期化されたのよ。

*Aa demo saikin tsuitta-no yari sugi de, 140 moji inai deshita. Bunsho ga ukabanai. Watashi no ataman naka wa tsuitta-shiyou. Shokkika sareta no yo.*

'Tapi akhir-akhir ini karena kebanyakan main twitter aku tak bisa menulis lebih dari 140 kata.Otakku sudah diprogram oleh sindrom twitter'.

Nakaji : 3)

いやそれは駄目だよ。あんまりすかすかでもカッコ悪いんでまあ.....10行ぐらい。

*Iya sore wa dame dayo. Anmari sukasuka demo kakko waruinde. Maa 10 gyou gurai.*

'Tak bisa, nampak tak baik jika terlalu kosong. Mungkin kira-kira sepuluh kalimat.

Haru : 4) .....

Nakaji : 5) いや お任せします

*Iya omakase shimasu.*

'Tidak..terserah padamu'

Linda : 6)

ハルさ、あのみんないると書きづらいでしょう。ちょっと席外  
そうか。俺ちょっとドクター心配だから行って来るよ。

*Haru sa, ano minna iru to kakizuraideshou. Chotto seki hazusouka*

(i)

(ii)

(iii)

*Ore chotto dokutaa shinpai dakara itte kuru yo.*

'Kurasa Haru akan sulit menulis jika semua ada di sini. Kita menyingkir saja? Aku cemas dengan Dokter, aku akan lihat dia sebentar.'

(SNN Ep 4 menit ke 18:27-18:59)

Tuturan ke-6 dari wacana dialog di atas diutarakan setelah Linda melihat Haru yang terlihat kesal dengan komentar Nakaji (3). Paham dengan situasi

tersebut, Linda mengatalan *Haru sa, ano minna iru to kakizuraideshou. Chotto seki hazusouka*. 'Kurasa Haru akan sulit menulis jika semua ada di sini. Kita menyingkir saja? Aku cemas dengan Dokter, aku akan pergi lihat dia.'

Ditinjau dari daya ilokusi kalimat *chotto seki hazusouka*(b) mengekspresikan perintah/permintaan Linda kepada teman-temannya (Nakaji dan Hikari) untuk menyingkir dari Haru. Hal tersebut dapat diamati melalui isi proposisi dari frase verba *seki o hazusouka* (iii).

Frase verba *seki o hazusouka* (iii) merupakan bentuk informal dari *seki o hazushimashouka* yang berasal dari *eki o hazusu*. Makna gramatikalnya adalah melepaskan tempat duduk, dalam tuturan ke-6 dimaknai menyingkir, maksudnya adalah meninggalkan tempat duduk untuk menjauhi mitra tutur.

Akhiran *~souka/shimashouka* dibentuk dari verba yang menyatakan niat (*ishi no modality*) + *ka* ( *question marker* ). Oleh Nitta digolongkan sebagai *ishi no gimonbun/gimon no modality* (2003: 43), sedangkan Iori menggolongkannya sebagai modalitas interpersonal (*taijin teki modality*) yakni modalitas yang dipakai dalam berinteraksi.

*Ishi no gimonbun* dipakai dalam bentuk percakapan yang bersifat monolog maupun dialog. Dalam percakapan yang bersifat monolog, dipakai untuk mengekspresikan niat yang belum diputuskan secara pasti. Sedangkan dalam percakapan yang bersifat dialog dipakai mengekspresikan tindakan berupa tawaran, saran, ajakan, dan perintah. (Nitta, 2003 : 43)

Pada tuturan ke-6 frase verba *seki o hazusouka*'ayo kita menyingkir saja?'mengekspresikan tindakan penutur yang disebabkan adanya situasi yang dinyatakan melalui kalimat sebelumnya yakni *ano minna iru to kakizurai deshou* 'Jika semua ada di sini, akan sulit menulis'. Kalimat ini jika dihubungkan dengan kalimat (ii) dapat ditafsirkan sebagai perintah dari

penutur agar teman-temannya menyingkir supaya mitra tuturnya dapat leluasa menulis.

Adanya perintah penutur juga diperkuat melalui frase nomina *Haru sa* (a). *Sa* adalah partikel akhir yang mempunyai fungsi komunikatif yang menjelaskan hal-hal yang sudah sewajarnya menurut penutur yang mengandung alasan (Nitta, 2003 : 249, 250). Sesuai dengan paparan di atas partikel akhir ~*sa*, adalah untuk memperkuat alasan yang diutarakan melalui kalimat (iii).

Berdasarkan konsep muka menurut pandangan B & L perintah dikategorikan sebagai tindak ancaman terhadap muka negatif mitra tutur yakni tindakan yang mengakibatkan penutur menyetujui atau menolak keinginan penutur.

Indikasi kesantunan dapat dilihat melalui adverbial *chotto* (iii) 'sedikit'. *Chotto* adalah adverbial yang menyatakan derajat, sering digunakan sebagai indikator kesantunan dalam percakapan. Fungsi dari adverbial *chotto* sangat beragam di antaranya, sebagai ungkapan penolakan, kata panggilan, mengespresikan ketidaksetujuan ataupun kritikan, rasa enggan dll (Hata, 1992 tahun : 149).

Pada tuturan ke-6 adverbial *chotto* (iii) diletakkan mendahului frase verba *seki o hazusouka* yang mengekspresikan perintah yang diutarakan secara tidak langsung. Adverbial *chotto* pada kalimat di atas selain menyatakan derajat juga berfungsi untuk mengurangi derajat ancaman muka yang diutarakan oleh penutur. Dengan demikian dapat ditafsirkan pemakaian adverbial *chotto* pada adalah untuk mengesankan jika penutur tidak ingin memaksakan kehendaknya pada mitra tutur (*hedging*)

Indikasi kesantunan dapat dilihat melalui kalimat yang memakai bentuk ajakan yakni verba bentuk ajakan ~*mashou* (*kanyuu*) yang mempunyai kandungan makna bahwa aktifitas yang dilakukan tidak hanya

melibatkan penutur tetapi juga mitra tutur. Jika dihubungkan dengan teori kesantunan menurut pandangan B&L, bentuk kalimat tersebut mengasumsikan adanya sikap kooperatif dari penutur dan mitra yang dapat mengurangi daya ancaman karena mengesankan tindakan tersebut diinginkan baik oleh penutur maupun mitra tutur (*presuppose raise/assert common ground*)

Berdasarkan analisis dapat disimpulkan bahwa tuturan ke-6 adalah upaya tindak penyelamatan muka dengan memakai dua jenis kesantunan yakni kesantunan negatif dengan memakai strategi *hedging* (pemagaran) dan kesantunan positif dengan memakai strategi *presuppose raise/assert common ground* (menimbulkan persamaan persepsi antara penutur dengan mitra tutur).

## **V. Simpulan**

Dari hasil analisis serta pembahasan dan dengan melihat banyaknya piranti kesantunan dalam bahasa Jepang yang sesuai dengan strategi kesantunan menurut pandangan B&L, penulis berpendapat bahwa konsep muka menurut pandangan B&L dapat digunakan sebagai parameter untuk meneliti kesantunan dalam bahasa Jepang.

Selain itu yang patut menjadi catatan hasil analisis menunjukkan strategi kesantunan dalam bahasa Jepang juga sangat ditentukan berdasarkan bobot ancaman serta konteks situasi dan hubungan interpersonal di antara partisipan.

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# **Strategi Pembelajaran dengan Humor Guna Meningkatkan Kemampuan Berbahasa Siswa BIPA**

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## **Abstrak**

Dalam proses pembelajaran berbahasa yang meliputi pembelajaran keterampilan berbicara menyimak, membaca, dan menulis , khususnya bagi pebelajar/siswa BIPA, dibutuhkan strategi yang menarik dan menyenangkan , yaitu dengan menggunakan humor. Makalah ini mengetengahkan gagasan pokok berkenaan dengan penggunaan strategi pembelajaran dengan humor guna meningkatkan kemampuan berbahasa siswa BIPA (Bahasa Indonesia bagi Penutur Asing). Permasalahannya, masih banyak pengajar BIPA yang belum menggunakan strategi pembelajaran dengan humor ini secara maksimal dikarenakan para pengajar tersebut kurang mengetahui manfaat dan efek humor yang luar biasa terhadap peningkatan proses pembelajaran, khususnya peningkatan kemampuan berbahasa. Tujuan makalah ini adalah diharapkan agar para pengajar BIPA bisa memanfaatkan dan mengembangkan strategi pembelajaran dengan humor dan mampu menerapkannya dalam berbagai bentuk kegiatan pembelajaran untuk meningkatkan kemampuan siswa BIPA dalam berbahasa . Sehingga tujuan untuk sukses dalam pembelajaran BIPA akan tercapai dengan maksimal.

**Keyword: humor, kemampuan berbahasa**

## **A. PENDAHULUAN**

Setiap manusia memiliki kemampuan berbahasa. Kemampuan berbahasa ini adalah kemampuan tiap individu dalam membuat kata-kata atau suara-suara yang dikombinasikan menjadi ucapan atau kalimat yang utuh yang dapat dimengerti oleh dirinya sendiri maupun orang lain. Ada empat aspek ketrampilan yang dibutuhkan dalam meningkatkan kemampuan berbahasa, yaitu ketrampilan berbicara, menyimak,

membaca, dan menulis. Setiap aspek dari empat ketrampilan ini saling berkaitan dengan cara yang beranekaragam.

Di dalam proses pembelajaran berbahasa, khususnya bagi siswa BIPA, dibutuhkan suatu strategi menarik yang dapat menunjang peningkatan kemampuan berbahasa. Tentunya strategi yang digunakan adalah strategi yang menarik dan menyenangkan, yaitu dengan menggunakan humor.

Strategi pembelajaran dengan humor merupakan strategi pembelajaran yang selama ini kurang begitu banyak dilakukan oleh para pengajar. Kurangnya pemahaman akan manfaat humor dalam proses belajar menjadi salah satu alasan kuat. Prof. Adir Cohendari Haifa (dalam Darmansyah, 2012:120) menyatakan bahwa siswa yang belajar dengan atmosfir humor dari pengajarnya, lebih tinggi capaian belajarnya dibandingkan dengan siswa yang belajar dengan pembelajaran biasa. Selain itu, proses pembelajaran dengan humor juga mampu meningkatkan daya ingat jangka panjang para siswa. Dengan adanya artikel ini diharapkan mampu menambah wawasan bagi pembaca, khususnya pengajar, bahwa betapa pentingnya menyelipkan humor di dalam proses pembelajaran, sehingga ke depannya pengajar dapat mengaplikasikan strategi ini ke dalam proses pembelajaran.

## **B. PEMBAHASAN**

### **1. Kemampuan Berbahasa**

Bahasa merupakan sistem bunyi yang bermakna dan digunakan untuk berkomunikasi oleh setiap kelompok manusia. Senada dengan pernyataan tersebut, Chaer (2007) mengemukakan hakikat bahasa sebagai suatu sistem atau lambang yang memiliki bunyi dan makna yang bersifat arbitrer dan manusiawi. Bersifat manusiawi dalam hal ini hanya dimiliki oleh manusia

untuk berkomunikasi. Sesuai fungsinya, bahasa digunakan sebagai alat komunikasi. Oleh karena itu, manusia sebagai makhluk sosial dibekali kemampuan berbahasa guna menunjang komunikasi antar sesamanya.

Yang dimaksud dengan kemampuan berbahasa adalah kemampuan dalam memilih bunyi-bunyi bahasa (berupa kata, kalimat, tekanan, dan nada) secara tepat, serta mengombinasikannya secara tepat guna menyampaikan pikiran, perasaan, gagasan, fakta, dan perbuatan dalam suatu konteks komunikasi. Hal ini senada dengan pernyataan Winkel (dalam Kusdiyati dan Halimah, 2012:1) menyebutkan bahwa kemampuan bahasa mencakup kemampuan untuk menangkap inti suatu bacaan, kemampuan menangkap isi pesan atau perintah yang disampaikan secara lisan, dan mampu merumuskan pemahaman dan pengetahuan yang dimiliki itu ke dalam bahasa yang baik.

Pada dasarnya ada empat ketrampilan yang perlu dikuasai oleh setiap pembelajar dalam meningkatkan kemampuan berbahasa. Ketrampilan tersebut meliputi ketrampilan membaca, menulis, berbicara, dan menyimak. Setiap aspek dari empat ketrampilan tersebut saling berkaitan dan terhubung dengan cara yang beranekaragam. Biasanya dalam memperoleh ketrampilan tersebut melalui proses yang berurutan dan teratur, yang dimulai dengan proses menyimak, kemudian berbicara, membaca, dan menulis.

Dalam proses pemerolehan ketrampilan tersebut, dibutuhkan suatu strategi yang dapat menunjang kelancaran dan kemudahan bagi siswa BIPA. Strategi yang dimaksud adalah strategi pembelajaran menyenangkan dengan humor. Strategi ini dapat diterapkan oleh pengajar di dalam kelas pada saat proses belajar berlangsung.

## **2. Strategi Pembelajaran dengan Humor**

Strategi pembelajaran merupakan komponen penting dalam sistem pembelajaran. Strategi pembelajaran merupakan cara pengorganisasian isi

pelajaran, penyampaian pelajaran, dan pengelolaan kegiatan belajar dengan menggunakan berbagai sumber belajar yang dapat dilakukan pengajar untuk mendukung terciptanya efektivitas dan efisiensi proses pembelajaran (Darmansyah, 2012:17). Yulianto (2008) menjelaskan bahwa pada prinsipnya, pembelajaran bahasa harus menekankan kepada pembelajaran berbahasa bukan pembelajaran bahasa, sehingga di dalamnya harus lebih banyak memberikan porsi pelatihan berbahasa secara nyata yang meliputi empat keterampilan berbahasa, dan tidak menganut tahap-tahap pembelajaran secara linguistik.

Dalam kaitannya dengan BIPA, dapat pula dikemukakan bahwa strategi pembelajaran Bahasa Indonesia, yaitu pola ketrampilan pembelajaran yang dipilih dosen atau pengajar untuk melaksanakan program pembelajaran ketrampilan berbahasa Indonesia. Program tersebut dirancang untuk dapat menciptakan situasi pembelajaran yang memungkinkan peserta didik melakukan aktivitas mental dan intelektual secara optimal, untuk mencapai tujuan ketrampilan berbahasa Indonesia yang terdiri atas ketrampilan menyimak, ketrampilan berbicara, ketrampilan membaca, dan ketrampilan menulis dalam pembelajaran, terutama dalam konteks ilmiah dan akademis di Indonesia (Iskandarwassi dan Sunendar, 2009:9).

Berbicara mengenai topik artikel ini, masih sangat langka kajian tentang humor dalam pembelajaran terutama dalam konteks ilmiah dan akademis di Indonesia. Menurut James Dananjaya (dalam Darmansyah, 2012) kata humor yang berasal dari istilah Inggris, pada mulanya memiliki beberapa arti. Tapi, semua berasal dari suatu istilah yang berarti cairan. Arti ini berasal dari doktrin mengenai empat macam cairan seperti darah, lendir, cairan empedu, dan cairan empedu hitam. Keempat cairan tersebut untuk beberapa abad dianggap menentukan temperamen seseorang. Lebih lanjut James Dananjaya (dalam Darmansyah, 2012) menyatakan bahwa humor adalah sesuatu yang

menimbulkan atau menyebabkan pendengarnya merasa tergelitik akan perasaan lucunya, sehingga terdorong untuk tertawa. Hal ini terjadi karena adanya sesuatu yang bersifat menggelitik perasaan disebabkan kejutannya, keanehannya, ketidakmasukakalannya, kebodohnya, sifat pengecohannya, kejanggalannya, kekontradiksiannya, kenakalannya, dan lain-lain.

Sementara humor dalam pembelajaran adalah komunikasi yang dilakukan pengajar dengan menggunakan sisipan kata-kata, bahasa, dan gambar yang mampu menggelitik siswa atau pebelajar untuk tertawa. Sisipan humor yang diberikan dapat berbentuk anekdot, cerita singkat, teka-teki, kartun, karikatur, peristiwa sosial, pengalaman hidup, lelucon atau plesetan yang dapat merangsang terciptanya suasana riang, rileks, dan menyenangkan dalam pembelajaran.

Sayangnya, penggunaan humor dalam proses pembelajaran masih belum banyak dilakukan atau dipilih sebagai strategi dalam proses pembelajaran oleh pengajar. Ketiadaan humor dalam proses interaksi pengajar dengan siswanya lebih disebabkan ketidaktahuan para pengajar akan manfaat humor dalam pembelajaran, serta efek humor yang luar biasa terhadap kualitas interaksi tersebut.

### **3. Manfaat Humor dalam Meningkatkan Kemampuan Berbahasa**

Humor dapat digunakan sebagai salah satu alat yang dapat digunakan dalam meningkatkan kemampuan berbahasa siswa BIPA. Hal ini seperti yang diungkapkan oleh Prof. Adir Cohendari Haifa (dalam Darmansyah, 2012:120) yaitu anak-anak yang belajar dengan atmosfir humor dari dosennya, lebih tinggi capaian belajarnya dibandingkan dengan siswa yang belajar dengan pembelajaran biasa.

Di samping itu, humor juga dapat meningkatkan kemampuan daya ingat jangka panjang, sehingga membantu siswa BIPA dalam meningkatkan

kemampuan berbahasanya. Hal ini senada dengan pendapat Korobkin (dalam Darmansyah, 2012:90), “Informasi di dalam kelas akan lebih mudah diingat apabila ditampilkan dalam bentuk-bentuk yang bersifat humoris”. Sependapat dengan pernyataan tersebut, Sheinowitz (dalam Darmansyah, 2012:91) juga mengungkapkan bahwa humor dapat digunakan sebagai alat untuk membangkitkan perhatian dan memperkuat kemampuan untuk mengingat kembali informasi dalam pembelajaran. Bahkan sebuah studi menyatakan bahwa suatu pesan yang disampaikan secara humoris dapat diingat kembali sebesar 17 persen lebih tinggi dibandingkan pesan biasa. Lebih lanjut Darmansyah (2012) menjelaskan lima manfaat humor dalam proses pembelajaran antara lain (1) sebagai pemikat perhatian siswa, (2) membantu mengurangi kebosanan dalam belajar, (3) membantu mencairkan ketegangan di dalam kelas, (4) membantu mengatasi kelelahan fisik dan mental dalam belajar, dan (5) memudahkan komunikasi dan interaksi antara pengajar dan siswa.

Dari pernyataan-pernyataan di atas dapat dipahami bahwa humor sangat bermanfaat dalam membantu proses pembelajaran, termasuk di dalamnya adalah pembelajaran bahasa. Seorang pengajar hendaknya dapat menggunakan berbagai upaya yang memungkinkan terciptanya suasana pembelajaran yang menyenangkan. Menghadirkan humor dalam proses pembelajaran di dalam kelas merupakan salah satu kemampuan penting yang dibutuhkan seorang pengajar dalam menerapkan strategi pembelajaran menyenangkan. Akan tetapi, kendala utama yang sering dihadapi adalah seorang pengajar harus mampu memilih humor yang tepat sesuai situasi dan kemampuan pengajar itu sendiri.

Sheinowitz (dalam Darmansyah, 2012:138) membagi rancangan humor untuk pembelajaran yaitu *planned humor*, dan *unplanned humor*. *Planned Humor* adalah humor yang direncanakan untuk pembelajaran dengan

menggunakan berbagai sumber belajar sehingga memicu tawa para peserta didik. *Planned Humor* dapat dilakukan oleh semua pengajar, karena hanya membutuhkan sedikit kemampuan untuk memilih dan mengolah humor yang diperoleh dan dianggap bermanfaat untuk menciptakan kerian dan kesenangan dalam proses belajar.

Beberapa cara yang dapat digunakan pengajar dalam merancang humor adalah (1) dengan menggunakan cerita singkat yang lucu, (2) mengajukan pertanyaan dengan jawaban lucu, (3) menggunakan film kartun, (4) menulis kembali teks dengan lucu, (5) membuat plesetan kata menjadi lucu, (6) menyelipkan hal yang lucu dalam materi pembelajaran, dan (7) memberikan contoh-contoh yang lucu dalam kelas. Berdasarkan pengalaman, ketika memberi kosakata baru, dosen menambahkan beberapa kata yang bunyinya terdengar mirip, seperti 'hutang', 'hutan', dan 'kutang'. Hal ini menarik perhatian siswa BIPA sekaligus memancing tawa mereka ketika mengetahui arti dari masing-masing kata. Ketika dosen mencoba memanggil ingatan tentang kosakata tersebut beberapa bulan kemudian, siswa BIPA masih dapat mengingatnya dengan baik.

#### **4. Penerapan Humor dalam Proses Pembelajaran**

Seperti yang telah dijelaskan sebelumnya, humor dapat digunakan sebagai salah satu strategi pembelajaran dalam kelas yang menunjang peningkatan kemampuan berbahasa. Berikut adalah metode penerapan humor yang digunakan dalam meningkatkan kemampuan berbahasa siswa BIPA.

##### **a. Menyimak**

Keterampilan menyimak adalah satu bentuk keterampilan berbahasa yang bersifat reseptif. Pada waktu proses pembelajaran, keterampilan ini jelas mendominasi aktivitas siswa dibanding keterampilan lainnya, termasuk keterampilan berbicara (Iskandarwassid dan Sunendar, 2009:227).

Keterampilan menyimak pada tahapan lebih tinggi mampu menginformasikan kembali pemahamannya melalui keterampilan berbicara maupun menulis. Pengetahuan menyimak dalam pengajaran bahasa asing terbagi atas situasi langsung sebuah percakapan, pidato, lagu, dan sebagainya, dan situasi tidak langsung seperti mendengarkan sebuah percakapan, cerita, pidato melalui media seperti kaset, CD, dan lain-lain.

Proses pembelajaran keterampilan menyimak bisa dibuat menyenangkan dengan menggunakan humor. Adapun kegiatan-kegiatan yang bisa dilakukan antara lain sebagai berikut:

- (1) Dalam situasi langsung atau situasi tidak langsung pengajar BIPA bisa memberikan suatu cerita singkat yang lucu yang mengandung humor yang dapat digunakan sebagai alat ukur menilai kemampuan menyimak. Dalam hal ini, apabila siswa BIPA mengerti dan paham dengan apa yang didengarnya, siswa tersebut akan tertawa bahkan bisa menjelaskan isi cerita yang membuat dia tertawa, maka dapat dikatakan bahwa siswa tersebut dapat menyimak dengan baik. Akan tetapi, baik tidaknya siswa memahami cerita singkat tersebut juga bergantung pada pemahaman budaya bahasa yang sedang dipelajari. Hal ini dikarenakan perbedaan budaya memengaruhi perbedaan lelucon (*joke*) suatu bangsa. Oleh karenanya alangkah lebih baik jika pemberian cerita singkat yang lucu tersebut bersifat universal dan dapat diterima oleh secara global.
- (2) Pengajar BIPA memberikan percakapan atau *short drama* atau film pendek yang lucu untuk siswanya. Setelah itu siswa diberi tugas menceritakan kembali isi percakapan dalam drama atau film tersebut baik secara lisan untuk meningkatkan keterampilan berbicaranya, maupun secara tertulis untuk meningkatkan keterampilan menulisnya.

- (3) Pengajar BIPA memperdengarkan lagu dalam Bahasa Indonesia yang lucu. Kemudian para siswa diajak bernyanyi bersama dan mendiskusikan isi lagu yang lucu tersebut.

## **b. Berbicara**

Keterampilan berbicara dan keterampilan menyimak sangat berhubungan erat karena berbicara dan menyimak adalah dua kegiatan resiprokal. Proses pembelajaran BIPA dalam keterampilan berbicara akan menjadi mudah jika para siswa terlibat aktif berkomunikasi. Keterampilan berbicara pada hakikatnya merupakan keterampilan mereproduksi arus system bunyi artikulasi untuk menyampaikan kehendak, kebutuhan, perasaan, dan keinginan kepada orang lain. Keterampilan berbicara ini juga didasari oleh kepercayaan diri untuk berbicara secara wajar, jujur, benar, dan bertanggung jawab dengan menghilangkan hambatan-hambatan masalah psikologis seperti rasa malu, rendah diri, ketegangan, berat lidah, dan lain-lain ( Iskandarwassid dan Sunendar, 2009:241).

Dalam hal ini humor ternyata bisa diandalkan oleh pengajar BIPA untuk meminimalkan bahkan menghilangkan hambatan-hambatan psikologis tersebut sehingga keterampilan berbicara siswa BIPA bisa meningkat. Kegiatan-kegiatan yang menggunakan humor dalam pembelajaran keterampilan berbicara adalah sebagai berikut:

- (1) Pengajar BIPA memberikan contoh-contoh gambar lucu sebagai pancingan topik percakapan dapat membantu meningkatkan kemampuan berbicara. Siswa BIPA diminta menjelaskan suatu gambar lucu sehingga mereka berusaha menggali seluruh kosakata yang dikuasainya untuk menggambarkan atau menceritakan isi gambar lucu tersebut. Proses penyampaian isi cerita dari gambar lucu tersebut selain dapat mengukur

kemampuan berbicara mereka, juga dapat mengetahui perbedaan budaya mengenai humor yang dimiliki suatu bangsa.

- (2) Pengajar BIPA memberikan tugas kepada siswa untuk menceritakan pengalaman mereka yang lucu selama di Indonesia sehingga membuat teman-temannya tertawa dan membuat mereka percaya diri memberi respon/umpan balik. Dalam hal ini selain meningkatkan keterampilan berbicara , juga meningkatkan keterampilan menyimak .
- (3) Pengajar BIPA memberikan cerita atau teks yang lucu misalnya dengan topik topik perbedaan budaya atau gaya hidup antar negara. Kemudian Siswa menceritakan kembali isinya di depan teman-temannya. Kegiatan ini juga bisa meningkatkan keterampilan membaca dan menyimak.
- (4) Pengajar BIPA memberikan topik yang lucu dan memberi tugas kepada siswa beserta teman-temannya untuk membuat lawakan, percakapan, atau drama pendek lucu. Sebelumnya pengajar harus memberi contoh dulu dengan menampilkan lawakan atau drama pendek yang lucu melalui *slide*. Kegiatan ini juga bisa meningkatkan keterampilan menyimak.
- (5) Pengajar BIPA memberikan teka-teki yang lucu kepada siswa dan membiarkan siswa menebak jawabannya sesuka hati mereka sambil tertawa senang. Walaupun jawaban mereka salah biarkan saja. Berikan jawaban teka-teki tersebut yang lucu dan konyol. Setelah itu masing-masing siswa disuruh bergantian membuat teka teki yang lucu, sedangkan pengajar dan teman-temannya yang lain yang harus bergantian menebak jawaban teka-teki lucu tersebut. Kegiatan ini juga bisa meningkatkan keterampilan menyimak.

### c. Membaca

Membaca adalah suatu aktivitas yang bertujuan untuk menemukan berbagai informasi yang terdapat dalam tulisan. Membaca bukan sekedar melihat kumpulan huruf yang membentuk kata, frase, kalimat, paragraf atau wacana saja, tetapi membaca juga merupakan aktivitas memahami dan mengartikan tanda, lambang, atau tulisan yang bermakna sehingga pesan yang disampaikan penulis dapat diterima oleh pembaca. Dalam proses pembelajaran BIPA, ketrampilan membaca, banyak dilakukan aktifitas membaca berbagai macam wacana untuk meningkatkan kemampuan membacanya dan memperluas kosakata bahasa target. Prinsip dari model pembelajaran keterampilan membaca adalah *reading for pleasure* dan *reading for information* (Iskandarwassid dan Sunendar, 2009: 289).

Pembelajaran keterampilan membaca ini bisa menjadi menyenangkan jika pengajar memberikan bahan bacaan/ teks yang lucu atau yang mengandung humor. Misalnya, dengan memberikan cerita singkat atau anekdot humor. Kadar humornya bisa terlihat dari ketidakmasukakalannya, keanehannya, kejutannya, kebodohnya, sifat pengecohnya, kejanggalannya, kekontradiksiannya, kenakalannya. Sesuai dengan jenis humor berbentuk tulisan, maka kelucuan yang dimunculkan adalah melalui kata-kata, baik arti yang terkandung di dalamnya maupun bentuk kata yang digunakannya, seperti plesetan, kata aneh, dan lain-lain. Topik bacaan bisa bermacam-macam, misalnya tentang salah paham karena perbedaan budaya antar negara. Selain itu text bacaan bisa juga diberi ilustrasi gambar yang lucu sehingga siswa bisa berimajinasi tentang isi bacaan yang tersebut dengan lebih mudah dan menyenangkan.

Ketika bahan bacaan yang lucu telah siap, pengajar bisa memilih siswa yang memiliki kemampuan baik untuk membacanya secara jenaka. Atau pengajar bisa membacakannya sendiri dengan improvisasi, bisa menanbah

atau mengurangi “bumbu” untuk meningkatkan kelucuan. Akan lebih baik jika pengajar mampu mengadopsi cerita singkat atau anekdot itu, lalu menceritakan ulang kepada siswa tanpa teks dengan gerak dan mimik muka yang lucu. Hal ini akan membuat siswa tertawa senang dan semangat belajar mereka meningkat. Mereka akan antusias ketika mendiskusikan kosa kata dan isi bacaan itu

Setelah itu pengajar bisa memberi bahan bacaan lucu lainnya dan menyuruh siswa membacanya dan menceritakan isinya kembali di depan teman-temannya dengan gaya jenaka mereka masing-masing. Siswa yang paling pandai dalam memahami teks sehingga mampu menceritakan isinya dengan paling bagus akan mendapat hadiah.

Selain itu, pengajar juga bisa memberi tugas kepada siswa untuk mencari cerita pendek yang lucu di internet atau majalah dan menceritakan isinya kepada teman-temannya dengan menggunakan media power point (semacam presentasi) pada pertemuan berikutnya. Kegiatan- kegiatan di atas selain meningkatkan keterampilan membaca, keterampilan menyimak dan berbicara siswa BIPA juga akan meningkat.

#### **d. Menulis**

Keterampilan menulis merupakan keterampilan yang paling tinggi tingkat kesulitannya bagi pembelajar dibandingkan keterampilan lainnya yaitu keterampilan menyimak, berbicara, dan membaca. Walaupun demikian pengajar masih bisa menciptakan proses pembelajaran keterampilan menulis yang menyenangkan dengan menggunakan humor.

Adapun beberapa kegiatan yang bisa dilakukan antara lain sebagai berikut:

- (1) Siswa menulis pengalaman lucunya selama tinggal di Indonesia. Setelah itu mereka membacanya di depan teman-teman mereka. Kegiatan ini

juga bisa meningkatkan keterampilan membacanya. Bagi teman-temannya kegiatan ini akan meningkatkan keterampilan menyimaknya.

- (2) Kegiatan ini masih ada hubungannya dengan kegiatan pembelajaran keterampilan membaca di atas. Siswa setelah membaca atau mendengar teks lucu yang diberikan pengajarnya, mereka harus menceritakan kembali isi teks tersebut dengan Bahasa Indonesia yang baik dan benar. Kegiatan ini juga bisa meningkatkan keterampilan membaca dan menyimaknya.
- (3) Siswa diberi gambar karikatur yang lucu kemudian mereka harus menulis untuk menceritakan kelucuan gambar tersebut dengan Bahasa Indonesia yang baik dan benar .
- (4) Siswa diberi tugas menulis cerita lucu atau anekdot berdasarkan karangan/ imajinasi mereka sendiri dengan Bahasa Indonesia yang baik dan benar. Kemudian mereka membacanya di depan teman-teman mereka . Kegiatan ini juga bisa meningkatkan keterampilan membacanya. Bagi teman-temannya kegiatan ini akan meningkatkan keterampilan menyimaknya.

### **C. SIMPULAN**

Dalam proses pembelajaran, khususnya dalam kelas BIPA, hendaknya penyampaian materi diberikan secara menyenangkan dengan menggunakan humor. Humor yang selama ini dipandang sebelah mata dan jarang digunakan dalam sebuah proses pembelajaran, terbukti sangat bermanfaat bagi siswa. Selain membantu siswa dalam meningkatkan kemampuan berbahasa, humor juga membantu meningkatkan daya ingat. Setidaknya ada lima manfaat humor yang penting untuk diketahui dan diaplikasikan dalam proses pembelajaran, antara lain sebagai pemikat perhatian siswa, membantu mengurangi kebosanan dalam belajar, membantu mencairkan

ketegangan di dalam kelas, membantu mengatasi kelelahan fisik mental dalam belajar, dan memudahkan komunikasi dan interaksi antara pengajar dan siswa. Proses pembelajaran dengan menggunakan humor terbukti mampu meningkatkan kemampuan berbahasa yang mencakup empat keterampilan di dalamnya, yaitu keterampilan membaca, menulis, berbicara, dan menyimak.

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## Kearifan Lokal dan Nilai Moral Legenda Gunung Bromo

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### ***Abstract***

*Folklore "Mount Bromo" is an oral literature or folklore owned by Tengger tribe who live in Probolinggo, East Java. The story is local wisdom of Tengger community and has a function as a medium to deliver moral values. Thus, this local wisdom contains noble values of the culture, one of which is the tradition which is held in the form of Kasada ceremony every 14 month Kasada. Accordingly, this paper discusses the local wisdom and moral values in the story "Mount Bromo". Analysis of its characters is also presented in this paper because the characters have a strategic position to convey moral values for the readers. The approach used in this paper is the moral philosophical approach. The data used is folklore "Mount Bromo". Data collection method is a method of documents, interviews, and recording method.. Instruments of the data collection is a creative instrument (human instrument). The protagonist in the story "Mount Bromo" is Rara Anteng, Joko Seger, and Kusuma, while the antagonist is Bajak. Moral values found in this story are true love, a fair and wise leader, a leader who will hear the 'voice' of the people, a leader who is religious, as well as parents who loves his children, and are willing to sacrifice for the sake of the family and society.*

**Keyword:** *folklore, local wisdom, moral values*

## **1. PENDAHULUAN**

### **1.1 Latar Belakang**

Tradisi lisan erat kaitannya dengan antropologi karena berhubungan dengan masyarakat dan kebudayaan di suatu daerah. Tradisi lisan juga tidak dapat lepas dari sejarah karena tradisi merupakan hal yang diwariskan secara turun temurun. Itu berarti tradisi lisan tentu berhubungan dengan masa lalu atau sejarah suatu daerah. Sastra lisan merupakan salah satu bagian dari tradisi lisan. Sastra lisan disebarkan dari satu orang ke orang lain secara lisan

kemudian prosesnya dilihat, didengar, kemudian dilisankan kembali. Jadi, yang dilihat dalam tradisi lisan adalah proses dan hasil melisankan.

Menurut Wiklipedia Ensiklopedia Bebas, tradisi lisan, budaya lisan, dan adat lisan adalah pesan atau kesaksian yang disampaikan secara turun-temurun dari satu generasi ke generasi berikutnya. Pesan atau kesaksian itu disampaikan melalui ucapan, pidato, nyanyian, dan dapat berbentuk pantun, cerita rakyat, nasihat, balada atau lagu. Suatu masyarakat dapat menyampaikan sejarah lisan, sastra lisan, hukum lisan dan pengetahuan lainnya ke generasi penerusnya tanpa melibatkan bahasa tulisan.

Sastra lisan adalah bagian dari tradisi yang berkembang di tengah rakyat jelata yang menggunakan bahasa sebagai media utama. Sastra lisan lebih dulu muncul dan berkembang dalam masyarakat daripada sastra tulis. Dalam kehidupan sehari-hari, jenis sastra ini biasanya dituturkan oleh seorang ibu kepada anaknya, seorang tukang cerita kepada pendengarnya, guru kepada muridnya ataupun sesama anggota masyarakat. Untuk menjaga kelangsungan sastra lisan ini, warga masyarakat mewariskannya secara turun menurun dari generasi ke generasi. Sastra lisan juga disebut dengan sastra rakyat, karena muncul dan berkembang di tengah kehidupan rakyat biasa.

Selain tradisi lisan dan sastra lisan, satu lagi bidang yang berhubungan dengan kelisanan adalah folklore. Dalam KBBI Edisi Keempat, folklore adalah “adat istiadat tradisional dan cerita rakyat yang diwariskan secara turun temurun, tetapi tidak dibukukan. Pengertian kedua adalah “ilmu adat-istiadat tradisional dan cerita rakyat yang tidak dibukukan. Folklor adalah kebudayaan yang diturunkan secara turun temurun oleh sekelompok masyarakat atau dalam suatu komunitas yang kolektif. Ini berkaitan dengan pengertian *falk* yang berarti komunitas yang kolektif dan *lore* yang berarti tradisi yang diturunkan secara turun temurun.

Ciri-ciri folklore adalah anonim, berkembang dari versi yang berbeda-beda, dan mewakili suatu kelompok masyarakat tertentu. Fungsi folklore adalah sebagai hiburan, media penyampaian nilai-nilai sosial, dan representasi masyarakat atau proyeksi dari keinginan masyarakat. Selain itu, fungsi folklore lainnya adalah menyebarkan ajaran atau pranata kebudayaan dan alat penguasa untuk memaksakan aturan-aturan masuk dan diterima ke dalam masyarakat.

Penulis memilih cerita rakyat “Gunung Bromo” ini untuk diteliti karena cerita rakyat “Gunung Bromo” merupakan sastra lisan /folklor yang dimiliki masyarakat Tengger. Cerita tersebut mempunyai fungsi sebagai media penyampaian nilai-nilai sosial dan proyeksi dari keinginan masyarakat serta menyebarkan ajaran dan alat penguasa untuk memaksakan aturan-aturan kepada masyarakatnya. Oleh karena itu, peneliti berasumsi bahwa di dalam cerita rakyat “Gunung Bromo” ini pasti ada nilai-nilai moral yang ingin disampaikan. Untuk itu, penulis hanya membahas permasalahan kearifan lokal, tokoh dan nilai moral yang terdapat dalam cerita “Gunung Bromo”. Karena tokoh cerita menempati posisi strategi sebagai penyampai pesan, amanat, moral atau sesuatu yang sengaja ingin disampaikan kepada pembaca. Sebagai penyampai ide atau gagasan supaya pembaca mudah menangkap apa yang ingin disampaikan oleh pengarang cerita.

Pendekatan yang digunakan dalam penelitian ini adalah pendekatan moral filosofis. Sumber data yang digunakan dalam penelitian ini yakni cerita rakyat “Gunung Bromo”. Metode pengumpulan data penelitian ini adalah 1. metode dokumen; 2. metode wawancara; 3. metode perekaman; 4. metode pencatatan. Instrumen untuk pengumpulan datanya adalah instrumen kreatif (*human instrument*).

## 1.2 Penokohan

Pengarang mengungkapkan pemikiran-pemikirannya, ide-idenya, dan apa yang ingin disampaikannya kepada pembaca melalui tokoh dalam suatu cerita. Luxemburg (1989:130) mengatakan bahwa makna suatu cerita tidak dapat lepas dari tokoh sebagai penyampai informasi. Unsur-unsur intrinsik yang lain dipaparkan secara maksimal sebagai alat untuk menyampaikan suatu gagasan, namun tokoh dan penokohan sebagai penyampai informasi memegang peranan yang sangat penting. Apabila tokoh tidak ada, sulit menggolongkan karya tersebut ke dalam karya sastra naratif karena terjadinya alur adalah karena tindakan dan akibat tindakan dari tokoh-tokohnya. Dan tidak akan mungkin suatu karya fiksi tanpa adanya tokoh yang bergerak yang membentuk alur cerita (Semi, 1993:36).

Walaupun tokoh cerita hanya merupakan ciptaan pengarang, ia haruslah merupakan tokoh yang hidup secara wajar, sewajar sebagaimana kehidupan manusia yang terdiri dari darah dan daging, yang mempunyai pikiran dan perasaan. Tokoh-tokoh cerita tersebut, walaupun berpersonafikasi pada tokoh nyata, tetap merupakan tokoh rekaan dan sama sekali tidak berhubungan langsung secara pribadi dengan tokoh yang dipersonafikasikan (Nurgiyantoro, 2005:170).

Tokoh cerita menempati posisi strategi sebagai pembaca dan penyampai pesan, amanat, moral atau sesuatu yang sengaja ingin disampaikan kepada pembaca. Sebagai penyampai ide atau gagasan supaya pembaca mudah menangkap apa yang ingin disampaikan oleh pengarang, kadang-kadang fisik seorang tokoh digambarkan secara rinci (keadaan postur tubuhnya, rambutnya, sorot matanya, cara dia berpakaian, dsb). Tetapi ada pula tokoh yang tidak mudah dibayangkan penampilan fisiknya, namun pikiran, motivasi, penilaian dan keinginannya dapat dikenali.

Darma (1995:140) mengatakan bahwa “tokoh dan penokohan sesungguhnya bentuk kristalisasi pandangan hidup pengarang yang dapat bersifat psikologis, agamis, filosofis dan sosiologis”, atau menurut pendapat Wellek (1995:289) ada semacam keterkaitan antara penokohan dan karakterologi. Oleh sebab itu, tokoh melalui penokohan tidak hanya menjelaskan kehadiran karakter manusia yang hidup, tetapi juga dapat menjadi bahan renungan (Darma, 2004:5).

Lewat kualifikasi tokoh tersebut muncul beragam perwatakan sehingga dapat diidentifikasi secara protagonist atau antagonis (Nurgiyantoro, 2005:75-76). Protagonis merupakan tokoh yang memanifestasikan nilai idealistis pembaca karena berkualifikasi baik, menarik, mengesankan dan mengagumkan karena dapat melawan antagonis. Sebaliknya, tokoh antagonis dikualifikasikan sebagai tokoh jahat, pembawa bencana, dan sering dibenci.

Menurut Wellek dan Warren (1989:287-289), penokohan terdiri atas penokohan statis dan dinamis. Penokohan statis menampilkan kecenderungan tokoh yang dianggap dominan atau kecenderungan yang paling jelas secara sosial. Penokohan dinamis membutuhkan ruang dan penekanan. Penokohan erat berhubungan dengan karakter kepribadian. Luxemburg dkk (1991:140) menyebutkan bahwa makna peristiwa bagi keseluruhan cerita tidak dapat terlepas dari tokoh. Tokoh mempunyai fungsi bagi lakuan berdasarkan tujuan cerita.

### **1.3 Kearifan Lokal**

Kearifan lokal merupakan sikap, pandangan, dan kemampuan suatu komunitas di dalam mengolah lingkungan rohani dan jasmani yang memberikan kepada komunitas daya tahan dan daya tumbuh di dalam wilayah tempat komunitas itu berada. Kearifan lokal adalah jawaban kreatif terhadap situasi geografis-politis, historis, dan situasional yang bersifat lokal.

Kearifan lokal juga diartikan sebagai pandangan hidup dan pengetahuan serta berbagai strategi kehidupan yang berwujud aktivitas yang dilakukan oleh masyarakat lokal dalam menjawab berbagai masalah pemenuhan kebutuhan. Sistem pemenuhan kebutuhan meliputi seluruh unsur kehidupan, agama, ilmu pengetahuan, ekonomi, teknologi, organisasi sosial, bahasa dan komunikasi, serta kesenian (Wahono, 2004 : vii).

Dengan demikian, kearifan lokal dapat diartikan sebagai nilai-nilai luhur yang terkandung dalam kekayaan-kekayaan budaya berupa tradisi, pepatah, semboyan hidup. Di samping itu, konsep kearifan lokal atau kearifan tradisional atau sistem pengetahuan lokal merupakan pengetahuan khas milik suatu masyarakat atau budaya tertentu yang telah berkembang lama sebagai hasil proses timbal-balik antara masyarakat dan lingkungannya.

Kearifan lokal lahir dari hasil adaptasi suatu komunitas yang berasal dari pengalaman hidup yang dikomunikasikan dari generasi ke generasi sehingga kearifan lokal menjadi pengetahuan lokal yang digunakan masyarakat lokal untuk bertahan hidup dalam suatu lingkungan yang menyatu dengan sistem kepercayaan, norma, budaya, dan diekspresikan di dalam tradisi dan mitos yang dianut dalam jangka waktu yang lama. Proses regenerasi kearifan lokal dilakukan melalui tradisi lisan dan karya-karya sastra, seperti babad, suluk, tembang, hikayat, dan lontar.

#### **1.4 Nilai Moral**

Menurut Bunyan, kritik moral menyandarkan apa yang muncul sebagai dasar nilai-nilai yang tak tersentuh dan intuitif, pada gilirannya mempelajari dasar-dasar dalam komitmen-komitmen sosial (Selden, 1989:20). Sedangkan Teichman (1998:3) berpendapat bahwa filsafat moral mempunyai tujuan untuk menerangkan hakikat kebaikan dan kejahatan. Hal ini penting, karena dunia manusia senantiasa dikuasai oleh gagasan-gagasan

mengenai yang benar dan yang salah, yang baik dan yang jahat, serta percakapan kita sehari-hari kebanyakan berisi penilaian.

Menurut pendapat klasik, yang ditulis oleh Budi Darma, karya sastra yang baik selalu menyiratkan pesan moral terhadap pembacanya (Zoeltom, 1984:79). Pesan itu tidak selalu langsung, menukik dan mengenai sasaran. Pesan bisa ditelusuri dari plot, penokohan, dan juga tema, tetapi tidak selalu berarti bahwa karya sastra yang baik selalu memuat plot yang baik pula (Booker, 1960:90). Walaupun “tema” dan “moral” kadang-kadang saling tumpang tindih pengertiannya, tujuan penulis karya sastra interpretative adalah memberikan suatu kesadaran dan pemahaman yang lebih akan kehidupan.

Untuk tujuan yang telah disebutkan di atas, maka diperlukan teori untuk menganalisis sikap moral tokoh. Wellek dan Warren (1995:288) menyatakan bahwa salah satu jenis unsur penokohan adalah penampilan fisik, sikap moral, dan psikologis tokoh. Penampilan fisik tokoh ini dapat dijelaskan melalui perantara pengarang, perantara tokoh lain atau perantara tokoh itu sendiri. Selain itu, untuk menelusuri perubahan perwatakan dinamis, menurut Wellek dan Warren dapat ditelusuri dari perubahan terhadap perwatakan dan pelakuan terhadap sikap moral dan psikologi tokoh.

Magnis (1987:19) menyatakan bahwa moral selalu mengacu pada baik buruknya manusia sebagai manusia. Selanjutnya, Magnis mengutarakan bahwa bidang moral adalah bidang kehidupan manusia dilihat dari segi kebaikannya sebagai manusia. Untuk menentukan benar salahnya sikap dan tindakan manusia, seharusnya dilihat dari segi baik buruknya sebagai manusia, bukan sebagai pelaku peran tertentu dan terbatas. Untuk itu diperlukan tolok ukur. Tolok ukur adalah norma-norma sosial. Berkaitan dengan hal tersebut, perlu dimunculkan pendapat Durkheim bahwa setiap

masyarakat pada dasarnya mempunyai moralitasnya sendiri dan moralitas berubah sesuai dengan struktur sosial (Abdullah, 1986:11).

Dikatakan bahwa suatu tindakan bisa disebut moral, kalau tindakan itu tidak menyalahi kebiasaan yang diterima dan didukung oleh sistem kewenangan otoritas sosial yang berlaku. Sedangkan tujuan dari tindakan moral adalah demi kepentingan kolektif dan demi keterikatan pada kelompok (Durkheim dalam Abdullah, 1986:17).

Bertens (1999:143) berpendapat bahwa nilai moral berkaitan dengan pribadi manusia. Yang khusus menandai nilai moral ialah bahwa nilai ini berkaitan dengan pribadi manusia yang bertanggung jawab. Nilai-nilai moral mengakibatkan bahwa seseorang bersalah atau tidak bersalah, karena ia bertanggung jawab. Nilai-nilai moral melibatkan hati murni dan mewajibkan kita secara *absolute* yang tidak bisa ditawar-tawar. Untuk itu, perlu dinyatakan pendapat Salam (1997:45) yang menyatakan bahwa manusia dalam realisasi dirinya, sudah seharusnya terealisasi dengan perbuatan-perbuatan yang sesuai dengan martabat dirinya. Bila terjadi suatu realisasi yang bernilai kurang baik, tidak senonoh, maka itu berarti manusia yang bersangkutan sengaja menurunkan nilai dirinya, turun menjadi *self* yang tidak spritirual lagi, menjadi suatu fisik yang *evil*, jahat.

Apabila diperiksa segala macam moral, pada dasarnya hanya ada dua macam: pernyataan tentang tindakan manusia dan pernyataan tentang manusia sendiri atau tentang unsur-unsur kepribadian manusia seperti motif-motif, maksud, dan watak (Zubair, 1995:18). Nilai-nilai moral direalisasikan dalam melakukan tindakan yang sesuai dengan kewajiban. Macam dan dalamnya nilai moral, misalnya kesetiaan, kebesaran hati, kesucian. Menurut Durkheim (1986:156) ruang lingkup moralitas adalah ruang lingkup kewajiban, dan kewajiban adalah perilaku yang ditetapkan dalam kaidah tertentu. Suatu tindakan dikatakan bermoral apabila tidak bertentangan

dengan norma yang sudah ditetapkan sebelumnya, dan moralitas terdiri dari suatu sistem kaidah atau norma mengenai tindakan yang menentukan tingkah laku kita.

Salam (1997: 4&5) menyatakan bahwa dalam kehidupan manusia, kita menemukan norma yang memberikan pedoman bagaimana kita harus hidup dan bertindak secara baik dan tepat, sekaligus menjadi dasar penilaian mengenai baik dan buruknya perilaku dan tindakan kita. Untuk menentukan baik dan buruknya manusia, bukan berkaitan dengan status sosialnya diperlukan tolok ukur. Tolok ukurnya adalah norma moral, yaitu aturan mengenai sikap dan perilaku manusia sebagai manusia.

## **II. PEMBAHASAN**

### **2.1. Tokoh Legenda Gunung Bromo**

Tokoh Legenda Gunung Bromo yang dianalisis dalam penelitian ini ada empat (4) orang, yaitu Rara Anteng, Joko Seger, Kusuma, dan Bajak.

#### **2.1.1 Rara Anteng**

Rara Anteng adalah tokoh protagonis karena merupakan tokoh yang memanifestasikan nilai idealistis pembaca karena berkualifikasi baik, menarik, mengesankan dan mengagumkan. Secara fisik, Rara Anteng adalah wanita yang sangat cantik. Kecantikannya terkenal sampai penjuru pelosok. Banyak pangeran yang menginginkannya menjadi istri. Namun semua lamaran para pangeran ditolak oleh Rara Anteng. Ia juga menolak Bajak, seorang tokoh sakti. Namun, karena ia takut apabila langsung menolak, ia mengajukan persyaratan agar dibuatkan lautan pasir di gunung. Berkat kesaktian Bajak, semua permintaan Rara Anteng dikabulkan. Melihat apa yang dimintanya hampir selesai, Rara Anteng gelisah lalu ia berbuat curang. Ia bersama dengan para perempuan di desa menabuh lesung dan membakar jerami agar seakan-akan hari sudah pagi. Setelah itu, ia

membangunkan ayam-ayam agar berkokok. Melihat fajar sudah menyingsing dan mendengar ayam jago berkokok, Bajak mengira hari sudah pagi. Dengan demikian, ia mengira akan gagal untuk menikahi Roro Anteng.

Roro Anteng melakukan hal itu karena ia tidak mau dijadikan istri Bajak, karena hati dan cintanya hanya untuk Joko Seger. Setelah kegagalan Bajak memenuhi persyaratannya, ia menikah dengan Joko Seger. Ia menjadi permaisuri yang sangat dicintai oleh rakyatnya. Namun, ia dan Joko Seger tidak segera dikaruniai anak. Setelah beriktir dan berdoa pada Dewa, mereka dikarunia 25 anak. Namun ada syaratnya yaitu agar anak bungsu mereka dipersembahkan kepada Dewa. Roro Anteng dan Joko Seger menyetujuinya. Roro Anteng menjalankan fungsinya sebagai seorang istri yang setia dan menjadi ibu yang baik dan sangat menyayangi anak-anaknya. Karena sangat mencintai dan menyayangi anak-anaknya, Roro Anteng tidak mau memenuhi janjinya. Akibatnya, Dewa marah dan mengambil Kusuma anak terakhirnya. Kusuma berpesan agar semua masyarakat Tengger selamat, maka setiap tanggal 14 bulan Kesada, masyarakat Tengger harus memberikan sesaji kepada Dewa.

### **2.1.2 Joko Seger**

Joko Seger adalah tokoh protagonis. Ia digambarkan sebagai seorang pemuda yang tampan yang memiliki kekuatan yang tidak dimiliki orang lain. Ia adalah laki-laki pilihan yang dijadikan suami oleh Roro Anteng. Mereka saling mencintai. Joko Seger menjadi raja atau pemimpin di Tengger. Ia menjadi pemimpin yang adil dan bijaksana. Masyarakatnya hidup damai dan tentram. Oleh karena itu, ia sangat dicintai rakyatnya. Joko Seger juga merupakan tipe seorang bapak yang sangat mencintai dan menyayangi anak-anaknya. Hal itu dibuktikan dengan tidak segera

mengorbankan anak terakhirnya kepada Dewa walaupun ia diminta oleh Dewa.

### **2.1.3 Kusuma**

Kusuma adalah tokoh protagonis. Ia dilahirkan sebagai anak terakhir dari pasangan Joko Seger dan Roro Anteng. Ia digambarkan sebagai anak yang baik, patuh dan rela mengorbankan dirinya sebagai persembahan Dewa. Ia rela berkorban demi memenuhi janji orang tuanya kepada Dewa. Kusuma digambarkan sebagai anak yang tidak egois. Ia lebih memikirkan keselamatan keluarga dan masyarakat Tengger daripada keselamatan dirinya.

### **2.1.4 Bajak**

Bajak adalah tokoh antagonis yang sangat sakti. Bajak digambarkan sebagai seorang raksasa yang sangat sakti. Dengan berbekal kesaktiannya, ia melamar Roro Anteng sebagai istrinya. Oleh karena itu, ia menyanggupi dan bisa memenuhi persyaratan Roro Anteng untuk membuat lautan pasir di gunung.

Pada saat ia akan berhasil mewujudkan keinginan Roro Anteng, ia mendengar suara kokok ayam dan suara lesung. Bajak mengira hari sudah pagi. Bajak sangat marah karena tidak berhasil mewujudkan keinginannya mempersunting Roro Anteng, lalu ia menendang batok yang dijadikan mengeruk pasir. Batok itu jatuh tertelungkup, dan jadilah gunung Batok.

## **2.2 Kearifan Lokal**

Cerita “Gunung Bromo” merupakan kekayaan budaya yang tumbuh dan berkembang di masyarakat Tengger dalam waktu lama dan secara turun menurun, yang disebut sebagai kearifan local masyarakat Tengger. Kearifan lokal ini juga merupakan pandangan hidup yang diwujudkan dalam aktifitas

berupa upacara Kasada yang dilakukan oleh masyarakat Tengger. Upacara Kasada ini merupakan hari raya bagi masyarakat Suku Tengger Bromo sebagai salah satu wujud persembahan terhadap Sang Hyang Widhi. Upacara Kasada Bromo yang diperingati oleh Suku Tengger dilaksanakan setiap bulan Kasada hari-14 dalam penanggalan Jawa Kuno saat bulan purnama tampak di langit. Upacara Kasada Bromo memiliki makna dan tujuan bermacam macam seperti memperoleh berkah, menjauhkan tolak bala atau malapetaka, wujud syukur atas karunia yang diberikan Tuhan kepada masyarakat Tengger dll.

Upacara Kasada Bromo merupakan upacara untuk mengenang dan memperingati sebuah pengorbanan seorang Raden Kusuma anak Jaka Seger dan Rara Anteng serta sebagai tata cara adat Suku Tengger untuk mencari keselamatan, kemakmuran, dan keberkahan. Upacara Kasada yang dilaksanakan pada tanggal 14-16 bulan Kasada atau saat bulan purnama tampak di langit. Ritual dalam upacara Kasada yang dilaksanakan setiap tahunnya oleh masyarakat Suku Tengger memiliki agenda seperti pengambilan air suci dari mata air Widodaren, persembahyangan umat Hindu, pemberkatan sesajen yang akan dilarung, pengangkatan dukun baru (pemimpin upacara agama umat Hindu), dan pelarungan sesajen menuju kawah Gunung Bromo.

Pada saat upacara Kasada Bromo berlangsung, masyarakat Suku Tengger berkumpul dengan membawa hasil bumi, ternak peliharaan, dan ayam sebagai sesaji yang disimpan dalam tempat yang bernama Ongkek dan setiba di bibir kawah Bromo, semua hasil bumi dan ternak dibuang kedalam kawah Bromo sebagai sesajian kepada Sang Hyang Widhi. Dalam upacara adat Kasada Suku Tengger yang beragama Hindu terdapat beberapa urutan upacara yang harus dilaksanakan agar upacara Kasada berlangsung dengan

khidmat, yaitu Puja Purkawa, Manggala Upacara, Ngulat Umat, Tri Sandiya, Muspa, Pembagian Bija, Diksa Widhi, Penyerahan Sesaji di kawah Bromo.

Sebagai kearifan lokal, cerita “Gunung Bromo” dan perwujudannya berupa upacara Kasada Bromo tersebut mengandung banyak pesan atau nilai moral seperti yang dijelaskan berikut ini. Pesan moral ini bisa bernilai lokal, tetapi kebajikannya dapat diangkat sebagai pesan untuk semua manusia, khususnya masyarakat Indonesia yang bermanfaat bagi pembangunan karakter bangsa.

## **2.2 Nilai Moral**

Nilai moral yang dapat diambil dalam cerita Legenda Gunung Bromo ini adalah sebagai berikut:

1. Cinta sejati;
2. Pemimpin yang adil dan bijaksana;
3. Pemimpin yang mau mendengar suara rakyatnya;
4. Pemimpin yang relegius;
5. Orang Tua yang menyayangi dan mencintai anak-anaknya;
6. Rela berkorban demi keluarga dan masyarakat.

### **2.2.1 Cinta Sejati**

Joko Seger dan Roro Anteng adalah pasangan yang saling mencintai. Hal itu dibuktikan oleh Roro Anteng ketika banyak pangeran yang melamar untuk menjadikan istri/permaisuri, ia selalu menolak karena ia sangat mencintai Joko Seger. Penolakan itu juga dilakukannya kepada Bajak, si tokoh sakti ketika melamarnya. Ia tidak berani menolaknya secara langsung karena Roro Anteng sangat takut kepada Bajak. Ia menolaknya dengan cara menggunakan siasat yakni Bajak disuruh membuat lautan pasir di atas gunung. Hal itu merupakan hal yang sangat tidak mungkin diwujudkan oleh

manusia biasa. Namun, karena Bajak tokoh sakti, ia menyanggupi apa yang disyaratkan Roro Anteng. Ketika Roro Anteng melihat Bajak hampir bisa menyelesaikan pekerjaannya, Roro Anteng gelisah. Ia berupaya membatalkan Bajak dengan mengajak para perempuan desa memukul lesung dan membakar jerami. Usaha Roro Anteng berhasil. Ia tidak mau mengkhianati cintanya. Ia sangat mencintai Joko Seger. Ia membuktikan cinta dan kesetiiaannya kepada Joko Seger sampai mereka mendapatkan anak 25 orang. Bukti cinta Roro Anteng pada Joko Seger dapat dilihat dalam kutipan berikut ini:

“Rara Anteng tumbuh menjadi gadis yang sangat cantik. Kecantikannya hingga termasyur ke penjuru pelosok sehingga banyak putera raja ingin menjadikannya isteri. Namun semua lamaran tersebut ia tolak karena ia jatuh hati pada Joko Seger(G B,15-20).”

“Rara Anteng gelisah, ia tidak mau menikah dengan orang yang tidak dicintainya. Kemudian ia mempunyai niat untuk menggagalkannya (GB,26-30).”

“Kegagalan pelamar sakti itu memenuhi permintaannya, membuat Rara Anteng menjadi lega, dan kembali merajut kasih .dengan Joko Seger.Tak lama kemudian Rara Anteng dan Joko Seger menikah (GB 40-45).”

Nilai moral yang bisa kita ambil dari cerita Legenda Gunung Bromo tentang cinta sejati yaitu jikalau kita mencintai seseorang,cintailah dengan sepenuh hati. Meskipun banyak cobaan, kita harus kuat dan tetap memperjuangkan cinta kita. Namun, untuk mewujudkannya tidak harus dengan cara yang curang seperti yang dilakukan Roro Anteng kepada Bajak. Kita harus jujur dan memberitahu yang sesungguhnya bahwa kita sudah mmencintai seseorang. Komunikasikan dengan cara yang baik. Karena apabila kita tidak jujur maka kita sendiri yang akan menanggung akibatnya. Namun, apabila kita jujur mengatakan apa adanya, meskipun risikonya besar, maka kita akan selamat. Meskipun saat itu dampaknya ada, namun untuk

seterusnya kita akan merasa aman, nyaman, tidak terbebani dan tidak selalu dikejar-kejar rasa bersalah.

### **2.2.2 Pemimpin Yang Adil dan Bijaksana**

Joko Seger dan Roro Anteng menjadi pemimpin yang adil dan bijaksana. Hal itu bisa dibuktikan pada kutipan berikut.

Bromo nama itu merupakan gabungan nama Rara Anteng dan Joko Seger, dan juga makna kata Tengger memiliki makna yang baik dalam kalimat “Tenggering Budi Luhur” yang artinya “Pengenalan Moral Tinggi” yang merupakan simbol perdamaian abadi. Mereka berdua memerintah kawasan tersebut yang mereka sebut dengan Purbowasesa Mangkurat Ing Tengger, yang artinya “Penguasa Tengger yang Budiman”. Mereka dan masyarakat yang mereka pimpin hidup dengan damai dan tenteram (GB,45-55)

Nilai moral yang bisa kita dapatkan dari cerita ini tentang “pemimpin yang adil dan bijaksana” yaitu apabila kita menjadi pemimpin, jadilah pemimpin yang baik. Pemimpin yang baik adalah pemimpin yang memberikan kedamaian dan kesejahteraan kepada masyarakat, yang dapat mengayomi, yang bisa dijadikan panutan, yang jujur, bertanggung jawab, dan tegas, serta yang setia kepada pasangan. Jika setiap pemimpin kita mempunyai sifat-sifat seperti itu, hidup masyarakat Indonesia akan tentram, damai, dan sejahtera. Rakyatnya juga akan bermoral baik seperti pemimpinnya.

### **2.2.3 Pemimpin Yang Mau Mendengar Suara Rakyatnya**

Nilai moral yang ketiga yang bisa kita dapatkan dari cerita ini tentang “Pemimpin yang mau mendengar suara rakyatnya” yaitu ketika Joko Seger dan Roro Anteng menjadi pemimpin, mereka tidak otoriter. Mereka mau mendengar dan melaksanakan saran dari rakyatnya agar bersemedi di Gunung Bromo untuk mohon kepada Dewa agar diberi keturunan Hal ini bisa dilihat dalam kutipan berikut.

Masyarakat menyarankan mereka untuk bersemedi di puncak Gunung Bromo meminta kepada Sang Pencipta untuk dianugerahi anak. (GB, 55-60)

Nilai moral yang kita dapatkan dari kutipan ini adalah sebagai berikut. Meskipun Joko Seger menjadi raja yang sangat disegani, ia tetap mau mendengarkan suara atau saran rakyatnya. Ia melaksanakan saran tersebut karena menganggap bahwa saran itu benar. Hal itu menunjukkan kalau Joko Seger sangat menghargai rakyatnya. Nilai moral yang kita dapatkan yakni bahwa kalau kita menjadi pemimpin, janganlah kita merasa yang paling benar. Janganlah kita bersikap otoriter. Kita harus mendengar suara dari anak buah atau rakyat kita. Jika kita mau mendengar, maka kita akan tahu segala permasalahan rakyat atau anak buah kita. Dengan mendengar, menampung, dan memusyawarahkan, kita akan segera bisa menyelesaikan permasalahan dengan baik. Rakyat juga akan merasa sangat dihargai dan dihormati apabila sarannya diperhatikan dan dilaksanakan. Rakyat akan selalu patuh bila pimpinannya mau dan segera melaksanakan keinginan dan merealisasikan kebutuhan rakyatnya. Tentu rakyat tidak akan demo atau mogok apabila ingin menyelesaikan permasalahan.

#### **2.2.4 Pemimpin Yang Religius**

Seger dan Roro Anteng memohon kepada Yang Kuasa agar diberi keturunan. Karena mereka berusaha dan memohon dengan penuh kesungguhan, Allah SWT mengabulkan permintaan mereka, seperti pada kutipan berikut ini.

”Mereka bersemedi di puncak Gunung Bromo meminta kepada Sang Pencipta untuk dianugerahi anak.(GB55-60)

Nilai moral yang kita dapatkan yakni sebagai manusia, kita harus selalu ingat kepada Yang Mahakuasa. Meskipun kita kaya, mempunyai jabatan, dan mempunyai segalanya, misal suami/istri yang ganteng/cantik,

anak yang pandai dan sukses, namun kita tetap harus bersyukur pada Allah SWT. Karena kekayaan, jabatan, dan semua yang ada itu hanya titipan dari Allah SWT. Demikian juga, apabila kita dalam kesulitan, jangan melupakan Allah SWT. Karena dengan berikhtiar, berusaha, dan terus memohon kepada Allah SWT, insyaAllah SWT kita akan diberi kemudahan dan dikeluarkan dari kesulitan kita. Kita harus yakin dan percaya bahwa Allah SWT akan selalu memberi jalan yang terbaik bagi kita. Karena Allah SWT tidak akan membiarkan dan memberi cobaan kepada hamba-Nya di luar kemampuan hamba-Nya. Kita harus selalu berprasangka baik kepada Allah SWT dalam setiap apapun yang terjadi pada kita.

### **2.2.5 Orang Tua Yang Menyayangi dan Mencintai Anak-Anaknya**

Anak adalah anugerah sekaligus titipan Allah SWT yang harus kita jaga, rawat, didik, dan kita beri kasih sayang yang tulus ikhlas. Demikian juga yang dialami oleh pasangan Joko Seger dan Roro Anteng. Mereka melakukan hal sama seperti layaknya orang tua lain. Mereka menyayangi ke-25 anaknya. Hal itu dibuktikan dengan keberatan mereka untuk menyerahkan anak bungsunya kepada “Dewa”. Hal itu menunjukkan betapa mereka tidak mau kehilangan anak mereka. Meskipun anaknya banyak, tetapi Joko Seger dan Roro Anteng tetap tidak mau menyerahkan anaknya. Meskipun mereka ingkar dengan janjinya. Akhirnya, janji harus ditepati meskipun mereka dengan penuh kesedihan harus berpisah dengan anaknya. Berikut adalah kutipan yang memperlihatkan kasih sayang Joko Seger dan Roro Anteng.

“Joko Seger dan Rara Anteng kemudian dikaruniai 25 orang anak. Namun mereka ingkar janji karena tidak tega untuk mengorbankan anak bungsu mereka” (GB,60-65)

Nilai moral yang kita dapatkan dari fakta di atas adalah sebagai berikut. Kita sebagai orang tua sudah selayaknya mencintai dan menyayangi anak-

anak kita dengan tulus ikhlas. Anak adalah permata hati dan merupakan anugerah terindah dari Allah SWT. Sudah seharusnya kita merawat dengan memberi makanan yang baik dan bergizi, memberi pendidikan yang baik, baik di rumah ataupun di sekolah. Kita juga berkewajiban untuk memberikan pondasi agama yang kuat. Setiap saat kita harus berkomunikasi dengan anak kita supaya anak selalu terbuka dan jujur. Kita tidak boleh otoriter dan merasa paling benar. Kita harus mendengar setiap keluhan atau pendapat anak kita. Anak akan merasa dihargai dan disayangi kalau kita mendengar dengan baik apa yang ia bicarakan. Jadikan anak sebagai subjek yang mandiri, jujur, bertanggung jawab. Jika kita menyayangi dan mencintai anak-anak kita, bekali mereka dengan hal-hal seperti tersebut di atas. Anak sebagai titipan Allah SWT harus kita jaga dan rawat, didik dengan baik dan tulus ikhlas. Namun bila suatu saat Allah SWT akan mengambilnya, kita harus merelakannya dengan tulus ikhlas. Kita wajib untuk mendoakan agar terus terjalin komunikasi dengan anak kita.

### **2.2.6 Rela Berkorban**

Kusuma, anak bungsu Joko Seger dan Roro Anteng rela mengorbankan dirinya demi keselamatan saudara-saudara, ayah ibu, serta masyarakat Tengger. Kutipan berikut sebagai bukti bila Kusuma rela mengorbankan dirinya demi orang-orang yang dicintainya.

“Saudara-saudaraku yang kucintai aku telah dikorbankan oleh orang tua kita dan Hyang Widi menyelamatkan kalian semua. Hiduplah damai dan tenteram, sembahlah Hyang Widi. Aku ingatkan agar kalian setiap bulan Kasada pada hari ke-14 mengadakan sesaji kepada Hyang Widi di kawah Gunung Bromo”(70-75)

Nilai moral yang kita dapatkan dari peristiwa ini yakni sebagai manusia kita harus rela berkorban bagi manusia yang lain, Maksudnya apabila orang tua, saudara, teman atau tetangga kita memerlukan bantuan

kita, janganlah kita segan untuk membantunya. Cerita ini juga mencerminkan cerita yang dialami oleh Nabi Ibrahim. Saat itu Nabi diuji keimanannya oleh Allah SWT untuk menyembelih Ismail untuk dijadikan korban. Nabi Ibrahim dan Ismail, dengan tulus ikhlas melakukan perintah Allah SWT. Ternyata, Allah SWT mengganti Ismail dengan kambing.

Nilai moral yang bisa kita dapatkan dari cerita ini berkaitan dengan “rela berkorban “ adalah sebagai berikut. Bahwa segala sesuatu itu berasal dari Allah SWT. Apabila Allah SWT ingin menguji keimanan kita dengan mengambil barang atau sesuatu yang sangat berharga milik kita, maka kita harus siap dan ikhlas seperti yang dilakukan Nabi Ibrahim. Bila kita bersungguh-sungguh melaksanakan perintah-Nya, maka Allah SWT akan memberi kemudahan karena Allah SWT tidak akan memberi kesulitan bagi hamba-Nya bila hamba-Nya tidak mampu.

### **III. SIMPULAN**

Folklore “Gunung Bromo” sangat terkenal di masyarakat Tengger khususnya di kabupaten Probolinggo dan masyarakat lain di luar Tengger bahkan oleh turis asing. Folklore yang merupakan kearifan lokal suku Tengger ini mengandung nilai-nilai moral yang sangat penting dan bermanfaat untuk meningkatkan kualitas hidup manusia dan membentuk karakter bangsa. Untuk mengingat peristiwa dalam folklore ini, masyarakat Tengger mengadakan upacara yang disebut upacara Kasada yang dilaksanakan setiap tanggal 14 bulan Kasada. Tujuan dari upacara ini untuk memperingatkan pengorbanan Kusuma dan bersyukur kepada Tuhan dengan memberikan persembahan berupa hasil bumi, ternak, dan lain-lain.

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# **Bound Morphemes emerged in Atiq Rahimi's Novel *The Patience Stone***

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## **ABSTRACT**

This study aims to find out the bound morphemes emerging in every word found in the novel. It emphasizes the bound morphemes particularly on the derivational morphemes as they are important parts in the word formation being applied correctly and optimally. The problem of this research proposed is how the derivational morphemes appear in the novel and the frequency of derivational morphemes is found in the novel entitled *The Patience Stone* by Atiq Rahimi. Hopefully, the research is useful for the readers as the reference for learning the word formation. Data are unpurposely taken from any words containing derivational morphemes and the words are broken down in accordance with the classification of the bound morpheme found in every word and furthermore they are also calculated dealing with the frequency of derivational morpheme. The findings of this study indicate that derivational suffix *-ly* is frequently emerging in the novel.

Key Words: Word-formation, Bound Morpheme, Derivational Morpheme

### **A. Background of the Study**

Human beings utilize language as a vehicle for communication to execute their social activities. Linguistics as the scientific study of language is done systematically within the framework of some general theory of language structure. The subdiscipline of linguistics that deals with such pattern is called morphology which literally means the study of forms and the basic elements of morphology is more technically known as morpheme. Morpheme is one of the interesting major branches of linguistic study that

can be chosen as their focus of discussion on morphology. Morpheme as the smallest difference in the shape of a word correlates with the smallest difference in word or sentences meaning or in grammatical structure. Morphemes can be classified in more than one dimension free morpheme and bound morpheme. Bound morpheme can be separated from the functional categories, they are inflectional morphemes and derivational morpheme.

Derivational morphemes as the main focus on the discussion is that it causes a major grammatical change to involve moving the base from one word-class to another. The novel '*the patience stone*' as the main source of the data is being explored to find out derivational morphemes. It was written by talented writer from Afghanistan, Atiq Rahimi. And his novel "*The Patience Stone*" won the Prix Goncourt in 2008. The research focuses on the derivational morphemes and their frequency appearing in Atiq Rahimi's novel *The Patience Stone*.

### **Word-formation Processes**

In the process of word-formation, Yule (1996:64-70) classifies into eleven kinds of word formation. They are coinage, borrowing, compounding, blending, clipping, back-formation, conversion, acronyms, derivation, prefixes and suffixes, and the last is infixes.

### **Morpheme**

Morphemes (minimal units of meaning) are of two basic kinds: roots and affixes. While there is no an absolutely sharp dividing line between them, due to the natural, gradual historical progression from root to affix, there are various properties that typically cluster together to distinguish the

two types. Morphemes can be classified in more than one dimension. They are free morpheme and bound morpheme.

Properties of roots can be the main part of word and must be at least one in a word. In English, limited to two in a word where roots are bound can occur in a word, but the number of roots in a particular word is generally small. Properties of affixes function as subordinate part may not necessarily present. Some words occur without any property of affix.

Another type of linguistic element is a function word. In such language, many grammatical functions are served by function words: small units that have some independence occurred with more freedom of position than affixes, but they have grammar-like meaning rather than concrete lexical content. Some function words in English are like *the, a, he, she, it, If, although, etc.*

### **Inflectional and Derivational Morpheme**

Bound morphemes can be divided into two major categories, namely derivational and inflectional morphemes. These morphemes form words in different ways. The derivational morphemes form new words either: (a) by changing the meaning of the base to which they are attached, e.g. *Kind* vs *unkind* both are adjectives but with the opposite meaning; *obey* vs *dis-obey* both are verbs but with the opposite meaning. (b) by changing the word-class that a base belongs to, e.g. The addition of *-ly* to adjective *kind* produces the adverb *kindly*.

The presence of a derivational morpheme causes a major grammatical change, involving moving the base from one class into another as in the case of *-less* which turns a noun into an adjective. In other cases, the change caused by a derivational morpheme may be minor.

Unlike derivational morphemes, inflectional morphemes do not change referential meaning. Inflectional morphemes are only able to modify

the form of a word, so that it can fit into a particular syntactic slot. Thus, *student* and *students* both are nouns referring to the same kind of entity. The -s ending carries information about the number of entities. Then the grammar shows that a form marked as plural normally by suffix -s must be used when more than one entity is referred to. The suffix is usually called the genitive suffix. Quirk and Greenbaum (1973) list these as the uses the genitive suffix: (a) marking the noun referring to the possessor of something (*Smith's book*), (b) marking a noun that describes something *the winter's tale*, (c) marking a noun used as a measure ( *in two day's time*).

## **Methodology**

The research design applied is descriptive research in which it can be able to answer the problem formulated. Descriptive research does not fit neatly into the definition of either quantitative or qualitative research methodologies, but instead it can utilize elements of both, often within the same study.

Population is all members of object research that are going to be observed and explained, while population is defined as all members of any well defined class of people, events or object. And *The Patience Stone* by Atiq Ramini is determined as the object of population of the research. Sample is a group of the population that the number is less than the population number. Descriptive research typically uses larger sample : it is sometimes suggested that one selects 10 to 20 percent of the accessible population for the sample.

## **Technique of Data Analysis**

The technique of data analysis is the scientific method which is prepared to arrange, to gather, and to analyze the data. The research is carried out through three steps to get the data . They are underlining the

derivational morphemes found in the sentences, classifying the derivational morphemes based on the affixes, and the last is to calculate the frequency and percentage of the derivational morphemes presented in this analysis.

## Analysis

### A. Derivational morpheme that appear in a novel

Step 1 : Underlined derivational morphemes found in the sentences

Table 4.1

| Number | Underlined derivational morpheme                                                                                      | Page |
|--------|-----------------------------------------------------------------------------------------------------------------------|------|
| 1      | The room is small. Rectangular. Stifling, despite the <u>paleness</u> of the turquoise walls,                         | 1    |
| 2      | At the far end of the room is another curtain. Green. <u>Unpatterned</u> .                                            | 1    |
| 3      | Concealing a <u>disused</u> door. Or an alcove.                                                                       | 1    |
| 4      | The woman is <u>beautiful</u> . At the crease of her left eye, a small scar narrows the place where the eyelids meet, | 3    |
| 5      | . . . the blood was proof of my <u>virginity</u> !                                                                    | 28   |
| 6      | As if gesturing to an <u>invisible</u> person to come closer.                                                         | 30   |
| 7      | The sound of their terrified footsteps rings out in the passage, and <u>disappears</u> into the cellar.               | 32   |
| 8      | It seems this <u>neighbourhood</u> is going to be the next front line between the factions.                           | 50   |
| 9      | <u>Engagement</u> to a hero was a lovely thing, for a seventeen-year-old girl.                                        | 54   |
| 10     | He <u>encouraged</u> me to read, and write, and think. He loved me.                                                   | 55   |

|    |                                                                                                                                                                                      |     |
|----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| 11 | <u>Unsettled</u> , she gazes at him a while, and <u>suddenly</u> .<br>Moves away from the wall.                                                                                      | 60  |
| 12 | The eyes are still empty, <u>soulless</u> . . .but today,                                                                                                                            | 62  |
| 13 | Left again for that crazy <u>fratricidal</u> war! You became<br>conceited, arrogant and violent! Like all your family,<br>execpt your father.                                        | 66  |
| 14 | What’s that stone called?’ she <u>rearranges</u> the sheet.                                                                                                                          | 71  |
| 15 | She observes the man’s every <u>movement</u> with a<br><u>distrust</u> she is still attempting to hide. ‘are you not<br>afraid of being all alone?’ the man asks, exhaling<br>smoke. | 79  |
| 16 | I have had two <u>teacher</u> in my life – my aunt and your<br>father.                                                                                                               | 85  |
| 17 | ” He told her everything that had happened, finishing<br>with this <u>enigmatic conclusion</u> :”                                                                                    | 92  |
| 18 | They say that the man or woman who discovers the<br>end of the story shall be protected from <u>hardship</u> for<br>the rest of their life.                                          | 93  |
| 19 | . ‘So, your father <u>disabused</u> me of my illusions.                                                                                                                              | 94  |
| 20 | The woman <u>slowly</u> opens her eyes.                                                                                                                                              | 136 |

In this first step, the table is used to facilitate the analysis of the data of the derivational morphemes that appears in Atiq Rahimi’s *The Patient Stone* and also makes the reader easier to understand. And they also mark them with underlining every word including of the derivational morphemes. Then they comprise them into the first table as seen table 4.1 above.

underlining the words and next step identifying and classifying of the derivational morphemes.

Step 2 : Classified the derivational morphemes based on the affixes

Table 4.2

| No | Base       | Word-class of input base | Derivational Morpheme |        | Word-class of output word | Example       |
|----|------------|--------------------------|-----------------------|--------|---------------------------|---------------|
|    |            |                          | Prefix                | Suffix |                           |               |
| 1  | Pale       | Adjective                |                       | -ness  | Noun                      | Paleness      |
| 2  | Patterned  | Adjective                | un-                   |        | Adjective                 | Unpatterned   |
| 3  | Used       | Adjective                | dis-                  |        | Adjective                 | Disused       |
| 4  | Beauty     | Noun                     |                       | -ful   | Adjective                 | Beautiful     |
| 5  | Virgin     | Adjective                |                       | -ity   | Noun                      | Virginit      |
| 6  | Visible    | Adjective                | in-                   |        | Adjective                 | Invisible     |
| 7  | Appear     | Verb                     | dis-                  |        | Verb                      | Disappears    |
| 8  | Neighbour  | Noun                     |                       | -hood  | Noun                      | Neighbourhood |
| 9  | Engage     | Verb                     |                       | -ment  | Noun                      | Engagement    |
| 10 | Courage    | Noun                     | en-                   |        | Verb                      | Encouraged    |
| 11 | Settle     | Verb                     | un-                   |        | Verb                      | Unsettle      |
| 12 | Soul       | Noun                     |                       | -less  | Adjective                 | Soulless      |
| 13 | Fratricide | Noun                     |                       | -al    | Adjective                 | Fratricidal   |
| 14 | Arrange    | Verb                     | re-                   |        | Verb                      | Rearranges    |
| 15 | Trust      | Noun                     | dis-                  |        | Noun                      | Distrust      |
| 16 | Teach      | Verb                     |                       | -er    | Noun                      | Teacher       |
| 17 | Enigma     | Noun                     |                       | -ic    | Adjective                 | Enigmatic     |



the meaning “reverse” and “not”, it can be seen on the table above dis-abused is prefix –dis the the meaning “reverse” but different with meaning “not” such dis-appear. (ii) the word-class input base (N(abs)) into the word-class output word (N(abs)) with the meaning “not” of them word. It is shown on the table above by the words dis-trust. (iii) modifying the meaning “not” with the word-class category base (adj) into other word (adj) as well, used as adjective word and it is added prefix dis- become dis-used (adj). The other prefix is *re-* it also has the same criterion, it changes the meaning but it does not change the grammatical class. With the base word-class (verb) into word-class word (verb) and the meaning “again” it can be seen in the table above.

Derivational prefix *en-*. This prefix (*en-*) totally different with other prefixes, they change the grammatical category of base as well as a possible change in a meaning. From the word-class input base (noun) changes into word-class output word (verb) and also changes the meaning with mean “put in” of each words. For example, the word base courage (noun) and it added by *en-* before the free morpheme become *en-courage* (verb).

The first suffixes would like to explain –*hood* and –*ship*. Word-class of input base of suffix –*hood* (noun) into the word-class of output word (N(abs)) and the change of meaning is “status”. Based on the observation found on this analysis is the word base neighbour (noun) and it is added –*hood* after the free morpheme neighbour become neighbour-hood (Noun(abs)) and suffix –*ship* also has same category, change the grammatical category from the word base (Noun) into the word (Noun(abs)) with the meaning “state or condition” as in the case of *hard* (adj) and added *ship* after the word *hard*, *hard-ship* (N(abs)). Hardship here changes the state or condition of the word base hard and also change the word-class of the word base (adj) into (N(abs)).

Other suffixes analyzed are suffix *-ness* that change the grammatical category from the word-class base (adj) into the word-class word (noun), not only change the grammatical class but they also commonly change the meaning of “quality, state or condition”. One of the derivational suffixes found is the word base *pale* (adj) and it is added with *-ness* after the word *pale* becomes *pale-ness* (noun), it means the “condition”.

The next derivational suffix is suffix *-ity* as same as the other suffixes, suffix *-ity* changes the word-class base (adj) into the word-class word (N(abs)) which change the meaning of the base “state or condition” to which they attached. As in the case of *virgin* (adj) and added by *-ity* for *virgin-ity* (Noun(abs)). Derivational suffixes *-ment*, they absolutely change the meaning of “result or product of doing the action indicated by the verb” and change the grammatical category as well from the word-class base (verb) into the word-class (noun). As in the case of *engage* (verb) and added *-ment* after the free morpheme *engage* become *engage-ment* (noun). And the derivational suffixes *-less* also found in the analysis, it changes the grammatical category of word-class base (noun) into the word-class (adj) and also change the meaning of word “without” for each words. For example that are found in the analysis, such as the word *soul-less*.

The derivational suffix *-ful* is also found in his analysis, the criterion of the suffix *-ful* are (i) changing the grammatical category from the word base (noun) into the word (adj) and (ii) modifying the meaning of the base “having” to which they are attached. It can be seen in *beauty* (noun) added *-ful* after beauty as *beauti-ful* (adj). And derivational suffix *-tic* changes the meaning of the base “pertaining to” and changes the word-class input base (noun) into word-class output word (adj), such as the word base *enigma* (noun) added *-ic* for *enigma-tic* (adj). The Derivational suffix *-al* is also found in this analysis such as, *fratricide* (noun) into *fratricide-al* (adj). It

changes the grammatical class from the base word noun into the word-class adjective and of course they also change the meaning of each words. They have meaning “pertaining to, of the kind”. The next derivational suffix –er has meaning of “agent who does whatever the verb indicates” by changing the grammatical category from the word base verb into noun. And it can be found in this analysis such as, *teach* (verb) into *teach-er* (noun). And the last derivational suffix that would like to be explained is suffix –ly, it is the biggest total number that derivational morpheme found in this analysis. The researchers have observed that derivational suffix –ly criterion (i) modifying significantly the meaning of the base “manner” to which they are attached. (ii) changing the grammatical class of a base adjective into word-class adverb as in the case of *slow* (adj) added –ly into *slow-ly* (adv).

## B. The frequency of derivational morpheme

Step 3 : The frequency and percentage of the derivational morphemes

Table 4.3

| Affixes  |       | Frequency | Percentage (%) |
|----------|-------|-----------|----------------|
| Prefixes | In-   | 10        | 1,6 %          |
|          | Un-   | 35        | 5,8 %          |
|          | Dis-  | 26        | 4,3 %          |
|          | Re-   | 71        | 11,7 %         |
|          | Ex-   | 0         | 0 %            |
|          | En-   | 5         | 0,8 %          |
|          | -hood | 2         | 0,3 %          |

|          |       |     |        |
|----------|-------|-----|--------|
| Suffixes | -ship | 2   | 0,3 %  |
|          | -ness | 45  | 7,4 %  |
|          | -ity  | 11  | 1,8 %  |
|          | -ment | 15  | 2,5 %  |
|          | -less | 15  | 2,5 %  |
|          | -ful  | 29  | 4,8 %  |
|          | -ic   | 3   | 0,5 %  |
|          | -al   | 10  | 1,6 %  |
|          | -er   | 69  | 11,3 % |
|          | -ly   | 260 | 42,8 % |

This third table 4.3 above describes the frequency of derivational morpheme found in Atiq Rahimi's *The Patience Stone* novel. The next table is as the last step of the analysis. From this table, the reader can be easily to understand that how many common derivational morphemes based on Katamba's theory that appear in this research. From the total number of derivational morpheme that appears in Atiq Rahimi's *The Patience Stone* is 608 words. The researchers conclude that most of Katamba's theory of some common derivational morphemes are found in this novel. such as derivational prefix *in-* with percentage 1,6 %, prefix *un-* with percentage 5,8 %, prefix *dis-* with percentage 4,3 %, prefix *re-* with percentage 11,7 % and prefix *en-* with percentage 0,8 %. The researchers do not only find derivational prefix, but they also find derivational suffixes. In case derivational suffix *-hood* and *-ship* has same percentage 0,3 %, derivational

suffix *-ness* with percentage 7,4 %, suffix *-ity* with percentage 1,8 %, suffix *-ment* with percentage and *-less* has the same percentage with 2,5 %, suffix *-ful* with percentage 4,8 %, suffix *-ic* with percentage 0,5 %, suffix *-al* 1,6 %, suffix *-er* 11,3 % and the last is derivational suffix *-ly* with frequent 260 words and percentage 42,8 %.

The biggest number of derivational morpheme appeared is derivational suffix *-ly*, around 260 words with percentage 42,8 % and the smallest number of derivational morpheme appeared is derivational suffix *-hood* and *-ship* with the same frequent only 2 words. It automatically has the same percentage with 0,3 %. The other result of this analysis, it is also found that there is no derivational prefix *ex-* appeared in this novel.

## Conclusion

After analyzing the data, it can be concluded that the derivational morphemes may emerge in Atiq Rahimi's novel *The Patience Stone* based on the Katamba's theory of common derivational morpheme. Most of all elements of derivational morpheme emerge in the data and the derivational morphemes emerge both as prefixes and suffixes.

The biggest number of derivational morpheme which emerges in Atiq Rahimi's *The Patience Stone* is derivational suffix *-ly* such one of example that can be visible , as in the case of word base *abrupt* (adj) is added derivational suffix *-ly* and *abruptly* (adv) with percentage 42,8% .

And the the smallest number of derivational morpheme emerging in the data are derivational suffix *-hood* and *-ship* with the same result percentage 0,3% (as in the case of word base *neighbour* (Noun) added suffix *-hood* into *neighbourhood* (Noun(abs)) without changing the grammatical category and modifying the meaning of 'status') and the same percentage is derivational suffix

–ship such the word base *hard* (adj) and *hardship* (Noun), they change the grammatical class as well as a possible change in meaning of ‘state or condition’.

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# **MENDIDIK ANAK DENGAN KASIH SAYANG**

## **(Suatu Analisis Psikologi Perasaan Takut, Rendah Diri, dan Marah)**

Oleh: Anidi, S.Ag., M.Si., M.S.I.

### **Abstraksi**

Tujuan penelitian ini adalah untuk menganalisis psikologi perasaan takut (anak menjadi berani), psikologi perasaan rendah (menjadi mandiri), dan untuk menganalisis psikologi perasaan marah (menjadi penyabar) yang ada pada diri anak.

Penelitian ini menggunakan jenis penelitian *Library Research*. Penelitian pustaka tersebut adalah mencakup pengidentifikasian, penjelasan, dan penguraian secara sistematis tentang dokumen-dokumen yang mengandung informasi yang berkaitan dengan masalah yang dibahas.

Kesimpulan dari analisis perasaan takut, rendah diri, dan perasaan marah, yaitu sebagai berikut: (1) Perasaan takut adalah salah satu dari emosi dasar, selain kebahagiaan, kesedihan, dan kemarahan. Ketakutan dipengaruhi kondisi emosi pada anak, sehingga menjadi kegelisahan, (2) Perasaan rendah diri merupakan kondisi kejiwaan yang disebabkan oleh faktor pembawaan sejak lahir, tekanan mental pendidikan atau ekonomi, dan (3) Perasaan marah adalah suatu perasaan emosi alami pada anak dan biasanya berawal dari rasa takut.

Kata Kunci: Mendidik, Kasih Sayang, Takut, Rendah Diri, dan Marah

### **A. Pendahuluan**

Di zaman yang penuh tantangan sekarang ini, banyak orang tua tidak peduli dan tidak punya waktu dalam memperhatikan kebutuhan seorang anak, baik kebutuhan jasmani maupun kebutuhan rohaniah anak, sehingga anak jarang mendapat pendidikan dan sentuhan-sentuhan kasih sayang langsung secara rutinitas dari orang tua.

Persoalan-persoalan pendidikan anak belum menjadi prioritas masyarakat (orang tua atau pendidik), bahwa pendidikan pada usia dini sangat penting diperhatikan, dan anak merupakan bagian yang terpenting dari investasi dari masa depan anak itu sendiri. Efek pendidikan pada usia

anak-anak akan memberikan banyak pengaruh bagi perkembangan anak tersebut di masa yang akan datang. Anak harus diberikan berbagai kebajikan dan ilmu (dalam bentuk berbagai rangsangan/stimulus). Lebih lanjut, mendidik anak pada usia ini ibarat membentuk ukiran di batu yang tidak akan mudah hilang, bahkan akan membekas selamanya. Artinya, pendidikan pada anak usia dini akan sangat membekas hingga anak dewasa, bahkan sampai hari tua.

Pembahasan tentang kasih sayang memang sangat banyak dan beragam. Dalam tulisan ini, konsep kasih sayang yang menjadi penekanannya adalah kasih sayang yang melahirkan sifat dan sikap baik orangtua dalam mendidik anak. Imam al-Shadiq dalam Motinggo (2004: 6) bahwa ada tiga hal yang diwariskan (dihasilkan) oleh kasih sayang, yaitu: agama, kerendahan hati, dan kemurahan hati, dan semua ini merupakan basis yang sangat berharga dalam kehidupan karena memang menyentuh semua elemen kehidupan.

Pendidikan psikologi sangat penting bagi anak agar dapat memiliki sifat berani, terbuka, mandiri, suka menolong, bisa mengendalikan amarah dan memiliki jiwa moral yang baik. Sehingga ketika anak sudah mencapai usia dewasa dapat melaksanakan kewajiban yang dibebankan pada dirinya secara baik dan sempurna. Untuk mewujudkan bagaimana mendidik anak secara kejiwaan tugas seorang pendidik sangat penting keberadaannya, yaitu bagaimana menumbuhkan kekuatan jiwa kepada anak didik, agar tidak memiliki perasaan seperti perasaan takut, rendah diri, dan perasaan marah.

## **B. Tujuan Penelitian**

Tujuan penelitian ini adalah untuk menganalisis psikologi perasaan takut, psikologi perasaan rendah, dan untuk menganalisis psikologi perasaan marah pada anak.

### **C. Metode Penelitian**

Penelitian ini menggunakan jenis penelitian *Library Research*, Mardalis (1995: 28) penelitian perpustakaan yaitu penelitian dengan cara melakukan pengumpulan data dan informasi dengan bantuan-bantuan material yang terdapat di ruangan perpustakaan seperti buku-buku, majalah, dokumen, catatan, dan kisah-kisah sejarah dan lain-lain. Penelitian pustaka tersebut adalah mencakup pengidentifikasian, penjelasan, dan penguraian secara sistematis tentang dokumen-dokumen yang mengandung informasi yang berkaitan dengan masalah yang dibahas.

### **D. Kajian Teori**

#### **a. Pengertian Pendidikan Anak**

Pembahasan pendidikan anak akan mengutip pendapat para pakar dari kalangan ahli pendidikan antara lain pendidikan anak menurut Pendidikan anak menurut Ibnu Sina dalam bukunya “*Risalah as-Siyasah*”, mengatakan bahwa sudah menjadi kewajiban orang tua memberi nama yang baik untuk anaknya dan memilih sang perempuan yang akan menyusui dan mengasuhnya. Bila anak telah disapih, mulailah dengan pendidikan moral dan pembentukan akhlak, sebelum ia mulai menyerap moral dan perangai hina. Sebab anak mudah dan gampang dengan segera menerima moral jelek dan rangsangan-rangsangan buruk dari luar. Bila ia terus menerus menerima rangsangan buruk, maka akan sulit baginya lepas dari perangai jelek (Rida, 2002: 201).

Ibnu Khaldun dalam Ilyas (1991: 23) memberi penegasan bahwa pendidikan anak menekankan pada empat dasar dalam mendidik anak, yaitu: (a) pertama, dari kebiasaan mendidik anak yang ia kritik adalah metode indoktrinasi terhadap anak-anak didik, (b) kedua, adalah keharusan “memilah-milahkan” antara ilmu-ilmu yang mempunyai nilai instrinsik,

semisal, ilmu-ilmu keagamaan, kealaman, dan ketuhanan, dan ilmu-ilmu instrumental, seperti ilmu-ilmu tata bahasa dan ilmu-ilmu hitung yang dibutuhkan oleh ilmu keagamaan, serta logika yang dibutuhkan oleh ilmu filsafat, (c) ketiga, berkenaan dengan masalah kesalahan para pendidik yang mengharuskan anak didik menghafal dan mempelajari hal-hal yang tidak berguna dalam rentang waktu yang cukup lama dan menyibukkan diri dengan banyak peristilahan dari materi pelajaran, (d) keempat, adalah pentingnya sikap lembut dan penuh kasih sayang di dalam setiap proses pembelajaran

Penjelasan dan uraian tersebut di atas tentang pendidikan anak, dapat dirujuk suatu penjelasan yang fokus, yaitu sebagai berikut: (1) pendidikan yang dimulai sebelum kelahiran, sejak masih janin sampai lahir, (2) pendidikan anak adalah pendidikan yang dilakukan oleh orangtua atau pendidik terhadap perkembangan anak, baik terhadap kesehatan indrawi maupun pada perkembangan jiwa anak, (3) pendidikan yang tidak terbatas pada pengajaran saja, tetapi orangtua secara cermat mengawasi anak sejak dini, serta dilakukan dengan penuh tanggung jawab, yang sesuai dengan nilai-nilai ajaran agama.

#### **a. Tujuan dan Fungsi Pendidikan Anak**

Menurut Ibnu Qoyyim, tujuan pendidikan yang utama adalah kesucian atau fitra manusia dan melindunginya agar tidak jatuh ke dalam penyimpangan serta mewujudkan dalam dirinya penghambaan (*ubudiyah*) kepada Allah SWT, Selanjutnya menurut Ibnu Qoyyim, dalam Mahmud (2004: 83) tujuan pendidikan yang hendak diwujudkan adalah sebagai berikut.

- a. Menanamkan akhlak mulia dalam diri anak sekaligus menghapus dan memerangi akhlak yang buruk dari diri mereka.
- b. Menciptakan kebahagiaan dalam dirinya.

- b. Selalu memperhatikan mereka ketika sedang berkomunikasi.
- c. Mengarahkan cara berinteraksi dengan orang lain.
- d. Mengarahkan bakatnya dan mengembangkannya dengan memberinya pendidikan agama yang seimbang.

Berdasarkan PP 17 Tahun 2010, tentang Pengelolaan dan Penyelenggaraan Pendidikan, Fungsi dan Tujuan Pendidikan bagi masa usia dini sesuai pasal 61 memberikan penjelasan sebagai berikut.

- 1) Pendidikan anak usia dini berfungsi membina, menumbuhkan, dan mengembangkan seluruh potensi anak usia dini secara optimal sehingga terbentuk perilaku dan kemampuan dasar sesuai dengan tahap perkembangannya agar memiliki kesiapan untuk memasuki pendidikan selanjutnya.
- 2) Pendidikan anak usia dini bertujuan: a) membangun landasan bagi berkembangnya potensi peserta didik agar menjadi manusia beriman dan bertakwa kepada Tuhan Yang Maha Esa, berakhlak mulia, berkepribadian luhur, sehat, berilmu, cakap, kritis, kreatif, inovatif, mandiri, percaya diri, dan menjadi warga negara yang demokratis dan bertanggung jawab, dan b) mengembangkan potensi kecerdasan spiritual, intelektual, emosional, kinestetis, dan sosial peserta didik pada masa emas pertumbuhannya dalam lingkungan bermain yang edukatif dan menyenangkan.

#### **b. Pendidikan Anak dengan Kasih Sayang**

Secara psikologis anak-anak membutuhkan kasih sayang dan perhatian dalam setiap pergaulan dan persahabatan. Orang tua sebagai pembimbing awal anak-anak harus memperhatikan apakah kasih sayang sudah terpenuhi dengan baik pada mereka, karena kasih sayang merupakan pilar dan pondasi dalam pendidikan. Ketika kasih sayang terpenuhi dengan baik maka akan terwujud ketenangan jiwa, perasaan aman, percaya diri, dan timbulnya kepercayaan kepada orang tua. Bahkan sejatinya kasih sayang yang didapatkan seorang anak secara proporsional akan berpengaruh pada keselamatan jasmani anak tersebut. Tanggung jawab terpenting orang tua terhadap anaknya adalah berinteraksi dengan lemah lembut dan penuh kasih

sayang serta menampakkan kasih sayang tersebut kepada anak-anaknya secara nyata.

Orang tua yang selalu mendidik anak-anaknya dengan kasih sayang akan membuat suasana belajar dalam rumah tangga menjadi sangat menyenangkan bagi anak. Karena tidak ada cara yang lebih baik untuk menawan hati anak dan memenangkan kepercayaannya selain dari mengembangkan rasa kasih sayang oleh orang tuanya. Dengan kasih sayang suasana rumah akan menjadi tempat yang sangat menyenangkan bagi anak dan seluruh penghuninya. Sehingga rumah menjadi tempat tinggal dan berkumpulnya seluruh kegembiraan, kedamaian dan kesopanan. Rumah yang dipenuhi dengan sinar kasih sayang akan menjadi tempat kejujuran dan segala sifat kebaikan dan kebahagiaan tinggal.

Anak akan belajar mengasihi apabila di rumah kedua orang tuanya hidup dalam suasana penuh kasih sayang. Dengan pelajaran penuh kasih yang diterimanya di rumah anak akan menjadi anak yang lembut dan penurut. Apabila anak dibesarkan dalam suasana rumah yang penuh dengan kebencian dan kedengkian akan melahirkan watak yang gampang tersinggung dan cepat marah, hidupnya akan selalu dipenuhi oleh rasa dendam yang pada akhirnya akan merugikan anak itu sendiri di masa dewasanya.

Orang tua yang bijaksana tidak harus memperlihatkan kesusahan hidup yang dihadapinya pada anaknya karena kesusahan itu merupakan beban yang mungkin terlalu berat bagi anak dan dengan memperlihatkan kesusahan hidup kepada anak tidak akan mengurangi beban kesusahan itu sendiri, tapi malah membawa akibat yang buruk di kemudian hari pada anak. Anak akan tumbuh menjadi manusia yang tidak memiliki kepercayaan diri yang cukup dalam menghadapi kehidupannya sendiri di masa dewasanya.

Kasih sayang merupakan kebutuhan psikis yang paling mendasar dalam proses hidup dan kehidupan manusia dari sejak lahir hingga dewasa terutama pada diri anak. Apabila anak tidak pernah atau kurang merasakan kasih sayang dari orang tuanya maka tidak bisa dipungkiri itu akan menimbulkan penderitaan batin pada diri anak yang pada akhirnya dapat mengakibatkan kesehatan badan anak terganggu, tingkat kecerdasan berkurang, dan biasanya sikapnya menjadi keras kepala dan nakal.

Beberapa uraian dan penjelasan tersebut tentang pendidikan anak dengan kasih sayang dapat disimpulkan, yaitu sebagai berikut: (1) pendidikan dengan hubungan yang tulus dan harmonis antara orang tua dan anak, dapat mencegah anak-anaknya dari melakukan perbuatan tercela dan mengarahkan anak menuju tindakan yang mulia dan luhur, (2) pendidikan yang membuat suasana belajar dalam rumah tangga menjadi hangat, menyenangkan bagi anak dan seluruh penghuninya, dengan penuh kegembiraan, kedamaian, dan kesopanan, (3) pendidikan memberikan yang terbaik, positif dan kreatif, memberikan semangat, dorongan dan motivasi sesuai dengan harapan dan cita-cita anak, (4) pendidikan yang orang tua atau guru harus dapat membantu memberikan jalan keluar dalam setiap masalah yang dihadapi anak, (5) pendidikan yang membantu anak-anak agar dapat mencintai, mengasihi, dan menyayangi orang lain, mencintai, mengasihi dan menyayangi hewan serta lingkungan sekitarnya.

## **E. Pembahasan Psikologi perasaan takut, rendah diri, dan perasaan marah pada anak.**

### **1) Psikologi Perasaan Takut**

Para ahli psikologi menyebutkan bahwa takut adalah salah satu dari emosi dasar, selain kebahagiaan, kesedihan, dan kemarahan. Ketakutan dibedakan dari kondisi emosi, yaitu kegelisahan, yang umumnya terjadi tanpa adanya ancaman eksternal. Ketakutan juga terkait dengan suatu

perilaku spesifik untuk melarikan diri dan menghindar, sedangkan kegelisahan adalah hasil dari persepsi ancaman yang tak dapat dikendalikan atau dihindarkan.

Beberapa hal yang menjadikan anak penakut, misalnya saja secara tidak langsung ataupun tidak, anak anda dididik menjadi penakut. Orang tua yang mendidik anaknya dengan keras dan cenderung memberikan hukuman-hukuman, akan membuat anak tertekan dan takut berlebihan. Sebaiknya hindari hal tersebut. Jika memang anak salah, maka bisa memberitahunya dengan cara yang lembut. Memberi penjelasan kalau apa yang dilakukan anak salah dan beritahu anak dampak jika melakukan kesalahan itu. Tidak perlu dengan bentakan, apalagi pukulan.

Menakut-nakuti anak pun bisa menjadi salah satu sebab anak menjadi penakut. Terkadang orang tua melakukan hal ini untuk membuat anaknya tidak menangis, cepat tidur, atau lainnya. Misalnya saja dengan menakut-nakuti anak tentang kegelapan, hantu, pohon yang bergoyang, dan lainnya. Mungkin pada sebagian anak hal tersebut akan efektif. Tapi disisi lain, hal tersebut akan tertanam dalam diri anak, dan akan membuatnya terus mengingat hal-hal yang dianggapnya menakutkan itu. Jika hal itu dilakukan secara berulang, anak akan menjadi takut berlebihan (Ratnawati, 2000: 150).

Ketakutan pada anak juga bisa terjadi karena melihat orang tuanya takut pada sesuatu. Secara tidak langsung, orang tua akan memberitahukan pada anaknya bahwa apa yang ia takuti adalah sesuatu yang benar-benar menakutkan. Itulah yang akan tertanam dalam diri anak sehingga ia pun menjadi takut. Untuk mengatasinya mungkin sedikit sulit, mengingat anda pun takut terhadap hal itu. Namun sebisa mungkin anda tidak menunjukkan perasaan takut yang berlebihan ketika anda dan anak anda dihadapkan pada hal atau sesuatu tersebut.

Mengatasi anak penakut harus dilakukan secara perlahan. Kesabaran sangat dituntut dalam hal ini. Seiring perkembangan usianya, anak-anak akan bisa memahami mana hal-hal yang memang benar-benar menakutkan dan mana hal-hal yang sebenarnya tidak perlu anak takuti. Berikut beberapa cara mengatasi ketakutan pada anak, yaitu: (a) konseling bisa menolong memecahkan permasalahan yang menyebabkan gangguan emosional pada anak, (b) anak sebaiknya dijauhkan dari film atau buku cerita yang menyeramkan, (c) orangtua dapat menolong anaknya dengan mengurangi ketakutan pada anaknya dengan meyakinkan khayalannya tidak beralasan. Mendekatkan si anak pada binatang yang ditakutinya tanpa ancaman akan menghilangkan perasaan takut itu. Sese kali membawa anak ke tempat keramaian akan menolongnya menghilangkan ketakutan pada orang asing. (d) Orangtua memberi tahu bila tidak memenuhi janjinya kepada anaknya misalnya terlambat pulang dengan melalui telepon, sms, suara orang tua bisa menjamin anak untuk menyesuaikan diri dengan lingkungan dan perubahan itu (Ratnawati, 2000: 153-154).

## **2) Psikologi Rendah Diri**

Rasa rendah diri dapat dibedakan menjadi dua bagian besar, yaitu: (a) perasaan rendah diri sadar (*Inferiority Feelings*) mendorong dan memotivasi orang untuk hidup dan berkembang; (b) perasaan rendah diri tak sadar (*Inferiority Complex*) melumpuhkan kehidupan seseorang. Orang yang menderita *inferiority complex*, benar-benar merasa diri *inferior*, sehingga muncul perasaan gelisah, tidak aman, tidak ada apa-apanya, takut, tidak punya kepercayaan diri, tanpa tahu persis apa sebabnya (Suryabrata, 1984: 220).

Perasaan rendah diri tidak timbul dengan sendirinya. Ada dua faktor yang dapat menyebabkan perasaan rendah diri, yaitu (1) faktor intern, yaitu penyebab yang berasal dari diri sendiri, seperti cacat tubuh, kelemahan

menguasai bidang studi, dan susah berkomunikasi (2) faktor ekstern, yaitu penyebab yang berasal dari luar, seperti ekonomi orang tua lemah (tidak mampu), orang tua yang bercerai, dan keluarga sering cekcok. Jadi kelemahan yang dimiliki oleh seseorang baik berasal dari luar maupun dari dalam dirinya dapat menimbulkan perasaan rendah diri.

Budimoeljono (2013: 35), menjelaskan bahwa anak yang mengalami rasa rendah diri, entah sadar atau tak sadar, akan tampak dari: (a) tanda nyata, misalnya: keringat dingin, gemeteran, kata terputus-putus, tidak berani bertatap mata, tidak berani bicara, dan sebagainya; (b) tanda tak nyata, misalnya: selalu berpakaian bagus sebab tanpa itu merasa kurang diterima, selalu menyanggah pembicaraan sebab takut dianggap tidak tahu apa-apa, mencari kesibukan di tengah pertemuan-pertemuan untuk mendapatkan rasa aman dan dibutuhkan, dan sebagainya. Selain itu anak yang merasa rendah diri dapat dilihat dari tingkah lakunya. Tingkah laku anak yang rendah diri diantara lain sebagai berikut.

- a) Selalu menyendiri dan menarik diri dari pergaulan. Anak yang menganggap dirinya tidak mempunyai kemampuan yang berarti biasanya tidak mau bergaul dan menarik diri dari pergaulan.
- b) Selalu ragu dalam bertindak. Anak yang merasa tidak mempunyai kemampuan yang berarti akan selalu ragu-ragu dalam bertindak. Perasaan seperti itu akan merugikan diri sendiri.
- c) Tidak mau bersaing positif, seperti persaingan kepandaian, lomba mengarang dan balap sepeda (Harlock, 1978: 170)

Cara mengatasi timbulnya perasaan rendah diri setiap orang mempunyai kelemahan dan kelebihan. Agar dapat terhindar dari perasaan rendah diri, siswa dapat memperhatikan hal-hal di bawah ini.

- a) Terimalah kekurangan yang ada pada diri anda dengan lapang dada. Anak harus dapat menerima dan mengakui bahwa setiap manusia mempunyai kekurangan dan tidak ada manusia yang sempurna.
- b) Carilah kelebihan yang anda miliki. Kelebihan yang siswa miliki dapat siswa kembangkan sehingga menjadi kecakapan yang nyata.

- c) Mensyukuri segala nikmat yang Tuhan berikan pada hamba-Nya yang taat, dan percaya bahwa Tuhan menciptakan manusia sebagai makhluk yang paling sempurna.

### **3) Psikologi Perasaan Marah**

Ada dua perasaan dasar yang menyebabkan anak-anak memiliki sifat pemarah, yaitu: (1) Seorang anak memiliki keingintahuan dan kemauan yang kuat untuk melakukan sesuatu, tapi seringkali kemampuannya tidak sekuat keinginannya. Hal ini biasanya membuat ia kesal dan menuntunnya ke arah frustrasi yang diungkapkan dengan marah-marah. (2) Kemauan dan keinginannya untuk cepat menjadi besar. Biasanya anak-anak akan merasakan hal ini jika orangtua sudah melarang-larangnya dengan kata “tidak”. Karena ia belum bisa menguasai emosinya secara logis, maka ia memilih mengekspresikannya ke luar melalui kemarahan (Anidi, 2016: 94).

Selain itu juga anak gampang atau sering marah sering dikaitkan dengan sifat orangtuanya. Orang menganggap anak yang pemarah bisa jadi karena orangtuanya juga pemarah. Faktor keturunan juga mempengaruhi anak untuk bersifat pemarah, entah dari pihak ibu atau pihak ayah. Anak dapat mewarisi sifat temperamental, gampang marah dan gampang tersinggung dari kedua orangtuanya.

Faktor lingkungan juga tak kalah besarnya dalam memberi pengaruh pada anak. Faktor lingkungan inilah yang memberi andil lebih besar bagi anak untuk menjadi pemarah dibanding faktor keturunan. Entah dari pengasuh, teman atau dari tontonan yang dilihatnya. Mereka tak akan bisa meluapkan kemarahan dengan kata-kata kasar dan kotor, melempar, menendang, memukul, membanting dan sebagainya bila anak tidak pernah mendengar kata-kata itu dari lingkungannya. Dengan kata lain, mereka pasti pernah melihat atau mendengar ekspresi marah yang demikian entah dari mana sebelum kemudian mencontohnya.

Pola asuh yang salah juga bisa membentuk anak jadi pemarah. Contohnya, ketika anak mengalami masa temper tantrum orangtua selalu mengatasi tantrumnya dengan menuruti segala keinginan anak. Saat anak marah dan menangis ingin dibelikan ini itu, apalagi disertai aksi guling-gulingan di tempat umum, orangtua lantas saja menuruti keinginan anak agar tangisnya cepat berhenti. Ketika besoknya anak menangis lagi dan orangtua menurutinya lagi, maka anak akan merasa dengan kemarahan dan “aksi” yang ditunjukkannya ternyata menguntungkan baginya. “Berarti perilaku anak yang demikian dikuatkan terus oleh orangtua”.

Sifat anak yang pemarah bisa menjadi masalah bagi orangtua dan anak. Seperti dijelaskan dalam buku *The baby Book* karangan William dan Martha Sears, dalam Haryanto (2013: 23) ada beberapa cara yang bisa dilakukan untuk meredakan amarah, yaitu.

- a) Mempelajari hal yang menyebabkan anak marah. Ketahui dengan pasti hal apa yang dapat memicu kemarahannya, seperti lapar, bosan, suasana lingkungan yang tidak mendukung atau lainnya. Dengan mengetahui penyebabnya, maka orangtua dapat mencegah kemarahan anak.
- b) Memberikan contoh sikap tenang padanya. Anak mempelajari sesuatu dari apa yang dilihat dan dengarnya, karena itu penting untuk mencontohkan sikap tenang di depannya. Jika lingkungan di sekitarnya suka marah-marah, maka anak akan menganggap bahwa perilaku ini merupakan hal yang wajar.
- c) Ketahui siapa yang sedang marah. Bila orangtua adalah orang yang mudah emosi, maka akan sangat mudah bagi anak untuk memancing kemarahan dan berakhir dengan lomba saling teriak tanpa ada penyelesaian. Karena itu perlu diketahui siapa yang marah agar kondisi tetap terkendali.
- d) Usahkan untuk tetap tenang meskipun berada di tempat umum. Sebaiknya orangtua tidak menunjukkan kemarahannya pada anak di depan banyak orang, karena anak akan semakin menunjukkan rasa marahnya. Jadi cobalah untuk menggendong dan membawanya ke tempat yang lebih sepi.
- e) Memeluk dan merangkulnya erat seperti pelukan gaya beruang. Sebagian besar anak yang kehilangan kontrol akan menjadi lebih

tenang saat dipeluk. Pelukan ini tidak akan terlalu mengekangnya, namun tetap memberinya keamanan dan kenyamanan yang dibutuhkan saat sedang marah.

- f) Menahan diri adalah terapi yang baik. Tunggulah sampai ia tenang sebelum memulai konseling atau mengatasi permasalahannya, karena jika ia masih marah-marah kemungkinan Anda akan terpancing untuk ikut marah.

## **F. Kesimpulan**

Berdasarkan hasil analisis isi (*content analisis*), yang menjadi objek kajian tulisan ini (perasaan takut, rendah diri, dan perasaan marah), dapat disimpulkan sebagai berikut.

1. Perasaan takut atau menghadapi perasaan takut pada anak dalam kehidupan sehari-hari, perlu dilakukan hal-hal sebagai berikut: (a) didiklah anak-anak sejak masa kecilnya dengan beriman dan beribadah kepada Sang Pencipta, (b) memberikan kebebasan bertindak kepada anak, memikul tanggung jawab dan berlatih menjalankan tugas-tugas sesuai dengan tingkat pertumbuhan dan perkembangannya, (c) jangan sering menakut-nakuti anak, terutama ketika sedang menangis agar anak terlepas dari bayang-bayang rasa takut, dan tumbuh di atas keberanian, (d) sejak anak mencapai usia mampu berfikir, hendaknya diberi keluasaan untuk bergaul secara praktis, bertemu dan berkenalan dengan orang lain, agar di dalam hatinya dapat menyadari bahwa dirinya adalah tempat kasih sayang, kecintaan, dan kehormatan bersama orang lain, (e) hendaknya mengajarkan kisah-kisah perjuangan dalam menegakkan kebenaran, mendidik mereka berakhlak mulia, agar anak tersebut lahir sikap keberanian, kepahlawanan dan mau memperjuangkan kebenaran.
2. Perasaan rendah diri merupakan kondisi kejiwaan yang disebabkan oleh faktor pembawaan sejak lahir, tekanan mental pendidikan atau ekonomi. Bagi orangtua yang perlu diperhatikan dalam mendidik anak adalah: (a) terimalah kekurangan yang ada pada diri anak dengan lapang dada. Orangtua harus dapat menerima dan mengakui bahwa setiap manusia mempunyai kekurangan dan tidak ada manusia yang sempurna. (b) carilah kelebihan yang dimiliki anak. Kelebihan yang dimiliki anak dapat dikembangkan, sehingga menjadi kecakapan yang nyata.
3. Kemarahan adalah suatu perasaan emosi alami pada anak dan biasanya berawal dari rasa takut. Jika para orangtua atau pendidik

dapat menghindari faktor-faktor penyebab timbulnya marah serta dapat memberikan gambaran buruk kepada anak-anak tentang sikap dan watak pemarah itu, maka anak-anak akan tumbuh menjadi orang yang lemah lembut, mempunyai keseimbangan intelektual dan dapat menguasai nafsunya. Disamping itu juga, kesabaran, pengertian, penghargaanannya dan *support* terus menerus harus dilakukan. Berfikir berpositif *thinking*, bahwa sebagai orang tua mampu mengatasinya dan mampu menerima amanah ini dengan baik.

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## Utilitarianism in Kenji Miyazawa's "*The Night of Festival*" and Pari Mansouri's "*No, I was not Dreaming*"

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### ABSTRACT

In creating a harmony life, it needs positive or good actions from people who live within it. The actions which lead people how to live and what to live for need to be set up as the rules in people's social interactions which is called moral values enabling people to learn how to live better with him/herself, others, and his/her environment. Therefore, utilitarianism appears as an idea of how to manage social life, as John Bentham defined it as the idea that the moral worth of an action is determined solely by its usefulness in maximizing utility or minimizing negative utility (utility can be defined as pleasure, preference satisfaction, knowledge or other things) as summed among all sentient beings. Therefore, people must do the best they can to make the greatest positive results to prevail the negative results. Talking about good action or moral action cannot be separated from the values of life the doer believes in because it will influence the way how he/she thinks about the action. Every nation has their own values to live in that are different from others. After analyzing the two short stories, it is found that Ryoji is a Japanese, he believes on 'giri' the right reason to do virtues. The virtues are understood as a debt to be paid which means he must to do as an obligation to keep good relationships with others. Japanese must pay back a good deed with a better good deed. While "I" does her good deed is because her religion 'Zoroastrianism' which teaches about good and evil. To be a good man, she must participate actively in creating good benefits of her thought, actions in the world. Because evil will try to destroy happiness/pleasures on earth, the believers should fight against it by behaving as good as possible for the world.

Key word : Utilitarianism

### A. Introduction

Man is created as a social creature which cannot live alone and needs others to complete his/her life to keep his/her existence in the world. Even though man was born with a freedom to be able to decide and act to run

his/her life, man has a burden which is called responsibility. It is because man lives with others in an environment, he/she has responsibilities toward him/herself, others, and universe. His/her responsibilities express in his/her actions in running his/her life which brings happiness for him/herself, others, and the environment. Therefore, the created happiness of his/her actions will create a harmony within him/herself, others, and the environment.

In creating a harmony life, it needs positive or good actions from people who live within it. The actions which lead people how to live and what to live for need to be set up as the rules in people's social interactions which is called moral values enabling people to learn how to live better with him/herself, others, and his/her environment. The question appearing, then is "What is moral actions?"

Moral actions is "*moral adalah tolok ukur untuk menentukan betul-salahnya sikap dan tindakan manusia dilihat dari segi baik-buruknya sebagai manusia dan bukan sebagai pelaku peran tertentu dan terbatas* (Suseno, 1987: 18-19). So moral does not judge from what the position or role of a man in society but from what he/she acts as a man. Other people can say that he/she is good man based on his/her actions which brings much benefits/happiness to others. One of the judgments towards good actions is utilitarianism. Utilitarianism is defined by John Bentham as *the idea that the moral worth of an action is determined solely by its usefulness in maximizing utility or minimizing negative utility (utility can be defined as pleasure, preference satisfaction, knowledge or other things) as summed among all sentient beings* (Wikipedia, utilitarianism). It means that a good action is determined by its outcome (happiness, satisfaction, etc), not the guarantee of the success/quality of the actions. If the outcome brings a greatest happiness, it will consider as a good/moral action. The doer is not responsible to the achievement of the good actions but on the good will and the intention.

The purpose of utilitarianism is to give a reference to people to think deeply about the consequences/results of their actions before they act whether the consequences will have the effects and the impacts not only on him/herself but also other people. As Suseno said *utilitarisme menciptakan suasana pertanggungjawaban: suatu keputusan, sikap dan tindakan secara moral belum beres asal saja sesuai dengan suatu peraturan abstrak, melainkan harus dipertanggungjawabkan dari akibat-akibatnya bagi semua pihak yang terkena* (Suseno, 1987 : 125). Therefore, people must do the best they can to make the greatest positive results to prevail the negative results.

Talking about good action or moral action cannot be separated from the values of life the doer believes in because it will influence the way how he/she thinks about the action. Every nation has their own values to live in that are different from others. Ryoji in “Night of The Festival” by Kenji Miyazawa in doing his good action based on Japanese’s belief that is ‘Giri’. Giri is “*alasan benar atau sebuah tugas kewajiban dimana masyarakat berharap agar orang yang menerima tugas tersebut akan melaksanakan*” (Nitobe, 2008:21). Giri is a duty/debt to be paid towards parents, superior, brotherhood, and society. Ryoji decided to help a wild man he met in a show at the festival of the mountain God. The wild man could not pay for the food he ate in a stall in the festival area, and was beaten by the owner in front of the public. Ryoji felt sorry for him and took his money to pay the food. Ryoji thinks that it is the right reason to do the duty to help other who needs it. His good will certainly eases the wild man’s suffering and the bad actions of the owner. Arriving home after the accident, suddenly a great pile of firewood and chestnuts dropped on his house. It was the wild man’s pay back for his good action because the wild man also thinks that he owes him a good deed. Ryoji and his family was so happy with it and they want to give something to

the wild man. So Ryoji actions brings pleasures and happiness to greater number of people.

While “I”, in “*No, I Was Not Dreaming*” by Pari Mansouri, influences by Zoroastrianism which believes in *the concept of the nature of good (Senta Mainyu) and evil (Angra Mainyu)*. *The religion states that active participation in life through good thoughts, good words, and good deeds is necessary to ensure happiness and to keep chaos* (Wikipedia, Zoroastrianism). It is seen when she must decide the faith of the Christian people. “I” which is not Christian one night was chosen with lottery by Santa Claus to make a judgment on bad moral of Christian people in the world. “I” should answer the question whether Santa Claus should stop celebrate Christmas in the world. “I” had to think carefully of the answer because it would bring great consequences toward Christian people in the world which meant include her Christian friends and neighbors. Even though it was not her right to judge others, she has a responsibility as a good man toward others and herself not to create chaos. She wants to live happy as the others do, so she chose to answer that she disagreed if Santa Claus stopped to celebrate Christmas.

Kenji Miyazawa and Pari Mansouri depict the utilitarianism through the structure of the story. They show the universal utility beyond the religions, beliefs, races, and ethnics even though they are from different countries. Kenji Miyazawa is one of the greatest Japanese writers, while Pari Mansouri is one of well-known Persian writers. Both of them are interested in writing about moral critics. Therefore, it is very interesting to appreciate their works to get the worth values of life from Japanese and Persian point of view.

In appreciating the works from different countries, a comparative literature will accommodate it. Through a comparative study, the writer can

analyze each work by comparing them to find what the works share in common about human life and how is the different thought of the writers from different countries express toward their works about human life. By doing so, it will broaden the readers' understanding about other people in other countries. By broaden understanding about other people in other countries, it will eliminate the prejudices and create a harmony life in the world.

To analyze utility actions in both stories, the writer focuses her discussion on : (1) What are the similarities and differences of utilitarianism in “Night of The Festival” by Kenji Miyazawa and “I” in “No, I Was Not Dreaming” by Pari Mansouri?; (2) What morals can be found similarly in “Night of The Festival” by Kenji Miyazawa and “I”’s action in “No, I Was Not Dreaming” by Pari Mansouri?

## **B. The Biography of the Authors**

### **1. Miyazawa Kenji**

Miyazawa was born in Hanamaki, Iwate prefecture on the northern Japanese island of Honshu. A poor farming region, Iwate was Miyazawa's home for the majority of his life and the inspiration for much of his poetry. Demonstrating an early interest in the natural environment, he attended an agricultural high school, and later worked for a time in his father's pawn shop on Honshu. While still young, Miyazawa formed a devout interest in Mahayana Buddhism, focusing his studies particularly on the *Lotus Sutra*, one of its sacred texts. After high school he traveled to Tokyo to further his learning with the Nichiren Buddhist sect, and began to write poetry and children's stories. Some of his verses were published in national literary magazines, but Miyazawa remained largely unknown in Japanese literary circles. In 1921 news of the prolonged illness of his sister Toshiko prompted

him to return to Iwate; Miyazawa later chronicled his intense sadness at her passing in the poem "Last Farewell." He remained on Honshu for the remainder of his life, returning to Tokyo only on occasion, as in 1924 to publish several of his poems. In addition to composing more works of poetry and fiction, he devoted his everyday existence to the destitute farmers of the Iwate prefecture. As a teacher of natural science and agriculture he instructed them in soil improvement, crop rotation, and other modern forms of cultivation. During this period, Miyazawa is said to have undertaken a rigorous schedule of work while allowing himself only meager nutrition, a combination that eventually destroyed his health. He died of pneumonia in 1933, with plans to publish a collection of short stories, and more of his approximately 1200 poems.

## 2. Pari Mansouri

Pari Mansouri, Iranian, writer and translator, was born in Tehran, Iran in 1936. She studied at the Tehran University and has a BA in English literature, and an MA in Social Sciences. She was a teacher of English language for 20 years until 1975, when she asked for early retirement and a year later she moved to England with her husband and children. She has translated and published 10 books by such writers as André Maurois, E. Nesbit, Jules Verne, George Eliot and Ivan Turgenev.

Several of her short stories and translations of other writers' works, have been published in Persian journals, both in Iran and abroad. She received two awards for the best translated book of the year (Madame Curie) in 1963. Her latest translation published in 2005 is "**Days of our Lives**", a novel by Manilo Argetta.

Among her own published works are her novel, "**Above and Beyond Love**", and two books of short stories called "**Entertainment in Exile**" and

**"No, I Was Not Dreaming"**. Her latest book due for publication is **"The Hidden Wound"**.

The English version of her short stories, **"The Glass Marbles"** and **"Anxieties from Across the Water"** (both from the book: Entertainment in Exile) have been published in the books: **"Crossing The Border"**, Editor: Jennifer Langer, published by **"Five Leaves Publications"**, and **"Another Sea, Another Shore"**, Editors: Shouleh Vatanabadi and Mohammad Mehdi Khorrami, published by Interlink Books. **"The Glass Marbles"** has also been published in 2004 by the Ministry of Education's National Book Foundation, Islamabad, Pakistan; in 'A Textbook of English', for class XI pupils.

### **C. Discussion**

*"Night of The Festival"* by Kenji Miyazawa

#### **1. Utilitarianism seen in the story**

Utilitarianism is *an action is determined solely by its usefulness in maximizing utility or minimizing negative utility (utility can be defined as pleasure, preference satisfaction, knowledge or other things) as summed among all sentient beings* (Wikipedia utilitarianism). Miyazawa sets the place of the story at a festival of Mountain God, it supports the theme of about doing good. Japanese has a lot of festivals to celebrate to worship their God or nature. All people of many regions will come to the festivals. Ryoji as the main character depicted as an honest and simple person meets many kinds of people, his neighbors and strangers. At the festival, Ryoji helped a wild man whom he met accidentally on the way out from a show 'The Air Beast'.

The wild man was being bullied by some people from the village because he ate at a food stall without paying. The noise invited a crowd

including Ryoji to come and see it. Even though the wild man promised to pay the food with a great pile of firewood, the owner and the villagers did not believe him. Ryoji wants to help him because he knows and understands the condition of the man, *“he got terribly hungry, and he’d paid to see the air beast, then he went and ate the dumplings forgetting he hadn’t got any money left”* (Bester, 1993:159). He thinks that it is his duty to help him for he knows him better than the owner or other people in the crowd.. He thinks of ‘giri’ the right reason to do good thing towards others. The right reason pushes him to do it no matter what that makes his great intention to help the man.

Ryoji knows exactly of his action. If he does not help the man, he will suffer of humiliation from the people who do not believe in him. Ryoji knows that the man is honest because the man pays the ticket of the show, so he does not have any intention not to pay the food he ate. Moreover, the owner of the stall will be more emotional and the people cannot enjoy the cheerful festival they celebrate.

Therefore, Ryoji takes out his money and gives it to the man. The man releases from his suffering of humiliation, and the owner of the stall are freed of loss. His action also gives the cheer of the people who are celebrating the festival and gives back the happiness of the festival.

The happiness/pleasure also happens at his home when he tells the story to his grandpa. His grandpa feels proud of him because he thinks that he and Ryoji’s parents succeed in teaching him to do a virtue and to be a responsible man. The pleasures are more and more, when they know that the wild man give them a great pile of firewood and chestnuts.

Ryoji’s sympathy and sense of giving have minimized people’s suffering and maximalized the pleasures. The utility of his action is seen in

the outcome on the wild man, the owner of the stall, the people at the festival, his grandpa, and himself.

## 2. Morals

The moral values can be taken from the story is that sense of sympathy and sense of giving will make people understand others better because the more we do virtues for others, the more we do for ourselves. Ryoji only does what he is supposed to do as a good man but he gets a pay back from the wild man. His grandpa thinks that they are deserved to receive it so they decide to give more to the wild man. If doing virtues is so pleasure for everyone, the world will be peaceful and in harmony.

*“No, I Was Not Dreaming”* by Pari Mansouri

### 1. Utilitarianism seen in the story

Living in a country which major is Christian is very hard for her because she is considered to be minor, moreover, her religion is Zoroastrian which is also minor in her origin country, Iran. Suddenly, one night she, an unimportant person, has to decide the faith of Christian people in the world. Of course, it is beyond her imagination how come she who is not Christian should judge them whether they are good Christian or not. Because Santa Claus thinks that Christian people in the world no longer have good behaviors, they become selfish and do not practice love in their life. They do not deserve to celebrate Christmas.

Before she answers the question, she thinks about the good and bad consequences carefully. As a good Zoroastrian, she wants to apply the teachings of what she believes. Her belief teaches about an active participation in life through good thoughts, good words, and good deeds is necessary to ensure happiness and to keep chaos. She does not see the

religion of the people but she thinks about it as a man. A man must do virtues towards others to make happiness and harmony in life. If few people try to do virtues, the bad or evil will possess their heart which means the ruin of the world.

If she answers to agree to Santa Claus, there will be no Christmas celebrations in the world. She will be responsible firstly to her Christian friends who are waiting for Christmas hopefully, then to children who have been trying to behave as well as possible, so they will get a gift from Santa Claus as a reward of their good deeds for a year. Third, to the families who have been saving their money to have a holiday in Christmas, they will never feel the family togetherness. Moreover, to the people in the world, they will be very tired because there will no Christmas holiday when they can take a rest from their jobs. Even Santa Claus does not have a job, his legendary as father of Christmas will be forgotten. The more negative consequences is it will bring despair and emptiness to the human soul and heart because they do not have hopes and dreams about spiritual reborn. What kind of life she would have with her neighbors if they could not feel the same happiness as hers because she has also been waiting to celebrate *Noruz*, Zoroastrian New year.

But if she chooses to disagree, she will bring a lot of happiness toward all Christian people in the world. The Christian will be able to feel the spirit of Christmas and life can be more beautiful and meaningful. Everyone can share their Christmas story and they have purpose in running their life. So, if her active participation is needed here to make happiness to the world through her deed, she answers, *“No, I can’t agree to what you have asked. These people are blameless; they should not have to pay for the corruption in this world”* (Wikipedia, Pari Mansouri).

Her good action certainly benefits greater people even though it does not effect to herself directly. She has prevailed the greater sufferings which might be caused with the greatest happiness. Her action can be said as utilitarianism *an action is determined solely by its usefulness in maximizing utility or minimizing negative utility (utility can be defined as pleasure, preference satisfaction, knowledge or other things) as summed among all sentient beings* (Wikipedia, Utilitarianism).

## 2. Morals

The good moral of her actions is that sense of symphaty and sense of tolerance will create a nice world to live. Those moral actions are the application of human understanding towards others. Sense of symphaty means to put someone's condition and situation on one self's. The more he/she gives symphaty, the more he/she tolerances towards others and him/herself. To share the same feelings of happy and sad is the most action every human needs.

## D. Conclusion

After analyzing the short stories, it can be concluded that both of the short stories share similar utilitarianism. Ryoji and "I" act as good as they can as good men not as the roles they have in the society. They do virtues because it is a duty of good men in this life which benefits for many people. Ryoji helps a man who is hungry and saves him from humiliation while "I" saves Christmas for the Christian in the world even though she does not belong to Christian religion. They act to create the greatest pleasures to submerge sufferings/evils in human hearts. If the greatest happiness happens in the world, there is no chance of evils to create sufferings on human. Man can live in harmony with him/herself, others, and nature by acting as good

man as man not the roles they play in life beyond the religions, beliefs, races, and ethnics.

The difference of good actions/moral in the short stories is that the background of their actions. Ryoji is a Japanese, he believes on ‘*giri*’ the right reason to do virtues. The virtues are understood as a debt to be paid which means he must to do as an obligation to keep good relationships with others. Japanese must pay back a good deed with a better good deed. While “I” does her good deed is because her religion ‘Zoroastrianism’ which teaches about good and evil. To be a good man, she must participate actively in creating good benefits of her thought, actions in the world. Because evil will try to destroy happiness/pleasures on earth, the believers should fight against it by behaving as good as possible for the world. It is applied to virtues that they do for everyone around them. Therefore, “I” decides to save Christmas for the sake of the world which is including her.

From the good deeds of Ryoji and “I”, the writer can find the similar morals values of Japanese and Persian people, that is, sense of sympathy, sense of giving and sense of tolerance. Those senses are the highest moral ethics of the society in the short stories.

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## Synopsis

### 1. “*Night of The Festival*” by Kenji Miyazawa

It was a night festival of the mountain God, all people went to the festival to celebrate it including Ryoji, a son of a farmer. In the festival, Ryoji met many kinds of people from many regions. When Ryoji saw a show ‘The Air Beast’, he met a wild man accidentally when he fell on the wild man’s foot on the way out. For a few moments, both people looked each other to their surprise. Then, they were separated, Ryoji went around to the festival.

Suddenly, he heard loud voices from the stalls direction, there was a man being bullied by some young men from the village. Ryoji got closer to the crowd of people, and he recognized the man that he had met at the show. The man said that he would go back to pay the food with firewood and chestnut, but the owner of the stall did not believe him. Ryoji finally knew what was going on to the man. The man got hungry and ate the food at the stall but he forgot that he had used his money to pay the ticket of the show. Ryoji felt sorry for him and took out his money to give to the man. The man took the money and paid the food then he ran out to the mountain. The crowd called the man as the wild man.

Ryoji went home and told his grandpa about what had happened. While his grandpa was telling about the wild man, there was a loud noise of something dropped. They got out and saw there was a great pile of firewood and chestnut. His grandpa realized that the man wanted to pay what Ryoji had done for him as his promise to the owner of stall. Ryoji and his grandpa felt happy and they planned to give something which could make the man happier than they were.

### 2. “*No, I Was Not Dreaming*” by Pari Mansouri

One night, she was dreaming that she was taken by two agents who were finally recognized by her as the staff of Santa Claus. She was taken to Santa Claus’s place. On the way there, she tried to know why she was taken because she was not a Christian and she had nothing to with Christian matters. But she did not get the answer from the unfriendly agents.

Arriving on Santa Claus’s place, she was welcomed by Santa Claus warmly. Santa Claus asked her not to be afraid of him or felt of doing something wrong. Santa Claus then explained the reason of her presence on his place. It was because Santa Claus disappointed by the bad behaviors of Christian people on the earth and decided to stop to celebrate Christmas. But

before he did it, he drew a lottery of non Christian people to give an opinion about it. She was chosen to be the person to give the opinion.

It was very difficult for her to answer but she had to respond the question. Then, she remembered of all her neighbors and friends she knew to see their hopes, dreams, happiness, and pleasure of Christmas, she decided to disagree to what Santa Claus' plan. Because she was also waiting for her own *Noruz* (new year celebration), she knew how those people felt about Christmas.

Santa Claus agreed to her opinion and decided to continue Christmas celebrations on earth. Then, she was taken back to her home by the two agents. Arriving at her home, she felt satisfy and happy with what she had done.

# **ACQUISITION OF COMMUNICATIVE COMPETENCE THROUGH WRITING CRITICISM AND COMMENTS**

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## **ABSTRACT**

This paper reports on investigation communicative competence through writing criticisms and comments of teacher performance during two semester in English class at Senior High School students (Madrasah Aliyah Negeri Sidoarjo) which focuses on information concerning the current status phenomena. Furthermore, it is expected to find out the fact, reality, and real atmosphere. There are two classes becoming the sample of this study: grade X-9 and X-10. The students are instructed to write down their criticisms and comments about teacher performance. They are provided 30 minutes to accomplish writing. Students writing are then analyzed based on communicative competence; grammar, discourse, strategy, and sociolinguistics proposed by Canale and Swain (1980). This study finds that most students need to understand more about communicative competence to achieve intelligible written communication.

Key Word: Communicative Competence

## **A. Introduction**

For many recently years linguists, psychologists, and educationalists have been involved in a continuing debate on how language can be taught. According to Verhoeven (in Coulmas, 1998:389) that research on language education has sought answer to the question of how the development of spoken and written language can be fostered, from their origins in early infancy to their mastery of systems of representation for communication with others and for the inner control of thinking and feeling. It can be stated that sociolinguistics has already contributed input in educational research, the way in which social quality can be enhanced through education have also received attention.

Furthermore, Verhoeven (in Coulmas, 1998:390) says we begin the process involved in language learning and language teaching. In addition, we explore the way in which language and literacy skills can be fostered through education. Then, we go to the issue of equity in educational experience. Language can be identified as social marker of gender, class, and ethnicity; the ways will be discussed in which classroom experiences may contribute to quality in school learning processes. It can be concluded that some generalizations derived from sociolinguistic theory and their application for teacher training are very useful in education.

Individuals' ability to communicate through language is both a unique and a universal human quality. Thinking symbolically, interpreting and producing sounds make the human capacity possible to create a language system. Human culture, social behavior and thinking would not exist without language. Therefore, communication would be meaningless in the absence of thinking. Language and thinking are so closely connected that it is difficult to discuss one without the other, for speech can serve thought and thought can be emerged in speech.

Chomsky (1965) made a distinction between grammatical competence, the knowledge possessed by the idealized native speaker, and performance, referring to the actual linguistic data. According to Chomsky, linguistic competence can be seen as an innate biological function of the mind that allows individuals to produce the indefinitely large set of sentences that constitutes their language.

In addition, Hymes (1971) argues that the concept of competence should be extended to include language use as well as sentence creation. In the context of language teaching, Canale and Swain (1980) defined communicative competence as: "a synthesis of knowledge of basic grammatical principles, knowledge of how language is used in social setting

to perform communicative functions, and knowledge of how utterances and communicative functions can be combined according to the principles of discourse. “ According to Canale and Swain, communicative competence is composed of four competencies: grammatical competence, discourse competence, strategic competence, and sociolinguistic competence. Later, Spolsky (2001:74) states that teaching the standard language to all is one of the first tasks of most educational system. The knowledge underlies people’s ability to use language appropriately is known as their sociolinguistic competence (Holmes, 2001:367). Ochs in Coupland (1997:436) argues “The number and variety of materials that exist on cultural differences in conversational procedures and conventions is dramatically low.”

Moreover, Verhoeven (in Coulmas, 1998:391) says a fundamental problem of linguistics is to explain how a person can acquire knowledge of language. In the tradition of generative grammar an attempt has been made to solve the problem of language acquisition by studying the abstract principles in the complex syntax of adult grammar.” This is defined as a set of language-specific principles, which contains some sort of language acquisition device: a neutral mechanism tailored to the specific task of language acquisition. It is also assumed that language acquisition is a genetically transmitted process, and that the basic structures which make language acquisition possible are uniquely linguistics.

In detail, Grammar competence covers the mastery of phonological rules, lexical items, morphosyntactic rules, and rules of sentences formation. Swartz (1997) says that what happens when you ask to write something, do you break into a cold sweat, plunge a head and begin writing final draft? Or you stare at the writing of an idea to top into your head? These are common reactions people have to writing. Verhoeven (in Coulmas, 1998:391) says

“Discourse competence refers to the knowledge of rules regarding the cohesion and coherence of several of discourse”.

There is good evidence that major points in development are associated with the appearance or transformation of new forms of mediation. A clear example is the transition from utterance to text. Later, language development in children can be characterized by a growing command of discourse. Learning to read and write involves much more than the ability to decode print to speech and in print. In written communication logical and ideational functions are primary, whereas oral communication has more informal characteristics. For children the transition from oral to written language can be thought of as a critical event.

On the other hand, Strategic competence involves the mastery of verbal and nonverbal strategies to compensate for breakdowns and to enhance the effectiveness of communication (Verhoeven in Coulmas, 1998:392). Strategic competence refers to metacognitive abilities which are involved in planning, executing, and evaluating language behavior. Strategies are goal-directive operative cognitive operations used to facilitate performance. A distinction can be made between strategies for planning, executing, and evaluating language behavior.

Verhoeven (in Coulmas, 1998:392) states that sociolinguistic competence is related to the mastery of sociocultural convention within varying social contexts. Sociolinguistic competence enables the individual to cope with the language situations in everyday life. Sociolinguistic competence refers to the knowledge of stylistic differences, usually called register variation. Different types of situations may call for different types of language items, as well as different values and beliefs. The development of sociolinguistic competence involves the elaboration of distinct sources of knowledge: person knowledge, referring to the moods, states, preferences,

and intentions of people; Knowledge of social categories, such as age, sex and status in order to tune their linguistic behaviors to the social context; and the knowledge of how events are organized in the form of routines, as in telephone dialogues.

There are three problems in this study, they are as follows; (1) What kinds of competence do the students have in communicative competence through writing critics and comments? (2) How are the communicative competences used in students' writing? (3) What are the effects of communicative competence used by the students?

The researcher limits his study on the students' writing criticism and comment focusing on the X and XI grades in Madrasah Aliyah Negeri Sidoarjo. It is believed that by knowing students communicative competence is very important in learning English.

The descriptive design studies are used in this study which aims is to describe 'what exist' with respect to variable or condition or situation. Therefore, it can be said that the descriptive design is the means to find out the fact, reality, or real atmosphere.

It is obvious; the research design is very essential component in finding as an object, an event, or a thing. The data of the study are in the form of writing criticism and comments dealing with the conversation class which relate to students' communicative competence.

Regarding the statements above, this study decides to involve all the students in which the searcher teaches in MAN Sidoarjo. There are twenty classes which are divided into two grades and each class consists of 35 students. First grade consists of ten classes called X-grade and second grade consists of ten classes called XI-grade. The sample of this study is taken from X-1, X-2, X-5, X-8, X-9, X-10, XI social 1 and XI social 5. The total

number of the students is 280 persons. In this study, the researcher only takes twenty students as the sample.

In this study, the researcher himself becomes the research instrument. The students are asked to write down any critics about the conversation class during a semester they have been learning. To avoid subjectivity the students may not write down their names in the paper during writing their critics.

The data are collected and classified based on the component which is going to be analyzed. First, students are instructed to write down any critics they have about conversation class in 30 minutes. They may use a dictionary if it is needed. Second, after 30 minutes they submit the writing to their English teacher as an examiner (the researcher). This way is applied in every class to obtain the data. Third, the writing of the critics is rewritten based on the component such as grammar, discourse, strategy, and sociolinguistic.

In analyzing the data, firstly the researcher selects the appropriate fragments from the twenty students whose writing taken or chosen. Then the fragments of one student' writing are classified based on the grammatical competence, discourse competence, strategic competence ad sociolinguistics competence. Then, name of the students are eliminated to reduce subjectivity. Next, their names are changed by using numbering. As an illustration: Samsul Hadi becomes student 1 and Nuril Hidayat becomes student 2 and so on.

## **B. Discussion**

### **B.1 The Analysis of Grammar Competence / G C**

**Student 1;** (1) I very proud with you. This sentence has one missing word; it is be 'am'. And that sentence also uses inappropriate preposition. The correct preposition must be 'of'. Based on the G C that sentence has two mistakes both of them are the rules of sentences formation; lack of the word

‘am’ and the inappropriate preposition ‘with’ that must be changed by ‘of’. The correct sentence is that I am very proud of you. (2) Nothing a teacher like you is very crazy and funny. This sentence doesn’t use the morphosyntactic rules; nothing a teacher that must be changed into no teacher. This sentence also uses incorrect verb ‘like’ it is lack of the word ‘is’. The sentence above must be in adjective clauses. It’s clear that it breaks the rules of sentences formation. The correct sentence is that no teacher is like you who is very crazy and funny. (3) You can society with students. This sentence doesn’t use the morphosyntactic rules; the word ‘society’ must be changed into no teacher. The correct one is you can socialize to students.

**Student 2;** (1) You is very patient. This sentence doesn’t use the rules of sentences formation; ‘is’ not appropriate be for you that must be changed with ‘are’. The correct sentence is that you are very patient. (2) Thank you very much was give we this education. This sentence doesn’t use the morphosyntactic rules; ‘was give we’ that must be changed with ‘for giving us’. The correct sentence is ‘thank you very much for giving us this education’

**Student 4;** (1) In the class, you very nice, not easy angry. This sentence doesn’t use the rules of sentences formation; there is a missing word ‘be’ that is ‘are’. The correct sentence is that ‘you are nice’. This sentence doesn’t use the morphosyntactic rules; ‘not easy angry’ that must be changed with ‘not angry easily’. The correct sentence is ‘In the class, you are very nice, not angry easily. (2) .....if students naughty you may punishment the students. that the students not naughty again. This sentence doesn’t use the rules of sentences formation; there is a missing word ‘be’ that is ‘are’. The correct sentence is that ‘students are naughty’. This sentence doesn’t use the

morphosyntactic rules; ‘punishment’ that must be changed with ‘punish ’. The correct sentence is that .....if students are naughty you may punish the students, so the students are not naughty again.

**Student 5;**(1) .....Mr Wawan people right and funny. This sentence doesn’t use the morphosyntactic rules; ‘people right’ that must be changed with ‘the right person ’. This sentence doesn’t also use the rules of sentences formation; there is a missing word ‘ be’ that is ‘is’. The correct sentence is that Mr Wawan are right person and funny. (2) Mr. Wawan very friendly..... This sentence doesn’t use the rules of sentences formation; there is a missing word ‘ be’ that is ‘are’. The correct sentence is that ‘students are naughty’. This sentence doesn’t use the morphosyntactic rules; ‘punishment’ that must be changed with ‘punish ’. The correct sentence is that .....if students are naughty you may punish the students, so the students are not naughty again.

## **B.2 The Analysis of Discourse Competence**

**Student 8;** (1) Mr. Wawan very patien..... Because Mr.Wawan I can understading with conversation. The sentence is not applying the cohesion and coherence of several of discourse and the effectiveness of communication

**Student 9;** (1) I am apologize when to often to do naughty. This sentence fails to obtain the cohesion and coherence of several of discourse and the effectiveness of communication

**Student 10;** (1) Mr Wawan very funny and always patient but sometimes Mr.Wawan cruel, really. If Mr. Wawan has the student which naughty, to

kick from the class. The sentence above is not an effectiveness of communication.

### **B.3 The Analysis of Strategic Competence**

**Student 1;** (1) I very proud with you (2) Nothing a teacher like you is very crazy and funny. (3) You can society with students. Those sentences above do not use strategies for planning, executing, and evaluating language behavior.

**Student 4;** (1) In the class, you very nice, not easy angry. (2) .....if student naughty you may punishment the student. (3) that the student not naughty again. Those sentences above use strategies for planning, executing, and evaluating language behavior.

**Student 16;** (1) Mr Wawan already patient and good to explain clear and brief. (2) But also to be able to make children to laugh happy. Strategies for planning is good, but executing, and evaluating language behavior are not enough good.

### **B.4 The Analysis of Sociolinguistic Competence**

**Student 6;** (1) The conversation is now leason for me. (2) It's enjoy and cry. (3) My knowledge to increase. (4) I hope can meet in XI class. (5) I am sorry if I have wrong with you. The sentence are not very clear to how to deliver a topic but the grammar competence is not correct

**Student 18;** (1) Conversation is study English very amazing. (2) Because her teacher also very amazing. (3) Give quiz conversation is easy for understand.

Her teacher is very friendly. Those sentences are not organized well who speak, to whom and the grammar competence is not correct

**Student 19;** (1) I very happy if Mr. Suhartawan fast for teaching are pass a conversation. It is hard to comprehend this sentence because the writer failed to deliver an idea of the conversation.

**Student 20;** (1) I like your teach style. (2) I have sugestion. The two sentences above are not related each other. The first one, the writer tries to admire the teaching style belonged by the teacher. It is an admiration, and unfortunately she/he wants to give a suggestion.

### **C. Conclusion**

The students' competence of language leads to their competence of sociolinguistics. It shows that sociolinguistics has very important roles only for the teacher but also but the student in which to reach the communicative competence. Communicative competence is very crucial to build a harmony relationship between teacher and students to get the objective of the study. Most of the students have problems in grammar competence. It can be seen that most of the students make grammatical mistakes. Taking about discourse competence, some of the students still have difficult discourse competence. Dealing with strategic competence, most of the students are inadequate in understanding to find the strategic competence. Relating to sociolinguistics, many students can comprehend well the using of sociolinguistic competence in writing language but it's still influenced by the cultural and atmosphere surrounded particularly their first language.

It is believed that insufficient of grammar competence relating to their ages. They are categorized as the young learners where many inappropriate

usages occur. Therefore, it leads the students' discourse competence and strategy competences are not suitable with what they mean. Finally, all three competences affect to the sociolinguistic made by the students. The students' environments bring a powerful effect to how well they use the foreign language.

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# **TINGKAT PENGUASAAN HURUF KANJI PEMBELAJAR BAHASA JEPANG YANG TELAH LULUS JLPT N3**

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## **Abstrak**

Kanji adalah salah satu mata kuliah penting yang harus dikuasai oleh pemelajar bahasa Jepang. Tanpa kemampuan menghafal kanji yang memadai, pemelajar akan mengalami kesulitan dalam membaca dan memahami kalimat-kalimat bahasa Jepang. Ujian JLPT (*Japan Language Proficiency Test*) dibagi dalam 3 (tiga) sesi. Sesi pertama materi yang diujikan adalah Kanji. Level JLPT N3 adalah level dimana pemelajar dianggap mampu berkomunikasi baik secara lisan dan tulisan. Mengetahui penguasaan Kanji pada level N3 dapat digunakan sebagai tolok ukur dalam memprediksi kesiapan pemelajar dalam menghadapi dunia kerja. Tulisan ini adalah hasil penelitian terhadap sejumlah mahasiswa pembelajar Bahasa Jepang yang telah lulus JLPT level 3 (N3), dan Instrumen penelitian berupa tes tertulis. Hasil pengesanan menunjukkan 80% mahasiswa pembelajar Bahasa Jepang mendapatkan skor nilai sangat baik hingga baik. Hal ini menunjukkan bahwa mahasiswa yang telah lulus JLPT N3 menguasai kanji dengan baik bahkan sangat baik.

Kata kunci: Tingkat Penguasaan Kanji, Penguasaan Kanji JLPT N3, Kanji JLPT N3.

## **1. Pendahuluan**

Bahasa Jepang memiliki karakteristik yang unik. Karakteristik bahasa Jepang berbeda dengan bahasa Indonesia baik dari segi struktur bahasa, huruf yang dipakai, hingga budaya yang berlaku dalam bahasa, sehingga bagi orang yang mempelajari bahasa Jepang akan banyak menemui kesulitan; karena pelafalannya yang susah, strukturnya yang memang beda dengan bahasa Indonesia, atau pemakaian kata-kata yang mengandung

makna budaya setempat. Akan tetapi dari semua kesulitan-kesulitan yang ditemui, yang paling banyak dikeluhkan adalah keharusan untuk menghafal Kanji. Banyak pemelajar yang mengatakan bahwa Kanji adalah pelajaran yang paling susah, apalagi jumlah Kanji yang harus dipelajari mencapai lebih dari 5000 huruf.

Kanji adalah salah satu mata kuliah penting yang harus dikuasai oleh pemelajar bahasa Jepang. Penguasaan terhadap Kanji akan mempermudah mahasiswa dalam mempelajari mata kuliah yang lain, karena semua tulisan bahasa Jepang selalu mengandung Kanji. Tanpa kemampuan menghafal Kanji yang memadai, pemelajar akan mengalami kesulitan dalam membaca dan memahami kalimat-kalimat bahasa Jepang.

Seperti telah diutarakan di atas, jumlah karakter Kanji sangat banyak; 5000 lebih, para pemelajar bahasa Jepang selain harus menghafal sebanyak-banyaknya karakter Kanji tersebut, juga harus menghafal hal lain yang berhubungan langsung dengan Kanji seperti, jumlah coretan (*kakijun*), cara baca Cina (*onyomi*) dan cara baca Jepang (*kunyomi*) beserta artinya, gabungan dari beberapa huruf (*jukugo*), serta karakter dasar Kanji (*bushu/ radical marker*) dan *on'kigo* (*sound marker*).

Untuk mempelajari Kanji, mahasiswa dibekali buku pegangan dengan menggunakan seri Kanji Book terbitan Bonjinsha yang berjudul Basic Kanji Book Vol. 1-2 dan Intermediate Kanji Book Vol. 1. Setelah menyelesaikan 2 seri dari Basic Kanji Book dan Intermediate Kanji Book Vol.1, pengetahuan mereka mengenai kanji yang meliputi jumlah coretan (*kakijun*), cara baca Cina (*onyomi*) dan cara baca Jepang (*kunyomi*) beserta artinya, gabungan dari beberapa huruf (*jukugo*), serta karakter dasar Kanji (*bushu/ radical marker*) dan *on'kigo* (*sound marker*) diharapkan akan mencapai level N3 JLPT, yaitu sekitar 2000 kanji.

*Japanese Language Proficiency Test* (JLPT) adalah uji kemampuan bahasa Jepang yang diselenggarakan oleh The Japan Foundation Jepang. Penyelenggaraan ujian JLPT diadakan serentak di seluruh dunia sebanyak 2 (dua) kali dalam setahun (Juli dan Desember).

## 2. Pengertian dan Sejarah Kanji

Tulisan bahasa Jepang berasal dari tulisan bahasa China (漢字/*kanji*) yang diperkenalkan pada abad keempat Masehi. *Kanji* (漢字), secara harfiah berarti “aksara dari Han Republik Rakyat Cina” adalah aksara Tionghoa yang digunakan dalam bahasa Jepang. *Kanji* adalah salah satu dari empat set aksara yang digunakan dalam tulisan modern Jepang selain *kana* (*katakana* dan *hiragana*) dan *romaji* (tulisan Abjad Romawi).

*Kanji* dulunya juga disebut *Mana* (真名) atau *Shinji* (真字) untuk membedakannya dari *kana*. *Kanji* dipakai untuk melambangkan konsep atau ide (kata benda, akar kata kerja, akar kata sifat, dan kata keterangan). Sementara itu, *hiragana* (zaman dulu *katakana*) umumnya dipakai sebagai *okurigana* untuk menuliskan infleksi kata kerja dan kata-kata yang akar katanya ditulis dengan *kanji*, atau kata-kata asli bahasa Jepang. Selain itu, *hiragana* dipakai menulis kata-kata yang sulit ditulis dan diingat bila ditulis dalam aksara *kanji*. Kecuali kata serapan, karakter *kanji* dipakai untuk menulis hampir semua kosakata yang berasal dari bahasa Tionghoa maupun bahasa Jepang (<http://id.wikipedia.org/wiki/Kanji>).

Karakter *kanji* (漢字) dibuat di China lebih dari 3000 tahun yang lalu. Mula-mula dari bentuk suatu benda kemudian dipresentasikan ke dalam bentuk tulisan sehingga dapat dibaca. Seperti beberapa contoh karakter *Kanji* yang ada di bawah ini, di mana karakter tersebut berangsur-angsur berubah dari gambar sebuah benda ke bentuk yang lebih sederhana dan mudah ditulis,

sehingga menjadi *kanji* yang kita gunakan sampai sekarang (Kano dkk., 1990: 2).

| (E)<br>絵                                                                          | (Kokotsu)<br>甲骨                                                                   | (Kinbun)<br>金文                                                                    | (Tenbun)<br>篆文                                                                    | (Kaisho)<br>楷書                                                                      |
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Gambar 1: Sejarah Terbentuknya Kanji

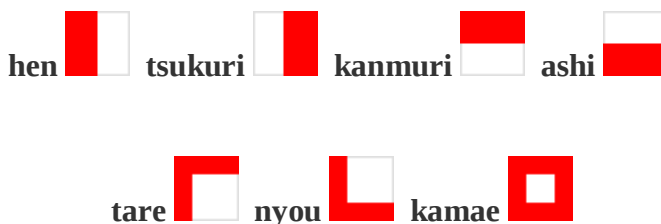
*Kanji* memiliki tiga bagian yang paling mendasar: Bentuk, Pengucapan dan Arti. Setiap karakter *Kanji* ada yang mempunyai bentuk yang sangat sederhana seperti pada karakter *Kanji Ichi* (一) yang terdiri atas satu goresan dan ada juga yang mempunyai bentuk yang sangat kompleks hingga memiliki dua puluh sampai tiga puluh goresan seperti pada karakter *Kanji Kōnotori* (鸛) yang terdiri atas dua puluh delapan goresan. Hampir setiap karakter *Kanji* memiliki dua pengucapan, yaitu pengucapan China yang biasa disebut Onyomi (音読み) dan pengucapan Jepang yang biasa disebut Kunyomi (訓読み), dan tiap-tiap bacaan memungkinkan memiliki banyak makna. Dalam pengucapan On untuk mengetahui maknanya sangatlah sulit, sedangkan pengucapan Kun untuk mengetahui maknanya sangatlah mudah.

### 3. Pengertian *Bushu*

Di dalam huruf Kanji terdiri dari bermacam-macam gabungan karakter Kanji sehingga terbentuklah huruf Kanji yang sangat rumit dan mempunyai arti. karakter-karakter gabungan yang terdiri dari dua huruf Kanji atau lebih, kecuali pada Kanji dasar itu sendiri. Begitu pula dengan jumlah coretannya hingga mencapai 20 sampai 30 coretan, sehingga kita harus jeli dan teliti dalam menemukan karakter dasarnya.

Karena huruf Kanji yang begitu banyaknya hingga mencapai ribuan, kira-kira tiga abad yang lalu, bangsa China telah mengembangkan sistem penggolongan karakter-karakter dasar menjadi 214 unsur karakter dasar. Sistem ini masih digunakan sampai sekarang dalam menemukan karakter dasar dalam mencari sebuah huruf Kanji di dalam Kamus Kanji. Karakter-karakter dasar yang menyusun dan akhirnya terbentuklah huruf kanji itulah yang disebut *Bushu* (部首).

*Bushu* terbagi atas 7 (tujuh) kelompok karakter yang disebut dengan *hen*, *tsukuri*, *kanmuri*, *ashi*, *tara*, *nyou*, dan *kamae* sesuai dengan posisi masing-masing (Kano dkk., 1990: 98) seperti terlihat pada gambar berikut.



Gambar 4: Posisi masing-masing bushu

### 4. Tes Kanji dalam JLPT

Uji kemampuan bahasa Jepang JLPT diselenggarakan oleh *The Japan Foundation* Jepang serentak di seluruh dunia sejak tahun '70-an. Selama masa penyelenggaraan hingga tahun 2010, di Indonesia ujian JLPT diadakan hanya 1 (satu) kali dalam setahun, yaitu hanya pada hari minggu, minggu

pertama bulan Desember. Level Bahasa Jepang yang diujikan terdiri dari 4 level; level terendah adalah 4 *kyuu* (level 4) dan level tertinggi adalah 1 *kyuu* (level 1).

Sejak tahun 2010, sistem ujian JLPT mengalami perubahan. Pelaksanaan ujian sebanyak 2 (dua) kali dalam setahun (Juli dan Desember). Di Indonesia; selain di Jakarta, ujian JLPT masih dilaksanakan satu kali dalam setahun. Level ujianpun mengalami perubahan menjadi 5 level; level terendah adalah N5 (level 5) dan level tertinggi adalah N1 (level 1). Ujian N5-N3; sama dengan sistem yang lama, dilaksanakan dalam tiga sesi, sesi pertama materi ujian adalah *Kanji*. Sesi berikutnya adalah menyimak dan sesi terakhir membaca. Perbedaan JLPT sistem baru dengan sistem sebelumnya adalah ujian N2-N1 dilaksanakan dalam dua sesi; sesi pertama *kanji* dan membaca, sesi kedua menyimak. Selain itu, dalam ujian JLPT sistem baru materi ujian lebih komplek dengan dimasukkannya *content practice* (kejadian sehari-hari atau kegiatan yang biasa dikerjakan dalam kehidupan bermasyarakat) pada sesi terakhir ujian yaitu pada sesi menyimak.

*Kanji* menjadi mata uji yang diujikan pertama dalam JLPT. Untuk N3 jumlah *kanji* yang diujikan adalah sekitar 2000 huruf. Waktu pengerjaan tes kanji ini adalah 60 menit dengan total skor 60. Materi tes terdiri dari *vocabulary* (kosa kata), cara baca kanji, penulisan kanji, dan cara baca gabungan kanji.

## **5. Hasil Tes Kanji Pemelajar yang Lulus JLPT N3**

Seperti telah disebutkan di atas, penentuan tingkat penguasaan Kanji dalam penelitian ini berdasarkan pada sistem penilaian yang digunakan di Universitas Brawijaya. Pada sub-bab ini akan ditunjukkan hasil tes dari 5 (lima) kelompok sampel, kemudian hasil tes secara keseluruhan.

Hasil nilai dari sampel pertama adalah 75% (tiga orang) menunjukkan tingkat penguasaan antara Baik hingga Sangat Baik. 25% (satu orang) menunjukkan tingkat penguasaan Antara Baik dan Cukup. Perhatikan tabel 5.1 berikut.

**Tabel 5.1 Hasil Nilai dari Sampel Pertama**

| <b>Sampel No</b> | <b>Nilai Angka</b> | <b>Tingkat Penguasaan Kanji</b> |
|------------------|--------------------|---------------------------------|
| 1                | 84                 | Sangat Baik                     |
| 2                | 66                 | Antara Baik dan Cukup           |
| 3                | 72                 | Baik                            |
| 4                | 74                 | Baik                            |

Selanjutnya, hasil nilai dari sampel kedua 100% (dua orang) menunjukkan tingkat penguasaan kanji yang Sangat Baik. Perhatikan tabel 5.2 berikut.

**Tabel 5.2 Hasil Nilai dari Sampel Kedua**

| <b>Sampel No</b> | <b>Nilai Angka</b> | <b>Tingkat Penguasaan Kanji</b> |
|------------------|--------------------|---------------------------------|
| 1                | 100                | Sangat Baik                     |
| 2                | 96                 | Sangat Baik                     |

Selanjutnya adalah hasil nilai dari sampel ketiga. Dari lima kelompok sampel penelitian, sampel ketiga ini menduduki peringkat pertama dalam jumlah kelulusan JLPT N3 (45 orang) sehingga jumlah sampel penelitianpun mencapai 16 (enam belas) orang. Hasil nilai tes sampel dari kelompok ketiga adalah 25% (empat orang) menunjukkan tingkat penguasaan Cukup, 12,5% (dua orang) menunjukkan tingkat penguasaan Antara Baik dan Cukup, 18,75% (tiga orang) menunjukkan tingkat kemampuan Antara Sangat Baik dan Baik, dan 43,75% (tujuh orang) menunjukkan tingkat penguasaan Sangat Baik. Lebih dari setengah yaitu 62,5% (sepuluh orang) menunjukkan tingkat

penguasaan Antara Sangat Baik dan Baik hingga Sangat Baik. Sisanya yaitu 37,5% (enam orang) menunjukkan tingkat penguasaan Cukup hingga Antara Baik dan Cukup. Perhatikan tabel 5.3 di halaman berikutnya.

**Tabel 5.3 Hasil Nilai dari Sampel Ketiga**

| <b>Sampel No</b> | <b>Nilai Angka</b> | <b>Tingkat Penguasaan Kanji</b> |
|------------------|--------------------|---------------------------------|
| 1                | 64                 | Antara Baik dan Cukup           |
| 2                | 80                 | Antara Sangat Baik dan Baik     |
| 3                | 78                 | Antara Sangat Baik dan Baik     |
| 4                | 60                 | Cukup                           |
| 5                | 60                 | Cukup                           |
| 6                | 86                 | Sangat Baik                     |
| 7                | 84                 | Sangat Baik                     |
| 8                | 62                 | Antara Baik dan Cukup           |
| 9                | 80                 | Antara Sangat Baik dan Baik     |
| 10               | 56                 | Cukup                           |
| 11               | 94                 | Sangat Baik                     |
| 12               | 96                 | Sangat Baik                     |
| 13               | 92                 | Sangat Baik                     |
| 14               | 92                 | Sangat Baik                     |
| 15               | 84                 | Sangat Baik                     |
| 16               | 58                 | Cukup                           |

Hasil berikutnya adalah dari sampel keempat. Hasil nilai dari Sampel keempat adalah 80% (empat orang) menunjukkan tingkat penguasaan antara Baik hingga Sangat Baik. Kemudian 20% (satu orang) menunjukkan Antara Baik dan Cukup. Perhatikan tabel 5.4 berikut.

**Tabel 5.4 Hasil Nilai dari Sampel Keempat**

| <b>Sampel No</b> | <b>Nilai Angka</b> | <b>Tingkat Penguasaan Kanji</b> |
|------------------|--------------------|---------------------------------|
| 1                | 70                 | Baik                            |

|   |    |                             |
|---|----|-----------------------------|
| 2 | 78 | Antara Sangat Baik dan Baik |
| 3 | 92 | Sangat Baik                 |
| 4 | 88 | Sangat Baik                 |
| 5 | 66 | Antara Baik dan Cukup       |

Hasil sampel terakhir; kelima, sangat variatif dengan interval nilai mulai 94 (Sangat Baik) hingga 50 (Kurang). Akan tetapi secara keseluruhan tingkat penguasaan kanji N3 di sampel kelima adalah 70% (tujuh orang) menunjukkan tingkat penguasaan antara Baik hingga Sangat Baik. 30% (tiga orang) menunjukkan Antara Baik dan Cukup hingga Kurang. Perhatikan tabel 5.5 berikut.

**Tabel 5.5 Hasil Nilai dari Sampel Kelima**

| <b>Sampel No</b> | <b>Nilai Angka</b> | <b>Tingkat Penguasaan Kanji</b> |
|------------------|--------------------|---------------------------------|
| 1                | 78                 | Antara Sangat Baik dan Baik     |
| 2                | 86                 | Sangat Baik                     |
| 3                | 68                 | Baik                            |
| 4                | 86                 | Sangat Baik                     |
| 5                | 50                 | Kurang                          |
| 6                | 78                 | Antara Sangat Baik dan Baik     |
| 7                | 56                 | Cukup                           |
| 8                | 94                 | Sangat Baik                     |
| 9                | 74                 | Baik                            |
| 10               | 94                 | Sangat Baik                     |

Hasil sampel secara keseluruhan adalah 70,3% (dua puluh enam orang) menunjukkan tingkat penguasaan antara Baik hingga Sangat Baik. 29,7% (sebelas orang) menunjukkan Antara Baik dan Cukup hingga Kurang. Perhatikan tabel 5.6 berikut.

**Tabel 5.6 Hasil Nilai dari Keseluruhan Sampel**

| No    | Jumlah Sampel (...orang) | Total Jumlah Sampel (...orang) | Nilai Angka | Tingkat Penguasaan Kanji    |
|-------|--------------------------|--------------------------------|-------------|-----------------------------|
| 1     | 1                        | 16                             | 100         | Sangat Baik                 |
| 2     | 2                        |                                | 96          |                             |
| 3     | 3                        |                                | 94          |                             |
| 4     | 3                        |                                | 92          |                             |
| 5     | 1                        |                                | 88          |                             |
| 6     | 3                        |                                | 86          |                             |
| 7     | 3                        |                                | 84          |                             |
| 8     | 2                        | 6                              | 80          | Antara Sangat Baik dan Baik |
| 9     | 4                        |                                | 78          |                             |
| 10    | 2                        | 4                              | 74          | Baik                        |
| 11    | 1                        |                                | 72          |                             |
| 12    | 1                        |                                | 70          |                             |
| 13    | 1                        | 5                              | 68          | Antara Baik dan Cukup       |
| 14    | 2                        |                                | 66          |                             |
| 15    | 1                        |                                | 64          |                             |
| 16    | 1                        |                                | 62          |                             |
| 17    | 2                        | 5                              | 60          | Cukup                       |
| 18    | 1                        |                                | 58          |                             |
| 19    | 2                        |                                | 56          |                             |
| 20    | 1                        | 1                              | 50          | Kurang                      |
| Total | 37                       | 37                             |             |                             |

## 6. Penutup

Pengetesan tentang tingkat penguasaan Kanji JLPT N3 memperlihatkan bahwa tingkat penguasaan Kanji para pembelajar Bahasa Jepang dari lima kelompok sampel cukup tinggi (80%). Tingkat penguasaan tersebut merata hampir di tiap kelompok yaitu di atas 60% (rata-rata sekitar 77,6%).

Oleh karena itu, dapat disimpulkan bahwa tingkat penguasaan Kanji JLPT N3 pemelajar Bahasa Jepang merata untuk tingkat kemampuan Baik (skor nilai 70-75) hingga Sangat Baik (skor nilai 81-100) yaitu sebesar 77,6%.

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**METODE PENGAJARAN DAN PEMBELAJARAN BAHASA  
JEPANG YANG TEPAT  
KORELASI KEMAMPUAN BERBAHASA DENGAN PROSES  
PENGEMBANGAN KARIER PEMBELAJAR**

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**ABSTRAK**

Pengembangan karier yang tepat setelah pembelajaran bahasa Jepang di lembaga formal maupun nonformal merupakan tujuan akhir sebagian besar pembelajar bahasa Jepang. Baik pengajar dan pembelajar selama ini kesulitan dalam mencari metode yang tepat. Tidak ada yang salah dengan metode pembelajaran yang selama ini telah diterapkan. Peneliti menemukan bahwa kurang atau tidak adanya interaksi dan integrasi pengajar, pembelajar dan kurikulum lembaga secara psikologi adalah faktor utama dalam pelaksanaan proses belajar dan mengajar. Dengan adanya evaluasi kembali proses belajar mengajar, kemampuan berbahasa dan proses pengembangan karier pembelajar diharapkan dapat meningkat.

Kata-kata kunci: Metode, pembelajaran, psikologi, pengembangan karier, pengajaran integrasi

**1. Pendahuluan**

Paradigma pembelajaran bahasa saat ini baik bahasa Indonesia ataupun bahasa asing adalah pembelajaran berorientasi pada pengembangan 4 keterampilan berbahasa, yaitu: mendengarkan (*listening*), membaca (*reading*), berbicara (*speaking*), dan menulis (*writing*). Orientasi pembelajaran pada keempat keterampilan tersebut bertujuan untuk meningkatkan kemampuan siswa berkomunikasi baik lisan maupun tulisan.

Akan tetapi, metode pembelajaran berbasis pada pengembangan 4 keterampilan tersebut, tidak membawa pembelajar bahasa Indonesia ataupun bahasa asing ke arah pencapaian kemahiran berbahasa tersebut. Banyak

pembelajar bahasa yang pada saat belajar di kampus ataupun sekolah merasa tidak mampu untuk berkomunikasi dengan bahasa yang dipelajarinya. Pembelajar bahasa asing terutama di perguruan tinggi, dipengaruhi oleh ketertarikannya terhadap bahasa tersebut. Mereka mempunyai tujuan akhir untuk mengembangkan karier di bidang yang berhubungan dengan bahasa.

Tidak jarang ditemui pembelajar bahasa yang telah menyelesaikan studinya tidak mampu untuk mengembangkan karier pada bidang yang sesuai. Penulis memiliki ketertarikan secara khusus pada pengembangan karier mahasiswa pembelajar bahasa Jepang. Banyak ditemukan pembelajar bahasa yang telah menyelesaikan studinya harus berputar haluan mendalami pekerjaan yang tidak berhubungan dengan bahasa Jepang yang dipelajarinya. Peminat bahasa Jepang meningkat dari tahun ke tahun. Berdasarkan survei sementara yang diadakan oleh *Japan Foudation* tahun 2012, jumlah pembelajar bahasa Jepang di Indonesia berada pada peringkat kedua di dunia, yaitu 872.406 orang, meningkat 21.8% dari hasil survei tahun 2009. Meskipun jumlah pembelajar bahasa Jepang meningkat setiap tahunnya, tidak diketahui berapa jumlah pembelajar bahasa Jepang yang sudah mengembangkan kariernya dibidang yang berhubungan dengan bahasa Jepang. Pembelajar bahasa Jepang seringkali menemukan kesulitan dalam mempelajari bahasa Jepang. Selain adanya perbedaan yang signifikan antara bahasa ibu pembelajar dengan bahasa Jepang, perbedaan nilai budaya ternyata juga mempunyai pengaruh besar terhadap pemahaman bahasa Jepang.

Poedjinugroho (2008) menyatakan bahwa para guru (pengajar) kurang mempunyai kreativitas dalam menciptakan metode pembelajaran yang dapat menyenangkan siswa (pembelajarnya). Proses belajar dan mengajar adalah proses yang memerlukan keaktifan dari kedua belah pihak yaitu pihak pembelajar dan pihak pengajar. Dengan kurikulum pengajaran

yang tepat, guru yang mempunyai metode ajar yang tepat dan pembelajar yang mampu memahami dengan baik, proses belajar dan mengajar ini akan terintegrasi dengan tepat pula. Dengan perbedaan yang besar antara bahasa Indonesia dengan bahasa Jepang, tentunya sulit untuk mencari metode pengajaran dan pembelajaran yang tepat sasaran sesuai dengan tujuan pembelajar bahasa. Studi ini bertujuan untuk mencari tahu strategi yang tepat untuk mempelajari bahasa Jepang dan korelasinya terhadap kemampuan berbahasa para pembelajar bahasa Jepang.

## **2. Kajian Pustaka**

Pembelajar bahasa memerlukan 4 kemampuan berbahasa yaitu kemampuan mendengar, membaca, berbicara dan menulis. Dari keempat kemampuan tersebut dapat dibagi menjadi dua bagian yaitu kemampuan reseptif (kemampuan mendengar dan membaca) dan kemampuan produktif (kemampuan berbicara dan menulis). Oleh karena itu, dalam proses pembelajarannya 4 kemampuan berbahasa tidak dapat terpisahkan satu dengan yang lainnya.

Banyak perguruan tinggi ataupun lembaga kursus bahasa Jepang yang menggunakan kurikulum serupa yaitu, pembelajaran tata bahasa, kosakata (*bunpou, goi*) dan huruf (*kanji*), kemampuan mendengarkan (*choukai*), kemampuan membaca (*dokkai*), kemampuan berbicara (*kaiwa/hanashikata*), dan kemampuan menulis (*sakubun*). Buku ajar yang digunakan untuk level dasar juga sama hampir di seluruh lembaga, yaitu *Minna no Nihongo* 1 dan 2. Buku ini pada dasarnya mencakup semua kemampuan berbahasa level dasar dan saling berhubungan. Namun ketika pembelajar diharuskan untuk melanjutkan ke level menengah ataupun lanjut, masing masing lembaga menggunakan buku ajar yang berbeda-beda yang disesuaikan dengan tingkat kemampuan pembelajar. Agar 4 kemampuan

tersebut saling berhubungan maka tema yang diberikan setiap pertemuan haruslah terintegrasi satu dengan yang lainnya.

Sutirjo dan Sri Istuti Mamik (2004: 6) menyatakan bahwa pembelajaran tematik merupakan satu usaha untuk mengintegrasikan pengetahuan, keterampilan, nilai, atau sikap pembelajaran, serta pemikiran yang kreatif dengan menggunakan tema. Dalam penerapan pembelajaran tematik, ada beberapa prinsip dasar yang perlu diperhatikan. Subroto dan Herawati (2004: 46) menguraikan prinsip dasar tersebut sebagai berikut.

1. Bersifat kontekstual atau terintegrasi dengan lingkungan. Pembelajaran yang dilakukan perlu dikemas dalam suatu format keterkaitan. Pembahasan suatu topik dikaitkan dengan kondisi yang ada dalam kehidupan sehari-hari.
2. Bentuk belajar harus dirancang agar siswa bekerja secara sungguh-sungguh untuk menemukan tema pembelajaran yang riil sekaligus mengaplikasikannya. Pembelajar didorong untuk mampu menemukan tema-tema yang benar-benar sesuai dengan kondisi pembelajar.
3. Efisiensi pembelajaran tematik memiliki nilai efisiensi antara lain dalam segi waktu, beban materi, metode, penggunaan sumber belajar yang otentik sehingga dapat mencapai ketuntasan kompetensi secara tepat.

Sanjaya (2006: 16) menemukan bahwa tema dalam pembelajaran tematik memiliki peran antara lain:

1. Pembelajar lebih mudah memusatkan perhatian pada satu tema atau topik tertentu.
2. Pembelajar dapat mempelajari pengetahuan dan mengembangkan berbagai kompetensi mata pelajaran dalam tema yang sama.

3. Pemahaman terhadap materi pelajaran lebih mendalam dan berkesan.
4. Kompetensi berbahasa bisa dikembangkan lebih baik dengan mengaitkan mata pelajaran lain dan pengalaman pribadi siswa.
5. Pembelajar lebih merasakan manfaat dan makna belajar karena materi disajikan dalam konteks tema yang jelas.
6. Pembelajar lebih bergairah belajar karena mereka bisa berkomunikasi dalam situasi yang nyata.

Metode tematik integratif berpusat pada siswa/pembelajar, siswa diharuskan aktif sedangkan guru/pengajar diharuskan kreatif menentukan tema ajar yang dikaitkan dengan kondisi lingkungan atau situasi nyata yang mudah dipahami oleh siswa/pembelajar. Metode ini akan sesuai dan mencapai tujuannya apabila pembelajar bahasa yang mengikuti proses belajar adalah pembelajar bahasa dengan latar belakang keluarga, pendidikan, atau lingkungan yang sama atau hampir sama. Kenyataan bahwa metode ini akan atau sudah diaplikasikan pada proses belajar bahasa di lingkungan perguruan tinggi ataupun lembaga kursus yang memiliki siswa/pembelajar bahasa yang datang dari lingkungan dan latar belakang yang berbeda, membuat metode tematik integratif kurang efektif untuk mencapai tujuan pembelajar yaitu memiliki kemampuan berbahasa yang bisa diaplikasikan untuk pengembangan karier pembelajar.

Penulis menemukan bahwa untuk mencapai tujuan tersebut dengan pembelajar yang berlatarbelakang heterogen (berbeda), diperlukan metode lain yang lebih tepat. Penelitian ini bertujuan untuk mencari tahu metode tepat sasaran untuk pembelajar bahasa asing pada umumnya dan bahasa Jepang pada khususnya.

### **3. Pembahasan**

#### **3.1 Proses Pengajaran dan Pembelajaran**

Proses belajar mengajar melibatkan interaksi antarindividu, guru/pengajar dan siswa/pembelajar. Adanya interaksi antarindividu tersebut akan memunculkan peristiwa-peristiwa psikologi yang mendukung sukses dan gagalnya proses belajar mengajar. Oleh karena itu, psikologi pendidikan juga memiliki peran penting dalam proses belajar mengajar. Menurut Good & Brophy (1990) (dalam Syah 1999: 26) bahwa kajian psikologi pendidikan mencakup manajemen ruang belajar dalam kelas, metodologi kelas (metode pengajaran), motivasi siswa peserta kelas, penanganan siswa yang berkemampuan luar biasa, penanganan siswa yang berperilaku menyimpang, pengukuran kinerja akademik siswa dan pendayagunaan umpan balik dan penindaklanjutan.

Berdasarkan teori dan penjelasan Good & Brophy di atas, diketahui bahwa hubungan antara psikologi pendidikan dan pengajaran sangat erat dan saling terkait satu sama lainnya. Pemilihan metode pengajaran oleh pengajar membutuhkan perencanaan manajemen kelas dan evaluasi lebih lanjut mengingat pembelajar tidaklah sama pada setiap kelas.

Penulis meneliti proses belajar mengajar pada mahasiswa pembelajar bahasa Jepang Sastra Jepang Fakultas Sastra Universitas Dr. Soetomo Surabaya semester 5 dan 6 selama 2 tahun. Masing-masing kelas diikuti oleh 20-26 orang pembelajar bahasa Jepang dengan level kemampuan yang berbeda-beda. Mayoritas pembelajar telah mengikuti dan lulus Uji Kemampuan Bahasa Jepang (*Japanese Language Proficiency Test/JLPT*) level N4 dan N3. Mata kuliah bahasa Jepang yang diikuti adalah *Nihongo* 5 dan 6. Buku ajar yang digunakan dalam mata kuliah ini adalah “*Donna Toki Dou Tsukau Nihongo Hyougen Bunkei 500*”. Isi dari buku ini adalah tata

bahasa dan kosakata yang disesuaikan dengan JLPT level N3 (Level Menengah) sampai dengan N1 (level lanjut).

Mata kuliah *nihongo* 5 dan 6 idealnya diikuti oleh pembelajar yang telah menyelesaikan materi level dasar dan telah lulus JLPT N3 atau sedang belajar level menengah. Pada kenyataannya, dari 20-26 peserta, hanya 2-4 orang yang sudah lulus JLPT level N2 dan kurang dari 10 orang yang telah lulus JLPT N3. Dalam situasi kelas yang demikian, pengajar diharuskan mengajar materi ajar level menengah kepada para pembelajar bahasa Jepang yang baru saja atau sedang menyelesaikan materi pembelajaran bahasa Jepang level dasar. Situasi demikian bisa dikatakan situasi tidak sehat atau situasi yang tidak mendukung untuk pencapaian proses belajar mengajar. Dalam tiap bab buku tersebut, menyajikan tema tema yang dapat mendukung meningkatnya kemampuan para pembelajar bahasa Jepang. Tetapi pengajar kesulitan menghadapi mahasiswa dan mencari metode pengajaran yang tepat untuk satu kelas.

Dalam melakukan penelitian untuk mencari metode pengajaran yang tepat, penulis melakukan beberapa metode sebagai berikut.

1. Mencari tahu level kemampuan reseptif (kemampuan mendengar dan membaca) siswa/pembelajar
2. Mencari tahu level kemampuan produktif (kemampuan berbicara dan menulis) siswa/pembelajar
3. Pengelompokkan siswa/pembelajar (*Student Mapping*) yang didasarkan pada kemampuan reseptif dan produktif
4. Mempelajari pribadi siswa/pembelajar
5. Memberikan pengajaran bahasa Jepang dengan level yang sama kepada semua pembelajar yang mengikuti kelas

6. Menguji kemampuan siswa/pembelajar di akhir semester dengan soal ujian yang berbeda dengan soal ujian pada semester-semester sebelumnya.

Setelah belajar mata kuliah Nihongo 1 sampai dengan Nihongo 4, para pembelajar diharapkan sudah menguasai bahasa Jepang level dasar sepenuhnya atau setara dengan JLPT level N4. Pada mata kuliah Nihongo 5, 6 dan 7, para pembelajar bahasa Jepang diharapkan bisa menyerap pemahaman bahasa Jepang level menengah dan lanjut atau setara dengan N3 sampai dengan N1. Pada kenyataannya, hanya sekitar 30%-40% yang sesuai dengan kriteria di atas. Sisanya adalah pembelajar bahasa Jepang yang masuk ke dalam kelas guna mendapatkan kredit akademik.

Untuk mengetahui kemampuan reseptif dan produktif pembelajar, penulis menggunakan lebih banyak bahasa Jepang dibandingkan bahasa Indonesia dalam pengajaran. Dari masing-masing 20-26 pembelajar dari dengan semester dan tahun yang berbeda, 30% pembelajar menerima dan memahami materi dengan baik (pembelajar tipe A). 30% menerima materi dengan baik tetapi kurang bisa merespon pada saat umpan balik materi (pembelajar tipe B). 40% sisanya menerima materi dengan baik, tetapi tidak bisa merespon pada saat umpan balik materi (pembelajar tipe C). Pembelajar tipe A dapat mengikuti kelas dengan baik meskipun terkadang muncul kebosanan karena pengajar menyesuaikan pengajaran dengan pembelajar tipe B dan C. Pembelajar tipe B dan C di atas bukanlah pembelajar yang berkategori pemalas. Sama halnya dengan pembelajar tipe A, mereka juga pembelajar yang serius.

Dari proses pengajaran selama 2 tahun dengan pembelajar bahasa Jepang berkarakteristik berbeda, penulis mendapatkan hasil bahwa, pengajaran yang sempurna dengan pencapaian maksimal dipengaruhi oleh berbagai faktor, sebagai berikut.

1. Metode pengajaran yang mudah dipahami

Buku-buku yang digunakan untuk pengajaran bahasa Jepang saat ini bukanlah buku yang disesuaikan dengan pengajar dan pembelajar bahasa Jepang di Indonesia. Melainkan buku-buku yang juga dipakai oleh pengajar dan pembelajar bahasa Jepang di Negara lain. Materi-materi yang ada dalam buku ajar harus dipahami oleh pengajar terlebih dahulu sebelum diajarkan kepada pembelajar bahasa Jepang. Situasi yang ada di banyak perguruan tinggi ataupun lembaga kursus adalah, pengajar dengan pemahaman kurang baik melakukan proses belajar mengajar, sehingga para pembelajar pun kurang dapat memahami apa yang disampaikan oleh pengajar.

2. Ruang kelas yang sesuai

Ruang kelas yang digunakan untuk pembelajaran selama ini adalah ruang kelas dengan kursi dan meja untuk masing-masing pembelajar. Dalam pembelajaran bahasa, keaktifan dari pembelajar sangatlah diperlukan. Menurut Raka (1996: 12) karakteristik pembelajaran terpadu/tematik adalah pembelajaran berpusat pada anak/siswa. Berdirinya seorang pengajar di depan kelas menunjukkan nilai dominasi seorang pengajar. Pembelajaran yang berpusat pada siswa/pembelajar lebih sesuai dengan ruang kelas yang memiliki satu meja bundar/persegi dengan banyak kursi disekitarnya.

Menurut Pateda (2009) bahwa perubahan tingkah laku dapat diamati, diterangkan dengan stimulus dan respon terkait dengan akuisisi bahasa. Dengan interaksi yang tepat, pengajar dapat mendeteksi lebih dini pemahaman para pembelajar, dengan ruang kelas ideal di atas.

3. Materi pengajaran yang telah disesuaikan dengan pembelajar

Pembelajar yang sudah dikelompokkan berdasarkan kemampuan reseptif dan produktif, diberikan materi pengajaran yang disesuaikan

dengan pemahaman pembelajar. Soal UTS dan UAS yang diberikan oleh penulis tidak sama seperti pengajar-pengajar sebelumnya. Pada soal-soal sebelumnya, pembelajar diharuskan memilih jawaban dari kotak jawaban yang telah ada dan diisikan ke soal ujian. Pembelajar tidak dapat menggunakan kemampuannya secara maksimal terhadap materi yang dipahaminya. Penulis memberikan kebebasan kepada pembelajar untuk menuliskan contoh kalimat dari pola kalimat yang mereka suka/mereka benci. Kesukaan atau ketidaksukaan terhadap tata bahasa dapat menyebabkan mereka mengingat dan dapat meningkatkan pemahaman terhadap tata bahasa tersebut.

#### 4. Pemahaman teori psikologis pembelajaran bahasa oleh pengajar

Menurut Tarigan (2009: 63) bahwa sangat perlu untuk menganalisis hubungan psikologi dan pengajaran bahasa. Sebaiknya guru bahasa memiliki sejumlah pengetahuan teori psikologis pembelajaran bahasa seperti teori behavioristik, teori mentalistik, teori kognitif, teori humanistik, teori konstruktivisme dan teori hibernetik (Rasuna Talib, 2010: 240)

Penulis menemukan bahwa tidak semua teori yang disebutkan di atas sesuai dan dapat diaplikasikan kepada pembelajar bahasa Jepang, namun, dengan memiliki pemahaman atas korelasi psikologi dengan pengajaran bahasa, pengajar akan lebih mudah menentukan metode tepat ajar untuk pembelajar yang akan dihadapi.

#### 5. Rangsangan motivasi kepada pembelajar

Rangsangan motivasi oleh pengajar terhadap pembelajar sangat diperlukan. Pembelajar bahasa Jepang tipe A, B ataupun C membutuhkan angin segar dari pengajar. Menurut Titone (1985: 53), ELS et al (1984: 26), Brown (2007: 26), Pateda (2009: 33), semua perilaku, termasuk tindak balas (respons) ditimbulkan oleh adanya rangsangan (stimulus)

yakni jika rangsangan telah diamati dan diketahui maka gerak balaspun dapat diprediksikan. Dengan mempunyai pengetahuan psikologi, pengajar dapat mengarahkan pembelajar untuk pengembangan karier pembelajar bahasa.

### **3.2 Pengembangan Karier Pembelajar Bahasa Jepang**

Pembelajar bahasa Jepang memilih jalur formal maupun non-formal dalam proses pembelajaran bahasa memiliki tujuan akhir pada karier mereka. Pada kurikulum sastra Jepang fakultas sastra universitas Dr. Soetomo Surabaya, sudah tercantum kurikulum yang bisa mempersiapkan pembelajar bahasa Jepang dalam pengembangan kariernya. Secara teori dan praktik pembelajar telah dibekali ilmu-ilmu untuk pengembangan karier yang berhubungan dengan bahasa Jepang seperti pemandu wisata, penerjemah bahasa dan bahkan wirausaha. Kesulitan yang dihadapi oleh pembelajar bahasa Jepang saat ini adalah meningkatnya jumlah pembelajar bahasa Jepang tidak berbanding lurus dengan lowongan pekerjaan yang berhubungan dengan bahasa Jepang.

Kampus ataupun lembaga non-formal merupakan lembaga yang harus bisa menjadi wadah bagi para pembelajarnya untuk dapat mengembangkan karier setelah lulus dari lembaga tersebut. Menurut Takao Kitahara (2010: 84) bahwa merupakan tanggung jawab dari lembaga terkait untuk mempersiapkan siswanya dalam pengembangan kariernya setelah lulus dari lembaga tersebut. Kemampuan umum yang diperlukan untuk pengembangan karier menurut Kitahara adalah pengetahuan umum mengenai bekerja di perusahaan pada umumnya. Kemampuan berkomunikasi. Mengajarkan tentang kerja tim (*Team work*) dan kepemimpinan (*leadership*).

Untuk menciptakan pembelajar yang siap kerja dan siap berkarier, diperlukan integrasi dari pengajar, pembelajar dan lembaga formal maupun nonformal terkait.

#### **4. Simpulan**

Pengembangan karier yang baik adalah tujuan akhir dari sebagian besar pembelajar bahasa Jepang. Untuk mewujudkan pengembangan karier yang baik harus disertai dengan kemampuan berbahasa Jepang yang maksimal pula.

Kemampuan berbahasa Jepang yang maksimal hanya akan bisa terwujud apabila pembelajar dan pengajar memiliki interaksi dan integrasi yang baik, baik dari sisi psikologis maupun sisi proses belajar mengajar. Proses belajar mengajar yang saat ini berlangsung di lembaga lembaga terkait, perlu diuji dan dievaluasi kembali. Perlu disesuaikan dengan tujuan akhir dari pembelajaran tersebut.

Penulis belum meneliti tentang korelasi kesuksesan pola pengajaran yang telah dibahas di Pembahasan dengan pengembangan karier pembelajar. Hal ini perlu diteliti ke depannya guna hasil yang lebih valid. Setiap orang bisa memilih model pembelajaran dan pengajaran yang paling sesuai dengan dirinya. Metode yang tepat dapat meningkatkan kemampuan berbahasa pembelajar bahasa Jepang.

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# **TINJAUAN MORAL TOKOH UTAMA DALAM NOVEL SI JAMIN DAN SI JOHAN KARYA MERARI SIREGAR**

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## **Abstrak**

Tujuan penulisan ini adalah untuk mengetahui dan mendeskripsikan nilai-nilai moral tokoh utama yang terdapat dalam novel yang berjudul (*Si jamin dan Si Johan*) karya Merari Siregar. Metode yang diterapkan dalam penelitian ini adalah metode kualitatif dengan pendekatan deskriptif kualitatif yang bertolak pada pendekatan moral. Selain itu, penulisan ini juga menekankan pada analisis isi atau analisis konten. Model tersebut digunakan oleh peneliti karena ingin memperdalam mengenai unsur moral tokoh utama dalam sebuah novel.

Hasil penelitian pada novel *Si jamin dan Si Johan* karya Merari Siregar, aspek moral yang paling dominan adalah moral baik. Moral baik yang paling menonjol adalah nilai kasih sayang, ketaatan, dan nilai kejujuran. Kedua aspek moral baik tersebut, untuk *Si jamin* bersifat menyeluruh karena cinta kasih dan kejujurannya tertuju kepada semua tokoh yaitu, emak, bapak, Inem, Kong Shui, nyonya Fi lebih-lebih kepada *Si Johan*, sedangkan untuk *Si Johan* karena masih kecil sehingga aspek moral yang muncul tidak begitu terlihat. Namun cinta kasih, kejujurannya dan kepolosannya masih ada pada diri *Si Johan*. Kasih sayang dan kejujurannya lebih tertuju kepada *Si jamin* abangnya.

Dalam novel *Si jamin dan Si Johan* ini digambarkan bahwa tokoh *Si jamin* lebih mendominasi daripada tokoh *Si Johan*. *Si jamin* adalah anak yang dapat menggantikan posisi kedua orang tuanya. Ia berwatak taat pada orang tuanya, sehingga pesan ibunya sebelum meninggal agar *Si jamin* merawat dan tidak meninggalkan *Si Johan* adiknya dipegangnya erat-erat.

**Kata kunci:** tinjauan moral, tokoh utama, novel *Si jamin dan Si Johan*

## **1. Pendahuluan**

Sastra memiliki dua fungsi yaitu menghibur sekaligus mengajarkan sesuatu. Sebuah karya sastra dapat dikatakan bernilai sastra tinggi jika karya itu mampu memberikan hiburan kepada pembaca, serta mampu memberikan pengajaran positif bagi pembacanya. Karya sastra yang hanya mampu

memberikan hiburan tanpa ada manfaat akan terasa gersang dan hambar. Demikian pula karya sastra yang hanya mampu memberikan manfaat dan tidak mampu memberikan hiburan bagi pembaca akan terasa hambar. Oleh sebab itu, sastra dapat dikatakan sebagai media hiburan yang mengajar, dan media pengajaran yang menghibur.

Karya sastra lahir dari pengekspresian endapan pengalaman yang telah ada dalam jiwa pengarang secara mendalam melalui proses imajinasi (Aminuddin, 1990:57). Seorang pengarang ketika menulis cerita, dia sadar atau tidak sebenarnya menuangkan nilai moral tertentu. Dalam konteks itu, karya sastra sebenarnya adalah medan pertarungan nilai moral yang dilakukan oleh para pengarang dengan pembaca, sehingga memungkinkan pembaca untuk memberi garis dan batasan tafsirnya sendiri.

Jutaan bacaan yang beredar di masyarakat berupa buku-buku, majalah, surat kabar, brosur, selebaran-selebaran, dan lain-lain tidak seluruhnya dapat memenuhi kebutuhan para pembacannya. Dari semua bacaan itu ada yang berguna bagi pembacanya dan ada pula yang tidak berguna, bahkan dapat merusak moral orang yang membacanya. Bacaan yang baik di antaranya dapat menimbulkan keperibadian yang baik kepada para pembacanya, dan secara tidak langsung turut mempengaruhi daya pikir pembacanya untuk dapat berfikir rasional dan kritis, dan juga membina nilai-nilai budaya umumnya.

Tidak ada alasan untuk mengabaikan novel *Si jamin dan Si Johan* sebagai bahan penelitian, karena pesan moral yang terkandung dalam novel ini selalu bisa diterima dan sesuai dengan perkembangan masyarakat dalam berbagai hal. Setelah membaca novel ini akan memperoleh pengalaman dan peristiwa yang nyata dan terjadi dalam kehidupan manusia. Salah satu unsur yang menarik untuk dianalisis adalah moralitas tokoh. Moralitas tokoh sangat menentukan amanat atau pesan nilai baik atau buruk dan makna

kehidupan yang melukiskan cinta kasih terhadap orang tua, cinta kasih kepada saudara, penurut dan kejujuran

Penulis tertarik memilih novel *Si jamin dan Si Johan* karena isinya syarat dengan pesan moralitas yang perlu diteladani. Hal ini nyata sekali terhadap apa yang terjadi di sekitar kita saat ini. Tanda-tanda sudah mulai memudarnya nilai-nilai moral yang baik, seperti cinta kasih, patuh kepada orang tua, berkata jujur kepada siapapun dan yang tak kalah pentingnya adalah rela berkorban demi orang lain. Dalam Novel *Si jamin dan Si Johan* Sang kakak rela melakukan apa saja demi kebahagiaan adiknya, bahkan karena pesan ibunya sebelum meninggal agar merawat dan tidak meninggalkan adiknya nyawa pun menjadi taruhannya.

Masalah yang ingin dibahas pada makalah ini adalah moralitas tokoh utama dalam novel *Si jamin dan Si Johan* karya Merari Sirregar. Penulis berusaha mengungkapkan dan mendeskripsikan moral baik dan moral buruk yang tercermin melalui karakter tokoh utama. Hal ini perlu dilakukan agar para pembaca khususnya para remaja dan peserta didik dapat mengambil pesan-pesan moral yang saat ini sudah mulai memudar dikalangan masyarakat.

## **2. Landasan Teori**

### **a. Moral**

Kata moral berasal dari bahasa Latin, yaitu *mos*. Kata *mos* adalah bentuk kata tunggal, sedangkan bentuk jamaknya adalah *morse*. Hal ini berarti kebiasaan, susila. Adat kebiasaan adalah tindakan manusia yang sesuai dengan ide-ide umum tentang yang baik atau yang buruk dalam masyarakat. Oleh karena itu, moral adalah perilaku yang sesuai dengan ukuran-ukuran tindakan sosial atau lingkungan tertentu yang diterima oleh masyarakat. Pendekatan moral bertolak dari asumsi dasar bahwa salah satu

tujuan kehadiran sastra di tengah-tengah masyarakat pembaca adalah berupaya untuk meningkatkan harkat dan martabat manusia sebagai makhluk berbudaya, berfikir, dan berketuhanan.

Karya sastra diciptakan oleh seorang penulis tidak semata-mata mengandalkan bakat dan kemahiran berekspresi, tetapi lebih dari itu, seorang penulis melahirkan karya sastra karena ia memiliki visi, aspirasi, itikad baik, dan perjuangan, yang sehingga karya sastra yang dihasilkannya memiliki nilai tinggi.

Oleh sebab itu, dalam karya sastra yang mengandung nilai-nilai moral dapat memotivasi masyarakat ke arah kehidupan yang lebih baik. Di dalam karya sastra itu dapat diperlihatkan tokoh-tokoh yang memiliki kebijaksanaan dan kearifan sehingga pembaca dapat mengambilnya sebagai tauladan.

Keunggulan pendekatan ini memandang bahwa karya sastra sebagai karya yang mengandung nilai-nilai, pemikiran, dan falsafah hidup yang akan membawa manusia menuju ke arah kehidupan yang lebih bermutu; pembaca dapat menemukan berbagai sikap, nilai, harga diri, sifat kemanusiaan yang sangat bermanfaat untuk memperdalam dan memperluas persepsi, tanggapan, wawasan dan penalarannya.

Di samping keunggulan tersebut, ada pula beberapa keterbatasannya, di antaranya, dalam proses pengkajian terdapat kesulitan dalam membedakan antara aliran moralisme dengan aliran budaya; sukar sekali merumuskan konsep moral, karena pengertian moral bisa berubah-ubah dan tidak sama bagi setiap orang pada setiap waktu; berkecenderungan untuk melengahkan masalah bentuk dengan lebih banyak memperhatikan aspek isi; terdapat kemungkinan mengidentikkan apa yang dilukiskan pengarang dalam karyanya dengan sikap hidup beragama pengarang.

Sebagai solusinya, dalam melakukan pengkajian sastra dengan pendekatan moralisme, terlebih dahulu perlu menentukan kriteria yang lebih tegas yang menjadi batasan-batasan moralitas. Kejelasan batasan aliran moralisme akan mempertegas dalam menentukan kriteria dalam proses pengkajian pada sebuah karya sastra. Dengan demikian dapat diketahui apakah karya sastra tersebut bertemakan tentang moral atau tidak, atau apakah karya sastra tersebut ingin menyampaikan tentang moral atau bukan.

## **b. Tokoh Utama**

Saat sedang membaca novel, kita sering merasa bahwa suatu tokoh lebih diceritakan daripada tokoh yang lain. Tokoh ini bahkan mempengaruhi plot. Membuang tokoh ini akan merubah keseluruhan cerita.. Andai tokoh ini dihapus, cerita tak akan berubah. Tokoh ini disebut sebagai tokoh utama (*central character*). Dia bisa saja hadir pada setiap bab atau hanya pada beberapa bab tertentu. Tokoh dalam karya rekaan selalu mempunyai sikap, sifat, tingkah laku, atau watak-watak tertentu. Pemberian watak pada tokoh suatu karya oleh sastrawan disebut perwatakan.

Ada beberapa cara memahami watak tokoh, di antaranya: (1) Tuturan pengarang terhadap karakteristik pelakunya. (2) Gambaran yang diberikan pengarang lewat gambaran lingkungan kehidupannya maupun caranya berpakaian. (3) Menunjukkan bagaimana perilakunya. (4) Melihat bagaimana tokoh itu berbicara tentang dirinya sendiri. (5) Memahami bagaimana jalan pikirannya. (6) Melihat bagaimana tokoh lain berbicara dengannya. (7) Melihat bagaimana tokoh lain berbicara tentangnya. (8) Melihat bagaimanakah tokoh-tokoh yang lain itu memberi reaksi terhadapnya. (9) Melihat bagaimana tokoh itu dalam mereaksi tokoh yang lain (Aminuddin, 1984:87-88).

### **3. Metode Pengkajian**

Penelitian ini adalah *library research* (penelitian kepustakaan) yaitu pelaksanaan penelitian dengan menggunakan literatur (kepustakaan) berupa novel dan bahan pustaka lain yang menunjang penelitian ini. Selain itu, metode yang digunakan dalam penelitian ini adalah metode kualitatif dengan pendekatan deskriptif kualitatif yang bertolak pada pendekatan moral. Penelitian ini juga menekankan pada analisis isi (*content analysis*) karena penulis berusaha untuk memperdalam pemahaman mengenai unsur moral tokoh utama yang terdapat dalam novel.

### **4. Hasil Kajian dan Pembahasan**

Pada bagian ini, peneliti akan memaparkan data yang berkaitan dengan masalah yang dikaji dalam penelitian ini yaitu aspek moral. Aspek moral tokoh utama Si jamin dan Si Johan terdapat 39 temuan. Temuan yang menunjukkan moral baik berjumlah 29 dengan persentase 74,3% sedangkan moral buruk sebanyak 9 temuan dengan persentase 23,07 % . Moralitas baik tokoh utama mencakup aspek, cinta kasih, patuh, kejujuran, balas budi dan rela berkorban. Moralitas baik tokoh Si jamin lebih bersifat menyeluruh terhadap tokoh. Namun cinta kasihnya lebih tertuju kepada adiknya yaitu Si jamin dan ayahnya, patuh kepada Mina ibu kandungnya, jujur kepada Inem ibu tirinya, tahu balas budi kepada Kong Sui dan nyonya Fi.

Moralitas buruk tokoh utama antara lain, bohong, membantah, mengambil barang tanpa izin dan berkata kurang baik. Moralitas buruk tokoh Si jamin ini lebih banyak ditujukan kepada Inem ibu tirinya, semua itu dilakukan karena terlalu sayangnya kepada adiknya yaitu Si Johan. Demikian juga moralitas buruk tokoh Si Johan yaitu berbohong kepada kakaknya dan mengambil barang tanpa seizin Inem ibunya tirinya, semata-mata dilakukan juga untuk kebaikan.

Berikut ini paparan temuan moral baik dan moral buruk tokoh.

### **Moral baik Si jamin**

#### **Temuan cinta kasih Si jamin kepada Si Johan dan ayahnya**

- 1) Perlahan-lahan ia mendekati tempat tidurnya, lalu ia berkata, “Johan! Engkau sudah tidur?” Di tempat itu bergerak seorang anak kecil. Anak yang kedinginan itu bertanya sekali lagi, “Sudah tidur engkau Johan?” (MS, 2001: 11).
- 2) Sambil menangis tersedu-sedu ia mendekap adiknya, yang disayangi sebagai dirinya sendiri itu. (MS, 2001: halaman 12)
- 3) “diamlah Johan, janganlah engkau menangis juga. Ini saya bawa nasi sebungkus,...( MS, 2001: 12)
- 4) “Bang, rapatkanlah badan abang kemari, mata saya tak mau tidur, saya sangat kedinginan.” Si jamin merapatkan dirinya. (MS, 2001: 13)
- 5) Petang hari, bila ia sampai di rumah, alangkah besar hatinya, sebab ia dapat jumpa adiknya. (MS, 2001: 15)
- 6) Hati-hati didengarkannya, kalau-kalau si Inem memukuli pula adiknya. Syukurlah, tak terdengar adiknya menangis (MS, 2001: 37)
- 7) “Tetapi kalau saya tidak lekas pulang, apa jadinya Johan?” (MS,2001: 38)
- 8) Si jamin ingin membeli baju itu akan pengganti baju adiknya yang sudah compang-camping (MS, 2001: 38)
- 9) Tetapi tak berapa lama mukanya muram kembali, karena ia teringat adiknya Si Johan, yang dia sayangi itu. (MS, 2001: 44)
- 10) “Adikku Johan! Sekali-kali abang tidak akan meninggalkan engkau.” (MS, 2001: 44)
- 11) Teringatlah ia kepada adiknya, yang tidur di rumah seorang diri. ( MS, 2001: 55)
- 12) Ia sudah kenyang sekali tetapi adiknya Si Johan barangkali belum makan apa-apa. ( MS, 2001: 65)
- 13) “Johan... kasihan... tinggal sendiri... jangan pulang lagi... ke rumah; jangan... jangan...!” (MS, 2001: 97)
- 14) “Adikku Johan! Sekarang abang pergi...bersama-sama dengan ibu kita... Jangan adikku susah... kita bercerai... nanti di belakang hari... kita bertemu lagi. Selamat... selamatlah adikku, yang tercinta.” Sehabis

bicara itu Si jamin menarik tangan adiknya, memeluk dan mencium adiknya. (MS, 2001: 97)

15) “Sampaikan salamku kepada ayah,... (MS, 2001: 98)

### **Temuan jujur**

- 1) “ Ya, betul hari ini saya dapat uang tiga puluh sen, tetapi enam sen saya belikan nasi, sebab saya lapar.” (MS, 2001: 10)
- 2) Berdusta, mengatakan bapaknya telah meninggal, sekali-kali ia tidak mau. (MS, 2001: 43)
- 3) “Nyonya... Terima kasih ... cincin itu tidak ... kujual ... masih ada ... Johan tahu ... “ (MS, 2001: 96)

### **Temuan patuh**

- 1) Lagi pula ia tidak bisa melupakan pesan ibunya, katanya, “Jamin,kalau emak sudah tidak ada jangan lupa kepada Tuhan. Baik-baiklah perangaimu...kelak di hari kemudian kita bertemu di negeri akhirat ... sayangilah adikmu. Jangan sekali-kali tinggalkan dia.” (MS, 2001: 15)
- 2) Maka teringat pula ia akan pesan ibunya, “Jamin, kalau ibu tiada lagi, peliharalah adikmu, sekali-kali jangan tinggalkan dia!” (MS, 2001: 44)
- 3) Sebab itu ia tidak menjawab kata-kata orang yang mengusir itu, melainkan ia pergi mencari tempat yang lain.( MS, 2001: 45)
- 4) Mendiang emaknya selalu mengajari dia, bahwa makanan tidak boleh ditinggalkan terbuan-buang. (MS, 2001: 65)
- 5) Sekali lagi Si jamin memberi hormat kepada kedua laki istri yang pengasih itu (MS, 2001: 68)

### **Temuan rela berkorban**

Karena tarikan terlampau kuat, ia sendiri jatuh terlentang, sedang Johan terlepas dari bahaya. Si jamin lekas melompat, bangun hendak menyingkirkan dirinya, tetapi trem sudah sampai dan melanggar dirinya. (MS, 2001: 88).

Berdasarkan paparan temuan di atas, dapat disimpulkan bahwa Si jamin adalah sosok anak yang sangat mencitai keluarganya, terlebih lagi cinta kasihnya kepada adiknya Si Johan, Bertes bapaknya dan juga sangat patuh kepada mendiang ibunya yaitu Mina. Apapun pesan ibunya ketika

masih hidup selalu diingat dan dilaksanakan. Bahkan ia juga rela berkorban nyawa yang menjadi taruhannya kepada adiknya yang sangat dicintai. Oleh karena itu apapun akan dilakukan Si jamin demi kebahagiaan Si Johan adiknya.

### **Moral baik Si Johan**

#### **Temuan cinta kasih**

- 1) "Mengapa ayah menangis?" kata Johan. "jangan ayah susah memikirkan Si jamin, nanti ia datang jug, sebab ia sudah berjanji takkan mneninggalkan saya." (MS, 2001: 76)
- 2) "Bang, jangan abang menangis!" kata Si Johan membujuk-bujuk Si jamin. (MS, 2001: 82)
- 3) Air matanya berlinang-linang mengenangkan Si jamin, yang di bawa orang ke rumah sakit. (MS, 2001: 90)

#### **Temuan jujur/polos**

- 1) "Enak sekali nasi ini Bang, meskipun tidak ada lauknya." (MS, 2001: 13)
- 2) Jika perutnya sudah kenyangdan badannya tak kedinginan, senanglah hatinya, dan ia pun tidur nyenyak. (MS, 2001: 14)

Berdasarkan temuan di atas dapat disimpulkan bahwa Si Johan juga mempunyai cinta kasih kepada bapaknya terlebih kepada Si jamin abangnya. Namun tidak dipungkiri bahwa temuan kejujuran dan kepolosannya juga terlihat karena memang usianya yang masih kecil.

### **Moral buruk Si jamin**

#### **Temuan berkata kurang sopan**

- 1) "Mengapa engkau katakan Mak, Johan?" ujar Si jamin. "Perempuan itu bukan Mak kita. Sekali-kali tidak. Mak kita sudah meninggal dua tahun yang lalu (MS, 2001: 14)
- 2) Si jamin melihat ibunya dengan mata tajam, serta menjawab dengan pendek, "Tidak mau!" (MS, 2001: 80)

- 3) “Pencuri, pencuri!” serunya sambil mengamankan tinju ke arah pintu, tempat si Inem keluar (MS, 2001: 82)

### **Temuan bohong**

- 1) Tetapi disembunyikan juga, bahwa ia meminta-minta itu adalah suruhan ibu tirinya. (MS, 2001: 43)
- 2) Si jamin memandang muka anak itu, lalu ia menjawab dengan tak berpikir, “Tidak.” (MS, 2001: 50)
- 3) “Biarlah celana ini saya pakai dulu. Nanti petang saya pergi lagi meminta-minta.” (MS, 2001: 80).

### **Temuan tidak percaya**

Tetapi, ah, ia tidak yakin, sebab cerita adiknya itu kurang terang. (MS, 2001: 83)

Berdasarkan paparan di atas dapat disimpulkan bahwa Si jamin adalah juga sosok anak yang tentunya punya moral yang kurang baik. Aspek moral berkata tidak sopan, bohong dan tidak percaya semata-mata muncul karena kejamnya perlakuan Inem ibu tirinya terhap dia dan adiknya. Semua itu dia lakukan karena dalam keadaan terpaksa dan tidak ada cara lain untuk tidak berbuat seperti itu.

### **Moral buruk Si Johan**

#### **Temuan bohong dan berkata tidak sopan**

- 1) Ia tidak akan mengatakan semua itu kepada abangnya. (MS, 2001: 12)
- 2) ”Ya, “ jawab Si Johan, “Saya lihat dia meletakkan cincin itu di situ. Sudah itu saya intip-intip. (MS, 2001: 86)

Dari temuan di atas dapat disimpulkan bahwa tokoh Si Johan juga memiliki moral buruk yaitu berbohong dan berkata tidak sopan kepada Inem ibu tirinya. Namun semua itu ia lakukan untuk kebaikan Si jamin abangnya.

Berdasarkan hasil analisis yang telah dilakukan penulis, tampak bahwa aspek moralitas baik yang paling dominan dalam novel *Si jamin dan Si Johan* karya Merrari Siregar adalah aspek cinta kasih dan kejujuran.

Novel *Si Jamin dan Si Johan* ini menggambarkan kehidupan dua anak yang ditinggal mati oleh ibunya. Setelah kematian ibunya mereka hidup bersama bapak dan ibu tirinya. Dalam cerita ini kehadiran tokoh Inem sebagai ibu tiri yang berperilaku sangat kejam kepada keluarganya terlebih kepada Si Jamin dan Si Johan anak tirinya membuat anak itu selalu tertekan dalam hidupnya. Kekejaman Inem ini membuat Si Jamin dan Si Johan seperti hidup dalam neraka sehingga mereka membencinya. Kekejaman Inem membuat kakak beradik ini saling menyayangi, terlebih cinta kasih Si Jamin sebagai kakak kepada adiknya.

Si Jamin selalu ingat pesan ibunya sebelum meninggal agar ia merawat dan tidak meninggalkan adiknya, sehingga apapun yang terjadi dalam keluarganya ia tidak akan meninggalkan adiknya. Pesan ini dipegang teguh oleh Si Jamin sampai akhir hayatnya, yaitu ketika ia menyelamatkan Si Johan dari kecelakaan trem walaupun dirinya sendiri menjadi korban dalam kecelakaan itu.

Pesan moral yang sangat baik yang mengajarkan kita tentang arti dari sebuah cinta kasih dan kejujuran. Kita sadar atau tidak bahwa moralitas baik dalam kehidupan masyarakat kita saat ini sudah mulai memudar. Hal inilah, dapat kita jadikan pembelajaran terutama bagi peserta didik yang membutuhkan teladan bagi dirinya untuk menjalani hidup. Bila kemudian nilai moral dibentuk oleh lingkungan masyarakat dengan adanya ukuran moral tertentu, maka hal ini pun dapat membentuk pengertian moral itu sendiri.

Berdasarkan pada hasil penelitian yang telah dilakukan bahwa aspek moral yang dapat diambil dari novel *Si Jamin dan Si Johan* adalah apa yang diperankan tokoh utama Si Jamin dan Si Johan. Dalam hal ini, penulis dapat menafsirkan bahwa sosok kakak beradik hidup rukun tidak pernah bertengkar sedikitpun, saling mengasihi, dan mencintai. Seorang anak yang

seharusnya masih memerlukan kasih sayang dari kedua orang tuanya , namun kenyataannya ia harus menjadi ibu dan bapak untuk adiknya. Demikian juga Si Johan, ia tahu bahwa apa yang dilakukan abangnya adalah wujud rasa cintanya kepada dirinya, sehingga ia tidak pernah mengeluh sedikitpun atau membantah perintah abangnya. Justru sebaliknya hanya rasa cinta dan kasih sayang yang ada pada dirinya.

Bukan hanya itu, cinta kasih dan kejujuran tokoh Si jamin ini juga ditujukan kepada orang lain yang pernah menolong dirinya yaitu Kong Sui dan nyonya Fi. Ketika akan meninggal ia mengucapkan rasa terima kasihnya dan masih sempat berkata jujur bahwa cincinnya tidak dijual tetapi dibawa Si Johan. Sedangkan Si Johan memiliki moral kejujuran yang tinggi sehingga ia berusaha dengan sungguh-sungguh untuk mengembalikan cincin tersebut kepada pemiliknya yaitu Kong Sui dan nyonya Fi.

## **5. Simpulan**

Berdasarkan penelitian yang telah penulis lakukan dalam novel *Si jamin dan Si Johan* karya Merrari Siregar dapat disimpulkan bahwa dalam novel tersebut aspek yang paling dominan adalah aspek moralitas baik, yaitu cinta kasih dan kejujuran. Untuk tokoh utama Si jamin cinta kasih dan kejujurannya ditujukan kepada semua tokoh yaitu Si Johan adiknya, Mina ibu kandungnya, Bertes bapaknya, Inem ibu tirinya, Kong Sui dan nyonya Fi. Sedangkan tokoh utama Si Johan karena masih kecil belum banyak yang ia ketahui maka cinta kasih dan kejujurannya hanya tertuju kepada Si jamin abangnya, walaupun ada sebagian tertuju kepada Bertes bapaknya, Kong Sui dan nyonya Fi, tetapi tidak begitu dominan.

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## PEMBELAJARAN MATEMATIKA YANG MENYENANGKAN

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### **Abstrak**

Sekolah sebagai wadah pencetak generasi bangsa selalu menerapkan berbagai metode dan media pembelajaran guna menjawab tuntutan jaman untuk menghasilkan SDM yang berkualitas tinggi. Salah satunya dengan menggunakan metode *mathmagic* untuk meningkatkan hasil belajar siswa. Metode *mathmagic* adalah metode konvensional yang memiliki model perhitungan perkalian matematika yang berbeda dari metode konvensional yang biasa diterapkan di sekolah-sekolah pada umumnya. Untuk menggunakan metode *mathmagic*, siswa dituntut sudah menghafal perkalian dasar 0 sampai 10 serta telah memahami angka ratusan, puluhan, dan satuan terlebih dahulu. Guru menyampaikan materi *mathmagic* ini dengan ceramah, bertanya langsung, dan pemberian tugas di sekolah maupun tugas rumah. Diharapkan dengan menggunakan metode *mathmagic* siswa mampu menghitung KaBaTaKu (kali bagi tambah kurang) dengan daya nalarnya, rasa percaya diri siswa bertambah, belajar menjadi mudah dan menyenangkan sehingga akan meningkatkan hasil belajar siswa.

### **Pendahuluan**

Kebanyakan orang Indonesia menganggap bahwa matematika adalah pelajaran yang sulit. Karena itu, tidak mengherankan apabila sering kali nilai matematika adalah nilai terendah yang dijumpai oleh orang tua dalam raport anaknya. Tetapi, sesungguhnya menguasai pelajaran matematika bukanlah hal yang teramat sulit.

Kesulitan dalam belajar matematika bukan disebabkan oleh sulitnya materi pelajaran, melainkan karena cara pengajaran yang tidak mudah dimengerti atau tidak sesuai dengan karakter cara belajar si anak. Dengan menggunakan teknik belajar yang tepat, maka pelajaran matematika akan menjadi lebih mudah dan menyenangkan untuk dipelajari.

Dewasa ini terdapat banyak lembaga yang mengajarkan matematika dengan cara yang unik dan menarik yang dapat memperbaiki kemampuan anak-anak dalam belajar matematika. Lembaga-lembaga ini memiliki teknik yang berbeda-beda untuk membuat pelajaran matematika lebih mudah untuk dikuasai.

Berikut ini teknik atau metode belajar matematika yang membuat matematika menjadi mudah untuk dipelajari:

### **1. Operasi perkalian**

Perkalian itu sendiri dapat dijelaskan sebagai berikut :

Perkalian adalah operasi hitung kelipatan satu bilangan dengan bilangan lain. Operasi ini adalah salah satu bentuk operasi dasar di dalam aritmatika dasar yang lainnya seperti penjumlahan, pengurangan, dan pembagian. Operasi perkalian ini sering disebut operasi penjumlahan berulang.

Perkalian terdefinisi untuk seluruh bilangan di dalam suku-suku penjumlahan yang diulang-ulang, misalnya 5 dikali 2 ( ditulis  $5 \times 2$  sering dibaca 5 kali 2) dapat dihitung dengan menjumlahkan 5 kali dari 2 bersama-sama :

$$5 \times 2 = 2 + 2 + 2 + 2 + 2 = 10.$$

Perkalian dalam matematika merupakan ilmu dasar yang mendasari semua penerapan dalam kehidupan nyata. Contoh penerapan nyata adalah dalam bidang medis, ketika kita mendapat obat dari dokter ada tulisan  $3 \times 1$  berarti 3 kali dalam 1 hari (pagi, siang, malam) masing-masing 1 pil. Bukan sebaliknya, 1 kali dalam sehari 3 pil. Hal ini perlu diperhatikan karena prosesnya sangat berbeda antara  $3 \times 1$  dan  $1 \times 3$ . Sering kali kita terfokus pada hasilnya yang sama-sama 3. Penjelasan dalam bidang medis akan sangat jelas  $3 \times 1 = 1 + 1 + 1 = 3$  ; sedangkan  $1 \times 3 = 3$ . Penekanan

proses ini merupakan kewajiban bagi pengajar dan penulis buku tentang perkalian.

### 1.1 Metode Bersusun

Operasi perkalian dengan metode bersusun adalah suatu metode konvensional perkalian yang proses perkaliannya tersusun ke bawah. Metode konvensional adalah suatu metode secara klasikal yang menggunakan metode ajar yang biasanya digunakan guru-guru di sekolah. Model ini biasanya merupakan gabungan dari metode ceramah, tanya jawab, dan pemberian tugas.

Metode ini pada umumnya dikerjakan dengan mengalikan angka satuan dengan angka satuan, lalu angka puluhan dengan angka satuan, lalu angka ratusan dengan angka puluhan dan sebagainya yang dimulai dari kanan ke kiri. Agar lebih jelas lagi, lihat contoh di bawah ini perkalian bilangan dua digit dengan dua digit dan tiga digit dengan tiga digit:

Contoh 1:  $27 \times 12 = \dots\dots\dots$

$$\begin{array}{r} 27 \\ \underline{12} \times \end{array}$$

- Langkah 1: Kalikan 7 dengan 2 = 14, tulis angka belakangnya saja yaitu 4 (angka satuan), angka 1 disimpan (angka puluhan)
- Langkah 2: Kalikan 2 dengan 2 = 4, lalu tambahkan dengan simpanan tadi, sehingga  $1 + 4 = 5$  (angka puluhan)
- Langkah 3: Kalikan 7 dengan 1 = 7, tulis angka 7 di bawah langkah 2
- Langkah 4: Kalikan 2 dengan 1 = 2, tulis di sebelah kiri langkah 3
- Terakhir: Tambahkan secara bersusun kedua hasil tadi, sehingga menjadi hasil akhir perkalian ini

$$\begin{array}{r}
 \begin{array}{cc} 2 & 7 \\ \downarrow & \searrow \\ 1 & 2 \end{array} \times \\
 \hline
 5 \quad 4 \\
 \begin{array}{cc} 2 & 7 \\ \hline 3 & 2 & 4 \end{array} +
 \end{array}$$

Contoh 2 :  $78 \times 34 = \dots\dots\dots$

$$\begin{array}{r}
 \begin{array}{cc} 7 & 8 \\ \searrow & \downarrow \\ 3 & 4 \end{array} \times \\
 \hline
 3 \quad 1 \quad 2 \\
 \begin{array}{cc} 2 & 3 & 4 \\ \hline 2 & 6 & 5 & 2 \end{array} +
 \end{array}$$

Contoh 3:  $104 \times 105 = \dots\dots\dots$

$$\begin{array}{r}
 104 \\
 105 \times
 \end{array}$$

❖ **Langkah 1 :**

Kalikan 4 dengan 5 = 20, tulis angka belakangnya saja yaitu 0 (angka satuan), angka 2 disimpan (angka puluhan)

❖ **Langkah 2 :**

Kalikan 0 dengan 5 = 0 lalu tambahkan dengan simpanan tadi, sehingga  $0 + 2 = 2$ , tulis sebelah kiri langkah 1

❖ **Langkah 3 :**

Kalikan 1 dengan 5 = 5, tulis angka 5 persis di sebelah kiri angka 2

❖ **Langkah 4 :**

Kalikan 4 dengan 0 = 0. tulis angka 0 di bawah angka 2 pada langkah 2

❖ **Langkah 5 :**

Kalikan 0 dengan 0 lalu tulis disebelah kiri hasil angka langkah 4 dan seterusnya

❖ **Terakhir**, tambahkan secara bersusun ketiga hasil tadi, sehingga menjadi hasil akhir perkalian ini.

$$\begin{array}{r}
 \begin{array}{r}
 1 \quad 0 \quad 4 \\
 \swarrow \quad \searrow \quad \downarrow \\
 1 \quad 0 \quad 5 \quad x
 \end{array} \\
 5 \quad 2 \quad 0 \\
 0 \quad 0 \quad 0 \\
 \hline
 1 \quad 0 \quad 4 \quad + \\
 1 \quad 0 \quad 9 \quad 2 \quad 0
 \end{array}$$

Contoh 4:  $213 \times 126$

$$\begin{array}{r}
 \begin{array}{r}
 2 \quad 1 \quad 3 \\
 \swarrow \quad \searrow \quad \downarrow \\
 1 \quad 2 \quad 6 \quad x
 \end{array} \\
 1 \quad 2 \quad 7 \quad 8 \\
 4 \quad 2 \quad 6 \\
 \hline
 2 \quad 1 \quad 3 \\
 2 \quad 6 \quad 8 \quad 3 \quad 8
 \end{array}$$

Contoh 5 :  $129 \times 186$

$$\begin{array}{r}
 \begin{array}{r}
 1 \quad 2 \quad 9 \\
 \swarrow \quad \searrow \quad \downarrow \\
 1 \quad 8 \quad 6 \quad x
 \end{array} \\
 7 \quad 7 \quad 4 \\
 1 \quad 0 \quad 3 \quad 2 \\
 \hline
 1 \quad 2 \quad 9 \quad + \\
 2 \quad 3 \quad 9 \quad 9 \quad 4
 \end{array}$$

Operasi perkalian metode bersusun memiliki kelebihan dan kekurangan, di antaranya :

- a. Kelebihan metode bersusun yaitu :
  1. Metode bersusun mudah diterapkan

2. Pengerjaannya secara sistematis dengan penyusunan ke bawah
- b. Kelemahan metode bersusun yaitu :
  1. Proses pengerjaannya panjang dan lama
  2. Anak kebingungan untuk menyusun dan menjumlahkan angka ke bawah

## **1.2 Metode Mathmagic**

Metode mathmagic adalah salah satu metode dalam pembelajaran penghitungan matematika yang didirikan oleh Handojo dan istrinya Edianti. Upaya Peningkatan hasil belajar siswa di bidang matematika masih terus dilaksanakan oleh pemerintah maupun pihak swasta. Upaya dari pemerintah adalah berupa perbaikan kurikulum sedangkan upaya dari pihak swasta adalah membuka sekolah, biro privat les, bimbingan tes dan lain-lain. Hal ini sesuai dengan apa yang dilakukan oleh Handojo dan Edianti, mereka membuka Mathmagic School pada bulan Januari 2004. Tujuan utama Mathmagic School adalah untuk membuat perbedaan cara pandang orang tua dan anak-anak dalam melihat dan berhubungan dengan matematika.

Selama beberapa bulan berdiri, banyak kejutan yang terjadi. Ternyata bukan hanya murid-murid sekolah saja, banyak orang tua siswa dan orang dewasa memiliki minat yang besar untuk belajar matematika dengan cara kreatif dan menyenangkan. Hal ini bisa terjadi karena mathmagic adalah teknik manipulasi angka dalam berhitung yang belum banyak diketahui.

Dengan metode yang sederhana, menarik dan menyenangkan akan dapat meningkatkan hasil belajar siswa. Handojo dan Edianti (2007) menyatakan bahwa: “Pada prinsipnya matematika mudah bisa diwujudkan dengan metode sederhana”. Dengan metode sederhana

membuat proses perhitungan menjadi jauh lebih sederhana dan mudah.

Salah satu metode sederhana yang dapat digunakan oleh guru dalam pembelajaran matematika adalah metode Mathmagic. Metode Mathmagic tidak hanya menyenangkan, tetapi juga mudah dipelajari. Metode Mathmagic lebih dari sekedar teknik perhitungan cepat. Anak-anak dapat mengembangkan strategi untuk penyelesaian soal secara umum. Jika anak-anak tidak tahu atau tidak pernah belajar bagaimana cara menyelesaikan soal maka anak-anak akan menyusun metode sendiri.

Artinya anak diharapkan mampu menghitung KaBaTaKu (kali bagi tambah kurang) dengan daya nalarnya. Metode mathmagic adalah salah satu metode belajar terhadap operasi hitung pada pelajaran matematika yang di antaranya adalah operasi hitung perkalian. Dalam metode mathmagic anak didik diarahkan untuk dapat memahami operasi hitung perkalian dengan cara cepat dan mudah. Semakin mudah metode yang digunakan untuk memecahkan soal, semakin cepat memecahkannya dengan sedikit kemungkinan membuat kesalahan. Metode mathmagic ini nantinya tidak hanya diaplikasikan di atas kertas namun diharapkan anak didik mampu menghitung perkalian menggunakan daya nalarnya. Handojo menyatakan bahwa "Metode Mathmagic tidak hanya menyenangkan, tetapi juga mudah dipelajari". Metode mathmagic dapat dikatakan merupakan metode yang cepat dalam perhitungan matematika, karena jika menggunakan daya nalar, siswa dapat mengerjakan tanpa menggunakan buram kecuali dibutuhkan tapi tanpa kalkulator. Rasa percaya diri siswa akan bertambah setelah siswa mengetahui cara penggunaannya sehingga akan meningkatkan hasil belajar siswa.

Dalam metode mathmagic yang peneliti gunakan adalah metode untuk bilangan dua digit dengan dua digit dan tiga digit dengan tiga digit. Namun sebelumnya, siswa harus sudah menguasai perkalian satu digit dan dua digit baik dengan metode bersusun (konvensional) atau tidak. Siswa juga harus sudah menguasai tempat bilangan mulai dari ratusan, puluhan hingga satuan.

### Perkalian dua digit dengan dua digit

Contoh 1:  $21 \times 31 = \dots\dots$

$$\begin{array}{r} 21 \\ \underline{31} \times \end{array}$$

- Langkah 1:  
Kalikan angka pertama dari keduanya  $2(0) \times 3(0) = 6(00)$
- Langkah 2:  
Kalikan secara menyilang kemudian jumlahkan  $2(0) \times 1 + 3(0) \times 1 = 5(0)$
- Langkah 3:  
Kalikan kedua angka yang terakhir  $1 \times 1 = 1$
- Langkah 4:  
Jumlahkan semuanya secara bersusun  $6(00)$

$$\begin{array}{r} 2 \quad 1 \\ \downarrow \quad \swarrow \quad \searrow \quad \downarrow \\ 3 \quad 1 \end{array} \times \begin{array}{r} 3 \quad 1 \\ \hline 6 \quad 5 \quad 1 \end{array}$$

Contoh 2:  $27 \times 35 = \dots\dots$

$$\begin{array}{r} 2 \quad 7 \\ \downarrow \quad \swarrow \quad \searrow \quad \downarrow \\ 3 \quad 5 \end{array} \times \begin{array}{r} 3 \quad 5 \\ \hline 6 \quad 31 \quad 35 \end{array}$$

Keterangan:

- $\rightarrow 2(0) \times 3(0) = 6(00)$
- $\rightarrow (2 \times 5)(0) + (7 \times 3)(0) = 31(0)$
- $\rightarrow 7 \times 5 = 35$

Setiap pangkat dijumlahkan ke angka depannya, jadi = 9 4 5

### Perkalian tiga digit dengan tiga digit

**Contoh 1 :**  $321 \times 401 = \dots\dots$

321

4 0 1 x

➤ **Langkah 1 :**

Kalikan angka pertama dari keduanya  $3(00) \times 4(00) = 12(0000)$

➤ **Langkah 2 :**

Kalikan dua angka pertama secara menyilang kemudian jumlahkan  $(3(00) \times 0) + (2(0) \times 4(00)) = 8(000)$

➤ **Langkah 3 :**

Kalikan silang angka pertama dan angka terakhir, kalikan masing-masing angka kedua kemudian jumlahkan  $(3(00) \times 1) + (1 \times 4(00)) + (2(0) \times 0) = 7(00)$

➤ **Langkah 4 :**

Kalikan silang dua angka terakhir kemudian tambahkan  $(2(0) \times 1) + (1 \times 0) = 2(0)$

➤ **Langkah 5 :**

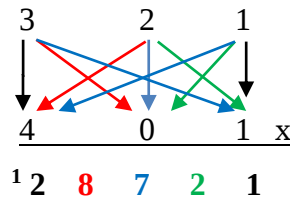
Kalikan angka terakhir dari keduanya  $1 \times 1 = 1$

➤ **Langkah 6 :**

Jumlahkan secara bersusun 12(0000)

$$\begin{array}{r}
 8(000) \\
 7(00) \\
 2(0) \\
 1 \\
 \hline
 128721 \quad +
 \end{array}$$

Penulisan dalam mathmagic dapat dilakukan dengan lebih mudah yaitu ditulis dengan simbol perpangkatan namun bukan berarti dipangkatkan.



Keterangan :

→ :  $3 \times 4$

→ :  $(3 \times 0) + (2 \times 4)$

→ :  $(3 \times 1) + (1 \times 4)$

→ :  $(2 \times 1) + (1 \times 0)$

→ :  $1 \times 1$

Setiap pangkat dijumlahkan ke angka didepannya jadi **128721**

Contoh 2 :  $572 \times 213 = \dots\dots$

572

213 x

➤ **Langkah 1 :**

Kalikan angka pertama dari keduanya  $5(00) \times 2(00) = 10(0000)$

➤ **Langkah 2 :**

Kalikan dua angka pertama secara menyilang kemudian jumlahkan  $(5(00) \times 1(0)) + (7(0) \times 2(00)) = 19(000)$

➤ **Langkah 3 :**

Kalikan silang angka pertama dan angka terakhir, kalikan masing-masing angka kedua kemudian jumlahkan  $(5(00) \times 3) + (2(00) \times 2) + (7(0) \times 1(0)) = 26(00)$

➤ **Langkah 4 :**

Kalikan silang dua angka terakhir kemudian tambahkan  $(7(0) \times 3) + (2 \times 1(0)) = 23(0)$

➤ **Langkah 5 :**

Kalikan angka terakhir dari keduanya  $2 \times 3 = 6$

➤ **Langkah 6 :**

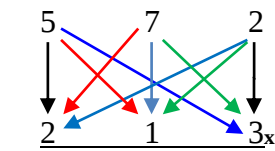
Jumlahkan secara bersusun 10(0000)

19(000)

26(00)

23(0)

6  
 121836 +



<sup>1</sup>0 <sup>1</sup>9 <sup>2</sup>6 <sup>2</sup>3 6

= 1 1 1 8 3 6

= 121836

Keterangan :

→ : 5 x 2

→ : (5 x 1) + (7 x 2)

→ : (5 x 3) + (2 x 2) + (7 x 1)

→ : (2 x 1) + (7 x 3)

→ : 2 x 3

Setiap pangkat dijumlahkan ke angka di depannya jadi  $572 \times 213 = 121836$

Metode mathmagic memiliki kelebihan dan kekurangan, di antaranya :

1. Kelebihan metode mathmagic yaitu :
  - a. Metode perkalian yang lebih cepat apabila siswa telah mengetahui cara pengerjaannya
  - b. Metode perkalian yang unik dilihat dari cara penulisannya
  - c. Tidak perlu bersusun panjang
2. Kekurangan metode mathmagic yaitu :
  - a. Metode perkalian yang lebih rumit sehingga tidak dipakai di sekolah-sekolah pada umumnya
  - b. Untuk pertemuan pertama mungkin dapat membuat siswa bingung
  - c. Diperuntukkan bagi siswa yang sudah hafal perkalian 1 sampai 10

### Perbedaan Metode Perkalian Bersusun dan Metode Mathmagic

| No | Metode Perkalian Bersusun           | Metode Mathmagic                                                                        |
|----|-------------------------------------|-----------------------------------------------------------------------------------------|
| 1. | Perkalian dari kanan ke kiri        | Perkalian dari kiri ke kanan                                                            |
| 2. | Prosesnya bersusun panjang ke bawah | Prosesnya tidak bersusun                                                                |
| 3. | Menggunakan teknik menyimpan        | Tidak ada teknik menyimpan tetapi ditulis dengan menggunakan teknik simbol perpangkatan |

### LATIHAN

Kalikanlah bilangan berikut dengan metode mathmagic

1.  $28 \times 35$
2.  $36 \times 49$
3.  $24 \times 53$
4.  $32 \times 57$
5.  $32 \times 65$
6.  $56 \times 47$
7.  $35 \times 28$
8.  $29 \times 32$
9.  $234 \times 432$
10.  $187 \times 352$
11.  $273 \times 345$
12.  $812 \times 269$
13.  $241 \times 483$
14.  $936 \times 214$
15.  $428 \times 612$
16.  $295 \times 693$

# **Transgender in *The Danish Girl* Film and Yoshimoto's *Kitchen*: Queer Criticism**

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## **Abstract**

This article attempts to analyze the characters of Einar Wegener, who turns to be Lili Elbe, in *The Danish Girl* Film, and Eriko, a transwoman in Yoshimoto's *Kitchen*. Both of them are transgender women, but their intentions behind it are completely different. The study aims at comparing two different literary works coming from two different cultures, nationalities, and historical background. Employing the Queer Criticism, this article unveils that Einar, *The Danish Girl* Film, wishes to change his gender and sexuality because of his desire to be a real woman. To get his new identity, he is willing to leave his wife, Gerda. While, Eriko, in Yoshimoto's *Kitchen*, turns out to be a transgender mother in order to take good care of her only son, Yuichi, after 'her' wife dies. It is concluded that a sexual desire is the distinct factor found out in the study.

Key words: Queer criticism, transgender, sexuality

## **BACKGROUND OF THE STUDIES**

Society for many years has tried to close their perspective about homosexual people. But through times, the amount of homosexual people is going up. They often raise their voice to get their rights and acknowledgment from the society. Society often judges that nonstraight people are irrational and psychologically ill. They cannot comprehend the concepts and roles of gender and sexuality.

Through queer criticism, it can be studied that sexuality cannot be driven only by biological sex nor gender roles. Through someone's lifetime, his

sexual orientation can change. Some aspects that may affect it are someone's will, creativity, and desire. The point of queer criticism is identifying that a person should have been seen as the whole individual, not only physically but also the psychic.

*The Danish Girl* focuses on the story of the main character, Einar Wegener, who was born as a man in mid-1920s. He was a Danish landscape artist. Both with his wife, Gerda Wegener a portrait artist, whom asked him to stand in for a female model. The act of posing as a female figure unmasks Einar's lifelong identification as a woman, whom she has named Lili Elbe. This sets off a progression, first tentative and then irreversible, of leaving behind the identity as Einar, which she has struggled to maintain all her life.

While *Kitchen* tells a story about Eriko, a transgendered father-to-mother of Yuichi Tanabe. Her former male name is "Yuji". She considers herself to be an adoptive mother to Mikage, Yuichi's friend. She owns a gay club. Eriko was, and still is devoted to his wife and her memory who had died from cancer. "Yuji" knows he will never fall in love with another woman and decides to become a woman. She lives for the day and to the fullest which makes her character much more beautiful than her plastic surgery shows. Her charm captures Mikage instantly. Eriko dies fighting her stalker after he stabs her, and Eriko kills him with a barbell at the club.

Comparative Literature focuses on the study of literature from different cultures, nations, and genres, and explores relationships between literature and other forms of cultural expression. According to Henry Remak in Susan Bassnett, American School of Comparative Literature is to find out what lies beyond the similarities and differences (social, economic, political conditions, cultures, architectures, beliefs, religion, and many others) and thus, the things beyond the similarities and differences of the literary works are not only limited to literature but can go further to other disciplines

(1993:31). Comparative literature can be applied in Queer Criticism that is reflected in *The Danish Girl* and *Kitchen*.

The article writers will study how queer criticism concepts are described in *The Danish Girl* and *Kitchen* and find the differences and similarities of the two characters. The article writers will apply American School of Comparative Literature, and Queer Criticism concept.

This research is a descriptive qualitative research. The data sources of this research are taken from the two compared stories, *The Danish Girl* and *Kitchen*. This research analysis is done by interpreting the data through description and explanation. The writers also use deductive and inductive techniques.

## **THEORETICAL BACKGROUND**

A contemporary approach to gender representation was introduced by Judith Butler, who suggests that gender is not the result of nature but is socially constructed. That is to say, male and female behavior and roles are not the result of biology, but are constructed and reinforced through media and culture. Butler argues that there are a number of exaggerated, disruptive ‘tongue-in-cheek’ representations of masculinity and femininity, which draw attention to the idea that gender is socially constructed and cause what she refers to as ‘gender trouble’. Queer theory challenges the traditionally held assumptions that there is a binary divide between gay and heterosexual, and suggests that sexual identity is more fluid.

A summary of Butler’s key points on gender representation and queer theory:

- Nothing within your identity is fixed.
- Your identity is little more than a pile of (social and cultural) things which you have previously expressed, or which have been said about you.
- There is not really an ‘inner self’. We come to believe we have one through the repetition of discourses about it

- Gender, like other aspects of identity, is a performance (though not necessarily a consciously chosen one). Again, this is reinforced through repetition.
- People can therefore change.
- The binary divide between masculinity and femininity is a social construct built on the binary divide between men and women – which is also a social construction.
- We should challenge the traditional views of masculinity, femininity and sexuality by causing gender trouble. Source: (GAUNTLETT, D. (2008). Media, gender and identity: an introduction. London, Routledge.)

Queer Theory is a theory about homosexuality that suggested that sexual orientation is not only seen from one aspect, such as gender (masculine/feminine) or sex (male/female). Sexual orientation using both these aspects to identify someone. The Focus of the theory is the willingness of identity where a person cannot be seen only physically, but also seen in terms of the psychic.

According to Mann and Patterson, although sex and gender are closely related, yet the perception of them are not the same. They can form the base of social relation.

“Gender affects the operation of the sexual system, and the sexual system has had gender-specific manifestations. But although sex and gender are related, they are not the same thing, and they form the basis of two arenas of social practice.”  
(Reading Feminist Theory: From Modernity to Postmodernity. Susan Archer Mann, Ashly Suzanne Patterson. p 130)

Lois Tyson, in her book entitled Critical Theory Today states that, Queer theory determines someone's sexuality as a changeable progress. It can be influenced by the social environment.

“Queer theory defines individual sexuality as a fluid, fragmented, dynamic collectivity of possible sexualities. Our sexuality may be different at different times over the course of our lives or even at different times over the course of a week because sexuality is a dynamic range of desire.” (Tyson: 335)

“For queer theory, our sexuality is socially constructed (rather than inborn) to the extent that it is based on the way in which sexuality is defined by the culture in which we live.” (Tyson: 336)

She also describes that sexuality cannot be controlled by the definition of natural sex (male or female) nor gender roles in society (masculine or feminine). Sexuality can pass over these categorizations, since it has a will of its own.

“Sexuality is completely controlled neither by our biological sex (male or female) nor by the way our culture translates biological sex into gender roles (masculine or feminine). Sexuality exceeds these definitions and has a will, a creativity, an expressive need of its own.” (Tyson 335)

## **DISCUSSION**

### **TRANSGENDER IN *THE DANISH GIRL* FILM**

This research studies the phenomena of Queer Criticism in *The Danish Girl* and *Kitchen*. Based on the definitions of queer criticism above, gender is not the result of nature but is socially constructed. Queer theory also suggests that sexuality can be described as a fluid, fragmented, dynamic collectivity of possible sexualities. It means that through Queer Criticism perspective, someone's sexuality's desire can change over times.

In *The Danish Girl*, Gerda provokes Einar to wear make up and a dress, because he has to be a model for her painting. By these consequences of events, it triggers Einar to create Lili's image within him. It also means, unconsciously, Gerda has supported him to be a woman. This statement is supported by the following quotation:

“Gerda sweeps a layer of foundation over Einar's face. When she's done, he opens his eyes. Einar takes in his blanked-out face in the shaving mirror. Gerda goes to apply eyeliner.”

“Einar's breathing feels slightly laboured now. The dress weighs heavily. His head moves slightly, feeling it brush at his neck. His fingers curl involuntarily around the beaded cuff.”

“Einar peels off his shirt. Underneath, he wears Gerda's lace edged slip. Gerda gaps slightly.. Einar has outdone her with this imaginative twist. But she rises to the occasion. Feels the fabric against his body.”

When Einar appears in public as Lili Elbe in a ball for the first time, Einar meets Henrik and falls in love with him. He feels the secret intimacy with another man, and his sexual desire to be a woman begins to rise. The following quotations describe the statement:

“Three times a charm.. we see something shift in Lili.. Henrik senses it.. he kisses her. When he releases her, she gasps, and he kisses her again, finds his passion returned this time.. when she finally catches her breath she can't look at him.”

“Lili lets herself be drawn closer to him.. he strokes her face. Lili smiles, adoring.

Henrik kisses her and she responds eagerly. His hand works its way down her body, between her legs. Lili squirms, uncomfortable.”

Einar feels he has a feminine side since he was a boy, back in Vejle, when he feels the attraction with Hans. When Einar gets older he realizes that there is Lili, whom lurks inside him. The proof of the statement can be found in these quotations:

Gerda: “There have been other men?”

Einar: “There was another, but it was a long time ago... that boy Hans... back in Vejle.”

Hans:”We were just little boys, you know, playing around? Anyway, Einar just looked so pretty in that apron-I kissed him! Next thing I know, his father’s chasing me out.”

Einar’s desire to become a woman grows more deeply, he not only wants to appear as a woman physically, but he also wants to change his gender and sexuality. He secretly imitates and studies a woman’s gesture from a prostitute:

“As Gerda buys fish, Einar is distracted , observing and copying the movement of the female customer beside him.”

“Einar turns on the lights, quickly pulls off his coat.. He traces the shape of his ‘breasts’ with trembling hands. He quickly strips off shirt, trousers... He pulls off his underwear, returns to the mirror, pushes his cock back between his legs, squeezing his thighs tight until he has an approximation of a vagina. He rounds his shoulders, takes in the arresting transformation, breathless with

excitement, terror. A sense of impending inevitable transgression.”

“Einar studies the girl and gradually his body begins to mirror hers, a parody of female abandon. We see his reflection in the glass now, gradually eclipsing her..he breathes, an almost orgasmic gasping breath of relief.”

Einar’s struggle has left his identity behind as Einar and reveals his lifelong identification as a woman, whom he calls her as Lili Elbe. The statement can be proved by these quotations:

Hexler:”So tell me about Lili. Where does she come from?”

Einar:”Inside me.”

Einar: “I don’t think I can give you what you want.”He looks away, ashamed. It’s unbearable. Gerda approaches him. He looks like Lili dressed as Einar.”

Lili:”Can I borrow a nightdress?” Gerda shocked. “No..we’ve never done that. Lili’s never spent the night”..Einar confesses, “It doesn’t matter what I wear. When I dream, they’re Lili’s dreams.”

Einar: “Every morning I promise myself I’ll spend the whole day as Einar. But there’s so little Einar left.”

Hans:”You need building up.”

Einar:”No. I think Lili’s thoughts. All the time. Even here, now, I’m having to work so hard just to.. to be me. To be THIS.”

## TRANSGENDER IN YOSHIMOTO’S *KITCHEN*

Kitchen plays an important role in the novella, where the three main characters, Mikage, Yuichi, and Eriko meet and discuss their life, their

experience, their loss, and even their weaknesses. Kitchen in Japanese culture is more than just a place for cooking, as it is stated as follows:

In Japanese culture the kitchen is not simply a room, an architectural space devoted to cooking. Instead, it is a place where “official discourse about national identity, gender, sexuality, family, and motherhood are enacted against the imaginary landscape of real and found memories and images of individual lives” (Buckley, 2000).

According to the author herself, the main themes in her work are “the exhaustion of young Japanese in contemporary Japan” and “the way in which terrible experiences shape a person’s life” — additional issues explored in *Kitchen* include transexuality and the loneliness inherent in modern Tokyo life.

In the novella, Eriko is not only Yuichi’s mother, but was formerly his father, Yuji. It is told that after Yuji’s wife died, he decides that he is really a woman, and undergoes the surgery to become one.

His name Yuji is transformed to ‘Eriko’. Yuichi confides his transgender mother, Eriko, to Mikage:

... "She's had plastic surgery." "Oh?" I said, feigning nonchalance. "I wondered Why she didn't look anything like you." "And that's not all. Guess what else—she's a man." He could barely contain his amusement. ... .. "Yes, but. Could *you* call someone who looked like that 'Dad'?" he asked calmly. He has a point, I thought. An extremely good answer. (Kitchen, 1988: 14).

Eriko has also gone through a time in her life when she is sad and confused about what to do. Yuichi tells Mikage that his “real” mother is another woman and that Eriko, who is transgendered, is Yuichi’s biological father. Yuichi could accept the transgender of his father. They could converse comfortably and happily around. *That they could be this cheerfully normal in the midst of such extreme abnormality.* (Kitchen, 1988: 31).

"After my real mother died, Eriko quit her job, gathered me up, and asked herself, 'What do I want to do now?' What she decided was, 'Become a woman.'...She says that before she became a woman she was very shy. Because she hates to do things halfway, she had everything 'done,' from her face to her whatever, and with the money she had left over she that nightclub. She raised me a woman alone, as it were." (Kitchen,1988: 15).

From Yuichi's accounts, it is clearly seen that after the loss of his wife, Yuji merely focuses on how to substitute a mother role for Yuichi and raise him after his mother's death. *She knew she'd never love anybody else.* (Kitchen, 1988: 15). What she cares in her life is only Yuichi's prosperity and future life. Yuji decides to become 'a woman' in order to easily take up the role of Yuichi's mother and find a job to continue supporting their life. In Japan, it is a lot easier for a woman to find a job in bussines of entertainment. Therefore, after Yuji becomes Eriko, she manages a nightclub where she works at night and still manages her time to take care of Yuichi's wellbeing in the morning. It is an evidence that, in line with Queer Criticism, Eriko's transgender is not counted on sex (male/female) but rather on the base of social relation, mother –son relation. Meaning, his new identity is defined by the culture in which Eriko lives, that is a family bound.

Eriko tells Mikage she knows she has not been the perfect parent to Yuichi, because although he's "a good kid," there are some things she was not able to teach him, things that "slipped through the cracks." Eriko knows she does not teach Yuichi an effective way to deal with other people, and as a result "he's confused about emotional things and he's strangely distant with people."

The discussion really tells the reader how Eriko mostly feels worried about her son's emotional condition through his incoming real life, and Eriko herself never worries about her transgender condition she now lives in.

Referring back, as a father for Yuichi, never does Yuji spell a word of being trapped in a 'male body' which condition usually experienced by a transexuality. Therefore, the factor of transgender Eriko forms a conical aspect, defined by the culture in which she lives. Japanese culture demands her to dedicate her life as a mother for the prosperity of her son, Yuichi. This man then adopted the life that would allow him to be happy.

Yuichi explains, "What she decided was, '[Become a woman](#).' It was this decision that allowed Eriko to become the person she really wanted to be. She wrote in the letter to Yuichi, "But I have cheerfully chosen to make my body my fortune. I am beautiful! I am dazzling!...I have loved my life." The way Eriko chose to live did make her happy. (Kitchen, 1988: 53).

In line with Queer theory, Eriko's individual sexuality is interpreted as a fluid, disintegrated and dynamic collectivity of possible sexualities. 'Queer theory defines ... Our sexuality may be different at different times over the course of our lives ...' (Tyson: 335). And certainly, in the case of Eriko's transgender, there are no words, phrases, or statements in the story that reveal her sexual desires to show that she wishes to become a woman. Not until the death of 'her' wife does Eriko choose to become a transgender woman with her intention to only raise the son, the only one she has in her life.

Another aspect of Eriko's happiness was her philosophy of life. She believed one could be happy despite bad things happening. She tells Mikage,

"The ratio of pleasant and unpleasant things around me would not change. It wasn't up to me. It was clear that the best thing to do was to adopt a sort of muddled cheerfulness."

Eriko's words show only a kind of advise and good deeds to do in order to achieve happiness in life. Eriko never says a word of being trapped in the male body before becoming a woman. She never claims that she was not

happy when she was a man, as Yuichi's father. Eriko never feels mentally mistreated when she is a man. 'She' just loves her wife and the memory of her. It is in line with the Queer theory '... .. sexuality is a dynamic range of desires.'

Clearly, Eriko's transgender is not the one that belongs to transexuality, as the author of the novela says. Eriko's transgender is merely a factor of a substitute mother for her son, Yuichi. Eriko's words only reflect her wish to see the prosperous wellbeing of her son. She also expresses this philosophy in her letter to Yuichi. There are "people who do abhorrent things," she tells her son, and so there is the possibility that something might happen to her. In spite of that, she writes, Eriko is going to go on living her life.

"If a person hasn't experienced true despair, she grows old never knowing how to evaluate where she is in life, never understanding what joy really is," Eriko says. (Kitchen, 1988: 41).

By dealing with death and loss, people are able to appreciate the sacredness of life, that is what Eriko tells Mikage. Anytime Eriko has time to meet and talk to Mikage, Eriko always spells her philosophy of life, as if she wishes Mikage not fail to step the right path in her future life. Eriko also has the same hope for her son's future that has become her priority during her whole life as a mother. Never does the reader catch a word of transgender's dissatisfaction of her sexuality in her life. Her life is only for her son, Yuichi.

"It's not easy being a woman," said Eriko one evening out of the blue. I learned it raising Yuichi. There were many, many difficult times, god knows. If a person wants to stand on her own two feet, I recommend undertaking the care and feeding of something. It could be children, or it could be house plants, you know? By doing that you come to understand your own limitations. That's where it starts." As if chanting a liturgy, she related to me her philosophy of life. (Kitchen, 1988: 41).

The statement reveals how Eriko realizes now that the duty of a mother is not easy at all, as Eriko collects of Yuichi's mother's hard work to take care of them, two guys, not to mention ,completing the daily house work. This also emphasizes Eriko's guilt that she once neglects her wife' well-being. This could also be understood that Eriko's priority at the present is her son's well-being and his safety in the future. Furthermore, it becomes apparently clear that Eriko never experiences female physical trap when she is Yuichi's father. It can be concluded that the study just finds out one clear factor that forces Yuji to become a transgender woman. Her son's happiness, not sexual desires, is the factor of her transgender. In other words, Eriko's sexual orientation cannot only be seen from one aspect, sex (male/female) but also seen in terms of the psychic.

Yoshimoto, the author of *Kitchen*, ignores sex in the novella. It is clearly seen when Mikage and Yuichi do not become lovers when they live together in Eriko's house. Both of them are shown in their inability to make decisions while overwhelmed with grief after the loss of their beloved ones.

In the case of Eriko's transgender, it is definitely studied that Eriko never conveys words of sexuality but family concern and good deeds advise when she converses with other characters in the novella. It also becomes clear that Eriko's transgender entirely reflects Japanese women as they try to find the appropriate models, for family, career, and perhaps romantic love.

“Iwao (1993) observes that for all their perceived passivity, Japanese women have a number of choices in organizing their adult lives. They may choose to be single, married, childless, and may work full- or part-time.

It surely raises questions about what the Japanese young women should be in modern era. They lead their life in cofusion, whether tey want to be single, married, This complies with the theme stated by the author that ...

“the exhaustion of young Japanese in contemporary Japan” and “the way in which terrible experiences shape a person’s life”.

## CONCLUSION

Eventhough Einar and are both transgender, they have different intentions. Einar wants to change his gender and sexuality because of his desire to be a real woman. To get his new identity, he is willing to leave his wife, Gerda. Despite his love and relationship with her, Einar chooses his individuality, he feels that he is a woman inside who is trapped in a man’s body.

While, Eriko turns out to be a transgender mother when his wife dies, and he hopes to replace her role as a mother for his only son, Yuichi. It is caused by of Eriko’s guilt towards his family, because Eriko often abandons his wife and Yuichi.

Yoshimoto, the author of *Kitchen*, ignores sex in the novella. It is clearly seen that Mikage and Yuichi do not become lovers when they live together in Eriko’s house. In the case of Eriko’s transgender, it is definitely studied that Eriko never conveys words of sexuality but family concern and good deeds advise when she converses with other characters in the novella.

It also cannot be denied that Eriko’s transgender just reflects Japanese women as they try to find the appropriate models, for family, career, and perhaps romantic love. It surely raises questions about what they should be as young women. It confronts with the theme stated by the author and quoted before the discussion of the article.

In conclusion, both of the characters in *The Danish Girl* Film and Yoshimoto’s *Kitchen* are transgender. It means they are born as men, but through times they change their gender, for Einar and Riko, and sexuality, only for Einar, into women. Despite being apart in two different time and culture, Einar lives in Denmark around 1920s, while Eriko lives in Japan in

modern era. They can defend their own desires why they change into women.

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