



klausa

Journal of Linguistics, Literature, and Language Learning

ISSN 2620-9527

Volume 05

No 02

2021

vol.
05
#02
2021

Redaksi :

Fakultas Bahasa dan Seni
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Publisher: Faculty of Language and Arts
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Address: The Faculty of Language and Arts

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Villa Puncak Tidar N-01 (65151)
Malang, East Java, Indonesia
Email: jurnal.klausa@machung.ac.id

Frequency: Twice a year

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FOREWORD

Happy new year, 2022. May this year give us many hopes and achievements.

KLAUSA Vol 5 No 2 has published some quality writings!

In the first part, we will read a paper from Fathmawati, who wrote about the solidarity value in the S.U.U.A.L. Vespa community. Using Critical Discourse Analysis (C.D.A.), Fathmawati found various forms such as cooperation, fairness, altruism, trustworthiness, and considerateness. Members of this community reportedly share their benefits to others and how they release their ego to help others. The solidaristic action and behavior are about how they continue the tradition of their predecessors, remembering that the Vespa community itself was established decades ago with the solidarity ideology as their fundamental shared belief in their hands. The experiences are proof of how well they preserve the value as well as respect their seniors.

Saifuddin and Nurhayani highlight the parental guidance issues in their paper. They found that the levels of parental involvement in hoisting their children's performance in their vocabulary achievement in Malang city, Indonesia. They emphasized the imperative role of parents in elevating their children's performance in their English program. The students who received more support from parents performed better than the students with a lack of support from parents. Moreover, the findings of this current study confirmed the crucial role of parental involvement in a slightly different area of language learning. Parents play a critical part in students' vocabulary achievement, which is justified by the findings of this current research that students with sufficient parental involvement tend to achieve better outcomes than students with less parental involvement.

Saputra wrote on the potential of tourism in Sarangan Lake, Magetan Regency, East Java. By using the folklore of Telaga Sarangan as a data source, he highlighted the importance of promoting tourism potential as well as promoting the literature accompanying the location of the tourist attraction. Many tourism vehicles in Indonesia can be optimized through literature, one of which is Telaga Sarangan, located in Magetan Regency, East Java. Researching tourism literature means combining the internal potential of literary works and the external potential. Are reminded that there is still a lot of tourism potential that can be developed in Sarangan Lake.

Rosadi, Isnendes, and Fasya examined the cultural meaning in the lexicon of Sundanese Priangan bridal jewelry. Using an ethnolinguistic design, they say that Sundanese wedding jewelry is rich in cultural significance and is believed to be a prayer and hope of the Sundanese ancestors and people. Sundanese bridal jewelry includes bun, mangle, siger, rocking flower, tanjong flower, earrings, brooch, benten, Garuda mungkur, wajit turih, panetep, Mayangsari flower, ronce. Culturally, this tradition can be seen from one of the spiritual aspects: the hopes and prayers of the ancestors and the

Sundanese people. The cultural meaning of each lexicon of Sunda Priangan bride's jewelry is about life that must peak and take care of each other to avoid calamities in married life. In addition, the cultural meaning in the jewelry of the Sunda Priangan bride also depicts the honor, chastity, wisdom, loyalty, and beauty that radiates from various aspects of the figure of a Sundanese woman.

In the last part, Suarniti presents her ideas on the kinds and the functions of setting in Dumas' the Count of Monte Cristo. She found four types of setting: setting of the place, setting of time, setting of social environment, and setting of atmosphere. Settings of place and time were plentiful and relatively easy to notice. In contrast, social domain and atmosphere settings could be found by observing the interactions of the different elements of the story. Next, five functions of setting were found in the Count of Monte Cristo: the background for action, setting as an antagonist, setting as a means of creating atmosphere, setting as a means of revealing character, and setting as means of reinforcing them.



SOLIDARITY IN THE TOURING NARRATIVE OF S.U.U.A.L (SCOOTER UIN ULUL ALBAB) MALANG VESPA COMMUNITY: A CRITICAL DISCOURSE ANALYSIS APPROACH

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ABSTRACT

Vespa community is known for its solidarity value and S.U.U.A.L Malang is no exception. The application of this value can be observed from the activities or experiences by the group members. In this research, the touring experience of the community is taken as the data since during the trip, there are some inconvenient moments and unexpected accidents that happen. The concept of solidarity can be traced through how the group members face those moments. In this research, the data are divided into five categories based on the situation: natural obstacles, technical problems, resource limitations, the unexpected accident, and the inconvenient situation. To uncover the solidarity concept of the community, Critical Discourse Analysis (CDA) is applied to the narratives of three narrators which are the group members of S.U.U.A.L. The result shows that among five types of solidarity (cooperation, fairness, altruism, trustworthiness, and considerateness), there are two types that are found in the touring experiences by the group members, namely, fairness and altruism.

Key Terms: vespa community, touring, solidarity, Critical Discourse Analysis.

INTRODUCTION

For its vintage and unique shape and design, vespa charm succeeds in attracting many people. This Italian-based production type of scooter has diehard fans with fantastic numbers, therefore, no wonder that many of them subsequently gather and establish or join in vespa communities. Those who are the part of the community are not limited in gender, age, occupation, to the vespa's type and variety (antique, matic, *ceper*, *gembel*, etc.). Every single difference does not become a serious barrier among the

scooterists (an epithet for vespa or scooter riders) to gather around as the community of vespa lovers.

The Vespa community everywhere commonly has some activities' agenda. It can be in periodic (weekly, monthly, and annually), as the agenda of *kopi darat* or *kopdar* (an agenda in which the members of the community gather in one place and do the lists of scheduled activity), or the impromptu ones as fundraising activities for the nation's catastrophe. Among those agenda, the one that attracts people's attention is touring activity. Vespa touring is an activity in which the scooterists ride their vespa in a group, commonly side by side and dominating the street. The riding is completed from one area to another. The destination can be a place, event, city, or even country at the most extreme level. Along the way, it is not often that the vespa rider group will catch everyone's eyes. The unique shape of the scooter, the attributes they bring on their vespa, and not to mention the scooterists' fashion styles that are sometimes eye-catching which make it so.

Further, the duration of the touring depends on how far the destination will be. Any kind of trouble, inconvenience, and sudden incident also has to be taken into consideration in deciding the day's duration of the touring. The inconvenience itself can appear in any form, it can be from nature, the scooter machine, to the vehicle legality issue. Yet, there are also many goodness that happen among them, that coming from the inside group or the people outside the group. To sum up, the bad and good things will always be faced by the vespa riders during their touring, it is how the group of scooterists can pass it together that define and even test their solidity as a community.

In Indonesia, vespa communities are considered as one of the oldest and the most member vespa communities in the world. According to (Herman, 2018) and (Arifin, 2019), the Indonesian vespa community places the second biggest one after Italy. (Khoirudin, 2013) states that the number of fans of this bee-body-like type of motorcycle in Indonesia has reached 40.000. Compared to other communities in the country, the vespa community is considered the biggest. They are spread from Sabang to Merauke and grouping in the level of province, city, and even institution. The bigger community contains any kind of vespa shape and type as its members, yet, they also form a smaller group with a particular type of vespa. For example, there are communities that are only specialized for matic scooterists, or, there are also small groups for the classic ones. Even so, they are still united under a "big umbrella" of the vespa community, regardless of the shape and the type of vespa.

S.U.U.A.L Malang is one of many institutional-based vespa communities. S.U.U.A.L is the abbreviation of Scooter UIN Ulul Albab, taken from the name institution, which is UIN (Universitas Islam Negeri) and its university principal, which is Ulul Albab. The community members are the scooterists who are students of Universitas Islam Negeri (UIN) Maulana Malik Ibrahim Malang. Established in 2013, S.U.U.A.L Malang are founded by several students of 2013 and 2014 from any faculty and major. Everyone is allowed to

join in the community and they are not obliged to own a vespa. As long as they have similar interest in vespa or its machine, college students from any kind of institution are welcome there.

There are no particular requirements to be member of S.U.U.A.L Malang, they only have to come to the *kopi darat* activity that commonly is held every Tuesday. Further, they do not only stand on its own, the community is also affiliated with other campus communities as A.S.U (Asosiasi Scooterist UNISMA), BOSCAMM (Bolo Scooter Kampus Muhammadiyah Malang), and SCOOBI (Scooter Universitas Brawijaya) Malang, and also city-based community as Komunitas MALVES (Malang Vespa). It is not rare that the communities arrange a *kopi darat* activity in a big group, that commonly be held in public spots of Malang city. Therefore, the relationship of the community is not only kept well among the group members but also with other groups.

As also seen in any other community, relation and interaction between the group members are indeed important. In the vespa community itself, particularly in the community of S.U.U.A.L, the members' solidarity principle becomes the primary aspect that everyone notices. It is generally known that the members of the vespa community are considered loyal and solid compared to any other groups of people. The most obvious proof is as seen on the street. Most people must notice that every time vespa riders are passing by each other, either coincidentally or not, they often say greetings. They honk every vespa rider they meet, regardless if they know each other or not. It is their interest and hobby on vespa that makes them feel like knowing for years, as meeting the unknown brothers, and as brothers, caring is a must thing to do. This solidarity value is summed up by their mottos: "*Semua Vespa Itu Bersaudara* (translate: All Scooterists are Brothers) and "*Satu Vespa Sejuta Saudara*" (translate: One Vespa, A Million Brothers). This kind of solidarity and togetherness that makes the vespa community still exists until even now, even global technology has been massively evolved and somehow erases many things that are considered natural for humans, including human connection that day by day reduces in quality.

Theoretically, according to (Laitinen & Pessi, 2014), group solidarity involves the group liability of joint debtors. The word 'solidarity' originally derives from Latin (Komter, 2005), which is *obligatio in solidum*. Émile Durkheim, a classics sociologist, adopts the word as a basic terminology in social sciences. He refers to the word as a readiness of emotional and normative motivation for mutual support. In addition, solidarity is also closely related to the slogan 'one for all and all for one' (Featherstone, 2012; Krunke et al., 2020; Van Hoyweghen & Aarden, 2021). Commonly, the term solidarity is used to explain the concept of normal order and normative social integration in society or community and it is the opposite of chaos or conflict.

(Durkheim, 1984) defines solidarity as the feeling of trusting every member of a group. Once trust grows, friendship will be established. In addition, other behaviors such as being respectful, responsible for each other's well-being, and concerned with every

group member's needs also will grow eventually. In line with Durkheim, (Johnson, 2008) also defines solidarity as a state that refers to a relationship between an individual and/or a group based on trust and similar emotional experience.

Further, as quoted by (Laitinen & Pessi, 2014), a social philosopher Larry May mentions that the term 'solidarity' consists of five elements: 1) Conscious identification with the group, 2) Bonds of sentiment, 3) Common interests in the group's well-being, 4) Shared values and beliefs, and 5) Readiness to show moral support. The principal notion of solidarity is that individual well-being is as important as the group's and can not be separated from each other. To a great extent, May also adds that in this way, uniformity is an important aspect in solidarity. This can be found in the form of shared values and beliefs, or common history or living in the same area.

A German social philosopher, Andreas Wildt, as stated by (Laitinen & Pessi, 2014), mentions that there are nine indicators which can show that someone performs an act of solidarity. The indicators are: 1) the presence of feeling sympathy and belonging together, 2) the action is partly pushed by altruism, 3) the action is considered as an act of helping in distress, 4) the actor considers the action as moral problem and injustice, 5) the actor considers her/himself obligated in helping others, 6) the disbelief feeling that the recipient has particular moral and emotional right to receive the special treatment, 7) the assumption that the recipient evaluates the distress in a similar way, 8) the actor assumes that the recipient is pushed to alleviate the distress and actively attempts to do so, and 9) the assumption of the possibility of analogous situations in which the recipient acts, has acted, or will act towards the actor.

Lindenberg (in (Laitinen & Pessi, 2014) categorizes solidarity into five types. The first type is 'cooperation' which refers to a situation where common good is produced. The second type is 'fairness' or a situation of sharing. Next, the third type is 'altruism' which refers to helping situations in distress. The fourth type is 'trustworthiness' or a tempting situation in which disobeying contracts is possible. Finally, the last type is called 'considerateness' that refers to a situation in which things go awry and promises can not be fulfilled. This research will trace the solidarity value by referring the action and behavior to these theories mentioned.

As review of related literature, two researches are chosen. The first research was conducted by Agus Efendi, Andrik Purwasito, Bani Sudardi, & Wakit Abdullah (2016) from Universitas Sebelas Maret Surakarta. It is published in KOMUNITAS (International Journal of Indonesian Society and Culture) volume 8 number 2. The research uses Critical Discourse Analysis as its approach and applies interviewing, observation, and content analysis as the techniques. This study is useful for the researcher to know about the data categorization. Further, the content analysis used by Efendi, et.al is also helpful since it elaborates about how text and context are related by analysing the units of sentences.

Another research that is also useful for the researcher is entitled "Reflection of Ideology: A Critical Discourse Analysis of Trump's Declaration Speech of Jerusalem as

Capital City of Israel” by Widyo Andana Pradiptha (2020) from Universitas Jenderal Soedirman. The research focuses on how Donald Trump’s speech contains political partiality on a particular conflicted country. The analysis applies Critical Discourse Analysis as the theory as well as method. Pradiptha’s research is useful for the researcher since both studies puts attention on the spoken utterances. The research is inspiring particularly on how to collect the data and do the analysis towards the taken data. Both researches also contain ideologies even in the different aspect, Pradiptha with the political ideology while this research will point out on the socio-culture.

This research analyzes the solidarity philosophy found in the touring activity of the vespa community. The analysis will be done by tracing through from the narratives by S.U.U.A.L community members in terms of their experiences of touring, particularly from its inconvenient parts. The construction of ideology is reflected in the language pattern used by interviewee’s narrative. Therefore, Critical Discourse Analysis is applied as the theory and method for achieving the research goal.

RESEARCH METHOD

The Approach

In conducting the research, a Critical Discourse Analysis (CDA) is applied. The critical approach is used in finding the realities that are contained in the existing report. As known, for it is used to communicate to one another (Muttaqin et al., 2019), a text is never neutral and always related to social contexts. This is what CDA believes, that any kind of text (written, spoken, or visual) should not be taken as a granted (Hussain, 2015). A text always carries the meanings that are intended to be delivered (Wahyudi, 2018), as well as value or ideology since text is the fruit of someone’s thinking process. In line with Hussain, (Fairclough, 2001) also states that ideologies reside in texts. It means that within a text, the reader can uncover the ideologies contained since the forms and content of texts are produced from ideological processes and structures. Therefore, it is not possible to read off ideologies from texts.

As proposed by (Fairclough, 2001), the method of discourse analysis includes three dimensions. The first is description which is the stage that focuses on the text. The second dimension is interpretation. It is the stage in which the focus is on the text as the product of the process of production and as a resource in the process of interpretation. Lastly, the third dimension is explanation which focuses on the relationship between interaction and social context. Those three dimensions are described visually as below:

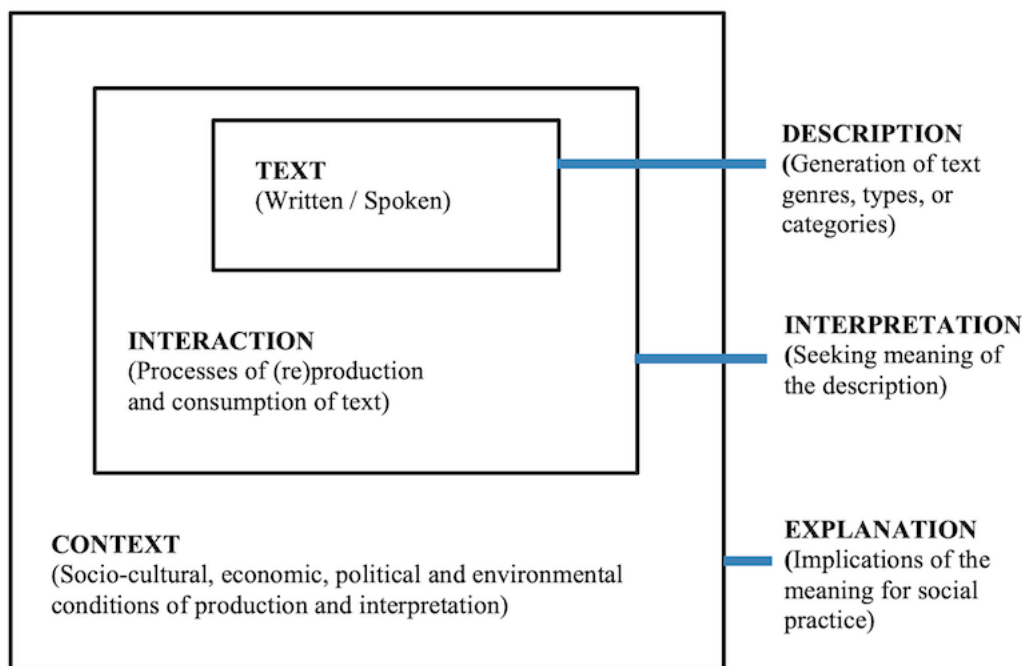


Fig 1. Fairclough's three-dimensional framework for discourse analysis

Fauzan (2014) summing up from Fairclough (1985) and Eriyanto (2001) characterizes CDA into several characteristics. The first character is action. Discourse is closely related with any kind of interaction. Discourse contains a particular purpose that is able to influence others. It is not produced as it is, instead, discourse exists for there is a particular interaction before it is produced (in (Hananto et al., 2020). Discourse is also conveyed consciously and mostly controlled. It is rarely delivered unconsciously and out of control (Ye & Tang, 2016; Adams, 2017; Sujatmiko, 2020).

The second character is context. Discourse covers text and context. Text itself is described as any kind of language that can be in the form of written or spoken. Not only that, text is not merely language that can be read, it also can be listened and visibly seen. Therefore, text can be in the form of speech, music, pictures, images, and even sound effects. On the other hand, what by means of context is the situation and things that are outside the text. Context can influence the use of language, the participants, the situation in which the text is made, or the intended purpose.

Another characteristic is the historical aspect. Discourse can be well understood if the historical context is known. Understanding the discourse of a text will be fully obtained if we have the background of the historical context where and when the text was produced. Some examples of historical context are the socio-political situation in which the text is made, or the atmosphere where the text is produced.

The next character is called as power. Discourses that appear in the form of written text or spoken words are not natural and neutral. Instead, it shows a power

struggle. Discourse can be seen as the media of controlling others. It is proven by the fact that many people or particular groups use discourse to make other people obey them.

Finally, the last character is ideology. CDA is applied to discover the ideology that exists behind language. Ideology becomes the main topic in the analysis of CDA. It is because text, conversation, and any other forms of discourse are used as ideological practice and reflection of particular ideologies.

In CDA, according to (Forchtner, 2021), narrative is considered similar to discourse. Narrative appears in eight forms, including ideology, framing, metaphor, identity, evaluation, conviction, erasure, and salience that has existed in a human's mind and then manifested linguistically, e.g. discourses. The context that is focused on when analysing a narrative in CDA is related with the theme, focusing on the 'what' of stories. In addition, themes in narratives (described as sense-making devices which articulate social realities and relationships) convey ideology.

Narrative itself, as defined by Roland Barthes (1975), is 'present at all times, in places, in all societies; indeed narrative starts with the very history of mankind; there is not, there has never been anywhere, any people without narrative'. Through narrative, humans arrange events causally, from beginning to end, making sense, and positioning themselves in time (Abbott, 2002). Further, it is through narrative that people are able to know, understand, and make sense of the social world. It is also through narrative that people can know each social identity. In sum, through narrative, identities can be presented, it is because the people and what happens in the world do not exist as it is. Otherwise, identities are meaningfully made through the narrative (in (Forchtner, 2021).

The Methods

In obtaining the data, the researcher uses narratives of S.U.U.A.L group members, particularly in relation with their touring experience. Three personal narratives are chosen as the material data. The personal narratives are delivered by three S.U.U.A.L group members: Hisyam (Narrator 1), Eno (Narrator 2), and Paijo (Narrator 3). At first, there are six narratives from six people that are obtained, yet, only three are chosen for those that represent well about the solidarity ideology that becomes the main focus in this research. The narratives are answered with the researcher's single question: "What is the most memorable and unforgettable touring experience you've ever had?". From that question, the narrators then tell the stories while the researcher takes notes and sometimes asks additional questions to make the narrators develop some parts of the narratives.

After the narratives are collected, the researcher then highlights some points that are related to the inconvenient moments during the touring experience and also the action and behaviors of the group members in handling the discomfortness. Subsequently, the points are grouped in tables with particular categorization. After that,

the data are analyzed with solidarity theory as the theoretical basis. Finally, a conclusion based on the findings and discussion is drawn.

FINDINGS AND DISCUSSION

Vespa riders' touring experience tells a lot of stories, from the full of laughter to the sad ones. Each moment tests the group's solidarity: If they can pass the journey until the end, with no one left behind, then they can be considered as solid, and vice versa, if they can not make it until the end of the journey, then their solidarity is questionable. In this paper, the researcher tries to dig in the solidarity value in S.U.U.A.L vespa community through the members' vespa touring experience. Touring experience is chosen as the activity in discussing about the solidarity ideology since during the journey, there must be the ups and downs moment.

The Discomfort Moments and the Solidaristic Action and Behaviors Followed

Solidarity can be traced through any kind of inconvenient moment. This is as stated by (Laitinen & Pessi, 2014). Solidarity is considered as a prosocial behavior in any kind of situation, including the action of helping and supporting those who are in need, doing one's part as a form of cooperation, being fair in sharing things, avoiding breaking the law to build a trust, and attempting to repair if violations have taken place. Further, solidaristic behavior requires a sacrifice, that someone's benefit will be surrendered for another's good sake or the whole group (Fetchenhauer et al., 2006).

In the touring experience of S.U.U.A.L Malang Vespa Community that is told by three members of the group, there are some inconvenient and troubled moments that happened during the journey. From the narrative telling process, the researcher has collected and highlighted some moments that are experienced by the members. The experiences are then categorized into five that are discussed in sub-subchapters.

Natural Obstacles

Nature becomes one of many obstacles in a journey of scooter touring. The unexpected weather often forces the rider to choose between two: Continuing the trip and dealing with anything that possibly happens along the journey, or, dismissing the trip for a while until the weather gets better. Many times, the group with fully-prepared supplies will choose the first option, while those with the limited ones prefer to choose the latter. There is one part of the narrative which indicates that nature becomes an obstacle.

Table 1. Solidarity in the face of Natural Obstacles

The Narrator	The Discomfort Moment	The Solidaristic Action and Behavior
Narrative 1 (Narrator: Hisyam)	<p><i>Waktu sampai di sekitar Pakisaji, kita kehujan dan akhirnya kita berteduh sejenak.</i></p> <p>Translation: When we arrived near Pakisaji, we're caught in the rain and we decided to pull over for our ride.</p>	<p><i>Karena yang bawa jas hujan cuma satu orang saja, maka orang tersebut juga ikut berhenti dan tidak memakai jas hujannya</i></p> <p>Translation: Since it was only one of us that brought the raincoat, he decided to pull over and waited for the rain to stop with others.</p>

From the findings above, it can be concluded that bad weather such as rain is considered discomfort for a scooter touring group. Not only can it cause the rider's body to not feel well, the slippery road and the limited visibility due to the raindrops, not to mention another disruption from other riders, will possibly cause the rider's focus getting disturbed (Black, 2019). Therefore, the members of S.U.U.A.L decided to pull over for a while. This decision is not unreasonable. If they continue the trip, the possibility that it can happen is that they can catch a cold, get in an accident in the street due to the track condition, or any other possible occurrence. The word that is chosen by the first narrator, which is "*kehujan*" indicates that the members are helpless in facing the bad weather, so that they decide to avoid it. Further, the helplessness is followed by the action of them, which is pulling over, so as not to get wet.

As a form of solidaristic action and behavior, as told by the first narrator, Hisyam, even if there is one of the group members that brings a raincoat, he decides to not continue the journey and pulls over with others instead. He can make a choice to leave the rest of the members to be on time arriving at the destination, yet, he does not choose to do so. The action itself has portrayed a solidaristic action of oneself to the whole group since it costs one's benefit of another member, as stated by (Laitinen & Pessi, 2014). This is emphasized by the chosen words by the narrator, which is "*orang tersebut juga ikut berhenti*". It portrays how the narrator confirms that what is done by that member is a form of solidarity, since the word "*juga*" signifies experiencing some things together with another.

Technical Problems

'Vespa' and 'getting stalled' are two unseparated terms. It has been an open secret that whenever a vespa touring is held, a stalled incident always happens on the street. Gufran (in (Suara Jelata, 2019) even claims that it is no fun when vespa does not get stalled

during the touring. It means that, stalled vespa during the trip is a common thing that happens. The experiences of having a trouble scooter during the touring moment by S.U.U.A.L members are summed up in the table below.

Table 2. Solidarity in the Face of Technical Problems

The Narrator	The Discomfort Moment	The Solidaristic Action and Behavior
<p>Narrative 1 (Narrator: Hisyam)</p>	<p>(i)</p> <p><i>Pas sampai di Trenggalek yang banyak tanjakannya, ada salah satu vespa (anggota kita) yang kampasnya bau gosong..</i></p> <p>Translation: Once I arrived in Trenggalek which has many steep tracks, one of the rider's vespa got trouble, the brake pad was burnt.</p>	<p><i>Lalu, kita berhenti. Berhentinya di gunung. Nyari rumah gaada, tapi di turunan kita lihat ada satu-satunya warung dan akhirnya kita berhenti di situ. Kampasnya didinginkan dulu</i></p> <p>Translation: We decided to stop. We stopped at an uphill. We tried to find houses but we could not find any. Yet, on a downhill road, we saw one and only little shop there. We finally dropped in while waiting for the brake pad to cool down.</p>
	<p>(ii)</p> <p><i>Di perjalanan pulang, rombongan nambah dua scooter, anggotanya jadi tujuh vespa dan tiga belas orang. (Di antara dua vespa yang baru bergabung), ada satu vespa yang cc-nya kecil (100 cc) sehingga jalannya tidak bisa kencang.</i></p> <p>Translation: On our way back home, there were two additional vespa with four group members that joined in the touring. There were thirteen members and seven scooters in total. (Among those two scooters), there was one that had low machine capacity (100 cc), so that it couldn't run fast.</p>	<p><i>Alhasil, vespa lain harus mengimbangi vespa tadi.</i></p> <p>Translation: As a consequence, another scooterist had to lower their speed to balance the 100 cc vespa.</p>
<p>Narrative 2 (Narrator: Eno)</p>	<p><i>Pas perjalanan touring ke Pantai Ungapan, kampas kopling vespanya Azfa (salah satu anggota S.U.U.A.L) habis.</i></p>	<p><i>Jalannya pas naik turun, Didorong mulai habis subuh (jam 5-an) sampai jam 8/9-an. Yang dorong sekitar enam sampai tujuh orang. Vespanya akhirnya dibenerin di (lokasi) acara. Kita nggak nikmatin acara malah benerin vespa.</i></p>

	<p>Translation:</p> <p>On our journey to Pantai Ungapan, Azfa's vespa got troubled, the coupling brake pad was running out.</p>	<p>Translation:</p> <p>The vespa stopped on a hill. Then, we pushed it from around 5 am to 8/9 am. There were six to seven members who pushed it. The vespa was finally repaired at the location of the event. We did not enjoy the show, instead, we repaired the troubled vespa.</p>
<p>Narrative 3 (Narrator: Paijo)</p>	<p><i>Pas touring ke acara JSR X di Sentul, Bogor, berangkat empat vespa, anak delapan (jumlah rombongan). Kita berangkat dari Malang lewat jalur Batu. Pas sampe Pujon, vespunya anak-anak trouble.</i></p> <p>Translation:</p> <p>On our way to an event of JSR in Sentul, Bogor, there were four scooters and eight members that rode together. We departed from Malang and passed through Batu. Once I arrived in Pujon, some of the scooters got troubled.</p>	<p><i>Vespunya lalu didorong dari Batu sampai ke bengkel di Jombang.</i></p> <p>Translation:</p> <p>We pushed the troubled vespa from Batu to a motor garage in Jombang (the distance was about 75 km).</p>

There are some technical problems that are mentioned by the three narrators. To summarize, the problems are related with the coupling brake pad that is either burning or running out, the low speed of the scooter due to the machine capacity, and another kind of not-detailed trouble. Those technical obstacles make the group trip delayed and can not follow the schedule the group has arranged. The trip duration will be longer than what they expected, the group can not arrive on time to the destination, and so forth.

If related with the theory of Wildt (in (Laitinen & Pessi, 2014) mentioned earlier, the discomfort moments are considered as a situation of distress, since it costs one's benefit. This is the moment in which the solidity is tested as a group. The trouble is not experienced by the whole group members, it is only one or several people that experiences it. Those who do not have troubled scooter can easily decide to continue the trip and leave behind the troubled ones. Yet, based on the taken data above, the members of S.U.U.A.L group community do not do that, instead, they simultaneously find solutions together and solve it with their own way. These moments of discomfort can show how solid the group is through how the whole members act towards it.

Further, as mentioned in the previous chapter, the solidaristic action and behavior portrayed by the members of the group in encountering the difficulties is considered as the act of helping and supporting in situations of need (Stürmer et al., 2005; Decety et al.,

2016; Chit, 2020). This act is categorized as 'altruism' type. It is an act in which an individual (referred to as "Ego") helps others (referred to as "Alter") in distress. (Laitinen & Pessi, 2014) state that what is considered as needs depend on the shared belief within the group. According to (Mardianinta, 2016), helping other group members become one of many prosocial acts (alongside cooperation, rescue, and generosity) in a vespa community.

From the data in the table above, there are some acts of helping that is done by the members of S.U.U.A.L group that can be highlighted from the narrative delivered by the three narrators. From the four taken data, the acts include: waiting for the scooterist's brake pad to cool down, balancing one of the scooters' speed, repairing the troubled scooter, and pushing the stalled vespa. Here are the further explanation.

From the first narrator (Hisyam), the utterances (in point (i)) "*Lalu kita berhenti....Kampasnya didinginkan dulu*" are indicated as an act of solidarity. It is traced from the used word "*kita*" which is the pronoun for showing 'me and the others'. The sentences probably can not indicate more about the solidarity of the group, yet, since text represents an action or event, therefore, it can be concluded that the act that is portrayed from the text shows the solidarity itself. Particularly in this case, the act of the whole group members of S.U.U.A.L that join in the touring, which is "*kita berhenti*" is the indicator of a solidaristic act.

Further, the first narrator (in point (ii)) also mentions "*Alhasil, vespa lain harus mengimbangi vespa tadi*" in the second part of the narrative. As known, the word '*harus*' or 'must/have to' that is used by the narrator is defined as a modal to express a command, an obligation, and so forth. The narrative, then, is understood that the group members have to lower their scooter's speed in order to balance the scooter's speed with low machine capacity. This act is done so that all of the touring members can arrive at the destination together, at a very similar time. This too emphasizes on the notion of "one for all, and all for one" as mentioned by (Laitinen & Pessi, 2014) as the motto of solidarity.

From the second and third narrators (Eno and Paijo), it can be taken as a point that the technical obstacle S.U.U.A.L group members have to face during their touring is the stalled vespa. The only solution to face that obstacle is by pushing the scooter. This activity, further, can be easily done if more people involved in helping it. As mentioned earlier, the act of helping and supporting in situations of need is called as 'altruism' type of solidarity. Therefore, the act of the non-troubled scooter riders that help pushing the troubled ones in the touring is considered as a solidaristic act. The other scooterists have choice to leave the stalled scooter, yet, they prefer to choose helping him since his situation is in need, and as (Mardianinta, 2016) mentions, this act is a prosocial behavior that strengthen the solidarity in a vespa community. The narrative themselves can not explain more about the solidarity value in the narrative, yet, the action that is represented by the text has been enough to show it.

Particularly for the narrative told by the second narrator, Eno, the researcher gives him a provoked question: *"Kalian kan bisa sebenarnya nelpon siapa gitu buat nyamperin si vespa mogok dan pemiliknya, terus kalian tinggal aja langsung ke pantai. Daripada buang-buang waktu di jalan kan?"* (translate: You all actually can call anyone to come and help your troubled vespa's friend, then, just continue your trip, so that you can arrive at the destination on time. You will not waste your time if doing so, but, why do you wait for him instead?). The narrator then answers, *"Emang bisa sih kayak gitu, tapi berarti kita egois dong ninggalin dulur (saudara) buat kepentingan pribadi? Lagian, inti dari touring ya kayak gini, bukan kapan nyampainya tapi gimana di perjalanannya"* (translate: We may do that, but if we do it, it means that all of us act selfishly. We leave our friends for the sake of our ego. Anyways, the point of joining in a tour is not about arriving at the destination on time, but about how the trip is). In relation with the altruism type of solidarity, this additional data emphasizes more about it. From the action that is represented by the narrative, the rest of the group members lower their Ego (self) for the Alter (other). It is done to maintain their solidarity as a group.

Resource Limitations

(Laitinen & Pessi, 2014) state that 'fairness' or 'situations of sharing' is a type of situation in which solidarity can be manifested. The Ego (the self) feels responsible in distributing burdens and beneficial acts in the form of giving everyone a fair amount of both burdens and benefits. Further, instead of maximizing oneself's benefits and minimizing her/his burdens, The Ego chooses to share it equally. Surely, the justice mentioned here depends on the shared value within the group.

In this sub-subchapter, three narratives from the first narrator (Hisyam) are chosen as the best data in explaining solidarity acts among the limitations the group has or faces. The limitations are in the form of facility, foods, and scooter's fuel. The data are summarized below.

Table 3. Solidarity in the Face of Resource Limitations

The Narrator	The Discomfort Moment	The Solidaristic Action and Behavior
Narrative 1 (Narrator: Hisyam)	(i) <i>Di warung itu hanya ada satu kursi sekitar dua meter-an dan satu meja saja.</i> Translation: In that little shop, there was only one two-meters of length chair and one table.	<i>Karena kita ber-sembilan orang, maka kita duduk saling berhimpit di situ.</i> Translation: Since there were nine of us, therefore, we sat crammed due to the limited space on the chair.
	(ii) <i>Pas subuh, ada salah satu dari kami</i>	<i>Karena waktu itu kami semua</i>

	<p><i>yang baru inget kalau bawa bontot mie dan tempe, tapi nasinya hanya satu bungkus. Pas dibuka, nasinya aman masih bisa dimakan, tapi mienya ternyata udah basi.</i></p> <p>Translation:</p> <p>When the dawn came, one of us just remembered that he brought a food supply which included fried noodles, tempeh, and a portion of rice. When we unwrapped it, it turned out that the noodles had been stale and couldn't be eaten, while the rice was still safe.</p>	<p><i>kelaparan, maka terpaksa kami bersembilan memakan nasi dan tempe yang sebenarnya hanya cukup untuk satu orang saja. Nggak ada yang pengen dapet porsi lebih dari yang lain, semua sama.</i></p> <p>Translation:</p> <p>Since nine of us felt so hungry, we ate rice and tempeh that was actually only enough for one person. Everyone got the same portion, no one got more than another.</p>
	<p>(iii)</p> <p><i>Nyampe Jalibar (Jalur Lintas Barat) Malang, ada salah satu vespa (anggota kami) yang mogok karena kehabisan bensin.</i></p> <p>Translation:</p> <p>Once we arrived in Jalibar (Jalur Lintar Barat) Malang, there's one of the group member's vespa that broke down because of running out of gas.</p>	<p><i>Karena nggak ada uang, akhirnya kita buka tangki semua. Tangki disedot dan ditaruh di botol (sampai dapat sebotol Aqua) dan akhirnya ditaruh di vespa mogok tadi.</i></p> <p>Translation:</p> <p>Since no one had any money left, then we opened our gasoline tank. We sucked out the fuel and poured it into a bottle of mineral water. Finally, it was transferred to the troubled vespa.</p>

From the first narrative (in point (i)), it is mentioned that the nine group members of S.U.U.A.L who join in the touring finally find a place to rest and pull over due to the bad weather. In the little shop they drop in, there is only one chair. Instead of letting one or two people sit on the floor, they choose to share the chair. The part of the text that shows about the solidaristic action and behavior can be seen through the chosen words "*Karena kita ber-sembilan.....maka kita....*". '*Karena*' and '*maka*' are a pair of conjunctions in Bahasa Indonesia that indicate cause and effect. Hence, it can be concluded that from the sentence the narrator tells, the solidarity value can be seen in that particular act. Since there are nine group members in that situation, then, the effect is that everything has to be shared equally. This is emphasized by the chosen word '*kita*' in the sentence that reflects togetherness.

Further, the second narrative (in point (ii)) shows foods as the limited resource for the touring group. Instead of eating it by himself, the one who brings the food chooses to share it with the others. In this case, it costs his own benefits. He actually can be full if

eating it on his own, yet, the urgent situation pushes him to make himself not full, and even still get starved. This phenomenon is in line with what is stated by (Laitinen & Pessi, 2014) that solidaristic behavior may require a sacrifice, or a cost to oneself for the benefit of another individual. This is because the act of solidarity is against hedonic behavior. It can be seen in the utterance *"maka terpaksa kami ber-sembilan memakan nasi dan tempe yang sebenarnya hanya cukup untuk satu orang saja"*, particularly in the last sentence *"yang sebenarnya hanya cukup untuk satu orang saja"*. The text shows that even if the touring group is in a condition in which food is very limited, they still manage it equally for the whole members.

In the third narrative (in point (iii)), the problem is about running out of fuel and money. The solidaristic behavior is clearly reflected from the action the text represents. It is *"tangki disedot dan ditaruh di botol (sampai dapat sebotol Aqua) dan akhirnya ditaruh di vespa mogok tadi"*. The act of sharing goods itself is the reflection of a solidaristic act. This is categorized as 'fairness' type of solidarity. In this particular case, The Ego (the self) distributes the benefits they have, which is the fuel, to The Alter (the others) who are in need. Further, what is done by the members is actually a dangerous thing, considering that the fuel can possibly be swallowed through the body. The researcher asks a further question regarding to Hisyam statement: *"Emang cara kayak gitu nggak bahaya ya, Mas?"* (translate: Isn't it hazardous?). The narrator (Hisyam) then answers, *"Bahaya atau nggak, selama kita bisa bareng terus, ya kenapa enggak?"* (translate: Either it is hazardous or not, as long as we can be together, then, why not?). This point emphasizes that togetherness is the part of a solid group. This is in line with the statement of (Laitinen & Pessi, 2014) that solidarity can be related to the principle of 'us together'.

The Unexpected Accident

Accident is the common thing that happens in the street, especially when it comes to a vehicle touring agenda. Even if the riders or drivers have managed themselves to beware and carefully & mindfully driving in the street, the possibility of getting in an accident is still there. (Wicaksono et al., 2014) mention that there are several factors that cause the high number of accidents. The factors include traffic conditions in which it is the accumulation interaction of various characteristics of drivers, vehicles, road infrastructure, and environmental characteristics. The point is, there are many external causes that make a rider get into an accident in the street.

In addition, an accident is considered situation of distress since it costs one's benefit or fortune. (Laitinen & Pessi, 2014) state that solidarity requires several attitudes or emotions including a sense of belonging, concern for the others' well-being, commitment to shared norms, valuing the social bonds in question or identification with the group. In relation to the unexpected accident that occurs in a group's touring experience, the situation involves one of a number of attitudes mentioned, which is concern for the others' well-being. It is because in an accident, usually there will be injuries, trauma, damage, and any other inconvenient things. If this is experienced by one

or some members of the touring group, then the others are demanded to have concern for their well-being to build or maintain the group's solidarity.

Table 4. Solidarity in the Face of an Unexpected Accident

The Narrator	The Discomfort Moment	The Solidaristic Action and Behavior
Narrative 3 (Narrator: Paijo)	<p><i>Nyampe di jalur Salatiga-Pekalongan, anak-anak (mengalami) kecelakaan: Ekky kena jeglongan, jatuh. Terus belakangnya ada Ucok yang kena vespanya Ekky. Empat orang jatuh semua. Dua vespa tadi hancur. Nggak bisa buat jalan. Orang-orangnya luka.</i></p> <p>Translation:</p> <p>Once we arrived on the route of Salatiga-Pekalongan, some of the group members got into an accident: Ekky and his vespa were trapped in a deep hole and fell down. After him, there was Ucok who crashed Ekky's vespa. Four people fell off and two scooters were broken and could not work. The people on it were injured.</p>	<p><i>Orang-orangnya luka dan akhirnya dipinggirkan. Kita lihat ada warung nganggur dan kemudian korban dibawa semuanya ke tepi trotoar. Salah satu anggota kemudian meminta tolong grup Facebook vespa Pekalongan untuk membantu mereka. Salah satu rider yang sudah duluan di depan akhirnya ditelpon dan disuruh balik.</i></p> <p>Translation:</p> <p>Our friends were injured and we carried them to the sideroad. We saw an empty small shop and we brought them all there. One of us then asked for help from Pekalongan vespa community through Facebook. Other members that went before us were asked to go back to the place where the accident took place.</p>

As a situation in distress, in an accident particularly, there will be parties that get lost. To be called solid, in a vespa touring group, those who are not involved in the accident are demanded to act towards those who get in an accident. The act can be in any form. Based on the data above, the solidaristic actions that are done by S.U.U.A.L members when an accident hitting one of them include carrying the injured to a safe place, asking for help from the outsiders or the parties outside the group, and asking the other members to go back to help them.

The solidaristic value that is found from the narrative above may be not able be traced from the text itself. Yet, since text represents an action, hence, the value can be seen from the action portrayed by the text. The acts that are done by the rest group members of S.U.U.A.L is considered as altruism type of solidarity since The Ego (the self) gives some help to The Alter (the others) that are in distress. In the case experienced by the touring group of S.U.U.A.L community, the members that get accident actually do not ask for help in a direct way, means that they do not speak any word to get helped. Nevertheless, the other members take an initiative to help them and do not leave them handling the situation by themselves.

The Inconvenient Situation

A crisis oftentimes produces helplessness and a bad mood. As part of emotion, based on Zhu & Thagard (2002), mood serves the function of responding to any kind of situation that is happening, whether it is harmful, threatening, or beneficial to the person's well-being. In many cases, it acts as the most reliable information about the situation and ourselves, and also provides the best way to respond towards both. When a good situation happens, oftentimes, it produces happiness, cheerfulness, cheeriness, and any other positive mood and energy. On the other hand, a bad situation or an inconvenient one sometimes results in a bad mood that can be in the form of sadness, sorrow, regret, grief, and many others.

In the touring experience by the members of S.U.U.A.L vespa community, the researcher takes one narrative told by the third narrator (Paijo) that shows a situation of discomfort that potentially creates a bad ambience. The situation occurs after an accident takes place and one of the group members gets injured. It is as written below.

Table 5. Solidarity in the Face of Inconvenient Situations

The Narrator	The Discomfort Moment	The Solidaristic Action and Behavior
Narrative 3 (Narrator: Paijo)	<p>Pas di lokasi acara, Ekky (yang luka-luka akibat kecelakaan) masuk lokasi dan nggak ngapa-ngapain soalnya kakinya masih luka. (Dia) nongkrong di bawah pohon.</p> <p>Translation:</p> <p>When we arrived at the destination, Ekky (who got wounded) entered the location and did nothing since his legs were bloody injured. He ended up sitting down under the tree and did not follow the event schedule.</p>	<p>Lalu anak-anak pada nyamperin (Ekky).</p> <p>Translation:</p> <p>Then, the rest of us sat next to him and accompanied him.</p>

From the data above, the bad ambience is caused by the accident that happened previously. As mentioned earlier, a bad situation possibly leads to a bad mood. It is portrayed from the narrative that shows how helpless the injured group member was after the accident, not to mention the distracted feelings and mental being of him. The helplessness is reflected from the chosen words *"masuk lokasi dan nggak ngapa-ngapain soalnya kakinya masih luka"*. The first agenda of that injured member was probably to have fun in the event location, yet, due to the accident and its effect on him, he can not do anything but sit under the tree and watch the others enjoy the show. This situation then digs out how the rest of the members handle the situation as a solid group.

The bad situation and mood are only experienced by one member of S.U.U.A.L, yet, the rest of the group members approach him as a form of solidarity. This is shown from the chosen words *"lalu anak-anak pada nyamperin"*, especially from the word *"pada"* which means together. Based on (Laitinen & Pessi, 2014), behavior is not enough for solidarity, since solidaristic actions require some attitudes or emotions including concern for others' well-being. In this case, the rest of group members may not ask in words about their concern towards the injured member, but, the action that they do says it all. Further, Andreas Wildt (1999, in (Laitinen & Pessi, 2014) states that an action can be identified as an act of solidarity when the actor makes particular points. One of the points is the sympathy feeling when she/he does the act. The sympathy feeling probably is not delivered verbally, yet, it can be reflected from the action itself.

CONCLUSION

Uncovering the solidarity value in S.U.U.A.L vespa community can be traced through the narratives of the members' touring experiences. Results of the analysis show that the chosen words spoken by the narrators which reflects the text and context of the experience can indicate the solidaristic action and behavior of the group members towards some discomfort situation that happen during the touring. Discomfort situation is chosen as the data since it can reveal human's personalities, whether good or bad. In this research, the situations are divided into five. The categorization is made based on the data taken. From the collected data, it is found that among the five types of solidarity, only 'fairness' and 'altruism' are identified. Both are the only types that found as the result since in a touring experience, limitation and obstacles in any forms test how the group members share their benefits to others and how they release their Ego (self) in order to help the Alter (others). In addition, the solidaristic action and behavior owned by the group members joining in the touring are about how they continue the tradition of their predecessor, remembering that vespa community itself has been established since decades ago with the solidarity ideology as their basic shared belief in their hand. The experiences are the proof of how well they preserve the value as well as respect their seniors. For the future researcher, a research regarding to the solidarity ideology can still be dug in deeper. A historical approach would be an interesting theory to use.

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THE ROLE OF PARENTAL GUIDANCE ON VOCABULARY ACHIEVEMENT IN AN INDONESIAN EFL ELEMENTARY EDUCATION SETTING

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ABSTRACT

Parental guidance can be seen as one of the determining factors to assist students in elevating their academic achievement. This study intended to discover the relationship between parental involvement and their children's second language (L2) vocabulary achievement. The data of this study were elicited from teachers' assessment of L2 vocabulary performance for 30 students and questionnaire responses involving 30 parents regarding parental involvement in their children's learning. The study revealed the existence of a significant correlation between parental involvement and students' vocabulary achievement in an Indonesian foreign language learning in an elementary school context. In addition, this study also demonstrated that parents' educational background explained the levels of support involvement which in turn influenced students' vocabulary achievement. The overall findings of this study concerning the pivotal role of parental involvement and their educational background in enhancing their children's achievement in terms of vocabulary learning are also discussed in terms of pedagogical implications.

Keywords: parental involvement, vocabulary, foreign language, elementary education

INTRODUCTION

Regarding the role of English as an international language that is widely acknowledged by most people to exchange ideas or opinions, the English language has become an important subject to be taught in schools. In Indonesia, English is classified as a foreign language which is necessary to master as one of the requirements to have a promising career in the future. Concerning the place of English in Indonesia can be seen

from the implementation of English instruction for language learners starting from elementary education levels, and it is clarified that the demand for English language learning has elevated drastically (Zein, 2017). Furthermore, the importance of teaching English to young learners has grown quickly since the language has a vital influence in the advanced world as a worldwide language that is utilized for global correspondence, transportation, trade, banking, the travel industry, innovation, strategy, and logical exploration (Brown, 2007). This expresses that by learning English, children have more chances to find more knowledge and comprehension in a foreign language.

English instructions in early education have been broadly recognized by numerous individuals outlining the earlier the better in learning a new language (Birdsong & Molis, 2001; Wang & Chang, 2011). It shows that early foreign language instructions are necessary, and students learn most at young ages. Indonesian parents are keen on having their children learn English from the beginning. Subsequently, this expanding interest in learning English seems to have urged more primary schools to incorporate English lessons in their educational plans (Alwasilah, 2013).

It has been debatable that parental involvement seriously affects students' accomplishments in their language learning. It can be a latent or dynamic involvement in supporting students to accomplish a great outcome in the learning progress. Students possess a better academic achievement in their language learning if their parents are steady and dynamic in presenting adequate help in any event when their parents do not communicate in the foreign language (Hosseinpour, 2015). In a huge scope overview study led by Yulianti et al. (2018) which investigated the ramifications of parental involvement on their children's academic performance in Indonesia, it was revealed that Indonesian parents' education and participation at home have a convincing impact (even though proportionately little) on elementary school students' achievement.

Concerning parental role in contributing and fostering their children's achievement in language learning, the effect can be viewed as something significant, and it has been the subject of exact studies for quite a while. For example, Pavalache (2015) researched the connection between parental involvement and the school, the motivation for learning, and achievement. The research was performed on elementary school students going to grades three and four alongside their teachers. The after-effects of such research affirmed the speculation that students' achievement was related to parental involvement and the motivation of the students. This investigation indicates that parental involvement in their children's achievement is essential for forming the motivation to advance well in their language learning.

Taking into account one of the outcomes from the previous studies, this current study plans to investigate the field which has not much been examined. This current study concerns more on the involvement of parents in fostering their children's vocabulary achievement. Advocating with the role of parents in molding and creating motivation and achievement of language learners in their language learning, this study is

driven by the purpose to reveal more comprehensive insight concerning how parents elevate their children's achievement in learning English as a foreign language. By appreciating the connection between parental involvement in commitment for their children's learning and vocabulary achievement. There will be reasonable ramifications for this study that parental involvement is required by language learners. It is fundamental since little information is known related to the issue of vocabulary achievement as influenced by parental involvement in an Indonesian setting.

By receiving the comparative sort of procedure used by the past investigations, the researcher proposes to limit the areas in the past examinations concentrating just on language learning in general and vocabulary learning in particular. This study assesses the role of parents in improving their children's vocabulary achievement, and elementary students are utilized as the members along with their parents to investigate all the more completely the connection between their involvement and the achievement of the students in their vocabulary learning. In short, this current research endeavors to address the accompanying inquiries: (1) Is there a relationship between parents' involvement and their children's vocabulary achievement? and (2) Is there any significant difference between the level of parents' education and their involvement in their children's vocabulary achievement?

LITERATURE REVIEW

Vocabulary Learning

One of the most essential constructs in this study is about vocabulary that can be characterized as an essential component of a language that establishes an unequivocal part in correspondence to pass on a message. Without vocabulary, messages are probably not going to be passed on. As Wilkins (1972) attests, "... while without sentence structure next to no can be passed on, without vocabulary nothing can be passed on." This assertion legitimizes the vital job of vocabulary in language learning as an establishment for students to advance viably.

Learning vocabulary is one of the basic components in learning a second or foreign language and is needed to be figured out how to advance well in different spaces of language learning, in particular: reading, listening, writing, and speaking, which determine students' ability to master a language (Atasheneh, 2015). Aside from sentence structure and pronunciation, vocabulary is one of the language parts needed in learning a language. Vocabulary is deciphered as every one of the words in a specific language (Wehmeier, et al., 2005, p.1707). Vocabulary learning cannot be disregarded and requires more consideration regarding a significant result in language learning. It acquires more noteworthy thought in numerous course readings and language programs (Furneau, 1999, p.369).

Folse (2004) additionally guarantees that, unexpectedly of L1 vocabulary learning, L2 students should recuperate the structure, the importance, or the use of a word that

can be obtained by applying various educational exercises. The execution of suitable instructional exercises and procedures can improve the experience in learning a foreign language just as foster students' capabilities. Schmitt (1997) calls attention to vocabulary learning procedures as the perception of practices and systems which are used by students in their language learning. Schmitt additionally concerns more about the way that students need to carry out the prescribed procedures, for example, perceiving the significance of some new words, retaining and applying them in their composed or oral communication.

On the other side, the result of inadequately developed vocabulary can be overwhelming as students who start school with a lack of vocabulary knowledge are slanted to confront a few checks in proficiency that obstructs them to participate in teaching and learning exercises (Hart & Risley, 1995; Hoff, 2013; National Research Council, 1998). To make students equipped for understanding foreign language vocabulary requires fathomable input which will decide the students' achievement to effectively gain the vocabulary (Barnes et al. 1989; Krashen 1989;). Another viewpoint that is important as well is the utilization of exercises in the classroom setting that do not overpower students' mental state.

Key Concepts of Motivation and Attitudes Toward English Learning

Motivation is the thing that drives individuals to achieve what they mean to accomplish. The motivation they possess regardless of whether it comes from inside or outside themselves decides the results of language learning. In the investigation of educational psychology, motivation is the unequivocal component that educators can focus on when expecting to hoist learning (Norton, 2000). The essential establishment to accomplish the greatest outcome in learning is through the motivation of every student to comprehend the main role of their learning. Besides, students' motivation is impacted by a few extraneous elements, like parental involvement in their learning. Appropriate involvement by parents in assisting their children is fundamental in forming their motivation to advance well in their learning.

Motivation has been characterized as a complete reason or direction in terms of second language learning (Gardner and Lambert, 1972). Various variables add to each motivation possessed by all students, and those variables can begin from themselves or their environmental factors. Developing their motivation in language learning is vital in supporting them in their performance in their language learning. One of the critical elements to impact their motivation is their parents. It is a foremost need for students, particularly the young ones to get sufficient assistance from their parents since they are not proficient yet in being independent and depend more on the involvement of parents during their language learning.

Connections between parental involvement and students' purposes suggest that students' purposes outgrow a family-wide orientation, and, therefore, the level of ability

which the students achieve in a second language will be subject to the attitudinal environment in the home. (Gardner, 1975, p. 239). The involvement of parents to engage in their children's language learning influences the internal motivation and mentality of every student to perform well in their language learning. When the students gain adequate support from their parents, they can reinforce their inward motivation to accomplish the positive objective in language learning.

Zone Proximal Development

The Zone of Proximal Development (ZPD) is the most comprehensively known and used of Vygotsky's thoughts. There are various things that a child may see others around them performing, which no proportion of teaching or endeavoring will allow them to attempt to duplicate. There is an extent of intellectual abilities, in any case, between those which, from one perspective, the child can overcome even without assistance, on the other side, the children cannot regulate if not assisted. Parental involvement occupies an essential part in enabling students to resolve obstacles in their vocabulary learning. Sufficient assistance and support from parents can elevate their children's ability to achieve expected learning outcomes. The reach in these two cutoff points is known as the ZPD, inside which the children can manage the activity at whatever point assisted. As shown by Vygotsky these are the 7 limits that exist in the youngsters' range and children can be educated. If two kids are chosen to be at a comparable level as what they can do autonomously, one child can achieve more than the other when assisted, it shows the educators the additional ability of the child to their development.

Studies on Parental Involvement in Foreign Language Learning

Prior studies like Alawawda and Razi (2020) examined the relationship between parents' education and their contribution to Iranian ESP students' self-guideline and language learning performance. The participants who took part in this study were 460 Iranian college students chosen out of 575 participants. Ryan's (2005) Parental Involvement Questionnaire, alongside the changed version of Tseng et al. (2006) self-administrative scale were applied. To examine the information, Structural Equation Modeling was put to impact utilizing the AMOS program. The results of the attested model portraying parents' education levels, involvement, as well as students' self-guideline and language performance are following the obtained information. The results of the Structural Equation Model depicted that parents' education levels successfully and generally related to the students' self-guideline. Also, the outcomes of path analysis depicted a positive and imperative relationship between parents' education and students' achievement in their language learning.

Wadho et.al (2016) led an investigation at the university level in Kamar Shahdakt and investigated the imperative effect of parents and instructors on L2 learning. The exploration carried out a quantitative way to deal with the research questions. The overview was completed, and all data were inferred utilizing a

questionnaire. This research uncovered those students were extraordinarily influenced by parents and instructors in their learning progress. Most students learn the English language identified with the commitment they need to satisfy to show regard to their parents and instructors. The parents and instructors show a positive reaction towards the English language which influences L2 students' motivation and choices surprisingly. The study likewise recognized that dominant L2 students learn the English language by considering the rewards offered to them whenever they have achieved a specific improvement in their learning. Additionally, the uplifting attitude is shown by instructors likewise remains another factor to influence students' motivation. It was additionally discovered that inadequate input from educators amounts to a factor that demotivates the L2 students. This investigation states that the effective approach is a conclusive segment in L2 motivation and adds to positive results for students.

Hosseinpour (2015) conducted a study investigating and assessing the imperative role of Iranian parents' involvement and demeanor concerning their children's foreign language

learning. The involvement level and their demeanor were assessed. Additionally, this examination proposed to investigate the impact of some different factors like parents' gender, English ability, income, and levels of education on the parents' involvement and attitude. A questionnaire was conveyed to 140 parents to sort out the recurrence of their involvement and demeanor toward their children's language learning. Concerning the normal curve and the Z score, the parents were divided into two groups, one with the more elevated level of involvement and more positive demeanor and the other with the lower level of involvement and less positive demeanor. By using a standard final accomplishment test of the coursebook among 70 primary school students in 3rd grade, as well as an Independent T-test analysis, the implications of parents' involvement and demeanor were examined. The outcomes of this investigation uncovered that those parents who have a high degree of involvement and demeanor toward their children's English language programs added to a more elevated level of performance in their children's language learning. Moreover, different outcomes highlighted that there is a great difference between the parents' capacity to use English, economy level, educational background, as well as their involvement levels and demeanor which additionally affected the performance of their children.

METHODOLOGY

The general design of this study is quantitative correlational research that investigated the relationship between parental involvement and students' achievement in their vocabulary learning. This study utilized descriptive statistics and the inferential statistics technique. A quantitative method was utilized in this study since it proposed to address the research questions identified with the connection between one variable (parental involvement) and another variable (vocabulary achievement).

The primary source of information in this research was derived from a multi-lingual primary school in Malang city. This elementary school is one of the elementary schools in Malang city that teaches the local language, Indonesian, Chinese, and English to each one of the students. All participants participating in this study were 30 parents and 30 elementary students (ages 9 – 12 years of age); going to grades fourth – sixth. The participants were selected by considering the English teacher's assessments in several aspects of language learning (speaking, reading, listening, and writing).

Instrument and data collection

This study applied a Parental Involvement Questionnaire to acquire data concerning parental involvement toward their children's vocabulary achievement. This questionnaire involved two different parts, the first segment centered around parental involvement, and the second part focused on the attitude to which the parents provided to enhance their children's achievement. This questionnaire was an adjusted version of the one used by Hosseinpour et.al (2015). All participants were required to complete the questionnaire and submit the responses to the researcher

In regard to students' vocabulary achievement, the data in this study were obtained through teacher's assessments reflecting vocabulary achievement performance. The researcher utilized the assessments run by the English teacher that covered all the students' scores, especially vocabulary learning.

Data Analysis

The data were computed using SPSS software .25. The questionnaire was analyzed in terms of the reliability of the two instruments and statistical measurements. The results of the questionnaire uncovered the levels of parental involvement in their children's vocabulary achievement. Both parental involvement and attitudes were consolidated as one part that filled in as an estimation of the student's achievement. Concerning the general information from questionnaire and vocabulary achievement scores, descriptive statistics was utilized to portray the general scores for both questionnaire responses and students' vocabulary achievement scores by the entire participants. To address research question 1, Pearson's product-moment correlation was utilized to evaluate the connection between parental involvement and the teacher's assessment of students' performance. Meanwhile, to address research question 2, the outcomes of the questionnaire were parted into two assorted parts which classified the parents as bachelor and non-bachelor classifications. Then, at that point, an independent t-test was presented to analyze the levels of education, and their involvement in the two groups are statistically different.

RESULTS & DISCUSSION

Results

Parental Perspectives Regarding Their Involvement and Students' Vocabulary Achievement

Table 4.1 Mean and standard deviation for items

Statements	Mean	SD
0.		
My child talks positively at home about foreign language class.	4,27	0.58
My child's comments are positive about foreign language learning.	4,23	0.68
My child feels successful in the foreign language class.	4,13	0.63
My child likes the foreign language.	4,27	0.69
My child likes the foreign language teacher.	4,50	0.73
I am receiving enough information about the foreign language program at the school.	4,00	0.53
I have seen my child performing in a foreign language school program.	4,07	0.78
I have visited my child's foreign language classroom.	3,80	0.66
My child brings home useful foreign language worksheets, song handouts, or information.	4,07	0.45
My child uses a foreign language frequently at home.	3,43	0.86
0		
I am in favor of teaching a foreign language to children.	4,20	0.89
1		
I feel that studying a foreign language has not jeopardized my child's progress in other subject areas, such as math or reading	4,57	0.50
2		
My child is benefiting from the elementary foreign language program at our school.	4,57	0.57
3		
Overall	4,16	0.65

Table 4.1 above depicted descriptive statistics in regards to the mean and standard deviation of parents' reactions to a survey about parental involvement in students' vocabulary achievement. The general scores of 4.16 (SD=0.65) exhibited that parental involvement was exceptionally high. Seeing more detail on the items, the highest responses were items 12 (4.57), 13 (4.57), and 5 (4.50).

Responding to the research question of this study regarding the relationship of parental involvement and their children's vocabulary achievement, Pearson correlation

was computed and found that there was a significant correlation between parental involvement and their children's vocabulary achievement, at $r=.39$, $p=.034$. This demonstrated that the relationship between parental involvement and children's vocabulary achievement was evident and confirmed, suggesting that the more parents get involved in supporting their children, the more proficient their children in terms of vocabulary achievement. This study is also interested in looking at the patterns of parental involvement as affected by parents' educational backgrounds.

The Role of Parents' Educational Background and Their Levels of Involvement in Their Children's Vocabulary Achievement

The second purpose of this study was to look at the role of parents' levels of education as classified as a bachelor ($n=20$) and non-bachelor degree ($n=10$) on the pattern of the involvement level in assisting their children's vocabulary achievement.

Table 4.2 Descriptive statistics of parents' educational background and the level of involvement.

Status	N	Mean	SD	95% Confidence Interval for Mean		Minimum	Maximum
				Lower Bound	Upper Bound		
Non-bachelor	10	3.90	3.36	3.65	4.14	3.4	4.5
Bachelor	20	4.30	4.36	4.09	4.50	3.2	4.9
Total	30	4.16	4.43	4.00	4.33	3.2	4.9

Table 4.2 above uncovered the evidence that the parent's levels of education occupied a part in presenting guidance for their children, exhibiting the fact that parents with bachelor degrees showed more parental guidance or involvement in their children's vocabulary achievement ($M=4.3$, $SD=4.36$) than parents with non-bachelor degree or lower schooling levels ($M=3.9$, $SD=3.36$). In different words, non-bachelor parents showed a lower level of involvement to improve their children's achievement in vocabulary learning. Meanwhile, bachelor parents got included all the more effectively in providing support for their children's vocabulary achievement.

An independent t-test was computed to see whether the two groups were statistically different or not. The study found that there was the level of involvement by parents with a bachelor's degree ($M=4.3$, $SD=4.36$) was significantly higher than such of parents with a non-bachelor degree ($M=3.9$, $SD=3.36$); $t(28) = -2.54$, $p=0.017$. Moreover, this study confirmed the fact that children with bachelor degree parents showed a higher

vocabulary achievement than children with non-bachelor degree parents as shown in Table 4.3.

Table 4.3 Mean and standard deviation for children vocabulary achievement by parents' educational background

	Education	N	Mean	Std. Deviation
Vocab	Non-bachelor	10	86.00	6.342
	Bachelor	20	90.60	5.144

The information above portrayed that the normal score of students with parents having bachelor's degrees showed higher achievement (M=91) than students whose parents with a non-bachelor degree with (M=86). Concerning the data above, it can be reasoned that parents' educational background can improve understudies' accomplishment in their foreign language learning.

An independent t-test was computed to see whether the two groups' vocabulary scores were statistically different or not. The study found that there was children's vocabulary achievement by parents with a bachelor degree (M=91, SD=5.14) was significantly higher than children with parents with non-bachelor degree (M=86, SD=6.34); $t(28)=-2.14, p=0.041$.

Discussion

Upholding for the principal finding of this study concerning the basic role of parents in improving their children's vocabulary achievement, parents should comprehend their effect on their children's advancement. Their choices and involvement are fundamental for the improvement of their children's capacities which is also a deciding element to accomplish incredible learning results. Parents need to understand that every involvement they participate in decides their children's accomplishments. Vygotsky declared that children's intellectual capacities are created through connection with their environmental factors and everyone around them whom they alluded to as 'significant others' (Turuk, 2008). Parents need to guarantee that their kids derive all the help they need to advance adequately in their language learning.

Parental involvement or guidance is equipped to suit the students' present phase of knowledge. Thus, students who experience more deterrents in the learning cycle will get more clues and help. When students appreciate reasonable and fitting methods of managing their hindrances, they can concoct a legitimate answer for discovering the appropriate response. Despite what is generally expected, when children do not receive sufficient help and involvement from their parents, they will in general debase in their learning process and become more averse to accomplish extraordinary results.

Marchman et al, (2017) guaranteed that the students who receive less assistance from their environment during their initial years are less inclined to determine strength

in some basic abilities for language learning and in this way, perhaps a deficiency for ineffectual language and psychological outcomes, contrasted with children who obtain sufficient support during their initial learning. Parental involvement in their children's language learning can be viewed as two assorted parts that both possess critical jobs in deciding their children's accomplishments in their language learning.

The study by Gardner (1985) uncovered that there are two imperative roles that parents establish in their children's advancement to learn the second language. These roles allude to as "the active and passive roles". The active role identifies with the parents' encouragement and assistance for their children to gain proficiency in their second language, as well as to ensure persistent checking of their performances in the language learning. On the other hand, the passive role alludes to parents' demeanors focused on their second language environment. Parents should know about the basic parts of the two sorts of encouragement and support above to expand their children's performance and guarantee the children receive the care and attention they require.

Based on the outcomes of this research, they reveal that parents' educational background is likewise a deciding component that impacts students in vocabulary achievement in their foreign language learning. Parents who have a qualified educational background and have adequate knowledge of the target language provide more assistance and guidance to heighten their children's capacities to perform and accomplish incredible results in their language learning.

It has been portrayed in the literature that the creating process of children's vocabulary exceptionally depends on the parents' language capacities. For instance, Huttenlocher et al, (1991) surveyed a few families and noticed the connection between the parents and their children as far as language learning. The study revealed that the level of parents' language capacities decides their children's achievement in language learning, while different studies uncovered that the assortment and intricacy of the parents' language information decidedly influence their children's vocabulary learning. In this way, a decent connection among parents and children is basic to help them in seeking after a great vocabulary achievement.

Additionally, Vygotsky explained the basic part of environmental communication in shaping a child's cognizance (Turuk, 2008). Having parents with high levels of education and language capacities is a benefit for students to obtain all the guidance and involvement to hoist their accomplishment. On the opposite side, having restricted language capacity and education deficiencies is one of the variables that thwart parents to get included altogether in their children's language learning. In this manner, it results in their children's inadequacy to receive the best possible results.

Moreover, regarding the connection between parental involvement on academic achievement and children's motivation, Wigfield et al. (2007 as referred to in Butler, 2013) found a necessary connection between parents' degrees of education with children's academic performance. The discoveries uncovered that the more qualified the education

of their parents, the more probable it for their children to prevail in their language learning. By the past discoveries, Zou and Zhang (2011) additionally depicted the fact that children's language learning was profoundly controlled by the educational background of their parents. It advocated that when children sense adequate help and involvement from parents, they are profoundly plausible to accomplish more prominent outcomes at school.

CONCLUSION

The primary aim of this study was to inspect the levels of parental involvement in hoisting their children's performance in their vocabulary achievement in Malang city, Indonesia. The outcomes uncovered that parental involvement can be viewed as a compelling aspect in their children's accomplishments. The outcomes depicted that those students who received more involvement from their parents accomplished preferable outcomes over those with less positive involvement. This outcome came out as the appropriate response to the principal research question concerning the level of significance of parental involvement in their children's achievement. Additionally, the findings of this study also justified the outcomes of the previous research by Hosseinpour in 2015 concerning parental involvement toward their children's foreign language program at school. The outcomes also revealed the imperative role of parents in elevating their children's performance in their English program. The students who received more support from parents performed better than the students with a lack of support from parents. Moreover, the findings of this current study confirmed the crucial role of parental involvement in a slightly different area of language learning. Parents enact an important part in students' vocabulary achievement which is justified by the findings of this current research that students with sufficient parental involvement tend to achieve better outcomes compared to students with less parental involvement.

Concerning the results of this study, the response to the second question was additionally inferred. The relationship between parents' degrees of education and their involvement level was discovered as well which filled in as proof that students' capacity to accomplish an incredible result was affected by their parents' education. Furthermore, it also suggests that the higher their education, the more parents engage in working with their kids to accomplish a great result in their foreign language learning. Although the number uncovered that the connection is not significant, yet the score range legitimized that the degrees of education additionally involved an essential part in students' accomplishment.

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MENELAAH POTENSI SASTRA PARIWISATA DI TELAGA SARANGAN

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ABSTRAK

Penelitian ini bertujuan untuk menggali potensi sastra pariwisata di Telaga Sarangan, Kabupaten Magetan, Jawa Timur. Metode penelitiannya menggunakan metode deskriptif kualitatif yang mereduksi alur pikir studi sastra pariwisata dari Yosep Yapi Taum. Sumber data dalam penelitian ini adalah cerita rakyat Telaga Sarangan yang diperoleh melalui transkripsi wawancara sesepuh sekaligus budayawan di Sarangan, dan juga hasil observasi terhadap kondisi fisik Telaga Sarangan. Hasil penelitian ini adalah optimalisasi potensi pengembangan wahana wisata Telaga Sarangan berdasarkan potensi sastra yang telah mengakar di dalamnya. Optimalisasi tersebut dapat ditinjau dari segi lokasi, kuliner, dan wahana wisata lain yang dapat dijadikan rujukan pengembangan berdasarkan cerita rakyat Telaga Sarangan. Optimalisasi dari segi lokasi adalah menciptakan titik-titik penanda memori terjadinya Telaga Sarangan. Dalam bidang kuliner adalah menciptakan wisata kuliner yang khas sesuai dengan cerita di Telaga Sarangan. Dalam bidang wahana adalah menciptakan wisata edukasi terkait dengan asal usul Telaga Sarangan.

Kata kunci: sastra, pariwisata, Telaga Sarangan

ABSTRACT

This study aims to explore the potential of tourism literature in Sarangan Lake, Magetan Regency, East Java. The research method uses a qualitative descriptive method that reduces the flow of thought in the study of tourism literature from Yosep Yapi Taum. The source of data in this study is the folklore of Sarangan Lake which was obtained through transcription of interviews with elders as well as cultural observers in Sarangan, and also the results of observations on the physical condition of Sarangan Lake. The result of this research is the optimization of the potential for the development of the Sarangan Lake tourism vehicle based on the literary potential that has been rooted in it. This optimization can be viewed in terms of location, culinary, and other tourist vehicles that can be used as a reference for development based on the folklore of Telaga Sarangan. Optimization in terms of location is to create memory marker points for Sarangan

Lake. In the culinary field, it is to create a unique culinary tour according to the story in Sarangan Lake. In the field of rides, it is creating educational tours related to the origin of Sarangan Lake.

Keywords: literature, tourism, Sarangan Lake

PENDAHULUAN

Pandemi corona model baru (covid-19), membuat segala sektor industri lumpuh. Salah satu sektor industri yang sangat terdampak adalah sektor pariwisata. Diperlukan inovasi dan kolaborasi lintas disiplin keilmuan untuk mengangkat kembali potensi industri pariwisata. Kolaborasi yang dapat dilakukan adalah dengan memadukan ilmu sastra dengan industri pariwisata. Kolaborasi tersebut bernama sastra pariwisata.

Sektor pariwisata yang dapat dikolaborasikan dengan sastra dikhususkan pada sektor pariwisata yang memiliki rekam jejak historis khususnya dalam hal kesusastraan. Salah satu indikatornya adalah keterkaitan sektor tersebut dengan legenda masyarakat setempat sehingga tetap dekat dengan kearifan lokal yang dimiliki oleh sebuah wahana wisata. Sastra sangat dekat dengan kondisi masyarakat setempat (Amrullah dan Imayah, 2019). Potensi wahana wisata yang memiliki rekam jejak historis dari segi penceritaan, dapat digali secara maksimal dari segi sastra sehingga semakin menambah nilai guna sebuah wahana wisata. Nilai guna inilah yang dijadikan sebagai solusi untuk menangani merosotnya industri pariwisata di era pandemi.

Industri pariwisata di Jawa Timur yang memiliki rekam jejak historis dari segi kesusastraan sekaligus terdampak pandemi corona baru adalah industri pariwisata yang berada di wilayah eks-Karesidenan Madiun. Secara formal, nama karesidenan untuk penyebutan suatu wilayah memang sudah tidak digunakan lagi pasca tahun 1950, sehingga disebut eks karesidenan. Meskipun demikian secara informal, penyebutan wilayah karesidenan ditandai dengan kesamaan plat nomor kendaraan. Wilayah eks karesidenan Madiun meliputi Kota Madiun, Kabupaten Madiun, Kabupaten Magetan, Kabupaten Ngawi, Kabupaten Pacitan, dan Kabupaten Ponorogo. Enam wilayah ini memiliki kedekatan secara geografis dan memiliki kultur yang tidak jauh berbeda satu dengan yang lain. Secara kultural, enam wilayah ini memiliki destinasi wisata sastra yang memiliki kedekatan dengan cerita rakyat penduduk setempat.

Berdasarkan wilayah peneliti, maka peneliti memilih industri pariwisata di Kabupaten Madiun yaitu Telaga Sarangan. Sebelum corona, industri pariwisata lokasi ini dapat memberikan keuntungan maksimal bagi warga sekitar akibat ramainya pengunjung yang datang. Namun saat pandemi, nilai guna wahana ini mengalami kemerosotan yang cukup drastis. Secara historis, lokasi wisata Telaga Sarangan sangat dekat dengan kultur masyarakat di sekitarnya. Lokasi ini memiliki rekam jejak historis kesusastraan yang cukup baik yaitu keberadaan cerita rakyat Telaga Sarangan.

Sayangnya potensi ini tidak lagi digali secara optimal dan dianggap kuno apalagi mistis sehingga tidak ramah anak. Hal ini diperparah dengan kemajuan teknologi informasi dan komunikasi yang menyebabkan gelombang tsunami informasi Saputra (2019). Tsunami informasi membuat cerita rakyat semakin pudar dan tidak dijamah oleh generasi muda. Penelitian ini perlu dilakukan untuk membuktikan penerapan dari teori sastra pariwisata pada destinasi wisata di Telaga Sarangan. Tujuan utama dalam penelitian ini yaitu menemukan potensi sastra pariwisata di Telaga Sarangan.

METODE

Metode penelitian ini adalah penelitian kualitatif. Proses penelitian ini menggunakan proses alur studi destinasi wisata sastra oleh Yosep Yapi Taum. Pada dasarnya ada empat tahapan besar yang dilakukan untuk menerapkan teori sastra pariwisata.

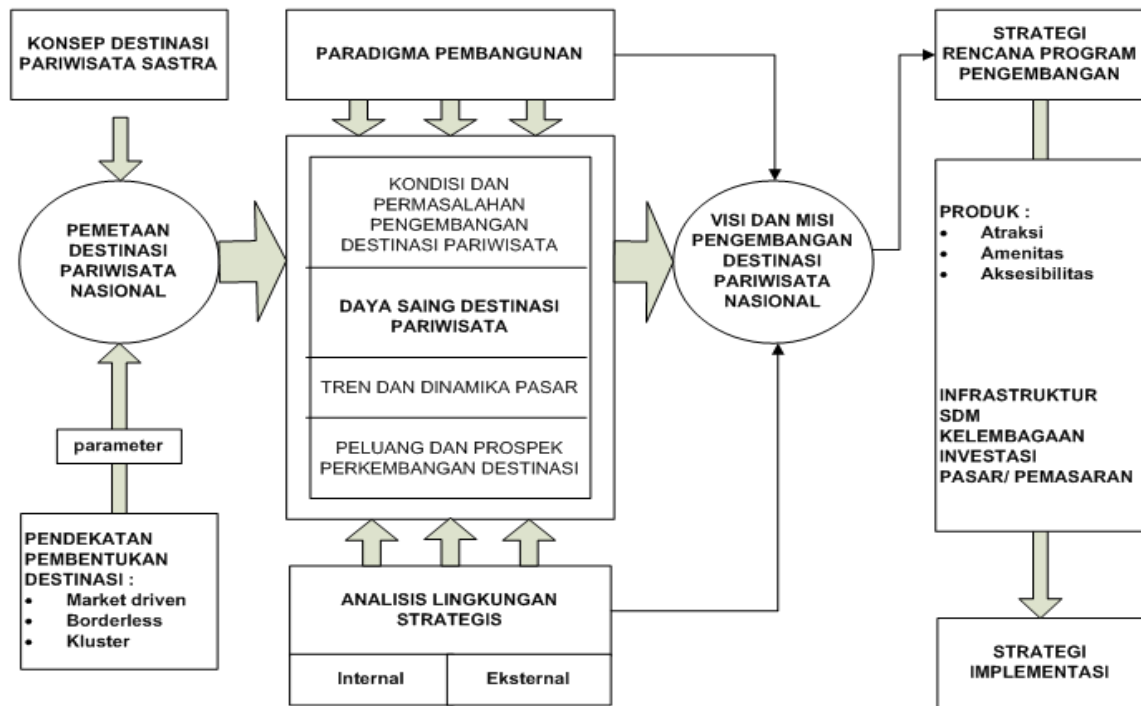
Tahap pertama, melakukan pemetaan destinasi pariwisata nasional. Tahap ini dilakukan untuk menentukan destinasi wisata, target pasar, dan batasan destinasi wisata sastra dengan destinasi wisata lain.

Tahap kedua, menganalisis daya saing destinasi wisata sastra. Tahapan ini dilakukan dengan memperhatikan 3 hal yaitu (1) kondisi dan permasalahan pengembangan destinasi pariwisata, (2) tren dan dinamika pasar, dan (3) peluang dan prospek pengembangan destinasi. Tahap ini juga dilakukan dengan cara melakukan analisis lingkungan baik secara internal maupun eksternal.

Tahap ketiga, membentuk visi misi pengembangan destinasi wisata sastra. Apabila destinasi wisata sastra sudah memiliki visi misi sebelumnya, maka keberadaan ilmu sastra dapat digunakan untuk memperkaya, melengkapi, atau memodifikasi visi misi yang ada sehingga semakin sempurna visi misi destinasi wisata sastra yang dituju.

Tahap keempat, merencanakan program pengembangan destinasi wisata sastra. Tahap terakhir ini dapat dilakukan untuk menghasilkan produk yang atraktif, amenities (menyenangkan), dan mudah dijangkau. Selain itu, tahap ini juga bertujuan untuk mengembangkan infrastruktur, sumber daya manusia, kelembagaan, investasi, dan pemasaran.

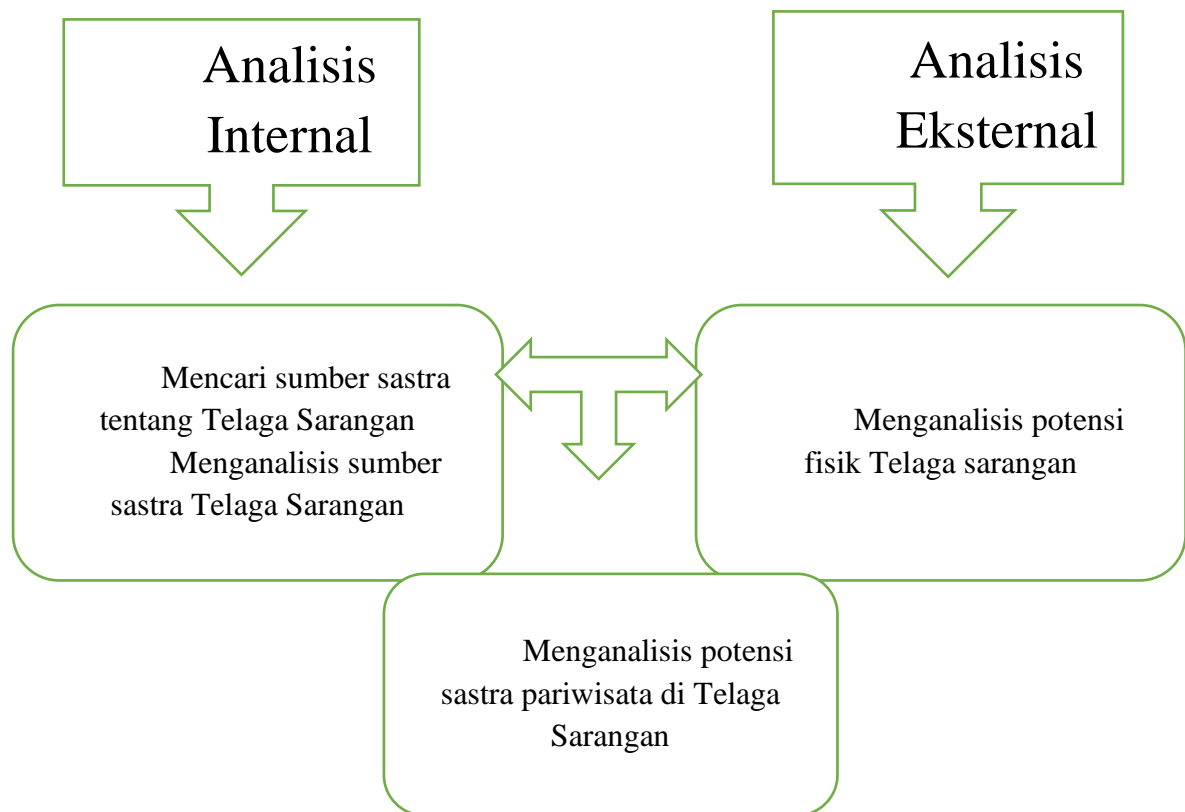
ALUR PIKIR STUDI



Gambar Alur Pikir Studi Sastra Pariwisata

Berdasarkan empat tahap tersebut, dalam penelitian ini peneliti melakukan tahap 1 dan 2. Hal ini karena tahap 1 dan 2 sesuai dengan ranah peneliti, sedangkan tahap 3 dan 4 dijadikan rekomendasi pada pihak yang memiliki kewenangan untuk membuat kebijakan dalam hal pariwisata.

Meskipun demikian, peneliti mengoptimalkan dua tahap penelitian dan memperinci tahap kedua untuk menemukan potensi sastra pariwisata pada objek yang diteliti. Potensi sastra pariwisata dapat ditemukan melalui tahap 2 dengan menganalisis daya saing wilayah sastra secara internal dan eksternal. Analisis internal dilakukan dengan menemukan potensi sastra dalam destinasi wisata tersebut, sedangkan analisis eksternal dilakukan dengan cara menemukan potensi wahana wisata berdasarkan sumber sastra yang ditemukan dalam analisis internal.



Data dalam penelitian ini berupa sumber sastra yang berkaitan dengan destinasi wisata Telaga Sarangan. Selain itu data juga berupa tuturan cerita rakyat masyarakat setempat yang berada di sekitar wilayah Telaga Sarangan. Teknik pengambilan data berupa studi pustaka, observasi, dan wawancara. Instrumen dalam penelitian ini adalah literatur mengenai Sastra Pariwisata, lembar observasi, dan lembar wawancara. Lokasi penelitian berada di destinasi wisata Jawa Timur, khususnya di Kabupaten Madiun yaitu Wahana Wisata Telaga Sarangan.

HASIL DAN PEMBAHASAN

Sastra Pariwisata

Kehadiran studi mengenai sastra pariwisata tentu tidak dapat dilepaskan dari sastra perjalanan. Brown (2020) mengatakan bahwa sastra perjalanan merupakan teks sastra yang menceritakan perjalanan seseorang dari satu tempat ke tempat lain.

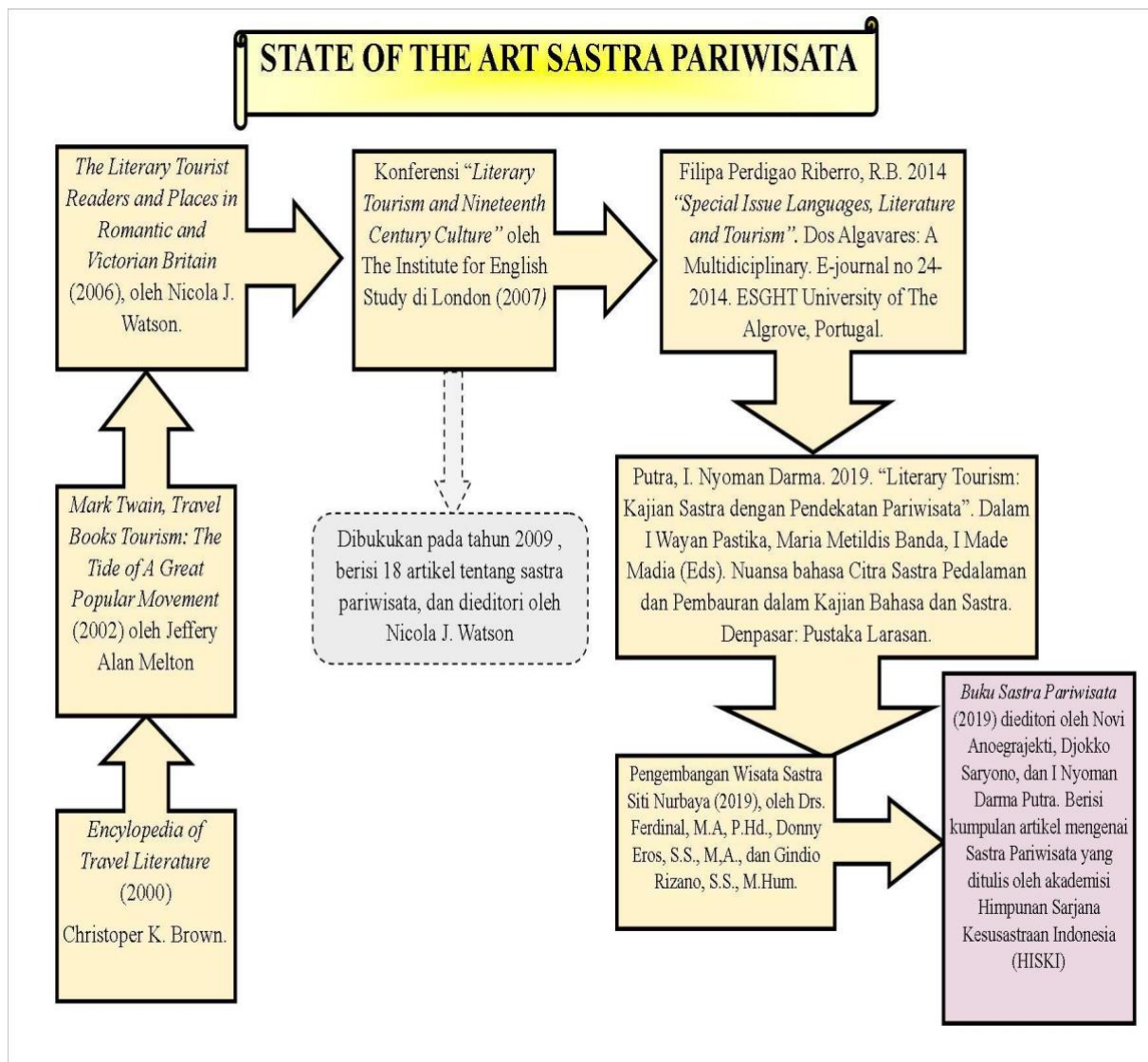
Dua tahun setelah itu ada kajian mengenai sastra perjalanan berdasarkan karya-karya Mark Twain. Kajian ini menghasilkan temuan bahwa karya Mark Twain diminati oleh dua jenis pembaca, yaitu pembaca yang merupakan wisatawan dan pembaca yang tidak punya kesempatan berwisata. Pembaca yang merupakan wisatawan menggunakan buku Mark Twain sebagai panduan agar tidak mengalami keterkejutan budaya ketika sampai di lokasi tujuan. Di sisi lain, pembaca yang bukan wisatawan memperoleh

rekreasi imajinatif ketika ingin berkunjung ke suatu wilayah dan tidak kesampaian (Melton, 2002:1).

Empat tahun berikutnya, Waston (2006) secara serius mengerjakan sastra pariwisata melalui penelitiannya mengenai penelitiannya tentang pembacaan tempat-tempat wisata sastra di Inggris . Pada tahun 2007 diselenggarakan konferensi “Literary Tourism and Nineteenth Century Culture” oleh The Institute for English Study di London. Hasil dari konferensi ini berupa 18 artikel mengenai pariwisata sastra yang dikurasi dan dieditori oleh Nicola J. Waston (Putra, 2020).

Satu dekade kemudian sastra pariwisata terus dikembangkan. Dua penulis teori sastra dari Portugis yaitu Rita Baleiro dan Silvia Quintero membuat buku konsep kunci studi sastra dan pariwisata. Dalam buku tersebut mereka mengungkapkan 15 produk pariwisata sastra yaitu (1) kunjungan rumah penulis, (2) kunjungan lokasi yang ada dalam teks sastra, (3) perjalanan sastra, (4) penjelajahan pub (kafe) sastra, (5) festival sastra, (6) kunjungan perpustakaan, (7) kunjungan pameran buku, (8) kunjungan ke taman sastra, (9) tinggal di hotel sastra, (10) tinggal di perpustakaan hotel sastra, (11) kunjungan ke kota/ desa sastra, (12) berpartisipasi dalam kompetisi sastra, (13) berpartisipasi dalam makan malam sastra, (14) berpartisipasi dalam sesi pengajaran dan pembacaan sastra, dan (15) pementasan/pertunjukan sastra (Baleiro, 2018: 38-40). Lima belas produk wisata sastra tersebut kemudian dijadikan bahan penelitian oleh para peneliti sastra termasuk di Indonesia.

Pada tahun 2019 istilah sastra pariwisata mulai masuk ke Indonesia. Putra (2019: 165) mengatakan bahwa sastra pariwisata memiliki 4 cakupan yaitu (1) kajian tematik kepariwisataan dalam karya sastra, (2) aktivitas sastra, (3) kegiatan wisata sastra, dan (4) ekranisasi sastra. Pengembangan tentang penelitian pariwisata sastra mulai bermunculan, salah satunya adalah Pengembangan Wisata Sastra Siti Nurbaya (Ferdinal, Donny dan Gido, 2019:1). Respons kemunculan istilah sastra pariwisata kemudian disambut oleh Himpunan Sarjana Kesusastraan Indonesia. Pada tahun 2020, dimotori oleh Prof. Novi Anoegrajekti dkk, HISKI meluncurkan buku Sastra Pariwisata pada tahun 2020. Buku ini memuat 27 penelitian yang berkaitan dengan Sastra Pariwisata. Penelitian berjudul Pemberdayaan Cerita Rakyat Untuk Pengembangan Destinasi Wisata Yang Berbasis Kekayaan Budaya Indonesia (Sunarti, 2020) dan Destinasi Wisata Sastra Sebagai Bidang Kajian: Beberapa Prinsip dan Prospek (Taum, 2020) menjadi landasan mutakhir penelitian terdahulu dalam proposal penelitian ini.



Cerita Telaga Sarangan

Cerita rakyat di Telaga Sarangan merupakan salah satu wujud sastra lisan yang keberadaannya diturunkan secara turun temurun. Sebagai sastra lisan, tentu pengarang dari cerita ini adalah anonim. Untuk mendapatkan cerita rakyat yang valid mengenai Telaga Sarangan, maka peneliti mengambil data transkrip wawancara terhadap seseorang sekaligus salah satu orang berpengaruh di Telaga Sarangan. Orang tersebut adalah Mbah Dimun Atmo Sentono yang pada tahun 1991 berusia 80 tahun.

Transkrip wawancara ini ditemukan peneliti berdasarkan studi pustaka terhadap penelitian terdahulu mengenai cerita rakyat, khususnya Telaga Sarangan di Perpustakaan Universitas Katolik Widya Mandala Surabaya Kampus Madiun. Sebagai bagian dari civitas akademika, maka peneliti menindaklanjuti penelitian sebelumnya yang berusaha untuk menggali informasi tentang cerita Rakyat Telaga Sarangan.

Transkrip wawancara ini valid karena melalui proses validitas yang dilakukan oleh dua senior peneliti yaitu Bapak Suripan Sadi Hutomo, M.Hum., dan Bapak Dr. Herman J.Waluyo. Keduanya merupakan tokoh dalam bidang penelitian sastra Indonesia yang pernah berkarya di kampus peneliti. Transkrip wawancara semula berbahasa Jawa Halus, kemudian ditransliterasikan ke dalam bahasa Indonesia sehingga dapat dimengerti artinya. Berdasarkan hasil dari transliterasi tersebut, dapat diceritakan kembali tentang cerita rakyat Telaga Sarangan.

Cerita tentang Telaga Sarangan dimulai dari migrasi yang dilakukan oleh sepasang pasutri dari Jawa Tengah ke lereng timur Gunung Lawu. Nama pasutri itu adalah Kyai Pasir dan Nyai Pasir. Ketika dalam perjalanan menuju Gunung Lawu, mereka bertemu dengan anak laki-laki bernama Djoko Lelung dan mengangkat anak itu sebagai anak angkat. Mereka melanjutkan perjalanan lagi hingga sampailah mereka di utara Sarangan, tepatnya di hutan Saranggonggang. Di tempat itu mereka menemukan rumah sederhana beratap jerami yang kemudian mereka tinggali. Di situ, mereka juga mulai menanam palawija untuk memenuhi kebutuhan sehari-hari. Mereka juga menemukan sumur dan sumber air sehingga tepatlah ladang yang kosong itu untuk dijadikan sebagai tempat tinggal mereka.

Suatu ketika, saat Djoko Lelung sedang pergi, Nyai Pasir berencana mengirimkan makanan pada suaminya yang sedang bekerja di sawah. Saat sedang berencana menyiapkan makanan, tiba-tiba Nyai Pasir melihat ada telur di semak-semak. Ukurannya besar sekali. Ia lalu mengolah telur agar dapat dihidangkan pada suaminya, Kyai Pasir.

Setelah telur itu disajikan pada Kyai Pasir, ternyata tubuh si Kakek terasa sangat panas. Kyai Pasir lalu mandi. Setelah mandi, tubuhnya terasa semakin panas. Saat Kyai Pasir Mandi, ia meminta istrinya untuk makan juga, dan Nyai Pasir pun juga makan telur yang tersisah. Sekejap kemudian, tubuh Nyai Pasir terasa panas dan gatal. Ia pun juga ikut mandi, dan semakin disira tubuhnya maka semakin panas rasanya.

Tubuh Kyai dan Nyai Pasir semakin lama semakin membesar dan juga memanjang. Mereka menjelma menjadi naga yang mengibas-ngibaskan ekornya sehingga membentuk telaga. Inilah yang kemudian disebut sebagai Telaga Sarangan. Namun, cerita tidak berhenti sampai di sini.

Djoko Lelung, putra angkat Kyai Pasir dan Nyai Pasir pun suatu ketika pulang. Dia menemui pakaian ayah dan ibunya berada di pinggir danau lengkap dengan tempat makan besi yang tersisah. Dia juga heran pada wilayah yang didatanginya begitu luas, tidak sama dengan wilayah kelahirannya dulu.

Djoko Lelung kebingungan hingga akhirnya dia pasrah dan meminta bantuan pada Yang Maha Kuasa dengan cara bersemedi di bawah pohon besar. Lokasinya di sebelah barat sumber. Dia bermeditasi sepanjang hari, siang dan malam. Hingga suatu malam saat dia bermeditasi, dia mendengarkan suara gaib. Awalnya dia tak mengenali

empunya suara tapi lambat laun ia menyadari bahwa yang sedang berbicara kepadanya adalah ayahnya yaitu Kyai Pasir.

Kyai Pasir berkata bahwa kedung yang dulu disebut sebagai Telaga Sumber atau Telaga Danau, kini disebut sebagai Telaga Pasir. Hal itu dikarenakan wujud telaga yang berubah menjadi sangat besar disebabkan oleh Kyai Pasir dan Nyai Pasir. Kyai Pasir juga berpesan agar anaknya tidak perlu lagi bertempat tinggal di Saroganggong dan harus mempersiapkan tempat tinggal di sebelah Timur Telaga. Djoko Lelono juga diberi julukan baru saat dewasa yaitu Kyai Jalelung.

Kyai Pasir juga memprediksi bahwa jika suatu saat telaga ini akan ramai dikunjungi orang, hal itu berarti disebabkan oleh kehendak yang maha kuasa. Dia juga berperan bahwa Djoko Lelono harus menjamin keselamatan orang yang nantinya menyusuri napak tilas telaga ini. Meskipun demikian jika ada orang yang sombong, membanggakan kekuatan dan kebesarannya (*adigung adiguna*) maka tidak diperbolehkan. Haruslah orang yang menerapkan perintah Gusti Allah, menjalankan kebenaran hidup di dunia, menerima apa yang diberikan Gusti Allah.

Selanjutnya, Kyai Jalelung berpesan bahwa dia meletakkan satu lagi telur yang hampir menetas di sebelah utara, di bawah semak-semak. Djoko Lelono diminta ke sana sekitar sepekan lagi agar telur menetas terlebih dahulu. Nantinya apabila telur itu menetas maka akan dinamakan Djoko Baru Klinting.

Nanti jika telur itu sudah menetas entah berwujud apa, bisa jadi hewan, bisa jadi manusia, atau bisa jadi apa saja, tetap akuilah sebagai saudara laki-laki Djoko Lelung. Hal itu karena kondisi telur itu sama seperti Djoko Lelung yang dulu juga ditemukan oleh Kyai Pasir. Kemudian, apabila telur sudah menetas dan dinamai Djoko Baru Klinting, maka tugasnya adalah menempati wilayah itu. Namanya adalah Telaga Ngebel di daerah Ponorogo, dan suatu saat jodohnya juga ada di Telaga Ngebel.

Setelah itu, Kyai Pasir menceritakan bahwa keadaan telaga menjadi sebesar ini terjadi pada hari Jumat Pon, bulan Ruwah. Oleh sebab itu Kyai Pasir berpesan jika suatu saat nanti di era yang ramai, dia ingin anak keturunannya tetap memperingatinya pada hari Jumat Pon, bulan Ruwah, setahun sekali, menggunakan tata cara yang ada dan bersifat semampunya. Pesan ini ditujukan untuk memperingati ulah Kyai Pasir yang menyebabkan kondisi telaga berubah sedemikian rupa. Di akhir pesannya, Kyai Pasir menegaskan agar Djoko Lelung tidak melupakan pesan-pesannya, sehingga jika suatu saat ada era yang ramai, pesan itu dapat dijadikan sebagai sebuah peringatan untuk anak kecil dan untuk orang dewasa.

Analisis Internal

Analisis internal dilakukan berdasarkan potensi unsur intrinsik yang terdapat dalam cerita rakyat Telaga Sarangan. Unsur intrinsik tersebut diperoleh berdasarkan pembacaan intensif yang dilakukan oleh peneliti pada transkripsi sastra lisan. Transkripsi tersebut merupakan transkripsi data yang dilakukan melalui wawancara pada Mbah

Dimun Atmo Sentono. Penelitian ini merupakan penelitian yang meninjau mengenai tempat wisata, sehingga unsur intrinsik yang selaras dengan penelitian ini adalah unsur intrinsik yang berkaitan dengan tempat. Berikut adalah unsur intrinsik yang berkaitan dengan tempat dan pemaknaanya.

"Naliko semanten Eyang Pasir madhepok wonten alas Sarangan ingkang sisih ler, pernahipun saking Sarangan ingkang sak puniko ler, dados sak leripun dusun Sarangan alas ingkang miring ngidhul naminipun Alas Saranggonggang. Wonten mriku yoso griyo setunggal inggih griyo sederhana payone inggih alang-alang, genahipun tiyang jaman kuno, makaten kolowau." (Setiowati, 1994)

Pada kutipan cerita tersebut terdapat keterangan tempat yaitu "Alas Sarangan", "sisi utra", "Dusun Sarangan", "menghadap ke selatan", "Alas Saranggonggang", dan "rumah sederhana". Dari rangkaian penggalan keterangan tempat tersebut dapat disusun sebuah narasi bahwa Eyang Pasir berumah di wilayah Dusun Sarangan sebelah utara, tepatnya adalah Alas Saranggonggang. Alas tersebut menghadap ke selatan ke arah Sarangan, sehingga dapat diprediksi bahwa rumah Eyang Pasir menghadap ke selatan meski terletak di sebelah utara Dusun Sarangan. Rumah tersebut sangat sederhana bahkan digambarkan berpayung "alang-alang" atau beratap jerami. Unsur intrinsik berikutnya yang berkaitan dengan tempat adalah kutipan berikut.

"Ing ngriku gancaring carios mekaten, Eyang Pasir ngendiko kalian ingkang putri "Mbokne aku arep macul marang tegal, arep gebal maneh. Mengko aku ora muleh, aku kirimen wae kira-kira trenceng kurang luweh jam songo sepuluh awan, aku engko kirimen." Ngendikane sing putri, "yaa Pakne". Lan mengko Nyai yen putrane dewe Djoko Lelung takon, ngomong nek aku neng tegal Sumber macul, yen aku ora mulih ngono yaa!" Ngendikanepun Eyang Pasir Kakung." (Setiowati, 1994)

Pada kutipan cerita tersebut terdapat dua keterangan tempat yaitu "macul marang tegal" yang artinya bercocok tanam di ladang, dan "Tegal Sumber". Pemaknaan dari kutipan tersebut adalah pesan dari Eyang Pasir pada istrinya bahwa dia hendak bercocok tanam di ladang bernama ladang Sumber. Ia juga berpesan agar jika dia belum pulang dan putranya mencarinya, maka disampaikan saja bahwa dia sedang berada di Tegal Sumber. Penggalan cerita berikutnya yang berkaitan dengan keterangan tempat yaitu

"Sak sampunipun dugi pategilan, dereng ngantos nyambut damel, sawek mubeng-mubeng wonten oro-oro, celaking grumbul suketan mriku wonten endhok kalih. Endhok kalih meniko wau yen wujudipun inggih endhok pitik nanging gedhe, radi gedhe. Endhok kalih meniko wau engkang setunggal dipun pundhut, engkang setunggal dipun simpen wonten mriku meleh, dipun wuruki

rasak utawi gegodhongan meleh. Dereng ngantos nyambut damel macul utawi kerjo wonten ing pategilan, Eyang Pasir lajeng endhok meniko dipun masak, nek coro siyen nek ngarani dipun benem, dipun buntel godhong disukani banyu lajeng dipun bakar, dipun bakar wonten latu, damel geni wonten ngriku. Sak sampunipun endhok sampun matheng, endhok dipun belah utawi dipun pecah dados kalih, engkang separo dipun dahar piyambakipun, engkang separo dipun simpen, piyambakipun kagungan penggalih bilih mangke engkang putri badhe rawuh anggenipun ngentun sekul saking griyo mangke rawuh, endhok engkang sampun dipun masak wau, sing separo dipun piyambakipun, sing separo dipun ngegehaken engkang putri, mangke badhe dipun caosaken. Ewa semanten saksampunipun Eyang Pasir dahar endhok separo kala wau, badhanipun kraos panas gathel engkang langkung luar biasa gathelipun utawi panasipun badhan langkung sanget. Lajeng piyambakipun adus wonten bilik utawi sendang engkang wonten sekitarpun pategilanipun piyambak meniko kala wau. (Setiowati, 1994)

Kutipan keterangan tempat yang terdapat dalam penggalan cerita tersebut adalah "dari ladang (perladangan-pategilan)", "ada di rawa-rawa", dan "rerumputan yang tebal". Tempat tersebut merujuk pada dua telur yang ditemukan oleh Eyang Pasir. Kedua telur tersebut dimasak dengan cara yang sudah disebutkan yaitu "*dibenamkan, dibalut daun, diberi air, kemudian dibakar di perapian. Setelah telur matang, maka dibelah dua, yang seprauh untuk dirinya sendiri, dan yang separuh disimpan untuk dimakan Eyang Putri.*" Berdasarkan penggalan kutipan tersebut, dapat ditarik sebuah potensi wisata kuliner yaitu telur yang dimasak secara tradisional seperti cara Eyang Pasir memasak telur tersebut. Meskipun dalam cerita, telur inilah yang mengakibatkan Eyang Pasir dan istrinya mengalami gatal-gatal lalu mandi dan semakin panjang lebarlah tubuh mereka. Tubuh mereka yang panjang kemudian berubah menjadi naga sehingga membentuk telaga. Penggalan cerita berikutnya yang berkaitan dengan keterangan tempat yaitu

"Lajeng enjingipun antawisipun kirang langkung samtigang dinten anggenipun ngawontenaken goro-goro ingkang sampun kaaturaken ingkang riyen kala wau, Djoko Lelung ngrumaosi wangsul saking dolan utawi saking kesah wau datheng griyo mboten wonten tiyang, bapak lan biyung mboten wonten. Lajeng piyambakipun sampun ngertos bilih gadah tegal wonten kidulipun desa naminipun Tegal Sumber. Ing ngriku lajeng nuju datheng tegil. Datheng ngriku Djoko Lelung rumaos cemar utawi lingsem, kaget kok lajeng kawontenan bilik mundhak ombo lan benten kalian adat engkang sampun lan malih bapa ibunipun mboten wonten, wontenipun naming pakaian sekalian. Pakaian ibune kalian pakaian keng romo wonten sakpinggiripun sendang. Lajeng bekas-bekas daharan sik wutuh sak wadah-wadhipun wonten sak celakipun pinggir kedhung meniko wau. "Saking jibekipun raosipun Djoko Lelung lajeng Djoko

Lelung mesu budi nyuwun dumatheng ngersanipun Gusti Inggang Maha Agung nyuwun petunjuk. Lajeng dewekipun semedi utawi tapa brata sak ngandapipun selo wonten ngandapipun kayu ageng. Nek sakniki pernahipun wonten ing saknginggilipun sumber, kulon pulo nek sakniki.” (Setiowati, 1994)

Kutipan keterangan tempat yang terdapat dalam penggalan cerita tersebut adalah “datang ke rumah”, “selatan desa bernama Tegal Sumber”, dan “di samping kolam”. Penggalan cerita di atas menceritakan tentang kedatangan Djoko Lelung, anak angkat dari Eyang Pasir dan Nyai Pasir. Dia bingung mencari keberadaan kedua orang tuanya yang tidak ada di rumah. Akhirnya dia memutuskan untuk pergi ke selatan desa yaitu wilayah Ladang Sumber. Di sana dia menemukan pakaian dan sisa tempat makan di samping kolam di wilayah pegunungan. Djoko Lelung tentu heran kolamnya menjadi sangat besar dan luas. Itulah sebabnya dia langsung melakukan pertapaan untuk memohon petunjuk pada ilahi. Lokasi pertapaannya adalah “di bawah pohon besar”, kalau sekarang di “barat pulau”.



Gambar pulau yang lokasinya berada di tengah Telaga Sarangan

Saat bertapa, dia bertemu dengan saudara ayahnya yang menyiratkan banyak lokasi serta kronologis kejadian penyebab kolam menjadi luas. Berikut kutipannya:

“Oh Ngger anakku Djoko Lelung ojo banget-banget anggonmu ngongso pikiran, pancen wis kinodrate Hyang Windhi dene anggonku momong marang kowe, manggulowentah marang sliramu kira-kira pancen mung cukup semene. Mulo lakone wong tuamu si aku lan ibumu iki sing bakal nutuk ake kowe mulo ora susah kakean sing mbok pikir, tutukno lakone bapakmu ngantek mengko

tumekan titik ing kodrate Hyang Widhi teko ngendi kowe sing nutokake lakon iki. Sarehne wektu iki dino kowe sing wis ora biso berhadapan karo aku, ora iso ngerti neng aku, nanging aku isih tetep jangkung ngungkul- ngungkuli marang kowe. Senajan kowe ora ngerti nang aku, aku ngerti neng kowe. Mulo ngene yoo Ngger kahanan belik utawa kedung iki biyen jenenge tegal Sumber utawa tegal sendang, iki engko jenengno Tlaga Pasir. Sebab enenge iso koyo ngene iki mung goro-gorone saka bapakmu ya aku iki bapakmu sing jejuluk Kyai Pasir lan Nyai Pasir, ya aku iki. Kedung iso dadi sakmene ambane ya mung gara-gara aku iki, mulo dijenengake Tlaga Pasir lan maneh ya Ngger kowe ora susah madepok ono Saranggonggang kadohan Kowe saiki mulai dino iki tata-tatao madepok ono ing sak wetane Tlaga. Kowe banjur jejuluko mbesuk yen wis dewasa jejuluko Kyai Jalelung. Yen mbesok ono ramene jaman tlaga iki tetep mbesuk ana sing naluri tetep biso rame, biso ngremboko mergo krodate Hyung Widhi pancen kudu kahaman ing daerah kene biso rame sateruse. Sepisan aku mung meling mbesuk yen ono ramene jaman yen ono kawulo sing bakal nitik tilas menyang ing papan tlaga iki kowe kudu kok jangkung keslametane, kowe kudu jangkung ngayomi keslametane marang kawulo kabeh sing pada naluri tiitik tilas marang ing tlaga kene. Nanging pawelingku yen wong sombong adigung adiguno ora ndak parengake, kudu wong apa benere tingkah laku netepi dawuhe Gusti Allah, apa benere urip ing alam donya, nrimo apa paringi Gusti Allah, piwelingku meng koyo ngono kuwi. Sateruse wanti-wanti pawelingku yaa ngger, aku nyeleh endhok siji eneng ngisor grumbul siseh lor, eneng oro-oro sacedake tegalan kuwi wis meh netes. Deloken iki wis kethok saka kene looh! endhok kuwi wis meh netes. Nanging kowe ojo pisan-pisan mrono yen durung kurang luwih seminggu bakal keno kok nyatakake. Wingko ujude endhok kuwi nek wis netes wingko jenengno Djoko Baru Klinting. La mengko nek wis ujud mboh ujud apa, ora ketang ujud kewan, ora ketang ujud manungso, ujud apa wae, dakunen dulurmu lanang, kuwi pada karo kowe. Kuwi yo lehku nemu, kowe biyen yo lehku nemu. Dadi dakunen dulurmu lanang. lan maneh nek wis kok jenengake Djoko Baru Klinting, tugase kuwi engko kowe karek nerusake. Tugase kudu manggon ono telaga Ngebel ing daerah Ponorogo lan mbesuk jodone dulurmu yo wis ono Tlaga Ngebel. Sing wajib njaga ono ing tlaga Ngebel ya kuwi lan maneh kuwi engko kudu kok daku sedulurmu lanang. Ora keno pisan-pisan kumpul karo kowe ing Tlaga Sarangan kene. Mengko sak bubare kuwi kudu manggon ono ing Tlaga Ngebel, ning lakune kudu ngetan bener saka kene. (Setiowati, 1994)

Kutipan mengenai keterangan tempat adalah “Tlaga Pasir” dan “Tlaga Ngebel”. Dua tempat ini merupakan potensi besar yang dapat diangkat sebagai wahana sstra pariwisata dan terhubung satu dengan yang lain. Berdasarkan cerita yang dituturkan

dalam sastra lisan, jelas dikatakan bahwa asal muasal Tlaga Pasir adalah bentukan dari tubuh Eyang Pasir dan Nyai Pasir yang berubah menjadi naga. Wejangan itu secara tersurat bahkan dikatakan pada anaknya yaitu Djoko Lelung atau Kyai Jalelung. Selain itu, dalam cerita juga dikatakan bahwa Telaga Ngebel yang terdapat di Ponorogo juga ada kaitanya dengan Telaga Pasir. Keterkaitan tersebut bahkan diibaratkan seperti halnya dua saudara. Di Telaga Ngebel terdapat telur yang kemudian jika menetas apapun wujudnya harus dinamai Djoko Baru Klinting dan harus mendiami tempat itu. Ini sesungguhnya menunjukkan pertalian antara Telaga Sarangan dan Telaga Ngebel, antara Madiun dan Ponorogo. Apabila kedua potensi wisata ini bisa disatukan atas nama sastra maka bukan tidak mungkin terjadi simbiosis mutualisme baik dalam hal pariwisata terlebih dalam hal kultural.

Analisis Eksternal

Analisis eksternal diperoleh dengan cara menganalisis potensi fisik Telaga Sarangan. Di Telaga Sarangan terdapat dua potensi fisik utama, yaitu potensi fisik alami dan potensi fisik buatan. Potensi fisik alami merupakan potensi fisik yang disebabkan oleh peristiwa alam. Pemandangan dan Telaga adalah dua potensi fisik utama untuk dijadikan sebagai sumber pariwisata di Telaga Sarangan.

Potensi fisik buatan yang terdapat di Telaga Sarangan dibagi menjadi yaitu, (1) pasar tradisional, (2) penjual baju, (3) penginapan, (4) penjual makanan, (5) jasa menunggang kuda, dan (6) jasa speedboat. Keenam potensi fisik buatan ini merupakan enam potensi fisik yang saat ini sudah terdapat di wilayah Telaga Sarangan.



Gambar Pasar Tradisional di Telaga Sarangan

Pasar tradisional ini menjual beraneka ragam kebutuhan bahan pokok, seperti sembilan bahan pokok atau sembako, sayur, dan buah. Warga sekitar dan wisatawan banyak yang berbelanja di pasar ini. Selain kebutuhan pangan, di pasar juga menjual kebutuhan sandang khususnya baju-baju sehingga tampak bahwa penjual makanan berada di sisi kanan jalan dan penjual baju berada di sisi kiri jalan.



Gambar Pemandangan Penginapan di Telaga Sarangan

Penginapan di Telaga Sarangan memiliki kelebihan tersendiri yaitu lokasinya yang indah dan juga dingin karena berada di dataran tinggi dan wilayah pegunungan. Dua keunggulan inilah yang seringkali dimanfaatkan baik wisatawan dalam negeri maupun luar negeri sebagai tempat untuk istirahat.



Gambar Wisata Kuliner di Telaga Sarangan

Menu kuliner utama di Telaga Sarangan adalah sate ayam dan sate kelinci. Dua menu ini tampak lebih mendominasi daripada dua menu lainnya. Harganya pun standard dan tidak terlalu mahal karena seragam dari ujung penjual satu ke ujung lainnya. Harga sate ayam sekitar 12.000 rupiah dan harga sate kelinci sekitar 15.000 rupiah. Menikmati sate sambil melihat pemandangan telaga merupakan salah satu keistimewaan berkuliner di Sarangan ini. Selain sate ada juga mie, bakso, jagung rebus, pecel, nasi jotos, dan jajanan lainnya. Namun sayang tidak ada telur bakar di Telaga Sarangan.



Gambar Jasa Menunggang Kuda dan Speed Boat

Dua wahana jasa di Wisata Telaga Sarangan yang juga cukup dominan adalah jasa menunggang kuda dan jasa Speed Boat. Jasa menunggang kuda dibanderol dengan tarif 90.000 rupiah dan Speed Boat dengan tarif 60.000 rupiah untuk satu kali putaran, serta 150.000 rupiah untuk tiga kali putaran. Kuda memanglah bentuk kendaraan masa lalu sehingga tetap relevan dengan kondisi sekarang dan terlebih relevan dengan cerita rakyat mengenai Telaga Sarangan.

Potensi Sastra Pariwisata

Potensi sastra Pariwisata merupakan gabungan dari unsur sastra dan unsur pariwisata. Banyak sekali unsur sastra yang belum dioptimalkan dalam wisata Telaga Sarangan. Kisah tentang Eyang Pasir dan Nyai Pasir sekan hanya terpatri di dua tempat yaitu di bawah tulisan telaga Sarangan dan di monumen Telaga Sarangan.



Gambar Monumen Telaga Sarangan

Di monumen tersebut ada tulisan “Lake to Remember”. Tulisan tersebut baik tapi alangkah baiknya jika dikaitkan dengan potensi sastranya. Dalam cerita rakyat Telaga Sarangan Kyai Pasir memang pernah berpesan:

*“Sateruse rehne kadadean wujud tlaga iso dadi koyo ngene mau dinane Jumat
Pon iki sasine Ruwah, mulo aku meling wanti-wanti marang kowe yen ono*

ramene jaman yen kowe kepingin yaiku naluri utowo tenger wi mbesuk pendak dino Jumat Pon setahun pisan sasine ruwah kok tengerono nganggo keno diarani tata cara manut sak mampune. Idep-idep kowe naluri utowo mrengeti anggonku ngenekake goro-goro sing sakiki koyo mangkene iki. Ojo lali welengku menawa ono ramene jaman mbesuk keno kanggo pengeling-eling kawulo cilik, kawulo gedhe sakteruse.” (Setiowati, 1994)

Peringatan tersebut seharusnya diperingati dan dijadikan sebagai potensi swisata sakral bagi para pengunjung sehingga unsur kulturalnya tetap dapat dirasakan baik oleh turis domestik maupun turis mancanegara .



Gambar Tulisan Telaga Pasir di bawah tulisan Telaga Sarangan

Jejak Eyang Pasir yang paling mencolok untuk disaksikan oleh pengunjung hanya tertulis di bawah tulisan Telaga Sarangan. Itu pun dengan tulisan yang lebih kecil dan warna huruf yang samar, tidak sejelas huruf bertuliskan Telaga Sarangan. Di samping tulisan Telaga Pasir terdapat identitas kedalaman telaga sehingga semakin kabur lah informasi mengenai Telaga Pasir karena ada dua informasi penting dalam satu baris tulisan yaitu informasi mengenai Telaga Pasir dan informasi mengenai kedalaman telaga. Bagi wisatawan yang ahistoris dan lebih cenderung rekreatif maka yang teringat hanyalah tulisan kedalamannya saja sedangkan Telaga Pasir akan mudah diabaikan. Oleh sebab itu diperlukan penanda lain yang lebih tegas terkait unsur kultural Telaga Sarangan, terlebih yang berkaitan dengan cerita rakyatnya.



Gambar Naga di Salah Satu Sisi Monumen Telaga Sarangan

Naga di monumen Telaga Sarangan juga merupakan penanda cerita rakyat Telaga Sarangan. Namun sayang belum dimaksimalkan lagi potensinya. Naga hanya berfungsi sebagai hiasan tanpa ada usaha untuk mentransliterasikan atau memberikan keterangan secara tekstual di bawahnya sehingga pengunjung tidak hanya sekedar berfoto tapi juga tereduksi mengenai keberadaan ikon naga di tempat tersebut.

Selain itu, ada potensi wisata lagi yang belum dioptimalkan yaitu telur bakar. Telur ini sangat tersurat dalam cerita dan seharusnya dalam potensi eksternal, ada penjual yang menjual telur bakar ini sebagai penanda budaya.

Bentuk penginapannya juga dapat dijadikan sebagai potensi wisata di Telaga Sarangan. Apabila menyesuaikan dengan cerita, maka bentuk penginapannya seharusnya ada yang didesain beratap jerami dan didesain sederhana tapi bersih. Hal ini pun juga sesuai dengan rumah yang ditinggali oleh Kyai Pasir dan Nyai Pasir. Di tengah kemajuan arsitektur dan desain interior yang sangat inovatif, bukan tidak mungkin bahwa penginapan bermodel rumah Eyang pasir dapat ditata semenarik mungkin sehingga mampu menarik wisatawan.



Gambar lokasi peristiwa yang disesuaikan dengan cerita rakyat

Potensi yang terakhir adalah titik-titik lokasi peristiwa. Tempat Kyai Pasir dan Nyai pasir berladang, tempat Kyai pasir menemukan telur, hingga tempat Kyai Jalelung bertapa harusnya direkonstruksi sedemikian rupa atau bahkan dimonumenkan atau dipatungkan sehingga terdapat sebuah rute wisata edukatif yang sesuai dengan jalan cerita Telaga Sarangan ini.

SIMPULAN

Sastra pariwisata merupakan salah satu cabang ilmu sastra baru yang masuk ke Indonesia. Tepatnya pada tahun 2019, cabang ilmu ini mulai diperkenalkan dan pada tahun 2020 Himpunan Kesusastraan Indonesia mulai membuat rancang bangun serta embrio mengenai sastra pariwisata.

Mengawinkan sastra dengan pariwisata merupakan upaya untuk mengangkat potensi wisata sekaligus mengangkat pula susastra yang menyertai lokasi wahana wisata tersebut. Masih banyak wahana wisata di Indonesia yang dapat dioptimalkan potensinya melalui sastra, salah satunya adalah Telaga Sarangan yang terletak di Kabupaten Magetan, Jawa Timur.

Meneliti sastra pariwisata berarti menggabungkan potensi internal karya sastra dan potensi eksternal karya sastra. Potensi internal ini dapat ditinjau dari unsur intrinsik, terlebih yang berkaitan dengan latar atau tempat, sedangkan potensi eksternal dapat ditinjau dari unsur ekstrinsik yang berkaitan dengan kondisi fisik wahana wisata.

Berdasarkan hasil penelitian dapat bahwa masih banyak potensi wisata sastra yang dapat dikembangkan di Telaga Sarangan. Apabila pengembang wisata Telaga Sarangan berani mengembangkan wahana wisata ini dengan mengangkat potensi sastranya, maka dapat dipastikan bahwa wahana wisata Telaga Sarangan semakin unik, menarik, dan terlebih mampu mengedukasi wisatawan khususnya dari segi kultural.

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MAKNA KULTURAL DALAM LEKSIKON PERHIASAN PENGANTIN SUNDA PRIANGAN: KAJIAN ETNOLINGUISTIK

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ABSTRAK

Pernikahan adat Sunda khususnya di daerah Priangan memiliki perhiasan pengantin Sunda yang kaya akan makna kultural. Penelitian ini bertujuan untuk mendeskripsikan makna leksikal dan makna kultural dalam perhiasan pengantin putri Sunda Priangan. Metode yang digunakan dalam penelitian ini yaitu kualitatif deskriptif dengan pendekatan etnolinguistik. Data penelitian ini berupa ekspresi verbal dan non-verbal yang ada dalam perhiasan pengantin putri Sunda Priangan. Sumber penelitian ini berasal dari informan pemilik usaha rias pengantin dan perias pengantin di daerah Garut dan Bandung. Metode yang digunakan dalam pengumpulan data yaitu dengan wawancara dan observasi. Hasil penelitian Terdapat 13 data verbal yang dijadikan sebagai sumber data dalam leksikal perhiasan pengantin Sunda, Adapun secara kultural tradisi ini dapat terlihat dari salah satu aspek spiritual yaitu menjadi sebuah harapan dan doa dari para leluhur dan masyarakat Sunda

Kata Kunci: makna kultural, leksikon, etnolinguistik, perhiasan, sunda

PENDAHULUAN

Tatanan kehidupan sehari-hari masyarakat selarasnya harus mengikuti adat istiadat yang ada. Terlebih, Indonesia merupakan negara yang mempunyai kekayaan budaya dari setiap pelosok daerahnya. Dalam hal ini, budaya tentunya memiliki makna yaitu sebuah sistem yang meliputi kehidupan sehari-hari yang mana berkembang luas di masyarakat dengan menambahkan berbagai unsur dan diturunkan dari satu generasi ke generasi lainnya agar dapat mewujudkan dan melangsungkan nilai-nilai budaya tersebut.

Sementara itu, menurut Koentjaraningrat (2011) kebudayaan adalah suatu keseluruhan manusia berupa kelakuan dan hasil yang didapatkan dengan belajar sehingga semuanya tersusun dalam kehidupan masyarakat. Adapun budaya Sunda yang dibahas dalam penelitian ini yaitu, sebuah tatanan dari cara berperilaku masyarakat yang terdapat di dataran tanah Sunda serta dapat menghayati kepercayaan, mata pencaharian, kesenian, sistem kekerabatan, bahasa dan adat istiadat (Ramadhanty, 2019). Dari pemaparan sebelumnya, dapat disimpulkan bahwa kebiasaan yang dilakukan oleh masyarakat sejak lahir hingga sekarang dalam memenuhi kebutuhan hidupnya disebut sebagai kebudayaan.

Unsur-unsur kebudayaan pun terbagi atas tujuh unsur yaitu meliputi bahasa, sistem religi, organisasi sosial, sistem pengetahuan, kesenian, sistem ekonomi dan teknologi (Koentjaraningrat, 2005). Salah satu sistem teknologi yang menarik dibahas adalah pakaian dan perhiasan yang dikenakan oleh masyarakat Sunda. Khususnya perhiasan atau aksesoris yang digunakan dalam adat pernikahan Sunda.

Pernikahan adat Sunda di Jawa Barat sangat bervariasi, hal ini disebabkan oleh keberagaman masyarakat yang berasal dari berbagai macam etnis yang berbeda. Hal lain yang mempengaruhi adalah letak geografis, adat-istiadat setiap kelompok dan tingkatan status ekonomi dari masyarakatnya. Pernikahan adat Sunda di Jawa Barat terdiri dari pakaian pernikahan khas Kaleran, Cirebon dan Priangan.

Penelitian ini berfokus pada perhiasan yang dipakai dalam pernikahan adat Sunda Priangan yang meliputi beberapa daerah yaitu Bandung, Sumedang, Tasikmalaya, dan Cianjur yang mana daerah ini berpusat di Bandung. Priangan utamanya dijadikan sebagai kiblat dari daerah lainnya karena merupakan pusat daerah pemerintahan. Daerah Priangan dipilih karena terlepas dari pengaruh Eropa dan dianggap paling sesuai dengan karakteristik daerah di Jawa Barat. Dalam adat pernikahan Sunda terdapat unsur pokok untuk menunjang pernikahan tersebut seperti adanya tata rias pengantin, pakaian pengantin dan perhiasan.

Peneliti berfokus pada leksikon dan makna kultural yang ada di dalam perhiasan pengantin wanita Sunda. Menurut Kridalaksana, leksikon adalah kumpulan komponen bahasa yang memuat semua informasi tentang makna dan pemakaian kata dalam suatu bahasa (Hardiyanto, 2008). Sedangkan, menurut Saifullah (2018) leksikon adalah suatu wadah yang menyimpan makna dari ekspresi sebuah bahasa yang maknanya tidak dapat ditentukan berdasarkan arti unsur pokoknya. Sementara itu, leksikon disusun berdasarkan kegunaan dari leksikon itu sendiri. Seperti contoh, penutur mengakses leksikon dari bunyi atau bentuk tulisan berdasarkan leksikon yang didengar atau dibacanya sehingga penutur mengakses leksikon tersebut melalui makna. Dalam penelitian ini, peneliti berfokus pada dua arah leksikon yaitu secara bentuk dan makna. Secara bentuk, leksikon diakses dari bunyinya (fonologi), tulisan, onset dan rhyme, bentuk terikat yang bisa diakses dari satu dengan yang lainnya. Sedangkan berdasarkan makna, terutama makna intrinsik ditinjau dari suatu kata pada leksikon dan lokasinya

dalam bidang semantik harus diidentifikasi sehingga membuat kata yang memiliki makna berkaitan dan dapat saling diakses. Makna yang ada di dalam sebuah tradisi pun dapat berupa verbal maupun nonverbal. Menurut Abdullah (dalam Rudyanto, Rais, & Purnanto, 2020) makna kultural merupakan makna yang dimiliki oleh bahasa sesuai dengan konteks budaya penuturnya yang berhubungan dengan sistem pengetahuan (*cognitive system*) yang kemudian tercermin dalam pola pikir (*mindset*), pandangan hidup (*way of life*), dan pandangan terhadap dunia (*world view*). Maka dari itu, penelitian ini berfokus pada leksikon dan makna kultural yang terdapat pada aksesoris pengantin wanita Sunda priangan dengan pendekatan etnolinguistik.

Etnolinguistik merupakan suatu studi mengenai bahasa dan budaya atau bisa disebut juga sebagai antropolinguistik. Studi ini dapat digunakan untuk mengkaji bahasa, kebudayaan, dan aspek-aspek lain kehidupan manusia, pusat perhatian atau perhatian utama antropolinguistik (Duranti dalam Sibarani, 2015). Hal ini pun ditekankan pada tiga topik penting yaitu performansi (*performance*), indeksikalitas (*indexicality*), partisipasi (*participation*). Melalui konsep performansi, bahasa dipahami dalam proses kegiatan, tindakan dan pertunjukan komunikatif, yang membutuhkan kreativitas. Bahasa sebagai unsur lingual yang menyimpan sumber-sumber kultural tidak dapat dipahami secara terpisah dari pertunjukan atau kegiatan berbahasa tersebut. Dalam mengkaji penggunaan bahasa, antropologis memegang dan menerapkan tiga parameter yakni (1) keterhubungan (*interconnection*), (2) kebernilaian (*valuability*), dan (3) keberlanjutan (*continuity*). Dalam penelitian ini, peneliti fokus kepada kebernilaian yang mana dalam hal ini, kebernilaian memperlihatkan makna atau fungsi, sampai ke nilai atau norma, serta akhirnya sampai pada kearifan lokal aspek-aspek yang diteliti (Sibarani, 2015).

Adapun penelitian terdahulu yang menjadi sumber rujukan penelitian yaitu, *Strengthening Cultural Values Through Innovative Learning of Sunda Siger Bridal Makeup in West Java Vocational Education* (Lestari & Saripah, 2019) yang berfokus pada metode pembelajaran terhadap tata rias pengantin siger Sunda yang dilaksanakan di lembaga pendidikan vokasi Jawa Barat, selain itu penelitian tersebut juga berfokus pada nilai-nilai yang terdapat dalam siger Sunda. Selanjutnya, Tinjauan Etnolinguistik : Makna Kultural Dalam Tradisi "Sranan" Sebagai Wujud Kearifan Lokal Masyarakat Petani Pegunungan Di Kebumen (Rudyanto, Rais, & Purnanto, 2020) penelitian ini berfokus pada makna kultural yang terdapat pada tradisi sranan. Hasil penelitian ini berupa makna kultural yang terdapat dalam tradisi sranan diantaranya (1) tradisi sranan sebagai bentuk persembahan kepada penguasa sawah (Dewi Sri) agar terhindar dari segala macam hama yang merusak tanaman, (2) sebagai perantara untuk meminta keselamatan kepada Tuhan, dan (3) sebagai permohonan agar diberi rezeki yang lancar serta hasil panen yang melimpah. Kajian Makna Pada Aksesoris Pakaian adat Lampung Pepadun (Roveneldo, 2018) berfokus pada penamaan aksesoris dalam pernikahan adat lampung pepadun yang dikaji secara semantik leksikal dan makna kultural yang ditinjau dari teori semiotik serta sikap masyarakat terhadap eksistensi pakaian adat lampung dalam upacara pernikahan.

Perancangan Informasi Mengenai Pakaian Pernikahan Adat Sunda Priangan Melalui Media Buku Informasi (Ramadhanty, 2019) berfokus pada penyampaian informasi mengenai pakaian pernikahan Sunda Priangan secara lengkap beserta maknanya yang ditinjau dari sudut pandang studi desain komunikasi visual. Selanjutnya, Makna Kultural Dalam Satuan Lingual Rias Pengantin Pemalang Putri (Amelia & Syaifudin, 2020) penelitian ini berfokus pada bentuk satuan lingual dalam rias pengantin Pemalang Putri dan makna kultural dari satuan lingual rias pengantin Pemalang Putri.

Bersumber pada beberapa referensi diatas, peneliti tertarik untuk meneliti lebih lanjut mengenai makna kultural pada leksikon perhiasan pengantin wanita Sunda Priangan yang ditinjau berdasarkan pandangan masyarakat, pandangan hidup serta pola pikir masyarakat Sunda. Hal ini dilakukan agar masyarakat Sunda, terlebih para generasi muda mengetahui makna yang sangat sakral dalam penggunaan perhiasan pernikahan wanita Sunda.

METODE PENELITIAN

Penelitian ini merupakan penelitian lapangan yang berfokus pada makna kultural pada leksikon perhiasan pengantin Sunda Priangan. Selain itu, penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan etnolinguistik. Pengumpulan data dalam penelitian ini terdiri dari data verbal dan non-verbal. Sumber pengambilan data verbal yaitu berupa tuturan informasi dalam bentuk satuan lingual kata, frasa, dan klausa maupun kalimat yang terdapat dalam perhiasan pengantin wanita Sunda Priangan. Kalimat merupakan salah satu bentuk kegiatan berbahasa, begitupun dengan kata, frasa dan klausa (Nirmalasari, Pola Kalimat Bahasa Indonesia Tulis Pembelajar BIPA Tingkat Pemula Asal Tiongkok Di Universitas Ma Chung Tahun 2018, 2018). Sedangkan data non-verbal berupa simbol-simbol yang berupa benda-benda yang terdapat dalam perhiasan pengantin wanita. Sumber data berasal dari informan yang terpilih serta dokumen lain sebagai pendukung. Sumber Data yang diperoleh dari informan yang terpilih yaitu Fauzia Ulfa selaku pemilik usaha tata rias pengantin Fauzia Make Up di Desa Sukahaji, Garut dan Nuril Badyah selaku perias pengantin di Cibiru, Bandung Timur.

Dalam menentukan informan mana yang akan dipilih, peneliti menggunakan teknik *purposive sampling* dan *snowball sampling*. Teknik *purposive sampling* merupakan teknik pengambilan sampel sumber data dengan pertimbangan tertentu, misalnya orang tersebut dianggap paling tahu atas segala informasi yang peneliti harapkan. Sedangkan, *snowball sampling* yaitu teknik pengambilan sampel sumber data yang awalnya jumlahnya sedikit kemudian menjadi banyak (Sugiyono, 2009). Selain itu, penelitian ini juga menggunakan instrumen utama dan instrumen penunjang. Menurut Nirmalasari (2020) instrumen utama merupakan instrumen kunci yang memiliki peran sebagai partisipan aktif dalam pengumpulan data. Dalam penelitian ini, instrumen penunjangnya

adalah narasumber, sedangkan instrumen pendukung merupakan leksikon dalam berbagai macam perhiasan pengantin Sunda Priangan.

Teknik yang dipakai dalam pengumpulan data menggunakan teknik observasi dan wawancara. Selanjutnya, metode triangulasi digunakan dalam validitas data yang berupa sumber data dan pengumpulan data (Santosa, 2017). Terakhir, data dianalisis dengan cara diorganisasikan dan memilahnya menjadi satuan yang dapat dikelola, mensintesiskannya, mencari, dan menemukan pola, menemukan apa yang penting dan dipelajari serta memutuskan yang dapat diceritakan kepada orang lain (Moleong, 2005).

TEMUAN DAN PEMBAHASAN

Hasil dalam penelitian ini mencakup dua hal yang sesuai berdasarkan rumusan masalah dan tujuan penelitian yang akan dibahas, yaitu leksikon yang ada pada perhiasan pengantin wanita Sunda Priangan dan makna kultural pada perhiasan pengantin putri Sunda Priangan. Dalam pengumpulan sumber data, telah dikumpulkan ada 13 data berupa leksikon dari setiap perhiasan pengantin wanita Sunda Priangan serta kategori dan arti secara leksikal. Makna kultural yang tercermin dalam penggunaan perhiasan pengantin putri Sunda Priangan merupakan bentuk atas doa dan harapan leluhur serta masyarakat Sunda untuk pengantin putri.

Leksikon Pada Perhiasan Pengantin Putri Sunda Priangan

Dalam pernikahan sunda, terutama perhiasan yang dikenakan pengantin putri memiliki jenis yang bermacam-macam. Adapun berbagai leksikon perhiasan yang dikenakan oleh pengantin putri Sunda Priangan yang ditulis, sebagai berikut.

Tabel 1. Arti Leksikal dalam Leksikon Aksesoris Pengantin Wanita Sunda

No	Kategori	Nama Aksesoris	Fonetis	Arti Leksikal
1	Kata	Gelung	[gclun]	sanggul
2	Kata	Mangle	[manle]	Kumpulan dari untaian bunga sedap malam.
3	Kata	Siger	[sigcr]	Mahkota/penghias kepala
4	Kata majemuk	Kembang goyang	[kcmban goyan]	Penghias kepala
5	Kata	Giwang	[giwan]	Dipasang di kuping pengantin wanita, biasanya milik pribadi

6	Kata	Bros	[bros]	Perhiasan yang terbuat dari emas, perak atau logam
7	Kata	Benten	[bcntcn]	Ikat pinggang yang terbuat dari emas atau perak
8	Kata majemuk	Garuda mungkur	[garuda munḱur]	Hiasan kepala bagian belakang
9	Kata majemuk	Wajit turih	[wajit turih]	Daun sirih berbentuk berlian
10	Kata majemuk	Panetep bunga	[panctcp buṅa]	Tutup sanggul
11	Kata majemuk	Kembang tanjung	[kembang tanjun]	Aksesoris yang terbuat dari 6 bunga yang dipasangkan pada bagian sanggul bagian belakang siger (mahkota)
12	Kata majemuk	Mayang sari	[mayan sari]	Untaian bunga pendek yang dipasang di belakang telinga sebelah kiri
13	Kata	Ronce	[roncc]	Aksesoris yang terbuat dari rangkaian bunga

Makna Kultural dalam Perhiasan Pengantin Putri Sunda Priangan

Harapan serta doa yang ditujukan kepada sang pengantin putri dalam menjalankan rumah tangga ada di dalam perhiasan yang digunakan oleh pengantin putri Sunda Priangan. Perhiasan pengantin putri Sunda dijadikan sebagai bentuk upaya atas harapan dan doa-doa serta tujuan dari peran seorang istri yang telah diturunkan turun-temurun dari budaya Sunda sendiri. Adapun leksikon-leksikon yang ada dalam penamaan perhiasan pengantin Sunda tersebut mengandung makna simbolis dan makna kultural yang diekspresikan secara non-verbal dalam konteks kebahasaan dan

budaya Sunda di Priangan. Berikut makna kultural dalam perhiasan yang digunakan oleh pengantin putri Sunda.

Pertama, *siger* [sigcr] yang digunakan sebagai hiasan kepala seperti mahkota. Perhiasan ini yang menjadi sorotan utama dalam pernikahan adat Sunda. Pada umumnya, *siger* Sunda dibuat dari campuran logam dan memiliki berat sekitar 1,5-2 kg. Dalam adat Sunda Priangan, *siger* bentuk *siger* menyerupai segitiga keatas yang memiliki makna kultural tentang kehidupan yang harus terus memuncak dan pada akhirnya kehidupan yang sesungguhnya saat kita kembali kepada yang diatas Yang Maha Kuasa. *Siger* Sunda adat Priangan terinspirasi dari tokoh Subardha dan Srikandi yang mempunyai sifat anggun, cantik dan pemberani. Selain itu, mereka juga disenangi oleh masyarakat Sunda. Hal ini memberikan makna terhadap *siger* sendiri sebagai kesempurnaan seorang wanita serta harapan atas rasa hormat, kebijaksanaan dan kearifan dalam suatu pernikahan. Selain menjadi perhiasan, *siger* pun memiliki makna filosofis yang harus dimaknai agar mendapatkan kehidupan pernikahan yang rukun dan harmonis. Selain itu, *siger* Sunda dapat dikatakan sebagai suatu bentuk ekspresi dan penyampain pesan moral yang ada dalam lingkungan kehidupan budaya Sunda (Desiana & Dienaputra, 2019).

Selanjutnya, *ronce* [roncc] yaitu sebutan untuk untaian bunga yang dikenakan pada *siger*. *Ronce* ini melambangkan sebagai kemurnian dan kesucian dari pengantin wanita Sunda. Panjang dari *ronce* ini berkisar sekitar 20 hingga 30 sentimeter dan terdiri dari beberapa bagian yang disebut *mangle*. *Mangle* tersebut dibagi menjadi beberapa meliputi *mangle pasung*, *mangle susun* dan *mangle sisir*. *Mangle* biasanya disusun dengan beberapa jenis bunga yaitu bunga melati, kamboja, tanjung atau sedap malam. *Mangle susun* merupakan untaian bunga yang diletakan memanjang di belakang telinga sebelah kanan, ukuran panjang dari *mangle susun* memiliki makna kultural sebagai adanya rencana urusan rumah tangga yang telah disusun dengan rapi. *Mangle sisir* merupakan hiasan bunga yang berbentuk seperti bintang yang dipasangkan di bagian sanggul bagian kanan dan kiri. Makna kultural dari *mangle sisir* yaitu seorang wanita memiliki harapan yang indah layaknya indahnya malam yang bercahaya di tengah gelapnya malam. Selanjutnya, *mangle pasung* yaitu hiasan yang berjumlah lima sampai tujuh buah yang dikenakan di sekeliling sanggul bagian atas yang membentuk setengah lingkaran lalu dipasang dengan berupa pinti yang bentuknya menyerupai bando dan dipasangkan di sekeliling sanggul. Pinti pada *mangle pasung* ini menyimbolkan atas kesucian seorang gadis.

Panetep bunga [panctcp bunə] adalah penutup sanggul yang terbuat dari beberapa untaian bunga yang berbentuk bulat. *Panetep bunga* ini mempunyai makna kultural yaitu seorang wanita harus memiliki ketepatan dalam memutuskan suatu hal terutama dalam urusan rumah tangga. *Mayangsari* [mayanə sari] yaitu untaian bunga yang berukuran pendek dan dipasangkan di telinga sebelah kiri. Dalam hal ini, *mayangsari*

memiliki makna spiritual yaitu harapan atas rumah tangga yang harmonis dan tidak ada perselisihan di dalamnya.

Kembang goyang [kɛmbaŋ goyaŋ] adalah perhiasan yang dipasang di atas sanggul dan terbuat dari logam yang bermata batu-batuan. Jumlah dari kembang goyang ada tujuh buah, lima diantaranya akan dipasangkan mengarah ke depan sedangkan dua diantaranya disematkan mengarah ke belakang. Hal ini mengartikan bahwa seorang perempuan harus terlihat kecantikannya dari sisi depan maupun belakang. Adapun makna kultural dari *kembang goyang* yaitu rezeki dan inti kebaikan untuk kedua pengantin. Selanjutnya, *kembang tanjung* [kɛmbaŋ tɔŋjuŋ] yang disematkan di belakang siger dengan berbentuk pola seperti bentuk hati. Kembang tanjung terdiri dari rangkaian enam pasang kembang tanjung yang dipasangkan. Makna kultural dari *kembang tanjung* yaitu sebuah kesetiaan yang harus dijaga oleh pengantin putri kepada pasangannya. *Wajit turih* [wajit turih] adalah daun sirih yang dibentuk menyerupai wajit dan disematkan di kening pengantin wanita. Daun sirih sendiri merupakan lambang dari penolak musibah/bala. Makna kultural dari wajit turih yaitu sebagai kesetiaan dari seorang istri, kedewasaan dari seorang istri dan juga sebagai penolak bala dalam rumah tangga.

KESIMPULAN

Pernikahan adat Sunda khususnya di Priangan memiliki perhiasan pengantin Sunda yang kaya akan makna kultural dan dipercaya sebagai doa serta harapan para leluhur dan masyarakat Sunda. Perhiasan pengantin Sunda meliputi gelung, mangle, siger, kembang goyang, kembang tanjong, giwang, bros, benten, Garuda mungkur, wajit turih, panetep, bunga Mayangsari, ronce. Secara kultural, tradisi ini dapat terlihat dari salah satu aspek spiritual yaitu menjadi harapan dan doa dari para leluhur dan masyarakat Sunda. Makna kultural dari setiap leksikon perhiasan pengantin putri Sunda Priangan adalah tentang kehidupan yang harus memuncak dan saling menjaga menghindari bala/musibah dalam kehidupan berumah tangga. Selain itu, makna kultural dalam perhiasan pengantin putri Sunda Priangan juga menggambarkan kehormatan, kesucian, kebijaksanaan, kesetiaan serta kecantikan yang terpancar dari berbagai sisi sosok Wanita Sunda. Peneliti ini focus pada makna leksikal dan dirasa masih kurang dan bisa dikaji dalam berbagai kajian ilmu.

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THE ENVIRONMENTAL ASPECTS OF ALEXANDRE DUMAS' *THE COUNT OF MONTE CRISTO*

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ABSTRACT

This research focused on "Setting of Alexandre Dumas' *The Count of Monte Cristo*". This research aims to find and analyze the kinds and the functions of setting that are found in Dumas' *The Count of Monte Cristo*. The theory for the kind of setting taken from Writing Essays About Literature by Griffith (2001) and the theory of function of setting taken from Concise Companion to Literature by Pickering and Hooper (1981). The result of the research showed that four kinds of setting and five functions of setting were found in Alexandre Dumas's *The Count of Monte Cristo*. The four kinds of setting found were setting of place, setting of time, setting of social environment, and setting of atmosphere. The five functions of setting found were setting as background for action, setting as antagonist, setting as a means of creating appropriate atmosphere, setting as a means of revealing character, and setting as means of reinforcing theme.

Keywords: Setting, kinds and function

INTRODUCTION

Setting, a part of literary works which commonly speaks of time and place of an action. Setting can be found in many, if not all, works of literature. Literature itself is a form of works which can be written or spoken artistically in which a person is able to convey their ideas, visions, and creativity. Literature can be defined as creative imaginative works of art whether written or spoken in the form of prose, poetry, drama, and film. A piece of literature may also be written by the author not only to express ideas and creativity, but also to mark their name in history. Kenney (1996) states that "underlying literary production is certainly the human wish to leave behind a trace of oneself through creative expression, which will exist detached from the individual and, therefore, outlast its creator". Writing it also serves the purpose of giving information or education to the reader, regardless of time.

In the subject of literature, works of literature are often called literary works. Literary works mainly classified into three types; they are prose, poetry, and drama. Setting can be found in all three types. As the title implies, this research will try to analyze the setting found in a novel. Novel is a literary works in classified into the prose type. Novel (or prose in general) can be further divided into fiction and nonfiction. Nonfiction is a literary work which presents the very truth of an information, whether it is an event or regarding individual. It may take many forms, such as biography and autobiography. While nonfiction is based on truth and fact, fiction may not be so. Fiction according to Abrams (1999) "is any literal narrative, whether in prose or verse, which invented instead of being an account of events that in fact happened". In other words, prose is a literary works that is not based on fact, but instead based on the writer's creativity and imagination. The word prose is sometimes used simply as a synonym to the word "novel", due to it being associated to narrative works that are written in prose, which is novel, novella and short story. This association is true, considering prose itself can be divided into three types based on its length and word count.

Out of the three, novel is the kind of works of prose which has the largest number of content judging from its word count, which is around forty-five thousand words or more, compared to novella and short story which consist of one thousand to fifteen thousand words and fifteen thousand to forty-five thousand words respectively. Novel can be defined as a narrative that tells a complex and long story of a character's experiences through chain of events based on their causal relationship. An author may use novels to show their ideas, imaginations, and experiences to the reader from the perspective of the characters of the novel. A good novel is able to take the reader into the author's world by making them so engrossed to the story that they feel they are inside and participating in the events of the novel. This is also true for any literary works.

Just like other things in the universe, there are elements that makes up the novel. They are intrinsic and extrinsic elements. Intrinsic elements are the element which develops the narrative from within, such as plot, character, point of view, style, theme, and setting, which is the topic of this research. On the contrary, extrinsic elements are the elements which affects the narrative from outside of the work itself, such as the biography of the author and the social background of when and where the narrative is written. Both elements are equally important as the understanding of both elements are required to thoroughly enjoy and understand the work.

Just as the intrinsic elements and extrinsic elements are connected to each other, the same also applies to the kind of both elements. The plot of the novel is, and will always be affecting the other intrinsic elements, such as the character and the setting. All of the elements are interconnected to each other. Without the connections, the novel will crumble and won't be a good work of art. In analyzing a work, some of the elements are comparatively easier to identify than the other. This is not absolute, as it will always depend on the focus of the novel.

As the title of this research suggests, the focus in this research is the setting of the novel. According to Kenney, setting is “that elements of fiction which reveals to us the where and when of events”. This means setting is the place and the time in which the story takes place in the novel. The importance of setting in a novel can be seen on how it affects the other elements and the novel as a whole. The presence of a good and believable setting is important as a pathway to the author’s narrative world, thus assisting the reader to understand the narrative and the idea better. The more detailed and well thought the settings are, the better understanding the reader has on the story.

Regarding the selected novel, Dumas’ *The Count of Monte Cristo* is a novel which is primarily concerned with the theme of justice, vengeance, and forgiveness. It was first released in 1844 and is still considered a classic in modern times. According to Luc Sante, a Belgium writer and critic, “*The Count of Monte Cristo* has become a fixture of Western civilization’s literature, as inescapable and immediately identifiable as Mickey Mouse, Noah’s flood, and the story of Little Red Riding Hood.” The main character, Edmond Dantes, is the first mate of the ship Pharaon and he is in love with and going to marry Mercedes, whom he has known for a long time. On his wedding day, he was wrongly accused of treason by his envious fellow ship mate and his jealous rival in love. He ended up getting arrested and imprisoned without trial in the Chateau d’If, an island fortress located off the shore of Marseille. Later, thanks to the guidance and help of his fellow prisoner, Abbe Faria, he managed to escape the prison and gained an amount of fortune. After that event, he became the Count of Monte Cristo, and is on his way to bring forth both his vengeance and justice upon those who have wronged him.

As seen in the description above, there are myriads of places and situations that may be found in this novel and this will be the topic of the research. Based on this, it seems interesting to find and analyze the kinds and function of settings in Dumas’ *The Count of Monte Cristo*.

METHOD OF RESEARCH

Method of research is the procedure to determine the data source, to collect the data, and the method of analyzing the data. Methods of research that will be used in this research can be categorized into three steps: determining the data source, collecting the data, and analyzing the data.

Data source is where the data is taken from. The novel that will be the data source for this research is Dumas’ *The Count of Monte Cristo*. The reason for this is because the novel is interesting to research and it is considered a classic, not to boot.

The process of collecting the data will be conducted in a form of library research. First, the data source will be read thoroughly in order to understand the content. Second, the data which are related to the problem will be noted and/or underlined. Third, the collected data will be further classified according to the scope of discussion.

The data which have been collected will be analyzed descriptively by utilizing the aforementioned theories. Finally, the analyzed data will be served according to the scope of discussion.

SETTING OF ALEXANDRE DUMAS' *THE COUNT OF MONTE CRISTO*

Settings Found in Dumas' *The Count of Monte Cristo*

Place

This section described and analyzed the settings that are placed in Dumas' *The Count of Monte Cristo*. The first place in the story could be seen this narration: "Immediately, and according to custom, the ramparts of Fort Saint-Jean were covered with spectators; it is always an event at Marseilles for a ship to come into port." (p. 3) As for the next place, it is the residence of Dantes's father. The route that young Dantes needed to take was described as: "... Dantes, who, after having traversed La Canebiere, took the Rue de Noailles, and entering a small house, on the left of the Allees de Meillan, rapidly ascended four flights of a dark staircase." (p. 9) The next place was the Island of Monte Cristo, which the reader was already familiar with for a part of its name was in the title of the story. The following were Dantes's knowledge on the island: "The abbe did not know the Island of Monte Cristo; but Dantes knew it, and had often passed it, situated twenty-five miles from Pianosa, between Corsica and the Island of Elba, and had once touched there." (p. 133)

Based on the information above, the Island of Monte Cristo was located between Corsica and the Island of Elba, twenty-five miles (or around forty kilometers) from Pianosa. In essence, The Island of Monte Cristo was a rock in a shape of cone which seemed to be thrust up by volcanic activity from under the sea.

Time

This section analyzed and described the time in Alexandre Dumas' *The Count of Monte Cristo*. The first time is when it is narrated that "On the 24th of February 1815, the lookout at Notre-Dame de la Garde signalled the three-master, the Pharaon from Smyrna, Trieste, and Naples." (p. 3) This explicitly mentions that the time was the 24th of February 1815. The ship that Edmond worked on as a sailor, the Pharaon, arrived at Marseille on the aforementioned date. It was quite easy to notice the setting of time that was mentioned like this. The date itself, 24th of February 1815, was important for the story as March 1st was the date when Napoleon returned from the Island of Elba. Edmond Dantes was imprisoned because he was tasked to deliver a letter to the Bonapartist party in Paris. The date 24 was also a misprint for 28, and Dumas subsequently informed the reader of the inconsistency. This is because chronology was never Dumas' strong point, as stated in the notes (p. 877). The setting of time was also visible within the range of hours, minutes, or even seconds, not only the days, months, and years. In case of the excerpt above, the setting of time was at night, proven by the presence of moonbeams. The next

time setting was more straightforward and similar to the first sample in the way of how the story told the time:

“No, captivity has subdued me – I have been here so long.’ ‘So long? – when were you arrested, then?’ asked the inspector. ‘The 28th of February, 1815, at half past two in the afternoon.’ ‘Today is the 30th of July, 1816 – why, it is but seventeen months.’ ‘Only seventeen months,’ replied Dantes. ‘Oh, you do not know what is seventeen months in prison! – seventeen ages rather” (p. 86)

As seen above, the time at the moment in the story was the 30th of July, 1816. Other than the current time, the story also told the exact time of Dantes’s arrest and how much time has passed between events. In this case, it has been seventeen months since the day Dantes was arrested on 28th of February, 1815, at half past two in the afternoon. The duration between events was considered a part of time. Moreover, the reader was given the difference on how time was perceived between the inspector and Dantes. The inspector said that seventeen months were not a long time, but it was different for Dantes. As a sailor, who freely sailed the vast sea and moved from place to place all the time, being locked up in a same, dark place, within a dungeon for seventeen months felt like he was there for seventeen ages, as he said. This showed the difference on how time was perceived between the inspector, who acts as an example of a free man, and Dantes, our wrongly accused sailor who was arrested right on his long-awaited marriage day.

Social Setting

This section described and analyzed the social setting of *The Count of Monte Cristo* by Alexandre Dumas. The first social setting was about the custom of the village of the Catalans, whose physical settings were already described in the place section. The following was one the description of the village:

“For three or four centuries they have remained upon this small promontory, on which they had settled like a flight of seabirds, without mixing with the Marseillaise population, intermarrying, and preserving their original customs and the costume of their mother-country as they have preserved their language. (p. 15)”

Based on the excerpt, there was a custom within the village of the Catalans that has been practiced for three to four centuries. That custom was intermarriage, which meant the Catalans marries fellow Catalans, and not mixing their blood with the blood of Marseille. They preserved their original customs and language for three hundred to four hundred years this way.

The next social setting was about a peculiar subject: coffee. It seemed that there was a certain manner in how one drinks their coffee. Take a look of the excerpt below:

"The cups of coffee were all prepared, with the addition of sugar, which had been brought for Albert. Monte Cristo and Haydee took the beverage in the original Arabian manner, that is to say, without sugar. (p. 608)"

Albert and the count were invited by Haydee to her room. They enjoyed some coffee and tobacco while conversing. The count and Haydee chose to drink in Arabian manner. Arabian manners involved drinking coffee without the addition of sugar. Albert took a different path than the two and added sugar to his coffee. Albert was a Parisian, and it could be assumed that this was the Parisian manner in drinking coffee. Although it was called manners, it felt more like a personal preference of something. In conclusion, there are two different manners on how one drinks his coffee: the Arabian manner and Parisian manner.

Atmosphere

From a social setting, let us move to the atmosphere. In order to know the atmosphere, knowledge of the context within the story was needed. The first atmosphere was around the third attack and death of Abbe Faria. One night, Edmond was awoken from the rest in his cell by a call that came from Abbe Faria's cell. Edmond rushed there and found the abbe with the symptoms which preceded the attacks. Seeing this, Edmond cried and shouted for help from the guards, as seen below:

"'Alas, my dear friend,' said Faria in a resigned tone, 'you understand, do you not, and I need not attempt to explain it to you?' Edmond uttered a cry of agony, and, quite out of his senses, rushed towards the door, exclaiming, 'Help, help!' (p. 135)"

The feelings of rush and urgency could be felt from Dantes's actions, and it was quite normal for him to react as such because of the circumstances. Abbe Faria was Dantes's beaming beacon of light that shone upon the darkness of the dungeon where Dantes was. Not only a symbol of hope, that abbe also was a teacher and he treated Faria like his own father. Seeing someone so close to you on a brink of death was quite a traumatic experience.

Continuing the analysis, the next atmosphere was when the Count of Monte Cristo visited his old home in Rue de Noailles, on the left side of Allees de Meillan. This was the first time in fourteen years since his arrest that he visited the dwellings that his father used to live in. Every step he took on the road leading to Allees de Meillan, he was struck with emotion which kept building up within his chest: "Each step he trod oppressed his heart with fresh emotion; his first and most indelible recollections were there; not a tree, not a street, that he passed but seemed filled with dear and cherished memories. (p. 171)"

Edmond's heart was filled with nostalgia of the memories that he made there. Every tree that he passed, every bit of street that he traveled through, was filled with memories for Edmond. The closer he got to his destination, the stronger the feelings hit him.

Functions of the Setting in Dumas' *The Count of Monte Cristo*

Setting as Background for Action

The setting can be used as the background of a story; this was true for each one of them. The following were the analysis of setting as a background of action. The first one was about the place of the story, Chateau d'If. Chateau d'If, which place has been analyzed, serves the purpose of being the background for action. Edmond Dantes was falsely accused of treason and was imprisoned here. From the moment Edmond set foot here, the fortress prison of Chateau d'If became the background for action. Below was one of the moments where Chateau d'If was the background for action: "His guards, taking him by the arms and coat-collar, forced him to rise, and dragged him towards the steps that led to the gate of the fortress, while the police officer carrying a musket with fixed bayonet followed behind. (p.56)"

The above excerpt was the moment of Dantes's first landing on the Chateau d'If. The setting that became the background of the aforementioned excerpt was –and to be specific – the gate of Chateau d'If. As the background of the story, the Chateau d'If was important for the plot. If Edmond was imprisoned in any other prison and not the Chateau d'If, he would never meet Abbe Faria, find the treasure of Cardinal Spada, and ultimately become the Count of Monte Cristo. This meant the Chateau d'If was not a decorative background which could be swapped with any other prison, as it consisted of aspects that were important to the story.

Setting as Antagonist

The second function was as the antagonist of the story. Essentially, the antagonist was the one which interrupts the protagonist from achieving their goals. The first setting that was quite apparent of being an obstacle for Edmond to achieve his goal was the fortress prison: Chateau d'If. Dantes was wrongly accused of treason and was imprisoned here. After becoming a prisoner, his goal was to escape and be a free man. Alongside Abbe Faria, his newfound friend, Edmond tried to overcome the one that kept him from freedom: The Chateau d'If. As if it was alive, it brought misfortunes to Edmond's escape plan, one of them was the rebuilding of the seaside gallery, which raised the possibility of the two prisoner's attempt of escape being detected:

"the gallery on the sea side, which had long been in ruins, was rebuilt. They had repaired it completely, and stooped up with vast masses of stone the hole

Dantes had partly filled in. ... Thus a new, a stronger, and more inexorable barrier was interposed to cut off the realization of their hopes.” (p. 133)

As seen above, the unforeseen nature of the prison foiled their plan of escape. Their plan was to dig out a hole to the seaside gallery, which previously was in ruins, and make their way out from there to the sea. But alas, both Edmond and Faria could not proceed with the initial plan as the tunnel which they had dug was filled and blocked by stones from the reconstruction of the gallery. To conclude, the Chateau d’If served the function as an antagonist because it was the only thing in Edmond’s way of escaping and achieving freedom. If Edmond could not ‘defeat the antagonist’; that is, escape from Chateau d’If, he would not be able to retrieve the treasure of Cardinal Spada, become the Count of Monte Cristo, and ultimately execute his plot of revenge upon his adversaries.

Setting as a Means of Creating Appropriate Atmosphere

The third function was to create the appropriate atmosphere. What it meant by ‘creating appropriate atmosphere’ was the place, time, social setting, or the atmosphere was used to set the readers with an appropriate state of mind and arouses their expectation of future events. Take a look of the excerpt below:

“Monte Cristo noticed ... that Bertuccio signed himself in the Corsican manner; that is, had formed the sign of the cross in the air with his thumb, and as he seated himself in the carriage, muttered a short prayer. ... the steward’s had continued to augment as they entered the village. Bertuccio, crouched in the corner of the carriage, began to examine with feverish anxiety every house they passed.” (p. 344)

The above was the atmosphere, as it showed Bertuccio’s response to the fact that he and the count were going to a house at Auteuil which the count had bought. The above responses, such as signing a cross in the air, muttering prayers, and crouching in the corner while examining every detail of the surrounding, were quite similar to that of anxiety and fear. It was clear to see that there was something in said house that made Bertuccio respond like such. This fact arouses the reader as to what exactly made Bertuccio like that. It was later revealed that Bertuccio murdered a man in that house in the past. Not only that, he also witnessed that man burying an infant under the garden of the house. In conclusion, the atmosphere of fear and anxiety alongside the foreshadowing in the house description functioned as a means to create an appropriate atmosphere.

Setting as Means of Revealing Character

On to the fourth function, setting could be used to reveal or introduce a certain trait of characters by observing how they react to a setting. The setting which had such function was Monte Cristo’s house at Auteuil. As analyzed before, the house at Auteuil also served the function of creating an appropriate atmosphere. Based on Bertuccio’s

story, an infanticide and a murder took place there. Later, it was revealed that those two weren't the only crimes committed in the building. Monte Cristo speculated that Monsieur de Villefort and Baroness Danglars committed adultery in one of the rooms many years ago. On the night of Bertuccio's attempt of murder, the baby between M. de Villefort and Baroness Danglars was born, and Villefort decided to bury the baby under the garden of the house to hide the evidence the affair. The following was some of M. de Villefort's and Baroness Danglars's responses when the affair and the murder were mentioned by the count in a form of 'scary stories':

"There was, above all, one room,' continued Monte Cristo, 'very plain in appearance, hung with red damask, which, I know not why, appeared to me quite dramatic.' ... Villefort and Madame Danglars remained for a moment, as if rooted to their seats; they questioned each other with vague and stupid glances." (p. 508)

Setting as Means of Reinforcing Theme

The fifth function was that it could be used to reinforce the theme of a story. This made it important to discuss the theme that was reinforced by the setting. One of the themes of *The Count of Monte Cristo* was changes in state and identity. There were a lot of instances where characters were transformed into a different state or even a different person. Edmond Dantes, the main character, was transformed into different states and identities throughout the story. He started as a respectable sailor and a loving son, fiancé, and friend. Then, he was an alleged Bonapartist and prisoner; he lost everything he owned; his father, his lover, and his position in society. In the prison, he was called Edmond Dantes no more; his new name was "Number 34". After his escape from Chateau d'If, he joined the smuggler crew which helped him out in the sea. After that, he dug out the treasure of Cardinal Spada, obtained riches beyond his imagination, and took the title of "Count of Monte Cristo". Sometimes, he even disguised himself under the persona of Abbe Busoni, Lord Wilmore, and Sinbad the Sailor. Not only him, other characters also happened to be transformed as well. Mercedes became a rich Parisian by the name of Countess of Morcerf; Fernand Mondego took the title of Count of Morcerf; Danglars, who was a ship's supercargo, became a Baron. As stated before, disguises were occasionally utilized in the story. In one instance, the Count of Monte Cristo disguised Valentine de Villefort so that she looks and feels like she was dead to avoid her being murdered by poison by her stepmother. Based on these facts, the story constantly provides the reader with changes of identity and state and reminds the reader that sudden changes can turn one's life upside down. This was why one of the themes of the story was 'changes of state and identity'.

The theme was reinforced by the place, which was the sea. Multiple times the sea made an appearance in the story; one of them was right after Edmond escaped from Chateau d'If. To escape the prison, Edmond hid inside the bag which serves as the coffin

of Abbe Faria. Ultimately, the guards tossed him into the sea with a cannon ball tied to his feet: "Dantes had been flung into the sea, and was dragged into its depths by a thirty-six pound shot tied to his feet. The sea is the cemetery of the Chateau d'If." (p.143)

The sea is the setting which serves the purpose of reinforcing the theme. The act of Edmond being tossed into the sea symbolized the baptism ceremony in Christianity. Baptism is a religious rite where someone's forehead is sprinkled with or immersed in water. This rite symbolizes purification. In many denominations, the ceremony is performed on young children and is accompanied by name-giving. Being tossed into the sea, Edmond is baptized, his old life is purified, and new life begins as he left the name Edmond Dantes and took the title of The Count of Monte Cristo. In conclusion, the sea reinforced the theme of 'changes in identity and state' by symbolizing the water that is used in baptism rites.

CONCLUSION

Conclusion was the answer to the question in the analysis. This section provided the result of the research. The goal of this research, based on the scope of discussion, was to find out the kinds and functions of setting were found in Dumas' *The Count of Monte Cristo*. According to the analysis of the data, it was proven that there were four kinds of setting: setting of place, setting of time, setting of social environment, and setting of atmosphere. Settings of place and time were abundant and quite easy to notice, while settings of social environment and atmosphere could be found by observing the interactions of the different elements of the story. Not only that, but some of the settings also even had a function of their own.

The second conclusion of the research was the fact that there were five function of setting which were found in *The Count of Monte Cristo*, they were setting as the background for action, setting as antagonist, setting as a means of creating atmosphere, setting as a means of revealing character, and setting as means of reinforcing theme.

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