Ilmu Budaya

Jurnal Bahasa, Sastra, Seni, dan Budaya

Volume 1, Nomor 1, Edisi Januari 2017

KEPRIBADIAN TOKOH UTAMA DALAM NASKAH MONOLOG "BALADA SUMARAH"
KARYA TENTREM LESTARI: KAJIAN PSIKOLOGI SASTRA

FEMALE OPPRESSION TOWARD FEMALE CHARACTERS
IN "MARS NEED MOM" MOVIE

ENGLISH REGISTERS IN ALLKPOP NEWS ARTICLES

ANALISIS TAWAR DARI SUKU KUTAI DI DESA MUARA KEDANG
KECAMATAN BONGAN KABUPATEN KUTAI BARAT
DITINJAU DARI BENTUK MANTRA

ANALYSIS OF THE MAIN CHARACTER NEEDS
IN "LIFE OF PI" MOVIE USING MASLOW'S THEORY

KEPRIBADIAN TOKOH UTAMA DALAM NASKAH MONOLOG *BALADA SUMARAH* KARYA TENTREM LESTARI: KAJIAN PSIKOLOGI SASTRA

Nella Putri Giriani, M Rusydi Ahmad, Alfian Rokhmansyah

Program Studi Sastra Indonesia, Fakultas Ilmu Budaya
Universitas Mulawarman
email: nellaputri1@gmail.com

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan penokohan dan kepribadian tokoh utama dalam naskah monolog *Balada Sumarah* karya Tentrem Lestari. Naskah monolog *Balada Sumarah* dipilih karena naskah ini memiliki tokoh utama dengan sifat yang kompleks sehingga penulis tertarik untuk menelitinya. Jenis penelitian yang digunakan dalam penelitian ini adalah penelitian kualitatif dengan metode deskriptif. Penelitian ini menggunakan pendekatan psikologi sastra dengan menggunakan teori psikoanalisis Sigmund Freud dan tipologi kepribadian. Sumber data dalam penelitian ini adalah naskah monolog *Balada Sumarah* karya Tentrem Lestari. Teknik pengumpulan data yang digunakan adalah studi kepustakaan (*library research*) atau disebut dengan analisis isi *(content analisys)*, yaitu langsung mengadakan pengamatan dan mecari identitas serta gambaran tokoh dan penokohan. Teknik analisis data menggunakan analisis mengalir, yaitu terdiri dari tiga alur kegiatan yang terjadi secara bersamaan, yaitu reduksi data, penyajian data, dan penarikan kesimpulan. Hasil analisis menunjukkan: (1) pada tokoh utama (Sumarah) ditemukan sembilan sifat, yakni berjiwa besar, analitis, sensitif, pasrah, cerdas, pekerja keras, pesimistis, idealis, dan penakut; (2) dorongan *id* pada diri Sumarah ditandai ketika ia ingin tahu tentang latar belakang keluarganya, ingin menjadi Pegawai Negeri Sipil (PNS), ingin menjadi istri Mas Edi, dan ingin membunuh majikannya. Respons *ego* ditandai ketika ia meminta surat bersih sebagai syarat untuk menjadi PNS dan ketika ia membunuh majikan. Respons *superego* ditandai ketika Sumarah mempertimbangkan untuk menjadi PNS, tidak bekerja lagi tempat ibu Jumiarti dan ketika Sumarah mempertanggungjawabkan kesalahannya sebagai tersangka pembunuhan. Dari analisis kepribadian Sumarah, ditemukan pula tipe melankolis dalam diri Sumarah.

Kata Kunci: tokoh utama, kepribadian, drama *Balada Sumarah*

ABSTRACT

This research purposed to describe the characterization and individuality the main character in monologue script entitled Balada Sumarah *by Tantrem Lestari.* Balada Sumarah *script chose because the main character of this script has complex characterization, so the writer interested to analyze it. This research used qualitative research with descriptive method. This research used literature psychology approach*

using Sigmund Freud's theory of psychoanalysis and typology of characterization. The data source in this research is the Balada Sumarah *monologue script by Tantrem Lestari. The data collection used library research or as known as content analysis which do the direct observation and search identity also the character and characterization. According to this analysis we could take the conclusions, which are: (1) on main character we found Sumarah's nine characteristics, which are big-hearted, analytical, sensitive, patient, intelligent, hard-worker, pessimistic, idealist, and coward; (2) there are id, ego, and superego in Sumarah. The urge of id in Sumarah signed when she wants to know her family background, wants to become a civil workers, wants to become Edi's wife, and wants to murder her employer. The response of ego signed when she asks about the statement of clean as qualified to be civil workers and when she murders her employer. Response of superego signed when Sumarah is considering for become the civil worker, resign from Jumiarti's place, and when Sumarah take a responsibility of her mistake as the suspect of murderer. From the analysis of Sumarah personality, the researcher also found melancholic in Sumarah.*

Keywords: *the main character, personality, Balada Sumarah's drama*

A. PENDAHULUAN

Sastra adalah suatu bentuk dan hasil pekerjaan semi kreatif yang objeknya adalah manusia dan kehidupannya, dengan menggunakan bahasa sebagai mediumnya (Semi, 2012:8). Hal ini senada dengan yang diungkapkan oleh Fananie yang mengatakan bahwa sastra adalah karya seni yang merupakan ekspresi kehidupan manusia (2000:132). Ia juga mengungkapkan bahwa sastra adalah karya fiksi hasil kreasi berdasarkan luapan emosi yang spontan yang mampu mengungkapkan kemampuan aspek keindahan yang baik yang didasarkan aspek kebahasaan maupun aspek makna (2000:6).

Drama merupakan salah satu jenis karya sastra yang berbeda dari karya sastra lainnya. Drama biasanya berisi rekaan kejadian dari kehidupaan sehari-hari yang kemudian dipentaskan dalam bentuk karya seni di atas panggung. Dalam drama, disajikan konflik-konflik yang menimbulkan klimaks kecil hingga klimaks besar karena sesungguhnya drama tidak bisa dipisahkan dengan konflik manusia, keduanya saling berhubungan erat. Dalam buku *Dramaturgi* dijelaskan bahwa dasar dari drama adalah konflik kemanusiaan yang selalu menguasai perhatian dan minat umum. Perhatian terhadap konflik adalah dasar dari drama (Harymawan, 1993:9).

Selain konflik, pengarang menampilkan karakter tokoh dalam naskah drama dengan sifat, peran, dan masalah tertentu. Penokohan sangat berperan penting dalam hal ini karena pesan pengarang akan disampaikan melalui tokoh kepada penonton. Tokoh utama dengan watak yang kompleks dalam naskah ini bernama Sumarah binti Suliman. Tokoh ini dipilih karena memiliki sifat yang kompleks secara psikologi kepribadian. Lewat Sumarah, pengarang menciptakan konflik-konflik yang tegang dan tidak membosankan sehingga peneliti ingin memberikan perhatian pada masalah yang berkaitan dengan unsur-unsur kejiwaannya.

Tokoh utama dalam naskah ini digambarkan sebagai perempuan biasa yang memiliki nasib serba sial dan menyedihkan. Cerita ini bermula ketika Sumarah berada di ruang sidang dan menceritakan rentetan masa lalunya. Sumarah binti Suliman adalah seorang tenaga kerja wanita (TKW) asal Indonesia yang divonis mati akibat membunuh

majikannya di Arab Saudi. Ia dikenal sebagai anak dari tahanan politik G30S/PKI, korban dari masa lalu dan bayang-bayang Suliman yang selalu menguntit di belakang namanya.

Dalam naskah tersebut, Sumarah mengembalikan ingatan pembaca pada masa-masa sulit zaman PKI. Sejak kecil mentalnya telah dibunuh berkali-kali hanya lantaran bapaknya yang dituduh sebagai anggota PKI. Ketika ia tumbuh menjadi wanita dewasa, ia pun masih termarginalkan, diperlakukan tidak adil oleh masyarakat. Konflik demi konflik pun datang ketika sumarah pergi ke Arab Saudi demi memperbaiki nasib. Namun tidak seperti yang diharapkan, cacian, pukulan, dan sikap tidak senonoh kerap ia terima dari majikannya. Bahkan puncak rasa sakit yang ia alami adalah ketika ia diperkosa, direnggut kesucian dan harga dirinya.

Naskah monolog *Balada Sumarah* merupakan karya sastra yang mendapat sambutan luar biasa dari pembaca maupun penonton. Hal tersebut dapat dilihat dari naskah monolog *Balada Sumarah* yang mendapat peringkat satu pada lomba monolog se-Jawa dan Bali di STSI Surakarta tahun 1999, menjadi nominator naskah terbaik nasional 2005, menjadi 12 naskah terbaik dan dibukukan dalam sebuah buku berjudul *Antologi Monolog Anti Budaya Korupsi*. Naskah ini telah beberapa kali dipentaskan di panggung-panggung nasional dan internasional, di antaranya yaitu di Taman Ismail Marzuki (2006), di Bandung (2007), di Paris Perancis (2008), di ISI Padang Panjang oleh teater Rumah Teduh (2012), di ISI Yogyakarta oleh teater TEH (2013), dan lain-lain. Naskah ini pun pernah menjadi naskah pilihan untuk lomba monolog antar mahasiswa se-Jateng di STSI (2008/2009) dan menjadi naskah monolog pilihan dalam tangkai lomba monolog di Pekan Seni Mahasiswa Nasional ke-XII (2014).

Tentrem Lestari sendiri merupakan penulis naskah yang produktif. Tak sedikit ia menulis naskah drama dan film, di antaranya *Perempuan di Titik Nol*, *Untuk Negeriku yang Dekat tapi Jauh*, *Layung Sore Jawa Tengah* (2009), *Stasiun Terakhir* (2005), *Pintu-Pintu Tan Ayu* (2006), *Di bawah Lampu Merkuri*, *Jalan Pintas*, dan lain-lain. Kiprah Tentrem Lestari dalam dunia drama maupun film baik itu sebagai penulis, aktor, maupun sutradara telah membawanya ke berbagai ajang sastra. Beberapa prestasi dan penghargaan yang diperolehnya antara lain: Juara 1 lomba menulis sandiwara bahasa Jawa tingkat Jawa Tengah tahun 2008, juara 2 festival film cerita kategori film cerita, juara harapan 1 film dokumenter Jawa Tengah 2013, juara 2 Festival Film Jawa Tengah 2014 kategori film dokumenter.

Penulis tertarik untuk menjadikan naskah monolog *Balada Sumarah* karya Tentrem Lestari sebagai objek penelitian dengan menggunakan teori psikologi sastra. Lebih khususnya, penulis menggunakan teori psikoanalisis menurut Sigmund Freud dan tipe kepribadian untuk menganalisis aspek-aspek kejiwaan tokoh utama dalam naskah monolog *Balada Sumarah* karya Tentrem Lestari. Oleh karena itu, penelitian ini bertujuan untuk: (1) mendeskripsikan penokohan tokoh utama dalam naskah monolog *Balada Sumarah* karya Tentrem Lestari; dan (2) mendeskripsikan kepribadian tokoh utama dalam naskah monolog *Balada Sumarah* karya Tentrem Lestari.

B.   LANDASAN TEORI

1.   Definisi Drama

Kata drama berasal dari bahasa *Greek* yaitu *draomai* yang berarti berbuat, berlaku bertindak, bereaksi, dan sebagainya (Harimawan dalam Suhariyadi, 2014:47). Jadi, kata *drama* berarti perbuatan atau tindakan. Sementara itu Asmara (1983:5) mengatakan

bahwa drama adalah suatu bentuk cerita konflik sikap dan sifat manusia dalam bentuk dialog yang diproyeksikan pada pentas dengan menggunakan percakapan dan gerak (*action*) di hadapan pendengar atau penonton. Semi juga berpendapat bahwa drama adalah perasaan manusia yang beraksi di depan mata kita, yang berarti aksi dari suatu perasaan yang mendasari keseluruhan drama (1993:156). Lebih lanjut lagi ia juga mengatakan bahwa drama adalah cerita atau tiruan perilaku manusia yang dipentaskan.

Tarigan memberikan beberapa batasan mengenai drama, (1) drama adalah salah satu cabang seni sastra; (2) drama dapat berbentuk prosa atau puisi; (3) drama mementingkan dialog, gerak, perbuatan; (4) drama adalah suatu lakon yang dipentaskan di atas panggung; (5) drama adalah seni yang menggarap lakon-lakon mulai penulisan hingga pementasannya; (6) drama membutuhkan ruang, waktu, dan penonton; (7) drama adalah hidup yang disajikan dalam gerak; (8) drama adalah sejumlah kejadian yang memikat dan menarik hati (1984:75).

Semi juga mengemukakan pendapatnya mengenai karakteristik drama, yaitu: (1) drama mempunyai tiga dimensi, yakni dimensi sastra, gerakan, dan ujaran; (2) drama memberikan pengaruh emosional yang lebih kuat dibanding karya sastra yang lain; (3) pengalaman yang dapat diingat dengan menonton drama lebih lama diingat dibanding sastra lain; (4) drama mempunyai banyak keterbatasan dibanding karya sastra lain, seperti keterbatasan untuk memunculkan suatu objek sesuai dengan imajinasi yang diinginkan, dan sebagainya yang berhubungan dengan pementasan (1993:158).

Dari penjelasan di atas dapat disimpulkan bahwa drama adalah seni sastra dalam bentuk lakon yang menggunakan dimensi sastra, gerak, dan dialog (ujaran) yang diproyeksikan di hadapan pendengar atau penonton

2.   Unsur-Unsur Drama

Secara garis besar, unsur-unsur instrinsik yang terdapat dalam drama sebenarnya tidak jauh berbeda dengan unsur-unsur intrinsik yang terdapat dalam prosa-prosa pada umumnya. Namun, drama memiliki kekhasan dibanding genre lainnya. Drama lebih mengutamakan dialog pada naskah, seperti ujaran-ujaran langsung tokoh-tokoh dalam drama. Unsur-unsur dalam drama terdapat dua jenis yaitu unsur intrinsik dan unsur ekstrinsik. Pembahasan unsur drama ini lebih ditekankan pada unsur intrinsik. Secara garis besar struktur naskah drama ada enam bagian penting yaitu *plot* atau kerangka cerita, penokohan atau perwatakan, dialog atau percakapan, setting atau landasan, tema atau nada dasar cerita, dan amanat atau pesan pengarang (Waluyo, 2002:6―28).

3.   Teori Psikoanalisis Kepribadian Freud

Psikoanalisis adalah istilah khusus dalam penelitian psikologi sastra—yang ditemukan oleh Freud sekitar tahun 1890-an, dan mulai menjadi disiplin ilmu sekitar tahun 1900-an. Teori psikoanalisis berhubungan dengan fungsi dan perkembangan mental manusia. Ilmu ini merupakan bagian dari psikologi yang memberikan kontribusi besar dan dibuat untuk psikologi manusia selama ini (Minderop, 2010:11). Dari beberapa tokoh psikologi seperti Jung, Adler, Freud, dan Brill yang telah memecahkan misteri tingkah laku manusia melalui teori psikologi, namun hanya Freud yang secara langsung berbicara tentang proses penciptaan seni sebagai akibat tekanan dan timbunan masalah di alam bawah sadar yang kemudian disublimasikan ke dalam bentuk penciptaan karya seni.

Dalam pengantar terjemahan buku Max Milner, *Freud dan Interpretasi Sastra*, dikatakan bahwa psikoanalisis merupakan salah satu bidang ilmu sosial yang berperan besar dalam pengembangan teori-teori sastra modern. Pemikiran yang melandasi psikoanalisis adalah bahwa manusia hampir dikuasi oleh batinnya. Sastra sebagai ekspresi batin. Maka, pemahaman sastra dari sisi psikoanalisis akan berusaha memahami dunia batin (Endraswara, 2008:196—198).

Menurut teori psikoanalitik Sigmund Freud, kepribadian terdiri dari tiga elemen. Ketiga unsur kepribadian itu dikenal sebagai id, *ego* dan superego yang bekerja sama untuk menciptakan perilaku manusia yang kompleks (Suryabrata, 2002:145). Secara skematis, Freud mengambarkan kepribadian sebagai gunung es dimana bagian yang muncul di permukaan air merupakan bagian terkecil yaitu puncak dari gunung es yang disebut bagian kesadaran *(conciousnes)*, agak di bawah permukaan adalah bagian pra kesadaran *(subconciousness)* dan bagian terbesar terletak di dasar air yang dalam hal kejiwaan merupakan alam ketidaksadaran *(unconciousness)*. Oleh karena itu, dapat dikatakan bahwa kehidupan mausia dikuasai oleh alam ketidaksadaran dan berbagai kelainan tingkah laku dapat disebabkan oleh faktor-faktor yang terpendam dalam alam ketidaksadaran (Dirgagunarsa, 1978:61—62).

Jadi, dapat disimpulkan bahwa *ego* melintasi semua tingkat topografis dan memiliki komponen sadar, prasadar, dan tak sadar, *superego* adalah sadar dan tak sadar, sedangkan *id* beroperasi seluruhnya pada tingkat ketidaksadaran. Berikut penjelasan struktur kepribadian menurut Freud:

a. Id *(Das Es)*, Aspek Biologis Kepribadian

Id merupakan komponen kepribadian yang primitif, instinktif (yang berusaha untuk memenuhi kepuasan instink), dan rahim tempat *ego* dan *superego* berkembang. *id* berorientasi pada prinsip reduksi ketegangan. *id* merupakan sumber energi psikis. Maksudnya, *id* merupakan sumber dari instink kehidupan *(eros)* atau dorongan-dorongan biologis (makan, minum, tidur, dsb). Insting kematian atau insting agresif *(tanatos)* yang menggerakkan tingkah laku. Prinsip kesenangan merujuk pada pencapaian kepuasan yang segera dari dorongan-dorongan biologis tersebut. *id* merupakan proses primer yang bersifat primitif, tidak logis, tidak rasional, dan orientasinya bersifat fantasi (maya) (Yusuf LN dan Nurihsan, 2011:36).

Id merupakan energi psikis dan naluri yang menekan manusia agar memenuhi kebutuhan dasar seperti kebutuhan makan, menolak rasa sakit atau tidak nyaman. Menurut Freud, *id* berada di alam bawah sadar, tidak ada kontak dengan realitas. Cara kerja *id* berhubungan dengan prinsip kesenangan, yakni selalu mencari kenikmatan dan selalu menghindari ketidaknyamanan (Minderop, 2010:21).

Pendapat kedua ahli tersebut senada dengan pendapat Irwanto (1991:236), bahwa *id* merupakan bagian yang paling primitif dalam kepribadian. *id* merupakan sumber energi utama yang memungkinkan manusia untuk bertahan hidup. Dorongan-dorongan biologi dasar seperti makan dan minum adalah bagian dari *id*. Dorongan-dorongan *id* selalu ingin segera dipuaskan, dan dalam memuaskannya, *id* selalu berusaha untuk menghindari pengalaman-pengalaman yang tidak menyenangkan. Cara pemuasan dorongan seperti ini disebut menuruti suatu prinsip kesenangan.

Jadi, dapat disimpulkan bahwa *id* adalah salah satu struktur kepribadian manusia yang primitif. *id* mendorong diri untuk selalu memuaskan diri, dan dalam memuaskannya *id* selalu berusaha untuk menolak rasa sakit dan rasa tidak nyaman.

Contoh sederhana *id* adalah dorongan-dorongan biologis seperti pemenuhan kebutuhan makan, minum, tidur, dan lain-lain.

b.   Ego (*Das Ich*), Aspek Psikologis Kepribadian

Berbeda dengan id, *ego* terletak di antara alam sadar dan tak sadar—yang bertugas sebagai penengah yang mendamaikan tuntutan pulsi dan larangan superego. Dengan kata lain, *ego* terletak di antara dua kekuatan yang bertentangan dan dijaga serta patuh pada prinsip realitas dengan mencoba memenuhi kesenangan individu yang dibatasi oleh realitas. *ego* merupakan eksekutif atau manajer dari kepribadian yang membuat keputusan *(decision maker)* tentang insting-insting mana yang akan dipuaskan dan bagaimana caranya; atau sebagai sistem kepribadian yang terorganisasi, rasional, dan berorientasi kepada prinsip realitas *(reality principle)*.

Peranan utama *ego* adalah sebagai mediator (perantara) atau yang menjembatani antara *id* (keinginan yang kuat untuk mencapai kepuasan yang segera) dengan kondisi lingkungan atau dunia luar *(external social word)* yang diharapkan. *ego* dibimbing oleh prinsip realitas *(reality principle)* yang bertujuan untuk mencegah terjadinya tegangan sampai ditemukan suatu objek yang cocok untuk pemuasan kebutuhan dan dorongan *id* (Yusuf LN dan Nurihsan, 2011:36). *ego* menolong manusia untuk mempertimbangkan apakah ia dapat memuaskan diri tanpa mengakibatkan kesulitan atau penderitaan bagi dirinya sendiri. Tugas *ego* memberi tempat pada fungsi mental utama, misalnya penalaran, penyelesaian masalah dan pengambilan keputusan (Minderop, 2010; 21-22).

Irwanto (1991:237-238) menganggap *ego* sebagai bagian dari eksekutif dari kepribadian. Ia berfungsi secara logis atau rasional berdasarkan prinsip kenyataan *(reality principle)* dan proses sekunder yaitu suatu proses logis untuk melihat pada kenyataan *(reality testing)* dalam usaha menemukan cara pemuasan dorongan *id* secara realistis. Fungsi *ego* ini berguna untuk menyaring dorongan-dorongan yang ingin dipuaskan oleh *id* berdasarkan kenyataan.

Jadi, dapat disimpulkan bahwa *ego* adalah struktur kepribadian yang terletak di antara alam sadar dan tak sadar. *ego* berfungsi untuk menyaring dorongan dorongan yang ingin dipuaskan oleh *id* dengan cara mempertimbangkan apakah ia dapat memuaskan diri tanpa mengakibatkan kesulitan atau penderitaan bagi dirinya sendiri.

c.   Superego (*Das Uber Ich*), Aspek Sosiologis Kepribadian

Superego terletak sebagian di bagian sadar dan sebagian lagi di bagian tak sadar—yang bertugas mengawasi dan menghalangi pemuasan sempurna pulsi-pulsi tersebut yang merupakan hasil pendidikan dan identifikasi pada orang tua. *superego* mengacu pada moralitas dalam kepribadian. *superego* sama halnya dengan hati nurani yang mengenali baik dan buruk *(conscience)* (Minderop, 2010:20—22).

Superego merupakan komponen moral kepribadian yang terkait dengan standar atau norma masyarakat mengenai baik dan buruk, benar dan salah. Melalui pengalaman hidup, terutama pada usia anak, individu telah menerima latihan atau informasi tentang tingkah laku yang baik dan yang buruk. Individu menginternalisasi berbagai norma sosial atau prinsip-prinsip moral tertentu, kemudian menuntut individu yang bersangkutan untuk hidup sesuai dengan norma tersebut *superego* berfungsi untuk (1) Merintangi dorongan-dorongan id, terutama seksual dan agresif, karena dalam perwujudannya sangat dikutuk oleh masyarakat, (2) Mendorong *ego* untuk menggantikan tujuan-tujuan realistik dengan tujuan-tujuan moralistik, (3) Mengejar kesempurnaan *(perfection)* (Yusuf LN dan Nurihsan, 2011:37).

Irwanto (1991:238) juga menyatakan bahwa di dalam *superego* terdapat nilai moral, yang memberikan batasan baik dan buruk. Nilai-nilai yang ada di dalam

superego mewakili nilai-nilai ideal. Oleh sebab itu, *superego* selalu berorientasi pada kesempurnaan. Cita-cita dirinya pun diarahkan pada nilai-nilai ideal, sehingga setiap orang selalu memiliki gambaran tentang dirinya yang paling ideal (ego Ideal). Hadiah atau hukuman yang diterima sehubungan dengan nilai-nilai ideal itu akan membentuk dalam dirinya suara hati *(conscience)*. Inilah yang menyebabkan seseorang merasa bersalah bila melanggar nilai-nilai tersebut. Bersama-sama dengan ego, *superego* mengatur dan mengarahkan tingkah laku manusia yang bermaksud memuaskan dorongan-dorongan dari id, yaitu melalui aturan-aturan dalam masyarakat, agama, atau keyakinan-keyakinan tertentu mengenai perilaku baik dan buruk.

Jadi, *superego* adalah struktur kepribadian yang ketiga, ia terletak sebagian di bagian sadar dan sebagian lagi di bagian tak sadar. Pada *superego* terdapat nilai moral. Oleh sebab itu, *superego* disamakan dengan hati nurani—yang mengenal atau memberikan batasan pada baik dan buruk terhadap sesuatu untuk lebih memudahkan untuk diingat, Freud mengibaratkan *id* sebagai raja atau ratu, *ego* sebagai perdana menteri dan *superego* sebagai pendeta tertinggi. Selayaknya raja, *id* berlaku seperti penguasa absolut, harus dihormati, manja, sewenang-wenang dan mementingkan diri sendiri; apa yang diinginkannya harus segera terlaksana. *ego* selaku perdana menteri— yang diibaratkan memiliki tugas harus menyelesaikan segala pekerjaan yang terhubung dengan realitas dan tanggap terhadap keinginan masyarakat. Superego, ibaratnya seorang pendeta yang selalu penuh pertimbangan terhadap nilai-nilai baik dan buruk harus mengingatkan si *id* yang rakus dan serakah bahwa pentingnya perilaku yang arif dan bijak (Minderop, 2010:21).

4. Tipe-Tipe Kepribadian (Teori Kepribadian Hippocrates-Galens)

Suryabrata (2002:10—13) menjelaskan, tipologi kepribadian menurut Hippocrates (460—377 SM) dan Galenus (129—200 M) dipengaruhi oleh kosmologi Empedokles, yang menganggap bahwa alam semesta beserta isinya ini tersusun dari empat unsur dasar yaitu: tanah, air, udara, dan api; dengan sifat-sifat yang didukungnya yaitu: kering, basah, dingin dan panas. Dengan empat unsur dasar berserta sifat pendukungnya, maka Hippocrates berpendapat bahwa, dalam diri seseorang terdapat empat macam sifat tersebut yang didukung oleh keadaan konstitusional yang berupa cairan-cairan yang ada dalam tubuh seseorang, yaitu: (a) sifat kering terdapat dalam *chole* (empedu kuning), (b) sifat basah terdapat dalam *melanchole* (empedu hitam), (c) sifat dingin terdapat dalam *phlegma* (lendir), dan (d) sifat panas terdapat dalam *sanguis* (darah). Keempat cairan tersebut ada dalam tubuh dalam proporsi tertentu. Apabila semua cairan-cairan di dalam tubuh seseorang tersebut berada dalam proporsi selaras (normal), maka orang tersebut dikatakan normal atau sehat. Namun apabila keselarasan proporsi tersebut terganggu maka orang tersebut menyimpang dari keadaan normal atau sakit.

Galenus menyempurnakan ajaran Hippocrates tersebut, dan menggolongkan kepribadian manusia atas dasar keadaan proporsi campuran cairan-cairan tersebut. Galenus sependapat dengan Hippocrates, bahwa di dalam tubuh manusia terdapat empat macam cairan yaitu: (a) *chole*, (b) *melanchole*, (3) *phlegma*, (c) *sanguis*, dan cairan-cairan tersebut adanya dalam tubuh manusia secara teori dalam proporsi yang seharusnya maka akan mengakibatkan adanya sifat-sifat kejiwaan yang khas. Sifat-sifat kejiwaan yang khas ada pada seseorang sebagai akibat dari pada dominannya salah satu cairan badaniah itu oleh Galenus disebut temperamen. Jadi, dengan dasar pikiran yang telah dikemukakan itu sampailah Galenus kepada penggolongan manusia menjadi empat tipe temperamen, beralas pada dominiasi salah satu cairan badaniahnya.

Dengan demikian, empat tipe kepribadian tersebut mempunyai ciri masing-masing sebagai berikut: (a) *koleris*: hidup penuh semangat, keras, hatinya mudah terbakar, daya juang besar, pemberani, optimistis, garang, mudah marah, pendendam, serius, bertindak cepat, aktif, praktis dan berkemauan keras. Sering merasa puas terhadap dirinya sendiri dan tidak perlu bergantung pada orang lain. Cara berpikirnya sistematis, dan oportunis; (b) *melankolis*: mudah kecewa, daya juang kecil, mempunyai sifat analitis, rela berkorban, berbakat, perfeksionis, pendiam dan tidak mau menonjolkan diri, muram, pesimistis, penakut, kaku, serta memiliki emosi yang sangat sensitif. Mempunyai sifat pembawaan yang introvert, tetapi karena perasaan-perasaannya lebih menguasai dirinya, maka keadaaan hatinya cenderung untuk mengikuti perasaan hatinya yang berubah-ubah; (c) *phlegmatis*: tenang, tidak suka terburu-buru, santai, sukar marah, tidak mudah dipengaruhi, setia, dingin, dan sabar. Berbicara singkat namun mantap, rajin, cekatan, memiliki ingatan yang baik, serta mampu berdiri sendiri tanpa banyak bantuan orang lain; (d) *sanguinis*: naif, spontan, mudah berganti haluan, ramah, mudah bergaul, hangat, bersemangat, lincah, periang, mudah senyum, tidak mudah putus asa, dan "menyenangkan".

C.   METODE PENELITIAN

Jenis penelitian yang digunakan dalam penelitian ini adalah penelitian kualitatif dengan metode deskriptif. Penelitian ini menggunakan pendekatan psikologi sastra dengan menggunakan teori psikoanalisis Sigmund Freud dan tipologi kepribadian. Sumber data dalam penelitian ini adalah naskah monolog *Balada Sumarah* karya Tentrem Lestari. Teknik pengumpulan data yang digunakan adalah studi kepustakaan (*library research*) atau disebut dengan analisis isi *(content analisys)*, yaitu langsung mengadakan pengamatan dan mecari identitas serta gambaran tokoh dan penokohan. Teknik analisis data menggunakan analisis mengalir, yaitu terdiri dari tiga alur kegiatan yang terjadi secara bersamaan, yaitu reduksi data, penyajian data, dan penarikan kesimpulan.

D.   HASIL PENELITIAN

1.   Penokohan Tokoh Utama

Sumarah adalah anak seorang kusir andong dan tukang kerik di desanya. Suatu ketika bapaknya mengantar seorang aktivis PKI dan dari bincang bincang dengan penumpangnya itu bapaknya disuruh menjual gula ke koperasinya PKI. Namun naasnya, ketika G30S/PKI meletus, tentu saja bapaknya ikut terseret juga, walau bapaknya bukan anggota PKI. Bapaknya hilang tak pernah kembali. Dari lahir, Sumarah tak pernah kenal bapaknya. Namun label kiri yang disandang bapaknya menjadi beban di kemudian hari. Hebatnya, beban tersebut tak menjadikannya batu cadas yang menghalangi arus kehidupannya yang terjal. Dengan keyakinan bahwa pendidikan dapat merubah nasib, maka ia pun bersusah payah menyelesaikan sekolahnya hingga tamat SMA. Tetapi kenyataannnya, nasibnya tak lebih baik dari orang tuanya yang buta huruf. Ia terdepak dari pintu ke pintu ketika mencari kerja sampai akhirnya ia memilih menjadi TKW. Hal itu tentu saja dengan modal dana yang tidak sedikit, Simbok dengan harapan yang besar menjual tanah pekarangan untuk mengurus segala sesuatunya dengan calo. Tapi ternyata di negeri orang segala impiannnya kandas, dia disiksa dan gajinya pun dicurangi dengan berbagai macam alasan yang dicari-cari. Oleh karena itu ketika majikannya memeperkosa dia, Sumarah dengan penuh keberanian dan kesadaran penuh

merplakukan perlawanan. Dia bunuh majikannya. Namun keberaniannya tersebut membuatnya dihukum mati karena telah membunuh majikannya.

Dari berbagai macam problematika yang Sumarah alami inilah yang secara tidak langsung membangun kepribadian tokoh. Dari analisis penokohan terhadap Sumarah, ditemukan sembilan sifat Sumarah yakni berjiwa besar, analitis, sensitif, pasrah, cerdas, pekerja keras, berjiwa besar, pesimistis, idealis, dan penakut. Keberanian Sumarah menghadapi kasus yang menimpanya adalah contoh jiwa besar yang Sumarah miliki. Sumarah berani mengakui kesalahan, kelemahan, dan keterbatasan dirinya sebagai babu yang telah membunuh majikannya. Sumarah pun berani bertanggung jawab atas apa yang telah ia lakukan. Karena pribadi yang berjiwa kerdil dan pengecut biasanya tidak berani bertanggung jawab dan mengakui kesalahannya. Sumarah berusaha untuk bersikap tenang dan tidak takut mengambill resiko untuk divonis mati. Lahir batinnya telah menerima segala resiko. Ia menerima tuduhan dan kritik jaksa namun tetap membuka dengan penjelasan panjang lebar sebagai bentuk amarahnya.

Sumarah adalah perempuan yang cerdas dan pekerja keras. Dengan segala keterbatasan biaya dan waktu untuk belajar, karena ia harus bekerja paruh waktu sebagai babu untuk membiayai pendidikannya sendiri, ia mampu menjadi yang terbaik di kelasnya. Di tengah waktu yang singkat, otaknya mampu menghapal berbagai teori seperti Archemedes, lavoisier, einstein, dikotil monokotil, rumus-rumus rumit matematika, cosines, tangent, diferensial. Karena kecerdasan Sumarah inilah yang menimbulkannya memiliki sifat idealis atau bercita-cita tinggi. Ia memiliki hasrat lebih untuk mewujudkan cita-cita yang ia inginkan dan ia anggap istimewa, yaitu menjadi Pegawai Negeri Sipil. Terkadang ia tidak peduli dengan statusnya sebagai keturunan eks tapol, yang terpenting ia dapat menjadi yang ia mau. Dalam naskah ini, ia terkesan egois karena ia benar-benar yakin akan kemampuannya, padahal sebenarnya dimata masyarakat ia terkesan bodoh karena memaksakan diri jauh di luar kemampuannya. Sebagai keturunan eks tapol, ia sangat memaksakan dirinya untuk mendaftar sebagai PNS, bahkan ia dengan lancang meminta Pak Lurah untuk mengeluarkan surat bersih untuknya. Jika dilihat dari kemampuan akademisnya, ia mungkin saja diterima sebagai PNS, namun ia tidak memikirkan pola pikir dan aturan yang hidup di otak masyarakat.

Ciri lain yang dimiliki Sumarah adalah analitis. Di satu sisi, sifat seperti ini adalah sebuah sikap yang akan merugikan orang tersebut karena hanya akan menghabiskan waktunya untuk memikirkan sesuatu yang tidak berguna yang pada akhirnya hanya akan menjadi beban hidup. Hal ini pun juga terjadi pada Sumarah. Namun, sifat pemikirnya ini diarahkan pengarang ke hal yang positif. Dengan sifatnya yang pemikir inilah, Sumarah menjadi murid berprestasi. Hal ini dibuktikan dengan ia berhasil mendapatkan tiga ijazah dan lulus ebtanas dengan nilai tertinggi di kelasnya. Lewat sifat inilah, pengarang ingin menunjukkan kepada pembaca bahwa seseorang yang mengalihkan perhatiannya kepada sesuatu yang lebih positif pasti akan menuai hasil yang baik pula.

Namun, terkadang sifat pemikirnya ini juga mengarahkan Sumarah kepada sesuatu yang negatif. Sifat analitis yang dimiliki Sumarah disebabkan oleh sifatnya yang terlalu memikirkan hal-hal yang tidak penting. Salah satu contohnya adalah ketika ia menjadi sangat sensitif apabila mendengar bisik-bisik tetangga yang menyakitkan terhadap dirinya. Dari situlah, ia mulai berburuk sangka pada dirinya sendiri bahkan bapaknya. Semua perasaan yang dilandasi oleh rasa sensitif inilah yang membuatnya mudah pasrah, pesimistis, penakut, kaku dan tidak mudah bergaul.

2. Kepribadian Tokoh Utama

Terdapat *id, ego, superego* dalam diri Sumarah. Dorongan *id* pada diri Sumarah ditandai ketika ia ingin tahu tentang latar belakang keluarganya, ingin menjadi Pegawai Negeri Sipil (PNS), ingin menjadi istri Mas Edi, dan ingin membunuh majikannya. Respons *ego* ditandai ketika ia meminta surat bersih sebagai syarat untuk menjadi PNS, dan ketika ia membunuh majikan. Respons*superego* ditandai ketika Sumarah mempertimbangkan untuk menjadi PNS, tidak bekerja lagi tempat Ibu Jumiarti dan ketika Sumarah mempertanggungjawabkan kesalahannya sebagai tersangka pembunuhan. Berdasarkan kepribadian Sumarah, dapat ditarik kesimpulan bahwa tidak ada keseimbangan antara *id*, *ego* dan *superego* yang dialami Sumarah. Sumarah cenderung mementingkan prinsip kenikmatan daripada aspek sosiologis yang berkembang di masyarakat, sehingga terjadi ketegangan di dalam diri atau kepribadian Sumarah.

Dari penjabaran analisis penokohan Sumarah oleh penulis, dapat dilihat bahwa Sumarah bukanlah seseorang dengan kepribadian *sanguinis*—tipe kepribadian yang berwatak periang dan menyenangkan (Suryabrata, 2002:13). Selain itu, Sumarah juga bukanlah orang yang mampu mengungkapkan segala perasaanya kepada sembarang orang. Juga, Sumarah bukanlah tokoh yang memiliki kepribadian *koleris*—tipe kepribadian yang berdaya juang besar, pemberani, dan berkemauan keras (Suryabrata, 2002:13) dan *plegmatis*—tipe kepribadian yang berwatak tenang, santai, dan sabar (Suryabrata, 2002:13). Dengan begitu, Sumarah memiliki kepribadian sebagaimana orang melankolis. Seperti halnya manusia, tokoh-tokoh dalam sebuah kisahan pun memiliki banyak sifat. Pada analisis sebelumnya, penulis telah menganalisis sifat-sifat Sumarah, tokoh utama dalam drama ini, yang dikategorikan ke dalam kepribadian melankolis.

E. PENUTUP

Dari hasil analisis, dapat ditarik simpulan sebagai berikut. Pertama, pada tokoh utama yang bernama Sumarah, ditemukan sembilan sifat, yakni berjiwa besar, analitis, sensitif, pasrah, cerdas, pekerja keras, pesimistis, idealis, dan penakut. Kedua, dorongan *id* pada diri Sumarah ditandai ketika ia ingin tahu tentang latar belakang keluarganya, ingin menjadi Pegawai Negeri Sipil (PNS), ingin menjadi istri Mas Edi, dan ingin membunuh majikannya. Respons *ego* ditandai ketika ia meminta surat bersih sebagai syarat untuk menjadi PNS dan ketika ia membunuh majikan. Respons *superego* ditandai ketika Sumarah mempertimbangkan untuk menjadi PNS, tidak bekerja lagi tempat ibu Jumiarti dan ketika Sumarah mempertanggungjawabkan kesalahannya sebagai tersangka pembunuhan. Dari analisis kepribadian Sumarah, ditemukan pula tipe melankolis dalam diri Sumarah.

DAFTAR PUSTAKA

Asmara, Adhy. 1983. *Apresiasi Drama*. Yogyakarta: Nur Cahaya.

Cuddon, J.A. 1997. *A Dictionary of Literary Term: Great Britain*. Chatham: W & J Mackay Limited.

Dirgagunarsa, Singgih. 1978. *Pengantar Psikologi*. Jakarata: Mutiara.

Elizabeth dan Tom Burn. 1973. *Sociology of Literature and Drama*. Australia: Penguin book.

Endraswara, Suwardi. 2008. *Metode Penelitian Psikologi Sastra*: *Teori, Langkah, dan penerapannya*. Yogyakarta: Media Pressindo.

Fananie, Zainuddin. 2000. *Telaah Sastra*. Surakarta: Muhammadiyah University Press.

Harymawan, R.M. 1993. *Dramaturgi*. Bandung: Djatnika.

Hamzah, Adjib. 1985. *Pengantar Bermain Drama*. Bandung: CV. Rosda.

Irwanto, dkk. 1991. *Psikologi Umum*. Jakarta: PT. Gramedia Pustaka Utama.

Jatman, Danarto. 1985. *Sastra, Psikologi, dan Masyarakat*. Bandung: Alumni.

Kennedy, X.J. 1983. *An Introduction to Fiction, Poetry and Drama*. Boston: Little Brown Company.

Littauer, F. 1996. *Personality Plus*. Diterjemahkan oleh D.L. Saputra. Jakarta: Binarupa Aksara.

Milner, Max. 1992. *Freud dan Interpretasi Sastra*. Diterjemahkan oleh Apsanti Ds., Sri Widaningsih, dan Laksmi. Jakarta: Intermega.

Miles dan Huberman. 1992. *Analisis Data Kualitatif: Buku Sumber Metode-Metode Baru*. Jakarta: UI Press.

Minderop, Albertine. 2010. *Psikologi Sastra: Karya Sastra, Metode, Teori, dan Contoh Kasus*. Jakarta: Yayasan Pustaka Obor Indonesia.

Nazir, Moh. 2005. *Metode Penelitian*. Bogor: Ghalia Indonesia.

Nurgiyantoro, Burhan. 2002. *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.

Rokhmansyah, Alfian. 2014. *Teori dan Pengkajian Sastra: Perkenalan Awal terhadap Ilmu Sastra*. Yogyakarta: Graha Ilmu.

Semi, Atar. 1993. *Anatomi Sastra*, Padang: Angkasa Raya.

_____. 2012. *Metode Penelitian Sastra*. Bandung: Angkasa.

Suhariyadi. 2014. *Dramaturgi*. Lamongan: CV Pustaka Ilalang Group.

Sumardjo, Jakob dan K.M. Saini. 1994. *Apresiasi Kesusastraan*. Jakarta: Gramedia Pustaka Utama.

Suryabrata, Sumadi. 2002. *Psikologi Pendidikan*. Jakarta: Grafindo Perkasa Rajawali.

Stanton, Robert. 2007. *Teori Fiksi Robert Stanton*. Diterjemahkan oleh Sugihastuti dan Rossi. Yogyakarta: Pustaka Pelajar.

Tarigan, Henry Guntur. 1984. *Prinsip-prinsip Dasar Sastra*. Bandung: Angkasa.

Waluyo, Herman J. 2002. *Drama: Teori dan Pengajarannya*. Yogyakarta: Hanindita Graha Widya.

Yusuf LN, Syamsu dan A. Juntika Nurihsan. 2011. *Teori Kepribadian*. Bandung: Remaja Rosdakarya.

FEMALE OPPRESSION TOWARD FEMALE CHARACTERS
IN *MARS NEED MOM* MOVIE

Azizatur Rahma, Surya Sili, Erna Wati
English Department, Faculty of Cultural Science
Mulawarman University
email: liariaziza@gmail.com

Abstract

In this study the researcher analyzed the oppression from female character toward other female characters. The researcher only discussed two female characters, Milo's mother and Gribble's mother who gained the oppression from Supervisor as another female character because the researcher wanted to prove that oppression could also happen from female to female (same sex). There are two objictifes of the study in this research, to show the forms of oppression which occur toward female characters in *Mars Need Mom* movie and to analyze how the female characters, experience the oppression that are shaped by another female character in *Mars Need Mom* movie. The five faces of oppression is a theory that is explained by Irish Marion Young. The theory is related toward the form of oppression which usually occur in the society. This form of oppression somehow called as injustice action that adhere toward people or group because of several reasons, such as class, race and gender. The five faces of oppression are marginalization, exploitation, powerlessness, cultural imperialism and violence. The result of this study are, Milo's mother got three faces oppression from Supervisor, those three oppression are marginalization, powerlessness and violence. Whereas Gribble's mother got four faces oppression. The four faces of oppression are exploitation, marginalization, powerlessness, and violence. And the process of oppression that was gained by two mothers firstly which was done by Supervisor (female) was, Supervisor observed them, abducted them and extracted them using solar extraction machine. The different process from both of them is Martians succeed to extract Gribble's mother, whereas Milo's mother, the extraction is failed because Milo was successful in saving his mother.Based on those analysis, the researcher concludes that the oppression toward women can be done by women. Therefore, the researcher believes that the oppression toward women is not always caused by gender assumption that male is superior rather than women, but the oppression can be happened due to the power which is had by the perpetrators (men and women) of oppression.

Key words: female, oppression, feminism, gender roles.

A.   INTRODUCTION

The concept of inequality between men and women in the society has developed. The problem that has been discussed is not only about the right in the politics sector, but also about other issues such as domination and violence that are experienced by women. The violence that happens repeatedly toward women such as hitting even to the measure that led to the death, has discussed intensively in feminism studies. This action links toward the sense of oppression explained by Young,

> "… sense oppression refers to the vast and deep injustices some groups suffer as a consequence of often unconscious assumptions and reactions of well-meaning people in ordinary interactions, media and cultural stereotypes, and structural features of bureaucratic hierarchies and market mechanisms—in short the normal processes of everyday life" (5).

The statement above explains that the oppression is an injustice action, practiced by people or group toward other people. The action of oppression which is governed by people or group makes other people suffered, even if they do it unconsciously. The meaning of suffer here is not only when people die but also when people unconsciously put other people in unfortunate place which harm them.

The depiction of oppression which places people in unfortunate condition is depicted in literary work as well. Literary work as a reflection of human life has described the oppression in novel, poem, and play. Film as a new kind of play is never left behind to show it. The oppression toward woman is usually taken as the theme in several films. One of the film that shows the oppression toward woman is *Mars Need Mom. Mars Need Mom* is an animated movie which was released in 2011. It was directed by Simon Wells which tells about Milo's mother who is abducted and almost killed by Martian (Mars Human) in Mars.

The researcher chose this movie to be analyzed, because there are several acts and scenes likely indicated the oppression toward women through the script, action, and scene in the movie. Secondly, in this movie, the oppression toward women is governed by women, whereas in other movies, the oppression toward women is usually governed by men.

The gender oppression usually appears where there is a dominant and submissive perspective on gender roles between male and female in the society. In the feminist discussion, the domination of male toward woman always becomes the spotlight. Feminist argues that men have monopolized the crucial position which harm the women, Tyson in his book Critical Theory Today, explains this idea:

> "Feminists have observed, to justify and maintain the male monopoly of positions of economic, political, and social power, in other words, to keep women powerless by denying them the educational and occupational means of acquiring economic, political, and social power" (86).

Tyson states that the men have monopolized the condition, where they have more domination toward women. He explains that male's domination creates discrimination toward female. Female are ordered to be powerless by establishing them become uneducated, so that they will not capable to be placed in social power. In the other word, women are alienated from crucial position, and are only placed in the domestic area for sweeping, or caring the children (85). This circumstance lead the women depend their selves toward other people, whether it is her family or her closer friends. In several cases or common cases, women depend on the person they married to which are their husband or well known as 'men'. The powerless females itself easily directed to become the object of oppression.

Similar with Tyson, Johnson states that when a woman finds her way into such positions, people tend to be struck by the exception to the rule and wonder how she will measure upagainst a man in the same position (5). It shows that women are also oppressed by society's perception about their capability against men's capability. Society underestimates women's capability due to women's stereotypes, they depict them as weak, sensitive, and emotional creatures. These stereotypes are wrong impression for

women in order to gain a place in public position. Even the challenge against women gaining position is not only apposing by the men, but also from their own sex which is women.

Both of Tyson and Johnson case are the examples of feminism problem, even if the perpetrators are different. The perpetrator of Tyson's case is men whereas in Johnson's case the perpetrator is society. Based on those explanations, the researcher interest to see another side of oppression toward woman in literary work as a reflection of human's enigma. After seeing the different perpetrators of oppression toward women which explained by Tyson and Johnson and still included to what feminism is, so that the writer would like to discuss this feminism study from different perpetrator, which is the oppression toward women, therefore, in this study the researcher analyzed the oppression of women which is governed by women in a movie *Mars Need Mom*.

Based on the background above, the aims of this study are: (1) to show the forms of oppression which occurred toward female characters in *Mars Need Mom* movie; and (2) to analyze how the female characters, experienced the oppression that were shaped by another female character in *Mars Need Mom* movie.

B.   THE OPPRESSION TERMINOLOGY

Young states that oppression has different term and context. In traditional term, oppression relates to the tyranny action which governed by a ruling group, whereas in politic field the term of oppression relates toward the stake holder of it. For the example, communist believes that capitalism is a cause of oppression toward labor; meanwhile the capitalist believes that communism is a form of oppression where the right of society is taken by a dictator (5).

According to Johnson oppression is a system of social inequality one group is positioned to dominate and benefit the exploitation and subordination of another (24). Johnson states that the oppression happens when there is a position prospers one group to exploit and subordinate other people or group. The position can be created because of the amount of power that owned by the group.

The oppression issues also discussed by Chernin, but she specifies it to the oppression toward women, Chernin says that women mostly oppressed by the concept of "the tyranny of slenderness" and that is a particular oppression in post-1960s, as post-feminist phenomenon (Quinby and Diamond 87). In this case women indirectly oppressed to be slim as a standard of beauty concept in the society. They usually do everything toward their body such as doing plastic surgery in order to fulfill the standard of beauty, as society constitutes the concept. Even, they control their weight body through vomiting, diuretics, and laxatives. The tyranny of slenderness in the society forces women to oppress themselves to be slim.

Similar with Chernin, according to Langan women are denied from their rights and they are oppressed through stereotypes which are often reinforced by social workers (8). Langan states, the oppression toward women usually happen because of their stereotype in the society, such as nurturing, soft, and weak, these stereotypes which lead women to be oppressed. Unconsciously, these stereotypes keep women in domestic area in order to manage the subordinate thing and hindered to their rights to express themselves to be what they want. The Society perspective of what women supposed to be, makes them cannot explore their capability except in domestic area.

Beauvoir also states that the oppression toward woman usually happens because they are possessed by custom, a tradition, sometimes religion doctrine or culture (12).

Custom, a tradition, sometimes religion doctrine or culture considered as legalization of oppression toward women. For the example, In Africa there is a tradition called breast ironing. Africa girls' breasts are ironed in order to protect them from raping. Their breasts are vandalized using various objects, including stones, coconut shells, ladles, spatulas, hammers, which are placed those objects on a fire, then pounded or rigorously massaged on the breast of adolescent girls. The aim of the practice is to flatten or lessen the visibility of a young girl's breasts, thereby making her less desirable to potential male predators. Based on the reason of tradition and the protection toward women, women's breasts are legitimate to be ironed, although it is harm their health (King 1).

In short, the oppression toward women are the actions from individual or group that place women in the position of marginalization, exploitation, powerlessness, cultural imperialism and violence because of their stereotype as women.

C. FINDING AND DISCUSSION

Milo's mother got three faces oppression from Supervisor, those three oppression are marginalization, powerlessness and violence. Whereas Gribble's mother got four faces oppression. The four faces of oppression are exploitation, marginalization, powerlessness, and violence.

After analyzing the process of oppression that was gained by two mothers, the researcher concludes that the process of oppression which is firstly done by Supervisor (female) are, Supervisor observes them, abducts them and extracted them using solar extraction machine. The different process from both of them is Martians succeed to extract Gribble's mother, whereas Milo's mother, the extraction was failed because Milo was successful in saving her mother.

Based on those analysis, the researcher concludes that the oppression toward women can be done by women. Therefore, the researcher believes that the oppression toward women is not always caused by gender assumption that male is superior rather than women, but the oppression can be happened due to the power which is had by the prepetators (men and women) of oppression.

REFERENCES

Abrams, M.H. *The Glossary of Literary Terms*. USA: Heinle & Heinle, 1999. Web.4 May 2016.

Batanchiev, Tula. *Entertainment or Oppression: Media Depiction of Domestic Abuse*. Diss. Boston College, 2008.

Beck, Joris S. *"Radical Overlap of Outrage" Oppression and Exploitation in Jane Austen's Works*. Diss. Seton Hall University, 2009.

Braun, Virginia. *In Search of (Better) Sexual Pleasure: Female Genital 'Cosmetic' Surgery*. New Zealand: University of Auckland. 2005. Web. 23 December 2016.

Bryman, Alan. *Triangulation*. United Kingdom: Loughborough University. Web. 30 September 2015.

Crespi, Isabella. *Socialization and Gender Roles within the Family: A Study on Adolescents and Their Parents in Great Britain*. Italy: Catholic University of Milan. Web. 10 October 2015.

"Elements of Fiction". New York: University of New York. Web. 10 March 2016.

"Elements of Literature". Web. 25 March 2016.

FAO. *What is gender*. Italy: Viale Delle di Caracalla, 2004. Web. 3 January 2016.

Film, Fiction and Other Text. Australia, New South Wales: Board of Studies NSW. 2003. Web. 11 March 2016.

Fitri, Nurliana. *The portrayal of Patriarchal Oppression towards the Females Characters in JK Rowling's the Casual Vacancy: A Reflective Post-Feminist Critics.* Thesis. Mulawarman University, 2014. Print

"Five Elements of Fiction: Plot, Setting, Character, Point of View, Theme". Web. 25 March 2016.

FRA. *Violence against women: EU - wide survey*. Belgium: process chlorine-free recycled paper (PCF), 2014. Web. 28 December 2015.

Hartlep, Nicholas D. *Theoretical Concept of Power vs. Oppression*. Milwaukee: University of Wisconsin, 2005. Web. 15 June 2015.

Hinson, Sandra and Alexa Badrey. *A Structural Analysis of Oppression*. Web. 27 October 2015.

Hoftstede, Geert. *Culture's Consequences: Comparing Values, Behaviors, Institutions, and Organization Across Nations*. Vol. 2. London: SAGE Publication, Inc, 2001. Web. March 2015.

"Hofstede: Masculinity and Feminity", 27 October 2014. Web. 15 March 2016.

Johnson, Allan G. *The Gender Knot Unraveling Our Patriarchy Legacy*. Philadelphia: Temple University Press, 2005. Web. 24 October 2015.

King, Nekita. *Breast Ironing in Africa?*.Orijin Culture Media. Web. 13 January 2016.

Kurland, Daniel J. *"Fiction v. Nonfiction"*. 2000. Web. 12 March 2016.

Langan, Mary. *Women, Oppression and Social Work*. USA and Canada: Routledge 2002. Taylor and Francais Library. Web 31 August 2015.

Lethhbridge, Stefanie and Jarmila Mildorf. *Basics of English Studies: An introductory course for students of literary studies in English*. V3. Drama. Stuttgart and Freiburg: Universities of Tubingen. Web. 12 March 2016.

Levin, Igor and Iriana. *Working on the Play and the Role*. Chicago: Ivan R. Dee. 1992. Print.

Miles and Haberman. *Qualitative Data Analysis*. London: Sage Publication, 1994. Web. 18 April 2015.

Prentice, Deborah and Ericca Carranza. *What Women and Men Should Be, Shouldn't Be, Are Allowed to Be, And Don't Have To Be*: The Contents Of Prescriptive Gender Stereotypes. USA: Blackwell Publishing, 2002. Web. 15 January 2016.

Quinby, Lee and Irene Diamond. *Feminism and Foucault Reflection on Resistance*. Boston: Northless University Press, 1988. Print.

Rampton, Martha. *The Three Waves of Feminism*. Hawai.*Pasific University Oregon*. 2014. Web. 19 May 2015.

Sarmela, Matti. *What is Cultural Imperialism?*. Helsinki, 1977. Web. 28 April 2016.

Saylor. *History of Feminism*. 2012. Web. 18 March 2016.

Thornham, Sue. *Teori Feminis dan Cultural Studies*. Jogjakarta: Jalasutra. 2010. Print.

Tyson, Louis. *Critical Theory Today*. Routledge: New York. 2006. Web. 14 May 2015.

WHO. *World Report on Violence and Health. Geneva: World Health Organization*. 2002. Web. 17 January 2015.

Young, Iris Marion. *Five Faces of Oppression*. State University of New York press, 2014. Web. 27 February 2015.

ENGLISH REGISTERS IN *ALLKPOP* NEWS ARTICLES

Amalia Irhana, M Bahri Arifin, Setya Ariani
English Department, Faculty of Cultural Studies
Mulawarman University
email: amaliairhana@gmail.com

Abstract

This research is intended to describe English registers found in Allkpop news articles. The major problem in this research are to find out the English registers found in Allkpop news articles, to identify word formation process undergone by the English registers found in Allkpop news articles, to identify types of changes in meaning served by the English registers found in Allkpop news articles when compared with their lexical meaning in the dictionary, and to identify language functions served by the English registers found in Allkpop news articles. This research belongs to qualitative research employing descriptive method that was performed by collecting data, classifying, analyzing, and then interpreting the data. As the data, the researcher used English registers found in Allkpop news articles that purposively taken in April, 2016. The results of the analysis are as follows. First, there are a total of 30 units of English registers found in Allkpop news articles posted in April, 2016. These 30 units of English registers of words and phrases are found in 503 news articles posted in April, 2016. Second, almost all of English registers that have undergone morphological process are made of compounding process. Third, all of the English registers have different meaning when they are compared with their lexical meaning in the dictionary. The most dominant type of changes in meaning is widening of meaning in which of the total 30 English registers, 21 are identified have undergone widening of meaning process. Fourth, the most dominant language function based on language functions served by the sentences of the news articles that contain English registers is representational function.
Keywords: Allkpop, changes in meaning, language function, register, word formation

A. BACKGROUND

Korean wave (or in Korea is *Hallyu*) is a term in which it becomes a world phenomenon because it spreads all over the world, and it has now captured the hearts and minds of millions people across the globe. One important aspect of the Korean wave phenomenon is K-Pop. K-Pop or Korean pop is referred as the Korean pop music which originated in Korea, specifically from South Korea. This type of music includes dance, electronic music, electro pop, hip-hop, and R&B. The term of K-Pop starts to get widely used overseas.

One example of the existence of K-Pop is a website namely *Allkpop*. *Allkpop* can be accessed through *www.allkpop.com*. *Allkpop* is one of the most popular sites providing breaking news about K-Pop stars with over seven and half million readers per month. *Allkpop* is considered as the first media to deliver the latest breaking news, gossip, and the most exclusive coverage on the hottest K-Pop stars.

Oak and Wong (2013) claim that K-Pop fans do not only come from South Korea, but also different countries. Many lyrics of K-Pop songs are mostly translated into English. English is chosen because the translator team is well aware that K-Pop fans come across the world and English will be the right choice to help the international fans getting close with the idols and also to communicate among fans all around the world.

A sociolinguistic phenomenon in the form of register is also accompanying the development of K-Pop. The registers appear in both of Korean language and English. Wardaugh (2006) defines register as specific vocabulary associated with different occupational group. There are so many registers are found in *Allkpop* news articles. The English registers are such as **uncle fan**, **eye smile**, **bias**, **ship**, **bromance** and many other registers that unfamiliar for people who do not belong to become K-Pop fans.

The meaning of each registers found in *Allkpop* news articles are different from their lexical meaning in dictionary. As a consequence, changes in meaning happen when the registers found in *Allkpop* news articles are compared with their lexical meaning in the dictionary. It seems that the registers enable to indicate the presence of specific things in K-Pop that can be only understood by certain people such as K-Pop fans.

B. THEORETICAL FRAMEWOK
1. Register

Language is always formed in the society. Since the members of the society have different background and activities, there are also some different languages. The language of teaching is different from the language of delivering of speech, for example. Each of them has its own characteristics. In sociolinguistic analysis, the language used in situations associated with such groups or occupations is technically called register.

Ferguson (as cited in Mahmood, 2013) states people participating in recurrent communication situations tend to develop similar vocabularies, similar features of intonation and characteristics bit of syntax and phonology in situations.

Wardaugh (2006: 52) explains registers as "sets of language items associated with discrete occupational or social groups. Surgeons, airline pilots, bank managers, sales clerks, jazz fans, and pimps employ different registers". It can be noted that register is a linguistic item and a particular vocabulary choices created by an individual or a social group to fulfill the various functions in communication.

2. Form of Term

Hornby (1995: 1232) defines term as "a word or phrase used as the name of something, especially one connected with a particular subject or used in a particular type of language". The process of formation of the term cannot be separated from the process of morphological formation.

Forms of term can be divided into two, they are: simple form and complex form. According to Ramlan (2009), simple word is addressed as simple form which consists of one morpheme only, and it cannot be broken down into

smaller meaningful units. Complex word is addressed as complex form which means had undergone any morphological process.

3. **Word Formation**

Yule (2010) defines word formation process as how new words created and become part of the language. Some types of word formation are:

Blending: a process in which parts of two or more words combines to create a new word whose meaning is often a combination of the original words (Yule, 2010).

Compounding: a combination of two or more words that function as a single unit of meaning (Yule, 2010).

Derivation: new words that are created by adding affixes to an existing word (Yule, 2010).

Clipping: the shortening of existing words to create other words, usually informal versions of the originals (Yule, 2010).

Conversion: a change in the function of a word, as for example when a noun comes to be used as a verb (Yule, 2010).

Coinage: the invention of totally new terms (Yule, 2010).

Borrowing: the taking over of words from other languages (Yule, 2010).

Initialism: another type of abbreviation that cannot be pronounced as words (Fogarty, 2006).

4. **Changes in Meaning**

Hollmann (n. d.) defines changes in meaning as changes in form; the evolution of word usage. Some types of changes in meaning are:

Widening of meaning: range of meanings of a word increases so that the word can be used in more contexts that were more appropriate before the change (Hollmann, n. d.).

Narrowing of meaning: range of meaning is decreased so that a word can be used appropriately only in fewer contexts than before the change (Hollmann, n. d.).

Pejoration: sense of a word takes on a less positive, more negative evaluation in the minds of the users (Hollmann, n. d.).

Amelioration: shift in the sense of a word in the direction towards a more positive value in the minds of the users (Hollmann, n. d.).

Metaphor: a semantic change based on the association of similarity between referents (Hollmann, n. d.).

Metonymy: inclusion of additional senses which were originally not present but which are closely associated with word's original meaning (Hollmann, n. d.).

5. **Language Function**

Language function is the purpose for which speech or writing is being used. Christodoulou (2009) states seven functions of language purposed by Halliday are as follows.

The instrumental function: to move the listener to do something (Halliday, as cited in Christodoulou, 2009).

The regulatory function: to regulate the behavior of others (Halliday, as cited in Christodoulou, 2009).

The representational function: to talk about the object or current events happen in that time (Halliday, as cited in Christodoulou, 2009).

The interactional function: oriented contacts between the participants (Halliday, as cited in Christodoulou, 2009).

The heuristic function: to investigate the reality and learn about many things (Halliday, as cited in Christodoulou, 2009).

The personal function: to express the personal preferences and identity of the speaker (Halliday, as cited in Christodoulou, 2009).

The imaginative function: to explore the imagination (Halliday, as cited in Christodoulou, 2009).

C. RESEARCH METHOD

This research belongs to qualitative research employing descriptive method that was performed by collecting data, classifying, analyzing, and then interpreting the data. This research used the qualitative research because the data were described and analyzed in words.

The source of data was collected from *Allkpop* news articles. *Allkpop* can be accessed through *www.allkpop.com*. English registers found in *Allkpop* news articles that purposively taken in April, 2016 were used as the data of this research. Actually, not only the English registers that are found in *Allkpop* news articles, but also Korean registers are found in *Allkpop* news articles. Therefore, the researcher did not include Korean registers as the data in order to consider time and the ability of the researcher.

By using the data, the English registers found in *Allkpop* news articles were interpreted. This was done by considering the data obtained from each English registers found in *Allkpop* news articles.

D. FINDING AND DISCUSSION

There are a total of 30 units of English registers found in *Allkpop* news articles posted in April, 2016. These 30 units of English registers of words and phrases are found in 503 news articles posted in April, 2016.

As shown in table 1, from 503 news articles contain English registers, the total frequency of units of English registers in news articles is 577. It can be inferred that a sentence of news article can contain more than one units of English registers.

Table 1. Units of English Registers Found in *Allkpop* News Articles

No	English Registers Units	Linguistic Form		Frequency
		Word	Phrase	
1.	All-kill		√	7
2.	Army	√		4
3.	Bias	√		1
4.	Bromance	√		2
5.	CF	√		37
6.	Chocolate abs		√	1
7.	Comeback	√		89
8.	Concept	√		13
9.	Debut	√		65
10.	Eye smile		√	2
11.	Fanboy	√		4
12.	Fangirl	√		5
13.	Fanservice	√		2
14.	Goodbye stage		√	1
15.	Idol	√		62
16.	Leader	√		17
17.	MR	√		1
18.	Netizen	√		63
19.	Rookie	√		24
20.	Selca	√		2
21.	Ship	√		1
22.	Shipper	√		1
23.	Skinship	√		1
24.	SNS	√		26
25.	Sub-unit		√	7
26.	Teaser	√		103
27.	Title track		√	12
28.	Trainee	√		14
29.	Uncle fan		√	1
30.	Visual	√		9
	Σ	23	7	577
	%	76,67%	23,33%	

In this research, the registers that are made of simple words are addressed as simple registers. The registers that have undergone any morphological process are addressed as complex registers. This identification is needed in order to know which English registers have undergone any morphological process and which English registers have not. Of the total 30 registers, 8 are simple registers and the rest 22 are complex registers.

The lists of these 8 simple registers are as follows.

- army
- bias
- concept
- debut
- idol
- rookie

- trainee
- visual

The lists of these 22 complex registers are as follows.

- all-kill
- bromance
- CF
- chocolate abs
- comeback
- eye smile
- fanboy
- fangirl
- fanservice
- goodbye stage
- leader
- MR
- netizen
- selca
- ship
- shipper
- skinship
- SNS
- sub-unit
- teaser
- title track
- uncle fan

Further analysis, English registers that are addressed as complex registers are classified according to word formation process that they are made of.

As shown in table 2, there are 11 English registers are made of compounding process. It makes compounding becomes the most dominant type of word formation process of English registers are made of. The reason of why many English registers are made of compounding process is because the English registers found in *Allkpop* news articles written in various ways such as with a space between the elements; with a hyphen between the elements; or simply with the two roots run together with no separation. The way the word is written does not affect its status as a compound.

Table 2. Types of Word Formation Process of English Registers Found in *Allkpop* News Articles

No	Types of Word Formation Process	English Registers Units	∑	%
1.	Blending	Bromance, Netizen, Selca, Skinship	4	18,18%
2.	Compounding	All-kill, Chocolate abs, Comeback, Eye smile, Fanboy, Fangirl, Fanservice, Goodbye stage, Sub-unit, Title track, Uncle fan	11	50%
3.	Derivation	Leader, Shipper, Teaser	3	13,64%
4.	Conversion	Ship	1	4,54%
5.	Initialism	CF, MR, SNS	3	13,64%
	Total		22	100%

Hollmann (n. d.) defines changes in meaning as changes in form; the evolution of word usage. Changes in meaning occur because words are constantly used and what is intended by speakers is not exactly the same each time.

From 6 types of changes in meaning, there are only 3 types of changes in meaning found in this research. These 3 types of changes in meaning are widening of meaning, narrowing of meaning, and amelioration. The rest of types of changes in meaning that are not found in this research are pejoration, metaphor, and metonymy.

As shown in table 3, there are 21 English registers that has widened their meaning from lexical meaning in the dictionary. There are a total of 4 English registers that served 2 types changes in meaning. These 4 English registers are **all-kill**, **bias**, **bromance**, and **teaser** that are not only has widened their meaning from lexical meaning in the dictionary, but also their register meaning give a more positive value in the minds of the users rather than their lexical meaning.

The reason of why many English registers are identified have undergone widening of meaning process is because the register meaning has widened from the lexical meaning in which these new meaning are more appropriate to use in this context rather than before the change. This result is also as an evidence to prove the initial assumption about the meaning of English registers indicates specific things that can only understand by certain people such as K-Pop fans.

Table 3. Types of Changes in Meaning Served by the English Registers Found in *Allkpop* News Articles When Compared with Their Lexical Meaning in the Dictionary

No	Types of Changes in Meaning	English Registers Units	∑	%
1	Widening of meaning	All-kill, Army, Bias, Bromance, CF, Chocolate abs, Concept, Eye smile, Fanservice, Goodbye stage, MR, Netizen, Selca, Ship, Shipper, Skinship, SNS, Teaser, Title track, Uncle fan, Visual	21	61,76 %
2	Narrowing of meaning	Comeback, Debut, Fanboy, Fangirl, Idol, Leader, Rookie, Sub-unit, Trainee	9	26,47 %
3	Amelioration	All-kill, Bias, Bromance, Teaser	4	11,77 %
	Total		34	100%

With regard to the language functions, English registers are classified based on language functions served by the sentences of the news articles that contain English registers. From seven function of language registers based on the purpose of using the language purposed by Halliday, there are six language functions are found in this research. These six language functions are instrumental function, representational function, interactional function, heuristic function, personal function, and imaginative function.

English registers are classified based on language functions served by the sentences of the news articles that contain English registers. The 30 units of English registers are found in 503 news articles posted in April, 2016.

As shown in the table 4, of the total 503 news articles that contain English registers, 420 are served representational function.

Representational function becomes the most dominant because *Allkpop* news articles as the source of data in this research contain information such as the latest breaking news and the most exclusive coverage on the hottest K-Pop stars.

Table 4. Language Functions Served by the English Registers Found in
***Allkpop* News Articles**

No	Functions		∑	%
1.	Instrumental	Give an order	7	1,40%
		Give a warning	3	0,60%
2.	Representational	Provide an information	420	83,50%
3.	Interactional	Contact between the participants	2	0,40%
4.	Heuristic	Investigate reality	18	3,58%
		Asking for an opinion	11	2,19%
5.	Personal	Personal feeling	22	4,38%
		Oriented to the speaker	18	3,58%
6.	Imaginative	Explore imagination	2	0,40%
		Total	503	100%

E. CONCLUSIONS

In the sample *Allkpop* news articles, the researcher found a total of 30 words and phrases identified as English registers that constitute the data of this research. These 30 English registers are found in 503 news articles posted in April, 2016.

Some types of word formation process found in this research are blending, compounding, derivation, conversion, and initialism. Of the total 22 registers that have undergone morphological process, 11 are made of compounding process, 4 are made of blending process, 3 are made of derivation process, 3 are made of initialism process, and 1 is made of conversion process. The reason of why many English registers are made of compounding process is because the English registers found in *Allkpop* news articles are written in various ways such as with a space between the elements; with a hyphen between the elements; or simply with the two roots run together with no separation. The way the word is written does not affect its status as a compound.

In this research, all of English registers found in *Allkpop* news articles have different meaning when compared with their lexical meaning in the dictionary. Some types of changes in meaning served by the English registers found in *Allkpop* news articles when compared with their lexical meaning in the dictionary are widening of meaning, narrowing of meaning, and amelioration. The most dominant type of changes in meaning is widening of meaning. Of the total 30 English registers, 21 are identified have undergone widening of meaning process. The reason of why many English registers are identified have undergone widening of meaning process is because the register meaning has widened from the lexical meaning in which these new meaning are more appropriate to use in this context rather than before the change. This result is also as an evidence to prove the initial assumption about the meaning of English registers indicates specific things that can be only understood by certain people such as K-Pop fans.

The most dominant language function based on language functions served by the sentences of the news articles that contain English registers is representational function. In this research, the reason of why representational function becomes the most dominant is because *Allkpop* news articles as the source of data in this research

contains information such as the latest breaking news and the most exclusive coverage on the hottest K-Pop stars.

REFERENCES

Acton, D. (2013, November 5). *101 Korean Pop Culture Words You Absolutely Must Know*. Retrieved from https://www.dramafever.com/news/101-korean-pop-culture-words-you-absolutely-must-know/

Alim. (2014, March 10). *English Terms All K-Pop Fans Should Know*. Retrieved from http://www.allkpop.com/article/2014/03/english-terms-all-k-pop-fans-should-know

Alim, Allkfob, Beansss, Elliefilet, Eric, Ghostwriter, ... Yckim. ((n. d.)). *Allkpop*. Retrieved from http://www.allkpop.com/

Anonym. (n.d.). *About Allkpop*. Retrieved from http://www.allkpop.com/about

Anonym. (n.d.). *Cambridge Dictionaries online*. Retrieved from http://dictionary.cambridge.org/dictionary/english/internet

Anonym. (n.d.). *Cambridge Dictionaries Online*. Retrieved from http://dictionary.cambridge.org/dictionary/english/shipper

Aronoff, M. (2010). *What is Morphology?* Wiley-Blackwell.

Cashmore, P. (2016, December 16). *Open Web Awards 2009: The Winners*. Retrieved from http://mashable.com/2009/12/16/open-web-awards-2009-50 winners/#lF.vmv.SD8qs

Chang, D. K.-S. (n.d.). *Status and Function of English As a Language of International/Intercultural Communication in Korea.* Seoul.

Cho, J. (2014). *Understanding the Importance of English Education in South Korea and Exploring the Reasons Why South Korean Students Come to a University in the Midwest.* Lincoln.

Christodoulou, N. (2009, June 8). *Halliday's Functions of Language in the Child Language Acquisition Debate (by Nick Christodoulou)*. Retrieved from http://www.francisgilbert.co.uk/2009/06/hallidays-functions-of-language-in-the-child-language-acquisition-debate-by-nick-christodoulou/

Deuchar, M. (2000). *British Sign Language.* Canada: Routledge.

Fogarty, M. (2006, October 10). *Abbreviations, Acronyms, and Initialisms*. Retrieved from http://www.quickanddirtytips.com/education/grammar/abbreviations-acronyms-and-initialisms

Hales, D. (n.d.). *An Introduction to Triangulation.* UNAIDS Monitoring and Evaluation Division.

Hollmann, W. B. (n.d.). *Chapter 35. Semantic Change.* Lancaster University.

Hornby, A. S. (1995). *Oxford Advanced Learner's Dictionary.* New York: Oxford University Press.

Huberman, A. M., & Miles, M. B. (1994). *Data Management and Analysis Methods.* In Denzin, N. K., & Lincloln, Y. S. (Eds.), *Handbook of Qualitative Research* (pp. 429). Thousand Oaks : Sage Publications.

Kennedy, P. (2009, August 20). *How to Combine Multiple Research Methods: Practical Triangulation*. Retrieved from http://johnnyholland.org/2009/08/practical-triangulation/

Kiraly, D. C. (1995). *Pathways to Translation: Pedagogy and Process.* Ohio: Kent State University Press.

Krisnawati, N. L. (2013). *A Sociolinguistics Analysis of Fashion Register in Cosmo Girl Magazine.* Publication Article. Surakarta: Muhammadiyah University.

Maharani, N. P. (2014). *Register Kepolisian pada Majalah Manggala Naya Wiwarottama.* S1-Thesis. Yogyakarta: Yogyakarta State University.

Mahmood, A. K. (2013, November 27). *Register and Style*. Retrieved from http://www.slideshare.net/Aseelkazum/style-and-register-in sociolinguistics

Nebeker, D. C. ((n.d.)). *Research Design* . Retrieved from Descriptive Studies : https://ori.hhs.gov/education/products/sdsu/res_des1.htm

Nicole. (2015, December 15). *The 10 Most Common Languages*. Retrieved from https://www.alsintl.com/blog/most-common-languages/

Oak, J., & Woong, P. Y. (2013, June 8). *The Root of K-Pop: The Influences of Today's Biggest Acts*. Retrieved from http://www.billboard.com/articles/columns/k-town/5638224/the-root-of-k-pop-the-influences-of-todays-biggest-acts

Pedoman Umum Pembentukan Istilah. (2007). *Pedoman Umum Pembentukan Istilah.* Jakarta.

Ramlan. (2009). *Morfologi Suatu Tinjauan Deskriptif.* Yogyakarta: CV Karyono.

Sylphid. (2012, January 21). *K-Pop Culture Glossary* . Retrieved from http://www.soompi.com/2012/01/21/kpop-culture-glossary/

Team, M. (2011, January 7). *The 4th Annual Mashable Awards*. Retrieved from http://mashable.com/2011/01/07/mashable-awards-2010-announcing-the-winners/#Yy7tit7ZM8q5

Ulfah, Y. F. (2010). *Register Analysis in English Movie Advertisements of www.21-cineplex.com (A Sociolinguistics Study).* S1-Thesis. Surakarta: Sebelas Maret University.

Wardhaugh, R. (2006). *An Introduction to Sociolinguistics.* Blackwell Publishing.

Yule, G. (2010). *The Study of Language Fourth Edition.* New York: Cambridge University Press.

ANALISIS TAWAR DARI SUKU KUTAI DI DESA MUARA KEDANG KECAMATAN BONGAN KABUPATEN KUTAI BARAT DITINJAU DARI BENTUK MANTRA

Mastikah, Syaiful Arifin, Pudawari
Program Studi Sastra Indonesia, Fakultas Ilmu Budaya
Universitas Mulawarman

Abstrak

Latar belakang penelitian ini yaitu untuk mengangkat dan menggali kebudayaan khususnya kebudayaan tradisi lisan, karena seiring berkembangnya zaman yang semakin modern maka tradisi-tradisi tersebut sudah semakin punah dan sudah tidak dikenal oleh masyarakat luas. Tujuan penelitian ini dilakukan guna mendokumentasikan salah satu tradisi lisan Suku Kutai yang ada di Kalimantan Timur khususnya yang ada di Desa Muara Kedang Kecamatan Bongan Kabupaten Kutai Barat Provinsi Kalimantan Timur. Metode yang digunakan adalah metode deskripsi. Penelitian dengan menggunakan metode deskripsi bertujuan untuk menggambarkan secara sistematis, fakta akurat dan karakteristik mengenai bidang tertentu. Teknik pengumpulan data dalam penelitian ini menggunakan teknik observasi, wawancara, sadap rekam, penurunan teks cerita dan penerjemahan. Sedangkan teknik analisis data menggunakan metode kualitatif. Hasil penelitian yang diperoleh yaitu ciri mantra (1) berirama ab-ab, (2) bersifat lisan, sakti atau magis, (3) bersifat asoferik (bahasa khusus antara pembicara dan lawan bicara) dan misterius, (4) banyak kata-kata yang kurang umum digunakan dalam kehidupan sehari-hari. Hubungan Tawar dengan masyrarakatnya, (1) kegiatan yang melibatkan dukun, (2) kepatuhan terhadap adat dan upacara yang berlaku, (3) aturan-aturan yang wajib dipenuhi oleh dukun serta masyarakat pendukungnya.

Kata Kunci: Tuturan, Tawar Suku Kutai, Mantra

A. PENDAHULUAN

Mantra merupakan salah satu tradisi yang berkembang secara lisan dan dapat digolongkan ke dalam salah satu bentuk tradisi lisan. Mantra merupakan jenis sastra lisan yang berbentuk puisi dan bagian dari genre sastra lisan kelompok folklor. Folklor adalah sebagian kebudayaan suatu kolektif yang tersebar dan diwariskan secara turun-temurun, diantara macam kolektif macam apa saja, secara tradisional dalam bentuk yang berbeda baik dalam bentuk lisan maupun bentuk contoh yang disertai dengan gerak isyarat atau alat pembantu pengingat, *menemonic device* (Danandjaja, 2002).

Di zaman yang serba modern ini, banyak masyarakat yang tidak mengetahui tentang mantra khususnya anak-anak muda di zaman sekarang. Karena anak muda di zaman sekarang sudah tidak peduli lagi tentang keberadaan mantra. Mereka lebih memilih mempelajari tentang hal-hal yang ada kaitannya dengan teknologi dibanding mempelajari mantra, khususnya mantra pengobatan. Di zaman lampau mantra memiliki kekuatan yang bisa dimanfaatkan oleh nenek moyang kita untuk berbagai macam keperluan hidup sesuai dengan maksudnya namun, di dalam masyarakat terutama perdesaan yang kondisi daerah maupun sosialnya sudah maju, tidak menutup kemungkinan masih ditemukannya kepercayaan-kepercayaan pada benda-benda

ataupun roh-roh yang dipercaya membawa keberuntungan bagi orang-orang yang mempercayai mantra. Demi melestarikan mantra-mantra yang diwariskan secara turun-temurun maka penelitian ini dilakukan.

Salah satu fenomena yang masih terjadi dalam menyikapi sakit tersebut yaitu dengan ritual upacara adat tradisional yang disebut masyarakatnya dengan upacara tawar. Tawar di dalam bahasa Kutai Barat adalah Obat, sedangkan betawar artinya berobat, dan nawari artinya mengobati. Tawar merupakan tradisi turun-temurun yang sudah ada pada masyarakat Kutai yang bertujuan agar orang yang sakit dapat sembuh dari penyakitnya. Tuturan tersebut memiliki makna tersendiri yang apabila dibacakan diharapkan akan mendatangkan perubahan atau penyembuhan. Pengertian sederhana dari tawar ini adalah pengobatan yang dilakukan oleh seseorang dengan menggunakan media dukun. Dukun tersebut yang dipercaya bisa membantu penyembuhan sakit mereka dengan cara berkomunikasi dengan dewa-dewa atau leluhur mereka. Dengan kata lain, tawar ini adalah upacara yang dilakukan dengan memanggil roh-roh halus yang ada di alam gaib agar dapat menyembuhkan penyakit yang di derita. Mantra pengobatan ini sendiri masih sangat berlaku di masyarakat khususnya masyarakat Kutai Barat, karena mereka percaya bahwa mantra ini bisa menyembuhkan berbagai macam penyakit yang di derita oleh pasien.

Mantra pengobatan sangat dipercaya oleh masyarakat dapat menyembuhkan berbagai macam penyakit contohnya sakit perut, kesurupan di masuki oleh roh halus, sakit gigi, dan lain sebagainya. Menurut kepercayaan masyarakat pemiliknya, mantra tersebut harus diturunkan langsung kepada keturunannya. Jika mantra tersebut tidak diturunkan kepada keturunannya maka mantra tersebut tidak akan berguna lagi. Mantra itu akan menjadi sia-sia. Tidak sembarangan orang boleh tahu tentang isi mantra itu karena pemiliknya sangat menjaga kerahasian isi mantra tersebut.

Dari penjelasan tersebut di atas, timbul ketertarikan penulis untuk mengetahui secara mendalam mengenai mantra-mantra (khususnya mantra pengobatan) sebagai salah satu genre sastra lisan. Untuk mantra pengobatan sendiri sudah jarang dilakukannya penelitian oleh peneliti manapun.

Adapun tujuan dari penelitian ini adalah (1) untuk mendeskripsikan Tawar suku Kutai di desa Muara Kedang sebagai bentuk mantra; dan (2) untuk mendeskripsikan fungsi Tawar di dalam masyarakat suku Kutai di desa Muara Kedang kecamatan Bongan.

B.   DASAR TEORI

1.   Tuturan

Dalam KBBI (Depdiknas, 2005:1231), yang dimaksud dengan tuturan adalah sesuatu yang dituturkan; ucapan; ujaran. Tuturan adalah suatu ujaran dari seorang penutur terhadap mitra tutur ketika sedang berkomunikasi. Tuturan dalam pragmatik diartikan sebagai produk suatu tindak verbal (bukan tindak verbal itu sendiri) (Leech, 1993:20). Sementara Austin (dalam Leech, 1993:280) menyatakan bahwa semua tuturan adalah bentuk tindakan dan tidak sekedar sesuatu tentang dunia tindak ujaran atau tutur. Fungsi bahasa sebagai sarana penindak, semua kalimat atau ujaran yang diucapkan oleh penutur sebenarnya mengandung fungsi komunikatif tertentu. Berdasarkan pendapat tertentu dapat dikatakan bahwa mengujarkan sesuatu dapat disebut sebagai aktivitas atau tindakan. Hal tersebut dimungkinkan karena dalam setiap tuturan memiliki maksud tertentu yang berpengaruh pada orang lain.

2.   Mantra

Mantra sebagaimana dikemukakan Poerwadarminta (1988: 558): 1) perkataan atau ucapan yang mendatangkan daya gaib (misalnya dapat menyembuhkan, mendatangkan celaka, dan sebagainya), 2) susunan kata berunsur puisi (seperti rima, irama) yang dianggap mengandung kekuatan gaib, biasanya diucapkan oleh dukun atau pawang untuk menandingi kekuatan gaib yang lain. Sedangkan dalam Kamus Besar Bahasa Indonesia, bahwa mantra adalah kalimat yang diucapkan dengan diulang-ulang atau dilafalkan secara khusus untuk mendatangkan daya gaib, susunan kata yang ber unsur puisi yang dianggap mengandung kekuatan gaib (KBBI, 2005: 713).

Ciri-ciri mantra menurut Waluyo (1987:8), adalah sebagai berikut: (a) mantra terdiri dari beberapa rangkaian kata berirama; (b) bersifat lisan, sakti atau magis; (c) bersifat asoferik (bahasa khusus antara pembicara dan lawan bicara) dan misterius; (d) menggunakan kata-kata yang kurang umum digunakan dalam kehidupan sehari-hari

Fungsi mantra lain sebagai berikut (Riyono, 2009): (a) fungsi mantra sebagai alat pengendali sosial (nasehat); (b) fungsi mantra sebagai pengingat (peringatan); (c) fungsi mantra sebagai toleransi; dan (d) fungsi mantra sebagai sarana untuk berdoa.

C.   METODE PENELITIAN

Jenis penelitian ini adalah penelitian kualitatif, sedangkan metodenya adalah metode deskriptif, yaitu berupaya menelaah permasalahan penelitian secara mendalam dan terdeskripsi secara jelas. Metode penelitian kualitatif merupakan prosedur penelitian yang menghasilkan data deskriptif berupa kata-kata tertulis atau lisan tentang sifat-sifat suatu individu, keadaan atau gejala dari kelompok tertentu yang dapat dipahami.

Teknik pengumpulan data merupakan langkah yang paling strategis dalam penelitian, karena tujuan utama dari penelitian adalah mendapatkan data. Tanpa mengetahui teknik pengumpulan data, maka penelitian tidak akan mendapatkan data yang memenuhi standar data yang ditetapkan (Sugiyono, 2010:224). Teknik pengumpulan data yang digunakan adalah: observasi, wawancara, rekaman, dan dokumentasi. Adapun alat pengumpulan data yang digunakan dalam penelitian ini adalah: daftar pertanyaan dan alat perekaman.

D.   PENYAJIAN DATA, ANALISIS DATA, DAN HASIL PENELITIAN

1. Penyajian Data

a. Tradisi Tawar Suku Kutai di Muara Kedang Kecamatan Bongan

Tradisi betawar dilakukan bukan hanya di kecamatan Bongan saja, tetapi diseluruh Kabupaten Kutai Barat bahkan Kalimantan Timur. Upacara betawar ini sudah menjadi tradisi turun-temurun dari suku Kutai yang mendiami seluruh wilayah Kalimantan. Upacara betawar juga tidak hanya dilakukan oleh masyarakat suku Kutai saja, melainkan suku-suku Dayakpun sama, hanya dalam sebutannya yang berbeda. Selain itu ada beberapa sedikit perbedaan dalam pelaksanaan upacaranya. Tetapi secara keseluruhan mempunyai adanya kesamaan atau lebih tepatnya kemiripan.

Sebelum melakukan upacara Tawar si dukun terlebih dahulu menyucikan diri, dengan cara membaca dua kalimat syahadat, dan memohon ampun kepada Allah SWT serta meminta perlindungan dari sang Maha Kuasa.

Tradisi betawar ini dari tahun ke tahun semakin mengalami penurunan, karena walaupun upacara ini adalah upacara adat yang diwariskan secara turun-temurun tetapi seiring dengan perkembangan Zaman dan arus globalisasi mulai

merambah seluruh pelosok desa, yang tanpa disadari membuat upacara adat-istiadat serta tradisi yang dimiliki oleh masyarakatnya semakin berkurang bahkan terancam punah. Faktor penyebab terjadinya hal demikian adalah dikarenakan masyarakat pendukungnya yang sudah mulai melihat, tertarik, lalu mengikuti hal-hal yang bersifat modern sehingga melupakan adat-istiadat mereka anut sejak dahulu, salah satunya tidak banyak yang melakukan pengobatan tradisional seperti salah satunya upacara betawar tersebut. Upacara betawar ini akan dilakukan apabila salah seorang dari masyarakat yang mendapatkan penyakit yang tidak wajar atau sedikit berbeda dari penyakit pada biasanya, yang sudah diperiksa pada pengobatan medis tetapi tidak memberikan perubahan apapun, bahkan setelah di cek tidak menemukan penyakit yang diderita oleh si pasien, dan setelah mendengarkan beberapa arahan dan pertimbangan dari kerabat yang pastinya sudah pernah mengalami hal yang sama dan ternyata ada upaya lain untuk menyembuhkan penyakit si pasien dengan melalui cara pengobatan non medis atau bersandar pada kekuatan supranatural bukan obat atau semacamnya.

Batas wilayah desa Muara Kedang adalah sebagai berikut.
- Utara - Desa Jantur, Muara Muntai, Kutai Kartanegara.
- Selatan - Desa Jambuk Makmur dan Muara Gusik.
- Barat – Desa Penawai
- Timur – Desa Perian, Muara Muntai, Kutai Kartanegara

Muara Kedang adalah sebuah kampung yang mayoritas penduduknya beragama Islam, seluruh penduduk Muara Kedang bersuku Kutai. Bahasa keseharian (dialek) adalah bahasa Kutai Ancalong.

Jumlah penduduk muara kedang berkisar antara 1500 jiwa, dengan kepadatan 500 jiwa per Km. dengan suku kutai mayoritas penduduknya. Suku Kutai adalah suku asli di kabupaten Kutai Kartanegara & kutai barat (sebagian), Kalimantan Timur. Kebudayaan Kutai berawal sejak berdirinya Kerajaan Kutai pada abad IV yang merupakan kerajaan Hindu pertama di Nusantara dengan rajanya yang terkenal, Mulawarman. Kemudian berlanjut dengan Kesultanan Kutai dengan sultan terakhir Aji Parikesit. Setelah kekosongan yang lama telah diadakan penabalan sultan baru yaitu Aji Muhammad Salehuddin II. Suku Kutai terdiri atas 4 sub - etnis yaitu :
- Kutai Tenggarong di Tenggarong, Kutai Kartanegara
- Kutai Kota Bangun di Kota Bangun, Kutai Kartanegara
- Kutai Muara Ancalong di Muara Ancalong, Kutai Timur
- Kutai Muara Pahu di Muara Pahu, Kutai Barat.

Menurut situs "Joshua Project" suku Melayu Kutai Tenggarong berjumlah 314.000 jiwa. Suku Kutai lainnya adalah Melayu Kutai Kota Bangun. Menurut situs "Joshua Project" suku Melayu Kutai Kota Bangun berjumlah 81.000 jiwa. Bahasa Kutai terbagi ke dalam 3 dialek yang letaknya tidak saling berdekatan :
- Kutai Tenggarong (vkt)
- Kutai Kota Bangun (mqg)
- Kutai Muara Ancalong (vkt)

Disamping memiliki beberapa persaamaan kosa kata dengan bahasa Banjar, Bahasa Kutai juga memiliki persamaan kosa kata dengan bahasa Iban, misalnya :

- nade (Bahasa Kutai Kota Bangun); nadai (Bahasa Kantu'), artinya tidak.
- celap (Bahasa Kutai Tenggarong; celap (Bahasa Dayak Iban, Bahasa Tunjung), jelap (Bahasa Benuaq) artinya dingin.
- balu (Bahasa Kutai Tenggarong), balu (Bahasa Iban, balu' Bahasa Benuaq), artinya janda.
- hek (Bahasa Kutai Tenggarong), he' (Bahasa Tunjung), artinya tidak.

Menurut kepercayaan penduduk, daerah Kutai dulunya dihuni oleh 5 puak, yaitu:

- Puak Pantun yang tinggal di sekitar Muara Ancalong, Kutai Timur dan Muara Kaman, Kutai Kartanegara.
- Puak Punang yang tinggal di sekitar Muara Muntai, Kutai Kartanegara dan Kota Bangun.
- Puak Pahu yang mendiami daerah sekitar Muara Pahu, muara kedang, Kutai Barat.
- Puak Tulur Dijangkat yang mendiami daerah sekitar Melak, Kutai Barat.
- Puak Melani yang mendiami daerah sekitar Kutai Lama dan Tenggarong.

Kelompok Suku Melayu ; Puak Pantun, Punang dan Melani tumbuh dan berkembang menjadi suku Kutai yang memiliki bahasa sama namun beda dialek. Dengan demikian suku Kutai adalah suku asli daerah ini. Selanjutnya secara bergelombang berdatangan suku Banjar dan Bugis/ Melayu- Bugis, sehingga kelompok suku Melayu yang mendiami daerah Kutai terdiri atas suku Kutai, Banjar dan Bugis.

b. Data Tawar

Tuturan Tawar penulis peroleh dari informan yaitu Bapak Ali Napsiah selaku dukun dan penanggung jawab dalam setiap prosesi upacara Tawar yang ada di desa Muara Kedang di Kecamatan Bongan dan juga beberapa daerah yang ada di Kabupaten Kutai Barat khususnya daerah-daerah tanah hulu. Beliau dikenal bukan hanya di Muara Kedang saja, bahkan beberapa kampung yang ada di Kecamatan Bongan pun sudah mengetahui keahlian beliau, sempat beberapa waktu lalu juga di undang ke Balikpapan untuk mengobati salah satu masyarakat disana.

Tuturan atau mantra-mantra yang penulis kumpulkan memenuhi syarat dan layak untuk dianalisis lebih lanjut. Isi tuturan pada umumnya berisikan mantra yang mengandung daya gaib untuk langsung berkomunikasi dengan para dewa-dewa dan para leluhur.

c. Data Teks Tawar

Tuturan Tawar yang saya teliti ada 5 tawar, diantaranya Tawar penurun panas badan (demam), tawar sakit perut, tawar sakit gigi, tawar racun , dan tawar bisa. Berikut data tuturannya :

Data 1 : Tawar Penurun Panas Badan (Demam)
Bismillahirrohmanirrohim..
Kuina Ya na Rukuni bardau wassalam
A'la Si (..) sebutkan nama yang sakit

Sakit panas badan atau sering disebut dengan masyarakat setempat dengan nama demam, biasanya seringkali terjadi pada anak-anak, walaupun orang dewasa pun juga bisa terkena penyakit demam. Karena kegiatan anak-anak yang sering bermain tak ingat waktu baik itu hujan ataupun panas mereka selalu bermain, sehingga mengakibatkan terjadinya demam. Demam yang biasa terjadi di kampung ada dua, ada demam yang memang terjadi karena cuaca yang kurang baik, dan ada juga demam yang terjadi karena hal lain. Salah satu contohnya adalah dalam sebuah keluarga ketika ibu sedang memasak di dapur tiba-tiba si anak atau salah satu keluarga yang lain meninggalkan rumah tanpa menyantap masakan itu terlebih dahulu, maka bagi keluarga yang meninggalkan rumah tersebut akan mendapat musibah yang tidak disangka. Musibah yang didapat misalnya terjatuh kalau misalnya lagi berkendara, terluka, atau sakit. Sakit yang apabila diobati dengan cara medis tak kunjung sembuh. Hanya dengan ditawarilah sakit demam tersebut akan sembuh. Media dalam melakukan tawar demam adalah dengan membawa jarum sebagai syarat. Cara melakukan tawar tersebut adalah dengan membacakan tuturan tawar tersebut dari awal sampai akhir, setelah itu ditiup seperti diludahi ke ubun-ubun orang yang terkena sakit.

Data 2 : Tawar Sakit Perut
Bismillah..
Sultan Mangkurawang nama bapaknya..
Putri Ajeng Sari nama ibunya..
Putri Sumelaut..
Putri Sumerlap..
Turun bisa naik tawar,
Turun menawari sakit perut
Lailahailallah Muhammadurrasullah..

Tawar ini untuk anak-anak yang terkena sakit perut mendadak tanpa ada gejala sebelumnya, sakit perut ini ada tiga nama sesuai dengan waktu kapan dia terjadi, biasanya ada tiga waktu sakit perut ini akan datang kepada anak, yaitu pada waktu pagi, dinamakan tika bapak, kedua waktu tengah hari dinamakan tika ibu, dan pada waktu malam dinamakan tika anaknya. Cara menawarinya adalah tiupkan ke tangan lalu genggam jentik kan keperut anak yang terkena sakit sebanyak 3x lalu jentikkan ke lantai 3x.

Data 3 : Tawar Sakit Gigi
Bismillah..
Turun bisa naik tawar,
Aku nawar sekalian bisa Si (.....) sebutkan namanya
Lailahailallah Muhammadurrasulullah..

Penyakit ini biasanya dialami oleh orang-orang yang sudah berumur, mereka mengidap sakit gigi yang cukup lama dan tak kunjung sembuh meski diobati sedemikian rupa dengan cara medis.

Caranya menawari penyakit ini adalah dengan cara membacakan tuturan Tawar Sakit Gigi Tersebut, lalu ditiupkan ke ubun-ke ubun si penderita sakit tersebut.

Data 4 : Tawar Racun

Bismillah 3x.....
Li ila pi kuriyasin
Ila....... lailahailallah Muhammadurrasulullah

Tawar ini mengobati bagi orang yang terkena racun, entah itu dari makanan ataupun minuman yang dikonsumsi. Racun yang dimaksudkan disini ada dua, yaitu racun yang berbentuk benda yang bila mana di periksa memang terdapat racun di makanan ataupun minumannya. Tetapi, ada juga racun yang tidak bisa terdeteksi. Misalnya, racun yang dibuat oleh seseorang yang tidak suka dengan seseorang lalu dia meracuni orang yang tidak dia sukai tersebut dengan bacaan-bacaan yang dipercayai akan mendatangkan keburukan bagi orang yang memakan atau meminumnya.

Cara menyembuhkan orang yang keracunan ialah dengan menyiapkan segelas air yang kemudian dibacakan tawar tersebut di atas dengan mengucapkan bismillah sebagai pembuka doa kemudian ditiupkan keair yang sudah disiapkan tadi, lalu disuruh lah orang yang sakit tersebut untuk meminum air yang sudah diberi tawar tersebut, dengan niat supaya sakit yang diderita akan segera diangkat.

Data 5 : Tawar Bisa

Bismillah..
Tawarku seribu tawar
Tawar Allah Nabi Muhammad
Tawar Baginda Rasulullah
Tawar bisa naik tawar
Berkat doaku
Lailahailallah Hu Ashadu Anna Muhammadurrasululla..

Tawar ini mengobati masyarakat yang terkena gigitan ular, tawon, ulat bulu, lipan, kalajengking, dan jenis serangga ataupun binatang lainnya yang memiliki bisa yang cukup menyakitkan.

Cara tawar ini ialah dengan membacakan tuturannya terlebih dahulu, setelah itu ditiupkan kedaerah yang digigit sebanyak 3x, setelah itu tiupkan keubun-ubunnya juga.

2. Analisis Data

Analisis data pada penelitian ini dengan indikator-indikator dari ciri-ciri mantra dan hubungan dengan masyarakatnya.

1. Ciri-ciri Mantra

a. Mantra terdiri dari beberapa rangkaian kata berima

Tuturan Tawar biasanya terdiri dari beberapa bait mantra. Jumlah bait dalam mantra Tawar memang agak terbatas. Bait-bait pada tuturan Tawar penurun panas badan dapat dilihat sebagai berikut:

Tawar Penurun Panas Badan (Demam)

Bismillahirrohmanirrohim..
Kuina Ya na Rukuni bardau wassalam
A'la Si (..) sebutkan nama yang sakit

Dalam kutipan tuturan di atas menunjukkan bahwa tuturan Tawar

mempunyai satu bait rangkaian kata-kata, dimana dalam satu baitnya terdiri dari 3 baris, dalam setiap baris rimanya akhir yang tidak sama (*a-b*) seperti pada :

Baris pertama berakhiran : m (wassalam) *a*

Baris ke dua berakhiran : i (Si) *b*

Dari tuturan tawar tersebut bisa kita lihat bahwa baris pertama hingga baris ke dua berima a-b, dan memiliki rima akhir yang berbeda juga. Jadi jelas bahwa tuturan Tawar yang telah penulis kutip sebagai bukti bahwa tuturan Tawar tersebut terdiri dari beberapa baris dalam baitnnya dan itu merupakan ciri-ciri dari sebuah mantra.

Tawar Sakit Perut

Sultan Mangkurawang nama bapaknya..

Putri Ajeng Sari nama ibunya..

Putri Sumerlaut..

Putri Sumerlap..

Turun bisa naik tawar,

Turun menawari sakit perut

Dalam kutipan tuturan di atas menunjukkan bahwa tuturan Tawar mempunyai satu bait rangkaian kata-kata, dimana dalam satu baitnya terdiri dari 6 baris, dalam setiap baris rimanya akhir yang tidak sama (*a-a-b-c-d-b*) seperti pada :

Baris pertama berakhiran : a (bapaknya) *a* Baris kedua berakhiran : a (ibunya) *a* Baris ke tiga berakhiran : t (sumerlaut) *b* Baris ke empat berakhiran : p (sumerlap) *c* Baris ke lima berakhiran : r (tawar) *d* Baris ke enam berakhiran : t (perut) *b*

Dari tuturan tawar tersebut bisa kita lihat bahwa baris pertama hingga baris ke enam berima a-a-b-c-d-b, dan memiliki rima akhir yang berbeda juga. Jadi jelas bahwa tuturan Tawar yang telah penulis kutip sebagai bukti bahwa tuturan Tawar tersebut terdiri dari beberapa baris dalam baitnnya dan itu merupakan ciri-ciri dari sebuah mantra.

Tawar Sakit Gigi

Bismillah..

Turun bisa naik tawar,

Aku nawar sekalian bisa Si (..) sebutkan namanya

Lailahailallah Muhammadurrasulullah..

Dalam kutipan tuturan di atas menunjukkan bahwa tuturan Tawar mempunyai satu bait rangkaian kata-kata, dimana dalam satu baitnya terdiri dari 4 baris, dalam setiap baris rimanya akhir yang tidak sama (*a-b-c-a*) seperti pada :

Baris pertama berakhiran : a (Bismillah) *a* (kata bismillah ini juga merupakan pembukaan dari sebuah doa bagi agama Islam). Baris kedua berakhiran : t (tawar) *b* Baris ke tiga berakhiran : a (namannya) *c*. Baris ke empat berakhiran : h (muhammadurrasulullah) *a*.

Dari tuturan tawar tersebut bisa kita lihat bahwa baris pertama hingga baris ke enam berima a-b-c-a, dan memiliki rima akhir yang berbeda juga. Jadi jelas bahwa tuturan Tawar yang telah penulis kutip sebagai bukti bahwa tuturan Tawar tersebut terdiri dari beberapa baris

dalam baitnnya dan itu merupakan ciri-ciri dari sebuah mantra.

Tawar Racun

Bismillah 3x..

Li ila pi kuriyasin

Ila.. lailahailallah Muhammadurrasulullah

Dalam kutipan tuturan di atas menunjukkan bahwa tuturan Tawar mempunyai satu bait rangkaian kata-kata, dimana dalam satu baitnya terdiri dari 3 baris, dalam setiap baris rimanya akhir yang tidak sama (*a-b-a*) seperti pada :

Baris pertama berakhiran : h (Bismillah) *a.* (sebagai kalimat pembuka) Baris kedua berakhiran : n (kuriyasin) *b.* Baris ke tiga berakhiran : h (Muhammadurrasulullah) *a* (kalimat penutup).

Dari tuturan tawar tersebut bisa kita lihat bahwa baris pertama hingga baris ke tiga berima a-b-a, dan memiliki rima akhir yang berbeda juga. Jadi jelas bahwa tuturan Tawar yang telah penulis kutip sebagai bukti bahwa tuturan Tawar tersebut terdiri dari beberapa baris dalam baitnnya dan itu merupakan ciri-ciri dari sebuah mantra.

Tawar Bisa

Bismillah..

Tawarku seribu tawar

Tawar Allah Nabi Muhammad

Tawar Baginda Rasulullah

Tawar bisa naik tawar

Berkat doaku

Lailahailallah Hu Ashadu Anna Muhammadurrasulullah..

Dalam kutipan tuturan di atas menunjukkan bahwa tuturan Tawar mempunyai satu bait rangkaian kata-kata, dimana dalam satu baitnya terdiri dari 7 baris, dalam setiap baris rimanya akhir yang tidak sama (*a-b-c-a-b-d-a*) seperti pada :

Baris pertama berakhiran : h (Bismillah) *a.* Baris kedua berakhiran : r (tawar) *b.* Baris ke tiga berakhiran : d (muhammad) *c.* Baris ke empat berakhiran : h (rasulullah) *a.* Baris ke lima berakhiran : r (tawar) *b.* Baris ke enam berakhiran : u (doaku) *d.* Baris ke enam berakhiran : h (muhammadurrasulullah) *a.*

Dari tuturan tawar tersebut bisa kita lihat bahwa baris pertama hingga baris ke tujuh berima a-b-c-a-b-d-a, dan memiliki rima akhir yang berbeda juga. Jadi jelas bahwa tuturan Tawar yang telah penulis kutip sebagai bukti bahwa tuturan Tawar tersebut terdiri dari beberapa baris dalam baitnnya dan itu merupakan ciri-ciri dari sebuah mantra.

b. Bersifat Lisan, Sakti atau Magis

Di dalam pelaksanaan Tawar mantra yang diucapkan berbentuk lisan, lisan yang diucapkan terdengar seperti orang yang sedang berbicara tetapi pelan. Mantra yang dituturkan bersifat sakti apabila sang dukun membaca tuturan tersebut secara berulang-ulang. Setelah mantra dibacakan, kemudian sang dukun meniupkan mantra tersebut mulai dari ubun-ubun sampai ujung kaki. Di dalam islam mantra yang digunakan selalu awali dengan mengucapkan *Bismillah* dan diakhiri dengan mengucapkan *Lailahailallah Muhammadurrasulullah.* Bagi

paham orang muslim adalah apapun semua yang mereka lakukan haruslah mendahulukan dengan mengucap bismillah karena ucapan bismillah tersebut mempunyai arti yang maknanya meminta pertolongan kepada Tuhan, mendoakan yang terbaik, dan harapan yang terbaik untuk semua apapun yang telah di dapat dan di alami. Sedangkan, kalimat lailahailallah muhammadurrasulullah ialah sebuah arti dari bahasa Arab yaitu aku bersaksi bahwa tiada tuhan selain Allah dan Muhammad itu utusan Allah. Jadi makna dari pengucapan itu ialah, tiada sesuatu apapun yang allah ciptakan melebihi kemampuanNya, dan semua yang dia timpakan kepada umatnya pasti ada obat dan alasannya serta hikamh yang bisa kita ambil dari sakit yang telah ditimpakan terhadap kita tersebut. Semua datang dariNya dan atas seizinNya jualah semua akan pergi atas kekuasaanNya.

c. Bersifat Asoferik (Bahasa khusus antara pembicara dan lawan bicara) dan misterius

Di antara beberapa tawar di atas ada beberapa tuturan tawar tersebut yang menggunakan bahasa Kutai dan ada pula terdapat bahasa Arab. Semua bahasa yang digunakan semuanya mempunyai arti, dan memiliki tujuan dalam setiap pengucapannya. Dengan bermodalkan keyakinan, kata-kata yang dianggap sakral itu dibacakan dan mengandung kekuatan yang dipercaya bisa menyembuhkan penyakit.

d. Menggunakan kata-kata yang jarang digunakan dalam bahasa sehari-hari

Mantra hanya akan bekerja ditangan orang-orang yang telah menjalani penempaan batin dan kebulatan hati untuk menjadi seorang dukun dan menyembuhkan orang-orang yang terkena penyakit yang tidak bisa ditangani oleh tim medis, sehingga memerlukan cara lain seperti non medis atau dengan kata lain pengobatan supranatural, yang apabila dilihat dari sudut pandang masyarakat biasa hal yang demikian dianggap tidak mungkin, atau merasa kurang yakin dengan cara demikian. Di dalam mantra salah satu contohnya mantra Tawar Penurun panas dalam terdapat kata-kata yang jarang digunakan dalam kehidupan sehari-hari. Berikut kutipan mantranya :

Bismillahirrohmanirrohim..
Kuina Ya na rukuni
Bardau Wassalam
A'la (..)

Pada bait pertama diawali dengan mengucapkan bismillah yang mana setiap masyarakat yang menganut agama Islam hal itu adalah wajar, bahkan menjadi suatu keharusan dalam memulai melakukan hal apapun tetapi di baris ke dua terdapat kata ''*Kuina ya na rukuni*'' yang mana kata tersebut bukan dari bahasa Kutai itu sendiri melainkan dari bahasa arab, yang mana penawar dari tawar tersebut pun tidak mengetahui artinya apa. Hanya saja mereka percaya dengan kata-kata itu bisa menyembuhkan penyakit demam.

2. Hubungan Tuturan Tawar dengan Masyarakatnya
a. Kegiatan yang melibatkan pawang/ dukun dengan Tuhannya

Setiap kegiatan yang dilakukan oleh sang dukun ataupun

masyarakat yang sedang melaksanakan upacara Tawar harus bekerja sama, mereka harus menyadari bahwa semua penyakit pasti ada obatnya, cara penyembuhannya pun bermacam-macam, tidak hanya dengan disuntik, diberi kapsul, pil, dan lain sebagainya. Tetapi tanpa menggunakan sentuhan atau perawatan dari tim medis juga bisa mendapatkan penyembuhan. Dengan bermodalkan mantra yang sudah dipercaya sejak nenek buyut terdahulu memakainya sebagai obat dikala terkena penyakit, dengan berbekalkan keyakinan dan berharap sepenuhnya kepada Tuhan yang Maha Esa, karena semua yang ada adalah menjadi kuasa dan takdirnya.

b. Kepatuhan terhadap adat yang berlaku

Kepatuhan adat merupakan sikap patuh dan mentaati adat serta istiadat yang berlaku dalam kehidupan masyarakatnya. Adat istiadat yang berkembang pada masyarakat Kutai itu salah satunya ialah masih memegang teguh apa yang menjadi kepercayaan nenek buyut terdahulu mereka yaitu tradisi Betawar atau dalam bahasa Indonesianya berobat, bukan dengan cara medis yang sering kita alami di masa sekarang ini, melainkan dengan cara tradisional, obatnya pun tradisional. Karena masyarakat Kutai itu sendiri hidup di lingkungan pedalaman yang sudah banyak tersedia bahan-bahan dari alam yang sangat berguna menyembuhkan penyakit sesuai dengan penyakit yang dideritanya.

c. Aturan-aturan yang wajib dipenuhi dan dipatuhi oleh pawang/ dukun dan seluruh masyarakatnya pendukungnya.

Di dalam upacara Betawar ada beberapa aturan yang wajib dipatuhi dan dipenuhi oleh dukun serta masyarakat pendukungnya, yaitu semua aturan-aturan ataupun persyaratan-persyaratan yang harus dipatuhi agar upacara Betawar berjalan dengan lancar dan apa yang diinginkan oleh orang yang sedang sakit agar segera sembuh penyakitnya. Seperti aturan-aturan menyediakan sesajen yang sudah disebutkan oleh sang dukun sebagai persyaratan pokok agar terlaksananya upacara Tawar tersebut.

3. Hasil Penelitian

Dari analisis data yang telah dilakukan, maka ditemukan hasil penelitian berupa ciri-ciri mantra dan hubungan yang terkandung dalam upacara Tawar dengan masyarakatnya adalah sebagai berikut.

1. Hasil penelitian berupa ciri-ciri mantra adalah sebagai berikut:
   a. Berima akhir ab-ac, aa-bc-db, ab-ca, ab-ac.
      Tuturan tawar Penurun panas badan, tawar sakit perut, tawar sakit gigi, tawar racun dan tawar bisa semua tuturan mantranya diucapkan singkat menyerupai pantun, tuturan mantra Tawar tersebut ada beberapa yang tidak terlalu mementingkan makna, tetapi menimbulkan daya gaib.
   b. Bersifat lisan, sakti atau magis
      Di dalam beberapa tawar mantra yang diucapkan berbentuk lisan, lisan yang diucapkan terdengar seperti orang yang sedang berbicara tetapi pelan. Mantra yang dituturkan bersifat sakti apabila sang dukun membaca tuturan tersebut secara berulang-ulang. Setelah mantra dibacakan, kemudian sang dukun meniupkan mantra tersebut mulai dari ubun-ubun sampai ujung kaki.

c. Bersifat Asoferik (bahasa khusus antara pembicara dan lawan bicara) dan misterius.

Dalam tuturan tawar ada beberapa kata-kata yang tidak bisa dipahami oleh pemakainya. Tetapi masih digunakan karena dipercayai kata-kata tersebut sakral dan hanya diketahui oleh si dukun saja.

d. Menggunakan kata-kata yang jarang digunakan dalam bahasa sehari-hari

Mantra hanya akan bekerja ditangan orang-orang yang telah menjalani penempaan batin dan kebulatan hati untuk menjadi seorang dukun dan menyembuhkan orang-orang yang terkena penyakit yang tidak bisa ditangani oleh tim medis, sehingga memerlukan cara lain seperti non medis atau dengan kata lain pengobatan supranatural, yang apabila dilihat dari sudut pandang masyarakat biasa hal yang demikian dianggap tidak mungkin, atau merasa kurang yakin dengan cara demikian. Di dalam mantra salah satu contohnya mantra Tawar Penurun panas dalam terdapat kata-kata yang jarang digunakan dalam kehidupan sehari-hari. Berikut kutipan mantranya :

Bismillahirrohmanirrohim..
Kuina Ya na rukuni
Bardau Wassalam
A'la (..)

Pada bait pertama diawali dengan mengucapkan bismillah yang mana setiap masyarakat yang menganut agama Islam hal itu adalah wajar, bahkan menjadi suatu keharusan dalam memulai melakukan hal apapun tetapi di baris ke dua terdapat kata ''*Kuina ya na rukuni*'' yang mana kata tersebut bukan dari bahasa Kutai itu sendiri melainkan dari bahasa arab, yang mana penawar dari tawar tersebut pun tidak mengetahui artinya apa. Hanya saja mereka percaya dengan kata-kata itu bisa menyembuhkan penyakit demam.

2. Hasil Penelitian Hubungan Tawar dengan masyarakatnya yaitu sebagai berikut :

a. Kegiatan yang melibatkan pawang/ dukun dengan Tuhannya

Setiap kegiatan yang dilakukan oleh sang dukun ataupun masyarakat yang sedang melaksanakan upacara Tawar harus bekerja sama, mereka harus menyadari bahwa semua penyakit pasti ada obatnya, cara penyembuhannya pun bermacam-macam, tidak hanya dengan disuntik, diberi kapsul, pil, dan lain sebagainya yang berbau medis. Tetapi tanpa menggunakan sentuhan atau perawatan dari tim medis juga bisa mendapatkan penyembuhan. Dengan bermodalkan mantra yang sudah dipercaya sejak nenek buyut terdahulu memakainya sebagai obat dikala terkena penyakit, dengan berbekalkan keyakinan dan berharap sepenuhnya kepada Tuhan yang Maha Esa, karena semua yang ada adalah menjadi kuasa dan takdirnya.

b. Kepatuhan terhadap adat yang berlaku

Kepatuhan adat merupakan sikap patuh dan mentaati adat serta istiadat yang berlaku dalam kehidupan masyarakatnya. Adat istiadat yang berkembang pada masyarakat Kutai itu salah satunya ialah masih memegang teguh apa yang menjadi kepercayaan nenek buyut terdahulu mereka yaitu salah satunya tradisi Betawar atau dalam bahasa

indonesianya berobat, bukan dengan cara medis yang sering kita alami dimasa sekarang ini, melainkan dengan cara tradisional, obatnya pun tradisional. Karena masyarakat Kutai itu sendiri hidup dilingkungan pedalaman yang mana sudah banyak tersedia bahan-bahan alami dari alam yang sangat berguna menyembuhkan penyakit dengan catatan sesuai dengan penyakit yang dideritanya.

c. Aturan-aturan yang wajib dipenuhi dan dipatuhi oleh pawang/ dukun dan seluruh masyarakatnya pendukungnya.

Di dalam upacara Betawar ada beberapa aturan yang wajib dipatuhi dan dipenuhi oleh dukun serta masyarakat pendukungnya, yaitu semua aturan-aturan ataupun persyaratan-persyaratan yang harus dipatuhi agar upacara Betawar berjalan dengan lancar dan apa yang diinginkan oleh orang yang sedang sakit agar segera sembuh penyakitnya. Seperti aturan-aturan menyediakan sesajen yang sudah disebutkan oleh sang dukun sebagai persyaratan pokok agar terlaksananya upacara Tawar tersebut.

E.   PENUTUP

Dari analisis yang dilakukan dapat ditarik simpulan sebagai berikut: tuturan tawar termasuk bentuk mantra, karena tuturannya terdiri dari beberapa ciri yaitu : mempunyai rima, bersifat lisan, sakti atau magis, bersifat asoferik (bahasa khusus antara pembicara dan lawan bicara) dan misterius, menggunakan kata-kata yang kurang umum digunakan dalam kehidupan sehari-hari. Tawar adalah obat yang memiliki fungsi untuk mengobati orang yang sedang sakit dengan cara tradisional. Masyarakat Kutai percaya bahwa pengobatan dengan cara tradisional ini juga bisa memberikan penyembuhan bagi orang yang sakit. Terutama pada penyakit yang sudah diobati dengan cara medis tidak memberikan perubahan apa-apa. Maka jalan satu-satunya di ambil adalah melakukan pengobatan non medis yang bermediakan dukun sebagai salah satu tokoh utama dalam pelaksanaannya. Jadi tawar masih sangat berfungsi bagi masyarakat pendukungnya. Karena bagaimanapun tawar memberikan dampak penyembuhan bagi masyarakat yang memang memerlukan jasanya. Sampai saat ini tawar masih digunakan pada masyarakat suku Kutai, khususnya di desa Muara Kedang Kecamatan Bongan Kabupaten Kutai Barat.

DAFTAR PUSTAKA

Danandjaja, James. *Folklor Indonesia*. Jakarta: PT Pustaka Utama Grafitri.

Depdiknas. 2003. *Kamus Besar Bahasa Indonesia*. Jakarta: Balai Pustaka.

Ardiansyah, Irna Gayatri. 2012. *Tradisi Lisan, Sastra Lisan, dan Folklor.*   Jakarta: Gramedia.

Hutomo. 1991. *Tradisi Lisan dan Folklor.*Jakarta. Gramedia Koenjaradiningrat. 1993. *Metodologi Penelitian Masyarakat.* Jakarta: Gramedia.

Mulyadi, dkk. 1982-1983. *Upacara Tradisional Sebagai Kegiatan Sosialisasi Daerah Istimewa.* Yogyakarta: Depdikbud. Proyek Inventarisasi dan Dokumentasi Kebudayaan Daerah

Yuni.   2013.   *Jenis   Mantra   dan   Kegunaannya.* *Http://kampussamudrailmuhikah.com/category/ragam-jenis-mantra-dan-kegunaannya/.* Diakses tanggal 12 Juli 2015.

Koentjaradiningrat. 1986. *Pengantar Metodologi Research Social*. Yogyakarta: Media Pressindo

_____. 1993. *Metodologi Penelitian Masyarakat.* Jakarta: Gramedia.

Dwija, Saptahadi. 2012. *Mantra adalah* http://sastra-sekura.blogspot.com/2012/07/mantraadalah.html. diakses tanggal 23 Maret 2014

Waluyo H.J. 1987. *Teori dan Apresiasi Puisi.* Jakarta: Erlangga

―――― H.J. 2005. *Apresiasi Puisi untuk Pelajar dan Mahasiswa*. Jakarta: Gramedia Pustaka Utama

Arifin, Bustanul. 1986. *Sastra Indonesia*. Bandung: Penerbit Lubuk Agung

Djojosuroto, Kinayati, Sumaryati. 2004. *Prinsip – prinsip Dasar Penelitian Bahasa dan Sastra*. Bandung: Yayasan Nuansa Cendekia

Powerwa Pustaka Darminta, W.J.S. (1984), *Kamus Besar Bahasa Indonesia*. Jakarta: Penerbit Balai Pustaka

Masroni. 2009. *Jenis – jenis Puisi Lama/ klasik Indonesia*. http://bahasasastrayahoocom.blogspot.com/2009/10/jenis-jenis-puisi-lamaklasik-indonesia.html. diakses tanggal 13 Maret 2014

Siswanto, Wahyudi. 2008. *Pengantar Teori Sastra*. Jakarta: PT Grasindo

Sudjiman, P. 1990. *Kamus Istilah Sastra*. Jakarta: PT Gramedia

Sumardjo J. Dan Saini K.M. 1991. *Apresiasi Kesusastraan*. Jakarta: Gramedia

Leech, Geoffrey.1993. *Prinsip – prinsip Pragmatik*. Jakarta: Penerbit Universitas Indonesia (UI-Press)

Aminuddin. 2011. *Pengantar Apresiasi Karya Sastra*. Bandung: Sinar Baru Algesindo

Bakri, Y. Sastri. 2003. *Ensiklopedia Sastra Indonesia*. Bandung: Penerbit Titian Ilmu

Rahardi, Kunjana. 2005. *Pragmatik*. Yogyakarta: Erlangga

Semi, Atar. 1993. *Metode Penelitian Sastra*. Bandung: Angkasa Bandung

Soemardjan, Selo. 1984. *Budaya Sastra*. Jakarta: CV. Rajawali

_____, Selo. 1984. *Budaya Sastra Indonesia*. Jakarta: CV Rajawali

Semi, Antar. 2012. *Metode Penelitian Sastra*. Bandung Angkasa

Wellek, Rane dan Austin Warren. 1993. *Teori Kesusastraan*. Jakarta: Gramedia

Junus, Umar. 1986. *Resepsi Sastra Sebuah Pengantar*. Jakarta: Gramedia

Leech, Geoffrey. 1983. *Principles of Pragmatics*. London: Longman

Kridalaksana, Harimurti. 1993. *Kamus Linguistik*. Edisi Ketiga. Jakarta: Gramedia Pustaka Utama

Sutopo, H.B. 2006. Metodologi Penelitian Kualitatif. Surakarta: Universitas Sebelas Maret

Hoed, B.H. 1994. "Prosedur Penerjemahan dan Akibatnya" dalam *Lintas Bahasa.* Nomor 2 Tahun 1994. Jakarta: Pusat Penerjemahan FSUI

ANALYSIS OF THE MAIN CHARACTER NEEDS
IN *LIFE OF PI* MOVIE USING MASLOW'S THEORY

Yohanes Truman AM, Singgih Daru Kuncara, Ririn Setyowati
English Literature Department, Faculty of Cultural Sciences
Mulawarman University
e-mail: blue.taureansoul@yahoo.com

Abstract

This research focuses on analyzing the Hierarchy of Needs manifested in the main character. Two questions were designed to discuss this topic. The first question is about the Needs manifested by the main character in the movie. The second question is about the desire of the main character in fulfilling his Needs. This research used descriptive qualitative method to explain and describe the data carefully in answering the questions. The data in this research were in written form taken from the dialogue and narration of the movie. This research uses Maslow's theory. it is appropriate theory to this research. This research examines the elements of the hierarchy of needs through the main character.

Keywords: *Life of Pi*, Maslow, hierarchy of need.

A.   BACKGROUND

Basically, every human has the skills to create something and feel the beauty. Human also has a desire to be able to enjoy the beauty. It pushes human to create something that can bring pleasure and satisfaction to human itself. The work of human beings could be a material or artistic creativity. According to Wellek and Warren (2014) "literature is a creative activity, a work of art" (3), based on the statement, we know and understand that literature and life of human are closely related. The literary work has now developed more rapidly and more varied. One type of literary works is the movie, as well as other works of art, movie has a characteristic that exist in the composition of artistic variety. The literary influence in the movie is one of the developments in the movies. The development of literature in the movies itself can be seen by seeing the fact that many movies are made based on the story in a literary work. In this research, I tried to analyze the needs that manifested by the main character in *Life of Pi* movie and the desire of the main character in fulfilling his needs in *Life of Pi* movie.

I choose *Life of Pi,* because this movie has a story about childhood of main character and it focused on the needs stages then the others new movies. The process of Piscine Molitor Patel as a main character in fulfilling his needs in this movie matched with my selected theory.

In *Life of Pi* movie, there was a story of main character when he was childhood and it is necessary to become as the data in this research in order to get all of information about main character needs when he was a child. The desire of main character when he was a child is different between when he was a teenager. This differences show his desire to achieve of the needs when he was a child and had parents and when he was a teenager and lost all of his family in shipwreck.

B.   REVIEW OF RELATED LITERATURE

Based on the quotation, before analyze some literary works. It is necessary to understand the literary theory and literary history first. Therefore, before I analyze the *Life of Pi* movie, I need to know what are the elements of the literature are existing in this movie. In this case, I explain about the hierarchy of needs, character, and characterization also movie dialogue and narration for help me to do this research

1.   Hierarchy of Needs

In the hierarchy of needs, Maslow has regulated the human needs in the form of hierarchy or tiered form. According to Hjelle and Ziegler (1976), when a person feels satisfied with the current needs, more needs are rise and it must be fulfilled (368). Based on Maslow in Sobur (2003) human needs as a driver or motivator and it creates a hierarchy or rank level (273). According to Maslow in Hjelle and Ziegler (1976), humans always want something and it became a characteristic and typical of human life (368). Based on all of that statement we can see that humans have a tendency to achieve their needs, so every level of needs can be fulfilled only if the previous levels have been or are relatively satisfied. According to Farozin and Fathiyah (2004), Maslow describes the human needs by using stages, starting from fulfilling the first most basic needs and continues to the subsequent needs (87).

With reference to Maslow in Schultz & Schultz (2014) needs by Maslow, in order of gratification, physiological need, a sense of security, a feeling of acceptance and affection, esteem, and self-actualization (561). Based on explanation from several expert, needs of human are divided into five sections as we can see from the depiction below.

Physiological Needs

According to Maslow in Hjelle and Ziegler (1976), when human fails to fill the stomach, anything else will be defined as unimportant. Freedom, love, community feeling, respect, philosophy, all will be unimportant and useless (369). Based on Maslow (1954), someone who is shortage such as food, safety, loves and esteem more likely to give priority to the feeling of hungry and needed food, physiological needs will be the main motivation rather than the needs of others (37).

According to Maslow in Sobur (2003) physiological needs is the most basic and most powerful, because it is to survive physically (274). According to Maslow in Farozin and Fathiyah (2004), physiological needs are the most important needs in

satisfaction because related with life existence, and the needs such as food, water, oxygen, activity, rest, temperature balancing, sex, and need to stimulant sensory (87).

Based on the experts above, physiological needs are the most basic need in the hierarchy of needs, which is very important to be fulfilled first before the next stages of needs. Generally, the physiological needs are absolute and connected in effort to maintain the balance of physical element. These physiological needs such as eating, drinking, sugar, salt, protein, needs for rest and sex are very powerful, in a state of absolute hunger, and thirst can refuse all other requirements and make somebody focusing in ability to fulfill these needs.

Safety Needs

According to Maslow in Sobur (2003), safety needs include the needs of protection, security, law, freedom from fear and anxiety (275). After fulfilled the physiological needs, then the needs of safety come. The needs of safety are needed for feeling freedom from fear and anxiety, to keep exist and safe from danger. Based on Maslow in Farozin and Fathiyah (2004), the safety needs can be observed in infants and children because of their powerlessness and dependency on the family so if these is not fulfilled then the child will feel anxious and insecure (88).

According to Maslow in Hjelle and Ziegler (1976), in the period of infants and young children, safety needs are most readily observed. They respond with fright when they hear a loud noises, it is because they are helpless and dependence on adults (370). Physiological and safety needs are basically the need to maintain life. Physiological needs are short-term survival, while security is a long-term survival.

Based on Maslow (1954) the needs for safety can be seen more efficiently in the infants or children rather than adults, by observation to their reaction when they feel unsafe. Infants and children can give the direct reaction rather than adults. When adults feel unsafe, they can cover up the feeling of unsafe (39).

Love and Belongingness Needs

Based on Maslow in Hjelle and Ziegler (1976), love and belongingness needs are needed for have a relationship with other peoples, for a place in his or her family and groups (371). According to Maslow in Farozin and Fathiyah (2004), love and belongingness needs encourage people to make affective contact or emotional bond in the form of a feeling of love and to be loved by another people in the environment (88).

According to Maslow in Sobur (2003) somebody needs to be loved and to love, it is means the sense of affections and bound or having, and someone also need acceptance by others such as family or friendship (277). So after the physiological needs of security are relatively satisfied, needs is to be part of the social group and love become the dominant destination. People are very sensitive to loneliness, exile, rejected the environment and the loss of a friend, or lost love.

With reference to Maslow (1954) If both physiological and safety needs has been fulfilled, the love and belongingness needs will rises. Human will feel lonely and need a friend, a wife, or children. Human will hunger for relationship and will try more intensive to fulfilling this needs (43).

According to Maslow in Sobur (2003), there are two kinds of love, D-Love as Deficiency Love Needs and Being or B-love (277). D-Love is a need of love because of a shortage. People who love something that he or she does not have, such as self-

esteem, sex, or someone who makes himself to be not alone, for example dating relationship, living together or marriage that makes people satisfied comfort and safety. D-love is a love that is selfless, who gained rather than giving. Then the B-Love or Love Being based on the assessment of the other person is, without a desire to change or take advantage of him. Love that does not intend to have, does not affect, and primarily aims to give people a positive picture, self-acceptance and feeling loved, the man who opened the opportunity to thrive.

Esteem Needs

By following Maslow in Sobur (2003), Esteem needs have two kinds of award; those are respect for us, and respect for the judgments of others (278). According to Maslow in Hajlle and Ziegler (1970) esteem needs are divided into two subsidiary sets, Self-Respect and Esteem from others. Self-respect is an individual desire for competence, confidence, personal strength, adequacy, achievement, independence, and freedom and esteem from others includes prestige, recognition, acceptance, attention, status, fame, reputation, and appreciation (372).

According to Maslow in Farozin and Fathiyah (2004) needs for self esteem includes two parts, namely the individual needs to feel valued in their lives in a way to respect ourselves as desire, self-confidence, independence and freedom, and the second is the appreciation of the other person for what he did (88).

Based on Maslow (1954), all human in a society have a needs or desire for self-esteem needs and esteem of others. These needs have been classified into two subsidiary sets. The first is self-esteem needs such as strength, achievement, adequacy, mastery, competence, confidence independence, and freedom. The second is esteem of others needs such as reputation, prestige, status, fame, and glory, dominance, recognition, attention, importance, dignity, or appreciation (45)

Self – Actualization Needs

According to Maslow in Sobur (2003), actualization is a desire to be self and be anything on his own ability to realize the highest potential in self (278). According to Maslow in Hajlle and Ziegler (1970) self-Actualization is a person's desire for self-improvement, his or her drive to make actual what he or she is potentially, desire to become everything that one is capable of becoming (373).

Based on Maslow (1954), the self-actualization needs is the human desire to become more and more, and to become everything that he is capable of becoming (46). According to Maslow in Farozin and Fathiyah (2004), self-actualization is the need to meet the essential human impulse to be human in accordance with the wishes and her potential (89).

Respect for our self (self-respect) such as, needs strength, competence, achievement, self-confidence, and independence, and freedom, mastery, all of this from inside us. In addition, respect of others (respect from other) such as needs respect from others, fame, domination, became an important person, status, honor, accepted, and appreciated. That entire award comes from others people.

After all the basic needs are enough, the self-actualization needs will arise, this needs for somebody who wants to be something that the person is able and to realize of the full potential, through the talent. Self-actualization is the desire to obtain satisfaction with itself, to realize all his potential, to become what he can do, and to be creative and

freely reach the top potential. Humans are able to reach the level of self-actualization is to be fully human, to obtain the satisfaction of the needs, even others people do not realize there is "needs" like that.

2. Character

According to Abrams in Nurgiyantoro (2013), character is presented in a narrative work or drama, which by readers interpreted to have certain moral qualities and tendencies as expressed in speech and action (247). According to Baldick (2001), "characters are actors in fiction or drama" (37). the characters can be concluded as an actor that shown in a work, which is interpreted by the reader, have the moral quality and a certain tendency as expressed in his speech and what is done in action.

3. Characterization

According Jones in Nurgiyantoro, (2013) characterizations are depiction of a clear picture of someone who has featured in a story (247). According to Baldick (2001) characterizations are supplying a character in fiction or drama in a way, directly or indirectly, and invites the reader to interpret the quality of himself through words and actions (37)

In short, the characterization is a clear depiction or portrayal about someone who featured in a story that can be either physical or psychological state. Therefore, characterizations are forming elements whose presence has needed to turn on characters in the story. So, the characterization itself only some requirement for describing or depiction of the role character itself.

4. Dialogue and Narrations

Dialogue and narration appear alternately so that a film is not monotonous. According to Pettrie & Boggs (2012), in the modern movie, a major part of our attention directed to the sound in movie, it is naturally directed for understanding the dialogue, because dialogue in most films gives us a great deal of important information (221). Dialogue is a conversation or narrative fellow characters in a work, so that we as though receiving a direct information through these characters.

According to Nurgiyantoro (2013), narrative language is conversation between the authors as the main character to the readers, as if the author allows the reader to see and hear his own words by main character (418). While when the narrative is not a conversation between characters in a work, but rather the author tells the story directly. According to Nurgiyantoro (2013) all of the narrative, that not a form of conversation - often can convey something more concise and direct. That is, the author tells the story directly (418).

C. METHOD

This research used qualitative research design to analysis the data in order to explains, and describes the data with carefully. Qualitative research itself is a research, which is natural and produces the descriptive data either written or oral, or other data form. Based on Bogdan and Biklen in Sugiyono (2012), characteristics of qualitative research are, the research has the natural setting and the source of the data must be direct from the object of the research and the researcher is the key instrument. Qualitative research itself is already descriptive, the data collection in qualitative research mostly collected in the form of words rather than number. Qualitative research

itself are concerned with the process and simply with outcomes or products, qualitative research also keep reviews the previous data and analyze the data inductively, until it saturated in order to get the meaning, that is the qualitative approach way (13-14).

1. Data and Data Sources

This research uses an approach through the theory of Maslow's hierarchy of needs. The data in this research were the dialogues and narrations in *Life of Pi* movie, which is providing the information about the main character in *Life of Pi* movie. Meanwhile the source of the data on this research is the *Life of Pi* movie.

2. Research Instrument

In qualitative research, the instrument of the research is the researcher. According to Bogdan and Biklen in Sugiyono (2012) in qualitative research, the researcher is the key instrument (13). Author as an instrument in this study serves to establish the focus of research, selecting data sources, collecting data, assessing the quality of the data, analyze the data, interpret the data, and make conclusions on the findings.

3. Data Collection

The dialogues and narrations in *Life of Pi* movie and some supporting theory are collected by followed some steps. The first is I watch movie *Life of Pi* carefully in order to take the dialogue in the form of words, phrases, and sentences that contain information relating to the issue of research. The second is taking screenshot for support the written data in order to give the depiction about the situation of main character.

4. Data Analysis Technique

After I have collected the data, I analyzed the data by following some steps. The first step is classifying the data based on the information about main character needs that contained in the data. The second step is finding the answer of research problems by identifying the kinds of needs that showed by the main character in the movie and analyzing the influence of the main character desire in fulfilled his needs. The third was make conclusion for answering the research questions based on result of the research.

D. RESULTS

Life of Pi movie told about the main character's life before and after shipwreck. The movie was showing about Piscine, when he was a child until he tried to survive in the middle of pacific because of the shipwreck. Furthermore, the main character also believes, if he wants to survive he must watchful to the Bengal Tiger. In his efforts to survive, the main character must fulfill his needs.

Therefore, I use Hierarchy of Needs theory by Abraham Harold Maslow to classify the main character needs for survive. I also analyze the process of the main character in fulfilling the needs. I also identify some of the main character's behaviors, thought or feeling and some description about him that represent his needs.

Based on the previous explanation at Chapter II, the stage of needs in Hierarchy of Needs Theory was dividing into five stages of needs. They are such as Physiological

Needs, Safety Needs, Love and Belongingness Needs, self-esteem needs and the highest Self-Actualization Needs.

1. **Physiological Needs of the Main Character Before Shipwreck**

In the beginning of *Life of Pi* movie, the main character tells the history of his family. His mother and himself in good condition or healthy and his father is a businessman who owned the zoo and run a hotel. His mother is a botanist in the zoo. The physiological or basic needs of his family are fulfilled. The background of his family is rich. His father as a businessman set their economic level in save place and, his mother also help her husband to manage the zoo, we can see from the narration below.

> "Mother and I were both healthy."
> "My father owned the zoo. My father, who was a clever businessman, came up with one. He ran a hotel, and he got the idea to open a zoo. As it also happened, my mother was a botanist in the gardens. They met, married, and a year later my brother Ravi was born. I came two years after that." (00:11:50 - 00:12:14)

According to Abraham Maslow (1954) in the extreme starving condition, human hopes only about food, only interest with food and think about food (37). According to dialogue of Pi character with the novelist, the information above shows Pi character is not in extreme condition. It can be seen when Pi said his father was a businessman and running a zoo also owned a hotel, Pi family in good economic level and not have a problem about food and water.

In this case, the main character can fulfill the needs without the barriers and obstacles. His parents still feed their family. He does not feel the lack in fulfilling his needs and the physiological needs are enough fulfilled for the main character.

2. **Safety Needs of the Main Character Before Shipwreck**

The second needs is about safety needs, when all physiological needs are fulfilled and no longer controlling thoughts and behaviors, then, appearing a new set of needs, such as: security, stability, protection, freedom from fear, from anxiety and chaos. Moreover, the safety need is often revealed specially in searching for protector, or someone who can give the security. Maslow explained that safety needs had been found in many societies who live in state of emergency such as war or natural disaster. He emphasized that a normal adult who live in Western countries, generally, their safety needs was fulfilled because the condition of the country relatively prosperous and safety.

In the beginning *Life of Pi* movie before the accident of shipwreckPiscine still has his parents, the needs of safety still enough because Piscine still dependence to his parents for safety needs. According to Maslow in Hjelle and Ziegler (1976) for the period of infants and young children, safety needs are most readily observed, they respond with fright when they hear a loud noises, it is because they are helpless and dependence on adults (370).

We can see the main character did not feel the threat of danger, this situation shows that the main characters needs about safety has fulfilled. We can see when Pi and his brother wanted to see the Tiger closely and they tried to feed the Bengal Tiger direct from his hand. Piscine did not feel afraid to the Tiger. He believed that the Tiger has a soul and the Tiger can be a friend.

"I want to see him close up. You're not a zookeeper. Come on! That's it, Richard Parker. It's for you. No! What are you thinking? Are you insane? Who give you the permission to come back here?" (00:22:23 -00:22:51)

From the quotation above, we can see that Piscine still depends on his parents about safety needs. His father gives him some information about Tiger.His father explained to him "Animals do not think like we do. People who forget that get themselves killed. That Tiger is not your friend." This experience teaches Pi about the danger, in the future it have influence to make him more carefully to the Tiger.

3.   Love and Belongingness Needs of the Main Character Before Shipwreck
Before the shipwreck, as a normal human in general, the main character needs friends, family, or special relationship. This can be seen when Piscine considered Mamaji as his family. In fact, Mamaji is his father's friend, not his uncle. Piscine has a feel of belongingness because Mamaji trained him to swimming twice a week. Piscine is also accepted in his family, there is no refusing from his parents. His mother very loves him and his brother. Their mother often told stories to them and stayed with them when time to go sleep. His brother Ravi in this movie also never has confrontation with Piscine. This situation shows how Piscine did not have any problem in Love and Belongingness Needs.

According to Abraham Harold Maslow, explanation about dependency in fulfilled the needs in chapter two. In period of infant and young children, several needs still come from the parents or adult person. When Pi in the senior high school he had a close relationship with Anandi. Piscine felt boring in his life before he met Anandi, boring life slowly back into the exciting when he had a relationship with Anandi.

"School was a bore. Nothing but facts, fractions and French Words and patterns that went on and on, without end Just like my irrational nickname I grew restless searching for something that might bring meaning back into my life. And then, I met Anandi Mother made me study music And one day, my teacher came down with the flu He asked if I could take his place, playing rhythms for a dance class."(00:26:13 - 00:26:55)

This shows that the main character need about love from childhood to adulthood has been fulfilled. In childhood, the main character got the love and affection through his parents. When Pi is enough mature, need to love and beloved is fulfilled when the main character has a relationship with Anandi.

Love and Belongingness needs are fulfilled when Pi was child. Of course, there is a different between love, and belongingness needs when Pi was a young child and when Pi is already an adult person. When Pi still was a child, he only needed love from his family and closer person.

4.   Esteem Needs of the Main Character Before Shipwreck
He was called by his friends as "pissing" it is mean somebody who was pee everywhere. This effort made him become a school legend. In his effort to get respect from his friends, he fulfilled his needs about respect from others. The impact from that effort made his ability increase and he proved that by mastery the math formula.

"Good morning. I am Piscine Molitor Patel. Known to all as Pi, the sixteenth letter of the Greek alphabet which is also used in mathematics to represent the ratio of any circle's circumference to its diameter. An irrational number of infinite length usually rounded to three digits as 3.14.Pi. Very impressive, Pi. Now, sit down." (00:07:36 - 00:08:17)
"And from then on, you were "Pi" the school legend" (00:09:27)

Based on quotation above, we can see when Piscine has tried to get respect from his friends in his school. He explained his nickname in front of his class. Piscine in this scene tried to fulfill his needs for esteem needs. When he started entering the school his friends called him as pissing. His friends often called him as a man who pissing everywhere, since that Piscine tried to explain his nickname connected to the math formula.

5.   Self-Actualization of the Main Character Before Shipwreck
In the movie *Life of Pi* the main character had to actualize himself when he tried to believe in God through the three religions.

> "I came to faith through Hinduism and I found God' love through Christ. But, God wasn't finished with me yet. God works in mysterious ways. And so it was, He introduced Himself again. This time, by the name of Allah. My Arabic was never very good. But the sound and feel of the words brought me closer to God. In performing Shalat. The ground I touched became holy ground. And I found a feeling of serenity and brotherhood." (00:18:04 - 00:19:03)

A clear understanding of these needs is located at some satisfaction that must be fulfilled first. It starts from the physiological, safety, love and belonging, and esteem needs. As described above, the main character can actualize him when he was a boy, Piscine tried to actualization himself as he tries to understand God through the three faiths.

6.   Physiological Needs of the Main Character After Shipwreck
The situation was change after the accident of shipwreck, Piscine fall back to the lower level of hierarchy. This situation happened because he must find sources of food and water to keep alive, after several days he found some supplies food and water can under the tarp and he also tried to catch fish for food and feeding the Bengal Tiger. We can see from the quotation below when Piscine prepared to keep the supplies of food and water also fishing.

> "I need to find a way to feed him I can eat the biscuits but God made Tigers carnivores, so I must learn to catch fish" (01:05:16- 01:09:47)

We can see Piscine tried to catch fish for fulfilling his needs about food, and because there is a Bengal Tiger with him, he must fishing to feed the Tiger. It shows how the hierarchy of needs have a relation between five stages of needs.

7. Safety Needs of the Main Character After Shipwreck

After the accident, only Pi and few of animals survived in the lifeboat. After that Pi found a book of safety guidelines on lifeboat and begin to follow the instructions for safety based on the quotation below.

> "Set your save place in order for the battle to survive. Establish a strict, schedule for eating keeping watch and getting rest. Do not drink urine or sea water." (01:00:18 - 01:00:32)

After a few days, which is the next challenge was a Tiger in a lifeboat. At this level, Pi must make the distance as well as the need to keep focused in order to not become food for the Tiger. It can be seen from the quotation below, the main character tried to catch a fish for the Tiger so the Tiger do not starve and attacked him.

> "I need to find a way to feed him I can eat the biscuits but God made Tigers carnivores so I must learn to catch fish."(01:05:16 - 01:05:18)
> "Maybe Richard Parker can't be tamed, but with God's will, he can be trained. My fear of him keeps me alert. Tending to his needs gives my life purpose."(01:16:48 - 01:17:03)

8. Love and Belongingness of the Main Character After Shipwreck

Piscine met Orang Utan after shipwreck, and he called the Orang utan and talked to Orangutan like a somebody that understand what he said. After several days the fact is, Piscine had a chance to kill the Tiger, but he did not do that. This shows, that Piscine have a feeling or sense of belongingness to the Tiger. The feeling of belongingness in here can be happened because of the relation between the Tiger and Pi in past. Piscine and the Tiger grew together in the zoo, even his father ever thought to him the Tiger cannot be a friend.

> "Orange Juice! Orange Juice! Welcome to Pi's Ark. Where is your boy, Orange Juice? Don't worry, I bet mother and father found him. They'll all be here soon." (00:47:29 - 00:48:36)

When Piscine tried to take the lifeboat from the Tiger, he had succeeded to take the lifeboat when the Tiger jump out to the sea. In that time, Piscine could kill the Tiger. The Tiger cannot jump in to the lifeboat from the water. This shows the feeling of love and belongingness in the main character. The fact is, Richard Parker still a wild animal and dangerous animal. This feeling has created by long time relationship between the Tiger and Piscine.

9. Self – Esteem of the Main Character After Shipwreck

When Pi was in the middle of the ocean, he was also trying to fulfill the needs of self-esteem. The need for self-esteem occurs when Piscine tried to get a place in a lifeboat. Piscine tried to appreciate the presence of Richard Parker with the reward of food to the Tiger, hope the Tiger down, and hide under the tarp. Piscine also filling the time by beating the bucket because he ever learned to play the drum, before his family decided to move to Canada.

> "Go, Richard Parker. Go.Go on home, I'll leave you alone. I'll respect that, I promise. Go. Come on. Yes!" (01:19:50-01:20:12)

The main character tried to fulfill the self - esteem by appreciating the existence of the Tiger in the lifeboat. Piscine also filled his free time by beating the bucket. This shows that Piscine still appreciated himself by using his skill in playing drum to entertain himself. Self- esteem in the situation above, arise because Piscine has been studying the skill.

10. Self-Actualization of the Main Character After Shipwreck

After all the requirements have been satisfied, the main character tried once again to achieve the top of hierarchy of needs. The desire of main character to find the land and met fellow humans to achieve the highest potential. In this case, he should do for satisfying himself in self-actualization.

> "I saw how my life would end if I stayed on that island. Alone and forgotten. I had to get back to the world, or die trying. I spent the next day preparing the boat. I filled my stores with fresh water. Ate seaweed until my stomach could take no more. And brought as many meerkats as I could fit into the storage locker for Richard Parker" (01:42:11-01:42:39)

In that situation, forms of self-Actualization of the main characters is the hope, Piscine prepared everything that need and decided to sail. He tried to find land that has the population of the fellow humans. This needs was called as self-actualization, the tendency of an individual to actualize themselves in any case significantly to achieving the full potential of him. This trend can be described as a desire to become more and more of whatever he achieved before, to become everything that is capable.

E. DISCUSSION

Based on the findings above, the main character needs has divided into two explanations. The first is about main character needs when he was child and still had his parents. The second is when he was in the middle of Pacific Ocean and struggled to fulfill his needs.

In the first of *Life of Pi* movie, I found the main character needs about physiological has been fulfilled. The main character needs such as food, water, rest, salt, and protein are enough. In the first, the movie shows about the economic background of Patel family. Piscine father is a businessman, his father run a hotel and zoo. His mother is a botanist in the zoo. As we can see, the situation in there is safe. There is no war or disaster in the city, their parents can fulfill the physiological needs and no barrier. This situation happens because there is no problem with their economic level. They can buy the food and water, the air in the city is enough clear because that is small city near to the ocean.

The second needs are safety needs, this stage about feeling safety and comfortable. In the finding research above, Piscine did not feel threat of danger. The scenes was showed when Piscine wanted to see the Tiger closely and feeding the Tiger by his hand. This proves that Piscine still felt safe even the situation is dangerous. Based on Maslow (1954) the needs for safety can be seen more efficiently in the infants or children rather than adults, by observation to their reaction when they feel unsafe. Infants and children can give the direct reaction rather than adults. When adults feel unsafe, they can cover up the feeling of unsafe (39). In the findings, Piscine did not feel the threat of danger when he was facing to the Tiger.The safety needs will change when

Piscine is grows up. He got experience when his father explained to him about the Tiger, his father said to him that Tiger is not his friend. After that, Piscine have a knowledge about the dangerous of the Tiger. This knowledge will make Piscine more carefully in the future. This is how the safety needs become a long term needs and connected to others stages of needs.

The third needs are love and belongingness, this stage is about feeling love and being loved also feeling belonging to each other. With reference to Maslow (1954) If both physiological and safety needs has been fulfilled, the love and belongingness needs will rises. Human will feel lonely and need a friend, a wife, or children. Human will hunger for relationship and will try more intensive to fulfilling this needs (43).

In the research findings above, I found that main character feeling about love and belongingness has been fulfilled. This is shown when Piscine called Mamaji as his uncle, even Mamaji was not his uncle and only friend of his father. This feeling about belonging can happen, only if Piscine feel needs about love has been fulfilled.

When Piscine was a child, he got love from his parents. As we can seen from the findings above, his family accepted Piscine and his mother very loved them. His mother told the story before their sleep, and his mother spoke up for them when their father angry with them. The love from their mother is a natural as parents, so the need of love when Piscine was a child has been fulfilled. The feeling of belongingness made by Piscine to Mamaji can happen because Piscine has fulfilled the love needs.

The fourth stages are self-esteem needs, this stage about desire for respect from others and respect to himself. Based on Maslow (1954), all human in a society have a needs or desire for self-esteem needs and esteem of others. These needs have been classified into two subsidiary sets. The first is self-esteem needs such as strength, achievement, adequacy, mastery, competence, confidence independence, and freedom. The second is esteem of others needs such as reputation, prestige, status, fame, and glory, dominance, recognition, attention, importance, dignity, or appreciation (45).

In this stage, Piscine tried to fix his nickname. He was called by his friends as "pissing" it is mean somebody who was pee everywhere. This effort made him become a school legend. In his effort to get respect from his friends, he fulfilled his needs about respect from others. The impact from that effort made his ability increase and he proved that by mastery the math formula. Here we can see that, the desire of the main character to fix his nickname because his nickname the subject of ridicule by his friends at school. It makes him evolve and mastering mathematics.

In this case Piscine also have respect to himself by his nickname. Piscine respects himself by explaining that his nickname is a term used in the mathematical sciences. The main character appreciates his nickname. An action that has taken by the main character has brought him in a development, which he should be able to master the science of mathematics to explain to his friends about his nickname.

Actually Piscine has fulfilled the need to appreciate by his father. His father had appreciated the way in which Piscine, when he wanted to believe in a god through three different religions. It has maintained by Piscine until adulthood, it indicates that the Piscine respects himself who believe in god through more than one religion. This is would be not realized if Piscine did not appreciate his efforts during his search for God. Piscine will not meet the need for appreciation if he does not respect himself.

The fifth stages are self-actualization. Based on Maslow (1954), the self-actualization needs is the human desire to become more and more, and to become everything that he is capable of becoming (46). The main character had to actualize

himself when he tried to believe in God through the three religions. To become everything that is capable, somebody will try to achieve more then what he ever achieved before.

In this case, Piscine made the religion as his self-actualization. This can happen because all requirements of needs are enough fulfilled. The desire to understand God through the three religions is unusual but it is about self-actualization, the desire of main character to obtain satisfaction with himself, to realize all his potential, to become what he can do, and to be creative and freely reach the top potential. Piscine want to be able to reach the level of self-actualization is to be fully human, to obtain the satisfaction of the needs, even others people do not realize there is "needs" like that.

After the shipwreck, Piscine fall back to the lower level of hierarchy. This situation happened because he must find sources of food and water to keep alive, he found some supplies food and water can under the tarp and he also tried to catch fish for food. After his need for food has fulfilled enough, other needs will arise. Physiological needs are related to the life existence, if Piscine did not fulfill that needs, then he would be not exist. After several days, he focuses on searching the food. Piscine can fulfill his needs about food and ready to next needs.

After needs about food is enough fulfilled Piscine continue to the needs for safety, Pi found a book of safety guidelines on lifeboat and begin to follow the instructions for safety. After he makes a raft and makes a distance from the Tiger, so Piscine can focus to make a plan how to take control of the lifeboat and training the Tiger about communication through his gesture. The safety feeling in here because, there is a distance between Piscine and the Tiger.

After several days, Piscine tried to fulfill the needs of love and belongingness. The fact is, Piscine had a chance to kill the Tiger when he got control the lifeboat, but he did not do that. This proves that Piscine have a feeling or sense of love and belongingness to the Tiger. Furthermore the feeling of love and belongingness also can be happened because of the relation between the Tiger and Pi in past. Piscine and the Tiger grew up in the zoo by the same master; even his father ever thought to him the Tiger cannot be a friend, Piscine still believe that Tiger can be a friend.

The need for esteem occurs when Piscine tried to get a place in a lifeboat. Piscine tried to appreciate the presence of Richard Parker with the reward of food to the Tiger, hope the Tiger down, and hide under the tarp in here we can see how Piscine gave respect to the Tiger. As the wild animal, the Tiger need the meat and Piscine tried to make the Tiger down into the tarp by giving the meat as the reward to the Tiger. Piscine also fill the time by beating the bucket as before the family decided to move, Piscine ever learned to play the drum. This is a form of appreciation of Piscine to his self and the skill that he has.

The needs of self-Actualization of the main characters is the hope when he tried to sail and continued the journey, Piscine prepared everything he needed and decided to sail and tried to find land that is populated with all his fellow humans. This need has called as Self-Actualization, the tendency of an individual to actualize themselves in any case significantly to achieving the full potential of him. This trend can be described as a desire to become more and more of what ever achieved before, to become everything that is capable. The desire of main character to find the land and met fellow humans after his experience in the middle of Pacific Ocean to achieve the highest potential of his capability. In this case, he should sailing for satisfying himself in self-actualization.

F. Conclusion

At the beginning of the movie, Pi has enough fulfilled all of his needs and he can focus on self-actualization. He did this because he wants to fulfill his spiritual interests. This needs only occurs when the needs for another has been fulfilled such as physical, safety, belongingness, and self-esteem. Pi can achieve this full potential or actualization because he has been getting all his needs, his family can fulfill his physiological needs. The safety needs of main character also enough fulfilled, it is can be seen when Piscine did not feel threat of danger when he feeding the Tiger by his hand. He also still dependent on his parents about his safety needs. In fulfilled the self-esteem needs, he struggled to get her self-esteem through others when he tried to explain his nickname. After all of needs are has been fulfilled, he can pursue his hobbies and interesting to God, it is shown when he interested to know God through some religions.

When the shipwreck occurred, Pi back to the bottom of Hierarchy of Needs theory by Abraham Maslow. Then, Pi tried to survive and he needed food, shelter and water that are a physical need. To keep him safe and not attacked by the Tiger in the boat, he must make a distance and feed the Tiger for fulfill his need about safety. He spent his first few days in the boat building such a safe place. Then as the time continues to pass, Pi and the Tiger have a bond, actually this bond happened since long time ago, when the Tiger and Pi was grown up together in the zoo. This bond made the Tiger have become like a friend, even have a chance to kill the Tiger, Piscine not do that. This act is show a sense of love and belongingness in Piscine. Then he tried to make himself have an authority to ensure that he could control the Tiger, this is for get respect for himself and could share the place in the boat together to achieve a need for esteem. When Pi stranded on a floating mysterious island, Pi got some sources of food and fresh water, but Pi chooses to sail because, at this point Pi wants to actualize himself by his way of his desire to be able to reach out to the place that inhabited human beings.

Piscine Molitor Patel as the main character in the movie was describes as someone who has a high curiosity, smart and, open-minded. This is can be seen when Pi begins to follow several religions at the same time, and when at school he tried to explain his name as an existing symbol in mathematics.

REFFERENCES

Andro, Norbertus Riko Juni. *"Florentino Ariza's Lonelines Which Leads into Self-Actualization in *Love in the Time of Cholera* Movie."* 2013. Print.

Baldick, Chris. *The Concise Oxford Dictionary of Literary Term*. Oxford: Oxford Paperback Reference, 2001. Print.

Burleson, Winslow. ""*Developing creativity, motivation, and self-actualization with learning system*"." The International Journal of Human-Computer Studies 2005: 436–451. Print.

Fahrozin, Muhammad, and Kartika Nur Fathiyah. *Pemahaman tingkah laku*. Jakarta: PT Rineka Cipta, 2004. Print.

Hajelle, Larry, and Daniel J.Ziegler. *Personality Theories.* 2nd. Tokyo: McGraw-Hill,Inc, 1981. Print.

Maslow, Abraham Harold. *Motivation and Personality*. New York: Harper & Row, Inc., 1954. Print.

Nurgiyantoro, Burhan. *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press, 2013. Print.

Petrie, Dennis, and Joseph Boggs. *The Art of Watching Film*. New York: McGraw-Hill, 2012. Print.

Sari, Febry Indah. "A Main Character Analysis of *My Sister's Keeper* Movie Using Hierarchy of Human Needs of Abraham H. Maslow Theory." Institutional Repository UIN Syarif Hidayatullah Jakarta 2012. Print.

Sarwono, Sarlito W. *Pengantar Psikologi Umum*. Ed. Eko A. Meinarno. 1st Edition. Jakarta: Rajawali Pers, 2013. Print.

Schultz, Duane P., and Sydney Ellen Schultz. *A History of Modern Psychology*. Ed. M. Rizal. Trans. Lita Hardian. 10th. Bandung: Nusa Media, 2014. Print.

Sobur, Alex. *Psikologi Umum dalam Lintasan Sejarah*. Bandung: CV Pustaka Setia, 2013. Print.

Sugiyono. *Metode Penelitian Kuantitatif, Kualitatif Dan R & D*. Bandung: Alfabeta, 2012. Print.

Wellek, Rene, and Austin Warren. *Teori Kesusastraan*. Trans. Melani Budianta. Jakarta: PT Gramedia Pustaka Utama, 2014. Print.