

## Fakta dalam fiksi: teknik penceritaan Cerpen Seno Gumira Ajidarma

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### Abstrak

Seno Gumira Ajidarma (selanjutnya disingkat SGA) adalah salah seorang cerpenis yang "dilahirkan" oleh media massa, khususnya surat kabar dan majalah, yang terbit di Indonesia pada kurun waktu sejak tahun 1980-an. Hampir semua cerpennya yang sampai pada awal tahun 2001 telah terhimpun di dalam sembilan kumpulan cerpen pernah dimuat dalam surat kabar maupun majalah. Selain sebagai cerpenis, SGA berprofesi sebagai wartawan. Sebagai seorang wartawan, ternyata dia mengalami kendala dalam menuliskan berita. Banyak fakta yang ditemuinya tidak dapat dijadikan berita karena dilarang oleh pemerintahan Orde Baru. Untuk mengatasi hal itu, dia kemudian "mengolah" fakta yang ditemuinya ke dalam cerpen, sehingga fakta dimaksud dapat "terabadikan" dan terpublikasikan. Dalam konteks inilah cerpen-cerpennya menarik untuk diteliti.

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Penelitian terhadap cerpen-cerpen SGA dilakukan dalam dua tahap. Tahap pertama berupa penelitian pendahuluan, yakni penelitian terhadap seluruh cerpen yang terdapat di dalam sembilan kumpulan cerpen. Tahap kedua berupa penelitian inti, yakni pengkajian terhadap enam buah cerpen di antara cerpen-cerpen yang terdapat di dalam sembilan kumpulan cerpen dimaksud.

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Permasalahan yang muncul pada penelitian tahap pertama adalah (1) bagaimanakah hubungan antara cerpen-cerpen SGA dan fakta, serta (2) teknik penceritaan apa saja yang terdapat di dalam cerpen-cerpen SGA. Permasalahan yang muncul pada penelitian kedua adalah (1) bagaimanakah fakta diolah melalui tumpuan pada pola kaba, tumpuan pada lakon wayang kulit Jawa, teknik hiperbola, teknik catatan kaki, teknik solilokui, dan teknik pencerita ganda (dan teknik penceritaan langsung) dalam enam cerpen SGA; serta (2) efek apakah yang muncul darinya.

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Tujuan yang hendak dicapai melalui dua tahapan penelitian tersebut adalah sebagai berikut. Penelitian tahap pertama bertujuan untuk mendeskripsikan (1) pola hubungan antara cerpen-cerpen SGA dan fakta, serta (2) teknik penceritaan yang terdapat di dalam cerpen-cerpen SGA. Penelitian tahap kedua bertujuan untuk mengetahui (1) pengolahan fakta melalui tumpuan pada pola kaba, tumpuan pada lakon wayang kulit Jawa, teknik hiperbola, teknik catatan kaki, teknik solilokui, dan teknik pencerita ganda (dan teknik penceritaan langsung) di dalam enam cerpen SGA, serta (2) efek yang muncul setelah fakta diolah dengan teknik-teknik tersebut.

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Sasaran dalam penelitian tahap pertama adalah seluruh cerpen SGA yang terdapat di dalam sembilan kumpulan cerpennya, yakni sebanyak 129 buah cerpen. Sasaran dalam penelitian tahap kedua adalah enam buah cerpen SGA, yakni cerpen (1) "Bunyi Hujan di Atas Genting", (2) "Segitiga Emas", (3) "Saksi Mata", (4) "Listrik", (5) "Rembulan Terapung di Kolam Renang", dan (6) "Clara".

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Sasaran penelitian didekati melalui dua pendekatan, yakni pendekatan objektif dan pendekatan mimesis. Kedua pendekatan itu diterapkan dengan teori Formalisme Rusia dan sosiologi sastra. Adapun dalam analisis atau kajian digunakan teknik deskriptif analitis. Hasil penelitiannya adalah sebagai berikut dan penelitian tahap pertama dapat diketahui bahwa (1) terdapat dua pola umum hubungan antara cerpen-cerpen SGA dan fakta, yakni sebagian besar isi cerpen SGA memiliki rujukan yang jelas dengan fakta sedangkan sebagaian kecil lagi isinya tidak secara jelas memiliki rujukan dengan fakta; dan (2) terdapat sembilan macam teknik penceritaan di dalam cerpen-cerpen SGA, dan yang paling dominan adalah (a) penggunaan sarana retorika, terutama hiperbola, (b) teknik tumpuan pada pola kaba dan lakon wayang kulit Jawa, (c) teknik catatan kaki, (d) teknik cakapan batin, khususnya solilokui, serta (e) teknik pencerita ganda (dan teknik penceritaan langsung). Dan hasil penelitian tahap kedua dapat diketahui hal-hal sebagai berikut. Pertama, pola kaba yang dijadikan pijakan cerpen "Bunyi Hujan di Atas Genting" telah difungsikan sebagai sarana defamiliarisasi terhadap pola kaba dan pola cerpen sekaligus untuk mengolah fakta. Efek yang muncul darinya adalah kritik terselubung. Kedua, di dalam cerpen "Segitiga Emas" fakta diolah melalui proses defamiliarisasi atas lakon wayang kulit Jawa. Efek yang muncul darinya adalah kritik terselubung. Ketiga, di dalam cerpen "Saksi Mata" fakta diolah melalui teknik hiperbola. Efek yang muncul darinya adalah kritik terselubung. Keempat, teknik catatan kaki dalam cerpen "Listrik" berfungsi memperjelas fakta sekaligus mendefamiliarisasi pola karya fiksi. Efek yang muncul darinya adalah adanya percampuran antara karya fiktif dan karya faktual. Kelima, di dalam cerpen "Rembulan Terapung di Kolam Renang" fakta didefamiliarisasi melalui teknik solilokui. Efek yang muncul darinya adalah kritik terselubung. Keenam, melalui teknik pencerita ganda di dalam cerpen "Clara" fakta didefamiliarisasi. Efek yang muncul darinya adalah kritik terselubung dan sarkasme.

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Akhirnya, dapat diberi catatan bahwa melalui cerpen-cerpennya SGA mengolah fakta melalui proses defamiliarisasi baik terhadap fakta itu sendiri maupun terhadap pola karya sastra lainnya, sehingga kesan mengenai fakta bersangkutan semakin kuat, mendalam, dan kukuh. Melalui proses pengolahan fakta itu pula SGA mengekspresikan sikapnya terhadap situasi dan kondisi yang dihadapinya, yakni dengan cara mengkritik secara terselubung maupun mencemooh dengan ungkapan kasar (sarkasme).

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Sena Gumira Adjidarma (from now on will be abbreviated SGA) is a short story author who has been born by mass media particularly news papers and magazines circulated in Indonesia since 1980s. Nearly all his short stories, which up until 2001 have been incorporated into nine groups of short stories, have ever been published by various news papers and magazines. SGA is not only a short story author, but also a journalist. As a journalist, he often had to face some obstacles when writing about factual news. He found so many facts that could not be expressed freely as factual news for they were barred by the "Rode Bra" government. To overcome such obstacles, he "reprocessed" the facts into short stories that the facts can be conserved and published. It is in this context that his short stories become interesting to be examined.

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This study on SGA's short stories was done in two phases. The first phase was a preliminary study which examined all of his short stories which were in the nine groups mentioned above. The second phase was a core study which reviewed deeply six of the existing short stories.

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The questions being investigated during the preliminary study were: (1) how did SGA's short stories relate

to the facts he encountered in the real world, and (2) what techniques had SGA used in his writing. While the questions investigated in the core study were : (1) how had the facts been reprocessed based on `kaba', on Javanese puppets story, on hyperbolic technique, on soliloquy technique, on technique of multiple storing (and technique of direct storing), and (2) what effects had been brought by these techniques.

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The goals of this two-phased study were as follow. The first phase of the study was intended to describe: (1) the patterns of relationships between GSA's short stories and the facts he encountered in the real world, and (2) the storing techniques used by SGA in his writing. The second phase of this study was intended to understand: (1) the act of reprocessing the facts, by SGA in his six short stories, which was based on `kaba', Javanese puppets stories, hyperbolic technique, soliloquy technique, multiple and direct storing techniques and (2) the effects that rose out from the facts after being reprocessed by these techniques.

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In the first phase of this study, the study objects were 129 short stories composed by SGA. While in the second phase of this study the study object were six short stories composes also by SGA, namely (1) "Bunyi Hujan di Atas Genting", (2) "Segitiga Emas", (3) "Saksi Mata", (4) "Listrik", (5) "Rembulan Terapung di Kolam Renang", and (6) Clara.

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From the first phase of this study, it was found that: (1) there were two general patterns of relationships between SGA's short stories and the facts he encountered in the real world; first, most of GSA's short stories have clear references to the facts in the real word; second, only a little of the contents of GSA's short stories have no clear reference to the facts in the real world, and (2) the were nine techniques of storing witting GSA's short stories, in which the most dominant ones are (a) the use of rhetoric, particularly hyperbolic, (b) the use of `kaba' pattern and Javanese puppets story as the based for the writing, (c) the use of footnotes, (d) the use of mental discourse, particularly solulokui technique, (e) the use of multiple storying and direct storying.

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From the second phase of this study several findings had been founds. First, the `kaba' pattern used as the basis for "Bunyi Hujan di Atas Genting" serves as a defamiliarization tool for the `kaba' and the short story patterns as well as for reprocessing the facts expressed in the story ; the effect which arised from this technique is a foreshadowed critique. Second, in the "Segitiga Emas", the facts were reprocessed through defamiliarization of Javanese puppets story; the effect which arised was a foreshadowed critique. Third, in the "Saksi Mata", the facts were reprocessed though hyperbolic; the effect which rose was a foreshadowed critique. Fourth, the technique of footnotes in "Listrik" serves to make the facts more obvious and to defamiliarize the fictions work ; the effect which arised was the resultant mix between fictions and factual work Fifth, in the "Rembulan Terapung di Kolam Renang", the facts are defamiliarized through solilokui technique; the effect which arised was a foreshadowed critique. Sixth, in the "Clara" the facts are defamiliarized through the technique of multiple storyng; the effects which raised are a foreshadowed critique and sarcasm.

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Finally, it can be noted that by means of his short stories, SGA reprocessed the facts, he found in the real world, through defamiliarization of the facts themselves and of the patterns of his literal works, that the facts become stronger, deeper and more solid. By reprocessing the facts found in the real world, SGA expresses

his attitudes, toward the situations and conditions he encountered, which are manifested as foreshadowed critiques and sarcasm.