The Mimesis of Laki-Laki yang Kawin dengan Babi Created by Zainal

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ABSTRACT. Literature as a fiction of the real world cannot be separated from daily human behavior. Literature seems to be a record of social behavior in written form. The research purpose is to discuss about the mimesis which contained on *Lelaki yang Kawin dengan Babi* short story created by Zainal. Researcher using qualitative interpretative method and mimesis approach combined by semiology of Rolland Barthes theory. Data were analyzed through syntagmatic aspects, paradigmatic aspects and discourse aspects. The result show that the short story has a social record occurred in society as symptom of people who are blind on religion. Intoxication of religion became a social phenomenon that occurred at that time which made every community group feel the most right among the others.

Keywords: mimesis, semiology, social.

1. INTRODUCTION

Literary works are written works produced from the imagination of the author [1]. The author's imagination is influenced by the social background of the author. Authors who have lived in the countryside can certainly describe the atmosphere of the countryside or authors who have lived in the New Order era can certainly describe the atmosphere of the New Order. This life experience that can influence the author's imagination.

Literary works should'nt have to tell facts about real things. This is because literature is a work of imagination. Literary works created from new imaginations also come from the backgrounds of the authors. Through imagination, humans understand and shape themselves, others, and all of this life [2]. Superhero stories don't exist in real life. However, the work succeeded in captivating the readers' hearts. The author expresses the imagination of a superhero that doesn't exist in real life, but the superhero character socializes with the community. The setting of the place is a reflection of the social conditions of the community. For that reason, literature is considered as fiction. Sidney and Jhonson in [3] say that literature is not meant to be considered something that really happened.

Aristotle considered that literary works were imitations of the real world. He calls it mimetic or real-world recording [4]. The imitation can occur in the character of the character, the story setting that inspires the birth of a work, or the social conditions that exist in the story. The imitation is mixed in the form of a series of stories that are full of meaning. This causes mimetics and fiction to go hand in hand.

Mimetic relations with fiction are as closely related as two sides of a coin. Wherever there is fiction there is also an element of mimesis. That's because fictional stories are always real world recordings. The real world recording in connotative form is what forms fiction. A character is formed through certain characters. These figures interact with each other and intersect in a life in society. Social behavior and interactions are a result and part of the social system, which then becomes part of the social sphere [5]. The author always express his experiences and life in his work [3]. Through this work the author tries to share experiences, criticisms, and even hopes that readers can enjoy them.

The short story of *Laki-laki yang Kawin dengan Babi* created by Mashdar Zainal. The short story was published by Kompas on May 6, 2018. In a frenzy of the community that was rife at that time, the short story was born as if to provoke the readers' suspicion that the short story was also a form of satire. Of course, this satire cannot be separated from society.

This research aims to prove that the short stories of Laki-laki yang Kawin dengan Babi also have mimetic elements. This research uses a mimetic approach and Rolland Barthes' theory of semiology through syntagmatic aspects, paradigmatic aspects, and discourse to find the level of events, the level of action and the level of speech [6].

2. RESEARCH METHOD

The method used in this research is descriptive qualitative. This method is used because it originates from the author's perception of the problem [7]. The research object was chosen in the form of the short story Laki-laki yang Kawin dengan Babi by Mashdar Zainal which was published in Kompas on May 6, 2018 because it was considered to build an understanding of social problems that occur in Indonesian society in general. For this reason, the

manuscript is used as research data for analysis. The theory used is Rolland Barthes' semiological theory with a mimetic approach. The Rolland Barthes theory used is not based on the theory of significance but on the semiotic theory for literary works. The author prefers to use a mimesis approach rather than a sociological approach or a semiotic structuralism approach [8].

3. RESULT AND DISCUSSION

syntagmatic level, and the discourse level. The theory of semiology Barthes is used to study the general meaning of signs contained in the short story Laki-laki yang Kawin dengan *Babi by Mashdar Zainal. The whole meaning of the sign i*s a message conveyed by the author through literary works.

3.1 Paradigmatic Elements

The paradigmatic element is a level of action in literary works. This *paradigmatic* element includes setting, characterization, and announcing. These three things are interrelated. The findings of this paradigmatic element are used to help translate the code on elements of discourse.

3.1.1 Setting

Setting is the background of the incident. Stanton [10] explains that the setting is an environment that surrounds an event in the story. Settings include place, time, and atmosphere. The setting used by the author in the story revolves around the main character's home page. The courtyard of the house is described as a village located on the edge of a forest. Evidence that the house is on the edge of the forest is marked by 1) wild boar 2) house on stilts. This can be found in the first paragraph.

> "*Tangga kayu itu bergeser beberapa senti, hampir roboh, dan membuat beberapa genting paling tepi lengser dan jatuh ke tanah, berkeping. Seekor babi berwarna kelabu, nyaris*

hitam, tampak kebingungan, berputar-putar di pekarangan"
("*The wooden ladder shifted a few inches, almost collapsed, and knocked some of the top-edge tiles off and onto the ground, smashing. A gray pig, almost black, looking bewildered, circled the yard*")

Gray pigs are a characteristic of wild boar. Wild boar habitat is usually on the edge of the forest. These pigs often enter the residents' plantations. That's why wild boar are often considered pests by farmers. This is also evidenced by the passage of the sentence in the third paragraph, here are

"Ia mengira, babi itu telah berlari tanpa henti dari arah hutan, lalu menggasak ladang ubi, dan baru berhenti setelah menubruk kaki tangga yang dipijaknya. Pasti sesuatu tengah mengejarnya".

("He thought that the pig had run non-stop from the direction of the forest, then beat the sweet potato field, and only stopped after hitting the foot of the ladder he was stepping on. It must be something is chasing him".)

The house on stilts is also one of the characteristics of a settlement on the edge of the *forest*. The reason for using houses in the form of stilts is to protect the home owner from attacks by wild animals. The bias is the house on stilts is an ancient house. This can be proven by the owner of the house, namely an old mother.

The time setting is divided into two, namely story time and telling time. Story time is the time used to tell events. Storytelling time is the time the author spends writing the story. The time of the story is used to tell the events that are before sunset, during the day, the long dry season, and at night in the dry season. The time before *maghrib* is used to tell the beginning. The time of day is used to describe the event as a whole. The dry season is used to explain the climax of the story. Meanwhile, at night in the dry season it is used to tell the anticlimax which

FIGURE 1. Setting time flow chart

The setting of the event is an atmosphere of storytelling in a prose story. The events described in this story include three things, namely introductory events, developmental events, and peak events. The introduction event occurs at the beginning of the story, namely by introducing the male character, his mother, and the wild boar who has just been caught. The atmosphere of loneliness is described at the beginning of the story, namely the situation before the sun goes away. At the beginning of the story, the author takes the reader to flashback of the event, namely introducing the unmarried male figure. This evidenced is in the fifth paragraph.

> *"Ibunya yang kelewat tua itu begitu jengah dengan segala tindak-tanduk bujangnya yang tambun, pengangguran, dan tak laku kawin. Usianya sudah hampir 40, dan ia masih seperti bocah belasan tahun"*
> *("His mother who is too old is so embarrassed by all the actions of her fat single, unemployed, and unmarried. He's almost 40, and he's still like a teenager ")*

Development events begin to appear in the ninth paragraph. Problems began to arise with the mother's pain from falling over the door. Here are:

> *"dan selepas itu, ia terpeleset di muka pintu dapur, tak bisa bangun selama hampir seminggu, lalu mengembuskan napas terakhir".*
> *("And after that, he slipped in front of the kitchen door, couldn't get up for almost a week, then breathed his last.")*

The peaceful atmosphere experienced by the male characters emerged during the development event. The atmosphere of peace is described in the tenth paragraph. Even though the main character lives alone because his mother *died*, the story is depicted in a peaceful atmosphere. This is evidenced in the quote

> *"Karena tak ada yang melarang, ia mulai mengandangkan ternaknya di dapur"*
> *("Since no one forbids him, he starts to house his cattle in the kitchen". In addition, it is also described in the eleventh to thirteenth paragraphs.)*

At the tense *atmosphere* stage is described at the end of the story, namely in the seventeenth paragraph to the twentieth paragraph. This is illustrated by the residents' intention to burn down the residence of a male character who is considered to be a disaster.

> *("Pada malam yang telah disepakati, warga berurung menjadi satu, melabrak rumah bau di pinggir ladang ubi itu".)*
> *("On the agreed night, the villagers became one, rammed the smelly house on the edge of the sweet potato field".)*

3.1.2 Characteristics

A literary work, especially prose, must have a character. This is because the characters are the actors of the story [11]. These figures can be in the form of living things or inanimate objects. The character functions to carry out an event in a fictional story so that the event is able to form a story [12]. The author divides 3 characterizations, namely the main character, additional character, and intermediate character. The main characters in the story are male characters and female pigs. That's because the two characters move the story as a whole.

The additional character in this story is the mother character. The mother is depicted as a complement to the story that serves to help introduce the main character. Its role is not so central but cannot be removed or replaced in the story.

The intermediary characters in this story are neighbors, a neighbor who buys eggs, free-range chickens, and piglets. The figures of the neighbors were not disclosed in detail about their gender and age. Likewise, a neighbor who buys eggs who then spreads gossip.

3.1.3 Preacher

The characters in the short story consist of:

3.1.3.1 Male

Tokoh laki-laki menjadi tokoh sentral dalam cerita. Tokoh ini selalu disebutkan pada hampir setiap paragraf. Tokoh ini disebut menggunakan kata ganti [ia]. Tokoh ini memiliki watak yang baik hati dan penyayang. Hal itu dibuktikan dengan dia mau merawat babi dan menganggapnya seperti manusia. Selain itu ia juga menyayangi hewan peliharaannya. Hal itu dibuktikan pada paragraf terakhir yang menyebutkan bahwa

The male character becomes the central character in the story. This figure is always mentioned in almost every paragraph. This figure is called using the pronoun [ia]. This character has a kind and loving character. This is evidenced by his willingness to take care of pigs and treat them like humans. Besides that, he also loves his pets. This evidenced is in the last paragraph which states that:

> *"Ia tak kuasa membayangkan binatang-binatang lucu dan tak berdosa itu bakal terpanggang hidup-hidup".* *"He could not imagine that these cute and innocent animals would be roasted alive".*

3.1.3.2 Female pigs

Tokoh babi betina tidak digambarkan memiliki sifat secara detail. Karakter babi betina sebagai hewan muncul pada paragraf pertama yang digambarkan lari ketakutan seperti sedang dikejar sesuatu. Karakter tokoh babi betina sebagai manusia hanya muncul pada imajinasi tokoh laki-laki. *"Babi betina itu*

pandai sekali, tidak pilih-pilih makanan, kalau berak bisa pergi ke kakus sendiri. Dan babi itu tampak begitu lucu mengenakan kebaya hijau pupus milik mendiang ibunya".

The female pig figure is not described as having the characteristics in detail. The character of a female pig as an animal appears in the first paragraph which is described as running scared as if being chased by something. The character of the female pig character as a human only appears in the imagination of the male character.

"*Babi betina itu pandai sekali, tidak pilih-pilih makanan, kalau berak bisa pergi ke kakus sendiri. Dan babi itu tampak begitu lucu mengenakan kebaya hijau pupus milik mendiang ibunya*".

"The female pig is very clever, not picky about food, if she defecates she can go to the toilet by herself. And the pig looked so cute wearing his late mother's vanished green kebaya.

3.1.3.3 Mother

The mother character is optimistic, kind and impatient. His optimistic character is illustrated by his attempts to match his son to another person (seventh paragraph). Kindness is described as being prejudiced, that is, by never agreeing that a child is suffering from underdevelopment (seventh paragraph). Even so, the mother character also has an impatient character. This is indicated in the fifth paragraph which shows that the mother is embarrassed by all the actions of her child.

3.1.3.4 The neighbors

Neighbors are depicted as indifferent and indifferent. This is indicated in the eleventh paragraph. The neighbors only come to buy free-range chicken eggs because they think that the man is mentally retarded. Although depicted as cool, neighbors are also described as being easily provoked. This is described in the seventeenth to the twentieth paragraph. Easily provoked, the neighbors became unable to think clearly. They swallow information completely without finding out the truth of the information they have received.

3.1.3.5 A neighbor of the egg buyer

A neighbor who buys eggs is described as a source of gossip. He spread the word that the male character married a female pig. This can be seen in the fourteenth paragraph.

3.2 Synthagmatic Elements

The syntagmatic element serves to analyze aspects of the event. The syntagmatic element in prose analysis includes grooves. The plot is a series of events in a story [10]. The coding is done to facilitate data presentation. Prose-forming paragraphs are marked according to the sequence, namely the first paragraph is marked with Roman I. Likewise until the 20th paragraph marked with Roman XX. In addition to paragraph code, the author also encodes the sequence of events. The first event is marked with the number 1. Likewise so on until the final event or the 17th event is marked with the number 17.

Generally the story takes place in every paragraph, but there are some paragraphs that turn out to be part of the previous event. For example paragraphs 4-6 which are still related to the 4th event. In addition, paragraphs 7 and 8 are still the 5th incident. The depiction of events is then arranged into a coherent flow.
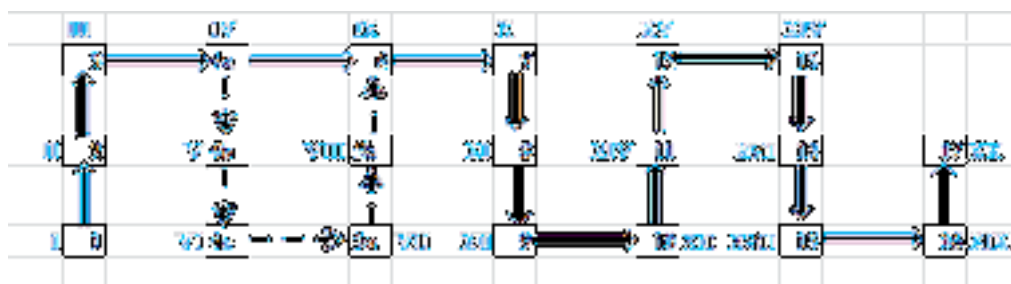

FIGURE 2. Short story flow chart

TABLE 1. Phase structure of Fe-Al coating

Paragraphs	Paragraph Code	Setting Code	Eve
Paragraph 1	I	1	Introduction
Paragraph 2	II	2	Introduction
Paragraph 3	III	3	Introduction
Paragraph 4	IV	4A	Introduction

Paragraph 5	V	4B	Introduction
Paragraph 6	VI	4C	Introduction
Paragraph 7	VII	5A	Introduction
Paragraph 8	VIII	5B	Introduction
Paragraph 9	IX	6	Introduction
Paragraph 10	X	7	Introduction
Paragraph 11	XI	8	Introduction
Paragraph 12	XII	9	Introduction
Paragraph 13	XIII	10	Introduction
Paragraph 14	XIV	11	Introduction
Paragraph 15	XV	12	Introduction
Paragraph 16	XVI	13	Climax
Paragraph 17	XVII	14	Closing

3.3 Elements of Discourse

Discourse element is the final part which contains the code translation (message) conveyed by the author. This element can be said as an extrinsic element. Extrinsic elements, namely the building blocks of literary works from outside the literary work itself. This discourse element is used to translate the message conveyed by the author through literary works through event signs and language.

3.3.1 Wild Boar

The wild boar represents a despicable thing. In Islam and Judaism, pork is an animal that is forbidden for consumption. In addition, in Islamic teachings, pigs are also considered unclean to touch. Gray and hairy wild boar are considered as plant pests. Therefore, pigs become the target animal for hunting to be destroyed.

Besides being considered as a destructive animal for farmers, wild boar is also often associated with "pesugihan". Wild boars targeting the village are often suspected of being cuddly pigs. The wild boar is depicted as an almost black and fat gray animal giving birth to a red pig (the fourteenth paragraph). Of course this is an oddity. Wild boar should give birth to wild boar. Not red pigs which are farm pigs. The origin of the birth of the piglets is also not stated. It could be that it was deliberately hidden to create problems in the story.

3.3.2 Mentally retarded man

Mentally retarded men also describe things that are despicable. This is described in the story as being shunned. He was only approached by people when needed. Abnormal behavior such as living with farm animals, seeing animals as humans, playing like children, and so on. This behavior made him shunned by other people so that no one wanted to marry him.

a. Feel the truest

The nature of feel the best described by the neighbors. The neighbors think that they are the most correct and accuse the male characters as the culprit. Without thinking clearly, they confirmed that the mentally retarded man had married a pig. The citizens who feel the most righteous call on the name of god to judge others who they think are the culprits of the damage. The residents with dark eyes judged the mentally retarded man by burning houses. They did not check the accuracy of the information.

3.3.3 Mother

The mother figure is depicted as a protector. She protects his only son. She doesn't care what other people say and still thinks of his child as normal like adults in general. it was love that came down to his son. The son loves his fellow creatures.

The four codes are interrelated. The wild boar code symbolizes things that are considered despicable. This is because the pig is considered an unholy animal. The pig code was reinforced by an abnormal male. Both of them symbolize something that is lowly. Both codes send a strong message to the reader that something is being despised or considered to be despised.

The code feels the truest inherent in the character of the community in the short story. However, this is in fact the opposite of the mother figure who is considered the source of truth. Javanese tradition considers parents to be respected. Endraswara [13] states that the principles of Javanese life include queens, teachers and mothers. Javanese custom is used as the standard because the story takes place in Java.

4. CONCLUSION

The syntagmatic and paradigmatic aspects open the way for writers to analyze the intrinsic elements of literary works. Paradigmatic aspects to classify characterizations, characteristics and settings. These three things are examined in detail to reveal the next code, namely the syntagmatic aspect and the discourse aspect.

The syntagmatic aspect serves to describe events. The events are described in detail; at which part the event develops and at which part the event is considered finished (ending). The event level in the short story is experiencing an increasingly up situation because there is no solution to the problem.

Discourse aspect gives birth to four important codes which can be interpreted as the main message or purpose of the short story creation. The four codes

are wild boar, mentally retarded man, feel the truest, and a mother figure. From the four codes, it can be concluded that the short story of a man who marries a pig gives a message that humans are only divine creatures and have no right to become gods. The truest feeling behavior has assumed that humans are the source of truth without having to cross-check them first. He blindly shouted the name of god and in the name of religion judged others who were despised.

This incident illustrates the social conditions in Indonesia at that time. Its easy for society to ignore others who are not in line. People easily accuse them of being adherents of a cult. They also readily accuse others who criticize the government of being radical. Through this short story, its described that people who are considered healthy and perfect act more violent than animals that are considered unclean and unclean for consumption (pigs). People who are considered healthy and perfect are crazier than people who are considered insane. People who are considered healthy and perfect are less affectionate than parents whose children are considered insane.

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