



Rationality Symbol on the Story of *Surga Sungsang* by Triwikromo (Critical Semiotics Study)

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Abstract

A symbol is a tool used by the author in conveying his messages to the reader. Symbols are also an aesthetic tool for authors. This study aims to reveal the symbolic rationality in the collection of Heaven Sungsang stories by Triyanto Triwikromo. In this study, the authors use a new theory study, namely Critical Semiotics. The Critical semiotics theory has its roots in the merging of Northrop Frye's semiotic and Jurgen Habermas's Critical Theory. The emphasis point on the theory of Critical Semiotics is critical, namely the rationality (understanding) of the communication of symbols of literary works in society. The purpose of this research is 1) to describe the honesty of the monad symbol in the collection of the Surga Sungsang, a story by Triyanto Triwikromo and 2) the truth of the archetypal symbol in the collection of the Surga Sungsang, a story by Triyanto Triwikromo.

Keywords: *Rationality Symbol; Collection of Surga Sungsang Story; Critical Semiotics*

Introduction

Triyanto Triwikromo is a multitalented artist. He was a prosaic, poet and playwright. Korri Layun Rampan classifies Triyanto as batch 2000 in Indonesian literature. The appearance of Triyanto Triwikromo is widely known in the literary world after his short stories appeared in various newspapers.

Triyanto's short stories have been recorded since 1987 since the emergence of short story collection of the Sex Regime. After that, many collections of short stories have appeared which have been published from various newspapers in Indonesia. His works were certainly very interesting. According to Darmanto Jatman in the commentary on the short story collection *Wings of Dogs* (2003, p.145), Triyanto's short stories are a deconstruction of the ideology of the beauty of the existing short stories.

The presence of Triyanto Triwikromo's short stories presents a sensation of short stories in the literary world. Triyanto can enter all lines. Triyanto is free to talk about religion, politics, ideology, and even women's issues. Gus Mus in his commentary on the story book *Surga Sungsang* (2014, p.145), stated that Triyanto could freely mention Allah, angels, heaven, and hell without having to dwell on the arguments and religious texts.

Triyanto's short stories are full of symbols. They will move the story with deep meaning. They created a new world of Triyanto. Afrizal Malna in his commentary on the short story collection *Wings of Dogs* (2003, p.145) has stated that Triyanto has treated short stories as a medium of poetic expression into prose space with various possible fields of text being deconstructed and reinvented. He is free to write without being confined to his environment.

Talking about symbol theory, we will discuss the meaning of existing symbols. In this study, the author will not only discuss the meaning of the symbols used by the author. However, the author will examine the rationality of symbols, namely how the symbol appears. The author will determine the rationality (understanding) of the symbol between the author and the reader or the public who use the symbol. The theory is Critical Semiotic.

In this study, the author will examine the rationale of the collection of stories from *Surga Sungsang*. However, not all collections of stories in the *Surga Sungsang* are discussed in this study. The author only recites three stories, namely "Burai Api", "Wali Kesebelas", and "Serangan Ababil". The symbols in the three stories will be studied for rationality, namely the understanding of symbols between the existing reality and the

The aims of this study are 1) to describe the veracity of the monad symbol in Triyanto Triwikromo's collection of *Surga Sungsang* and 2) the truth of the archetypal symbols in Triyanto Triwikromo's collection of *Surga Sungsang*.

Theory

Critical semiotics is a study that combines two theories, namely Northrop Frye's semiotic theory and Jurgen Habermas' critical theory. The merging of these two theories will produce a new study or theory, namely the rationality of symbol communication. Communication rationality is an understanding of communication through language or other means. In this study, the main problem is the understanding of the communication of symbols in literary works.

Northrop Frye's semiotic theory is a theory that examines symbols in literary works. Northrop Frye is a Canadian literary critic who is a proponent of archetypal literary criticism, namely the manifestation of myth and archetype (a cross-cultural form of the unconscious imagination). According to Northrop Frye (1990, p.71), symbols are divided into images, archetypes, and monads.

According to Rusmana (2014), p.378), the image symbol is a symbol that shows the analogy of the proportion between literary works and the nature it imitates. Symbols will never be separated from the nature around them. Although not exactly the same as the environment, the image symbol is always related to the surrounding nature.

Archetype symbols according to Soedjijono (2002, p. 40) are generic elements that are repetitive and conventional. Archetypes are generally referred to as symbols that have an archetypal pattern. In literary works that are mythical or legendary, symbols have the same basic pattern. For example, in a story the evil king is described as a king who has a body like a giant and a scary face. On average, in literary works of the type of legend and myth will have the same patterns.

According to Leibniz in Burhanuddin (2013, p.2), monad is the smallest substance in metaphysics which is self-sufficient and isolated; which do not interact with other small substances. In relation to literary works, monads are substances in the author that are intrinsic. The substance is not a physical object, but it is purely spiritual-mental. Therefore, monads are not broad. It is a kind of primeval force

(force primitives). The Monad symbol in each person will reflect something that is deepest or essential in the relationship between himself and God.

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In critical theory, symbols that are written as a means to communicate with the reader are not determined by various powers and pressures. To make this happen, Jurgen Habermas uses the term communication rationality. The purpose of communication rationality is a dialogical understanding between the sender of the message and the receiver. According to Lubis (2015. p.25), the requirements for rationality of communication are the clarity of what you want to say (understand-ability), the truth that must be disclosed (truth), honest or truthful disclosure (sincerity), and appropriate in accordance with the existing rules (rightness).

Critical Semiotic theory is a theory that reveals the rationality of symbol communication. The study is the rationality of image symbol communication, archetype symbol communication rationality, and monad communication rationality. The purpose of the study of the theory is the freedom of these symbols from various kinds of determinations around them. The final goal is to reach an understanding of dialogic communication through these symbols. The symbols offered by the author will not determine the reader, but there is rationality or understanding between the author and the reader in the communication of his works because it is in accordance with logical thinking.

Methodology

The research method used in this study is a qualitative method using objects in the form of literary works, namely the stories "Burai Api", "Wali Kesebelas", and "Serangan Ababil" by Triyanto Triwikromo. The primary data collection technique is careful reading or listening to notes by taking the form of dialogue quotes and words accompanied by a description of the analysis. The second step is to use secondary data sources, namely books on semiotic theory and critical theory that can support the author's argument. Next is to analyze the symbols found in the stories "Burai Api", "The Eleventh Guardian", and "Ababil Attack". After that, analyzing the content of the text based on the Critical Semiotic Theory.

Discussion

The stories in this collection of stories "Surga Sungsang" seem not as a collection of stories, but as connected stories. The three stories referred to as the three short stories, namely the story of "Burai Api", "Wali Kesebelas", and "Serangan Ababil" are one unified story that cannot be separated. The analysis of the three stories will be used in one direct analysis.

1. The Honesty of Monad Symbol

The monad symbol is the substance in the author that is intrinsic. The substance is not a physical object, but it is purely spiritual-mental. Monad is the author's most basic point of view about divinity. In the story "Burai Api", the symbols of the Monad are very clearly visible. The symbols of the grave, *raudah*, contemplation while saying prayer, and the reciting are seen in the story. What is the rationality

of the symbol? We examine the real world around writers and readers. Did the writer really honestly convey what was around him?

According to Mujib (2016, p.26), pilgrimage behavior at the tombs of guardians or people who are considered holy is a form of piety, although some groups do not admit it, even think backwards. We are not discussing the debate about pilgrimages in two different groups. We can see that the author, Triyanto Triwikromo, is one of the supportive groups. He is very sure that the tomb of a holy person who spreads religion is a sacred tomb that must be protected. From this concept, it is clear that we will know Triyanto Triwikromo's concept of divinity.

The *raudoh* and *tasbih* symbols are symbols related to religiosity or divinity. *Raudoh* is a place that is considered sacred and efficacious for Muslims to worship. *Raudoh* is inside the Prophet's Mosque, Medina close to the tomb of the Prophet Muhammad. *Tasbih* is a tool for remembrance for Muslims who believe in visiting the grave.

In the story "Wali Kesebelas", we also find several symbols related to the monad. The *sheikh*, *Wali Kesebelas*, *buraq*, *iktikaf*, and *muksa* are symbols that appear in the story. With the mere mention of the words *sheikh* and the *Wali Kesebelas*, the author's concept of divinity appears. Islam which still maintains tradition is the author's concept in relation to God.

We know *Wali Songo* as propagator of Islam on the island of Java. This is as stated by Sulistiono (2014, p.3), namely the *Wali Songo* who were pioneers and fighters for the development of Islam at the beginning of the XV century, namely during the Kingdom of Demak. However, Sulistiono (2014, p.3) also stated that in fact there were not only nine *Wali Songo*. There are several guardians who were not included in the names of these guardians because in their distribution they did not become assistants in the government.

Referring to this statement, it is very possible for people to mention the names of the tenth and eleventh guardians. In the story the author mentions the *Wali Kesebelas* for figures who spread religion, but do not become advisers in the government. *Sheikh Muso* as a religious figure in the region does not appear to be a figure in the government. In other words, the author takes a character who is not a general guardian in society in general.

In addition, it seems, the author relates to a story that exists in the history of guardianship, namely *Sheikh Siti Jenar*. *Sheikh Muso* is equated with *Sheikh Siti Jenar* who is considered to have taught heresy. Pay attention to the following quote!

"*Sheikh Muso* ignored the thunderous sound. He still rushed to the end of the headland. "Stop your heretical teachings," *Sheikh Bintoro* shouted louder. *Sheikh Bintoro* considered *Sheikh Muso* to have preached heretical teachings because he did not answer questions from the villagers according to the *Shari'a*. Not answering the villagers' questions means agreeing to everything they say. "

(story of *Wali ke Sembilan*, p. 13 dan 14)

Triyanto draws his story into the history of the *Wali Songo*. In addition to telling religious matters, culture, politics are also included in the repertoire of the story. In the history of guardianship, there have also been power struggles, betrayals, and murders.

In the story "*Serangan Ababil*", we found the monad symbol of *Ababil* and devil attacks. In this third story, the author brings the story to the *PKI* story with the background in 1965. The author draws a crane like an *Ababil* that has destroyed the *Abraha's* army who wanted to destroy the *Ka'ba* with soldiers riding elephants. Those who killed the generals were considered devils in the story.

Of the three stories, Triyanto uses symbols that do exist in real life. The author is honest with the monad symbol he uses. The author is also consistent with the monad symbol which is his divine values. The symbols of the tomb, Wali Songo, Roudah, rosary and sheikh are Islam in one frame

2. The Truth Symbol of Archetype

Archetype symbols are symbols that have a basic pattern. An archetype symbol is a symbol that has repetitive and conventional elements. An archetype symbol is the same symbol that appears in different places even though it is not a similarity.

We find archetype symbols in all three stories. The symbol of a bad person is depicted with a tall person like a violent giant and red eyes. The symbol is found on the figure of the Panglima Langit, Abu Jenar. A man who is cunning with excuses than the tomb of Sheikh Muso being destroyed by someone else is better destroyed himself. That was the reason for his cunning. The physical characteristics of Panglima Langit Abu Jenar are the physical characteristics of a cunning and antagonistic character. The concept of physical characteristics is a concept that recurs in any conventional place. As wells as Rahwana who is depicted as an antagonist with such characteristics.

Another symbol is that the ruler does something by throwing stones and hiding his hands. The figure of the Lurah Lading Kuning in killing Sheikh Muso was not with his own hands, but through eleven hired killers. In addition, using Sheikh Bintoro to kill Sheikh Muso. The symbol always occurs in many stories. Anusapati did not directly kill Ken Arok with his own hands, but through the hands of Ki Pangalasan. The symbols of cunning like occur in various stories and various areas that are sometimes not directly related.

The archetype symbol written by Triyanto Triwikromo is not a made-up symbol, but is a real symbol and is understood by the reader so that the rationality of the symbol occurs. These symbols are true so that the symbol is a logical and rational symbol.

Conclusion

Of the three stories analyzed, namely "Burai Api". The "Wali Kesebelas" and "Serangan Ababil" have monad and archetype symbols. These symbols are rational symbols, meaning that these symbols appear because they are what they are and exist in the real world. He honestly expressed what the monad symbol is. This can be seen because he is consistent with the monad symbol presented. Religiously or in his view of divinity, he is consistent with the concept of Islam which compromises with culture.

In the archetype symbol, Triyanto does not necessarily mention the symbol he displays with no reason, but it is generally used as a generic element which is repeated and is conventional.

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