

Struktur tekstur dan intertekstualitas dalam sastra drama karya Akhudiat = Structure texture and intertextuality in Akhudiat s play

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Abstrak

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Penulisan sastra drama di Indonesia dari masa ke masa memperlihatkan perkembangan yang selaras dengan dinamika masyarakat sebagai sumber cerita yang tidak habis-habis. Setiap zaman memiliki sastra drama kanonnya sendiri-sendiri sekaligus merepresentasikan bentuk dan isi yang mencirikan semangat zaman. Demikian pula dengan sastra drama karya Akhudiat yang dibuat pada tahun 1970-an. Karya-karyanya sebagaimana juga karya penulis lain sezaman memperlihatkan semangat bereksperimen, baik dalam segi bentuk maupun isinya.

Penelitian ini membahas lima karya Akhudiat yang dibuat antara tahun 1972 hingga 1977, dengan berfokus pada dua karya, yaitu "Jaka Tarub" dan "Re" yang dipandang menampilkan pencapaian kreativitas Akhudiat. Dua pendekatan digunakan untuk menelaah karya-karya tersebut, yaitu pendekatan struktural digunakan untuk mendapatkan komposisi setiap karya sebagai wujud dari realisasi gagasan Akhudiat, dan dari komposisi itu diperoleh teknik pengarasanemen yang berpola. Pola tersebut dalam tataran struktural, yaitu pola dramatik, pola bahasa, dan pola permainan. Selain komposisi secara struktural, karya-karya Akhudiat juga mengandung unsur tekstural, berupa musik dan gerak, yang membangun dramatik secara signifikan. Di samping masalah komposisi, pendekatan intertekstualitas terhadap karya-karya Akhudiat itu untuk menunjukkan jalinan antarteks yang membangun pemaknaan di pembaca. Pola hubungan transtekstualitas pada karya-karya tersebut memperlihatkan jenis hubungan antarteks berupa intertekstualitas, paratekstualitas, metatekstualitas, dan hipertekstualitas yang diwujudkan dalam berbagai tataran baik struktur maupun tekstur.;

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ABSTRACT

From time to time, the writing of drama in Indonesian literature has shown a development which is consistent with the dynamics of Indonesian community as its inexhaustible source of stories. Every era has its disciplinary canons of literary drama on their own as well as representing the form and content that characterizes the spirit of its age. Similarly, the literary dramas of Akhudiat's which were composed in the 1970s, as well as contemporary works by other authors in the respective era, show the spirit of experimentation, both in terms of form and content.

This study discusses Akhudiat five works which were written between 1972 to 1977, with a focus on two of his works, namely "Jaka Tarub" and "Re," which are perceived as a notable achievement of Akhudiat's creativity. Two approaches are used to examine these works. Firstly, the structural approach is used to obtain the composition of each work as a

manifestation of the realization of Akhudiat's ideas, from which the patterned arrangement techniques are identified. The patterns studied at the structural level are the dramatic patterns, pattern of languages, and the pattern of the game. In addition to structural composition, Akhudiat's works also contain textural elements, such as music and movement, which build up the dramatic scenes significantly. Secondly, in addition to the structural approach, intertextuality approach is used since Akhudiat's works demonstrate intertextual fabrics which further develop readers' process of meaning-making. Transtextuality relationship patterns in those works also reflect the types of intertextual relations in the forms of intertextuality, paratextuality, metatextuality, and hypertextuality which are embodied in various levels, especially structure and texture. From time to time, the writing of drama in Indonesian literature has shown a development

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