THE MEANINGS OF PANTS IN JOKO PINURBO’S
“PANTS 1”, “PANTS 2” AND “PANTS 3”

A SARJANA PENDIDIKAN THESIS

Presented as Partial Fulfillment of Requirements
to Obtain the Sarjana Pendidikan Degree
in English Language Education

By

Yohanes Marino
Student Number: 101214096

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
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“Words are goblins which came out in the middle of the night; they are not saints, immune to all temptation.”

Goblin - Joko Pinurbo

“If you can’t be a poet, be the poem.”

David Carradine

I dedicated this thesis to

My family, my friends and Indonesia.
I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and the references, as a scientific paper should.
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Yohanes Marino
ABSTRACT

Marino, Yohanes. 2014. The Meanings of Pants in Joko Pinurbo’s “Pants 1”, “Pants 2” and “Pants 3”. Yogyakarta: English Language Education Study Program. Department of Language and Arts Education. Faculty of Teachers Training and Education. Sanata Dharma University.

This study focuses on the meanings of pants in Joko Pinurbo’s “Pants 1”, “Pants 2” and “Pants 3”. Joko Pinurbo uses the word “pants” in almost of his poems. By slow degree, Joko Pinurbo has received his identity, which is the “pants”. It is because he often uses the word “pants” in his poems. Through the word “pants”, the writer believes that Joko Pinurbo wants to describe on how humans constitute their essence through their existence.

The aim of this study is to find the meanings of the word “pants” in “Pants 1”, “Pants 2”, and “Pants 3” written by Joko Pinurbo. The formulated problem in this study is “What are the meanings of pants in “Pants 1”, “Pants 2”, and “Pants 3” which are written by Joko Pinurbo?” First, the writer explicates each poem. Then, the writer analyzes the meaning of “Pants” in each poem.

This study used the existentialism approach. This approach was used in order to explain more about the existence of human being and the constitution of human being essence. There were two kinds of sources used in this study. They were the primary sources and the secondary sources. The primary sources of this study were the poems; “Pants 1”, “Pants 2” and “Pants 3”. The secondary sources of this study were the books, the journals and the texts, that discussed further about existentialism, human development and symbols.

Based on the analysis, in general, the “pants” is the symbol of the pursuit of human being essence. This pursuit is described in those three poems. The “Pants 1” is about the searching of pants. Then the meaning of the word “pants” in “Pants 1” is the pursuit of human being essence. The “Pants 2” is about the incomplete understanding of the students. While the meaning of the word “pants” in “Pants 2” is the passions and potentials of human beings. The “Pants 3” is about a different perspective between a man and his girlfriend in seeing the pants. While the meaning of the word “pants” in “Pants 3” is the self-deception of human beings.

Keywords: Pants, Existentialism, Joko Pinurbo
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Kata Kunci: Pants, Existentialism, Joko Pinurbo
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Yohanes Marino
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CHAPTER I
INTRODUCTION

This chapter consists of five parts. Those parts are the background of the study, the problem formulation, the objective of the study and the definition of terms. In the background of the study, the writer explains about the reason why this study is conducted to the reader. In the problem formulation, the writer informs the reader about the main problem of this study. Then, the objective of the study explains more details related to the purpose of this study. Lastly, the definition of terms explicates some terms used in this study.

1.1 Background of the Study

Symbol is one of the parts in a poem that depicts a ‘weapon’ for poets since symbol can be a vehicle for a poet to deliver his message. Symbols hide meanings behind themselves. Poets use symbol to bring the idea to the reader. Murphy (1972) said that naturally poets take his symbols from the world around him. Through this symbol, poets can have their own uniqueness in writing a poem. Barry (2007) also declared, “…the poem utilizes a natural language to convey the message…” (p.57). It means that the poet uses a natural language to elaborate and to convey the message to the readers. Therefore, a word or material, in which the poets are familiar with, represents those symbols.

The writer wants to discuss further the symbolic meaning in order to dig out deeper about the symbolic meaning. The symbolic meaning is chosen because
the writer believes that the souls of the poets are revealed from the symbols on their literary works. Furthermore, the writer also has an interest in using symbols for writing poems.

In this study, the writer chooses some poems written by Joko Pinurbo. Who is one of the famous poets in Indonesia. Joko Pinurbo was born on 11 May 1962 in Sukabumi. He started writing poems since he was in Senior High School. In his early poems, he wrote them in lyrics. However, he is trying to improve his way in writing poems. In his latest poems, he did not only write in a narrative form, but he also inserted his imagination of his world into his poems. He also used usual words in his poems but his words had a deep meaning on it. After a long process of writing, the poems are finally collected into anthologies, for examples, *Celana* (1999), *Di bawah Kibaran Sarung* (2001), *Kekasihku* (2004) and many more. His poems were chosen to be the objects of this study because his uniqueness in using words to reveal deeper meanings in his poems. Richard (2005) also stated that Joko Pinurbo was rare in his simple language in his poems. Nowadays, Joko Pinurbo becomes a unique poet due to his simplicity and uniqueness of diction.

Joko Pinurbo also used usual things as a symbol in his poems. He used “Celana”, “Telepon Genggam”, “Tahi Lalat”, “Di bawah Kibaran Sarung”, etc. However, there is a special symbol for him, which is the word “pants”. The word “pants” always appears in most of his poems. Sapardi (2005) stated that Joko Pinurbo sometimes breaks the border between the real world and the dream world through his words. The word “pants” also brings another meaning and identity of
Joko Pinurbo compared to other symbols that he used. Joko Pinurbo (2013) also stated himself as a “pants” through his anthology entitled “Haduh Aku di follow”.

The poems discussed in this study are “Pants 1”, “Pants 2” and “Pants 3”. These poems are chosen since they have been translated into English. Actually, there are forty-one poems that have been translated into English. However, the writer believes that there are only three poems, which really represent the word “pants” as strong symbols. These poems can be found in the anthology entitled “Trouser Doll” translated by Linda Owen in 2001. In those poems, the writer believes that the symbol of “pants” is the main symbol of the poems.

There were some of previous studies, which took the same object with this study. The previous writer was Veronica Meliana Rianastuty, a student of Pendidikan Bahasa, Sastra Indonesia dan Daerah Sanata Dharma University, who emphasized on the structure of the poems in 2006. Another one was the study of intersexuality connection by Krisanita Purbadiana in 2007.

The differences between the previous studies and this study are the approach and the object of the study. In most of previous studies, they used structuralism that focused on the structure of the poem rather than a symbol in the poems. In this study, the writer tries to use another approach, which is existentialism approach to reveal the meaning of the “pants” in those poems. The existentialism theory is chosen because the writer believes that Joko Pinurbo wants to tell the readers about the existence and the essence of human being through those poems.
1.2 Problem Formulation

In connection with the background of the study above, the writer formulates the following question.

What are the meanings of “pants” in “Pants 1”, “Pants 2”, and “Pants3” which are written by Joko Pinurbo?

1.3 Objective of the Study

The objective of this study is to reveal the meanings of “pants” in “Pants 1”, “Pants 2”, and “Pants 3” by Joko Pinurbo.

1.4 Definition of Terms

The writer defines some important terms used in this study to avoid misunderstanding in reading this study. Therefore, three terms need to be defined.

1.4.1 Symbols

Bruce (1996) defined symbol as “a visual image or sign representing an idea, a deeper indicator of a universal truth” (p.6). Symbol can represent and bundle up the readers’ experience of life. In this study, the writer defines symbol as a representation of idea, in which Joko Pinurbo wants to convey through the poems.
1.4.2 Pants

The pants are a kind of clothes, which are usually worn from waist to feet. However, in this study, the word “pants” means the symbol that becomes the object of the study.

1.4.3 Meaning

Barry (2007) argued, “... on the other hand, that content—meaning—is communicated by the arts, objective and non-objective” (p.6). The meaning is a value for the readers which can be objective or non-objective. Sometimes, meaning can be seen as the representation of idea or someone. Barnet (1994) said, “The meaning that told for our sake because it is implicit” (p.28). It means that the readers have to dig out the meaning, which is sometimes implicit. Besides that, the readers can experience the same idea with the author through the meaning. In this study, the meaning is the meaning hidden beyond the word “pants” in “Pants 1”, “Pants 2” and “Pants 3”. Since it is hidden, the meaning in this study is found by employing some theories such as theory of existentialism, theory of human development and theory of symbols.
CHAPTER II
REVIEW OF RELATED LITERATURE

This chapter is divided into two parts. They are review of related theories and theoretical framework. In the review of related theories, the writer reviews some of the theories, which are used in this study. In theoretical framework, the writer explains how the theories are applied to support each statement in this study.

2.1 Review of Related Theories

There are some theories that will be used in this study. They are theory of existentialism, theory of human development and theory of symbols that are limited based on the literature perspective.

2.1.1 Theory of Existentialism

Existentialism is a term in the nineteenth century. This term was so popular because there were many wars and many people who fought for their value as a human at that time. These wars affected the value of human beings. Human beings were seen as tools to claim the wars. In the other side, the essence of human beings had been put low. Existentialism was born on this age of World Wars II. Sartre (2007) defined existentialism as “every truth and every action imply an environment and a human subjectivity” (p.18). It means that existentialism is all about the action and ideas, which imply into human beings as
a subject. Sartre, as one of existentialist philosophers, gives contribution to existentialism. Some of his ideas on existentialism are how being exists, the responsibility of the existence and the human beings freedom.

2.1.1.1 How Being Exists

The main idea of Sartre’s Existentialism is existence precedes essence. Sartre believes that existence of human beings precedes the essence. Moreover, Sartre (1987) gave an illustration, on how to see human beings’ existence. Sartre gave the example of how we see the paper cutter. This paper cutter is made from a concept. The paper cutter is the existence and the concept from the maker of the paper cutter is the essence. In this case, the essence precedes the existence. However, the existence of human beings is not the same as the paper cutter’s existence. It is the reason why Sartre believes that the existence of human beings precedes their essence. Human beings’ existence is absurd and has freedom to choose their essence.

Sartre also divides how being existential into two ways. They are being-in-itself and being-for-itself. Sartre believes that consciousness also has an important part. Therefore, the difference between being-in-itself and being-for-itself is in the consciousness.

2.1.1.1.1 The Being-In-Itself

Being-in-itself is the being that exists without any reason. The being-in-itself has no reason or meaning in its existence. In other words, the being-in-itself is it is. It will never be “will” or it was never “was”. For example, a stone is always a stone. It will never be a stone and it was never be a stone. The being-in-
itself does not have consciousness to create the meaning. It needs others being to give essence to its existence.

Sartre (1987) said, “We could say of it that it is contingent, and merely accidental, and just there” (p. lxvi). It means that the being-in-itself is merely accidental and has no reason for its existence. The being-in-itself does not have reason to exist and he cannot have deeper essence on their existence.

2.1.1.1.2 The Being-For-Itself

Sartre believes that the consciousness is the reason why the being-for-itself is different with the being-in-itself. Sartre (1987) defined the being-for-itself as “the being which determines itself to exist inasmuch as it cannot coincide with itself” (p 78.). Moreover, Sartre (1987) said.

The self therefore represents an ideal distance within the immanence of the subject in relation to himself, a way of not being his own coincidence, of escaping identity while positing it as unity-in short, of being in a perpetually unstable equilibrium between identity as absolute cohesion without a trace of diversity and unity as a synthesis of a multiplicity (p.77).

It means that the presence of itself or the so-called being-for-itself, has the distance to himself as a subject. This distance is the consciousness, which in Sartre’s view is the difference between the being-in-itself and the being-for-itself.

This consciousness, on Sartre’s view, is the consciousness of negation. This consciousness also brings the nihility. Sartre also gave this example with the case of “Pierre”.

I have an appointment with Pierre at four o'clock. I arrive at the cafe a quarter of an hour late. Pierre is always punctual. Will he have waited for me? I look at the room, the patrons and I say, "He is not here." Is there an intuition of Pierre's absence, or does negation indeed enter in only with
judgment? At first sight, it seems absurd to speak here of intuition. Since to be exact, there could not be an intuition of nothing and since the absence of Pierre is this nothing. Popular consciousness, however, bears witness to this intuition (p.9).

This case shows us how the consciousness of human beings works. It negates the things around and defines what is not. This consciousness belongs to the being-for-itself.

The being-for-itself has a role to the being-in-itself. The role is to give a meaning to the existence of the being-in-itself. Being-for-itself has consciousness to give meaning to the being-in-itself. For example, only human beings can give the meaning to the existence of a stone. It can be an accessory, materials for our house, etc. However, the being-in-itself does not have any role to the being-in-itself. The stone cannot give the meaning to the existence of human beings. It has no consciousness on its existence. Furthermore, Sartre (1987) divided the consciousness into two. The first is the non-reflective consciousness and the second is the reflective consciousness.

The first one is the non-reflective consciousness. Sartre (1987) defined the non-reflective consciousness as “the consciousness of man in action” (p.36). The non-reflective consciousness is consciousness of something. This consciousness happens in our daily life. The example of this consciousness is like when I enter the classroom. I sit down on the back row of the class. I see my classmates, the blackboard, the lamp, and the air-conditioner. I also see one of my classmates is reading a book. The other classmates are having chat. In my consciousness, they
are only my object. There is no further meaning rather than an object. I cannot find myself in this consciousness.

The second one is the reflective consciousness. This consciousness has a distance with the action of individual. For example, I enter the classroom. I sit down on the back row of the class. I see my classmates, the blackboard, the lamp, and the air-conditioner. I also see one of my classmates is reading a book. The other classmates are having chat. I also remember about my classmates who like to have a chat together. I remember about hanging out with my classmates. I also remember about the learning process in my class. In this consciousness, I can see and can find myself as the subject. I involve myself to the thing that I have seen. Sartre’s (1987) defined the reflective consciousness, as “…anguish then is the reflective apprehension of freedom by itself. In this sense it is mediation, for although it is immediate consciousness of itself, it arises from the negation of the appeals of the world” (p.39).

2.1.1.2 The Human Beings Freedom

In Sartre’s view, the human beings’ freedom is the nature of human beings. Sartre (2007) said, “That is what I mean when I say that man is condemned to be free: condemned because he did not create himself, yet nonetheless free, because once cast into the world, he is responsible for everything he does” (p.29). This statement explains why human beings have a freedom. The freedom of human beings is not the character of them. The freedom of human beings is their nature. Human being is the being-for-itself. The essence of human beings is not determined by the other essence or existence.
This freedom is the consequence of the essence in human beings. Human beings are the only beings in which the existence precedes essence. Sartre believed that human beings do not have a blueprint in their existence. Human beings’ existence is like a piece of blank paper. The essence exists after the blank paper has some words written on it. Sartre (2007) added, “Man is nothing other of what makes himself” (p.22). It means that human beings are what they make or what they choose in their existence. There is no one who can take a decision for someone’s life.

As consequences of this freedom, human beings have to write their own essence. As long as someone still lives, it cannot be told that he is what he is. It is because human beings have a freedom to change this essence. For examples, Soekarno is a good and very confident person. It is because his essence or meaning has been taken as a good and very confident person after he passed away. Another example is Lionel Messi is the greatest football player in the world. It is because people do believe Messi still has freedom to become the bad one, or to suffer a bad injury in his best age. As long as someone is still alive, he or she still has a chance to take every possibility on his or her existence.

However, this freedom is finite. It has its own limitations. Sartre (1987) said, “A freedom which would produce its own existence would lose its very meaning as freedom” (p.485). It means that our freedom cannot produce its own existence. It still needs other things to exist. These limitations of the freedom, in Sartre’s words, are the factities. These factities are the place, the past, the
environment, the fellowman and the death. These facticities limit our freedom as human beings.

The first one is the place. Sartre (1987) defined the place as “the spatial order and by the particular nature of the "thises" which are revealed to me on the ground of the world” (p.489). The place is needed and in the other hands limits the freedom of human beings. Human beings need a place and cannot escape from the place. Even, the place determines the existence of human beings.

The second one is the past. Sartre (1987) said that the freedom that we could not modify its past in anyway (p.496). The past is the fact that we should receive. Human beings’ freedom even cannot modify it. Sartre (1987) also stated that the past is something that irremediable (p.496). For example, I was a student of SMA Seminari Mertoyudan. I cannot refuse this fact. I also cannot modify or reconsider this fact. I chose to be a student in SMA Seminari Mertoyudan, However, my freedom, which is nature of me, could not make me to retake another decision in the past.

The third is the environment. It is different from the first, which is the place. In Sartre’s words, this environment is the situation or the global changes surroundings. The example is like when I want to go to my campus by motorcycle. On the way to my campus, I feel that the sun is shining brightly. I feel hot. This environment can limit my freedom as human beings. Other examples is when Merapi exploded. We could not go anywhere. The environment limited us to do some activities. We could not go anywhere because the ash of Merapi could harm us. Sartre (1987) said, “My action can reveal this other existence to me but
does not condition it” (p.506). It means that human beings just can act to do something but they cannot to condition something. Indeed, human beings have its own limit in the universe.

The fourth is the fellowman. It means that the existence of other human beings limit individual freedom. The fact that human beings have to live with others is undeniable. Sartre (1987) said, “It refers to the original fact of the Other's presence in the world, a fact which, as we have seen, cannot be deduced from the ontological structure of the for-itself” (p.512). The presence of others in human beings existence is something that cannot be avoided. Human beings shall manage themselves to the presence of others.

The last limitation is the death. The death is the limitation of human beings’ existence. Sartre (1987) defined the death as “…the final boundary of human life.” (p.532). Death is the “wall” which separates the existence and the essence. Sartre (1987) also said, “Death becomes the meaning of life, as the resolved chord is the meaning of the melody” (p.532). In Sartre’s view, death is the “door” to get the essence of the individual existence. It is the same with Sartre’s idea on existentialism, which is existence precedes essence. The life is the existence and the essence is the meaning of life. Death is the connector between the existence and the essence. In the other hands, death also is the limitation of the human beings existence.
2.1.1.3 The Responsibility of Existence

Behind the freedom of human beings, which is the nature of human beings, there is a responsibility. This responsibility of the existence is absolute. It is because the responsibility of the existence comes after the choice in human beings’ life. Human beings, in their existence, have made many choices. These choices also result some consequences. Sartre (1987) said that they are responsible for their life and for themselves as a way of being (p.553). This responsibility is a form of the way of being in human beings existence.

This responsibility is not the individual responsibility. It is also for the whole world and the other human beings. Sartre emphasizes on the effect of our choice to the world. Individual choices affect the whole world. Sartre (2007) stated, “And when we say that man is responsible for himself, we do not mean that he is responsible only for his own individuality, but that he is responsible for all men” (p.23). The individual responsibility is not solely for himself, but also for all men. In the other words, on the shoulder of human beings, there is a big responsibility for the existence of all men. Human beings cannot just think about himself or his own existence. He also has to think and to consider about the others and the effects of his choices to the others.

Individual cannot avoid this responsibility. If someone thinks about his choices that will not affect to others just because he is sure that he is the only one who does things like these, it is mauvase foi (self-deception or bad faith). Sartre (1987) defined “Bad faith is obviously falsehood because it is dissimulation of man's full freedom of commitment” (p.48). This bad faith is a form of conflict,
which lies in the existence of human beings. The consciousness of human beings has to face the facticity and there is negotiation between the consciousness and the facticity.

2.1.2 Theory of Symbols

Holman and Harmon (1968) defined symbol as “an image that evokes an objective, concrete reality and suggests another level of meaning” (p.44). Meanwhile Guth (1997) defined symbol as “a detail, a character or an incident that has a meaning beyond its literal role in the narrative” (p.189). Thus symbol can take any form and symbol can give a new meaning to the readers.

In connection with those theories, symbols can be classified into several categories. Reaske (1974) classified symbol into two classes (p.109). They are public symbol and private symbol. Public symbol is a symbol that has the same connotations whenever they occur through repeated use. These symbols usually derived universal experience. In other words, public symbol is a symbol that everyone has the same meaning on it. For example, the cross is a symbol for Christianity; the “weapon” is a symbol for military authority. In the other hand, private symbol is a product of particular poet’s imagination. Usually private symbol is derived from someone’s thought. Private symbol can be interpreted only in the mind of poets or the readers. For example, the “pen” for a poet can be a symbol of carefulness.

Interpreting a symbol in a literary work is not easy. In giving an interpretation of a symbol in a literary work, the readers should notice some cautions, which can guide the readers into better interpretations. Perrin (1974)
gave some cautions that could be used for the readers in interpreting a symbol (p. 214). The first caution is that the readers should find clues, hints and details in a literary works. These clues help the readers in defining the context or situation from the particular literary works. The clues, hints and details should not be neglected for they lead to eventual understanding. The second caution is that a meaning of a symbol should be established and supported by entire context of literary works. Perrine (1974) said that a symbol has more meanings when it puts inside a story of literary works (p.214). It means that a meaning of a symbol in a literary work should be established by its context and its story.

Symbols also can add more dimensions to a poem. With symbols on a poem, the readers can have more point of views to see the poem. In this case, an accurate interpretation of a symbol needs delicacy, tact and good senses to catch and to interpret a meaning beyond a symbol. Perrine (1974) stated, “Symbol is interpreted according to the context of the poem and the person who can interpret it based on the central meaning of the poem” (p.634). This statement means that the poet just provides the context inside the poem. Then, the readers should interpret the symbols by the context, which is given. Hence, the interpretations of the readers enrich perspectives of the poem.

2.1.3 Theory of Human Development

Chardin (1959) said, “The human race was designed to unfold and to culminate in a multiplicity of units achieving, each in itself, their maximum development.” (p.193). Here, the purposes of human beings were clearly
explained. Human beings were designed to achieve the maximum point of development. This encouragement to find the best in human beings is necessary.

In addition to his opinion, Chardin also believed that human beings have some right and some absolute duties in their existence as being. The first one is the duty. Chardin (1959) believed that the duty of human beings is to develop his own personality (p.195). In the other hands, human beings also have rights. According to Chardin (1959) the human beings rights are as follow:

Not to be deformed by external coercion but inwardly super-organised by persuasion, that is to say, in conformity with his personal endowments and aspirations. The relative right of the individual is to be placed in circumstances as favorable as possible to his personal developments. (p.195)

From the statement above, human beings must develop their potential to their maxima. Human beings have an absolute duty in their existence. Moreover, Chardin (1957) believed, “The more complex a being is, the more aware does it become” (p.111). Human beings have structure that is more complex than other beings. As the result of this complex structure, human beings have consciousness to his existence.

2.2 Review on Joko Pinurbo’s Background

Joko Pinurbo was born in Pelabuhan Ratu, Sukabumi, West-Java, Indonesia on 11 May 1962. He is popular as a poet because of his narrative and ironic style. He started writing poems since he was 20 years-old. He likes to write a narrative poem. He likes to play words and to reveal a new sense from usual words. This style is considered as a brand-new style in Indonesia.
He also had won some awards, such as *Penghargaan Buku Puisi Terbaik Dewan Kesenian Jakarta, Hadiah Sastra Lontar, and Sih Award (Penghargaan Puisi Terbaik Jurnal Puisi)* in 2001. He was invited to the Poetry Festival Winternachten Transnational in London also in 2001. Linda Owens and Harry Avelling also translated his anthology, “*Celana*” into English, which later named “Trouser Doll”.

He never stops making improvements in the way of writing poems. He always tries to explore a new way to write a poem. In 2013, he published an anthology entitled “*Haduh, aku di-follow*”. In this anthology, he wrote his poem mostly in 140 characters, which named as *puitwit*.

2.3 Theoretical Framework

In this part, the writer gave explanations about how the theories were used as the framework to answer the formulated problem in this study. The explanations covered the significance of each theory in this study. This framework was also guidance for the writer to analyze the poems.

The writer used the theory of existentialism, as the main operational concept in analyzing the poem. This theory was used to help the writer to know deeper about how human beings constitute their essence. The writer used the theory of existentialism which was proposed by Sartre (1987). The writer admitted that the theory of existentialism was not enough to analyze the poems. Thus, the writer decided to employ other theories. They were the theory of human development and theory of symbols.
The theory of human development was used as the support in analyzing the duty of human beings in their existence. This theory was used because the writer believed that the theory of existentialism has some lacks in explaining the duty of human beings. By employing the theory of human development, the writer had more supports in analyzing the poems.

The theory of symbols was used because the aim of this study was to reveal the meanings of the “pants” in “Pants 1”, “Pants 2” and “Pants 3” written by Joko Pinurbo. The “pants” here was used as a symbol in those three poems. Thus, the writer employed the theory of symbols, which was proposed by Reaske (1974). The writer also employed the theory of symbols, which was proposed by Perrin (1974) in order to limit the context of interpretations. At the end, the steps above led to the meanings of the “pants”.
CHAPTER III

METHODODOLOGY

This chapter is divided into three parts. They are object of the study, the approach of the study and the method of the study. In the object of the study, the writer discusses about the objects of the study. The approach of the study deals with the approach, which is used in the study. The method explains about the procedures and steps that are used in this study.

3.1 Object of the Study

The objects of this study are the three poems, which are written by Joko Pinurbo. Joko Pinurbo is a poet who has published many anthologies. His first anthology entitled “Celana”. This anthology later received an award from Lontar Foundation in 2002. In the same year, this anthology was translated into English. They are “Pants 1”, “Pants 2” and “Pants 3”. These poems are chosen because they bring the symbol of pants inside them.

The first poem, “Pants 1” was written in 1996. The original title of this poem is “Celana 1”. It was also included into Anthology, which entitled “Celana” which won Lontar Award in 2002 and was translated by Linda Owens into English. It has 5 stanzas and 22 lines. It has no certain rhyme in this poem, but it is told in narrative ways. The poem is about the man who looks for the right and proper pants.
The second poem is “Pants 2”. This original title of the poem is “Celana 2” which is also included into “Celana” anthology. It was written in 1996. It is the poem which has 8 stanzas and 20 lines. It has no certain rhyme. Linda Owens also translated it into English. The poem is about the students who have incomplete understanding of pants.

The last poem is “Pants 3” which was written in 1996. Its original title is “Celana 3” which is also included into “Celana” anthology. It is the poem which has 5 stanzas and 17 lines. It has no certain rhyme. Linda Owens also translated this poem into English. The poem is about the man and the girl who have a different perspective in seeing pants.

3.2 Approach of the Study

The focus of the study is to reveal the symbolic meaning of pants in Joko Pinurbo’s “Pants 1”, “Pants 2”, and “Pants 3”. This study used an existentialism approach. The existentialism theory used in this study, is the existentialism of Sartre. The writer chose this approach because the writer believed that existentialism is very appropriate to analyze the relationship between the symbols and the existsences and essences of human being. In addition, Nordmeyer (1949) stated, “…only when these pursuits pretend to have plumbed the ultimate secret of human existence…” (p.585). This approach was used as the form to change the human beings subjective.
3.3 Method of the Study

In completing the analysis of this study, the writer used library research. According to George (2008), library research is an investigation involving accepted facts, unknown, speculations, logical procedures rigorously applied, verification, evaluation, repetition, and ultimately an interpretation of findings what extends understanding. The writer chose the library research because the writer believed the library research is fit for this study. The library research helped the writer to analyze the poems.

George (2008) also suggested that in library research there are some important words, which have to be understood. They are to find, source, and tool. To find means to discover the facts about, to identify the existence of anything. It means that in library research, we are in pursuit of discovering the facts about the things that we want. In here also, source means the evidence that supplies at least a partial answer to our research question. Finally, tools are anything that either encapsulates common knowledge or points you to a source.

There would be some steps that had to be done by the writer. The writer should do some steps. The first step was choosing the three selected poems. The writer read the poems for several times in order to get better understanding. The writer also read the original version of the poem since the poems were written originally in Bahasa Indonesia. The second step was the writer was making some notes of the poem. Third, the writer had to find and read the related theories. Fourth, the writer analyzed the symbolic meaning of the ‘pants’ based on the
theories. Fifth, in the analysis, the writer also gave the analysis of the whole poems, since the poems were related each other. The last one, the writer made conclusion based on what the writer found on the analysis.

Some sources were used in this study. The primary source of the study was the three selected poems taken from the anthology of “Trouser Doll” by Joko Pinurbo. They are “Pants 1”, “Pants 2” and “Pants 3”. The writer also read the original version of the anthology entitled “Celana”. The secondary sources were used to help the writer to reveal the symbolic meaning of trouser in those poems. The writer also read some books of Sartre to understand more and deeper about existentialism. They are Being and Nothingness: a phenomenological essay on Ontology (1968), Existentialism and Human Emotion (1987) and Existentialism is Humanism (2007) and some of journals in which the writer downloaded from the internet.

3.4 Validity and Reliability

A set of triangulating steps were taken in order to maintain the high degree of validity or trustworthiness of data analysis. Upon the completion close readings on the selected poems, the writer conducted systematic analytical activities. At the very early stage of the analysis, the writer’s interpretations were heavily drawn from the readings. However, the writer found the early interpretations was underwent some revisions throughout this interpretive stage. Early interpretations were frequently sketchy, incomplete and thus immature. A personal self-reflection on the interpretive results led the writer to seek more feedback, comment and
insight from other significant people. First, the writer did some discussions about the early interpretations with Christina Kristiyani. Then, the writer also had some discussions with Henny Herawaty about some theories that can be used in consolidating the interpretations. The writer also had some consultations on existentialism with Chrysogonus Siddha Malilang and Antonius Herujiyanto.
CHAPTER IV
ANALYSIS

In this chapter, the writer answers the research question, which is formulated in Chapter I. To have deeper meanings in each poem, this chapter is divided into three parts. They are the analysis of the meaning of “pants” in “Pants 1”, the analysis of the meaning in “Pants 2” and the analysis of the meaning in “Pants 3”. In each analysis, the writer also divides the analysis into two parts. The first is the explication of the poem and the second is the deeper meaning. In the explication of the poem, the writer explicates about the surface meaning or literal meaning of the poem. While in the deeper meaning analysis, the writer analyzes the meaning with theory of existentialism, theory of human development and theory of symbols. The center of the discussion in this chapter is the meaning of the words ‘pants’ as a symbol in each poem. In the end of the chapter there is a brief summary of what the writer has found to sum up the symbolic meaning of ‘pants’ in each poems.

4.1 The Meanings of “Pants” in “Pants 1”, “Pants 2” and “Pants 3”

The word “pants” in the “Pants 1”, “Pants 2” and “Pants 3” always comes up in those three poems. In those three poems, Joko Pinurbo uses the word “pants” to deliver his messages and idea to the readers. To know more about the meaning of the word “pants” in those poems, the writer provides the analysis as follows:
4.1.1 The Meaning of “Pants” in “Pants 1”

In this part, the writer divides the analysis into two parts. The first part is the explication of the poem “Pants 1”. The second part is the deeper meaning of “pants”.

4.1.1.1 The Explication of the Poem “Pants 1”

The title of the poem is “Pants 1”. It is because Joko Pinurbo, who is the writer of the poem, has written other poems, which have the same titles. He uses the third man point of view in this poem. The purpose of using the third man point of view is to invite the readers to feel the same experience.

In order to understand more on the literal meaning of the poem, the writer analyzes stanza-by-stanza of the poem as follows:

The First Stanza

He wanted to buy new pants
For wearing to a party
In order to look more handsome
and distinguished.

The first stanza of the poem tells the readers about a man who wanted to buy new pants. The man would use the pants to attend a party. The man really needed the pants since he wanted to become more handsome and distinguished in the party. He believed by wearing the new pants, he would be more handsome and
distinguished. The man wanted to look more handsome and distinguished because the party was so important to the man.

**The Second Stanza**

He tried a hundred different pairs
in various clothing stores
but didn’t find even one
that was right for him

In the second stanza, there is a description when the man went to the clothing store. There, he tried many different pairs of pants. He went from a store into another store just to find the right pants. He had gone to every clothing store in the city to find the right and fit for him. However, he had not found his right pants yet.

**The Third Stanza**

Even worse, he tore off his own pants
In front of the sales girls
who swarmed around and flattered him
and threw them away

In the third stanza, the man went to a store. He tried to find the right and proper pants. In that store, the man still could not find his right pants. He was disappointed. He tore off his own pants in front of the sales girls in the stores. This disappointment was also the result of the sales girls who swarmed around
and flattered him. It seemed that the sales girls tried to force the man to buy ones of the pants in that store. This depression, which came from the sales girls, made the man tear his pants off and threw it away.

_The Fourth Stanza_

“You don’t get it, do you?
I’m looking for pants,
Ones proper and fit,
to wear to the cemetery.”

The fourth stanza is written in quotation mark. It is to show that this stanza is the form of direct speech. This direct speech was addressed to the sales girls who did not understand what the man was looking for. The man showed his disappointment by saying to the sales girls about what pants that he was looking for. Even, he shouted at them and he restated his purpose of buying new pants. He thought that the sales girls did not understand about the pants that he looked for. He also said about the place of the party in the cemetery.

_The Fifth Stanza_

Then he fled pant-less
And wandered about
In search of his mother’s grave
Only so he could ask;

“Mother, where did you put those cute, little pants
I wore when I was a baby?”
In the fifth stanza, the man decided to flee pant-less and he wandered about. In his wandering, he remembered about his cute little pants that he wore when he was a baby. He believed that those cute little pants were the right and proper ones to wear to a party, which was held in a cemetery. He went to his mother’s grave then he asked his mother where the little cute pants that he wore when he was a baby were.

4.1.1.2 The Deeper Meaning of “Pants” in “Pants 1”

After analyzing the surface meaning, the word “pants” here becomes the main symbol of this poem. First, the poem tells about someone who looks for the pants. From the first stanza of the poem until the last stanza of the poem, the word “pants” is the one which is being looked for. Second, the “pants” becomes the title of this poem which is the representative of the content of the poem.

On the other hand, the ‘pants’ here also has a role to the man. The role of ‘pants’ to the man is a medium for the man to show his uniqueness. The ‘pants’ is able to make the man become “more handsome and distinguished”. In the first stanza, there is a description about the purpose of having this ‘pants’.

For wearing to a party

In order to look more handsome

and distinguished. (2-4)

The purpose of having this “pants” is “for wearing to a party/In order to look more handsome and distinguished.” (2-4). The phrase “more handsome and
“distinguished” is a sign that these pants needed to show his uniqueness. The word “Pants” represents the uniqueness of human being. In other words, the uniqueness of human beings is the essence of the human being. Every human being must have different essence on his own existence. Sartre (1987) said, “…the presence of the for-itself as for-others is even the necessary condition for the constitution of the for-itself as such” (p.95).

The word ‘pants’ as a symbol of the man’s essence is also shown in how important the pants to the man are. The man needs to find the right pants to wear for a party. This pursuit is in the sake of fulfilling his responsibility on his existences. Sartre (1987) said, “this absolute responsibility not resignation; it is simply the logical requirement of the consequences of our freedom” (p.53). In other words, human being has the responsibility to give meaning of his life. This is a consequence of human being’s freedom.

The man also experiences the choices in his pursuit of the right “pants”. There are many choices of “pants” in the store. However, the man still cannot meet with his right “Pants”. He also tells the sales girls “You don’t get it, do you? I’m looking for pants, Ones proper and fit, to wear to the cemetery” (13-16). This statement is a form of his disappointment of failing to find the right pants in his pursuit.

The end of the pursuit of the ‘pants’ is in the man’s mother’s grave. It is shown in “Then he fled pant-less/And wandered about/In search of his mother’s grave” (17-19). Going to his mother’s grave is the result of his reflection and final
decision in finding the right “pants”. He asks, “Mother, where did you put those cute, little pants/I wore when I was a baby?” (21-22). In the end, the man realizes that the right and proper ‘pants’ is the one which he wore when he was a baby. The word ‘pants’ in the end of the poem become a final remark of the pursuit. The man finally gets his “pants” which meets with his concept of the “right and proper pants”. The lost “pants” here is the man’s childhood. The man feels that his childhood is the one that he wants to take.

The pursuit of the right “pants” is also same with the “existence precedes essence”. The man lost his existence and then gets his essence. His essence is in the hand of his mother and his childhood. His pants, that he wore when he was a baby, represent his missing piece of life. He finds that his true essence of his life lies on his mother’s hand. His happiness of childhood is the essence of his existence.

Overall, the “pants” has been used as a symbol to describe the pursuit of human being essence. The “pants” describes on how the man really needs it for his purpose to become “more handsome and distinguished”, in other words, it is his uniqueness. This pursuit of the ‘pants’ is a form of man’s responsibility on his own existence. In the end, he realizes that the proper and right “pants” is the pants which he wore when he was a baby.
4.1.2 The Meaning of “Pants” in “Pants 2”

In this part, the writer divides the analysis of the “pants” in Pinurbo’s “Pants 2” into two parts. The first part is explication of the poem “Pants 2” written by Joko Pinurbo. The second part is the deeper meaning of “pants”.

4.1.2.1 The Explication of the poem “Pants 2”

The “Pants 2” tells about the incomplete understanding of the pants and the matter inside them. This poem uses “we” as the pronoun. The word “we” is used to invite the reader to enter the same experiences with the speakers. Through “we” also, the readers will get the better understanding on the experience told by the speaker. The writer also uses stanza-by-stanza analysis to find out the surface meaning of the pants in “Pants 2”.

The First Stanza

In school, we were often told to draw pants,
Polite and proper ones, but were never taught to render
The nooks and crannies inside, and so we grew
Into sweet children, fainthearted and afraid
Even of our own destinies.

In the first line of the first stanza, there is a description of some people’s experience when they were in school. The word “we” refers to the speakers and his friends. The word “we” also refers to the readers who have the same experiences with the speakers. In their school, they were taught to draw the pants.
These pants were the polite and proper ones, not any kinds of pants. However, the students were never taught to interpret the things inside pants, which were nooks and crannies. As a result, these students grew up as sweet and fainthearted children, and were afraid of their own destinies. The students were sweet children because they drew the polite and proper ones. On the other hand, the students were afraid of their own destiny. Later, they got into a habit of being afraid of asking and interpreting something taboo in their society.

The Second Stanza

That’s why we were naughty and secretly drew graffiti and dirty pictures on the bathroom walls, and so grew used to being people who enjoy defiling themselves.

In the second stanza, the students became naughty. This is because of their incomplete understanding of the matters inside pants. They tried to interpret with their own way. In the next line, the students, who had became naughty; drew graffiti and dirty pictures on the bathroom walls secretly. This action is the form of their incomplete understanding of the pants and what inside the pants. They wanted to fulfill their incomplete understanding but they did it in a wrong way. Their habits made them grow old as the one who enjoyed defiling themselves.

The Third Stanza

Once we had grown old and weak, we were able to fantasize about matter inside pants:

There was the little king, vicious and rebellious
There was the old philosopher, sleepily ruminating on
Nature’s secrets
There was the volcano, holding a mountain of magma
And there was the sacred embryo cave, where sinners
And faithful alike paid their devotions.

In this stanza, the students had grown old and weak. However, they still tried to complete their understanding of the pants. They still wanted to complete their understanding which were never taught by their teacher. The only way to fulfill their desire was by fantasizing the matters inside pants. They tried to interpret about the pants. They used their imagination to complete their understanding of the matters inside pants. They produced imaginations and parable to understand the matters inside pants. Students gave their understanding about the matters inside pants through imagination. They imagined that inside pants there were the little king who was vicious and rebellious, the old philosopher who was ruminating on nature’s secret sleepily, the volcano which hold a mountain of magma, and the last was the sacred embryo cave where the sinners and faithful alike paid their devotions. These images are the result of their thought. They tried to explain the matters inside pants through imaginations.

The Fourth Stanza

They say that Columbus, after sailing the globe,

In the end discovered a new continent inside pants,

And that Stephen Hawking is deeply engrossed
in meditation there.

In the fourth stanza, the students, which had grown old, also got the stories of those who had understood about pants and the matters inside them. Colombus, the man who discovered America, found a new continent inside pants. Colombus, as we know, is the man who had gone to many places. He also found new continent during his exploring and wandering. The other figure is Stephen Hawking. Stephen Hawking is a genius person who found the big bang theory. Inside the pants, Stephen Hawking was meditating. He was deeply engrossed in his meditating. Stephen Hawking also had a great understanding on pants and the matters inside them. He used the pants to be a place of his meditation.

4.1.2.2 The Deeper Meaning of “Pants” in “Pants 2”

The “pants” here represents on how human beings realize their fulfillment of life. This fulfillment of life manifests to the story of the students. When they were students, his teacher taught them to draw the polite and proper ones. However, the “matter inside pants”, which is nooks and crannies, was never told. It seems that the “matter inside pants” is taboo. Hence, the students should not know about them since they were only children.

The students knew how to be good people. Their teacher taught them goodness. However, the students still could not apply the lessons into their life. They still could not realize what potentials and passions within them. This unawareness made them start defiling themselves. On the other hand, the students kept their anxiety for the fulfillment of life.
The effort in understanding the “matters inside pants” is also a representation of man duty in developing his potential. Chardin (1959) said, “The human race was designed to unfold and culminate in a multiplicity of units achieving, each in itself, their maximum development.” (p.195). This duty is reflected in the students’ effort in understanding the “matters inside pants”. The students keep trying to understand about the “matters inside pants”. It is like their duty to know and develop their potential within them.

The effort to understand about the “matters inside pants” ends when the students had grown up old and weak. These students finally realized about what “matters inside pants”. They realized that “matters inside pants” are their potentials and passions within them. These potentials and passions manifest into a king, philosopher, volcano and even sacred embryo cave. They never realized about the “matters inside pants” until they had already grown up old and weak. They reflected about their findings in their existence. The point here is there are potentials inside the students. They can use them in order to develop themselves or they can use them to destruct themselves. In the poem, a potential is like the sacred embryo cave, it can be a place for sinners, but it can be for faithful to pay their devotions.

In the end of the poem, the students also found some people who had understood their potentials and passions. There were Colombus and Stephen Hawking who had found their understanding on their potentials and passions. Those people had courage to break the social law and to dig out their potentials and passions for the sake of the essence of their existence. It is shown in “They
say that Columbus, after sailing the globe, In the end discovered a new continent inside pants” (17-18).

“Pants” is the symbol of how individual dig out his or her potentials and passions. These potentials and passions are the value of human being. Human beings’ essence is the result of the choice in the human beings’ existence. Human beings are free to choose whatever he wants to be. There are rules and laws in our life. These rules and laws are made so that every human can cope with other human existence. On the other hand, human beings are condemned to be free. They are free to choose how they respond with the laws and rules. However, the main duty of human existence is to develop what lies inside. There is no reason for someone to ignore and to hide every potentials and passions inside them.

4.1.3 The Meaning of “Pants” in “Pants 3”

In this part, the writer divides the analysis of the “pants” in Pinurbo’s “Pants 3” into two parts. The first part is the analysis of surface meaning of “pants”. The second part is the deeper meaning of “pants”.

4.1.3.1 The Explication of the poem “Pants 3”

The poem here tells the readers about someone who had found the dream pants. The man here wanted to show his pants to his girlfriend. Unfortunately, his girlfriend did not care for his new pants. She felt that the matter inside pants was more interesting. The poem uses the third person omniscience in narrating the
story. Like the previous analysis, the writer firstly does stanza-by-stanza analysis on the poem.

The First Stanza

Finally he found his dream pants, the ones he had wanted

For so long, though he had had to scour the entire city for them,

and go into each and every clothing store.

The first stanza describes about the man who had found the dream pants, the ones he had wanted for so long. The pants were so special to the man. It was because in finding the pants, the man had to scour entire city. Moreover, the man also had to go to each clothing store. The man had moved heaven and earth to find the pants.

The Second Stanza

He smoothed out his pants in the mirror, vainly patting his flat Ass and its phony machismo. “The real thing, made in America.” He said to the fool parading in the mirror.

In the second stanza, the man tried his new pants in front of mirror. He felt that he looked manlier than before. The man patted his flat ass as if he was manly and cool. The using word of “machismo” and “phony” also describes about the artificial condition from the pants. The man felt that he was manly and cool because the pants were made in America. The word “America” represents the
superpower country, which is United States of America. The man thought that everything made in America was cool. Even, the man defined the thing made in America as the “real thing”. The word “real” emphasized on how the pants, which is made in America make him manlier.

The Third Stanza

And that night he went out to meet his girlfriend waiting for him in a corner of the graveyard.

He showed off his pants: “They’re the real thing, Made in America.”

In the third stanza, the man met his girlfriend. She had been waiting for him in a corner of the graveyard. In a corner of a graveyard, the man showed off his new pants. He also tried to convince his girlfriends by saying that his pants were made in America. This meeting could be a secret meeting. The situation of graveyard, which is silence and quiet, could be a sign that the man and his girlfriend secretly met in a corner of a graveyard. It could be also the man only wanted to show his special things to his lovely one.

The Fourth Stanza

But the woman was more attracted to the thing Roosting inside his pants. She was brazen.

“Take off your pants and get rid of them!”
Unfortunately, the woman was more attracted to the thing inside his pants. The woman did not see the new pants. It is shown in the fourth stanza. The thing inside pants was even manlier. The word “roosting” wants to show how the thing inside pants is manlier rather than the pants which is made in America. The woman also did not believe with the man’s word. Even, in order to see the thing inside pants clearly, the woman asked the man to take off his new pants, which were made in America, and got rid of them.

The Fifth Stanza

Slowly he opened his new pants,

Their style so manly and cool,

And found that his bird, caged all this time,

Had somehow flown away.

Finally, in the fifth stanza, the man found his new pants were meaningless. The pants itself did not bring any good impression for the woman. The woman was more attracted with the thing inside pants. Moreover, his girlfriend asked him to take off his new pants. The man finally decided to follow what the woman wanted. He slowly opened his new pants and found that the thing inside pants, which was his bird, had somehow flown away.
4.1.3.2 The Deeper Meaning of “Pants” in Pinurbo’s “Pants 3”

In this poem, the word “pants” is a symbol of self-deception. It happens when the man looks more on the cover rather than thing inside it. This self-deception makes the man thinks that he is cool and manly. He thinks that his woman will like the cover.

The self-deception of the man makes a conflict between the woman and the man. However, in this conflict, the man experiences consciousness on his thought. At first, he really believes that his new pants will impress his woman. Sartre (1987) said, “Bad faith is obviously falsehood because it is dissimulation of man's full freedom of commitment” (p.48). The man makes a façade to cover himself. This façade gives a comfort zone for the man, even if it is not himself.

On the other hand, the girl looks the different side of the “pants”. She thinks that the “pants” are only the cover or the outer layer of the most important thing, which lies inside the “pants”. She also asks the man to take off the “pants”. The woman does not only ask the man to take off the “pants”. She also asks to get rid of the “pants”. The woman seems uninterested with the man’s thought. The man has tried to convince the woman by saying “They’re the real thing./Made in America.”(9-10). However, the woman still looks the “pants” as the cover. She considers the “pants” as an unimportant thing. The woman tries to invite the man to go out from his self-deception.

However, the man finally realizes about the woman’s perspective. He takes off the new pants then gets rid of them. He also realizes that he has hidden
himself under the new pants. He finds that he has no authenticity inside himself since he depends himself on his new pants. After realizing that the pants are useless, he finds that there is nothing to do with the pants. The “pants” comes from the outside of his existence. The woman brings the new consciousness that the essence is not the “pants” but the “things inside pants”.

Overall, the word “pants” here represents the self-deception of the man. The man does not want to believe in himself. He really believes that he can find himself in his new pants. He refuses to enter himself. He prefers to believe in his new pants, which are made in America, rather than to believe in what he has. This self-deception is finally collapsed when the woman refuses to receive the choices of the man. Moreover, the woman asks the man to take off his new pants then believes in what he has. However, the awareness of the man is too late. The man has already lost his authenticity when he starts believing in himself.

4.1.4 The “Pants” as the Representative of Human Essence Pursuit

The meaning of the word “pants” is different in each poems. It is because the poems tell the “pants” from the different perspective. In “Pants 1”, the “pants” is the only thing that the man wants. He feels that he needs the “pants” in order to look more handsome and distinguished. In “Pants 2”, the “pants” become the idea, which has to be understood by the student. However, in “Pants 3”, the “pants” is not more than just a cover for the “matters inside pants”.

The pursuit of “pants” is the representative of the pursuit of human beings’ essence. It is shown in how the word “pants” is used in each poem. Although in
each poem the word “pants” has different meanings, the word “pants” is still used to describe how human beings pursue his essence. This pursuit is the form of the responsibility of human existence.

Joko Pinurbo describes this responsibility in “Pants 1”, “Pants 2” and “Pants 3”. In “Pants 1”, the “pants” becomes the most important thing, which can make the man different. The man tries to find the “pants” so that he can be different from the others in the party. In other words, the man tries to find his essences in his life. In “Pants 2”, the “pants” becomes the thing that has to be understood completely. At the beginning, the students have learned about “pants”. However, their teacher hides some ideas about what inside “pants”. Finally, the students try to complete their understanding about “pants” and they try to find the thing inside “pants”. Through imagination, they find the meaning of the “pants”. This description about the pursuit of “pants” is the description of how human being constitutes their essences. In other words, education should be the one that helps human being to search their essence of existence. In the “Pants 3”, the “pants” become a medium to describe about the truly essence of human being. The “pants” is less important than the matters inside “pants”. Finally, the man realizes that the matters inside “pants” are more important and have more meaning rather than the pants. His meaning or his essence is inside “pants”. However, it is too late for the man to find the essence of his existence. His essence, which is the matters inside pants, has flown away.
CHAPTER V

CONCLUSION, SUGGESTIONS AND IMPLICATIONS

This chapter is divided into two parts. The first is conclusion. In this part, the writer will provide the final remark of the analysis in this study. The second is suggestions. In the suggestions, the writer gives some suggestions for the future researchers.

5.1 Conclusion

Having analyzed the symbolic meaning of the “pants” in “Pants 1”, “Pants 2” and “Pants 3” in chapter IV, the study comes to an end. This study has a problem-formulated question. It is “what are the meanings of “pants” in “Pants 1”, “Pants 2”, and “Pants 3” by Joko Pinurbo?”

The answers to the research question are based on the analysis on Chapter IV. As described in Chapter IV, the “pants” is the symbol of the pursuit of human being essence. This pursuit is described in “Pants 1”, “Pants 2” and “Pants 3”. In “Pants 1”, the “pants” becomes the pursuit of human being essence. In “Pants 2”, the “pants” becomes the symbol of passions and potentials of human beings. In “Pants 3”, the “pants” becomes the symbol of self-deception. In order to look human beings’ essence, individual should look their existence deeper. The “pants” becomes the cover of the true essence.
5.2 Suggestions

In this part, the writer would give some recommendations for future researchers and teachers. Having analyzed the symbolic meaning of “Pants” in “Pants 1”, “Pants 2” and “Pants 3” by Joko Pinurbo, the writer believes this study still can be developed further. The recommendations as follows:

5.2.1 For Future Researchers, Upon Employing “Existentialism”

Existentialism is not an easy theory that can be understood in a day. The future researchers should read more to understand this theory. Since this theory has been reviewed and proposed by some of philosophers, the next future researchers can use another theory of existentialism to see the object from the other perspectives.

5.2.2 For Future Researchers on “Pants 1”, “Pants 2” and “Pants 3”

These three poems, written by Joko Pinurbo, have so many aspects to observe. Since these three poems also talk about gender, the writer suggests the future researchers use the feminism approach. The writer believes that the future researchers will get a different perspective to appreciate these poems by using the feminism approach.

5.3 Implications

The aim of education is varied. One of them is to liberate. Dewey (2001) proposed an aim of education as “how to choose in liberating and directing the energies” (p.112). It means that education should be a tool for people to absolve
people. This process of liberation can also be done through learning existentialism.

In the class, “Pants 1”, “Pants 2” and “Pants 3” can be used as objects to invite the students in reflecting more about existentialism. Through reflecting existentialism, the students can also develop more about their understanding on their main responsibility in their life. Furthermore, the poems can also be used as objects to invite the students learn critical thinking about existentialism and human development. The teachers can relate the poems with the creative learning, which can dig out the potentials and passions of the students.
REFERENCES


Appendix A : The Poems

Pants 1

He wanted to buy new pants
For wearing to a party
In order to look more handsome
and distinguished.

He tried a hundred different pairs
in various clothing stores
but didn’t find even one
that was right for him.

Even worse, he tore off his own pants
In front of the sales girls
who swarmed around and flattered him
and threw them away

“You don’t get it, do you?
I’m looking for pants,
Ones proper and fit,
to wear to the cemetery.”
Then he fled pant-less
And wandered about
In search of his mother’s grave
Only so he could ask;
“Mother, where did you put those cute, little pants
I wore when I was a baby?”

**Pants 2**

In school, we were often told to draw pants,
Polite and proper ones, but were never taught to render
The nooks and crannies inside, and so we grew
Into sweet children, fainthearted and afraid
Even of our own destinies.

That’s why we were naughty and secretly drew graffiti
and dirty pictures on the bathroom walls, and so grew used to
being people who enjoy defiling themselves.

Once we had grown old and weak, we were able to fantasize
About matter inside pants:

There was the little king, vicious and rebellious
There was the old philosopher, sleepily ruminating on
Nature’s secrets
There was the volcano, holding a mountain of magma
And there was the sacred embryo cave, where sinners
And faithful alike paid their devotions.

They say that Columbus, after sailing the globe,
In the end discovered a new continent inside pants,
And that Stephen Hawking is deeply engrossed
in meditation there.

**Pants 3**

Finally he found his dream pants, the ones he had wanted
For so long, though he had had to scour the entire city for them,
and go into each and every clothing store.

He smoothed out his pants in the mirror, vainly patting his flat
Ass and its phony machismo. “The real thing, made in
America.” He said to the fool parading in the mirror.

And that night he went out to meet his girlfriend
waiting for him in a corner of the graveyard.
He showed off his pants : “They’re the real thing,
Made in America.”
But the woman was more attracted to the thing
Roosting inside his pants. She was brazen.
“Take off your pants and get rid of them!”

Slowly he opened his new pants,
Their style so manly and cool,
And found that his bird, caged all this time,
Had somehow flown away.
Appendix B: Reflection

Creativeducation

A Reflection of Matters Inside “Pants”

Sartre in his book entitled *Existentialism is humanism*, proposed an idea of how people themselves as human being. Sartre (2007) said “a man who commits himself, and who realizes that he is not only the individual that he chooses to be, but also a legislator choosing at the same time what humanity as a whole should be, cannot help but be aware of his own fill and profound responsibility.” (p.25). Sartre wants to emphasize on human being responsibility of life. In the other words, Sartre invited us to give meaning on our life and make our life can be life which brings something to the other people.

Having read and analyzed the three poems of Joko Pinurbo, I believe that as a human being, we should know deeper about ourselves. One of Joko Pinurbo’s Characteristics is his simplicity in diction. He prefers to use the simple words to make a different sense of meaning. In other words, Joko Pinurbo invites the reader to “recycle” the words around them.

Most of the students in Indonesia have the same purpose of their education. Their education is their hope to lift up their social status and economic status. Education becomes a machine that can transform every student to the higher level. In other words, education is the salvation of their economic problems. This paradigm
happens because Indonesia still has to struggle on the economic aspect. Indonesia still includes in the developing countries. In the other side, government still struggle to create a good system to balance between the economic needs and the purpose of education. With this kind of condition, the students in Indonesia are lack of knowledge on the purpose of education.

Education should be the process that brings the awareness to the students. The awareness here is the awareness of himself to develop their ability and potential within themselves. Chardin (1959) said “the human race was designed to unfold and culminate in a multiplicity of units achieving, each in itself, their maximum development.” (p.193). It is human being duty to develop himself to the maximum point. However, in Indonesia, the people see education as the media to increase their social status or economic status. They do not see education as the process to develop the potential within them.

**DNA of Creativity**

As we know, Indonesia is not well-established country. There is much poverty in Indonesia. Moreover, many Indonesian people are uneducated; so much the worse there are many people who do not care with education. Education is not seen as primary needs. This condition will not help Indonesia to develop furthermore.

Many teachers lead their student to just memorize their lesson. Students do not have much time to explore more about their lesson. Teachers limit their area of
exploring. Some of teachers even impose the students to follow their mind. There is not time for the students and teachers to share about their own perspective in the class.

Creativity is needed. For me, it is the way on how human being survives. Without creativity, we become extinct. In our “DNA”, we have already had the creativity inside ourselves. The question in our mind is about whether we realize that we are creative or not. Some schools bet their student potential or creativity just to fulfill the industrial needs. We do know that we need money. In the other side, we also do know that we are human. We need something more than just money. Human being should create something in order to develop their potential to the maxima.

Schools should help the students to develop their “DNA of creativity” in order to help them to survive. This help can take any form. Schools can provide extra-curricular activity. For example, an art performance to accommodate the students who have passions in art, a sport club for those who have passions in sport. With these activities, the students could realize what potential within them. They also can develop their passions, potentials and creativities into maxima.

By having creative students, I believe that Indonesia would become a better country. Indonesia will have a solution for every problem happens in this country. Furthermore, there will be much more people who have hope for the better life.