

ABSTRAK

Mangalandum, Rosa Sekar. 2011. *Membaca Wajah Suku Asli Papua Lewat Novel Tanah Tabu*. Skripsi. Yogyakarta: Program Studi Sastra Indonesia, Fakultas Sastra, Universitas Sanata Dharma.

Secara harfiah, membaca wajah ialah menangkap ekspresi wajah untuk memahami si pemilik wajah dan juga untuk berkomunikasi dengannya. Tetapi, di dalam skripsi ini, wajah yang dimaksud adalah wajah pelaku-pelaku dalam novel *Tanah Tabu* sehingga wajah para pelaku dapat dibaca dari unsur intrinsik tokoh dan penokohan. Suku asli Papua (*the indigenous Papua*) yang dibaca lewat novel *Tanah Tabu* menampilkan “ekspresi wajah” melalui adat-istiadat, ritual, mata pencaharian/penghidupan, perilaku berbahasa, pertalian antara suku asli dengan tanah asal, dan juga persoalan masyarakat serta kebudayaan pendatang yang meminggirkan suku asli. Berdasarkan hal tersebut, penelitian ini dilakukan dengan tujuan untuk mendeskripsikan wajah suku-suku asli Papua, sebagai sosok yang terpinggirkan dari pandangan utama (pusat perhatian pembaca), melalui ekspresi-ekspresi kebudayaan suku mereka di dalam novel tersebut dengan memanfaatkan perspektif *the indigenous peoples*.

Pembacaan dipusatkan pada novel *Tanah Tabu* karya Anindita S. Thayf. Penulis memanfaatkan yaitu teori strukturalisme sastra mengenai unsur intrinsik tokoh dan penokohan dalam prosa fiksi serta perspektif *the indigenous peoples*. Penelitian ini merupakan penelitian kepustakaan. Metode yang dipakai untuk melakukannya ialah metode deskriptif analitis.

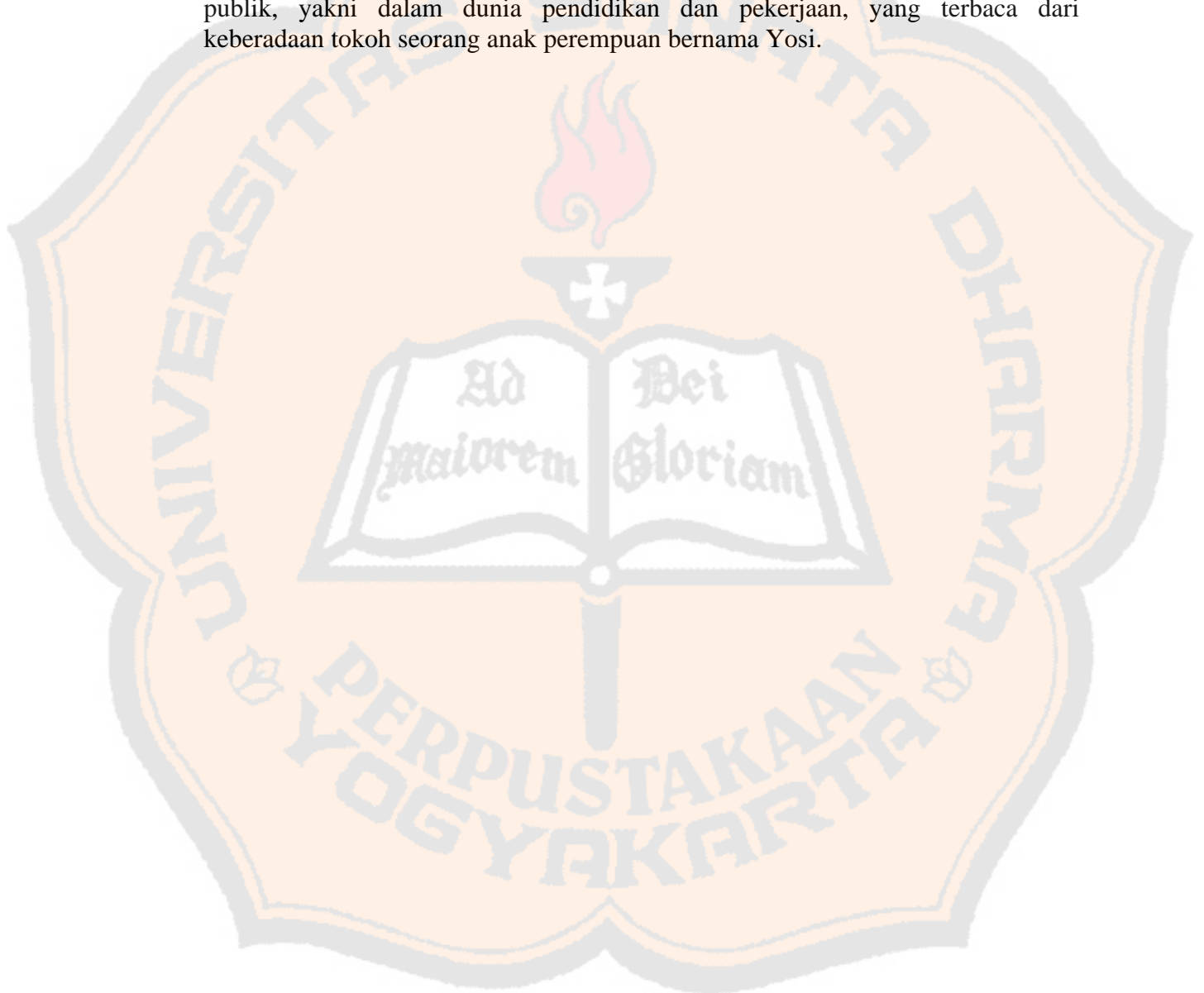
Dalam penceritaan novel *Tanah Tabu* mengenai suku asli Papua, baik suku yang disebut secara spesifik seperti Dani dan Amungme maupun yang disebut hanya dengan istilah orang Komen dan orang Meno, penulis membaca wajah praeksistensi suku asli. Suku Dani ialah penduduk asli (*original inhabitants*) di Lembah Baliem, sedangkan suku Amungme ialah penduduk asli di kawasan Gunung Nemangkawi. Secara turun-temurun, mereka menempati dan membangun kehidupan di atas tanah mereka masing-masing sehingga dengan demikian merekalah pemilik tanah itu. Sebagai pemilik secara adat, suku asli Papua yang ditokohkan dalam *Tanah Tabu* menunjukkan wajah memelihara dan nonmaterialis terhadap alam. Mereka mempertahankan tempat khusus bagi alam dengan menyebutnya Tanah Ibu. Sebagian suku asli setia melindungi tanah adat sesuai dengan kepercayaan tradisional, namun sebagian yang lain tanpa rasa malu malah menjual tanah adat kepada perusahaan pertambangan emas.

Wajah suku asli yang ditokohkan dalam karya Thayf ini masihlah wajah yang ditaklukkan. Pada era 1940-1950-an, suku Dani ditundukkan oleh tokoh bangsa kulit putih yang membangun pos pemerintahan kolonial di Lembah Baliem. Puluhan tahun setelah itu, suku Amungme dijajah oleh para pendatang dari luar pulau yang mendirikan tambang emas raksasa di Gunung Nemangkawi, gunung suci suku tersebut. Tempat suku asli sebagai kaum minoritas semakin jelas terbaca melalui ekspresi kebudayaan mereka yang, perlahan tetapi pasti,

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kalah dari pesona modernitas yang dibawa masuk oleh pendatang. Pakaian tradisional, alat tukar tradisional, mata pencaharian, bahasa ibu, hingga *noken* menjadi terasing dari suku asli sendiri.

Tidak luput, kaum perempuan suku asli menampilkan wajah yang ditundukkan dan diminoritaskan secara berlapis. Perempuan di dalam *Tanah Tabu* adalah perempuan yang mengalami peminggiran, dominasi, dan penindasan di ruang publik oleh adat, di ruang domestik oleh suami. Ada wajah perempuan Papua yang kesakitan dalam rumah tangga yang terbaca dari tokoh Mabel, Mace, dan Mama Helda. Ada pula wajah perempuan yang disingkirkan dari ruang publik, yakni dalam dunia pendidikan dan pekerjaan, yang terbaca dari keberadaan tokoh seorang anak perempuan bernama Yosi.



ABSTRACT

Mangalandum, Rosa Sekar. 2011. *Reading the Indigenous Papua's Visage through Tanah Tabu*. An undergraduate thesis. Yogyakarta: Indonesian Literature Study Program, Faculty of Letters, Sanata Dharma University.

To read someone's visage, literally, is to catch one's countenance, intended for an understanding of the visage owner and also for communication with her/him. But, within novel, visage refers to those of the characters', thus can they be read through characterization. The indigenous peoples of Papua's visage which is read through *Tanah Tabu* shows their "countenance" by means of the people's customary laws, rites, their means of livelihood, language they speak as means of communication, the indigenous' relationship to their motherland, as well as how newcomers' society and culture has problematically marginalized the indigenous of Papua. These things then inspired this research with an objective of analysing and describing the indigenous Papua's visage, as figures that has always been put aside of the readers' central attention, through their cultural expressions within the novel, using the indigenous peoples' perspective.

This research focuses its discussion to a novel entitled *Tanah Tabu* written by Anindita S. Thayf. This is a library research. The approach applied in it is the literary structuralism theory about characters and characterization in fictional prose and the indigenous peoples perspective, while the method used is the descriptive analysis method.

Tanah Tabu recounts the indigenous Papua either by calling them using terms, such as orang Komen and orang Meno, or mentioning specifically their names, Dani and Amungme. Through this account, their visage of pre-existence is figured out. The indigenous Papua have had, for generations, occupied and built their life as original inhabitants, for example the Dani in Baliem Valley and the Amungme in Mount Nemangkawi. Accordingly, it is they who owned the land of their ancestor. The indigenous peoples, as traditional owner of the land, expresses a world view consisting of a custodial and nonmaterialist attitude toward nature and this is also seen as these peoples' typical visage. They preserved a particular place for nature by calling it Tanah Ibu, 'Earth Mother'. Nonetheless, a part of the indigenous Papua was faithful to take care of their ancestor's land according to traditional belief, whereas other part traded the land shamelessly with a mining company.

The indigenous Papua's countenance in *Tanah Tabu* could not but express a state of being vanquished. During the period of 1940-1950's, the Dani was subjugated by white nation characters who erected a colonizer's post in Baliem Valley. Decades after, the Amungme was in turn colonized internally by outsiders who established a giant gold mining company in Mount Nemangkawi, the people's sacred mountain. The indigenous peoples' position as minority is unmistakably read since their cultural expressions were, slow but sure, swept aside by modernization. Traditional clothing, medium of exchange, means of

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livelihood, mother tongue, even *noken* sack were estranged from the indigenous themselves.

Unfailingly noticeable, the indigenous Papua women of *Tanah Tabu* were women made subservient and minor in layers. They endured marginalization, domination, and oppression by customary laws within public domain as well as by their husbands within domestic area. Dolorous visage were read through the presence of women characters at household such as Mabel, Mace, and Mama Helda. Moreover, the presence of a girl character, 12 years old Yosi, pointed out that indigenous women were shoved aside from public domain, i.e. the world of education and employment.

