

Cerita: Kedudukan Dan Peranannya Dalam Karya Kreatif Penulis Wanita Sebelum Merdeka

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Abstrak

Makalah ini merungkai novelet *Jiwa Kebangsaan* untuk menyerlahkan sama ada prioriti penstrukturan novelet tersebut ialah membikin-cerita atau membina-wacana, di samping mengenal pasti elemen naratif penceritaan yang diguna pakai. Untuk tujuan tersebut, makalah memanfaatkan kerangka analisis tempatan iaitu Persuratan Baru, secara khusus konsepnya yang membezakan antara ilmu dan cerita. Perbezaan ini dapat dikesan melalui pelbagai cara, antara yang terpenting ialah penggunaan wacana, iaitu hujah-hujah berenas dan ilmiah yang baginya disediakan ruang naratif yang secukupnya dalam kisah yang dilakarkan. Sebaliknya, cerita, menurut gagasan ini, berlegar dan beroperasi pada matlamat pengisahan dan mengisi ruang naratifnya dengan elemen-elemen penceritaan. Analisis menunjukkan bagaimana teks telah memanfaatkan elemen penceritaan khususnya watak, perwatakan dan komplikasi untuk memajukan cerita ke hadapan; sejajar itu ruang naratifnya ditutup kepada isian bersifat wacana dan ilmu, walaupun peluang untuk memanfaatkan pengisahan ilmu itu ada. Analisis teks jelas menunjukkan *Jiwa Kebangsaan* dikuasai oleh cerita, dan cerita pula disamaertikan dengan permasalahan, persoalan, tema, isu dan lain-lain, yang kesemuanya pula ditakrifkan sebagai ilmu. Dengan tidak membezakan antara ilmu dan cerita, novelet mengandaikan apabila cerita telah terbangun, maka tugas menyampaikan ilmu sudah terlaksana. Cerita itu sendiri lantas dianggap sebagai ilmu dan diperagakan sedemikian. Analisis jelas menunjukkan dakwaan ini tertolak.

Katakunci: ilmu, cerita, ruang naratif, prioriti penstrukturan, Persuratan Baru.

Story: Its Status And Function In The Works Of Pre-war Malay Women Writers

Abstract

This article analyses the novelette *Jiwa Kebangsaan* in order to highlight its structural priority, whether to foreground story-making or discourse-developing, besides identifying the narrative devices which the text employs. To that end, the article makes use of Malaysia's home-grown theoretical framework *Persuratan Baru*, in particular its distinction between 'story' and 'knowledge'. The distinction can be detected through

several means, the most important of which is the use of discourse, defined as substantive and academic arguments, whose creative inclusion is achieved through providing adequate narrative space in the story being unfolded. On the other hand, story, which serves to construct a tale, revolves round and operates on the narrative level and fills up its narrative space with narrative elements. The analysis shows how the text studied employs such narrative elements as character and characterization as well as conflict to move the story forward, at the same time that it closes up its narrative space to discourse, albeit opportunities to do so are available. The analysis makes clear the fact that the principle of story-making structures *Jiwa Kebangsaan*, at the same time as terms such as 'issues', 'problems', 'themes', 'preoccupations' and the like are used interchangeably with 'story'. These terms, in turn, are defined as 'knowledge'. In making no distinction between story and knowledge, *Jiwa Kebangsaan* assumes that the construction of a story fulfills the function of knowledge-dissemination. The story so constructed is itself perceived and touted as knowledge. The article argues that such a claim is academically untenable.

Keywords: knowledge, story, narrative space, structural priority, *Persuratan Baru*.