

SARCASM IN PUTU WIJAYA'S SHORT STORY *GURU*

A THESIS

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**SUBMITTED TO THE FACULTY OF LITERATURE
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APPENDICES

Appendice I

Biography of the Author

Putu Wijaya has written many books, including novels, short stories, plays, and journalism. He was born on April 11, 1944, in Puri Anom, Tabanan, Bali. He completed high school in Bali. Putu Wijaya then enrolled in the Faculty of Law at Gadjah Mada University and received his law degree on June 28, 1969. In 1964, he also studied at the Academy of Drama and Film (Asdrafi) for one year. In his daily life, Putu Wijaya never referred to himself as a “law graduate.” Putu Wijaya performed in plays with the *Sanggar Bambu* theater group since 1959, and he directed the play *Lautan Bernyanyi* (The Singing Sea) in 1968.

Throughout his career, Putu Wijaya has been known as a playwright. He has written several contemporary plays that follow the stream of consciousness. These plays are different from conventional plays. In addition, Putu Wijaya has also written several new books. Putu Wijaya's novels focus on psychology and philosophy. Putu Wijaya also writes short stories. Some of his works have been published as books and in various magazines and newspapers. Putu Wijaya's short stories, like his novels and plays, feature many new streams of consciousness and adopt new styles.

He has written dozens of books, including short story collections, novels, and “Telegram” (1972), “Stasiun” (1981), and ‘Pol’ (1989). He is known in the theater world as the founder and leader of the theater group “Teater Mandiri,” which often presents social satire and experimental works. Often described as surreal, absurd,

humorous, and full of social criticism, Putu Wijaya's writing style is very unique. In his work, he often emphasizes the paradoxes of Indonesian society, social injustice, and the absurdity of power and bureaucracy. His use of straightforward language, sharp dialogue, and sarcasm and irony are other characteristics of his writing.

Putu Wijaya's achievements have received national and international recognition. He has received numerous literary awards, including the SEA Write Award (1980) from Thailand, the Anugerah Seni from the Indonesian government, and an award from the Jakarta Arts Council. His works have been translated into various foreign languages and staged in various countries, introducing Indonesian literature to the international community.

Appendice II

The Summary of the Short Story

Putu Wijaya's short story "*Guru*" is with a family dispute that starts when a young man named *Taksu* declares his desire to become a teacher. *Taksu* encounters harsh criticism and ridicule from his parents, particularly his father, rather than encouragement. According to the father, teaching is a poor, unambitious, and financially unsuccessful occupation. He expresses his dissatisfaction and worry that *Taksu*'s decision would cause disgrace and suffering for the family by using harsh and caustic language. Even though she is not as outspoken, the mother expresses her dissatisfaction with disdainful comments and gestures. The parents' scathing remarks, which represent both their own personal fears and more general societal biases against the teaching profession, dominate the conversation throughout the story.

Teachers are portrayed as "heroes," lauded vocally by the government and society, but in practice, they are treated with disrespect, low social standing, and low pay. The father disparages Taksu's aspiration and puts pressure on him to pursue a more prominent and profitable job by using analogies like "old bicycles" or "banners on dirty village roads" to describe instructors. *Taksu* portrays idealism and a strong sense of purpose by keeping to his decision in the face of emotional pressure and mockery. The narrative highlights the sacrifices and difficulties experienced by people who chose a career of service over financial gain, exposing the conflict between personal ambition and social expectations.

Sarcasm is a key stylistic and thematic tool used by *Putu Wijaya* to critique the hypocrisy of official discourse, the materialistic worldview of society, and the undervaluation of teachers. In addition to showing a young man's personal battle against his family's biases, the novel offers a more general societal reflection on the position of educators in Indonesia. Finally, "*Guru*" offers a potent critique of how educators are viewed and treated, inspiring readers to consider the importance of education and the bravery required to stay true by one's principles in the face of social pressure and misunderstanding.