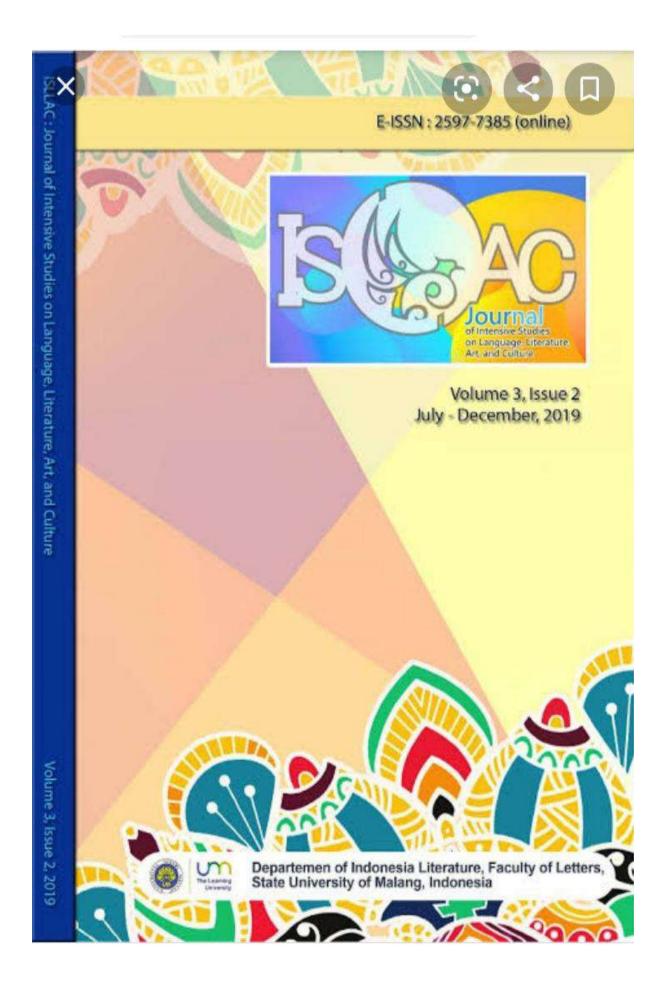**LEMBAR**
HASILPENILAIAN SEJAWAT SEBIDANG ATAU PEER REVIEW
KARYA ILMIAH: *JURNAL ILMIAH*

Judul Jurnal Ilmiah : The Construction Of Cultural Education In Tetralogy Of Laskar Pelangi Novel
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Jember, 22 Oktober 2020
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LEMBAR
HASILPENILAIAN SEJAWAT SEBIDANG ATAU PEER REVIEW
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Reviewer 2

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Vol 3, No 2 (2019)

Table of Contents

Articles

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**ISLLAC : Journal of Intensive Studies on Language,
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THE CONSTRUCTION OF CULTURAL EDUCATION IN TETRALOGY OF LASKAR PELANGI NOVEL

Hasan Suaedi*, Anang Santoso, Wahyudi Siswanto, Yuni Pratiwi
Universitas Negeri Malang

A R T I C L E I N F O	A B S T R A C T
	A culture needs to be constructed to the members of the community with the aim to inherit a culture, instilling cultural values, and forming good behavior. In order to reveal the construction of cultural education in tetralogy of Laskar Pelangi novel, then a critical discourse analysis study is used. The construction of cultural education in tetralogy of Laskar Pelangi novel was constructed by three figures, namely the knowledgeable, religious, and government figures. In addition, the method of constructing cultural education in tetralogy of Laskar Pelangi novel uses three methods; they are beliefs, customs, and arts.

INTRODUCTION

Construction is a theory of sociological knowledge developed by Berger and Luckman. According to Berger & Luckmann (1966), the basic form of knowledge is the experience of everyday life in society. According to Berger &Luckmann (1966: 33), the experience of everyday life which becomes the basic construction of knowledge is called par excellence reality. It is the fact of reality that is happening here and now.

The fact of par excellence in Berger and Luckmann's sociological theory of knowledge prioritizes intersubjective reality (1966: 37). It is the theory of sociological knowledge that is defined as a reality involves other people. It means that par excellence involves two or more people in the process of construction of cultural education. Through self-intersubjective and other people processes can interact with each other in constructing cultural education

According to Ngangi (2011: 109) in the theory of sociological knowledge, language has a central role to construct cultural education. Berger and Luckmann (1966: 51), define language as a sign system. It can be the form of sound that is used in face-to-face or non-face-to-face situations. Face-to-face is defined as a direct situation that

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meets one to others in par excellence reality. Then the non-face-to-face situation is defined as the situation of indirectly meeting one to others in par excellence reality.

Then, the construction of cultural education on the material and non-material tetralogy of Laskar Pelangi novel is also described. According to Horton and Hunt (1999: 58) material culture in the form of objects as the results of culture. However, nonmaterial culture is the form of customs, beliefs, and habits that have been carried out in the community. The construction of cultural education in tetralogy of Laskar Pelangi novel aims to instill good behavior and inherit cultural values to the younger generation.

Based on Birokou, Giorgini, and Giunchiglia (2009: 30), one important aspect of culture is a value obtained in culture. In this case, the value is in the form of behavior, mindset, and habits. Then according to Fraenkel (1977: 6), value refers to beauty, behavior, and right or wrong judgment. In addition to the two opinions above, according to Holden (2006: 14), value is divided into three concepts; intrinsic, instrumental and institutional values.

The construction of cultural education in LaskarPelangi tetralogy requires a construction process. It's carried out to instill good behavior, mindset, and values. The construction of cultural education in the tetralogy of Laskar Pelangi's novel was constructed by community leaders. They are figures who are trusted and respected by the community (Surbakti, 1992: 40). According to Nasutian in Koentjaraningrat, 1983, the category of community leaders is divided into two parts; formal and informal. Formal figures are more likely to occupy structural positions of government in the community. Then informal figures are the opposite of formal figures.

The construction of cultural education in the tetralogy novel of Laskar Pelangi is constructed through linguistic aspects. Those aspects are constructed toward par excellence reality. The fact of par excellence in tetralogy novel of Laskar Pelangi takes in the context of face-to-face and not face-to-face intersubjective. In order to express the linguistic aspects used to construct cultural education, the critical discourse analysis theory is used. The study of critical discourse is a form of critical language study

Critical language study views language as social practice, real transformation, and ideology (Santoso, 2002: 14). The implication of discourse view is part of social practice(Eriyanto, 2011: 7), resulting a dialectical relationship between speech events, situations, institutions, and social structures that construct a text. Therefore, to reveal the phenomenon of cultural education in a text, it is necessary to associate text with social structure, text-forming situations, and speech events. Its purpose is to get a complete understanding of the meaning in the text.

The language submitted by the author through literary works was chosen by the author to convey certain ideologies (Eriyanto 2005; 15). Text writers (authors) will convey their ideological thoughts through vocabulary, grammar, and text structure (Santoso, 2012: 140). The meaning of the text is inseparable from the writer (author). Therefore, the authors' ideology is stored in linguistic expressions used by them.

Santoso (2012: 140) said that linguistic features can be used to put ideology into the text. Those features are vocabulary, grammatical, and text structure. Furthermore, Fairclough (1989: 112), divides language features into language feature values that include experience, relational, and expressiveness. Those three features have language features which include vocabulary, grammatical, and textual structure

METHOD

The research approach used in this study is qualitative. It's used to describe cultural education found in tetralogy Laskar Pelangi novel. In order to reveal linguistic

and social interactions related to cultural education in the novel, the Fairclough model of critical discourse was used. The type of research used in this study is text studies. The text analyzed is in literary form (novel). Text review focuses on the meaning reconstruction of the construction of cultural education contained in the tetralogy of the LaskarPelangi novel.

The research data in this study are dialogues, monologues, descriptions, and narratives relating to the construction of cultural education. The main data in this study is the Laskar Pelangi novel. The research data analysis used in this study consists of four phases. Those phases are one in sequential unit. They are (1) conducting data collection, (2) conducting identification and data classification, (3) reinterpreting data that has been identified and classified, and (4) if there is data that is not in accordance with the focus of the research, the data analysis based on procedure steps are repeated.

FINDING AND DISCUSSION
Findings
The results and discussion in this study examine the construction of cultural education contained in the tetralogy of LaskarPelangi novel. The construction of cultural education consists of two studies, namely figures who construct cultural education and ways of constructing cultural education. There is a description of the construction of cultural education on the tetralogy of LaskarPelanginovel as follow:
1.   Figures who Constructs Cultural Education

In Laskar Pelangi's novel tetralogy, the construction of cultural education was constructed by three community leaders, they are 1) the king of occult figures, (2) religious leaders, and (3) government figures. The following is a figure who constructs cultural education on tetralogy of LaskarPelangi novel.
1.1 Supernatural Figure
Supernatural Figure is one of the respected figures in Belitung. He is respected by society because he is believed to have a supernatural ability and cure diseases. The construction of supernatural characters in the novel was constructed by Tuk Bayan Tula and Ikal. The constructions of those characters are expressed by linguistic features. Linguistic features used are lexicalization and metaphorical expressions. Below is the presentation of supernatural characters in the novel.

(1)

Anehnya, di balik keangkeran cerita yang berbau mistis itu semua orang menganggap Tuk Bayan Tula adalah wakil dari alam bawah tanah dunia putih. Di beberapa wilayah di Belitong beliau dianggap sebagai **pahlawan** yang telah membasmi para dukun hitam **nekromansi**yang mengambil keuntungan melalui komunikasi dengan orang-orang yang telah mati. Beliau dianggap **ahli** menyembuhkan penyakit yang disebabkan oleh praktik **klenik jahat** untuk mencelakakan orang. **Maka Tuk tak ubahnya Robin Hood**, pahlawan yang mencuri untuk menolong kaum papa, atau orang yang berbuat baik dengan cara yang salah. Ada pula sebagian orang Belitong yang menganggap beliau bukan dukun, tapi sekadar seorang eksentrik yang dianu-gerahi indra keenam. (LP. hlm 314)

(1)

Strangely, behind the awesomeness of this mystical story, everyone considers Tuk Bayan Tula to be a representative of the white underground world. In some areas of Belitong he is considered as a hero who has eradicated black necromancy shamans who take advantage of communication with dead people. He is considered an expert in curing diseases caused by the practice of evil occult to harm people. So Tuk is like Robin Hood, a hero who steals to help the poor, or people who do good in the wrong way. There are also some Belitong people who think he is not a shaman, but merely an eccentric person who is given the sixth sense. (p. 314)

In quotation (1) the form of lexicalization and metaphorical expressions are used to express the construction of a supernatural character. In quotation (1) the construction is constructed by Ikal. The lexicalization of quotation (104) is characterized by the vocabularies *pahlawan* (hero), *ahli* (expert), and *nekromansi* (necromancy). The vocabulary of *pahlawan* (hero) implies the person who stands out to sacrifice in defending the truth. Tuk Bayan Tula is called a hero because he has eradicated black necromancy shamans. Necromancy implies black shamans who practice seance. Then, the expression of metaphor in quote (1) is marked by *Maka Tuk tak rubahnya Robin Hood*. In this clause, the quotation compares Tuk Bayan Tula with Robin Hood's figure. It is because Tuk Bayan Tula uses the wrong way to do good things. In quotation (1) the ideology conveyed by the author is about a hero who does good things by using the wrong way.

(2)
INILAH PESAN TUK-BAYAN-TULA UNTUK KALIAN BERDUA, KALAU INGIN LULUS UJIAN: **BUKA BUKU, BELAJARLAH!!** (LP.hlm 424)

(2)
THIS IS A TUK-BAY-MESSAGE FOR YOU BOTH IF YOU WANT TO PASS THE EXAM: OPEN THE BOOK, LEARN !! (p. 424)

In quotation (2) the mode of imperative sentences is used to express the construction of a supernatural character. It's revealed and constructed by Tuk Bayan Tula. In quote (2) the mode of imperative sentences is marked by *buka buku, belajarlah!!* (open the book, learn!!). At the sentence above Tuk Bayan Tula tells Mahar and Flo to study if they want to pass the school exam. In quote (1) the ideology conveyed by the author is about the importance of learning in order to be able to pass the school exam.

1.2 Religious Leaders

The construction of religious leaders in the tetralogy of Laskar Pelangi's novel is expressed by teaching religious values. It is constructed by religious leaders in two ways; the ways of religious leaders in educating and religious values that are instilled by religious leaders. Below is the explanation of the construction of religious leaders in the Laskar Pelangi novel.

1.2.1 How to Educate Used by Religious Figures

The construction of educational methods used by religious leaders in the tetralogy of Laskar Pelangi's novel was expressed in a harsh manner. It is constructed by mosque leaders and Samson. It is also expressed using linguistic features. The linguistic feature used is classification. Below is the description of the construction of educational methods used by religious leaders in Laskar Pelangi novel.

(3)
Ketiga **petinggi masjid** itu **lebih keras** daripada **orangtua** kami sebab merekalah yang mengajari orangtua kami mengaji sekaligus menyunat mereka. Dalam budaya orang Melayu pedalaman, siapa yang mengajarimu mengaji dan menyunat perkakasmu adalah pemilik kebijakan hidupmu. (SP.hlm 47)

(3)
The three mosque leaders were louder than our parents because they were the ones who taught our parents to recite and circumcise them. The culture of the Malay people, who teaches you to recite and circumcise your tools is the owner of your life policy. (SP. p.47)

In quotation (3) the classification is used to reveal the construction of educational methods used by religious leaders. In quotation (3) the construction of educational methods used by religious figures expressed with the classification is constructed by Ikal. The form of classification on quotations (3) is characterized by *petinggi masjid* (mosque leaders), *lebih keras* (harder), and *orang tua* (parents). In quotation (3) also

classify among mosque leaders with parents in educating children. The mosque is harder and more discipline than parents. In quotation (3) the ideology is conveyed about the importance of educating children's character with religious values.

1.2.2 Religious Values Instilled by Religious Leaders

The construction of values instilled by religious leaders in the Laskar Pelangi novel is expressed by teaching the Quran. In the novel, it is revealed by requiring children to learn after they back from school. The construction of religious values instilled by religious leaders in the novel is constructed by Ikal. It is expressed using linguistic features. The features used are lexicalization and metaphorical expressions. The following is a description of the construction of religious values instilled by religious leaders in the novel.

> (4)
> Setelah pulang sekolah, jangan harap kami bisa **berkeliaran**. Mengaji dan **mengaji Al-Qur'an** sampai khatam berkali-kali. Kalau tamat SD belum **hafal Juz 'Amma**, siap-siap saja dimasukkan ke dalam beduk dan beduknya dipukul keras-keras sehingga ketika keluar **berjalan zig-zag seperti ayam mabuk**. (SP.hlm 47)
>
> (4)
> After school, don't expect us to be able to gad. Recite and recite the Quran until it is repeated many times. If you finish elementary school you have not memorized Juz 'Amma, just get ready to put it in a mosque drum and it is hit hard so that when you walk out zigzag like a drunk chicken (SP. p.47)

In quotation (4) the lexicalization and metaphor expression are used to express the construction of religious values instilled by religious leaders. In the quotation above the construction of religious values instilled by religious leaders expressed in lexicalization and metaphor, expression is constructed by Ikal. The lexicalization in quotation (4) is marked by the vocabularies *berkeliaran* (wandering), *mengaji Al-Qur'an* (reciting the Quran), and *hafal Juz 'Amma* (memorizing Juz 'Amma). *Berkeliaran* (gadding) means going everywhere after back from school. Then, *mengaji Al-Quran* (reciting the Quran) explains the necessities and obligations that must be performed by Belitong children. In addition, they must memorize Jus 'Amma when they graduate from elementary school. Then the metaphor expression in quotation (4) gives the impression to simile. The metaphorical expression is used to compare the way of children's walking who get punished for not memorizing Juz 'Amma. The simile in quotation (4) is marked by *berjalan zig-zag seperti ayam mabuk (*zigzagging like a drunken chicken). In the data, there is a comparison between how children walk with drunken chickens. In quotation (4) the ideology delivered by the author about the importance of reciting and memorizing Juz 'Amma for children.

1.3 Government Figures

Government figures are someone who occupies a structural position in the government. The government figure in the tetralogy LaskarPelangi novel is represented by the village head. In the novel, the construction of government figures invites the public to liberate from the*Jahiliah* shamanic teeth era. The construction of government figures in the novel is revealed through linguistic features. The linguistic features used are lexicalization and classification. Below is the explanation of the construction of religious leaders in the novel.

> (5)
> "Tahukah engkau! Kau bisa **membebaskan** kampung ini dari **zaman jahiliah** perdukunan gigi!"
> *Apa peduliku soal zaman jahiliah segala? Jarum suntik itu selalu diarahkan ke tempat-tempat yang tak santun, maaf-maaf ya....*

Aku tahu, Ketua Karmun membaca pikiranku. Ia mengaduk-aduk rambutnya. Pusing tujuh keliling kepalanya. Ia bergegas keluar, dibantingnya pintu. (MK.hlm 204)
(5)
"Do you know! You can liberate this village from *Jahiliah* shamanic teeth era!"
What do I care about that? The syringe is always directed to places that are not polite, sorry, sorry ....
I know, the chief of Karmun reads my mind. He stirred his hair. Dizzy around his head. He rushed out, slammed the door. (MK. p. 204)

In quotation (5) the lexicalization is used to reveal the construction of government figures. They revealed by lexicalization is constructed by the head of Karmun. In quotation (5) lexicalization is characterized by *membebaskan* (liberate) and *jaman Jahiliah* (Jahiliah era). The word *membebaskan* implies letting go the village community from Jahiliah era. The Jahiliah era shows the state of society that does not know and experience the ignorance of shamanic teeth. In quotation (5) the head of Karmun invites Ikal to liberate the village community from the ignorance of shamanic teeth.

(6)
Ketua Karmun berusaha melembut-lembutkan dirinya dalam gemuruh dada yang dongkol padaku.
Aku menggeleng.
"Makna kalimah ku tak lain, kau berada dalam posisi yang dapat membuat *perbedaan* di kampung ini."
Perbedaan? Perbedaan yang nyata adalah pantatku yang akan kena suntik, bukan pantatnya. Tak usah ya.
"Yaitu **perbedaan** antara yang **salah** dan yang **benar**. Yang benar adalah penyakit diobati oleh **dokter**, bukan oleh **dukun**!" nada Ketua Karmun mulai tinggi. (MK.hlm 206)
(6)
The head of Karmun tried to soften himself in the roar chest to me.
I shook my head.
"The meaning of my sentence is, you are in a position that can make a difference in this village."
Difference? The real difference is my ass that will be injected, not his ass. No need to do it.
"That is the difference between the wrong and right. The truth is the disease is treated by doctors, not by shamans!" the head of Karmun's tone began rising. (MK. p.206)

In quotation (6) classification is used to reveal the construction of government figures. In the quotation above the construction of government figures disclosed by classification is constructed by the head of Karmun. In the quotation (6) classification is marked by *dokter* (doctor) with *dukun* (shaman) and *salah* (wrong) with *benar* (correct). In quotation (6) classify between *dokter* and *dukun*. Classifying *dokter* with *dukun* is to explain the correct and wrong treatment system. Based on the quotation above the correct treatment system is dentist. Then the wrong treatment system is the dental shaman. In quotation (6) the ideology that is explained is that the dentist is the correct treatment, while shamanic wrong.

2. The Ways to Construct Cultural Education

Cultural education in the community needs to be maintained and preserved. One way to preserve is to inherit the culture itself to the younger generation. To inherit cultural education to the younger generation can be done in three ways. They are belief, custom, and art. Below is an explanation of how to construct cultural education in tetralogy of Laskar Pelangi novel.

2.1 Belief

The construction of belief in the novel is expressed in two different beliefs. They are believing in mystical objects and religious values (religion). The following is a presentation on the belief construction in the tetralogy of Laskar Pelangi's novel.

2.1.1 Belief in Religious Values

The construction of a belief in religious values in the tetralogy of LaskarPelanginovel is constructed by comparing the views of religion with non-religious views. The belief construction in religious values in the novel is expressed by linguistic features. The language feature used is classification. Below is a description of the construction of religious values on the tetralogy of Laskar Pelangi novel.

(7)
"Persoalannya adalah apakah Anda **seorang religius, seorang darwinian**, atau sekadar seorang oportunis? Pilihan sesungguhnya hanya antara religius dan darwinian, sebab yang tidak memilih adalah oportunis! Yaitu mereka yang berubah-ubah sikapnya sesuai situasi mana yang akan lebih menguntungkan mereka. Lalu pilihan itu seharusnya menentukan perilaku dalam menghargai hidup ini. Jika Anda **seorang darwinian**, silakan berperilaku seolah **tak ada tuntutan akhirat**, karena bagi Anda kitab suci yang memaktub bahwa manusia berasal dari **Nabi Adam adalah dusta**. Tapi jika Anda **seorang religius** maka Anda tahu bahwa **teori evolusi itu palsu**, dan ketika Anda tak kunjung mempersiapkan diri untuk **dihisab nanti** dalam hidup setelah mati, maka dalam hal ini anda tak lebih dari seorang sekuler oportunis yang akan dibakar di dasar neraka!" (LP.hlm 121)

(7)
"The problem is whether you are a religious, a Darwinian, or just an opportunist? The real choice is only between religion and Darwinian, because those who don't choose are opportunists! Those who change their attitudes according to which situation will benefit them more. Then that choice should determine the behavior of valuing the life. If you are a Darwinian, please behave as if there were no demands for the Hereafter, because for you the scriptures that imprint that humans are from the Prophet Adam are a lie. But if you are a religious then you know that the theory of evolution is false, and when you never prepare yourself to be humiliated later in life after death, then in this case you are nothing more than an opportunist secular person who will be burned at the bottom of hell! " p. 121)

In quotation (7) classification is used to express the construct of believing in religious values in Laskar Pelangi novel. In the quotation, the belief construction in religious values is expressed by classification constructed by Lintang. The classification is characterized by *seorang religius* (a religious), *teori evolusi palsu*(a false theory of evolution), *seorang Darwinian* (a Darwinian), and *tak ada tuntutan akhirat* (no demand for the hereafter). In quotation (7) classifies people who believe in religion and those who believe in Darwinian. According to religious people views the theory of evolution which states that there is no hereafter life is false. In the view of religious person, human in hereafter life will be convicted according to his/her behavior during life in the world. Then, in Darwinian view, it is believed that there is no claim to the hereafter. Darwinian believes that human life does not originate from Prophet Adam. In the quotation (7) the ideology is conveyed by the author about the different views of people who believe in religion and do not believe in religion.

2.1.2 Belief in Mystical Objects

The construction of belief in mystical objects in the tetralogy of Laskar Pelangi novel is constructed through Pelintang bird. Itis constructed by Lintang's father. The belief construction of mystical objects in the novel is revealed through linguistic features. The language feature used is lexicalization. The following describes the construction of religious values in tetralogy of LaskarPelangi novel.

(8)

Tidak seperti kebanyakan nelayan, nada bicaranya pelan. Lalu beliau bercerita pada Bu Mus bahwa kemarin sore kawanan **burung pelintang** pulau mengunjungi pesisir. Burung-burung **keramat** itu hinggap sebentar di puncak pohon ketapang demi menebar pertanda bahwa **laut akan diaduk badai**. Cuaca cenderung semakin memburuk akhir-akhir ini maka hasil melaut tak pernah memadai. Apalagi ia hanya semacam petani penggarap, bukan karena ia tak punya laut, tapi karena ia tak punya perahu. (LP.hlm 10-11)

(8)

Unlike most fishermen, his tone is slowly. Then he told to Mrs. Mus that yesterday afternoon Pelintang birds visited the coast. The sacred birds perched briefly at the top of ketapang tree to spread the sign that the sea will be stirred by a storm. The weather tends to deteriorate lately; the results of the sea have never been adequate. Moreover, he is only farmer, not because he has no sea, but because he doesn't have a boat. (LP. p. 10-11)

In quotation (8) lexicalization is used to construct believing in mystical objects in LaskarPelangi novel. It is revealed by lexicalization that is constructed by Lintang's father. In quotation (8) lexicalization is marked by *burung Pelintang* (Pelintang bird), *keramat* (sacred), and *laut akan diaduk badai* (the sea will be stirred by a storm). Pelintang bird is a type of animal that is trusted by Belitung people as a bird that can bring bad news. For Belitung people, Pelintang bird is called as a sacred bird. Sacred has a holy meaning that can provide magical effects. In addition, sacred can have an effect that cannot be reached by humans. For Belitung people especially fishermen believe that the presence of Pelintang bird gives news that the sea will be stirred by a storm. In the quotation (8) the ideology is conveyed by the author about the beliefs of Belitung People, especially fishermen to Pelintang bird. Pelintang bird is believed to bring bad news for fishermen.

2.2 Customs

In the tetralogy of LaskarPelangi novel, the revealed of custom construction is disclosed to behavior and culture. In the novel the behavior is revealed about the habits of wandering people and going to the sea. Then the culture expressed in the novel is related to the culture of Malays and Indians. The construction of customs in the tetralogy of LaskarPelangi novel is constructed by Ikal and Manooj. The construction of customs in the novel is revealed through linguistic features. The linguistic features used are, (1) lexicalisation, (2) formal words, and (3) the type of action transitive. The following is a presentation on the construction of customs in tetralogy of LaskarPelangi novel.

(9)

Ketiga petinggi masjid itu lebih keras daripada orangtua kami sebab merekalah yang mengajari orangtua kami mengaji sekaligus menyunat mereka. Dalam budaya orang Melayu pedalaman, siapa yang mengajarimu mengaji dan menyunat perkakasmu adalah **pemilik kebijakan hidupmu**. (SP.hlm 47)

(9)

The three mosque leaders are harder than our parents because they were the ones who taught our parents to recite and circumcise them. In the culture of Malay people, one who teaches you to recite and circumcise you is the owner of your life policy. (SP. p. 47)

In the quotation above, lexicalization is used to express the construction of customs in the tetralogy of Laskar Pelangi novel. In quotation (9) the construction of customs expressed by lexicalization is constructed by Ikal. In that quotation lexicalization is characterized by *pemilik kebijakan hidupmu* (the owner of your life policy). The words *pemilik kebijakan hidupmu* imply that those who give decisions and direct the lives of Malays are those who teach Quran and circumcise. In quotation (9) it reveals inland Malay culture that gives their life policy to people who taught Quran and circumcised them. In that quotation, the construction of customs is conveyed through

motion images. Motion images in quotation (9) are characterized by the words *mengajarkan mengaji* (teaching the Quran).

> (10)
> Ia berkulit legam, kurus tinggi, dan berwajah jenaka tipikal India. Bulu matanya lentik, lehernya panjang. Gaya berjalannya seperti orang ingin menari. Rupanya, ia memang seorang penari, penari goyang kepala yang piawai. Jika menari kepala, lehernya seperti engsel peluru: naik, turun, maju, mundur, patah-patah, menjulur-julur, dan berputar meliuk-liuk. Ditimpali dendang *tabla*, ia selalu menjadi hiburan di kelas. Kawan, goyang kepala itu bukan perkara sederhana, tapi semacam ***cultural gesture***. Jika MVPC **Manooj menggoyang kepalanya terus-menerus**, artinya Ia sedang menghormati kawan bicaranya, Jika ia**bergoyang tiga kali** maksudnya: *Apa maksudmu? Aku tak mengerti,* **Empat kali**: *Baiklah, akan kupertimbangkan,* **Lima kali** mematuk-matuk cepat: *Aku mau buang air!* (ER.hlm 105-106)
>
> (10)
> He was jet-skinned, thin and tall, with a typical Indian face. The eyelashes are pliable, the neck is long. His walking-way is like people want to dance. Apparently, he is a dancer, an expert rocking dancer. If the head is dancing, its neck is like a bullet hinge: up, down, forward, backward, protruding, and twisting and snaking. As turn on by Tabla, he has always been entertainment in the classroom. Friend, shaking head is not a simple matter, but a kind of cultural gesture. If Manooj shakes his head constantly, that means he is respecting his interlocutor, if he sways three times it means: What do you mean? I don't understand, Four times: Okay, I'll consider, Five pecks fast: I want to poop! (ER. p.105-106)

In quotation (10) the form of lexicalization, formal words, and the transitive type of action are used to express the construction of customs in tetralogy of LaskarPelangi novel. The construction of customs expressed by lexicalization, formal words, and the transitive type of action are constructed by Manooj. In quotation (10) formal words are marked by a cultural gesture. A cultural gesture means movements related to Indian culture. Lexicalization is characterized by *cultural gesture*, *menggoyang kepalanya terus menerus* (shaking his head continuously), *menggoyang kepalanya tiga kali, empat kali dan lima kali* (shaking his head three, four, and five times). In the words above, shaking heads in Indian culture reveals many meanings. When shaking his head continuously means that Manooj respects his interlocutor. Shaking three times means that Manooj doesn't understand. Shaking four times means that Manooj will consider. Then, shaking five times means that Manooj wants to defecate. The transitive form of the type of action on quotation (10) is indicated by *Manooj menggoyang kepalanya* (Manooj is shaking his head). In that clause, Manooj is the subject that shaking his head. In quotation (10) the ideology conveyed about Indian culture gesture has various meanings.

2.3 Arts

The construction of art in tetralogy LaskarPelangi novel is revealed by works produced by Mahar and Famke Somers. The artwork produced by Mahar is a Pelintang bird painting. Then, the artwork created by Famke Somers is a mermaid-shaped human statue. Famke somers is a street art maestro in Amsterdam. The following is an explanation of the art construction in the Laskar Pelangi novel.

2.3.1 Mahar's Artwork

The construction of the artwork created by Mahar in LaskarPelangi novel is illustrated by making Pelintang bird painting. The construction of the artwork made by Mahar in the novel is revealed through linguistic feature. They are the transitive action type and lexicalization. The following is a presentation on the construction of work by Mahar in LaskarPelangi novel.

> (11)

> Besoknya **Mahar membuat lukisan** berjudul "Kawanan **Burung Pelintang** Pulau". Sebuah tema yang menarik. Lukisan itu berupa lima ekor burung yang tak jelas bentuknya melaju secepat kilat menembus celah-celah pucuk pohon meranti. Latar belakangnya adalah gumpalan awan kelam yang memancing **badai hebat**. Hamparan laut dilukis biru gelap dan permukaannya berkilat-kilat memantulkan cahaya **halilintar** di atasnya. (LP.hlm 188)

> (11)
> The next day Mahar made a painting entitled "The Flock of Pelintang Bird". An interesting theme. The painting is in the form of five undetermined birds that drove as fast as lightning through the cracks of Meranti treetops. The background is a dark cloud that provokes a great storm. The expanse of the sea is painted dark blue and the surface glittered reflecting the light of thunderbolt above it. (LP. p. 188)

In quotation (11) the transitive forms of action and lexicalization are used to express the construction of artwork made by Mahar in tetralogy of LaskarPelangi novel. In that quotation, the construction of Mahar's artwork which is revealed by lexicalization is constructed by Mahar. Then, the type of action is characterized by *Mahar membuat lukisan* (Mahar making a painting). In that clause, Mahar is the subject of doing the action of making an object, namely painting. Then lexicalization is marked by *burung Pelintang* (Pelintang bird), *badai hebat* (great storm), and *halilintar* (thunderbolt). Pelintang birds according to Belitung Malays are sacred birds that bring bad news. The fishermen believe the appearance of Pelintang bird is the sign that will be a storm in the sea. The word *halilintar* (thunderbolt) is the presence of storms that will hit the sea. In quotation (11) the ideology conveyed by Mahar revealed the Belitung people's belief to Pelintang bird as the bearer of bad news.

2.3.2 Artwork Created by Famke Somers

The construction of artwork created by Famke Somers in the tetralogy of LaskarPelangi novel is depicted as a human statue. Human sculpture made by Famke Somers is mermaid. Famke Somers makes a human statue in the form of mermaid family. The construction of artwork created by Famke Somers in the novel is revealed with linguistic features; lexicalization and classification. The following is a presentation on the artwork construction created by Famke Somers in LaskarPelangi novel.

> (12)
> Penampilan kami yang paling mengesankan adalah di Fontana de Trevi, Roma. Dua ekor **ikan duyung** menghiasi air mancur terindah di planet ini. Ini yang disebut **maestro seni jalanan** Famke Somers sebagai *pemilihan lokasi untuk meraih efek teatrikal*. Di sudut sana, **manusia patung** lain menyaru **sebagai tiga pendekar**The Three Musketeers dan **santa-santa**, semakin mengentalkan nuansa seni sore itu. (ER.hlm 248)

> (12)
> Our most impressive performance was at Fontana de Trevi, Rome. Two mermaids adorn the most beautiful fountain on the planet. It is called the Famke Somers street art maestro as the location selection to achieve theatrical effects. In the corner, another human statue disguised as three warriors of The Three Musketeers and saints, increasingly thickening the nuances of art that afternoon. (ER. p. 248)

In quotation (12) the form of lexicalization and classification are used to reveal the construction of artwork made by Famke Somers in tetralogy of LaskarPelangi novel. The construction of artwork created by Famke Somers revealed by lexicalization is constructed by Famke Somers. In quotation (12) lexicalization is characterized by *maestro seni jalanan* (the maestro of street art). The word maestro means people who are experts in the art field. Then street art reveals the customs and culture of artists in Amsterdam who display their artwork on the streets. The street art maestro reveals

Famke Somers' expertise in displaying street art in Amsterdam. Then the form of classification is characterized by the words *ikan duyung* (mermaid), *manusia patung* (human sculptures), *tiga pendekar* (three warriors), and *santa-santa* (saints). In quotation (12) it classifies sculpture that is displayed on Amsterdam streets. There are sculpture works in the form of mermaids, three warriors, and saints. On that quotation, the ideology is conveyed about Famke Somers' abilities and expertise in producing street art.

Discussion

The construction of cultural education in the tetralogy of the Laskar Pelangi novel which was constructed through powerful knowledgeable figures, religious leaders, and government figures was conveyed through lexicalization, command sentences, metaphorical expressions, and classifications. The following are language features used by cultural leaders to construct cultural education.

Based on the analysis of quotations (1) and (2) we can conclude the findings as in the following column.

Table 1. Vocabulary Marked as Supernatural Character

Novel	Language Features	Vocabulary
LP	Lexicalization	*Menciutkan nyali, orang sakti, berilmu hebat, kualat* (scorn, magical one, great knowledge, accursed)
LP	Lexicalization	*Pahlawan, nekromansi, ahli, klenik jahat* (hero, necromancy, expert, evil occultist)
LP	Imperative Sentence	*Buka buku, belajarlah!!* (open the book, learn!!)
LP	Metaphor	*Tuk tak ubahnya Robin Hood* (Tuk is like Robin Hood)

The construction of supernatural characters in the tetralogy of the Laskar Pelangi novel is expressed through lexicalization, metaphorical expressions, and declarative sentence mode. The lexicalization of quotation (1) is characterized by *pahlawan* (hero), *nekromansi* (necromancy), *ahli* (expert), *klenik jahat* (evil occultists). The vocabulary reveals the heroism of Tuk Bayan Tula. In quote (1) lexicalization is used to reveal the existence of words that contain concepts about heroism and supernatural power of Tuk Bayan Tula (Santoso, 2012: 142) The expression of metaphor in quote (1) raises a simile. In quote (1) the simile is marked by *Tuk tak ubahnya Robin Hood* (Tuk is like Robin Hood). The sentence compares the figure of Tuk Bayan Tula with Robin Hood. According to Santoso (2012: 146), the metaphor expression in quotation (1) is used to concretize abstract concepts. The imperative sentence in quote (2) is marked by *buka buku, belajarlah!!* (open the book, learn!!). In quote (2) imperative sentence is used to ask Flo and Mahar to open book and learning (Rahardi, 2005: 79).

Based on the analysis on the citation (3) and (4), the findings can be concluded as follow.

Table 2. Vocabulary Marking the Construction of Religious Figures

Novel	Language Features	Vocabulary
SP	Classification	*Petinggi masjid, lebih keras, orang tua* (Mosque leader, harder, parents)
SP	Lexicalisation	*Berkeliaran, mengaji Al-Quran, hafal Juz'Amma* (gadding, reciting the Quran, memorizing Juz 'Amma)
SP	Metaphorical	*berjalan zig-zag seperti ayam mabuk*

expression	(zigzagging like drunken chicken)

The construction of religious leaders in the tetralogy of Laskar Pelangi novel is expressed through classification, lexicalization, and metaphorical expressions. Classification in quotation (3) is marked by *petinggi masjid* (mosque leaders), *lebih keras* (harder), *orang tua* (parents). In quotation (3) classify the different ways to educate children between mosque leaders with parents. Classification according to Santoso (2012: 142), is called a classification pattern. It tries to classify reality. Lexicalisation in quotation (4) is marked by *berkeliaran* (gadding), *mengaji Al-Quran* (reciting the Quran), *hafal Juz 'Amma* (memorizing Juz 'Amma). At the vocabularies above, those reveal the demand to learn Quran and memorize Juz 'Amma. According to Santoso (2006: 48), Lexicalisation is used to express a concept of the words. Then the excretion of metaphor in quotation (4) is marked by *berjalan zig-zag seperti ayam mabuk* (walking zigzag like a drunken chicken. In the clause the expression of metaphor is used to concretize abstract concepts (Santoso, 2012: 146). The metaphor expression in quotation (4) shows the simile. The simile in quotation (4) compares the object *orang berjalan zig-zag* (a person walking zigzag) with *ayam mabuk* (a drunken chicken), Keraf (2002: 138).

Based on the analysis of quotations (5) and (6), the findings can be concluded as in the following column.

Table 3 Vocabulary Marking Construction of Government Figures

Novel	Language Feature	Vocabulary
MK	Lexicalisation	*Membebaskan, jaman zahiliah* (liberate, Jahiliah era)
MK	Classification	*Perbedaan, salah, dukun dengan benar, dokter* (difference, wrong, shaman correctly, doctor)

The construction of government figures in the tetralogy of Laskar Pelangi novel is expressed through language features, namely lexicalization and classification. The lexicalization at quotation (5) is characterized by *membebaskan* (liberate), *jaman Jahiliah* (Jahiliah era), *doker gigi* (dentist). On those vocabularies, it revealed Mr. Karmun's efforts to liberate his village from Jahiliah dental shamanism era. According to Zeng (2015: 152), lexicalization is a word used to express ideology. The classification on quotation (6) is marked by *perbedaan* (differences), *salah* (wrong), *dukun dengan benar* (correctly shaman), *dokter* (doctor). On that quotation divides or classifies correct and wrong treatment (Fairlough, 1989: 114-115).

The construction of cultural education in the Laskar Pelangi tetralogy of novels is constructed through beliefs, customs, and art delivered through classification, lexicalization, formal words, and types of action. The following are language features used by cultural leaders to construct cultural education.

Based on the analysis on the citation (7) and (8), the findings can be concluded as in the following column.

Table 4 Vocabulary Marking Belief Construction

Novel	Language Feature	Vocabulary
LP	Classification	*Seorang religius dan seorang Darwinian* (a religious and a Darwinian)
LP	Lexicalization	*Burung pelintang, keramat, laut akan diaduk badai* (Pelintang bird, sacred, the sea will be stirred by storm)

The construction of beliefs in the tetralogy of LaskarPelangi novel is expressed through linguistic features; classification, lexicalization, non-action type transitivity, and intentional modalities. The form of classification in quotation (7) is marked by *seorang religius dan seorang Darwinian* (a religious and a Darwinian). In that sentence classify a person who has religious beliefs and Darwinian (Santoso, 2012: 142). The lexicalization of quotation (8) is characterized by *burung Pelintang* (Pelintang bird), *keramat* (sacred)*, laut akan diaduk badai* (the sea will be stirred by storm).sacred birds, the sea will be stirred by a storm. On those vocabularies express Chinese Belitung's belief in Chiong Si Ku and mystical objects. Lexicalisation according to Zeng (2015: 152), is used to convey the ideology of text producer.

Based on the analysis of quotations (9) and (10), the findings can be concluded as in the following column.

Table 5 Vocabulary Marking Custom Construction

Novel	Language Feature	Vocabulary
SP	Lexicalisation	*Pemilik kebijakan hidupmu* (the owner of your life policy)
ER	Lexicalisation	*Menggoyang kepalanya terus-menerus, bergoyang tiga kali, Empat kali, Lima kali* (shaking his head continuously, swaying three, four, and five times)
ER	Formal words	*Cultural gesture*
ER	The action type	*Manooj menggoyang kepalanya* (Manooj is shaking his head)

The construction of customs in the tetralogy of the Laskar Pelangi novel is expressed through linguistic features. They are (1) lexicalization, (2) formal words, and (3) types of actions. The lexicalization on quotations (9) and (10) is characterized by *pemilik kebijakan hidupmu* (the owner of your life policy), *menggoyang kepalanya terus menerus* (shaking his head continuously), *bergoyang tiga kali, empat kali, lima kali* (swaying three, four, five times). Those vocabularies reveal the customs of Malays and Indians. According to Zeng (2015: 152), lexicalization is used for the ideology from the text producer. The formal form of quotation (10) is characterized by culture gesture. Culture gesture is a formal word that has social prestige (Fairclough, 1989: 65). The transitive form of action type in quotation (10) is indicated by *Manooj menggoyang kepalanya* (Manooj is shaking his head). Manooj is as an actor who acts in shaking his head. According to Halliday (2014: 333), the transitivity of the action type is marked by an actor who does the action to achieve the goal.

Based on the analysis on quotations (11) and (12) it concludes the findings as in the following column.

Table 6 Vocabulary Marking the Art Construction

Novel	Language Feature	Vocabulary
LP	Action Type	*Mahar membuat lukisan* (Mahar makes paintings)
LP	Lexicalization	*Burung pelintang, badai hebat, halilintar* (Pelintang bird, great storm, thunderbolt)
ER	Lexicalisation	*Maestro seni jalanan* (street art maestro)
ER	Classification	*Ikan duyung, manusia patung, tiga pendekar, santa-santa* (mermaid, human sculpture, three warriors, saints)

The construction of art in the tetralogy of LaskarPelangi novel is expressed through linguistic features; transitive action type, lexicalization, and classification. Transitivity of the action type in the quotation (11) Mahar makes a painting. Mahar is as an actor who carries out a material action to make an object in the form Pelintang bird painting (Halliday, 2014: 333). The lexicalization of quotations (11) and (12) is characterized by *burung Pelintang* (Pelintang bird), *badai hebat* (great storm), *halilintar* (thunderbolt) and *maestro seni jalanan* (street art maestro). In quotations (11) and (12) the vocabularies reveal a concept about Pelintang bird painting made by Mahar and Famke Somers' expertise as a maestro of street art (Santoso, 2006: 48). Then the form of classification in quotation (12) is characterized by *ikan duyung* (mermaid), *patung manusia* (human sculptures), *tiga pendekar*(three warriors), *santa-santa*(saints). In this data classifies and divides human statues in the form of mermaids with three warriors and saints (Fairlough, 1989: 114-115).

CONCLUSION

Based on the results and discussion above, the construction of cultural education in the tetralogy of Laskar Pelangi's novel can be summarized as follows.

First, community leaders who construct cultural education are formal and informal figures. A formal figure invites the community to liberate from dentist shamanism to modern dental treatment. Then informal leaders instill religious values based on the views of Islam. In addition, it also asks the children to open books and study, so they can graduate from school.

Second, the way to construct cultural education is expressed through beliefs, customs, and art. The expressed belief is in believing in religious values and mystical objects. Believe in religious values in the tetralogy of LaskarPelangi novel based on the views of Islam. Then believing in mystical objects is symbolized by believing in Pelintang bird. Customs are expressed by displaying the customs of Malays and Indians. Then art is expressed by displaying artwork created by Mahar and Famke Somers.

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THE CONSTRUCTION OF CULTURAL EDUCATION IN TETRALOGY OF LASKAR PELANGI NOVEL