

Author's World View In Dwilogi Padang Bulan Novel By Andrea Hirata: A Lucian Goldmann's Genetic Structuralism Review

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Abstract

The present study aims to elaborate the structure of the novel; it comprises intrinsic elements (theme, plot, setting, and perspective) as well as extrinsic elements (social reality and author's perspective). The descriptive qualitative study obtained the data in the form of words, phrases, sentences, and discourse from the novel as the data source. The results showed that 1) the intrinsic elements of the novel are as follows: women's struggle for gender equality as the theme, chronological plot, Belitung as setting, and first-person perspective. 2) The social structure comprises the author's social background in which Belitung has inspired Hirata to compose a novel that features the region and its social dynamics. 3) The author's perspective reflects on women's struggle as illustrated in three forms of relationship between human and oneself, human and others, human and nature, as well as human and God.

Keywords: author's perspective, genetic structuralism, novel, intrinsic element, extrinsic element.

INTRODUCTION

As a text with meaningful structure, a literary work represents the author's world view (vision du monde) as a part of one's community. Such perspective is abstract in nature; it is not an empirical fact with concrete and objective existence. Goldmann (1981: 111) argues that "by world view' we mean a coherent and unitary perspective concerning man's relationship with his fellow men and with the universe". This is to say that

a world view is a coherent and integrated perspective regarding the connection between human being and other people, or between one and the universe. It is a collective consciousness that represents the collective identity of a social class. That is to say, a world view emerges and develops as the results of certain socioeconomical conditions experienced by the collective subjects (Endraswara, 2013: 57). This shows that a person's world view originates from one's internal

process as the part of collective subject in response to the social dynamics. Dwilogi Padang Bulan (henceforth referred to as DPB) novel is one example of a literary work that portrays the struggle of Malay-Belitung women to fight for their rights and raise for their existence. Such a theme is displayed by the figure of Enong. Enong (Maryamah) experienced injustice and violence in both domestic and social life; the patriarchal system of Belitung is portrayed to perpetrate gender inequality towards women. As a human being that undergoes a development process of thought towards the awareness of one's presence, Enong desires to break free from the gender injustice, such as marginalization, subordination, stereotype, harassment, and pressure.

Genetic structuralism is a common method of literature research to analyze prose such as novel. The theory is a branch of literary sociology that incorporates the structure of text, its social context, and the author's world view (Yasa, 2012: 28). Correspondingly, Ratna argues that genetic structuralism is the analysis of structure that focuses its emphasis on the origins of a literary work. Within this regard, the study contends that genetic structuralism focuses on the intrinsic and extrinsic analysis of a text. The theory was proposed by Lucien Goldmann, a philosopher and sociologist of Romania-French origin by his book *The Hidden God: A Study of Tragic Vision in the Pensées of Pascal and the Tragedies of Racine*. The proposition was based on George Lucas's view. The principles of genetic structuralism comprise: 1) its characteristics involve unity, coherence, and conceptional; 2) during analysis, the

structure of literature is to be scrutinized by the reader with one's autonomous and imaginary outlook; 3) the meaning of a literary work represents the author's world view as a part of a particular community; and 4) the genetics of literary work are the author and the social structure setting (Damono, 2014: 42).

The involvement of a theory in exploring a literary work must not stop at the acquisition of knowledge regarding the structure; instead, it must proceed to gain knowledge on the meaning of the work (Faruk, 2012:159). In validating his genetic structuralism theory, Goldmann proposes a set of theories that are intertwined between one another. Such theories consist of factor of humanity, structuration, collective subject, author's world view, and comprehension-elaboration. The author's world view is the symbolization of a literary work's values as well as meaning to the community.

Goldmann adds that world view is closely associated with the structural elements of literature and society. The homology between both structures occurs as a similar structuration product and activity. The correlation between both structure, however, is not seen as a direct, deterministic connection; those are instead mediated as the author's world view (Goldmann in Faruk, 2012: 65-66). Historically, the story in DPB novel is based on the very life of Hirata as the author. In the meantime, a cultural perspective would argue that the story told by Hirata represents the culture of Belitung society as the story's object. In setting aspect, Hirata provides detailed depictions of places, things, habits, and attributes of Belitung culture as a part of

his long-lasting memory. He emphasized such matters in an interview: “Karena ini terlalu cultural...bahwa karena pengamatan saya, saya menggambarkan orang detail. Orang bilang, Andrea, membaca bukumu seperti melihat gambar. Karena sampai setiap orang, tinggi badannya, apa, sebuah tempat, sampai bunga ini ada di situ. Jadi, membaca itu dimensional. Seperti Anda memasuki sebuah ruangan, saya gambarkan kepada Anda setiap sudut. Akhirnya, Anda terorientasi di ruangan itu. Itu teknik menulis. Ya sehingga deskripsi Anda masuk, Anda seperti di situ. Karena tanpa Anda sadari saya mengatakan di sudut kanan atas ada sebuah kursi, di sudut kiri ada televisi. Tanpa pembaca sadari, saya menciptakan dimensi.” [Translated: ... this is immensely cultural... based on my observation, I can depict people in details. There goes a saying that reading my book is like seeing an image. The detail of each particular character, their height, or a place, or a slightest detail such as flowers, is described magnificently. Thus, reading is dimensional. It is like when you enter a room, I explain each feature of the room to you. This makes you be oriented in that room. Such a description is a good writing technique. Without the readers realizing, I create a dimension within their minds with every slightest detail I provide, such as a chair in the right corner, a TV in the left corner, and so forth...] Karnanta (2018: 66) (transcription of interview of Andrea Hirata in an event of Menembus Sastra Dunia Bareng Andrea Hirata, Jakarta, 31 March 2012).

As quoted from the interview, Hirata emphasized that such style of description is essential, since he regards himself as a cultural writer. Such a perspective requires a detailed and meticulous elaboration of each event in a literary work. Through the character named Enong, a 14-years old girl who struggles and works hard as a tin miner to support her family, Hirata frames a social reality of human life in DPB novel. Enong is a hard worker, intelligent, religious, and persistent woman. Hirata argues that the struggle for gender equality must be supported; this action must also defend one's dignity, economy, and education, by reflecting on the moral teachings. Such an approach must be instilled and represented from one's attitude and actions towards oneself, other people, the nature, and God.

METHOD

The present study employed a descriptive qualitative method. Creswell (2015: 98) regards a qualitative research as a complex elaboration on words, a detailed report on the respondents' perspective, or a study on a natural situation. In this regard, the descriptive study employed an inductive analysis approach. The qualitative data involved words, phrases, or sentences in the novel. On top of that, the study also employed a dialectic method as a part of genetic structuralism theory. Dialectic and positivistic methods are similar in ways that both method originates from and lead to literary texts. The only difference is that a dialectic method also takes into account the structural coherence, an aspect that a positivistic method ignores. Faruk (2012:20) posits that dialectic method, in

general, introduces the reader to the 'comprehension-elaboration' analysis.

Comprehension is the description of an object's structure, while elaboration is the process of meaning discovery of the structure by integrating it into a bigger structure. In a broader scope, the implementation of circular dialectical analysis comprises two steps: 1) the researcher builds a model which is considered to provide a certain level of probability on the basis of the part; 2) the researcher evaluates the model by comparing the whole text (per paragraph). Further, Moeloeng (2010:157) argues that the qualitative research mainly focuses on certain types of data, e.g., words and actions; other types such as documents are regarded as supporting data. The data in this novel were analyzed by employing Miles and Huberman's Flow Model of Analysis. Data analysis process is carried out as a complete and replicable method to generate conclusions (Mayring. 2014: 16). The steps of analysis data involved data collection, data reduction, data presentation, and conclusion formulation.

RESULTS AND DISCUSSION

Physical Structure of Dwilogi Padang Bulan Novel

The physical structure in the DPB novel consists of intrinsic and extrinsic elements. Regarding the novel's intrinsic elements, they comprise: theme, character and characterization, plot, setting, and perspective. Theme is divided into two, major and minor themes. A major theme is the center of thought for a literary work, while a minor theme is acquired by observing the text

from another point of view, viz., from the events in the story. The DPB novel has a major theme of women's struggles for gender equality and a minor theme of women's struggles for education, violence, discrimination and marginalization. The main character in the novel is Enong/Maryamah, depicted as a hardworking tin miner to support the family's livelihood. She is also portrayed as an affectionate and compassionate person in ensuring all her family's daily needs fulfilled until all of her younger siblings grow up and marry. For her mother's sake, she is willing to marry a man named Matarom, whom she sees as a complete stranger. Enong is also a cheerful, humorous, intelligent, and persistent person. She is brave to fight against the odds in her struggles for her rights as a grown woman to pursue education and duel against a man in a chess game; such conducts occur in the social setting of Belitung as a patriarchal society.

The plot in the novel consists of stages as follows: adjustment, conflict introduction, conflict uprising (a young woman that works as a miner and fights against the norm to contest a man in a chess game). The climax stage takes place when a dispute occurs in the Melayu Belitung society, where debates on regulations in such a religious and cultural society occur. The last stage is settlement, in which it is depicted that new rules are made in the chess game to install a partition that separates the man and Enong, while she wears a burqa to cover her face. In this regard, the novel incorporates a chronological plot. The setting in the novel consists of: Belitung, coffee shop, a stall in Tanjung Pandan,

Finland, Enong's house, Bitun, a hall, a jade chicken stall, and detective's office. The perspective in the novel employs a third-person of "s/he" and "I" as the storyteller.

Social Reality of Dwilogi Padang Bulan Novel

Through the character named Enong, a 14-years old girl who struggles and works hard as a tin miner to support her family, Hirata frames a social reality of human life in DPB novel. Enong is very persistent in living her life with her mother and younger siblings. The novel has successfully framed the aspects of social reality, such as cooperation, dispute, accommodation, social change, social problems (poverty/crime); it also depicts the social norms and structure of the society.

The social process in the novel involves cooperation, dispute, and accommodation. Cooperation is portrayed in the event where Zamzami has an accident in the tin mining location. Syalimah and other workers try to lift Zamzami up from the landslide piles with any available tools. The following quote frame such event:

Sampai di sana,
Syalimah mendengar
orang-orang
berteriak-teriak panik
dan menggunakan
alat apa saja untuk
menggali tanah yang
menimbun Zamzami.
Para penambang
yang tak punya
cangkul menggali
tanah dengan
tangannya, secepat-
cepatnya. Syalimah

berlari dan bergabung
dengan mereka. Ia
menggali tanah
dengan tangannya
sambil tersedak-
sedak memanggil-
manggil suaminya
[Translated: Upon
arriving the location,
Syalimah hears
people screaming in
panic and use
anything available to
dig the landslide and
rescue Zamzami.
Some without proper
tools dig the landslide
with their hands.
Syalimah runs and
joins the rescue
effort, digging the
piles while screaming
for her husband in
agony] (DPB,
2011:7).

Dispute is depicted in the event in which the Melayu community contends that the first child of the family must be responsible to take over the leadership upon the family head's death, and during a chess game in which Enong participates.

"Apa kubilang,
perempuan zaman
sekarang benar-benar
tak tahu adat! Apa
hak mereka mau ikut
pertandingan catur
segala? Catur adalah
hak orang laki! Main
bekel buah siput,
itulah yang paling
cocok untuk

mereka!”

[Translated: See, I told it earlier. Women nowadays no longer upholds the traditions. How dare them to participate in chess game?! They are only suitable for women games like bekel ball game!] (DPB, 2011: 82).

Accommodation is portrayed in the event in which Modin is trying to avoid the violation of religious norms; in doing so, partition is added for Enong, while Enong wears a burqa.

Menurut hematku,
kalau Modin ingin
menghindari hukum
agama dilanggar,
pasang saja pembatas
pada meja
pertandingan!
Maryamah bisa pula
memakai burkak! Ia
tak perlu saling
pandang dengan
siapa pun! Mertua A
Nyan namanya Toha,
lelaki atau
perempuan, sama
saja! Tak tahukah
kalian, zaman sudah
berubah. Perempuan
juga punya hak
seperti laki-laki!
Mereka mau main
catur, mau manjat
pohon pinang, mau
manjat tiang listrik,
itu urusan mereka
yang harus kita

hormati! [Translated:
If Modin is so
worried of violating
the religious norms,
what if we install a
partition on the chess
table. Maryamah can
also wear burqa so
that she do not have
to make eye contact
with anybody. A
Nyan's in law is
Toha, male or female,
no difference. Do all
of you not realize that
the times are
changing, and that
women have the same
rights as men? They
could go play chess,
climb a tree or a
power pole, or
whatever. Those are
the rights that we
must respect!] (DPB,
2011:93)

The social change is apparent when the Belitung Malay community changes their views regarding birthday celebrations; they start celebrating birthdays and sending invitation cards to each other. On top of that, the presence of Enong as a female tin miner is also a new phenomenon in the society. Enong then inspires other women to work in the tin mining site and earn money.

Ia mengumpulkan
galiannya ke dalam
dulang, mengisinya
dengan air, dan
mengayak-ayaknya.
Sore itu, pendulang
timah perempuan

pertama di dunia ini,
telah lahir.
[Translated: She
collected the dig in a
pan, filled it with
water, and sifted it.
That afternoon, the
world's first female
tin miner was born.]
(DPB, 2011:59).

The social problems in the novel DPB are poverty and crime. Poverty in the novel DPB is experienced by Zamzami who works as a tin miner who has low income, so that he is unable to meet the primary needs and reach adequate health services. Meanwhile, the crime is portrayed when other miners come to hunt for Enong that enters their mining site.

Enong diburu seperti
pelanduk. Ia berlari
sekuat tenaga karena
takut diperkosa dan
dibunuh. Ia
tenggelam bak batu,
tak muncul lagi.
[Translated: Enong
was hunted like a
bull. She ran as hard
as she could for fear
of being raped and
killed. She sank like a
stone, never coming
out again.] (DPB,
2011:72).

The socio-cultural problems of the Belitung Malay community are reflected in the typical habits of Malay people who like to ridicule and criticize the government. The old habit of spending time in coffee shop is portrayed as a lazy characteristic of the society. The Malay community's habit of playing chess is

closely related to their hobby to go to coffee shop.

Chess game and
coffee shop are two
associated things.
Being a chess
champion is the
dream of every Malay
man because of the
high prestige and
large prizes one can
acquire. Upon
winning a chess
game, the winner can
brag in coffee shops
to the public. Such a
situation is also
depicted as the habit
of Malay community
(Hirata, 2011: 116).

Social structure in the DPB novel involves religious system, community organization, communal knowledge, language spoken, and occupation. The religious system is portrayed by the "T" character, in which the character performs nganggung tradition of offering food arranged in a tray to celebrate the birth date of Prophet Muhammad. The coastal Malay community performs the ritual of buang jong which are held at night every July and September to worship the God of the Sea. The novel also includes Confucianism belief in the character of A Ling, which is liked by "T" character, an Islam follower. The patrilineal Belitung community argues that a leader must only come from men, while women are subjected to domestic work and service towards the husband and the family. Belitung men have a unique habit to hang around, interact, and socialize while drinking coffee and

playing chess; such a habit occurs regardless of social, economical, or cultural background of the peers hanging out with them. The use of Malay language with variations of Hakka Chinese and English is a common practice in Belitung society. It represents the absence of cultural and linguistic border among them. The occupations as portrayed in DPB novel involve miner, farmer, fisher, merchant, teacher, and police officer.

Author's World View in Dwiologi Padang Bulan Novel

Author's world view is the author's overall ideas, aspirations, and feelings about the problems that occur in a real life. Such is not only an expression of the author as a part of a social group; rather, it also represents a social class since the world view, mythology, and cosmology of a society depend on cultural values. The situation indicates that the cultural aspect in a society is strategic and vital to the society's daily life, either as an individual or as a collective community (Wicaksono, 2017: 355).

The DPB novel portrays the social problems of poor Belitung people that struggle to get education, work, health, and gender equality. Inspired from this, the novel author incorporate such struggles to achieve better education. The author has a patriotic view through the character Enong who works hard for the sake of education and family. Hirata also contends that women are not creatures that can be underestimated; they have the same rights as men. Such notions are framed by the author through the value of acculturation of culture and religion as well as moral value that build up the story. In this regard, the moral values in

the novel DPB reflect Hirata's concerns on social problems and his views on the values of truth; such aspects are conveyed to the reader. Through the stories, attitudes, and behavior of the characters described by the authors in the novel, readers are expected to grasp moral lessons. Morals are defined as the norms and concepts of life that are upheld by society. The moral value of a literary work emphasizes more on essential human natures, not on the rules that are made, determined, and judged by humans (Nurgiyantoro, 2009: 321-322). These moral values can change actions, behavior, and attitudes as well as moral obligations to achieve standards of a good society in terms of manners, morals, and ethics (Widagdo, 2001: 30).

The author's world view in the novel is a reflection of moral teachings; such notions are represented in the attitudes, actions and behavior of characters that reflect the relationship between humans and themselves, between humans and fellow humans, between humans and nature, and between humans and God.

Relationship between Human and Oneself

The author's view of the relationship between humans and themselves can be seen from several expressions related to self-existence, self-esteem, self-confidence, fear, longing, revenge, loneliness, responsibility towards oneself, obligation to oneself, and manners. The author's view of self-existence is described by the character Enong, which can be seen in the following quote.

Tak perlu digaji, tapi
diberi makan, sekali

sehari, taka pa-apa. Namun tubuhnya tak tampak seperti orang yang sanggup untuk bekerja. Ia ditolak lagi. Enong tak patah semangat. Ia telah ditolak oleh puluhan juragan. Strategi baju berlapis-lapis rupanya tak mampu mengesankan siapapun.

[Translated: She does not need to be paid, as long as she can eat once a day, it is enough for her. But her body does seems no longer capable of working. Rejections after rejections, she persists. She has been rejected by many bosses. Strategy of layered clothes does not seem to work for her.]

(DPB, 2011:36)

By the Enong character, the author frames an attitude of persistence, self-encourage, motivation, self-confidence, resists failure, and not blaming oneself.

Ia merasa malu menumpang makan pada kawannya yang bekerja di pabrik es ketika sedang mencari pekerjaan di Tanjung pandan. Malam itu, Enong tak pulang. Malam itu,

Enong mulai menggelandang.

[Translated: She feels ashamed to plea for food to her friend that works at an ice factory when trying to find a job in Tanjung Pandan. That night, she does not go home and start scavenging.] (DPB, 2011: 42)

The author describes that Enong feels ashamed to ask for a meal to her friend who works at an ice factory. Enong is even willing to stay and sleep on a cardboard box in front of a shop when she searches for a job in Tanjung Pandan.

Enong, bermalam-malam tak bisa tidur. Ia gamang memikirkan apa yang selalu dikatakan orang tentang anak tertua. Namun, ia bahkan sepenuhnya paham makna kata tanggung jawab.

[Translated: Enong spends sleepless nights worrying at the responsibility of the eldest child in the family. Still, she understands completely of such responsibility.]

(DPB, 2011:29)

The author describes Enong's worry thoughts after his father's death. She feels

very burdened on the idea that the eldest child should be responsible for the family after the death of a father. Still, she does not completely understand the meaning of a responsibility.

Relationship between Fellow Humans

The author's views regarding the relationship between fellow humans include: positive thinking, helping others, true love, pure intention to help the weak, respecting each other, and social interaction. The author's view of the Belitung Malay community is that they are fond of "helping others". It is illustrated by the situation when Zamzani was buried with mining materials, his colleagues immediately participated in digging the pile of soil that had buried Zamzani's body.

Syalimah mendengar orang-orang berteriak panik dan menggunakan alat apa saja untuk menggali tanah yang menimbun Zamzani. Para penambang yang tak punya cangkul menggali dengan tangannya, secepat-cepatnya.

[Translated: Upon arriving the location, Syalimah hears people screaming in panic and use anything available to dig the landslide and rescue Zamzani. Some without proper

tools dig the landslide with their hands.]

(DPB, 2011:8)

The author describes the human-to-human relationship in the scene where the miners help Zamzani when he sinks into piles mining materials. Such a scene reflects the struggle against poverty, and that resolutions in life will be achieved even though it goes beyond any social conditions. The author tries to depict a very positive moral value in the scene where Enong as a tin miner has a high desire and persistence to learn English. Inspired by her attitudes, her friend Ikal and Detective M Nur help Enong to enroll in an English course, as seen in the following quote.

Bus meluncur. Empat jam kemudian kami sampai di Tanjung Pandan. Yang akan kami lakukan adalah mengantar Enong mendaftar ke kursus bahasa Inggris. Banyak anak muda berkumpul di depan sebuah rumah toko Sebuah plang nama Trendy English Course.

[Translated: The bus eventually goes. Four hours later we arrive at Tanjung Pandan, trying to help Enong enroll in an English course institution. We can see many teenagers hanging around in front of a

building, where a
signpost that reads
Trendy English
Course is there.]

(DPB, 2011:135)

The author tells of Enong, who is determined to learn English by taking a course in Tanjong Pandan. Enong knew that her age would be the biggest challenge because she had to compete with young people. This enthusiasm and tenacity demonstrates the moral value of Ikal and Detective M Nur to help Enong enroll in an English course. The author's view of the Belitung Malay community about mutual care is also illustrated by Enong who is so eager to participate in a chess match. The author also rejects the patriarchal view where men are portrayed to dominate women. He brings up other figures, i.e., Giok Nio, Selamat, Detective M. Nur and Preman Cebol who demonstrate at the market and demand that the committee for the independence celebration allows Enong to participate in a chess match.

Aku masuk ke dalam
pasar. Kulihat
banyak orang duduk
di pelataran stanplat
pasar ikan dan di
emper-emper toko.
Mereka adalah para
perempuan pedagang
kaki lima, para
pedagang kecil buah-
buahan, penjaja kue
baskom, penjual sirih
dan gambir,
pedagang bumbu
dapur, beras, sayur,
dan ikan.
Mereka mogok berju

alan karena menuntut
agar Enong tidak
dihalangi bertanding
catur pada peringatan
hari kemerdekaan.

[Translated: When I
enter the market, I
can see many people
sitting in front of the
signpost of the fish
market; some hang
around in front of
shops. They are small
goods merchants,
fruit merchants, cake
hawkers, betel and
gambier sellers, spice
merchants, and fish
merchants. They
refrain from
continuing their
activity and
demonstrate that
Enong is not
prohibited to
participate in a chess
match in the
celebration day for
independence]

(DPB, 2011:92-93)

The author describes human-to-human relationship in a setting where people demonstrate to help Enong to be allowed to participate in chess game. They are not afraid to take risks upon facing several figures such as the Chief Sergeant, Chairman Karmun, and other community leaders. The demonstrators' courage arises because they believe that it is the correct thing to do. Finally, the committee allows Enong to participate in a chess match.

Relationship between Human and Nature

Hirata portrays his preference to nature protection and preservation in the novel. It is portrayed in the scene where massive non-stop exploitations of tin are committed by a tin mining company without efforts of land and biological resources conservation. The character Ikal mentions the ever-growing unemployment as a hint to the exploitation problems in the region.

Bupati silih berganti mengatakan bahwa kampung kami penuh potensi. Hal itu telah diucapkan para politisi sejak berpuluh tahun lampau. Kata potensi telah menjadi lagu wajib pidato para bupati dan politisi. Tapi, pengangguran makin menjadi-jadi.

[Translated: Many regents have changed, many ages passed, but still they boast about the same message telling that our land is full of potentials. Such ideas are overused by the campaign declared by regents and politicians; still, unemployment is only adding up.]

(DPB, 2011:180)

Through the character Ikal, the author presents his view that mining camps

should only provide economic benefits for the community. The author's view of the relationship between humans and nature is described by a green pigeon. A green pigeon is a common meal in the region; it is caught through the bait in the form of another attractant green pigeon called pekatik. The attractant bird is put in a cage with a special design to attract the target bird; the pekatik is permanently caged and cannot come out.

Di warung kudengar kabar sang raja telah menjadi seekor pekatik. Pembicaraan dengan pemburu menyakitkan hatiku. Ia mengumbar kisah ribuan punai yang berkali-kali berhasil diperdaya pekatiknya, samapi ia tak sanggup menangkap punai yang berserakan di tanah, sampai karung kecampangnya kepenuhan burung punai. Ia dan keluarganya sampai bosan makan burung punai.

[Translated: In the stall I overheard that the king has a pekatik. His conversation with the bird hunter hurts me very much; particularly when the king talks about thousands of green pigeons he managed

to catch. The catch are so plenty that he can no longer collect the dead birds lying on the ground. His hunting bag is full of birds. His catch are so many that he and his family are growing boredom from consuming green pigeons]

(DPB, 2011:65)

The author, through the description of the character Ikal, demands the readers to preserve nature and reduce the risk of natural destruction. Such messages are portrayed especially in the setting where green pigeons start to extinct due to overly being hunted and consumed by the community. Through the novel, Hirata voices his views of the importance to protect and preserve nature.

Relationship between Human and God

The author's world view regarding the relationship between humans and God is expressed in the form of submission, prayer, request, and acknowledgment of God's greatness. In the novel, Syalimah shows her full submission of her fate after her husband died.

Syalimah semula menolak. Berat baginya melepaskan Enong dari sekolah dan harus bekerja jauh dari rumah. Anak itu baru kelas enam SD. Tapi akhirnya ia luluh karena Enong

mengatakan tak bisa menerima jika adik-adiknya harus berhenti sekolah karena biaya.

[Translated:

Syalimah initially rejects Enong's request. It is hard for her to quit Enong from school and accept her proposal to work far from home. Enong is still a sixth grader in elementary school. She eventually acknowledges and accepts the request as Enong says that she cannot accept it where her siblings cannot continue their education due to their economic problems]

(DPB, 2011:30)

The author, through the character Syalimah, voices a full acceptance of Enong's decision to quit school and work away from home for the sake of her younger siblings. Such attitudes are also shown by Enong's response upon being chased by hunters who may try to hunt her down and then rape or even kill her. Enong surrenders to God of what would happen next. She would rather be eaten by a crocodile, hit by a rock at the bottom of a river, or drowned in the river than to be raped and killed. Moreover, the author's world view regarding the relationship between humans and God is also expressed in the form of Enong's

obedience to follow Islamic teachings and cover her private parts.

Usai sholat subuh, ia melilit jilbanya kuat-kuat, mengemasi pancul, dulang, dan sepeda, mencium tangan ibunya, mengendong adik-adiknya sebentar, lalu meluncur dengan suka cita sambil meniulkan lagu-lagu kebangsaan menuju bantaran danau. Kadang ia meniulkan lagu anak berbahasa Inggris yang pernah diajarkan Bu Nizam padanya: If you're happy and you know it, clap your hands.

[Translated: After performing Subuh prayer, she wraps her veil tight, packs her shovel and tray, kisses her mother's hands, lifts her siblings for a moment, and proceeds to work cheerfully. In the middle of road, she sometimes whistles the English children song Bu Nizam once taught her: If you're happy and you know it, clap your hands.]

(DPB, 2011: 50)

The author describes Enong as an obedient person to God, obedient to her parents, and very fond of her younger siblings. Before going to work, she performs the dawn prayer as God's command, used a head scarf to cover her hair, says goodbye by kissing her mother's hand, and consoles her younger siblings for a short moment.

The behavior of the author is represented by the character Ikal in his daily life as a Muslim. Ikal never abandon his family's lesson that to become a better person, one must put in efforts while keep praying to God.

Dengan hanya berdoa saja tanpa usaha yang dilakukan masih belum cukup. Mulai malam setelah mengirim wesel itu, tak semalam pun lewat tanpa aku memanjatkan pinta pada Tuhan Yang Maha Pemurah agar menambah tinggi badanku 4 sentimeter saja, tak lebih dari itu.

[Translated: Praying but never really doing anything is not enough. That night after sending the bill, not a single night I spent without praying to the God the Most Merciful to add my body height for only four centimeters, not more than that]

(DPB, 2011:232)

The author describes that human's fate is destined and never interchanged. Human beings are God's most perfect creation for their ability to have reason and thoughts. By that, humans are able to solve the various problems of life they face. All the difficulties, poverty, and shortcomings are a test given by God so that humans get closer and increase the quality of faith.

The relationship between humans and God is also portrayed in the following quote.

Enong memegangiku
sambil mendorong
sepeda. Puji-
pujiannya pada Allah
berderet-deret.

[Enong holds me
while pushing the
bike. Her endless
gratitudes towards
Allah soar up to the
sky]

(DPB, 2011:257)

The author, through the character Enong, explains the moral value of the relationship between humans and God, that whatever the situation is, it will work if we really do our best. The people of Belitung, especially the Malay Belitung community, follow the principles of life in Islamic teachings. Such principles are also framed in the character of Enong. The following quote also represents the relationship between humans and God.

Dok! Dok! Dok!
Bangun! Bujang!
Bujang! Sholat
subuh! Mau jadi apa
kau!?

[Translated: Knock!
Knock! Knock!
Wake up! You! You!
Perform the Subuh
prayer! What would
you be if your attitude
is just like this!?!]

(DPB, 2011: 280)

The author presents his view that a Muslim man is obliged to pray 5 times a day, as the prayers will be the first and foremost deeds assessed in the afterlife. This represents Hirata's view of life as inspired from the principles Muhamadiyah teachings where he attended school: Amar makhruf nahi munkar. Such a principle is followed by Muhammadiyah followers, ordering one to promote the righteous and prevent the unrighteous.

CONCLUSIONS

Andrea Hirata is a writer who is able to inspire the readers, as his works always tell stories in a life full of economic problems, the future, dreams, or love story. The novel *Dwilogi Padang Bulan* is a story of a 14 year old little girl, Enong, who is very fond of English language, but is forced to quit school and take over all family responsibilities upon her father's death.

The author describes the story of Enong as the dream of a young child who has the courage to live the life. Through the character Enong (Maryamah), the author voices the importance to pursue education and achieve one's dreams, as Enong desires to be an English teacher. The author tries to reject the view that men always dominate women and proposes the equality between men and women. The author also describes the

solutions to the problematic characters in accordance with the author's social background. The author upholds the principle of politeness in accordance with the philosophy of life of the Belitung people who uphold Malay customs and Islamic teachings. He also illustrates the importance of incorporation of religious, moral and social teachings. Regarding the author's world view, it is illustrated by four aspects: the relationship between human and oneself, human and one's fellows, human and nature, and human and God. The readers are expected to instill moral values as example, motivation, and inspiration for them.

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