

Poverty, Mysticism, and Religiosity of Sumatera Inland Communities in *Bidadari-Bidadari Syurga* Novel by Tere Liye: *Genetic Structuralism Analysis Lucian Goldman*

M.Anwar Masadi, Fatimatus Zahro
Universitas Islam Negeri Maulana Malik Ibrahim Malang
Malang, Indonesia
kafaqu18@gmail.com, Viazahro321@gmail.com

Abstract—The description of Indonesian society's reality is frequently discussed in Indonesian novels since earlier times. The description itself is commonly discussed in the form of poverty, social conditions, and religiosity in Indonesian society as comprehensively illustrated in *Bidadari-Bidadari Syurga* novel composed by Tere Liye. This novel portrays the struggle of a brother named Laisa to fulfill the needs of his family, particularly for the school fees of his younger siblings along with all their social problems. The background of this novel thus becomes the attention of the researchers. This study aims to analyze Tere Liye's world view of Sumatra interior communities and to find out the phenomena or events happen in Lahambay Valley that becomes the background of the novel. The theory employed in this research is Lucian Goldmann's genetic structuralism theory in an attempt to reveal the genetic relationship between the writer and the background of his writing. This study used the descriptive qualitative method. Based on the relationship between the figures and their relationship with their environment, a number of Tere Liye's views on Sumatera interior communities in the 1970s are clearly illustrated. These views are; poverty, education, mysticism, and religiosity. Hence, *Bidadari-Bidadari Syurga* novel by Tere Liye is a depiction of the reality of the author's life that makes him write the novel.

Keywords: *Bidadari-Bidadari Syurga, genetic structuralism, mysticism, poverty*

I. INTRODUCTION

Indonesian society has experienced a long journey since before independence and after independence. The unique picture of Indonesian society based on cultural diversity and the condition of the people is indeed a concern of many people, not only related to the political process but also the ongoing cultural and social processes. Such writings with respect to cultural diversity, social and political conditions in Indonesia can also be found in literary works.

Literary work is a result of thoughts or reflections of human life. Much in line with Wallek and Warren's idea that states literature as a social institution that uses the medium of language (Wellek & Warren, 2014). According to Sangidu (2004), literary work is the response of a writer (creator) to the situation around him that is manifested in the form of literary

work, meaning that literary work is a reflection or reflection of reality.

Literary works are the reflection of a reality captured by an author. Apart from that, literary work itself is also a new world that is displayed by a writer based on the images he developed, thus the creative process of the author enters into the literary work. As a result, literary work is not only reportage of an event but also the results of the author's imagery based on the events he sees. Literature is in the form of oral or written work which has various characteristics of excellence such as originality, artistry, beauty in content and expression, originality, artistry, and beauty are the product of the writer's imagination (Surastina, 2018).

A literary work will not escape the creativity of its authors in imagining and capturing reality. For Coleridge, the quality of literature is determined by a number of aspects related to the ability of artists, namely the power of spontaneity, emotional strength, originality, power of contemplation, depth of life values and harmony that connects between the reality captured and the imagination presented (Wahyudi, 2008).

One of the literary works that are much loved by the vast majority of people is novels, novels are able to provide their own sensations and diverse imaginations along with to provide a creative effect for the readers. The novel is a complex fictional narrative prose and imaginatively depicts human experience. The experience is described in a series of events that are interconnected and involve a number of people (characters) in a specific setting (setting). The novel is a work of prose fiction written in narrative form. Commonly written in the form of stories, novel writers are called novelists (Warisman, 2017).

In the study of literature, there is a relationship between the author, literary works and social context. This relationship seeks to find the genesis in a literary work. Genetic Structuralism Theory is a branch of literary sociology that connects the structure of literary works, the social context of society and the world view of the author (Yasa, 2012), the structure of literary works in the Goldman concept is closely related to the social structure of society depicted, hence there is a dialectical relationship between literary works and social

structure. In this context, the background of the birth of a literary work begins to appear. Genetic structuralism is one of the theories or literary approaches that was born from the rejection of the approach of pure structuralism which is fixated on the analysis of intrinsic elements (Ratna, 2007). The scope of genetic structuralism is more complex and broad, namely the intrinsic, extrinsic, and social structure elements.

Genetic structuralism was conceived by a French literary expert and philosopher, Lucian Goldmann. According to Goldmann, genetic structuralism is the only theory or approach that is able to provide a forum for authors to reconstruct their views (Iswanto, 2001). Goldmann's structuralism refers to Marx's social theory, but Goldmann adds genetic factors or origins in the study of literary works. Elements related to these genetic factors are the author and historical reality (Jabrohim, 2012). Hence this theory connects the intrinsic elements that exist in a literary work with important events that exist in his day (Endraswara, 2011).

In genetic structuralism, there are several basic principles or concepts that underlie the theory. These principles are the facts of humanity, the collective subject, the worldview, the structure of literary works, and the dialectics of understanding-explanation. Human fact is a product of human activities or behavior, both verbal and physical, which are in an attempt to be understood by science (Rohmansyah, 2014). To study the facts of humanity, it takes effort and methods that are historical and sociological in tandem (Saraswasti, 2003).

The subject of humanity is divided into individual and collective subjects. Individual subjects are subjects of individual or libidinal facts. Collective subjects are subjects of social or historical facts (Faruk, 1999). Goldmann defines worldview as ideas, aspirations, feelings that connect and unite a social group with other social groups (Rosyidi, Gumilar, & Heru, 2010). Literary works will not be fully understood if the life of the community or social groups in the literary text is ignored. Neglecting the elements of society means that literary research has become lame. The nature of the structure of literary works contains such systemic ideas in understanding the reality of society, as the main characteristic of structuralism is the structure of ideas in literature is coherent and systemic (Kurniawan, 2012).

This study examines a best-seller novel entitled *Bidadari-Bidadari Surga* by Tere Liye who is a well-known novel writer in Indonesia. "Tere Liye" is a pen name of the author, in which the original name of the *Bidadari-Bidadari Syurga*'s author is Dervish. The name "Tere Liye" began to be grounded around 2005 through his novel entitled *Hafalan Shalat Delisa*.

Dervish Tere Liye is not purely originated with such a literary background. The man who was born in Lahat, May 21, 1979 is a graduate of the Faculty of Economics, University of Indonesia who works all day in the accounting firm. Writing fiction books is his usual hobby after returning from college. Dervish Tere Liye is a simple person who grew up in the interior of Sumatra. Some other novels written by Dervish Tere Liye include "*Moga Bunda Loved by God, My Father Is Not a Liar, Moon, Earth, Sun and Comet*".

Bidadari-bidadari Surga is a novel that describes the struggle of a brother (Laisa) to send their children to school and make their siblings happy (Dalimunte, Wibisana, Ikanuri, and Yasinta). Laisa is willing to sacrifice her interests and happiness for her younger siblings. Laisa educates her siblings hard and disciplined so that one day they can become successful. Not only school affairs, Laisa also educated her four younger siblings to become religious persons. Laisa will not hesitate to shout and shout at her siblings if they do not pray together in the mosque. This novel teaches the meaning of life and how to respect life.

In this study, the author wants to reveal the analysis of the novel *Heavenly Angels* using the theory of genetic structuralism that was coined by Goldmann. In this theory put forward by Goldman, genetic structuralism discusses several aspects, such as the facts of humanity, the collective subject, world view: Structuration and Structure, the structure of literary works, and the dialectics of understanding-explanation.

In the novel *Bidadari-Bidadari Langit*, Tere Liye reveals how his world view of the ancient Sumatra community. A number of expressions show the social conditions and life of people in the interior of Sumatra at that time. For this reason, the author decided to take the novel *Bidadari-Bidadari Syurga* as the object of research by using Goldmann's Theory of Structuralism which is directed to reveal the author's implicit worldview in it.

II. METHOD

A literary research method is a method chosen by researchers under such consideration of the form, content, and nature of literature as the subject of study (Endraswara, 2013). In this study using the Dialectic method that utilizes qualitative data, Goldman devised this method in contrast to the positivist, intuitive and psychological methods. Goldman discovered the concept of dialectics from a Marxist perspective on the relationship between authors as individuals and society as a result of literary works and dialectical expressions between the two.

Goldman provides the procedure for implementing the dialectical method as follows, 1) the researcher constructs certain probabilities on the basis of parts, 2) the researcher then examines the model by comparing parts with the whole by determining the extent to which each unit analyzed is combined in a comprehensive hypothesis (Wiyatmi, 2013).

This study aims to describe the poverty and mysticism that exists in the novels of *Bidadari-Bidadari Syurga* by Tereliye. The primary data source in this study was a novel entitled *Bidadari-Bidadari Syurga* by Tere Liye. While secondary data sources in this study are books and journals that are related to the research conducted. Data collection techniques in this study were to read the main and supporting data sources, then to retrieve and sort out the data needed. The final step is to analyze the data that has been obtained using the Goldmann Dialectic method and draw the conclusions.

III. FINDINGS AND DISCUSSION

A. *Structure of the Novel Angels from Heaven and Reflections on Their Social Environment*

The point of research of a Genetic Structuralism is the structure of literary works, the structure discussed in this context is not a formal structure but in the form of a relationship between a character and a character and an object that is around it. In other words, the structure of literary works is a product of an ongoing historical process, the process of structuration and destruction that lives and is lived by the literary community concerned. Thus, from the structuration process and the relations will be known how the problems that occur, both problems between figures and problems with the environment. The problematic characters that occur in the novel include Mamak Lainuri, Laisa, Dalimunte, Ikanuri, Wibisana, Yashinta, Wak Burhan, Goughsky, Jogar, Intan, Juwita, Pomegranate, Cie Hui, and Jasmine. In the novel, there are also characters who are not named, namely Mr. Doctors and Residents of the Lahambay Valley.

The main characters in the *Bidadari-Bidadari Surga* are Mamak Lainuri and his five children, namely Laisa, Dalimunte, Ikanuri, Wibisana, and Yashinta. Each of the figures is related, both between characters and related to their environment. From these relations, as several problems arise, the characters thus have their own different problems.

The description of the reality and structural relationship between the characters in the novels of *Bidadari-Bidadari Syurga* can be seen from the life of the Lahambay Valley people elucidated in the novel relates to social conditions and events occurred in the Kendeng mountain slope community in the period before electricity entered the village, which is around 70s. An explanation of the description of the structure of the text and the structure of reality related to the structure between the characters can be seen in Table I. The problematic structure described by the characters in the novel *Bidadari-Bidadari Langit* reflects the problems and social life of the interior communities of Sumatra who lived on the slopes of Mount Kendeng at that time. The main theme raised by Tere Liye in the *Bidadari-Bidadari Langit* novel is poverty and mysticism that occurs in the Kendeng mountain within the community. Tere Liye utilizes novels as a means to expose the community problems that exist in the Kendeng mountains, social themes become the material attractively displayed in the novel.

TABLE. I FIGURE PROBLEMATICS FIGURE AND THEME OF REALITY COMMUNITIES IN THE INTERIOR OF SUMATRA

| No | Character | Problems in Text Structure | Social Reality |
|----|----------------------|--|---|
| 1. | Mamak Lainuri | A widow with 5 children who works hard in the fields and forest day and night to support her family. | A description of the social reality of the farming community of Lampung Kendeng Mountain Slope in 1970. |
| 2. | Laisa | The first child of Mamak Lainuri who has a beautiful face. she is willing to drop out of school to help her mother to get more money in order to support her younger siblings' school fees. | An illustration of poverty in Kendeng Lampung community to help their parents as in dropping out of school. |
| 3 | Dalimunte | Mamak's second child. The smartest kid in school. Once came up with an idea to make five waterwheels so that the residents of the Lahambay Valley would not only rely on the rice fields from the rainwater. | An illustration of Kendeng's community efforts to meet the agricultural needs by making the windmills in an attempt to stop the reliance of the rain. |
| 4 | Ikanuri dan Wibisana | Mamak Lainuri's third and fourth child who like to skip school and do things beyond reason. | A form of mysticism that arose in the Kendeng mountain community, which became a declining belief. |
| 5 | Yashinta | The last child of Mamak Lainuri who was independent and adventurous in nature. Yashinta continued to hone her favorite things to be useful. For that reason, he went to school located outside the city. | An Overview of Kendeng people who are starting to long for change by continuing their education in big cities that are much more advanced |
| 6 | Wak Burhan | Village elders who lost their children due to being the victims of the safest tigers, better known as stealth of Mount Kendeng. | A picture of the traditional Kendeng community who strongly believes in Mistism and becomes a respected village elder |

B. Background of Tere Liye and the Creation of a *Bidadari-Bidadari Syurga* Novel's

In Genetic structuralism the relationship of authors, literary works and reality are very important. Literary work is a description of the reality captured by an author, so the author's background greatly influences the process of creating literary works. The author, work and social reality are central in the study of Genetic Structuralism.

As in the novel *Bidadari-Bidadari Syurga* by Tere Liye. Tere Liye is a famous writer in Indonesia. Tere was born in Lahat Regency on May 21, 1979. He spent part of his life in his area, namely in the interior of Sumatra, precisely in Lampung. This novel *Bidadari-Bidadari Syurga* tells how life in a village called "Lembah Lahambay". In the novel Lahambay Valley is described as a village at the foot of Kendeng Mountain and surrounded by forests. In the real world, the description is the same as the Bukit Barisan Mountain in the Lampung area. The setting of the place mentioned by Tere Liye in the novel, such as the forest, the Kendeng Mountain, the river around the mountain, and the strawberry plantation are places which in fact in the mountain range of the Bukit Barisan. As a result, it can be concluded that the novel *Bidadari-Bidadari Syurga* is an illustration of Tere Liye's life reflected the reality in his area.

The description of reality in Lampung society experienced by Tere Liye sets off as an inspiration to write a novel *Bidadari-Bidadari Syurga*, the life of the Lampung rural community which became Tere Liye's life experience since his childhood with such various difficulties among his community's life. In fact, thus it is such an interesting background along with an interesting object illustrated in the novel of *Bidadari-Bidadari Syurga*.

C. Author's World View: Tere Liye View of the Lahambay-Kendeng Valley Community

As has been explained by Goldmann, the world view (as cited in Faruk, 1999) is a term that fits the overall complex of ideas, aspirations, and feelings, which links together the members of a certain social group in which on the other hand, are in contrast of the other social groups.

The worldview depicted in the *Angels-Angels* novel is the sociology and life of the people of Sumatra precisely illustrated in the Lahambay Valley area around the 1970s. The reality that arises is:

In the novel *Bidadari-Bidadari Surga*, Tere Liye depicts the lives of people in Sumatra, precisely in the Lahambay valley where almost 90% of the population is not excessive. The majority of the people of the Lahambay Valley are farmers still merely rely on rainwater. They solely rely on luck. If it rains, the harvest will succeed, but if it doesn't rain then they will fail to harvest. Tere Liye took a sample from the family of the main character in the novel, the Mamak Lainuri family. Every morning Mamak Lainuri with Laisa, her first child go to the fields. Afternoon they will go to the forest to look for wood and rattan until the afternoon arrives. This is seen in the following quote: "... *That day. That morning. Laisa approached him from behind. At four o'clock. When Mamak is*

busy cooking palm sugar. While the others are still sleeping soundly. "Let. Let Lais leave school, Mak ..." (Liye, 2008)

Another factor that was raised by Tere Liye in the novel *Bidadari-Bidadari Surga* is to illustrate poverty in the village of the lack of facilities provided in the village. For example, such important public facilities are not yet available in the village, such as the *puskesmas*. *Puskesmas* is one of the important things in a community because if there are any residents who are sick, they will be able to be taken to the *puskesmas* to get medical treatment. In the Lahambay Valley there are no health centers, thus if someone is sick the community will give them their own concoction medicines. If there are people who are seriously ill, the community can merely pray without being able to do anything. This is seen in the following quote: *Mamak Lainuri tried to hold Yashinta's body. Tense too. Panic. Although more confused. What should he do? There are no doctors here. There is no. Mamak tried to wipe the sweat that was pouring down from Yashinta's neck. Trying to give a potion. Compress. Whatever he thought of. It is useless, and Yashinta's eyes are increasingly glaring* (Liye, 2008).

Not only health facilities, there are also no adequate public transportation facilities. The streets of the village are also still extremely simple, improvised with a width of three meters that cannot be passed by a car simultaneously. The only means of transportation for carrying native produce is a *starwagoon* car. *"The only access from the township of the sub-district to the valley is the three-meter-wide cobblestone road. In the upper village, one kilometer from their village, whose population is more advanced and more located, there are two old starwagoon cars that often commute to the township of the sub-district. Farting carrying acres of gardens, forests, or whatever inhabitants of the valley, through a bad road. Ups and down* (Liye, 2008).

From the above descriptions, it can be concluded that the people of the Lahambay Valley were living in poverty at that time, illustrated from the work done, to the limitations of existing facilities.

D. The Reality of Education in the Lahambay-Kendeng Valley Community

In the novel, it is stated that most of the Lahambay Valley village children have no more than grade 4 or 5 education. They merely consider the school as useless spending of money and have little effect on life. The people of Kampung Lembah Lahambay prefer to work odd jobs rather than having to go to higher education. The majority of village children also spend their time playing to help their parents earn money by looking for rattan and resin in the forest. *"Ergh, with, properly arranged ..."* *"Exactly? Bah is exactly what you think it is. You know there is no school until the sixth grade here besides you ..."* (Liye, 2008).

In the Lahambay-Kendeng Valley there is solely one school provided for all the children in the village. The school is just a makeshift building. In the upper village there is also an elementary school, which is extremely sober. How is it not sober? There is only one teacher for all classes. Class? It is a more subtle language to refer to ugly buildings with rusty zinc roofs, walls of woven bamboo, with a broken cement floor (Liye, 2008).

Based on the analysis and quotations above, it can be drawn that the Kendeng community is not too concerned with education, their primary needs are how to be able to meet the needs of daily life. Education is not considered as a means to change lives. Yashinta is one of the children of the Lahambay Kendeng Valley who is trying to change her life by attending school out of town. His choice is one of the efforts to change the lives of Kendeng people who still do not care about education.

E. Mysticism and Religiosity in the Lahambay-Kendeng Valley Community

Mysticism is usually associated with traditional society. Traditional society is related to traditional culture or cultural habits it adheres to. Traditional societies are severely engaged with traditional culture inherent in their lives (Jamaluddin, 2015). Much akin to the people in the Kendeng Valley, they still uphold the values of religion and tradition they profess. The Kendeng Valley Society is a characteristic of traditional inland communities that still hold traditional values, cultural values that are hereditary and continue to be adhered to by their communities.

The Lahambay Valley Society is a society that upholds such religious values. In the novel (*Bidadari-Bidadari Surga*) plenty of ideas and behaviors are raised in which illustrated the religious majority of the population of the Lahambay Valley who are Muslims. Even though they live in poverty and lack facilities, the people of the Lahambay Valley never forget their religious obligations. An example is that every call to prayer echoes from *surau*, people will flock to go to *surau* to perform congregational prayers. This can be seen from the quote: *"Nearing the sunset after being cut off the Asr prayer, the five waterwheels are neatly lined up on the river rock wall. The money-hole foundation has been poured with cement. Not yet installed, even though the foundation is ready, the five wheels will be installed next week, the next mutual cooperation schedule. The foundation is left dry first (Liye, 2008).*

In addition to the religious beliefs severely held by the Kendeng community, they also believe in mysticism which is a belief that they professed for generations. This belief is accepted as an unwritten customary capacity and becomes a guideline for the social rules they hold.

The entire Lahambay Valley community still believes strongly in mysticism. In the novel, it is elucidated that since a long time ago, the human relationship with the relationship of animals inhabiting the Kendeng Mountain Forest went well. They live in their respective areas without disturbing each

other. Until one day there is a human who hunts into the forest and kills a tiger. That caused their relationship to break.

From that moment on the community believed in the myth that anyone who dared to enter the forest at night would not be saved and would become a stealth meal of a tiger. It turns out that the myth is true, there have been several victims who become a food devil of Mount Kendeng, including Mamak Lainuri's husband and Wak Burhan's son. This can be seen from the quote: *He watched with his eyes. They Babak were brought home just when the orange tinge of morning arrived. After six hours of continuous search. After the jungle. A ripped, shapeless face. The torn body was brought home. Already breathing. Babak pounced on the lord of the jungle, the demon that is the scary spooky name of the tiger of Mount Kendeng. At that time he was only eight, Daimunte four, Ikanuri and Wibisana two years. Yasinta is still in the womb (Liye, 2008).*

From the above quotation, it can be understood that the local community strongly believes in mystical matters, such as the stealth of Mount Kendeng. The community beliefs in the Kendeng stealth is a hereditary belief that is part of social rules that are constantly maintained by the Kendeng community and will have consequences if they break these rules.

IV. CONCLUSION

The novel *Bidadari-Bidadari Surga* is a novel that tells about Tere Liye's childhood life in a remote village in Lampung. The life of the Kendeng community illustrated by Tere Liye is a reflection of the social life that was experienced and captured in an evocative way. The life of the remote rural communities in the 70s portrays the difficulty of people who merely rely on agricultural life from the rain. People who do not have limited knowledge and education only rely on nature and limited knowledge to survive. The very traditional village community is also much more concerned with earning a living to make ends meet rather than choosing to go to school and study. Likewise, the minimal facilities available in the village made the community not concerned with education.

In addition, the life of the people described by Tere Liye is about religiosity and mysticism that still surrounds the Kendeng community. Strong religious patterns continue to be held by the people beside them along with believing in the mystical belief that is *Siluman Harimau*. The description of the structure of literary works is closely related to the life of the author in which it is an aesthetic experience that has been experienced by him, thus the focal point of Genetic Structuralism, the structure of literary works, the Author, reality and worldview.

REFERENCES

- Endraswara, S. (2011). *Metodologi penelitian sastra*. Yogyakarta: Caps.
 Endraswara, S. (2013). *Metodologi kritik sastra*. Yogyakarta: Penerbit Ombak
 Faruk. (1999). *Pengantar sosiologi sastra*. Yogyakarta: Pustaka Pelajar.
 Iswanto. (2001). *Metodologi penelitian sastra*. Yogyakarta: Pt. Hanindita Graha Widia.

- Jabrohim. (2012). *Teori penelitian sastra*. Yogyakarta: Pustaka Pelajar.
- Jamaluddin, A.N (2015). *Sosiologi perdesaan*. Bandung: Pustaka Setia.
- Kurniawan, H. (2012) *Teori, metode, dan aplikasi sosiologi sastra*. Yogyakarta: Graha Ilmu.
- Liye, T. (2008). *Bidadari-bidadari surga*. Jakarta: Republika 2008.
- Ratna, N. K. (2007). *Teori, metode, dan teknik penelitian sastra dari strukturalisme hingga postrukturalisme: Perspektif wacana naratif*. Yogyakarta: Pustaka Pelajar.
- Rohmansyah, A. (2014). *Studi dan pengkajian sastra perkenalan awal terhadap ilmu sastra [Introduction to literary studies and research]*. Yogyakarta: Graha Ilmu.
- Rosyidi, M. I., Gumilar, T., & Heru Kurniawan, Z. (2010). *Analisis teks sastra*. Yogyakarta: Graha Ilmu.
- Sangidu. (2004). *Metode penelitian sastra, pendekatan teori, metode dan kiat*. Yogyakarta: UGM Press.
- Saraswati, E. (2003). *Sosiologi sastra: Sebuah pemahaman awal*. Malang: UMM Press.
- Surastina. (2018). *Pengantar teori sastra*. Yogyakarta: Almatara.
- Wahyudi, S. (2008). *Pengantar teori sastra*. Jakarta: PT Grasindo.
- Warisman. (2017) *Pengantar pembelajaran sastra sajian dan kajian hasil riset*. Malang: UB Press.
- Wellek, R. & Warren, A. (2014). *Teori kesusastraan*. Jakarta, Gramedia.
- Wiyatmi. (2013). *Sosiologi sastra: Teori dan kajiannya terhadap sastra Indonesia*. Yogyakarta: Kanwa Publisher.
- Yasa, I, N. (2012). *Teori sastra dan penerapannya*. Bandung: Karya Putra Darwanti.