

The Author's Worldview in The Novel of *Ketika Lampu Berwana Merah* by Hamsad Rangkuti

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Abstract

This research aims to reveal the author's worldview on poverty in the novel *Ketika Lampu Berwana Merah* by Hamsad Rangkuti. In addition to these objectives, the results of this research are also expected to be useful for increasing knowledge and increasing appreciation of the author and his works. This research uses a mimetic approach with the theory of literary sociology, the perspective of Goldmann's genetic structuralism theory. The data collection technique in this research is the reading technique (heuristic) and writing from data sources that are considered relevant both from the contents of the novel itself and from other sources. Data analysis in this research uses the genetic structuralism dialectic method to find the meaning and relationship of the novel. The results of this research indicate that the novel *Kapan Berwana Merah* is the author's worldview on the conditions of poor people, social paradoxes and development at that time. People who are members of capitalist and marginal groups are played by characters who are easily found in urban environments. The number of beggars, poor workers, low education, and widespread hunger show how poverty has become a serious problem in society.

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INTRODUCTION

The author is part of society that has a role and responsibility in a social order. One of the media used by authors to communicate and influence society is literary works. This is in line with the opinion of Endaswara (2013) who stated that literary works are expressions of human life that cannot be separated from the roots of society. Literary works as a form of meaningful authorship ideas have a function in their creation. The function of the presence of literary works in the midst of society can be in the form of recreative (entertaining), didactic (educating), aesthetic (sense of beauty), morality, and religious functions (Wicaksono, 2017). With these various functions, literary works are an important means for authors to convey their messages, feelings, desires, and thoughts about something so that it can reach their readers. Therefore, each author has a certain goal in creating literary works.

Ratna (in Basuki et al., 2018) said that basically between literature and society there is an essential relationship. In line with Goldmann's view (in Baety, 2022) literary works as meaningful structures will represent the author's worldview, not as an individual but as a member of society. Thus, it can be said that there is a close relationship between literature and society through the author's worldview. Thus, it can be said that there is a close relationship between literature and society through the author's worldview. Worldview is a form of collective consciousness that represents its collective identity (Hamidah et al., 2021). Therefore, literary works can be understood as the origin and reason for the formation (genetic elements) from the author and the social background of the community.

One of the literary approaches that discusses the relationship between literary works, authors, and society is the sociology of literature (Ratna in Maulidya, 2022). The sociological approach of literature aims to increase understanding of literature in relation to society, explaining that fiction is not contrary to reality (Raharjo et al., 2017). The theory under the

umbrella of literary sociology that examines the relationship between literary works and history, society, and its author is Goldmann's theory of genetic structuralism. According to Goldman (Yollanda, 2015), literary works can be understood genetically (occurrence) from a certain social background so that the work can be said to be a social structure. The social structure is understood as a structure formed on the basis of two social classes that are in conflict with each other. Therefore, it is the collective subject as society that can create a complete and comprehensive view (Windayanto, 2021).

One of the literary works that presents a portrait of life is a novel (Bandini & Suprihatin, 2020). The novel that will be researched using the study of genetic structuralism is a novel by Hamsad Rangkuti entitled *Ketika Lampu Berwarna Merah*. The researcher chose the novel because the story seems very realistic and imaginary, and it is arranged in a complex way. The characters, setting, plot, and conflicts in the novel make readers interested in imagining, feeling, and thinking about what the characters are told. In addition, the novel contains factual issues such as the theme of social inequality between marginalized groups and capitalists.

The story of Basri's journey as a problematic hero in the novel *Ketika Lampu Berwarna Merah* who lives in a village that aspires to see the crowds of Jakarta presents him to the action he recalls, namely becoming a beggar in the capital because he does not know how to return to his hometown. He and his fellow beggars had to survive in the middle of poverty. It also separates the lives of village people who have to transmigrate, poor and helpless suburban communities, and other groups that have power and wealth. The characters, setting, and conflicts in the novel reflect the problems that occur in people's lives. Through his work, the author often tries to describe the reality of the condition of a social group in literary works that may still occur today. Therefore, authors often create stories that can open the minds and feelings of their readers (Hamidah, 2023).

The above reasons provide a framework for researchers to understand the literary work

more broadly using the theory of genetic structuralism. Therefore, this basic assumption makes researchers use the theory of genetic structuralism based on Lucien Goldmann's perspective combined with a dialectical method to study the novel *Ketika Lampu Berwarna Merah*. The analysis of the author's worldview will be reviewed from the structure of the novel and the social context behind the novel *Ketika Lampu Berwarna Merah* by Hamsad Rangkuti. The main problem raised in this research is how the worldview in the novel especially regarding the social problem of poverty.

Departing from the previous background description, there is relevant research on the author's worldview that has been carried out by Yoga Pamungkas, Teguh Supriyanto, and Mukh. Doyin (2022). The research was published in the journal *Seloka* with the title "The Author's Worldview in the Novel of *Keluarga Cemara 2* by Arswendo Atmowiloto: A Study of Literary Sociology". Their research shows that the socio-cultural background in the novel *Keluarga Cemara 2* consists of rich people and poor people. Arswendo as the author views the poor as a society that lives with low economic conditions. Financial problems are the main problems faced by the poor. They often get injustice in various ways. On the contrary, Arswendo views the rich as people who live with a high level of economy. The financial condition of the rich is certainly not a problem. They think that all problems can be solved with money (Pamungkas et al., 2022).

There are differences in novel objects, review of problem formulations, research objectives, collection techniques and data analysis techniques that will be used by researchers. These differences and developments are carried out in order to create new elements of discovery and good contributions to the science of Indonesian Language and Literature. Based on the above background explanation, this study aims to examine more deeply the author's worldview of poverty from the perspective and social context in the novel *Ketika Lampu Berwarna Merah* by Hamsad Rangkuti uses a literary sociology approach and the perspective of Goldmann's theory of genetic structuralism.

METHODOLOGY

The method used in this research is qualitative descriptive. Theoretically, the approach used in this research is a literary sociology approach with the theory of genetic structuralism from Lucien Goldman's perspective. Through these methods and approaches, the analysis of the author's worldview of the problem of poverty in the novel *Ketika Lampu Berwarna Merah* by Hamsad Rangkuti is expected to be studied in a directed, clear, and effective manner. The data in this research are quotes in the form of words, sentences, and dialogues in the novel. The source of data in this research is the novel *Ketika Lampu Berwarna Merah* by Hamsad Rangkuti first printed edition of Kompas in 2001, and is supported by data sourced from documentation, biographies, articles about the author's history and other supporting data. The data collection tools used in this research are human instruments and data cards.

In this research, the researcher uses reading techniques (semiotic reading) and notes to collect data that are in accordance with the problem formulation. The data analysis techniques used in this research are dialectical methods. In Goldmann's theory, the dialectical method is a way of researching the reciprocal relationship between literature and society with the concept of "understanding-explanation" (Faruk, 2015). The steps of data analysis in this research can be described as follows: 1) Reading the entire content of the novel repeatedly (heuristic); 2) Examining the structure of the novel and social conflicts in the novel; 3) Examining the relationship between the novel and the author's social context (dialectical); 4) examining the social context (society) behind the novel (dialectical); 5) the researcher presents the data that has been studied; 6) To conclude the results of the analysis of the author's worldview in the novel *Ketika Lampu Berwarna Merah* by Hamsad Rangkuti.

RESULTS AND DISCUSSION

1. The Social Background of the Community in the Novel *Ketika Lampu Berwarna Merah* by Hamsad Rangkuti

The social background is a background that refers to the social conditions of the community as told in the novel *When the Lights Berwana Merah* by Hamsad Rangkuti. There are five social settings in the novel *Ketika Lampu Berwarna Merah*, namely beggars, immigrant villagers, city dwellers, and powerful and wealthy people. The following is a further explanation of the five social settings.

a. Beggars (children)

At the beginning of the story, the social background of the social life of the residents of the suburbs of Jakarta has been revealed. Eight teenage beggars play the role of the central character representing this novel. The following is one of the quotes that the residents on the outskirts of the Ciliwung River show the social background of the beggar children.

"Seluruh Kota Jakarta dipenuhi para pengemis. Mereka melata seperti lalat mengerubungi kotoran. Saya tidak bisa menunjukkan di bagian mana anak Saudara mengemis." (Rangkuti, 2001:91)

The quote above shows how the state of the city of Jakarta is filled with many people who live a life as a beggar. Basri's life as a problematic hero shop, Pipin, and their friends represent how their conditions, feelings, thoughts, and life journey are. The life of beggars in the suburbs is the background of the social life in this novel

b. Transmigrating Villagers

The social setting that is also seen in the novel *Ketika Lampu Berwarna Merah* is the transmigrating villagers. The development of the storyline also develops through the social setting where Kartijo and Surtini have to transmigrate to the village of Sitiung. The construction of a large reservoir requires the people in Karanglo village to leave the village they love so much, giving up on their dreams and memories in the village. In the novel *Ketika Lampu Berwarna Merah*, it is described how the condition of the village has become dry, how the efforts of the people affect the thinking of the residents, the economy of the figures, and how the selection of people who are

selected to transmigrate to Sitiung is described. The following is one of the quotes that shows the social background of the villagers.

"Perkampungan di kaki bukit itu telah menjadi sepi oleh kesibukan para petani yang turun ke sawah-sawah mereka. Pada akhirnya mereka menyerah juga pada impian masa depan." (Rangkuti, 2001:13)

c. City Residents

The social background of the city residents is one of the scenes that is widely depicted in this novel. Although there are different atmospheres and conditions, the social background of the city residents also shows the existence of social problems experienced by other figures and communities. Urban residents experience the advantage of much better economic land and facilities than in the village, but it is undeniable that not all residents are in comfort and sufficiency. Here are some quotes that show the social background of the city's residents.

"Hidup dalam keluarga yang banyak di suatu rumah yang sempit di tengah perkampungan yang padat, membuat warga kota suka datang ke taman itu mencari hawa yang segar." (Rangkuti, 2001:56)

"Pemerintah kota hendak membersihkan daerah itu. dan gembel-gembel akan diasingkan di suatu tempat. Sampah harus dibuang di tempatnya yang cocok." (Rangkuti, 2001:165)

Behind the large number of people who have enough, own vehicles, live in decent places, have power, wear good clothes, and eat good food, there are also people who are the opposite. The above quote shows how the dense population lives in one narrow house in the middle of a dense village, and the condition of the urban area is decorated by many people who live carelessly and poorly. They work as poor workers who work but do not earn enough to lift themselves and their families above the poverty line. In the novel *Ketika Lampu Berwarna Merah*, the group of poor workers becomes the dominant job played by adult characters such as Kartijo, Surtini, Sulistinah, Bustami, and Sanip. It can be said that their job categories such as small farmers, scavengers, cleaners, comfort women, odd jobs, are included in the category of poor workers. These two things become the social background

of the city residents in the novel *Ketika Lampu Berwarna Merah*.

d. Powerful and Rich People

The social background of the powerful and rich exists in society both in the city and in the village. In the novel, the social background of the powerful and rich becomes an interesting social setting, where the variation of this condition is not found much but is clearly visible because it is in the midst of the condition of beggars and gebels and village people who have to leave their villages. There are social conditions of the rich and powerful people in this novel, such as doctors, leaders, loan sharks, and officials. The following is one of the quotes that shows the existence of a social background in the novel *Ketika Lampu Berwarna Merah*.

"Pemimpin tidak boleh diberitakan mati kekenyangan dan rakyat tidak boleh diberitakan mati kelaparan. Untuk itu dokter itu mengaut keuntungan. Kalau orang besar yang mati kekenyangan, keluarga yang menyogok dokter-dokter itu. Tetapi kalau rakyat yang mati kelaparan, jabatan yang menyogok dokter-dokter itu." (Rangkuti, 2001:52)

The four social settings of the community in the novel *Ketika Lampu Berwarna Merah* by Hamsad Rangkuti above show the existence of interrelated operational conditions that fill the lives of people in Jakarta and Karanglo village. The existence of marginal and capitalist groups is the background of the social conditions of people who live in poverty and wealth. Their lives and characters are depicted from various points of view, the author presents various sides and views to tell how the social life of the people of the figures as representatives of the community groups in the capital at that time.

2. Latar Sosial Pengarang (Hamsad Rangkuti)

Hamsad Rangkuti, born May 7, 1943 in Titikuning, Medan, North Sumatra. He is actually named Hasyim Muhammad Rangkuti. The fourth child of the six brothers spent his childhood in Kisaran, Asahan, North Sumatra. Hamsad also often spends his days daydreaming and imagining how to have and become something. Various wild thoughts developed,

among which he poured into short stories. Growing up, in 1964 Hamsad was appointed as an envoy to North Sumatra to attend the Indonesian Authors Employee Conference I (KKPI) in Jakarta. He immediately "fell in love" with the capital city of Jakarta. According to him, he became acquainted with several well-known authors at that time and grew a strong urge to live in Jakarta and develop his hobby of creating a written work.

One of his works that was present when he lived in Jakarta was the novel *Ketika Lampu Berwarna Merah*. This novel won the 1980 Jakarta Arts Council Novel Competition. Many of Hamsad's works tell about the social life of the community which is often associated with the reality of life problems. Hamsad argued that basically writers move on the basis of defending humanity. Hamsad Rangkuti's work is like a portrait of the social changes that occurred in his time. As time goes by, Hamsad is increasingly fond of the literary world, no wonder Hamsad has won a number of awards both nationally and internationally.

3. Representation of the Author's Worldview on Poverty

a. Beggars and Poor Workers Representing Marginalized Groups

In the novel *Ketika Lampu Berwarna Merah* by Hamsad Rangkuti, the dominant jobs played by the characters are beggars and poor workers. Figures who became beggars such as Basri, Pipin, Manan, Tom, Kusnin, Sulistinah, Sukri, Yanto, and poor workers such as Kartijo, Surtini, Sulisnah, Sanip, and Bustami were groups that represented marginalized communities in the social life of the novel. Marginalized groups are referred to as a group of people who are marginalized by a social order both in economics, education and culture that does not support it. This can be seen how the life and social problems that occur to Basri and his friends who are still children have to earn money by begging on the streets, Kartijo and Surtini who put all the furniture in their house because they have no money to move and to Jakarta, Sulisnah who works as a cleaner in a prostitute settlement and

also begs with her child, and Sanip and Bustami who legalize all jobs to earn money show how poverty is their main condition. The author through the novel *Ketika Lampu Berwarna Merah* presents characters who live in poverty, the roles and characters of the characters with the support of the plot and setting created by the author depicting the condition of marginalized (poor) communities in Karanglo village and in Jakarta.

b. The Spirit of Beggars (Children) to Survive

Poverty is the main cause of figures such as Basri and his friends are becoming beggars at the age of their children. The author describes how the condition of the beggars' children experiences treatment, difficulties, and lives that may not have been seen by the community. Those who are often seen on the sidewalks of the capital's streets, become one of the portraits of poverty when the lights are red. The other side of a dirty, smelly, and pathetic beggar is also shown by the author. It can be seen from how those who keep telling stories and dancing on the edge of the street sidewalk when the light is green, waiting for good things to come to the next light. In addition, the beggars also showed how a sense of care and solidarity grew in them. They work together to beg on the streets and share the proceeds to be able to eat. Although they look cheerful and fine, poverty and being a beggar are not what they want. They have aspirations and desires to live better. The condition of the beggar children is two points of view that the author presents to the reader as one of the conditions of poverty experienced by the characters in the novel *Ketika Lampu Berwarna Merah*.

c. High Poverty in Indonesia in the 1970s

Set in the era of Ali Sadikin's administration as the Governor of Jakarta, the poverty that occurred in the capital represents the author's view of the condition of society at that time. Jakarta as the central area in Indonesia is a city that has a higher level of economy, facilities, and society than other regions. However, behind the beauty of the city is depicted the poverty experienced by the beggars and poor workers who color Jakarta around the Ciliwung and Monas rivers. Those who sleep in shops, cardboard huts, dense settlements and slums look

increasingly different because they are opposite elite settlements and high-rise buildings. The lack of ability and income of the community to obtain the needs of clothing and food, education, security and comfort, shows how they are in the cycle of poverty. There are two social classes that are very divisible in the capital, capitalist society and marginalized society. Poverty that occurred at that time became history and history that contains facts, based on data from the Central Statistics Agency (BPS) the highest poverty occurred in 1970, where there were 60 percent of the population who were classified as poor or 70 million people (Yetti & Mujiningsih, 2021). This shows how the author included some facts and history of poverty in Indonesia in the novel *Ketika Lampu Berwarna Merah*.

d. Low Human Resources of Beggars and Poor Workers

Low human resources are one of the conditions closely related to the problem of poverty. The author's worldview drawn through figures representing community groups has a very low quality of resources. This can be seen from the children of beggars who do not carry out education because of economic problems and motivation from being instilled by their families. Those who have various ideals become insecure because of the circumstances and limitations they experience. It is also related to how parents think and their surroundings. Beggars and poor workers are also described as lazy and resigned to their situation. It can be seen from several quotes that show the events and behaviors of the residents of the cardboard hut who will get up out of the hut when noon has arrived and prepare to collect garbage from the houses or wait for the red light at the intersection.

In addition, those who are adults are willing to be called at any time to do a job even if the job is not in accordance with the norms and laws. One example is Sanip and Bustami who deceived the shopkeepers by using Sulisnah's corpse. They were paid by the shopkeeper to dispose of Sulsina's body in front of the shop, which made them guiltless legalize all means to earn money. Some of the characters and events in this novel show their lack of desire and

opportunity to be able to move from the poverty line. It also represents how poverty is presented as a problem and has a big impact on society.

e. The Government's Role in Dealing with Poverty Has Not Been Maximized

The government as an organization and party that has authority and a mandate in carrying out all activities to achieve the welfare of the people has a very important role in dealing with poverty. In the novel *Ketika Lampu Berwana Merah*, the government or leaders and officials are grouped into capitalist groups where they have power, authority, and wealth. Although not specifically mentioned and told in the novel, the government organizers can be associated with the poverty conditions that occur in the community, especially in the capital. It can be seen how high the poverty rate at that time, the famine outbreak that occurred in several regions. In addition, the large number of beggars, homeless people, and comfort women in the capital shows the high unemployment and poor workers who certainly have a below-average economy. Minors who are also scattered on the sidewalks, begging from one place to another. The condition of poverty is further clarified by the difference between elite and poor settlements separated by the Ciliwung River and the railway, where skyscrapers and luxury houses stand opposite cardboard huts and narrow slum settlements. With these conditions, the government is still unable to maximize strategies and solutions to deal with poverty.

Based on several representations of the author's worldview regarding the problem of poverty in the novel *Ketika Lampu Berwana Merah* it can be concluded that the structure created by the author in the novel is a view of the condition of society which can be in the form of social and development paradoxes at that time. People who are grouped into capitalist and marginalized groups are played by figures who are easy to find in urban environments. Represented by beggars and other poor workers, as well as wealthy leaders and officials, the novel becomes a portrait and critique of the social conditions of its people. This novel is a worldview of Hamsad which presents on one side standing a magnificent and sturdy giant building with its inhabitants who are

full of luxury, and on the other hand there is a large group of people displaced from the prison of poverty. Through his work, Hamsad captures the daily life of marginalized people, the two sides of marginalized society and capitalists, and how the two are tied in society in the novel. There are also human values contained in the novel, how the characters face various conflicts to develop the storyline, hinting that every human being has its own trials, has a role, and has the right to survive. In the novel, it is also seen how important motivation, education, and self-esteem are to bring change from the poverty line.

CONCLUSION

Literary works created by authors can be portraits and reflections of the times that reveal the social, cultural, political, and economic aspects of their time. Based on several representations of the author's worldview on the problem of poverty in the novel *Ketika Lampu Berwana Merah* can be concluded that the novel is the author's worldview of the condition of the poor, social paradoxes and development at that time. People who are grouped into capitalist and marginalized groups are played by figures who are easy to find in urban environments. The large number of beggars, poor workers, low education, and the outbreak of hunger show how poverty has become a serious problem in the community. Represented by beggars, other poor workers, wealthy leaders and officials, Hamsad captures the daily lives of marginalized communities as well as the two sides of marginalized and capitalist societies that may not yet be visible to society. Through the problems and conflicts in the novel *Ketika Lampu Berwana Merah*, there are human values contained in the novel, how the characters face various conflicts hint that every human being has his or her own role and trials, has different rights and ways of survival.

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