

The Narration of Crime in Andrea Hirata's Novel 'Orang-Orang Biasa': A Formulaic Study

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ABSTRACT

The topic of criminality is often viewed as a literary genre closely associated with themes of crime, heroes and anti-heroes, mysterious plots, suspense, plot twists, and violent scenes. This study employs Andrea Hirata's novel "Orang-orang Biasa" as its material object. The data utilized consist of text content in the form of words, phrases, and sentences that align with the predetermined scholarly inquiry. Utilizing John G. Cawelti's theoretical framework, this research delineates data that reveal patterns in narrative structure and character development, thereby classifying the novel as belonging to the crime genre. The findings of this study indicate that the criminal formula presented by Andrea Hirata in "Orang-orang Biasa" is a type of criminal comedy. The results of this study reveal that the formula similarities between *Orang-orang Biasa* and literary works in the crime genre can be observed in the story motives, setting choices, the presence of additional events accompanying the main narrative, and the characters. The author's presentation of these formulas indicates that the novel belongs to the comedy-crime genre.

Keywords: Criminality, Formula, Popular Literature, Trilogy

INTRODUCTION

Darma categorizes literary works into two genres: serious literature and entertainment literature. Serious literature is a genre meant for interpretation, tending to stimulate readers to analyse or interpret its meaning. Entertainment literature, on the other hand, serves as an escape from

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boredom and daily problems due to its amusing nature (Darma, 2004). In line with this, (Adi, 2011) posits that if popular literature can be seen as a reflection of everyday societal life, then the realities of a society can also indicate the emergence of popular literature. Although popular fiction is not considered to hold a significant place in the literary treasury, both in Indonesia and globally, it has, in fact, greatly influenced the development of the fictional world. This influence is evident from reader and viewer reception, sales levels, and adaptations of literary works into other forms. The differences between serious and popular literature include, but are not limited to, 1) a literary work may be deemed noble (serious) because its quality is considered to meet the criteria of good literature while also being popular, 2) a popular literary work written to satisfy public taste becomes noble due to its high literary values, 3) a popular literary work may be considered as such due to its limitation in time and space, 4) the success of popular literature can be gauged by its sales, and the success of noble literature by its literary awards (Adi, 2011).

The emergence of popular literature in Indonesia began following the advent of modern European culture. Adi (2011) reveals that in Indonesia, popular literature is categorized as a type of literature that emerged and is considered as dime novels that have developed since the 1950s. Historically, the term 'dime' originates from "uang picis," meaning one cent, thus it is regarded as lowbrow or valueless literature. Discussions about popular literature are always associated with the term genre. Genre within popular fiction is viewed as dynamic because its determination is dictated by the audience or readers. (Maltby, 1996) states, "a subject to constant process of change and adaptation. Because different audiences will use a genre in different ways at different times, its boundaries can never be rigidly defined, and at the same time, it is susceptible to extensive subdivision." Research on literary works using intrinsic elements is conducted by considering the elements within the literary work, such as theme, plot, characterization, and setting. This also applies to research in popular literature. However, unlike the intrinsic elements of literary works, the elements within popular fiction are referred to as formulas (Adi, 2011).

Andrea Hirata's novel "Orang-orang Biasa" is a manifestation of popular literary work. Although it primarily narrates a tale of struggle, the formulas contained within resemble those found in the crime fiction genre. In determining a genre, researchers often observe similarities across various stories and identify a set of formulas that highlight both commonalities and distinctions within the novel, thereby revealing its type or genre. The study of popular fiction genres in terms of themes, archetypes, and icons can be conducted by considering the general patterns that characterize a genre. (Cawelti, 1997) defines a formula as "it is said that formula appears as a popular story type that can also decide to work of literature belonging to," implying that genre research is intimately connected with the elements present in popular fiction. The formulation of a formula involves data

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collection and analysis, followed by the drawing of conclusions (Y. S. Hapsoro, 2019).

Cawelty (Rosyidi et al., 2013) explains that a literary formula is a narrative structure or a set of dramatic conventions employed in various works. He further elaborates on two uses of formulas: (1) a formula can serve as a marker of a conventional approach to addressing specific issues. These specific issues refer to culturally specific patterns of conventions at a certain period, which may not hold the same meaning outside their particular context; (2) a formula refers to broader plot types, meaning it denotes types of plots that represent story types which, if not universally appealing, achieve popularity across different cultures at different times.

Additionally, Cawelty outlines several methodological approaches in the study of formulas: (1) a formula represents a basic structural pattern. The study of formulas requires researchers not to focus on interpreting the meaning of symbols but rather to consider the relationships between myths and different symbols. In other words, analysis is conducted by exploring the overall pattern, with themes, myths, and symbols being components of these larger patterns; (2) to fully understand the relationship between artistic and cultural appeal involved in the creation of formulas, it is essential to understand their cultural functions and the artistic qualities distinguishing formulaic literature. Effective formulaic literature maximizes the escapist dimension within a framework that remains acceptable to readers because of its connection to reality.

According to the online *KBBI* (Indonesian Dictionary), "criminal" is defined as actions related to crime (violations of the law) that are punishable under the law. Criminality is understood as an antisocial act that is harmful, inappropriate, and intolerable, as it contravenes norms and can cause unrest within community life (Simanjuntak, 1975). Within a literary work, criminal elements emerge in various ways, such as through stories, ideas, and dialogue. Nevertheless, crime narratives manage to convey meaning and moral messages. Through the narrative structure of criminality, authors demonstrate and communicate to the audience that values of harmony and order in the legal framework of society and humanity remain the preferred choice and solution (Susanto, 2019). As one of the genres in the treasury of popular literature, authors of crime stories sometimes also construct a false or different persona for themselves. Crime stories are continuously utilized. The popularity and the increasing readership become the aim of the narrative technique or choice. However, such a movement becomes a part that is always processed for its own sake (Susanto, 2019).

Several prior studies have also utilized Andrea Hirata's novel "Orang-orang Biasa" ("Ordinary People"). The first study, conducted by Agus Yulianto in 2019, is titled "Criminal Elements in Andrea Hirata's Novel 'Orang-orang Biasa'". This research delineates various forms of criminality present in the novel, including 1) violent crimes such as assault and mobbing; 2) corruption; 3) money laundering; 4) theft and robbery; 5) bribery; and 6)

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cybercrime. In addition to observing the criminal elements within the novel, this study also endeavors to reveal the factors that lead to these criminal acts, namely economic and psychological factors (Yulianto, 2019). A study by Petrus Afendi in 2021 also employed "Orang-orang Biasa" as its subject. Titled "Optimism of Characters in Andrea Hirata's Novel 'Orang-Orang Biasa': An Overview of Literature Psychology", it examines the aspects and functions of optimism within the novel. The findings suggest that the aspects of optimism in the novel are manifested through various values, such as 1) having high hopes, 2) not easily giving up; 3) being able to self-motivate; 4) not resigning to fate, while the functions of these optimistic aspects include 1) serving as a motivational tool to strengthen oneself, 2) forming part of a defence mechanism to cope with life's challenges, and 3) optimism as a support system (Afendi, 2021). Research conducted by Cintia Nugraha et al., titled "Sarcasm in Andrea Hirata's Novel Works" in 2022, reveals four types of sarcasm: 1) illocutionary sarcasm, 2) propositional sarcasm, 3) lexical sarcasm, and 4) like-prefixed sarcasm (Nugraha et al., 2022).

Drawing upon previous research, the study entitled "The Narrative of Criminality in Andrea Hirata's Novel 'Orang-orang Biasa': A Formula Analysis" is deemed essential for broadening insights into literature, particularly in its relation to the reflection of daily societal life. Consequently, this research is expected to contribute significantly to the understanding of popular literary works.

METHOD

This study is a textual research that examines the internal elements within Andrea Hirata's novel "Orang-orang Biasa" using a qualitative approach. Data collection was conducted through reading the novel, which is the object of this research. The collected data consists of descriptive data in the form of words, phrases, clauses, and sentences that align with the chosen analytical tool, namely the formula study. Data collection was carried out based on the researcher's accessibility. The obtained data were then analyzed by determining the contained formulas, thus revealing the patterns that form the criminal story formula in Andrea Hirata's novel "Orang-orang Biasa".

FINDINGS AND DISCUSSION

Research into popular fiction genres in terms of themes, archetypes, and icons can be conducted by examining the relationship between the form and themes of a genre, thus revealing common patterns that characterize a genre. In this context, research can be undertaken by identifying characteristics, characters, settings, motifs, and themes of a genre (Adi, 2011). Andrea Hirata's novel "Orang-orang Biasa" is the second book in the "Guru Aini" trilogy. In the first novel of the trilogy, "Guru Aini," the story revolves around Aini's struggles from the perspective of her teacher, Desi Istiqomah.

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Meanwhile, in this novel, Aini's struggles are narrated from the viewpoint of her mother, Dinah, who endeavors to find the funds for Aini's medical school fees. Both novels narrate Aini's story, yet they employ the perspectives of different characters.

The narrative motif employed by Andrea Hirata in "Orang-orang Biasa" is criminality, as demonstrated by the core story of criminal activities. It begins with the cause-and-effect relationship of criminal acts, featuring hero and anti-hero characters through Inspector Abdul Rojali and Sergeant P. Arbi. The author also introduces a semi-detective figure with the entrance of Mrs. Atika, a bank manager who becomes the target of Dinah's robbery. The choice of settings further indicates the novel's criminal genre, such as police stations, banks, and harbors. Additionally, events accompanying the criminal activities that seemingly camouflage these actions are also woven into the narrative. The story's motif starts with Aini's opportunity to change the fate of her family and the Belantik residents by gaining admission to the Faculty of Medicine. Dinah's struggle, Aini's mother, to educate her daughter faces obstacles due to economic limitations. She has tried everything, from borrowing from cooperatives, banks, relatives, yet without success. Not feeling alone, she eventually shares her plight with an old school friend. This leads them to plan a bank robbery in the small town where they live.

"Semua uang di dunia ini ada di bank! Anakmu harus masuk Fakultas Kedokteran itu! Apa pun yang akan terjadi! Seorang ibu rela memotong tangan demi anaknya! Hapus air matamu, Dinah! Siapkan dirimu! Siapkan dirimu baik-baik! karena kita akan merampok bank itu!" (Hirata, 2019).

"All the money in this world is in the banks! Your child must enter that Faculty of Medicine! Whatever it takes! A mother is willing to cut off her own hand for her child! Wipe away your tears, Dinah! Prepare yourself! Prepare well! For we are going to rob that bank!" (Hirata, 2019).

Robbery is classified as a form of criminal activity. Criminal acts are understood as various forms of actions, behaviours, and activities that cause economic and psychological harm, violate the laws of the Indonesian state, as well as social and religious norms, thereby provoking opposition from society (Putra, 2021, p. 124). The concept of the heist was first conceived by Debut Awaluddin. During his school days, Debut was quite the idealist and a kind-hearted individual. He had the ability to lead his peers. Debut was also the one Salud hoped for when Boron and the Trio Bastardin came to bully him. In his later years, Debut opened a second-hand bookstore in the Belantik market. The genre within a literary work can be determined based on the characters presented in the story. The second formulaic element is characterization. In criminal genre literature, two characters must appear: the hero and the villain or antagonist. The heroes in 'Ordinary People' are

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Inspector Abdul Rojali and Sergeant P. Arbi. These two policemen, serving in the small town of Belantik, felt their idealistic side as officers begin to tarnish due to the low level of criminality in Belantik. The Belantik community loves peace; they typically resolve issues through familial means.

“Di Kabupaten Belantik tak ada kejahatan-kejahatan semacam itu. Agak aneh memang, namun jauh dalam hatinya, Inspektur tak menyukai keadaan yang melenakan ini. barangkali dia dilanda semacam paradoks tanggung jawab. Guru yang semua muridnya pintar, merasa tak berguna, wasit yang tak mengeluarkan kartu merah, merasa makan gaji buta, band yang dibatsi panitia hanya boleh membawakan 2 lagu saja, merasa kecewa. Harapan, memaknai hidup manusia, ketidaksempurnaan, melengkapinya.” (Hirata, 2019).

“In Belantik District, such crimes do not exist. It is somewhat peculiar, but deep within his heart, the Inspector does not favor this tranquil state. Perhaps he is struck by a sort of responsibility paradox. A teacher whose students are all intelligent feels redundant, a referee who never issues a red card feels as though he is earning an undeserved salary, and a band that is sponsored by the committee but only allowed to perform two songs feels disappointed. Hope, giving meaning to human life, imperfection, completes it.” (Hirata, 2019).

Although Belantik is known as a tranquil and peaceful small town, it is not as naive as it seems. Inspector Abdul Rojak has repeatedly almost fallen victim to bribery by individuals hoping to expedite their affairs. The Inspector was also frequently tempted, driven by the desire to enroll his child in a better school and to own a shop-house. The integrity of Inspector Abdul Rojak is often highlighted in 'Ordinary People'. One notable instance of his refusal was when he successfully returned 800 million in cooperative funds.

“Diam-diam pimpinan koperasi menyisihkan sekian lembar dari duit 800 juta yang diterimanya tadi, digengamnya duit itu sehingga tak kentara, lalu dengan cara yang sangat rapi dan terlatih, bahkan iblis tak dapat melihatnya, diselipkannya duit itu ke dalam saku celana inspektur. Dengan gerakan yang sangat terlatih pula, Inspektur menepis tangan nan lancang itu.” (Hirata, 2019).”

The cooperative leader surreptitiously set aside several bills from the 800 million received earlier, clutching the money so it was not noticeable. Then, with a method that was exceedingly neat and practiced, to the extent that not even a devil could spot it, he slipped the money into the inspector's trouser pocket. With an equally practiced motion, the Inspector deflected that audacious hand. (Hirata, 2019).

Adi (2011) posits that not only the role of the hero mentioned in the narrative is essential, but the determination of the antagonist figure is also necessary. The antagonists in "Ordinary People" are the Bastardin trio, who

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have long been known for their vile disposition and character. Bastardin, Jamin, and Tarib have, since their school days, frequently bullied Salud. Salud is an orphan who lives alone; his siblings have migrated, scattered across Sumatra. His peculiar appearance has left him friendless and often the subject of ridicule by others. Since meeting Debut Awaluddin, he feels he has a companion to share joys and sorrows. Unlike Debut, Bastardin and his friends exhibit a stark contrast in character when they encounter Salud.

“Miris, hingga dewasa sekarang, Trio Bastardin dan Duo Boron tetap memusuhi Salud. Daya tarik Salud sebagai sasaran cemooh tak pernah lindak di mata mereka. Salud tetap saja godaan yang tak tertabankan bagi hati-hati yang kerub dan jiwa-jiwa yang jabat. Jika berjumpa, tak pernah sungkan Bastardin dan Boron mengata-ngatai Salud di tengah majelis pengunjung warung kopi. Salud tak berdaya karena Bastardin dan Boron kini makin kuat, makin beringas, makin besar komplotannya, centengnya banyak, pasar dikangkanginya.” (Hirata, 2019).

"Tragically, even as adults, the Trio Bastardin and Duo Boron continue to antagonize Salud. Salud's allure as a target of ridicule never diminishes in their eyes. Salud remains an irresistible temptation for corrupted hearts and wicked souls. Whenever they meet, Bastardin and Boron never hesitate to insult Salud in the presence of patrons at the coffee shop. Salud is powerless because Bastardin and Boron have become stronger, more ruthless, with larger gangs, numerous henchmen, and control over the marketplace" (Hirata, 2019).

In truth, the lives of the Bastardin trio could be considered quite fortunate. Bastardin himself is an entrepreneur, Jamin serves as a representative of the people, and Tarib holds a position as a civil servant. However, due to their inherently malevolent nature and character, they have remained nefarious individuals. The actual criminal activity depicted in 'Ordinary People' involves money laundering carried out by the Bastardin Trio. They initiated their money laundering operations by establishing a jewelry store catering to high-profile clients.

“Diam-diam mereka membangun operasi gelap tingkat tinggi yang bahkan inspektur Abdul Rojali takkan membayangkan jenis kejahatan semacam itu akan tertera di papan tulis statistik kejahatan kabupaten tingkat dua. Moni Londri! Itulah kejahatan mereka!” (Hirata, 2019).

In an unassuming manner, they constructed a high-level clandestine operation that not even Inspector Abdul Rojali could have envisioned such a crime being recorded on the district's level two crime statistics board. Moni Londri! That was their crime!" (Hirata, 2019).

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The excerpt above represents the initial part of the narrative depicting the criminal acts committed by the Trio Bastardin. These criminal actions serve as a supplementary storyline that accompanies Dinah's journey to fulfill her child's aspirations. In addition to the presence of heroic and anti-heroic figures in criminal genre literature, detective characters are often introduced as a complement to the narrative motif. In "Orang-orang Biasa," the detective character is presented through the figure of Mrs. Atikah. Mrs. Atikah is a bank manager where Nihe and friends plan to carry out a robbery. As an educated individual, Mrs. Atikah finds the behavior of these amateur robbers peculiar. Instead of being intimidating, they appear more like a group of fools engaged in a childish game of cops and robbers.

"Ibu Atikah tenang saja karena dia punya drama sendiri di dalam kepalanya. Usai nonton DVD, hingga jauh malam dia membaca buku-buku detektif dan tegang mendapati dirinya punya informasi tentang perampokan itu yang polisi tak punya, yaitu plat nomor minivan itu" (Hirata, 2019).

"Mrs. Atikah remains composed as she harbors her own drama within her mind. After watching a DVD, she spends the late hours engrossed in detective novels, and becomes tense upon realizing that she possesses information regarding the robbery—an insight the police lack, namely, the license plate number of the minivan." (Hirata, 2019).

The presence of Mrs. Atikah in "Orang-orang Biasa" plays a unique role, as she is involved in another event that obscures the robbery committed by Dinah and her accomplices. This concurrent event is the 1000 Monkey Masks carnival parade. Both of Mrs. Atikah's children were assigned to perform in this activity. The execution of the 1000 Monkey Masks carnival coincided with the robbery by Dinah and her associates.

"Selanjutnya mustahil sekuriti dapat mengenali para perampok sebab Debut Awaludin telah menjadi gorila, Handai Tolani menjadi kera kapuchin, Honorun menjadi kera zanzibar, Dinah menjadi siamang, Rusnip menjadi babun, Tohirin menjadi orang utan, Junilah menjadi kera emas, Nihe menjadi beruk, Sobri menjadi lutung, dan Salud menjadi kera kunyuk. Mereka berpawai bersukacita dalam rombongan besar primata (Hirata, 2019)."

Subsequently, it was impossible for security to recognize the robbers as Debut Awaludin had transformed into a gorilla, Handai Tolani into a capuchin monkey, Honorun into a Zanzibar red colobus, Dinah into a siamang, Rusnip into a baboon, Tohirin into an orangutan, Junilah into a golden monkey, Nihe into a macaque, Sobri into a langur, and Salud into a proboscis monkey. They paraded joyfully in a large procession of primates.

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Dinah and associates were actually unaware of the execution of the said carnival. Coincidentally, the robbery they had planned coincided with the day and time of the "Carnival of a Thousand Monkey Masks." When the robbery began to be detected by the police, they started to disguise themselves as performers in the carnival. In literary works of the crime genre, the core events involving the execution of a criminal act are often accompanied by other events designed to obscure the primary crime and heighten the tension for readers or audiences. Although the formulas in the novel *Orang-orang Biasa* align with those of the crime genre, the story concludes with a plot twist. A plot twist is defined as an unexpected, sudden change that alters the story's ending and outcome. In *Orang-orang Biasa*, this sudden change occurs when Debut Awaluddin shifts his plan from robbing a bank to stealing the laundered money amassed by the Trio Bastardin.

"Bagaimana kalian tahu ada duit di Toko Batu Mulia?" tanyanya takjub. Tohirin tersenyum. Rupanya dia yang telah lama bekerja di pelabuhan curiga melihat orang-orang tak dikenal menurunkan tas-tas besar dari kapal, lalu membawa tas-tas itu dengan mobil. Dia kemudian tahu tas-tas itu dibawa ke mana (Hirata, 2019)."

"How did you know there was money at the Gemstone Store?" he asked in astonishment. Tohirin smiled. It turned out that, having worked at the harbor for a long time, he had grown suspicious of strangers unloading large bags from a ship and then transporting those bags by car. He later discovered where the bags were taken" (Hirata, 2019).

The excerpt above describes the beginning of the shift in plans made by Dinah and her companions. Initially, they planned to rob the largest bank in the city, believing that all the money in the world was stored there. However, midway through their operation, the plan completely changed. Half of the group ended up taking the money stored in the Gemstone Store instead. In the story, the Gemstone Store is depicted as a money laundering site used by high-ranking officials in collaboration with the Trio Bastardin.

"Ambillah duit itu sebanyak kau mau, Dinah," kata Debut sambil menunjuk duit yang melimpah ruah itu. "Duit itu lebih dari cukup untuk menguliabkan anakmu di Fakultas Kedokteran, Fakultas Perawat, atau Fakultas Bidan," kata Sobri IQ merosot, yang lain tergelak.

"Uang itu aman, Dinah, percayalah. Bastardin takkan melaporkan perampokan tokonya pada polisi. Dia takkan melaporkan perampokan tokonya pada polisi. Dia takkan sebodoh itu. Melaporkannya berarti membuka pintu Pandora," kata Debut lagi. Orang yang suka membaca buku jika bicara memang berbeda (Hirata, 2019).

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"Take as much of that money as you want, Dinah,' said Debut, pointing to the overflowing cash.

'That money is more than enough to send your child to medical school, nursing school, or midwifery school,' said Sobri, whose IQ was dropping, causing the others to laugh.

'The money is safe, Dinah, trust me. Bastardin won't report the robbery of his store to the police. He wouldn't be that foolish. Reporting it would mean opening Pandora's box,' Debut added. People who enjoy reading books always speak differently" (Hirata, 2019).

Knowing that the money was the result of money laundering by the Trio Bastardin, Dinah chose not to use it for Aini's tuition fees. Her commitment to earning a lawful living meant accepting the risk of remaining poor. In societal structures, several factors can influence an individual's decision to engage in criminal activity. According to the structural-functionalist theory, there are four types of controls that affect individual behavior: 1) Attachment, 2) Commitment, 3) Involvement, and 4) Belief (Pareres & Yusuf, 2024). Through the characters in this novel, Andrea Hirata successfully demonstrates that the social structure in society still functions. Despite living in poverty and desperately needing a large sum of money, Dinah refuses to use the money obtained through the corruption of the Trio Bastardin.

"Lama Dinah memandangi duit itu, lalu memandangi Debut, lalu menggeleng-geleng.

"Maaf, kawan, uang korupsi, uang haram, sesen pun aku tak mau menyekolahkan anakku dengan uang ini." Yang lain tersenyum setuju akan pandangan itu.

"Kami sudah sepakat untuk mengumpulkan uang, menjual apa saja yang bisa dijual, meminjam dari mana saja, berdemo, mogok makan, apa saja asal anakmu dapat masuk Fakultas Kedokteran itu, Dinah. Kami pun tak mau uang itu," kata Nihe. Dinah terharu (Hirata, 2019)."

"Dinah stared at the money for a long time, then looked at Debut, and shook her head.

'Sorry, my friend, corrupt money, illegal money, not a single cent of it will go towards my child's education.' The others smiled in agreement with her view.

'We've agreed to pool our money, sell whatever can be sold, borrow from wherever we can, protest, go on a hunger strike—anything so your child can get into medical school, Dinah. We don't want that money either,' said Nihe. Dinah was deeply moved" (Hirata, 2019).

Through this excerpt, the character of Dinah successfully applies the control of commitment to herself. For her, living in poverty and lacking resources is not an excuse to engage in criminal activities. Moreover, as the money would

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be used to fund her child's education, she refuses to jeopardize her child's future by using the proceeds of corruption. It is not only Dinah who demonstrates this commitment control; Salud also upholds it.

"Kau sendiri bagaimana, Lud?" tanya Debut.

"Sila ambil duit itu sebanyak kau mau. Kau bisa operasi plastik biar ganteng." Salud tersenyum.

"Uang ini terlalu banyak untukku, But. Melihat uang ini, tak tabu mengapa, aku sudah merasa ganteng." Salud bangkit, menghampiri cermin di dinding, dia bercermin. Semua tabu, sudah sangat lama dia tak mau bercermin karena benci pada wajahnya sendiri (Hirata, 2019)."

"What about you, Lud?" asked Debut.

'Go ahead and take as much of the money as you want. You could get plastic surgery to look handsome.'

Salud smiled.

'This money is too much for me, But. Looking at this money, I don't know why, but I already feel handsome.' Salud stood up, walked to the mirror on the wall, and looked at himself. Everyone knew that he hadn't wanted to look in a mirror for a long time because he hated his own face" (Hirata, 2019).

In the novel *Orang-orang Biasa*, the character of Salud is portrayed as someone who is constantly harassed by the Trio Bastardin. Salud has an unusual appearance, which is why he is always alone and has no friends. For a long time, he has been accustomed to living alone and being the victim of bullying by the Trio Bastardin. It is only when he befriends Debut Awaluddin, someone who always defends him whenever Bastardin starts to harass him, that things begin to change.

"Salud's appearance is indeed unusual. He was still a child, but many of his hairs were missing, his nose was absent, and his chin was nowhere to be found. His cheeks looked as if they had been beaten by the public for stealing laundry. Many of his teeth were missing in action. His eyes were round like marbles, constantly bulging. So, generally speaking, his face was funny, but in a terrifying way. So terrifying that the soul of his homeroom teacher, Mrs. Tri Wulan, was disturbed every time she saw his face. She made one elegant decision" (Hirata, 2019).

The commitment control successfully applied by the characters Dinah and Salud can be interpreted as the author's effort to offer hope that there are still good people who strive to avoid involvement in wrongdoing, even while enduring difficult days. Dinah, who is poor, must face her child's dream of becoming a doctor and passing the medical school entrance exam. She chooses to accept help from her friends rather than use the money obtained through the Trio Bastardin's money laundering. Salud, as a supporting

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character, also chooses to preserve his unusual appearance rather than use the money from corruption.

"The sergeant tried to lift the bundle, but failed, as the bundle was larger than his body. He tried again, failed again, but eventually managed to get the bundle onto the surface of the crate. Because it was placed on a thin surface and its weight was heavy, the plastic tore. That's when the money spilled out of the bundle, scattering everywhere like water rushing out of a recently opened sluice gate. There was so much of it that the paper bills were thrown out of the truck bed and spilled onto the road" (Hirata, 2019).

The excerpt above marks the end of the journey of the money laundered by the Trio Bastardin. Debut Awaluddin, as the mastermind behind the criminal plan, left the decision of what to do with the laundered money to the group members. The 18 million they obtained was handed over to the police, placed in sacks and loaded into the truck bed. Inspector Abdul Rojali and Sergeant P. Arbi learned of the money's whereabouts from an anonymous message sent by Debut Awaluddin.

CONCLUSION

Based on the discussion above, it can be concluded that the narrative formulas found in Andrea Hirata's novel "Orang-orang Biasa" are characteristic of the crime genre in literature. The plot motifs presented by Hirata, involving a planned robbery by Dinah and associates, along with the money laundering activities by the Trio Bastardin, represent the primary formula. The presence of hero and anti-hero characters, as well as semi-detective elements within the story, further indicate its criminal genre. All of the main characters in this novel are poor individuals, each of whom has the opportunity to change their lives by using the stolen money from the money laundering operation conducted by the Trio Bastardin. However, they choose not to accept the money. The same decision is made by the police officer, Inspector Abdul Rojali, who rejects a bribe for a project even when he needs the money to pay for his child's education. The problems faced by the characters in this novel create a comparison between good and bad behavior for the reader. It seems that the author is trying to show the reader that there is no excuse for committing criminal acts. Other events that accompany and seemingly obscure the robbery also constitute one of the narrative formulas typical of crime literature found in this novel. Despite the novel's adherence to crime genre formulas, Hirata's delivery of the story is done with a humorous flair, especially with the inclusion of the character Salud. Therefore, this research concludes that Andrea Hirata's "Orang-orang Biasa" falls under the popular crime-comedy genre.

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