

GENETIC STRUCTURALISM IN THE SHORT STORY ANTHOLOGY "YANG LEBIH BIJAK DARIPADA PERI" BY RIZQI TURAMA

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Abstract: Social realities such as repression and resistance have accompanied human civilization for hundreds of centuries. Repression and resistance exist as thesis and antithesis, shaping human civilization into what it is today. Repression is present in the form of enslaving fellow humans and interactions with the surrounding environment. In literature, these facts can be traced through genetic structuralism theory. The purpose of this research is to identify and describe repression, resistance, and ecological facts as a representation of societal reality or human facts in the short story anthology "Yang Lebih Bijak daripada Peri" and its impact on the social condition of society and to describe the relationship between human facts and the author's worldview perspective. This research uses a qualitative descriptive method with an analytical design. The data collection technique used is reading and note-taking. The data is analyzed through data reduction, data presentation, and concluding. The finding shows several forms of social realities that exist within the stories. These realities include capitalist and communal repression, resistance against the capitalist system and social contracts, and ecological facts such as environmental pollution and uncontrolled forest fires. These realities are representations of phenomena occurring within the author's worldview perspective.

Keywords: social reality, repression, resistance, ecology

INTRODUCTION

Social realities such as repression and resistance have accompanied human civilization for centuries. Repression and resistance exist as thesis and antithesis, shaping human civilization into what it is today. Repression is present in the form of enslaving fellow humans and interactions with the surrounding environment. For example, the environmental destruction caused by factories owned by corporations pursuing their private interests, leading to disruptions in the human, plant, and environmental ecosystems (Septianingrum, 2018). As a form of resistance and opposition to repression, resistance takes the form of community demonstrations (Sawerah, 2016) and establishing rules prohibiting uncontrolled land burning (Herlady, 2015; Ramadhan, 2019). These two phenomena illustrate the complex realities of human social existence.

Based on Marcuse (in Rosmiati, 2019), human history is a history of human repression. Marcuse believes that human civilization is formed within a system of social oppression of humans and their psychic existence. The simultaneous presence of repression and resistance is something inevitable and undeniable. Scott states that repression or any form of domination invites openly or covert resistance (Scott, 1990). It explains that repression and resistance are coexistent and simultaneous in shaping the consciousness dialectics of human civilization.

These two realities exist in the real world and are represented in literary works as a form of consciousness about human facts. Therefore, critics have formulated various theories to diagnose or examine these facts in literary works. One of them is Lucien Goldman, who formulated genetic structuralism theory. Genetic structuralism theory is a theory that allows researchers to analyze elements in literary works and connect them with existing social realities (Nurfiriani, 2017). The theory is based on three primary characteristics humans possess: the tendency for significance, consistency, and transcendence. Jabrohim (in Dewi, 2020) states that this approach is the only one capable of reconstructing social realities from the author's worldview perspective. The aspects examined are the author's worldview perspective, which includes ideas, thoughts, etc., connecting individuals to a social group (Goldman, 1975). Humanitarian facts; social, political, artistic, cultural activities, are divided into individual and social facts (Faruk, 2010), and collective subject.

Wellek and Warren (1993) explain that literature not only displays linguistic styles, aesthetic elements, but also contains scientific values, including social and cultural realities (Nurfiriani, 2017). Short stories are one type of literary work often used to express, represent, and critique social realities within society. The analysis of human facts and the author's worldview perspective in the short story anthology "Yang Lebih Bijak dari Peri" by Rizqi Turama is underlined by the discovery of social realities regarding the abuse of power and the resistance against such abuse, which represents or depicts the author's social situation. Rizqi Turama is not only a writer but also a social observer. The combination of being a writer and a social observer enriches his works with critiques and his views on existing social realities.

The previous studies used in this research concern the genetic structuralism of Madasari's novel entitled *Maryam* (Dewi, 2020), of Liye's novel entitled *Eliana* (Mustomi, 2018), Liye's novel entitled 'Persahabatan', and Riswandi's short story (Yusep, 2020). The similarity of this research with the mentioned studies lies in implementing genetic structuralism theory. The difference, however, lies in the focus and object of study. The above studies take different objects research focuses, especially Dewi's (2020) study, which only focuses on the author's worldview perspective and the object's relevance to the real world.

The short story anthology "Yang Lebih Bijak dari Peri" is significant to explore because it offers a perspective for readers to see how social realities unfold within society and how repression and resistance coexist and contribute to developing the dialectics of human civilization's consciousness. These short stories also narrate the significance of fostering positive relationships among individuals in this dialectical process. Accordingly, this study examines how human facts influence the socio-psychological aspects of society and the relationship between these facts and the author's worldview perspective. The purpose of this research is to identify and describe the social realities or human facts in the short story "Yang Lebih Bijak dari Peri" and their impact on the social condition of society. Additionally, it aims to describe the relationship between human facts and the author's worldview perspective.

METHOD

The type of this research is qualitative descriptive research. The method used in this research is content analysis with a genetic structuralism approach involving human facts, both individual and social facts, and the author's worldview perspective. The data collection technique is used by reading the short stories, then the identified data is recorded.

The data used in this research consists of human facts, including individual and social facts, and the author's worldview perspective regarding repression and resistance. The primary data comes from the short stories "Asap-asap yang Telah Menghilang" and "Hanya Anjing yang Membuang Sampah di Sini," which are included in the short story anthology "Yang Lebih Bijak dari Peri" by Rizqi Turama.

The data analysis technique uses the data analysis theory by Miles and Huberman, combined with genetic structuralism analysis, which includes human facts and the author's worldview perspective. The data analysis is done in several steps: (1) Data reduction, which involves relevant data; (2) Data presentation by organizing information about human facts and the author's worldview perspective; (3) Drawing conclusions, which configure and draw conclusions from the human facts and the author's worldview perspective data obtained from the short story "Yang Lebih Bijak dari Peri".

FINDINGS AND DISCUSSION

Theme

Munir (2018) stated that the theme is not just the story's main subject but also the central idea advocated through literary works.

1. *Asap-asap yang Telah Menghilang*

The short story "*Asap-asap yang Telah Menghilang*" has two main themes, including the primary theme and the additional theme.

a. Resistance

In this short story, the author depicts the importance of social movements or resistance to protect violated rights. This is portrayed through the struggles of Basau and his child against the repression targeted at them. The author aims to convey that we should not passively accept the violations committed by those in power. Consider the following quotes:

"Lebih dari dua puluh tahun lalu, di tengah sesak napas karena gas air mata, baseu jeri melihat kepala temannya bocor dihantam petugas. Sang teman sempat bingung karena ada sesuatu yang menetes, lalu mengerang dalam takut sekaligus sakit setelah sadar bahwa yang menetes berwarna merah dan berasal dari kepalanya" [More than twenty years ago, amidst the suffocation from tear gas, Baseu Jeri witnessed his friend's head being struck by an officer, causing it to bleed. The friend was momentarily confused as something dripped, then moaned in both fear and pain upon realizing that the dripping substance was red and coming from their head] (Turama, 2022, p. 83).

The above quote describes Basau's resistance during his youth. He protested against the government in the capital city. The quote also illustrates the brutality of the state apparatus in facing the demonstrations.

"Sikap itu terlihat ketika dulu warga desa melakukan protes kepada berbagai pihak terkait tentang pendirian pabrik itu. Namun, bangunan itu tetap berdiri" [That attitude was evident when the villagers used to protest to various relevant parties about the establishment of the factory. However, the building still stands] (Turama, 2022, p. 86).

The above quote depicts the villagers' resistance against the factory's construction. The villagers opposed it because the construction could damage the plant ecosystem and the surrounding environment.

"Anak Basau rupanya tak mau kalah, selama proses pembangunan pabrik, ia berdiri di depan pagar proyek dan tak mau beranjak" [It turns out that Basau's child wasn't willing to give up either. Throughout the factory construction process, they stood in front of the project fence and refused to move] (Turama, 2022, p. 86).

The above quote illustrates Basau's son's resistance against factory construction. This marks the growth of the child's obsession with social movements. The action occurred simultaneously with the villagers' protest against the factory construction.

b. Environmental Love

In addition to resistance, this short story portrays the movement of environmental love depicted through the resistance of the villagers and Basau's child against the construction of a factory that harms the environment. The themes in this short story are relevant to the socio-political conditions of society in 2020, where there were many resistance efforts by various groups such as workers, students, and organizations. These efforts were made to protest against social conditions, repression, and other actions by those in power. Furthermore, the theme of environmental love is highly relevant to the social context of Palembang and Sumatra generally, where numerous instances of land burning and factory activities for individual and private institutional interests disrupt the ecosystem of plants and the environment.

2. *Hanya Anjing yang Membuang Sampah di Sini*

In the short story "*Hanya Anjing yang Membuang Sampah di sini*", the author uses the theme of environmental pollution as criticism and a reminder to those who litter indiscriminately. The

author analogizes the criticism with the transformation of the main character into a dog who then realizes that only dogs act without considering the values and consequences of their actions. The theme is represented in the following quotes:

"Tidak heran lingkungan kita dikenal sebagai lingkungan kumuh'. Kata pak RW dengan suara beratnya. Sewaktu itu kami sedang duduk santai di balai desa. 'warga kita pemalas dan pelit', katanya lagi. 'lihat saja sampah di sini. Mereka buang sampah sembarangan, tidak mau membayar petugas kebersihan" [No wonder our environment is known as a slum area," said Mr. RW with a heavy voice. At that time, we were sitting casually in the village hall. "Our residents are lazy and stingy," he added. "Just look at the trash here. They dispose of garbage recklessly, unwilling to pay the sanitation workers"] (Turama, 2022, p. 105).

The above quote represents the theme of environmental pollution. It depicts a conversation between the RW chairman and the transformed main character who has become a dog. The RW chairman points out the environmental pollution caused by the villagers' littering in inappropriate places. He believes that the pollution occurs due to the laziness and stinginess of the villagers, who refuse to pay the sanitation workers, leading the village to have a bad reputation for its filthy environment.

"Memang begitulah yang terjadi. Semuanya terjadi sesuai dengan bayanganku kecuali satu hal: Setelah adegan itu, seseorang datang dan berseru, 'Hush...Hush...'. Awalnya tentu aku kebingungan. Kebingungan itu terjawab saat kulihat bayangan pada genangan air di dekat tempat sampah. Aku telah berubah menjadi anjing" [That's exactly what happened. Everything unfolded just as I had imagined, except for one thing: After that scene, someone came and whispered, 'Hush... Hush...'. At first, I was naturally puzzled. The confusion was resolved when I saw a reflection in a puddle near the trash bin. I had transformed into a dog] (Turama, 2022, p. 104-105).

The above quote represents the author's criticism of environmental pollution. It illustrates the main character's transformation into a dog for littering indiscriminately. As a dog, the main character realizes that dogs act without consideration. They urinate in open places, sleep on the streets, etc. This makes him reflect on his previous rejection of the behavior (littering) when he was still a human. It represents a social phenomenon in Indonesia where litter is scattered in inappropriate places such as streets, markets, forests, etc. The author portrays the environmental reality around him in great detail in this work.

Plot

1. Asap-asap yang Telah Menghilang

The plot that the author uses in this short story is a linear or forward-moving plot. The story begins with a flashback to the main character's past, and then the story continues with the narrative of the main character becoming a father. This can be seen in the following excerpts from the story:

"Lebih dari dua puluh tahun lalu, di tengah sesak napas karena gas air mata, Basau jeri melihat kepala temannya bocor dihantam petugas. Sang teman sempat bingung karena ada sesuatu yang menetes, lalu mengerang dalam takut sekaligus sakit setelah sadar bahwa yang menetes berwarna merah dan berasal dari kepalanya" [Over twenty years ago, amidst the choking breaths from tear gas, Basau saw his friend's head spring a leak as it was struck by an officer. The friend was momentarily bewildered as something dripped, then whimpered in a mixture of fear and pain upon realizing that the dripping substance was red and coming from their head] (Turama, 2022, p. 83).

The above excerpt tells about Basau's past as a social activist, precisely when he was involved in a demonstration against what he perceived as the haunting capitalist system in the country. To demonstrate the forward-moving plot, consider the following excerpt:

"Istrinya bisa mengerti, tak banyak menuntut dan bertanya, tetapi tidak dengan anaknya. Ia tak pernah puas dengan hanya mendapatkan jawaban berupa sebuah nama kota tempat

ayahnya berasal. Ia ingin tahu lebih dari itu" [His wife could understand, not demanding or asking much, but not their child. The child was never satisfied with receiving just an answer in the form of a city name where their father came from. They wanted to know more than that] (Turama, 2022, p. 86).

The above excerpt is about Basau's child, who is obsessed with uncovering Basau's hidden past. This excerpt depicts the forward-moving plot that the author uses in writing the short story.

2. Hanya Anjing yang Membuang Sampah di Sini

The author's use of plot in this short story is a linear plot. The story begins with a flashback to the main character's past, and then continues with the story of the main character when he became a dog. The flashback is depicted in the following quote:

"Aku yakin bahwa senyum mengejek yang keluar dari wajahku saat melempar sampah sewaktu itu benar-benar menghinakan. Senyum itu lebih nista ketimbang tumpukan sampah yang teronggok di depanku. Tidak bisa tidak. Itu ekspresi wajarku saat melihat papan pengumuman di tempatku membuang sampah: 'Hanya anjing yang buang sampah di sini'" [I'm certain that the mocking smile that escaped my face as I discarded the trash back then was truly degrading. That smile was more contemptible than the heap of trash piled before me. I couldn't help it. That was my usual expression upon seeing the sign at my dumping spot: 'Only dogs that litter here] (Turama, 2022, p. 103).

Based on this quote, the author starts the story by drawing a straight line to the 'past' when the main character threw the trash. The quote explains that the main character dislikes the wording used on the sign prohibiting people from littering. This is represented by the mocking smile that appears on the face of the main character, "I", when reading the sign. The story then continues with a scene in the 'present' where the main character becomes a dog, indicating that this short story follows a linear plot. The following quote illustrates this:

"Memang begitulah yang terjadi. Semuanya terjadi sesuai dengan bayanganku kecuali satu hal: setelah adegan itu, seseorang datang dan berseru, "Huss...Huss..." Awalnya tentu aku kebingungan. Kebingungan itu terjawab saat kulihat bayangan pada genangan air di dekat tempat sampah. Aku telah berubah menjadi anjing" [That's exactly what happened. Everything unfolded just as I had imagined, except for one thing: After that scene, someone came and whispered, 'Hush... Hush...'. At first, I was naturally puzzled. The confusion was resolved when I saw a reflection in a puddle near the trash bin. I had transformed into a dog] (Turama, 2022, p. 104).

This quote depicts a linear plot of the story. The quote shows that the main character, "I", is treated like a dog by the passerby. Initially, they were unaware that they had turned into a dog, but after seeing their reflection in the puddle of water nearby, they realized they were no longer human.

Author World's View

The author's worldview is a form of representation resulting from the compromise between social structures and literary works. This perspective can arise due to the collective awareness of societal strata and the relationship between the collective subject and their surrounding environment (Yasa, 2012). Based on the analysis conducted on the short stories "Asap-asap yang telah menghilang" (Vanishing Smoke) and "Hanya anjing yang buang sampah disini" (Only Dogs Dump Trash Here), the researcher found a very close connection between the structures constructed within the stories and the social reality surrounding the author's social environment.

The short story "Asap-Asap yang Telah Menghilang" was written in 2020, a year marked by various social movements within society. In this short story, Rizqi Turama describes the demonstrations in 2020, starting from the rejection of the Omnibus Law to the environmental activist movements. Additionally, the author represents the condition of the forest ecosystem

and social environment in his hometown, Palembang, which is suffocated by pollution from factory activities. Moreover, the author depicts the smoke polluting the airspace due to land burning for individual and corporate interests. According to Merdeka.com, more than 268 hectares of land in South Sumatra burned throughout the year 2020, resulting in forest damage, rising temperatures, and adverse effects on people's health.

Furthermore, the author criticizes the impulsive actions of the police in dealing with the demonstrators. Kompas.com recorded 280 reports of missing people and arrests during the 2020 demonstrations. This reality is represented in the struggle of Basau, his child, and the villagers in rejecting the establishment of the factory and the resulting environmental pollution, as well as that Basau's friend and child became victims of the security forces' impulsive behaviors. In this short story, the author also clearly portrays the existence of social classes that imprison society. These classes include the repressor class, consisting of entrepreneurs and security forces, and the subordinate class, comprising the middle to lower-income communities. Social hierarchies continue to be a source of social inequality issues in Indonesia.

The author also portrays the indifferent attitude of the project stakeholders towards the protests against the establishment of the factory by the villagers. The establishment of the factory can damage nature and the airspace in the surrounding village. This reflects the reality of the factories in Palembang and Sumatra in general. The existence of these factories damages nature and sometimes does not hesitate to burn land for corporate interests. This excerpt also criticizes the issue of haze and land burning in South Sumatra in 2020, where more than 260 hectares of land were recorded to have been burned.

The author's worldview in the short story "Hanya Anjing yang Membuang Sampah di Sini" is also written in 2020 with a similar topic: environmental pollution. In this short story, Rizqi Turama depicts the bad habits of Indonesian society in littering, which results in foul odors, worsening the beauty of nature, and causing disasters. The author also addresses the use of certain words in the signs prohibiting littering. According to the author, swear words are no longer effective in stopping people from engaging in bad habits, so it requires invoking "God" in the efforts to prohibit such behavior. In this short story, the author also portrays that a bad habit can be considered normal when done by many people. As a result, those who try to bring about improvement are considered deviant and go against the status quo. Rizqi Turama also depicts other ecological facts, such as the existence of people who love and care for the environment and those completely indifferent to the social and environmental conditions around them.

"Tidak bisa tidak. Itu ekspresi wajarku saat melihat papan pengumuman di tempatku membuang sampah: 'Hanya anjing yang buah sampah di sini'" (Turama, 2022: 103).

"I couldn't help it. That was my usual expression upon seeing the sign at the spot where I disposed of trash: 'Only dogs litter here.'" (Turama, 2022: 103).

Based on the above excerpt, the author depicts that the residents still litter indiscriminately even with an announcement board containing swear words.

"Saat aku bertanya, 'Apa itu?' pak RW dengan santai menjawab, 'Gampang ditakuti dengan nama tuhan'. Aku tertawa. Pak RW juga. Seminggu kemudian muncullah papan pengumuman di depan tumpukan sampah di ujung kompleks kami. Hasilnya memang lumayan. Sampah berkurang jauh. Istriku pun tak pernah lagi membuang sampah di sana. Kami mencari tempat lain" [When I asked, 'What is that?' Mr. RW casually answered, 'Easily frightened by the name of God.' I chuckled. So did Mr. RW. A week later, a notice board emerged in front of the heap of trash at the edge of our complex. The result was quite something. The trash decreased significantly. My wife and I never threw garbage there again. We looked for another place] (Turama, 2022, p. 104).

The excerpt above illustrates that the only way to stop the bad habit of residents in littering indiscriminately is by using the name of "God." This is evidenced by the reduced quantity of trash after the announcement board with God's name was put up.

Humanitarian facts

Humanitarian facts are all forms of human actions, both verbal and physical, which are attempted to be understood by science, encompassing politics, art, culture, and so on (Faruk, 2010).

1. Individual Fact

Individual facts are all activities that result from individual actions, including behaviors and dreams (Faruk, 2010).

a. Asap-Asap yang Telah Menghilang

This short story portrays individuals as environmental enthusiasts and social activists. This is reflected in the activities carried out by the characters in this story. It starts with the character Basau, a former environmental activist, the villagers who reject the establishment of the factory, and Basau's child who resists rejecting the oppression from the powerful party.

The next character is Basau's child. He is one of the characters who gets a significant spotlight in this short story. Like his father, he has a great obsession with social movements. He is a stubborn child who also enjoys "emitting smoke." Refer to the following quotes:

"Basau sendiri menandai tumbuhnya obsesi sang anak muncul pada saat yang sama dengan terbangunnya sebuah pabrik yang berjarak delapan kilometer dari rumahnya. Ia juga mendapati ada beberapa persamaan antara anaknya dan pabrik itu, misalnya dalam hal keras kepala" [Basau himself marked the growth of his child's obsession arising at the same time as the emergence of a factory located eight kilometers from his home. He also found several similarities between his child and the factory, such as their stubbornness] (Turama, 2022, p. 86).

"Saat sang anak tumbuh remaja, Basau menemukan bahwa anak itu mulai gemar mengebulkan asap dari mulutnya: kesamaan kedua dengan pabrik tersebut" [As his child grew into adolescence, Basau discovered that the child began to enjoy exhaling smoke from their mouth: the second similarity with the factory] (Turama, 2022, p. 87).

Basau's wife is portrayed as understanding. This is evident in her behavior, as she doesn't demand much and doesn't ask many questions about Basau's past. This is depicted in the following part of the story:

"Ia menutup cerita itu bahkan pada anak dan istri sendiri. Istrinya bisa mengerti, tak banyak menuntut dan bertanya..." [He kept the story to himself, even from his own child and wife. His wife could understand, not demanding or asking much...] (Turama, 2022, p. 86).

b. Hanya Anjing yang Membuang Sampah di sini

This short story divides individuals into two groups: those who love and preserve nature and the environment, and those who damage nature. This is depicted in the characteristics of the main character and the villagers who litter indiscriminately, as well as the wise Mr. RW, who loves and cares about the issue of littering. These aspects are depicted in the following quotes:

"warga kita pemalas dan pelit', katanya lagi. 'lihat saja sampah di sini. Mereka buang sampah sembarangan, tidak mau membayar petugas kebersihan" [Our residents are lazy and stingy," he continued. "Just look at the trash here. They dispose of garbage recklessly, unwilling to pay the sanitation workers] (Turama, 2022, p. 105).

The above quote represents the facts about individuals. Based on this quote, there are individuals who harm the environment and those who love and preserve nature and the environment. In the quote above, the individual who loves the environment is a neighborhood leader.

2. Social Fact

Social facts relate to historical roles and economic, social, and political relationship consequences (Faruk, 2010). Literary works are social facts created by trans-individual subjects, subjects who can transcend individual ego and act by collective consciousness or will (Muniroh, 2007).

a. Asap-asap yang Telah Menghilang

The social facts raised by the author in this story are socio-political and ecological. These facts are related to the repression experienced by the characters and the resistance they undertake. Forms of repression in this short story include violent repression by the police, the existence of social classes, and capitalist repression, such as the establishment of factories that pollute the environment for individual and corporate interests. Consider the following excerpts:

".....Basau Jeri melihat kepala temannya yang bocor dihantam pentungan oleh petugas"
[Basau Jeri saw his friend's head that was leaking, struck by a blow from an officer]
(Turama, 2022, p. 83).

Repression is evident in the coercion and impulsive actions of the authorities in facing the demonstrations. Additionally, the existence of social classes is represented in the story, showing significant differences between the proletariat and working classes. The proletarian class is portrayed as having the authority and power that tends to impose the establishment of factories and the burning of forests, which damage the ecosystem, as a form of oppression against the subordinate group. The working class consists of villagers living in the ecosystem where the factory is established. Between these two classes, the police stand as intermediaries and maintain order during the demonstrations.

Besides repression, this short story also portrays the resistance undertaken by the characters. James Scott divides resistance into two forms: open resistance and hidden resistance. Open resistance is a structured and principled form of defiance, while hidden resistance rejects things imposed on a particular group (Susilowati, 2019). In this short story, resistance is carried out to preserve nature and to fight against the oppressive capitalist system that arbitrarily establishes factories and burns forests. In the short story, collective social activities undertaken by Basau, his friends, and the villagers are reflected as a result of land burning and the establishment of factories that damage the environment. These resistances emerge as a form of collective awareness of the natural, social, and cultural conditions surrounding their living space.

b. Hanya Anjing yang Membuang Sampah di sini

The social facts presented in this short story are ecological facts that touch upon social consensus and resistance. The form of ecological facts in this short story consists of individual facts, namely the existence of people who love the environment and people who are indifferent to the environment. These ecological facts are transparently intertwined with social consensus. The existing social consensus involves a communal agreement that makes littering a normal thing to do. As for the form of resistance in this short story, it is in the form of open resistance. The resistance is carried out to change the prevailing status quo regarding littering. The resistance is considered open because it is undertaken by those who hold representative rites, namely those in power. This is depicted in the following quotes:

"Aku tertelak. Pak RW juga. Seminggu kemudian muncullah papan pengumuman di depan tumpukan sampah di ujung kompleks kami. Hasilnya memang lumayan. Sampah berkurang jauh. Istriku pun tak pernah lagi membuang sampah di sana. Kami mencari tempat lain" [I chuckled. Mr. RW did too. A week later, a notice board appeared in front of the pile of trash at the edge of our complex. The result was indeed satisfactory. The trash decreased significantly. My wife and I never threw garbage there again. We looked for another place] (Turama, 2022, p. 105).

Based on the above quotes, the communal agreement that makes littering a regular thing is evidenced by the fact that the villagers no longer see littering with envy, and even the villagers themselves participate in littering. Meanwhile, the RW leader shows the form of resistance by placing a notice board with the word "God" to prohibit the villagers from littering. This resistance has proven successful, as there has been a decrease in the amount of trash in the area that was previously used for indiscriminate littering.

CONCLUSION

Based on the research, the researchers found several forms of social reality in the story. These realities include capitalist and communal repression, resistance against the capitalist system and social

contracts, as well as ecological facts such as environmental pollution and uncontrollable forest fires. These realities are representations of natural phenomena that occur in the perspective of the author's world. This is explicitly stated for future researchers.

The researchers acknowledge that this study is not free from limitations, thus constructive criticism and suggestions are highly appreciated. With this research, it is hoped that future researchers can use this study as a reference for research that employs the theory of structural genetics and also analyze the short story anthology 'Yang Lebih Bijak Daripada Peri' with different approach and perspective.

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