

THE ROLE OF LITERATURE IN INDONESIAN DEVELOPMENT PROCESS

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ABSTRACT

In Indonesia, literature has been one of critical media to respond to the political and social issues. This study reviewed three literary works of the three Indonesian writers from different era: *Bumi Manusia* (1980) by Pramoedya Ananta Toer, *Potret Pembangunan dalam Puisi* (1980) by W.S. Rendra and *Laskar Pelangi* (2008) by Andrea Hirata. In this study, the writer analyzed how each literary work conceive the idea of political and educational development and how they contribute positive impacts to the development process of Indonesia society. The findings confirm each literary work has some similarities to the other in regards to contribute the idea of Indonesia development. The three authors agreed that education is an effective aspect to develop Indonesia society. They also have the same opinion that education which has a better quality is not always come from the formal institution. They depict a wider concept of education which is obtained from the fantastic culture and moral values.

Keyword: Indonesian literature, the role of literature, development

ABSTRAK

Di Indonesia, sastra telah menjadi salah satu media kritik untuk merespons isu-isu seputar permasalahan politik dan sosial. Penelitian ini mengulas tiga karya sastra dari tiga sastrawan Indonesia: novel Bumi Manusia (1980) karya Pramoedya Ananta Toer, kumpulan puisi Potret Pembangunan dalam Puisi (1980) karya W.S. Rendra, dan novel Laskar Pelangi (2008) karya Andrea Hirata. Pada penelitian ini, penulis menganalisis bagaimana masing-masing karya sastra tersebut menghadirkan isu perkembangan politik dan pendidikan, serta bagaimana mereka dapat berperan positif dalam perkembangan dunia pendidikan di Indonesia. Hasil studi menunjukkan bahwa karya-karya tersebut memiliki beberapa persamaan dalam memberikan ide positif bagi pembangunan Indonesia. Ketiga sastrawan sepakat bahwa pendidikan merupakan suatu cara yang efektif untuk membangun Indonesia. Selain itu, mereka juga memiliki pemikiran yang sama bahwa

pendidikan yang berkualitas tidak selalu di dapat dari institusi formal. Mereka merumuskan konsep yang lebih luas mengenai pendidikan yang didapat melalui nilai-nilai budaya dan moral.

Kata kunci: sastra Indonesia, peranan sastra, pembangunan.

A. BACKGROUND

Compared to other subjects such as medical science, law and economics, literature appears to be an unpopular subject in Indonesia. Besides, literature is not considered a strategic choice for gaining income. Even literature is seen as having no significant contribution to the development of a nation in general. This trend is confirmed by the lack of enthusiasm among students who study literature. This discouraging trend is due to some factors, such as the low quality of literary books, facilities, teachers, examination system and factors from the Indonesian literature itself (Jabrohim 1994). However, some experts believe that literature may influence people and society emotionally and spiritually which also may contribute positive ideas, thinking and moral values to the character building of a nation.

By reviewing the three literary works of three Indonesian writers from different era: *Bumi Manusia* (1980) by Pramoedya Ananta Toer, *Potret Pembangunan dalam Puisi* (1980) by Rendra and *Laskar Pelangi* (2008) by Andrea Hirata, this essay will analyze how each literary work conceive the idea of political and educational development and how they contribute positive impacts to the development process of Indonesia society.

B. RELATED THEORIES AND METHOD

The role of literature in the development certainly cannot be physically evaluated like other development aspects. The idea and subjectivity of literary works such as poetry and fiction motivate individual and social change for a better future. The motivation appears when the moral aspect in the poetry or fiction alarms the society about the negative socio-cultural divergence in its society which may also demolish the spirit of development. Plato said that literature is the reflection of the social condition (Laurenson and Swingewood 1971). It reflects the real condition of the society, which also functions as the social critique of the condition. *Max Havelar* (Multatuli), *Uncle Tom's Cabin* (Harriet Beecher Stowe) and Rabindranat Tagore's poems exemplified the positive social change to their society by motivating the people to release themselves physically and spiritually from the colonization. Moreover, an entanglement of the author in his/her society

is realized in their view of political and social issues which is continuously changing with time.

Furthermore, there may be an additional positive value of literature as a critical media compared to another types of media. According to Horace's thesis (*dulce* and *utile*), literature is sweet and useful (Wellek and Warren 1976). It assumes that the role of literature in human life does not only entertain but also teach positive moral values in order to develop the human civilization. In contrast, Montgomery claims that literature is an irresponsible propagandist where the writer adopts the theory of life and persuades the reader to indirectly believe that theory (Wellek and Warren 1976).

In Indonesia, literature has been one of critical media to respond to the political and social issues. For instance, *Max Havelar* was written by Multatuli (Edward Douwes Dekker) in 1860 and was considered as a protection of justice to the Indonesia against the Dutch colonization and tyranny (Moechtar 2005). This book has encouraged the Indonesia freedom fighters such as Kartini and Soekarno in persuading Indonesians to release themselves from the shackles of colonization. The second example is the novel written by Pramoedya Ananta Toer, *Bumi Manusia* (1980). Toer depicts the Indonesian life under the Dutch oppression and shows how education had an important role to change lives. In addition, this novel also tells about the beginning of the Indonesia early nationalist movement which inspired Indonesian development. Besides Toer, some works of Rendra, were banned by the New Order government because it was considered as threats for Soeharto's regime. The prohibition shows that literature is seen as one of important media for influencing and changing people's thoughts.

Recently, literature in Indonesia has significantly developed. The consciousness of the important role of literature in changing people's thoughts has contributed to the trend. However, there is a mobility purpose in creating literature work in connection with the globalization, socio-cultural and development movements. As education and culture are believed as one of important development aspects, some authors in Indonesia chose education and culture as the theme of their works. Andrea Hirata, the author of novel "Laskar Pelangi", is one of the Indonesia authors who combine the positive values of culture and education in his works.

C. DISCUSSION

1. *Bumi Manusia* (The Earth of Mankind)

Bumi Manusia depicts Hindia Belanda (Dutch East Indies/Indonesia) under the Dutch oppression from 1898 to 1918. This novel tells about Minke, a man

who had royal Javanese blood and lived in Javanese aristocrat tradition. However, any facilitation from the Dutch government did not glare his self instead made him criticize the atmosphere of royal Javanese a blood life style.

Minke realized that living under the oppression led to the suffering of the people, especially the feudalism practice in royal blood life and Dutch colonialism. Toer clearly declares this feudalism practice in page 117 and 119:

“Aku mengangkat sembah sebagaimana biasa aku lihat dilakukan punggawa terhadap kakekku, dan nenekku, dan orang tuaku, waktu lebaran. Dan yang sekarang tak jua kuturunkan sebelum Bupati itu duduk enak di tempatnya. Dalam mengangkat sembah serasa hilang seluruh ilmu dan pengetahuan yang kupelajari tahun demi tahun... Sembah-pengagungan pada leluhur dan pembesar melalui penghinaan diri! Sampai sedatar tanah kalau mungkin! Uh, anak-cucuku tak kurelakan menjalani kehinaan ini.”

“Aku terdiam. Hanya hati meraung: jadi kau sudah menghina aku, darah raja! Suami ibuku! Baik, aku takkan menjawab. Teruskan, ayoh, teruskan, darah raja-raja Jawa! Kemarin kau masih mantri pengairan. Sekarang mendadak jadi bupati, raja kecil. Lecutkan cambukmu, raja, kau yang tak tahu bagaimana ilmu dan pengetahuan telah membuka babak baru di bumi manusia ini!”

Minke's name also came from the racialist sentiment in order to separate and symbolizes people through their social level and blood. 'Minke' is a satire from English word 'Monkey' and Javanese *ngoko* language style '*kowe*' which means 'you'. It quotes in page 28 and 29:

“Sejak saat itu seluruh kelas, yang baru mengenal aku, memanggil Minke, satu-satunya pribumi. Kemudian juga guru-guruku. Juga teman-teman semua kelas. Juga yang ada di luar kelas...”

“Sampai tamat E. L. S. aku masih tetap percaya nama itu mengandung sesuatu yang tidak menyenangkan. Waktu menyebutkannya untuk pertama kali mata guruku itu melotot seperti sapi. Alisnya terangkat seperti sedang mengambil ancang-ancang hendak melompat dari mukanya yang lebar. Dan penggaris di tangannya jatuh di atas meja. Sama sekali tidak ada kasih sayang. Kebaikan dan kebijaksanaan. Jauh... Dengan kecut pikiranku menduga, dulu ia mungkin bermaksud memaki aku dengan kata monkey.”

In Javanese, the speech is divided into three styles or registers depending on the contexts, namely: *krama inggil*, *krama madya* and *ngoko*. *Krama inggil* is the formal style used by people who have lower caste to address the people who have high social status; in contrast, people in high social status use *ngoko* (informal) style in answering the people in lower caste. *Krama Madya* is in between, used when people want neither to be formal nor informal.

For Minke, one of efforts to release from colonialism is through education and social intercourse in *Horgere Burger School* (HBS). This idea clearly states in page 2:

“Dalam hidupku, baru seumur jagung, sudah dapat kurasai: ilmu pengetahuan telah memberikan padaku restu yang tiada terhingga indahnya. Sekali direktur sekolahku bilang di depan kelas: yang disampaikan oleh tuan-tuan guru di bidang pengetahuan umum sudah cukup luas: jauh lebih luas daripada yang dapat diketahui oleh para pelajar setingkat di banyak negeri di Eropa sendiri.”

Moreover, this story also tells that Minke adored his Dutch language and literature teacher, Magda Peters, who taught him about human freedom through literary works which form his thinking:

“Kalian boleh maju dalam pelajaran, mungkin mencapai deretan gelar kesarjanaan apa saja, tapi tanpa mencintai sastra, kalian tinggal hanya hewan yang pandai... Mereka yang tidak mencintai dan menghormati dianggap sebagai Belanda yang kurang beradab. Lukisan adalah sastra dalam warna warni. Sastra adalah lukisan dalam bahasa...” (p. 205).

This story also tells about Minke’s love story with Annelies Mellema, an *Indo-European* girl (Dutch and Javanese mixed blood). Annelies’ mother was an Indonesian, Sanikem (Nyai Ontosoroh) and her father was a Dutch, Herman Mellema. Minke’s presence was disrespected / despised by Annelies’ brother, Robert Mellema who hated everything related to indigenious.

The house of Nyai Ontosoroh and Herman Mellema which was called Boerderij (palace) *Buitenzorg* (free from problems and misery) was a farming factory estate which was also one of the colonialism symbols. The Javanese socio-culture at that time practiced the feudalism system which saw a ‘Nyai’ as a woman who did not have ethical norms as her status was an illegitimate wife:

“Bukan hanya Mevrouw Telinga atau aku, rasanya siapa pun tahu, begitulah tingkat susila keluarga nyai-nyai: rendah, jorok, tanpa kebudayaan, perhatiannya hanya pada soal-soal berahi semata. Mereka hanya keluarga pelacur, manusia tanpa pribadi, dikodratkan akan tenggelam dalam ketiadaan tanpa bekas...” (p. 44).

Nyai Ontosoroh suffered from her status as a ‘Nyai’ which did not allow her to have human rights like other people. However, like Minke who thought that Education was the best tool against the oppression, Nyai Ontosoroh studied hard to get acknowledged as a human being and be free from indignity, ignorance and poverty. She took *Boerderij Buitenzorg* over after her husband did not want to control the factory. He wasted his money in the prostitute house instead.

Although Minke and Nyai Ontosoroh had tried hard to fight against racial segregation, the social life at that time never changed to the better. This was proven by the colonialism marriage law which denied the legitimacy of Minke

and Annelies' marriage. Minke's education did not improve his indigenous social status and his marriage with Annelies could not fight against anti-indigenous sentiment.

"Kami kawin atas kemauan sendiri, yang disetujui oleh orang tua pihak perempuan. Diri kami adalah kepunyaan kami sendiri, bukan milik siapapun, setelah perbudakan secara resmi dihapus pada tahun 1860 secara undang-undang... Dengan akan dilaksanakannya perampasan atas istriku daripadaku sesuai dengan keputusan Pengadilan, bertanyalah aku pada nurani Eropa: adakah perbudakan terkutuk itu akan dihidupkan kembali? (p. 336).

The similar thing happened when Nyai Ontosoroh and Annelies faced lawsuit by the court about the legal right of the farming factory which was arranged by them. They could not win the lawsuit because the case in Amsterdam was won by Maurits Mellema (a legitimate son of Amelia Mellema and Herman Mellema who was acknowledged by the Amsterdam court).

Bumi Manusia is a reflection of the social condition which teaches the readers how education benefit people to change their life and how culture can mark the different the social status in a particular society. This book also tells how politics and government have power to control the marriage law and inheritance law. The same condition as that time appears nowadays in Indonesia, not a *vis a vis* of Dutch colonialism versus indigenous, but indigenous versus their nation. Government tries to politicize the marriage and inheritance law. In other words, the government uses the law to control the society.

2. *Potret Pembangunan dalam Puisi* (The Potrait of Development in Poetry)

Potret Pembangunan dalam Puisi (The Portrait of Development in Poetry) in 1980 is one of Rendra's poetry collections which explicitly criticize the practice of Indonesian governance in the development process. In this collection, Rendra, who is also known as the 'peacock', views Indonesia development around 1970s from such aspects as education, economy, culture and politics. Rendra's mission in this collection is to uphold the human identity of Indonesia in the cauldron of change and motion carried by the ideology of development, the battle of capitalist versus communist. Moreover, he depicts the depravity of the government and the education system in Indonesia. He also takes his side with the people who are marginalized in the development process.

'Portrait of development in Poetry' contains 24 poems written in the mid 1970s, when the New Order was at the peak of glory. Blessed by the oil boom, many physical infrastructure and facilities were built in large cities, some groups

benefited from the development especially the officials and their families while others were just left behind, displaced and marginalized.

The side effects of development, which indulged a particular group (employers) in abundance, prosperity and hedonism, while victimizing others (low class society/grassroots), can be felt in ‘Sajak Gadis dan Majikan’ (Poem of a Girl and an Employer):

*Janganlah tuan seenaknya memelukku. Kemana arahnya, sudah cukup aku tahu.
Aku bukan ahli dalam menduga, tetapi jelas sudah ku tahu pelukan ini apa
artinya ...
Siallah pendidikan yang aku terima.
Diajar aku berhitung, mengetik, bahasa asing, kerapian, dan tata cara.
Tetapi lupa diajarkan: kalau dipeluk majikan dari belakang, lalu sikapku
bagaimana! ...*

In ‘Sajak Gadis dan Majikan’, Rendra implied that a person of low class, especially women, is often oppressed by their employer in the workplace. They struggled to defend their right in the work place due to the employer power in controlling the workers by money. He also criticized the Indonesian education system which only dogmatically taught students how to obtain a better job by schooling, while disregard the moral value of practice.

Responding to the development of the tourism sector, particularly in Bali island which was considered over exploitative to the culture, local economy and environment, Rendra wrote ‘Sajak Pulau Bali’ (Poems of Bali Island), 1977.

*Dan sementara kita bengong, pesawat terbang jet yang muncul dari mimpi,
membawa bentuk kekuatan modalnya: lapangan terbang,
“hotel-bistik-dan-coca cola,” jalan raya, dan para pelancong.*

*“Oh, look, honey – dear! Lihat orang-orang pribumi itu!
Mereka memanjat kelapa seperti kera.
Fantastic! Kita harus memotretnya! ...*

*Dan kemajuan kita adalah kemajuan budak atau kemajuan penyalur dan
pemakai.
Maka di Bali hotel-hotel pribumi bangkrut ...*

In this poem, Rendra stated that one negative side effect of Indonesia development was that government performed the capitalist idea and aims only for investor and the authority, while inflicted a loss upon the local entrepreneurs.

In the poem ‘Orang-orang Miskin’ (Poor People), 1978, Rendra warned that anyone in this country could not deny the ubiquitous existence of poverty:

*Tangan-tangan kotor dari jalanan, meraba-raba kaca jendelamu.
Mereka tak bisa kamu hindarkan.
Jumlah mereka tak bisa kamu mistik jadi nol.
Mereka akan menjadi pertanyaan yang mencegat ideologimu.
Gigi mereka yang kuning akan meringis di muka agamamu.
Kuman-kuman sipilis dan t.b.c. dari gang-gang gelap
akan hinggap di gorden presidenan dan buku programma gedung kesenian.
...*

The poem 'Orang-orang Miskin' illustrated how massive development which was conducted by the government failed to contact the poor society. Despite the success of Indonesian government development of infrastructures, Rendra implied that the success should aim for and develop all classes of people in the nation, including low class society, but in fact it also failed.

After several years demonstrating with students to criticize the government and its development process, Rendra testified that after graduation many students became part of the regime that they criticized. 'Sajak Kenalan Lamamu' (Poem of Your Old Friend), 1977, sharply condemns them:

*Kita dulu pernah menyetop lalu lintas, membakar mobil-mobil,
melambaikan poster-poster, dan berderap maju, berdemonstrasi.
...
Politik adalah cara merampok dunia. Politik adalah cara menggulingkan
kekuasaan,
untuk menikmati giliran berkuasa.
Politik adalah tangga naiknya tingkat kehidupan, dari becak ke taksi, dari taksi
ke sedan pribadi, lalu ke mobil sport, lalu: helikopter!
Politik adalah festival dan pekan olah raga. Politik adalah wadah kegiatan
kesenian.
...*

In this poem, Rendra sharply criticized the activists which fall asleep in the governmental and legislative position. Some of them lost the idealism as the rebel of the government tyranny when they already obtain the financial benefit from their political position.

What Rendra wanted to tell the reader from this poem collections is about the society generated by the government system. This condition then inspired him for revolting the tyrant system and rebel for assisting the low class society to express their misery under the New Order government oppressions. Rendra's poems show how development policies do not facilitate the struggle to improve living standard in Indonesia. The policies fail to address poverty issues. Economic ideology must return to the 'populist', the word which was taboo during the New Order. As his solidarity, beside wrote some poems, Rendra participated in demonstrations which condemned the development of Taman Mini Indonesia Indah which is New Order

government's project. The project had budget around 10.5 billion rupiahs which is fantastic amount at that time, and people were forced to sell their land from 50 to 100 rupiahs/m² (Syu'bah 2009).

The spirit for rebelling then presented in his works such as *Mostodon dan Burung Kondor* which told about the giant elephants which oppressed the society and births of freedom. And also *Suku Naga*, the story about the nature which is destroyed by the corrupt and tyrant giant machine (development). Rendra, at the end of his life still saw how politics was used merely as 'the tool to rob', 'arts festival', or 'weekend sports' which spend people's money to raise the living standards of politicians. What was written by Rendra in the 1977 is still happening during the election 'party' in 2009. It is really, really tragic.

3. *Laskar Pelangi* (The Rainbow Troop)

The story is the writer (Andrea Hirata or Ikal) childhood experience. It takes place in the Gantung village, Gantung District, East Belitung. It started when the Muhammadiyah School was threatened to be closed by the National Education Department in South Sumatera if they could not admit ten new students. When new nine children attended the opening ceremony, Mr. Harfan, the principal, felt hopeless and ready to give a speech about closing the school. However, suddenly Harun and his mother came to enroll in the small school and the story began. It began with the placement of seats, the students' meeting with Pak Harfan, their unusual introduction in which A Kiong grinned when asked his name by their teacher, Mrs. Mus. The book tells about Borek's silly incidents, Kucai's loud protest against the election of class president, Mahar's accidental discovery of his extraordinary talent, Ikal's first love experience and Lintang's unrelenting spirit to go to school by pedaling 80 km round trip from home to school!

The success of *Laskar Pelangi* elevates the lives of the poor and forgotten, distant suburb on the island of K (now the Province of Bangka Belitung) makes the character of Ikal, Lintang, Mahar et al as new heroes to replace the characters of 'Dream Boy' or "sex- exploiting main characters" in most of the works of current literature in Indonesia. It is not surprising that a number of literary critics view *Laskar Pelangi* as a new phenomenon, both in the realm of Indonesia literature and film background. The story that portrays everyday school life where we will find characters represent anxiety and concern that most people feel toward the decreasing quality of the practice of formal education in Indonesia.

There is no doubt that the formal education aims to bring people out of the bondage of ignorance (liberation) and to develop the nation by applying the knowledge and sciences. In an attempt to master systematic, rational and natural sciences, humans are required to leave all the sources of human knowledge in the

past such as myths and superstitions. So with all the intellect and knowledge, an educated man is expected to gain a better knowledge about the world and achieve a better life for him in the future. Andrea Hirata uses the characters and plots to criticize the current bad condition in Indonesia:

“Ayahnya... menganggap keputusan menyekolahkan Lintang adalah keputusan yang tepat... ia berharap Lintang dapat mengeluarkan mereka dari lingkaran kemiskinan yang telah lama mengikat mereka hingga sulit bernapas” (p. 95).

Hirata’s intention is clear in this sentence. A lot of people still believe that education is the only way out of poverty. Hirata speaks through Lintang’s father to reflect the society’s belief. In this story, Lintang is expected to bring his family to have a better life in the future. Lintang’s burning passion for education is also portrayed through his unrelenting spirit to travel as far as forty miles from his home in Tanjung Kelumpang to school by bike since dawn.

Hirata’s criticism of bad school buildings is represented through his description of the school where the story takes place. The building where Lintang and his friends study is depicted as a dilapidated house, similar to a “copra warehouse”. The material taught in Muhammadiyah elementary school is not only those subjects required by the standard national curriculum, but also those that teach moral education, manners and religion. The following quotation is a commentary on Bu Mus made by Ikal:

“Beliau sendiri yang menyusun silabus pelajaran Budi Pekerti dan mengajarkan kepada kami sejak dini pandangan-pandangan dasar moral, demokrasi, hukum, keadilan, dan hak-hak asasi. Kami diajarkan menggali nilai luhur di dalam diri sendiri agar berperilaku baik karena kesadaran pribadi. Materi pelajaran Budi Pekerti yang hanya diajarkan di sekolah Muhammadiyah sama sekali tidak seperti kode perilaku formal yang ada dalam konteks legalitas institusional seperti sapta prasetya atau pedoman-pedoman pengamalan lainnya” (p. 30–31).

From the quote above we can conclude that indeed the quality of an educated man is not only measured by the test scores and figures on his report card. A good education must necessarily balance the science lesson with the guidance of religion, and moral behavior. Hirata also clearly state:

“Tak dapat dikatakan bahwa semua alumni sekolah Muhammadiyah Belitong telah menjadi orang yang sukses—apalagi secara material—namun para mantan pengajar sekolah itu patut bangga bahwa mereka telah mewariskan semacam rasa bersalah bagi mantan muridnya jika mencoba-coba berdekatan dengan khianat terhadap masalah, jika mempertimbangkan dirinya merupakan bagian dari sebuah gerombolan atau rencana yang melawan hokum, dan jika membelakangi ayat-ayat allah. Itulah panggilan tak sadar yang membimbing

lurus jalan kami sebagai keyakinan yang dipegang teguh karena bekal dari pendidikan dasar islam yang tangguh di sekolah miskin itu...” (p. 487).

And this model of education will create an educated man with a brilliant mind, conscience and good personality:

“Sepanjang sepengetahuanku tak ada mantan warga Muhammadiyah yang menjadi bagian dari sebuah daftar para criminal, khususnya koruptor. Pesan Pak Harfan bahwa hidup adalah member sebanyak-banyaknya, bukan menerima sebanyak-banyaknya terefleksi dalam kehidupan puluhan manatan siswa Muhammadiyah yang ku kenal dekat secara pribadi. Mereka adalah tipikal orang yang sederhana namun bahagia dalam kesederhanaan itu” (p. 487–488).

This story discovered alarming facts about the ugly face of Indonesia's formal education today. Education is a mass-producing machine to provide graduates who fill the empty slots of employment in order to run the wheel of capital market. Students graduating from high school are expected to enroll in the promising and prospective study programs in the hope to get a job easily after graduation. This short-cut way of thinking is considered strategic at a glance, considering that Indonesia today is still burdened with the issue of high unemployment and poverty. However, in the long run, it will ruin the education system and ideals.

The bluntness will culminate in the changing role of education, which was initially established to acquire and develop knowledge. Schools are nothing more than just a factory to facilitate people to achieve degrees, to obtain a good well-paid job, or position in a multi-national companies. As Hirata quotes:

“... Jumlah itu lebih tinggi dari produksi PN Timah dengan 16 buah kapal keruk, tambang-tambang besar, dan open pit mining, serta dukungan miliaran dolar asset. Satu lagi bukti kegagalan metanarasi kapitalisme” (p. 486).

It is clear the education that was aimed at bringing people out of the confines of ignorance and teaching good manners, are now beginning to turn toward the pragmatic and materialistic view of education to live in a material world of wealth and financial success.

The education system which should be built on the values of objectivity, scholarship (scientific), and wisdom as a basic value in science, is now loaded by commercial values in order to gain profit only. What was revealed in the description above seems odd, problematic and ironic for the survival of the young generation who will be the next agents of Indonesian development. The desperate lament of the hopeless situation in Indonesian education is well-expressed by Ikal in the following quote:

“Dan kata-kata itu semakin menghancurkan hatiku, maka sekarang aku marah, aku kecewa pada kenyataan begitu banyak anak pintar yang harus berhenti sekolah karena alasan ekonomi. Aku mengutuki orang-orang bodoh sok pintar yang menyombongkan diri, dan anak-anak orang kaya yang menyalahgunakan kesempatan pendidikan” (p. 472).

D. CONCLUSION

From reviewing the three Indonesian literary works: *Bumi Manusia* (1980) by Pramoedya Ananta Toer, *Potret Pembangunan dalam Puisi* (1980) by Rendra and *Laskar Pelangi* (2008) by Andrea Hirata, it can be concluded that each literary work has some similarities to the other in regards to contribute the idea of Indonesia development. The three authors agreed that education is an effective aspect to develop Indonesia society. Toer implied the important of education in order to change the destiny of a nation. However, the changes should begin by change the society mindset by respect their culture as the identity. Rendra and Hirata's ideas are in accordance with Toer idea, as education is the main key of development aspects. They also have the same opinion that education which has a better quality is not always come from the formal institution. They depict a wider concept of education which is obtained from the fantastic culture and moral values. Moreover, through literature authors can criticize ruling regime and question accepted practices. They can stimulate the reader and reach many more readers who might not stand in demonstration. They finally prompt people to think more deeply about the meaning of development.

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