



# Tulisan Sastra Novels by Tenderlova (Study of Intrinsic Elements and Educational Value)

Laras Kinasih and Markhamah<sup>(✉)</sup>

Faculty of Education Sciences, Universitas Muhammadiyah Surakarta, Surakarta, Indonesia  
mar274@ums.ac.id

**Abstract.** This study aims to explain and describe the intrinsic elements and educational values in the novel *Tulisan Sastra* by Tenderlova. In this study, it uses a descriptive qualitative method which is carried out by carefully listening to literary writing novels and conducting content analysis. The results of this study are the intrinsic elements found in the novel, namely: (1) theme, (2) setting, (3) character and characterization, (4) plot, and (5) mandate. In addition, there is an educational value consisting of: (a) the value of religious education, namely the number of figures teaching their children about religion, namely prayer, rituals, and patience, (b) the value of moral education in the form of a good attitude to human beings, and (c) the value of social education in the form of interaction with other human beings regardless of any side and differences. *Tulisan Sastra* novels can meet several criteria for selecting teaching materials about the appreciation of sastra works. High school Indonesian Language and Literature teachers can make this research as a reference in the selection of teaching materials to appreciate literary works. Students can take educational values that are reflected in the figure and add insight into their social and cultural values.

**Keywords:** Tenderlova novel · Intrinsic elements · educational value

## 1 Introduction

The word literature is often used in a variety of different contexts. According to Aristotle, literature is a work to convey knowledge that is unique and enriches one's insight about life. Meanwhile, according to [1] a literary work is a work of art, both oral and written, which - usually - uses language as its medium and provides an overview of life with all its complexities, problems, and uniqueness. Literary works are a form of creative and productive activity in creating a work that has aesthetic value and reflects social reality in social life. Literary work is the result of the author's creation which is extracted from social problems in the surrounding environment that can arouse the imagination of the reader.

The novel is a totality, that is, an artistic whole. As a totality, the novel has parts, elements that are closely related to one another and depend on each other. In this case, the novel is built on extrinsic and intrinsic elements. As stated by [2], in the novel there are themes, messages, character characteristics, plots, story settings, and point of view.

© The Author(s) 2023

M. H. Hikmat et al. (Eds.): ICOLAE 2022, ASSEHR 757, pp. 1124–1131, 2023.

[https://doi.org/10.2991/978-2-38476-086-2\\_94](https://doi.org/10.2991/978-2-38476-086-2_94)

In addition, each novel always offers a moral message or mandate related to the nature of humanity. This is conveyed through the stories, attitudes, and behavior of the characters.

Literary works in the form of novels produced by the authors always feature characters who have certain characters so that it can be said that novels also describe the human psyche, even though the author only presents the characters in fiction. Endaswara (2011: 96) concludes that literary works that are seen as psychological phenomena will display psychological aspects through the characters contained in the text if the work is in the form of prose. In this literary work always has a variety of stories, the purpose of the stories contained in it, and the educational values contained. One of the requirements for a novel that can be said to be good is a novel that can make the reader feel like he is in the story and can dissolve in the story being told.

Many previous studies have been carried out related to the analysis of intrinsic elements in a literary work, including Lauma (2017) [3], Nugraha et al. (2019) [4], and Nurcahyati et al. (2019) [5] which analyzes the intrinsic elements of a short story. While Hakim et al. (2020) [6], Ningrum (2020) [7], and Tresnawati & Indihadi (2018) [8] analyzed the intrinsic elements of other literature, namely poetry. Kemal (2013) [9], Maisaroh & Hidayah (2019) and Ratni et al. (2021) [10] conducted an analysis of the intrinsic elements of drama. There are also studies that conduct intrinsic analysis of a novel, including those of Fitriah & Sobari (2021), Lestari et al. (2017), and Ningsih et al. (2021). In this study, an intrinsic study will be carried out on a novel by Tenderlova.

### **1.1 Formulation of the Problem**

1. What are the intrinsic elements in Tenderlova's Tulisan Sastra novel?
2. How are the educational values contained in Tenderlova's novel Tulisan Sastra?

### **1.2 Research Purposes**

1. To find out what are the intrinsic elements contained in the novel Tulisan Sastra by Tenderlova.
2. To find out what educational values are contained in the novel Tulisan Sastra by Tenderlova.

## **2 Method**

This research was conducted using a qualitative descriptive approach through the content analysis method. According to Rachmad, 2014 content analysis is a method to study and analyze communication systematically, objectively, and qualitatively to visible messages (Berelson and Kerlinger). Descriptive research was carried out by carefully listening to tenderlova's novel Tulisan Sastra regarding the educational, moral, and social values associated with the characters contained in the novel. Furthermore, the results of the novel are collected and then recorded for use in the preparation of the report. [11] The description is carried out systematically, actually, factually, accurately related to facts that are indeed real and causality relationships of the phenomenon being studied. The data source used in this study is in the form of documentation in the form of a novel. The novel is printed by LovRinz Publishing, published in 2020, and contains 345 pages

### 3 Result and Discussion

#### 1. Analysis of The Intrinsic Elements of Tulisan Sastra Novels

In the Tulisan Sastra by Tenderlova, there are several intrinsic elements that can be found. The first intrinsic element is the theme. According to [12] that theme is the main idea contained in fictional stories. The theme of the story is obtained by reading Sastra works over and over again, it is not enough just to read one time. Nurgiantoro further added that the theme is the basis for the development of the entire story. The theme in the novel Tulisan Sastra by Tenderlova is family and is sprinkled with romance. After reading the Tulisan Sastra from the first page to the final page, the researcher gets an idea of the content of the story from the novel which tells the Sastra life and the problems experienced by his family after the departure of Bapak. Suyadi, such as the following quote.

Sastra is born into a simple family. He was the fourth of 7 children. Back when you were alive, you were a retired junior high school teacher. So sometimes Literature doesn't wonder why Cetta can be that smart, because he is the father's son. He died of tuberculosis which he had suffered for two years. From childhood Sastra to adult literature, Bapak have never stopped smoking. No matter how hard mama forbids, cigarettes will always win. Until one day, cigarettes were also the ones who had killed you. (Tenderlova, 2020: 7).

The main idea that is the basis of this story begins when Pak Suyadi died. This has implications for the story presented on the first page. The novel is also decorated with a story of romance, and belief. When Sastra finally met the Sahara, it was from there that stories about romance began to emerge, and the meaning of a belief. Sastra continues to love the Sahara even though Sahara still has his heart on Jeffery, as follows.

Sastra nodded faintly accompanied by wry sneyum and bitter heart. Sastra should have been surprised to find the Sahara still caring so much about Jeffery. Even Sastra knew, the woman had a fake account that was deliberately created just to spy on her ex-boyfriend. Or worse, secretly Sastra knew that Sahara still kept old chats when he was still dating Jef. The funny part? The chat is deliberately pinned so that it is always the top chat in the chat application. Sastra just shut up and pretended not to know about it. As stupid and sebucin as it is Sastra on the octavian sahara goddess. A relationship that seems adem ayem, in fact only Sastra is struggling. Sahara? He just turned his head when there was time. (Tenderlova, 2020:29).

The setting contained in the novel is the setting of the place, the waktu, and the atmosphere. (Juita Yoani, 2014) Setting is also called setting, which is the place or time of occurrence of events that occur in a literary work. The setting is divided into material and social settings. A material background is a painting of the background of nature or the environment in which the character is located. Social setting, is a painting of behavior, customs and outlook on life. While the court is a technique or ways of displaying the setting.

The setting of the place in the novel is in Jakarta. The setting of time is always related to when these events occur. The events described in the novel Tulisan Sastra usually occur in the morning, afternoon, and evening. This novel with a social background talks a lot about beliefs, thoughts, and ways of thinking. Discussions about religious life also color the novel.

The language used by the author in the novel under study uses language that is not too standard, and the dialogue also uses the language of today's youth which is easily understood by readers. In the novel there are some harsh words that make some readers uncomfortable when reading it. Words, sentences, and paragraphs are assembled by having a high moral strength so that the story of this novel can be described beautifully.

The main character in the novel under study is Sastra. Sastra dominates and is mostly told in stories. The depiction of the main characters in this novel is detailed so that it proves that Literature is the main character. This is in line with the opinion of [13]. The main character in a fiction story (novel) is a character who has the most important role. This is because his role is told in great detail and very much. His position is also very important for the storyline because the main character gets a role that becomes the center of attention in the story. Therefore, the role of the main character is very important and always intersects with the supporting characters in the story.

Additional characters in the novel *Tulisan Sastra* are Sahara, Bapak, Mama, Tama, Eros, Jovan, Cetta, Jaya, and Jeffrey.

The eldest's name is Adhitama Abelven, who is the first child of Mr. Suyadi's family. Bang Taman doesn't stay at home. Because after graduation, Bang Taman immediately got a job at a state-owned oil drilling company in Balikpapan. Child number two His name is Eros Bratadikara Nayaka. Kak Ros is the second person who is already earning at home. Kak Ros works in a bank managed by the state. Mama's child number three is named Jovan Akhal Raksi. Mas Jovan, that's what Literature and his younger brothers call him. Among his three eldest brothers, Mas Jovan is the most diligent in changing girlfriends. Literature's biggest sister is Adinata Aileen Caesar, but is called Mas Nana. Then Mr. Suyadi's sixth child is Adelardo Cetta Early. Cetta is a calm person, not a lot of behavior, and smart. Cetta always gets achievement after achievement. Also catapulted the big name of the Suyadi family into the international arena. Finally, the youngest's name is Kin Dhananjaya. Jaya is in the same school as Cetta, only different grades and majors. Kin Dhananjaya is just like the other youngest children. Spoiled and always wants a lot. The boy couldn't help but beg for mercy when he was told. Moreover, if he was asked for help from his brothers, he was told to do it now, take a spoonful and then leave. That's lucky! If you're unlucky, most immediately pretend to be stupid. His work at home is if he doesn't daydream, he breaks things. (Tenderlova, 2020: 2–6).

From the novel quote above, it is explained that the character of the main character, Sastra has a cheerful, strong-willed, not giving up, ignorant, kind, and loving character. Various conflicts in the life of Literature ended with the death of Sastra for good.

The father figure has a loving, hardworking, easy-to-laugh, firm character, as evidenced by the father's attitude towards educating his seven children. Bapak always said to Sastra, never be a person who underestimates life. As much as possible, you teach your children to avoid the complaining nature of humans, as in the following quote.

"If you feel tired of working hard, tired of facing life's problems, then take a break. Istigfar, not complaining. Complaining will never solve anything, Sastra. You can be spoiled by your brothers, after all you are their sister. But Literature, you are the middleman. If there are brothers or sisters fighting, you have to be a balance between them. Never take sides, your brothers and sisters have their own way to shine. You too," said the father at the time. (Tenderlova, 2020: 14–15).

Bang Tama's character is compassionate, hardworking, mature, and easy to laugh. After working for a state-owned oil drilling company, Bang Tama is like Bang Toyib because he rarely comes home. At least once a year during Eid al-Fitr. That's even if you get a leave of absence, if not Bang Tama doesn't come home.

The character of Kak Eros or who is called Kak Ros has a loving, hardworking, and fierce nature. Even though she has a fierce nature, a snitch, a beggar, a nag, but Sis Ros is the child that Mama trusts the most. Sis Ros will also be firm if her siblings make mistakes. Sis Ros is not a typical serious person who likes to lecture, but sometimes she will turn into the scariest person in the house (Tenderlova, 2020: 125).

Jovan's character is stubborn, hardworking, lazy, until he is called an eternal student. If asked to continue with his thesis, Jovan just sighed lazily. But even though Jovan is lazy, he has a cafe that he manages with his friends. According to Jovan he at least has a minimal income for himself.

The plot contained in the novel of Sastra Writing is a mixed plot. The storyline written by Tenderlova uses two plot directions, namely at the beginning, the plot of the novel goes forward, while in the sub towards the end of the story, it is told using a backward plot. So, it can be concluded that this novel has a mixed plot, namely the use of straight-line plots and flash-back plots all in one story.

Scholes in (Waluyo, 2011: 12) argues that story elements are expressed as dynamic elements. The series of events that form a plot or plot include: (1) exposition; (2) inciting moments; (3) rising action; (4) complications; (5) climax; (6) falling actions; (7) denouement (settlement). Starting from the exposition stage, in the early stages the story contains the introduction of the Sastra characters, Sahara, Jovan, Tama, Cetta, Nana, Jaya, and Mama, accompanied by their characters and with background explanations that make it easy for the reader to know the storyline.

The message of the novel Sastra writing, that is, if you love someone, tell them now. Before time passes and you are disappointed. In the end, the greatest gift that time gives is the memory, that humans once loved each other. That's why humans must confess their hearts to the humans they love, because if it's too late, they will regret it in their lives. Humans must also value what they have because that is a way of appreciating time.

The message in this novel is inseparable from the theme. In general, the message can be interpreted as the message the author wants to convey to the reader. The message contains various teachings that can be taken from the novel. The message or mandate conveyed by the author through the description of the story can have different interpretations between readers. This is in accordance with Waluyo's opinion (2002: 28) that the mandate is related to the significance of literary riches. So, every reader of literary works is usually different in interpreting its meaning.

## **2. Educational Values in the Novel**

The educational values that will be discussed in this study include: the value of religious education, the value of moral education, and the value of social education, which are contained in the novel *Tulisan Sastra*.

### **1. The Value of Religious Education**

In line with the opinion of Manggunwijaya (Nurgiyantoro, 2005: 326) religion shows more devotion to God with official laws. Therefore, religion is closely related to faith in

the heart. In the novel *Tulisan Sastra*, it is told about the Bapak figure who is devoutly religious. When Pak Suyadi's family prayed, hoping that God would give him a wide grave. I hope that every strand of *istigfar* that is conveyed can be a helper for the Bapak from all torments. Because after death, money and everything means nothing. However, it is the whispers of prayers that will accompany you. And when Kak Eros led Sastra to say the *Tahlil* sentence at the gate of Sastra's death.

Religion teaches about belief in God. The value of religious education is related to the teachings of the oneness of God, His power, belief in the existence of God, gratitude for the blessings He has bestowed. Belief in God contained in humans will affect their behavior in everyday life. Religious values are also used as a point of view that binds humans to God, the creator of nature and everything in it. Religious values aim to educate people to be better. In the literary novel, one of the themes discussed is about a belief.

## 2. Moral Education Value

Moral is the author's view of the truth values and views that he wants to convey to the reader. The value of moral education colors the stories, the conflict events that occur in the novel *Tulisan Sastra*. The figures of Kak Eros and Mama represent people with high morals. Eros and Mama's way of thinking in solving every problem shows how good qualities are embedded in them.

## 3. Value of Social Education

The value of social education is related to social behavior and social ways of life. Social behavior is in the form of a person's attitude towards events that occur around him that have to do with other people, ways of thinking, and social relations between individuals. According to Rosyadi's opinion (1995: 80) the social values that exist in literary works can be seen from the reflection of people's lives that are interpreted. In line with this understanding, the value of social education will make people aware of the importance of group life in family ties between one individual and another. The balance of people's lives is reflected in a very concerning story, as described in the novel how the state of the city of Jakarta is full of barriers of difference.

In a study conducted by Saraswati, et al. (2019) there are two aspects of educational value. First, the value of social education, namely the city of Jakarta which is insulated between communities. Second, cultural values, namely Indonesia is a country that has a high cultural treasure from ancient times. Therefore, this culture needs to be preserved, in the novel *Lalita* has shown various beauties of the nation's culture. So, in this study there is one additional educational value, namely the value of religious education.

## 4 Conclusion and Suggestion

Based on the results of the analysis and discussion above, it can be concluded that the interrelationships between the elements that make up the novel *Writing Sastra* are very strong and make the story presented in the novel full of educational values. The interrelationships between elements in it build harmony between themes, messages, plots, settings, and language that can support the emergence of educational values in novels.

The theme in the novel is a family sprinkled with romance. The novel also tells the life of Literature and the problems experienced by his family after Pak Suyadi's departure, and is decorated with a story of love and belief. Meanwhile, the messages or messages that can be taken include: (1) never be a person who underestimates life, and avoid complaining as much as possible, (2) humans must get used to a sense of responsibility, at least to be responsible for themselves. (3) The family is the place where humans die. (4) Life is a welcome and a loss. (5) As smart as humans are, they must still have a way of life in the form of religion. The plot contained in the novel under study is a mixed plot because it uses two plots or plots, a straight line plot and a back highlight plot.

The educational values contained in the novel of Literary Writing are divided into three values as follows. The value of religious education is that many figures teach their children about religion, namely prayer, ritual, and patience. The value of social education is related to the position of humans as social beings. Human relations in society must always be maintained in harmony. However, what is reflected today is social inequality. This can be seen when Jovan and his classmates held a student demonstration.

Based on this explanation, the novel of Literary Writing can meet several criteria for selecting teaching materials regarding the appreciation of literary works. Teachers of Indonesian Language and Literature at Senior High School can use this research as a reference in the selection of teaching materials to appreciate literary works. Students can take educational values that are reflected in figures and add insight into their social and cultural values.

**Acknowledgments.** Praise and gratitude I pray to God Almighty, because of His grace and mercy, I can finish this thesis this scientific. Writing scientific papers is done in order meet one of the lecture requirements for the Scientific Article Publication course, Muhammadiyah Surakarta university. I realized that without the help and guidance of various parties, it is quite difficult for me to finish this scientific paper. Therefore I would like to thank:

1. Mrs. Markhamah, Prof. Dr. M. Hum
2. Especially for the father, mother, sister and extended family at home who always pray for and be the biggest motivation for the writer.
3. My friends Fani, and Devi, who always give encouragement and always accompanied the author during the lecture period.
4. A special thank you to all the NCT members who have given encouragement through songs that the writer always listens to while working on scientific papers and motivating to always give your best to achieve your dreams.
5. All Indonesian Language Education Students 2020.
6. Last but not least, for myself. Thanks for fighting so far the author realizes that in writing scientific papers there is still there are shortcomings, for that expected criticism and suggestions.

**Authors' Contributions.** Laras Kinasih, Markhamah.

## References

1. Imron and F. Nugrahani, "Pengkajian Sastra: Teori dan Aplikasi," *Surakarta: CV. Djiwa Amarta*, 2017.
2. B. Nurgiyantoro, "Teori Pengkajian Fiksi Cetak Ulang VIII." Yogyakarta: Gadjah Mada University Press, 2005.

3. A. Lauma, “Unsur-Unsur Intrinsik Cerita Pendek ‘Protes’ Karya Putu Wijaya,” *Jurnal Elektronik Fakultas Sastra Universitas Sam Ratulangi*, vol. 1, no. 5, 2017.
4. S. Nugraha, J. S. Suhendra, and D. San Fauziya, “Analisis Unsur Intrinsik dan Nilai Moral dalam Cerpen ‘Mengapa Orang Gila Membunuh Ustadz?’ Karya Faris Alfaisal pada Surat Kabar Republik Edisi 1 April 2018,” *Parole (Jurnal Pendidikan Bahasa dan Sastra Indonesia)*, vol. 2, no. 1, pp. 115–122, 2019.
5. D. Nurcahyati, A. Yulianti, and D. Abdurrohman, “Analisis Unsur-Unsur Intrinsik Cerpen ‘Senyum Karyamin’ Karya Ahmad Tohari,” *Parole (Jurnal Pendidikan Bahasa dan Sastra Indonesia)*, vol. 2, no. 6, pp. 979–986, 2019.
6. M. L. Hakim, D. A. Uswatun, and I. Nurasiah, “Analisis Unsur Intrinsik Puisi Pada Buku Siswa Bahasa Indonesia Dikelas 4 Sekolah Dasar,” *Dikdas Matappa: Jurnal Ilmu Pendidikan Dasar*, vol. 3, no. 2, pp. 326–335, 2020.
7. W. Ningrum, “Analisis Unsur Instrinsik Puisi Aku Karya Chairil Anwar,” *Parole (Jurnal Pendidikan Bahasa dan Sastra Indonesia)*, vol. 3, no. 3, pp. 623–628, 2020.
8. H. Tresnawati and D. Indihadi, “Analisis Unsur Intrinsik Puisi Karya Siswa Kelas VA SDN 1 Nagarasari,” *Pedadidaktika: Jurnal Ilmiah Pendidikan Guru Sekolah Dasar*, vol. 5, no. 2, pp. 32–40, 2018.
9. I. Kemal, “Peningkatan Kemampuan Menganalisis Unsur Intrinsik Teks Drama dengan Pembelajaran Kooperatif Tipe Think-Pair-Share,” *Jurnal Metamorfosa*, vol. 1, no. 2, pp. 45–55, 2013.
10. R. Ratni, I. Pujiastuti, and L. Elfitra, “Analisis Unsur Instrinsik Kumpulan Drama Audio pada Podcast Sandiwara Sastra oleh Kemendikbud di Spotfy,” *Student Online Journal (SOJ) Umrah-Keguruan dan Ilmu Pendidikan*, vol. 2, no. 1, pp. 126–140, 2021.
11. L. J. Moleong, “Metodologi Penelitian Kualitatif (Bandung: Remaja Rosdakarya, 2013),” *Munawir, Ahmad Warson, Kamus al-Munawir*, 2017.
12. H. J. Waluyo, “Pengkajian Sastra Rekaan.” Salatiga: Widyasari Press, 2002.
13. U. A. C. Falah, S. Seli, and N. Heryana, “Analisis Konflik Tokoh Utama dalam Novel Revered Back Karya Ingrid Sonya,” *Jurnal Pendidikan dan Pembelajaran Khatulistiwa*, vol. 11, no. 1.

**Open Access** This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter’s Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter’s Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

