

# Genetic Structuralism Analysis in Short Story *Pusaka Tinggi* by Darman Moenir Text Structure, Social Structure and World View Perspective

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**Abstract**—This study aims to describe the concept of short story *Pusaka Tinggi* by Darman Moenir of the concerns of the structure in short story text, social structure of society that underlies the birth of a short story, the social worldview of the author in the short story, and the relationship between social structures with the world view authors in short story *Pusaka Tinggi* by Darman Moenir. This type of research is descriptive qualitative research using genetic structuralism theory Lucien Goldmann. The result of analysis of genetic structuralism in short story *Pusaka Tinggi* by Darman Moenir of indicates that the structure of short story text reflects the problem of disputes caused by the dissolution of understanding of Minangkabau society about the prevailing customs, the social structure underlying the birth of the short story is the social structure of Minangkabau society in a people in the inter- in Minangkabau, the authors' world view of Darman Moenir in short story is social humanism in Minangkabau society, and the relationship between the social structure and the authors' world view involves the setting of the life of a Minangkabau people in a kinship group based on the customs governing the pattern of behavior in social relations in Minangkabau.

**Keywords**—*structuralism, genetic structuralism, and minangkabau*

## I. INTRODUCTION

Literature is a creative work, a work of art [1]. Based on these opinions can be understood that the literature is the result of creative exercise from the imaginative power of a person to create something beautiful and can be enjoyed by others. In the delivery to be enjoyed the literature uses the language as a medium that aims to convey the value and the message contained in it. The value and the message that is loaded was deliberately pinned by the creator of a literary work for the reader. This is in accordance with Esten's opinion in [2] which states that a good literary work is to invite people to contemplate the impossible matters of life, to invite others to contemplate, to awaken and to free them from evil and wrong thoughts. This thought can certainly be true because literature itself is in fact a manifestation of the inner expression of the creator of literary works concerned that he will serve others as consumers of his work. This inward expression can be sourced from existing social realities, can be in the form of concern, pleasure, dreams or

in the form of other life problems which are perceived by the individual as the creator of literary works.

Literary works created in the form of responses to social problems, certainly based on social reality that occurred. However, the social reality that occurs is not fully adopted by the author into his work. The author will pack the phenomenon with his imagination and then present it as something new according to his view. But while it does not raise the phenomenon as a whole, what it presents will still describe the social situation in its environment. The author seems to act as a representative in charge of representing the social situation in his environment. It is the social circumstances that an author has touched in a thematic presentation, which further forms a structure that builds the literary work. In short, there is a social structure of a particular society that becomes the dynamics and rationale for the author in developing his work.

In the literary works of the author will show his views, and the view is also what the author can be felt and enjoyed by consumers as something that can entertain and educate. This view is called the author's world view. This authors' worldview also indirectly indicates his representation as part of a social group within the narrative of the story he attempts to recapture on a social condition that has occurred and is phenomenal to perpetuate. Based on the view of the condition and social structure that occurs in the reality of social life so that the creation of a thematic construct of the work structure, literary work is born as something of high value of beauty so it must always be appreciated its existence. The relationship between the work and its authorship can be illustrated as two sides of the currency that can not be separated from one to another. Authorship, which is part of a literary work, makes literary work its experience. Authors are so creative in their productive process that the work they produce can be perceived as something extraordinary as a work.

Seeing the close relationship between the author and the work he created in the literary world needs to be given a special room for both in analyzing, so that there is no barrier between the two. The author with the work produced in an analyzer should be studied in isolation, and interpreted as a meaningful totality. The analysis in the literary world is

called the study of genetic structuralism. The dialectical relationship between the two is indirectly illustrated in literary works which see the structure of literary works as the totality that connects authors with the history of society in their social life.

One of the most productive creative writers is Darman Moenir. Darman Moenir was born in Sawah Tengah, Batusangkar, West Sumatra, July 27, 1952. His productivity has been proven by the many rewards he has gained. The awards include literary prizes from the government of the Republic of Indonesia in 1980, the winner of both novels of Kartini magazine in 1987, and the award for his novel (*Bako*) which became the grand prize winner of the 1980 DKJ romance contest. Darman Moenir adopted many of the social realities that occurred in the life of the people in Minangkabau became his work. Particular attention to social conditions that occurred he pour as part of his life experience. His views on social conditions he pour in a thematic unity and form a structure. His views are also reflected through the character of characters and interaction between characters and interactions with the environment. Based on this the authors are interested to analyze one of the works that have been produced by Darman Moenir is short story *Pusaka Tinggi* with the theme of disputed treasure in the middle of the matrilineal kinship system in Minangkabau.

Short Story *Pusaka Tinggi* has represented the social condition of the community that occurred in Minangkabau. The number of problems that occur in the middle of the life of the community, especially regarding heritage raised to be presented to the audience literature. Issues related to inheritance in Minangkabau that often occurs, either between members of the family as well as among the clan with the other tribe never end in Minangkabau. The disputes are mainly motivated by the unfavorable nature of greed, and the lack of knowledge of the customs that have prevailed in Minangkabau. Darman Moenir as the author of this short story expressed his views on the social condition of his community, and pack it in order to become knowledge and life lessons for every reader of his work. Therefore in this article the authors will examine "Analysis of Genetic Structuralism in short story *Pusaka Tinggi* by Darman Moenir".

Based on the background exposure above, the purpose of this research is:

- Describes and explains the text structure Short Story *Pusaka Tinggi* by Darman Moenir.
- Describes and explains the social structure of the society that underlies the birth of Short Story *Pusaka Tinggi* by Darman Moenir.
- Describes and explains the author's world view in the Short Story *Pusaka Tinggi* by Darman Moenir.
- Describes and explains the relationship between the social structure of society that underlies the birth of a short story with the world view of the author on Short Story *Pusaka Tinggi* by Darman Moenir.

The rest of this paper is organized as follow: Section II describes the genetic structuralism. Section III describes material & methodology of this research. Section IV presents

the obtained results and following by discussion. Finally, Section V concludes this work.

## II. GENETIC STRUCTURALISM

The theory of genetic structuralism by Lucien Goldmann emerged because of dissatisfaction with the structural theory that some structuralism experts have expressed [4]. Goldmann in [5] explains that genetic structuralism is an analysis with a dialectical method of the origin of literary works that unites aspects of structure with history, so that the works of literature can be understood as a meaningful unity. Based on Goldmann's opinion it can be understood that genetic structuralism is a theory that can be used in analyzing a literary work in totality by examining the two elements of literary builders are not separated by using a dialectical method. Both elements are intrinsic and extrinsic. In genetic structuralism, although each section is initially studied separately but in the end must be interpreted as a whole, in order to form an understanding between history and identity. A structure formed from the overall understanding that has a function in the analysis [3]. The idea of such a function will then have a central role in genetic structuralism and will be the starting point for a person to understand the social phenomena studied.

The genetic structuralism approach by Lucien Goldmann has five basic concepts that construct the theory. The five basic concepts are: the facts of humanity, the collective subject, the worldview, the structure of the literary work, and the dialectics of the parts of the explanations and parts.

### A. *Humanity Facts*

Goldmann in [6] explains that the fact of humanity is the result of definable human behavior, and can change the world around it to achieve a better balance between itself as a subject and its environment. Based on these opinions can be understood that the fact of humanity is all the activities undertaken by individuals in a particular social activity.

### B. *Collective Subject*

Goldmann in [6] explains that the collective subject is a social group that has a culture, purpose, lifestyle and a similar view of life. Based on these opinions can be understood that the collective subject of the collection of individuals as social creatures who live in society and have the same rules, norms and customs.

### C. *World Views*

Goldmann in [6] explains that the worldview is a historical and social fact. Based on that opinion it can be understood that the worldview is the idea of a particular social group in a clear concept and can be understood as a thing that comes from the reality.

### D. *Structure of Literary Works*

Goldmann in [6] explains that the structure of literary works is a key element of the formation of a literary work, which is awakened from a world view of a social group. Based on these opinions can be understood that the

structure of literary works is the element of the work of the builder so as to create a thematic unity based on the author's perspective on a particular social group.

#### *E. Dialectic of Understanding-Explanations and Whole-Parts*

Goldmann in [7] explains that every part of the worldview can not be explained without the effort of comprehension as a whole, and the whole, will only be understood through the passages. Based on these opinions it can be understood that genetic structuralism is a method of literary study that is dialectical. A new dynamic will be formed if the literary work is reviewed in its entirety.

### III. RESEARCH METHODS

This research is a descriptive qualitative research with genetic structuralism analysis approach. This research intends to understand the phenomenon of what is experienced by research subjects by utilizing various natural methods [8]. Sources of data used in this study is in the form of words, phrases, clauses or sentences that can be formulated as genetic structuralism in short story *Pusaka Tinggi* by Darman Moenir. Data collection techniques were conducted with several procedures: (1) library study to study books related to genetic structuralism analysis, (2) reading short story *Pusaka Tinggi* to gain an understanding of the short story content, (3) marking the short story related to aspects of genetic structuralism, (4) record the data found in the identification format and classification of genetic structuralism data, (5) interview with short story writer *Pusaka Tinggi* (6) transcribe the interview result to get data about the background of the author and the social background of Minangkabau culture. The data analysis technique is done by: (1) classifying the grouped data that has been identified to perform the analysis of genetic structuralism in the form of elements that build the short story text, the background of the author, the socio-cultural background and the history of the community which is the background of the birth of the short story, 2) linking background of author and socio-cultural background with short story structure, background and characterization, (3) drawing conclusions from grouped data, (4) writing conclusion reports on the results of analyzes of genetic structuralism affecting short story *Pusaka Tinggi*. The technique of testing the validity of data is by means triangulation, both triangulation theory, expert triangulation, and method triangulation.

### IV. RESEARCH RESULTS AND DISCUSSION

#### *A. Text structure of Short story Pusaka Tinggi by Darman Moenir*

The structure of the text in the perspective of genetic structuralism is reflected in the interaction of characters between characters in the text. In a thematic structure the author will describe the character of a character in his interaction with other characters and the environment. The structure of the text will also show the author's world view of social conditions and problems.

In short stories *Pusaka Tinggi* main character in the short story is Yuang Etek. Other important figures are Illun, Tan Tejo, and Usup. Character Yuang Etek and three other characters who also play an important role in the story is a form of Darman Moenir thinking about the life of Minangkabau people who embrace the matrilineal kinship system, the lineage based on maternal lineage. The character is adopted by Darman Moenir from social conditions that occur in his social environment. Darman Moenir's mindset about community life in Minangkabau is inserted into each character. Short Story *Pusaka Tinggi* tells the story of the disputed treasure in the middle of Minangkabau society life that occurs between a tribe with another tribe. The character of Yuang Etek in the story appears as the main character who receives the result of the diminishing sense of humanity and customs prevailing in Minangkabau. The disputed treasury cases involved the Yuang Etek and the Illun. In the beginning, Dian, who is the grandmother of Yuang Etek, lends a piece of land to Tan Tejo who is regarded as a polite immigrant. Tan Tejo came with his younger sisters and a nephew named Illun. Dian's humility lends a piece of land to Tan Tejo without any written evidence such as a loan and lending agreement.

Before Tan Tejo passed away, he had made a statement of repatriation of the land. But a year after Tan Tejo passed away, Illun who was none other than Tan Tejo's nephew made a cancellation letter of Tan Tejo as the mamak heir of their clan, and appointed himself as legalized by his people. The appointment of Illun as the mamak of the inheritance caused the dispute to continue. Disputes cases that can not be resolved by mamak, datuk-datuk even Nagari Traditional Density Institute was even brought to the district court of sedition Usup who is a brokers land.

After three more years of involvement in the case of the defeated Yuang Etek in the district court, he came to town to meet the husband of his nephew, to ask for help as he would appeal for an appeal. Yuang Etek who can not prove the truth from the arguments of his lawsuit because it does not have borrowed lending and the imported witness also did not strengthen his position, lost again. Then the shocking news of Illun's fraud is Illun cooperating with law enforcement who handles the case as well as Usup trusted by Yuang Etek to take care of the case. Finally a piece of land won by Illun, whose width is almost 2 hectares will be built a housing complex.

*"Saya tidak begitu memahami mengapa Lembaga Kerapatan Adat Nagari tidak mampu lagi menyelesaikan, dan memberikan kata putus terhadap harta pusaka yang disengketakan. Saya gusar mengetahui Yuang Etek bahkan sudah terlibat perkara perdata selama lebih dari pada tiga tahun. Saya gemas terhadap Usup karena ia sampai hati memanas-manaskan persoalan. Dan saya amat rih terhadap kedudukan saya sebagai seorang semenda. Tidak ditolong merunyamkan. Ditolong, ternyata perkaranya sudah demikian sipi" [9].*

In the quote, my character experienced confusion about his lack of understanding of the situation being experienced. The method by the Nagari Indigenous Peoples Institution was unable to resolve the case. So that the figure of the



Yuang Etek for incitement from Usup took another method and brought the case to the district court, and now has been involved in civil cases for more than three years. In the Minangkabau people who are full of customs, basically always use methods that are based on customs in solving each problem. Every problem that occurs is resolved by deliberation and consensus. But because there has been a shift in the customary values adopted by the community because of the emergence of judicial law that has been regulated by the state in legislation, the problem of wrapping a case is no longer resolved by deliberation and consensus, but rather by the stipulation of legal institutions.

*"Illun sang tergugat, dan penegak hukum yang berpihak untuk membantunya sudah menekan surat perjanjian di hadapan notaris, bahwa harta pusaka tinggi itu akan dibagi sama banyak apabila mereka memenangkan perkara. Seperdua bagian Illun akan dibagi dua pula dengan Usup yang kemudian ternyata sudah menjadi lawan Yuang Etek" [9].*

In the quotation, it was explained that the influence of modernization which has increasingly hit the next generation of people in Minangkabau, really made a shift in values that upheld tradition, and became individualistic. Selfish and oriented to money and power. The influence of modernization that has entered the life of the Minangkabau people has really changed the mindset of the people. Changes that took place also immediately made a shift to traditional values that had been a reference for the community. Communities tend to be individualistic, oriented to money and power.

#### *B. Social structure of society that underlies the birth of short story Pusaka Tinggi by Darman Moenir*

The author of literary works is essentially a member of a particular social group. The author as a member of a community layer will certainly voice his thoughts about the social conditions of society in the environment. The social and cultural life of an author will be the background of the birth of a work produced. Literary works can also further illustrate the state of the period when the literary work was created. Although the literary works are the result of one's creativity, the literary works do not necessarily depart from the void. Social and cultural conditions in the author's environment will be in direct contact with literary works created.

Based on the findings in this study, in short story *Pusaka Tinggi* by Darman Moenir, social structure described is the social structure of Minangkabau society. The Minangkabau community who adheres to the matrilineal kinship system (lineage based on maternal lineage) have customary system rules that are different from other regions in general. With a matrilineal system, a child born will enter the lineage of his mother, not his father. A child will also inherit a tribe based on his mother's tribe. If the child is a woman she is entitled to all hereditary treasures passed down from her mother. If the child is a son he is the protector of the estate despite having no right to possess it. Boys will become mamak and tribal leaders in his mother's family. It was the leader of the tribe who was in charge of arranging his nephew. In

addition, Minangkabau men who are married will become a person in the house of his wife's family.

*"Kehadiran saya di tengah-tengah mereka tidak lain dari pada seorang semenda. Delapan tahun yang lalu saya menyunting salah seorang kemenakannya, bersaudara seayah dengan Iman dan sudah mendatangkan beberapa orang cucu jarak jauh untuk diri Yuang Etek" [9].*

In the quotation, my character is due to marriage forming a kinship in the middle of the Minangkabau tradition system and subsequently is located as a semenda. My character is aware of his function and position as a seminarian in the middle of a people. Semenda is a migrant who does not have any rights in the house of his wife's family. He is likened to "ash on stumps" but remains a highly respected figure in his wife's family.

*"Seorang semenda tidak dapat berbuat apa-apa di tengah sistem kekeluargaan Matrilineal di budaya M. yang syahdan terkenal beradat tidak lekang oleh panas dan tidak lapuk oleh hujan. Saya sungguh tidak bisa menghitam-memutihkannya yang ditawarkannya. Seorang semenda, siapapun atau apapun ia, tidak mempunyai peran apa-apa dalam masalah harta pusaka. Beberapa yang barangkali dapat saya sampaikan hanyalah sedikit sumbangan pikiran, segeming gagasan atau pun secuil pendapat" [9].*

In the quote, my character in his function and position felt confused because he could not do anything. The position of my character as a seminarian in the middle of the matrilineal kinship system in Minangkabau was totally unable to participate in helping to solve the problems that occurred in his wife's family. A person with a position as a seminarian can only give opinions, suggestions, and input on any problems that occur in his wife's group. However, if it is associated with the current situation, that method has been largely abandoned by the mines in the Minangkabau.

#### *C. The author's worldview in short story Pusaka Tinggi by Darman Moenir*

The author's world view is the author's expression of the social conditions of his social group. The author will pour his ideas as a form of collective consciousness in the community. Collective consciousness arises from the social and cultural conditions that exist in the environment. Through the world view the author will voice his thoughts so that a structure is formed.

Darman Moenir's world view in the *Pusaka Tinggi* short story is social humanism, in which the aspects highlighted are human relations in a community group. the community groups appointed were Minangkabau groups who adhered to the Matrilineal kinship system. The socialist Minangkabau community, based on the principle of togetherness, uses the slogan "there is the same in eating, there is no equal in search". Based on this, previously the people in Minangkabau, because of their high tolerance, easily helped and even loans to others. One of them is in the matter of residence. The community easily conducts the lending and borrowing process, even without writing written evidence. Only based on trust, tolerance and borrowing are agreed upon by relatives in a people who will lend.

*“Dian yang pada masa mudanya, ketika baru saja bersuamikan seorang ninik mamak, menerima kedatangan seorang anak dagang yang ingin mencari dan mendapatkan tempat berteduh dan rumah tempat bermalam. Orang itu bernama Tan Tejo yang oleh Dian dianggap sebagai rang rantau yang santun, mandi di hilir-hilir, tahu pada ranting yang mencucuk, arif terhadap dahan yang akan menghimpit. Tan Tejo yang kemudian tidak sendirian menumpangkan nasibnya pada Dian. Ia juga mendatangkan adik-adiknya yang perempuan dan satu kemenakannya, bernama Illun. Illun masih kecil ketika peminjaman sebidang tanah untuk Tan Tejo dilakukan oleh Dian disetujui oleh Lantera dan Andang” [9].*

In the quote, Dian's figure lent a plot of land to the character Tan Tejo who came to wander. Borrowing is done in good faith without written evidence. Only based on mutual agreement. But this is increasingly fading away. Beginning to develop individualist souls which are indicated by the loss of a sense of half-humanity. Betrayal, human greed, and ignorance are highlighted in this short story. The diminishing sense of humanity in the *Pusaka Tinggi* short story is also shown by the loss of the conscience of a handful of people who are even willing to cut off their brotherhood with their own brothers only because of wealth. They cut off blood relations with their siblings and forgot all the rules of customs that had been followed in their social groups.

*“Illun menganggap parak itu miliknya secara turun-temurun. Dan ia tidak mengakui lagi Tan Tejo sebagai mamaknya. Tan Tejo sendiri sudah meninggal dunia setahun yang lalu, ketika perkara ini berlangsung. Malahan kemudian, Illun mengakui dirinya sebagai mamak kepala waris yang disahkan oleh anak-anak, cucu-cucu dan cicit-cicit dari saudara perempuan Tan Tejo. Mengakui di sini artinya tentu saja mempunyai hitam di atas putih, ditulis di atas kertas bermatrai dua puluh lima rupiah” [9].*

In the quote, Illun made a written statement on the stamp regarding the cancellation of Tan Tejo as mamak heir and was replaced by him. Automatically the letter made by Tan Tejo's figure concerning the repatriation of inheritance became invalid. He made the letter on the basis that the case which was continuing at the trial was won, so that the disputed land belonged to him.

*D. The relationship between the social structure of society that underlies the birth of a short story with the world view of the author on short story Pusaka Tinggi by Darman Moenir*

The genetic relationship between the social structure of the society that underlies the birth of a short story with the authors' world view can be identified by identifying the origin and position of the author's social group in the structure of the society as a whole. The social structure of society that underlies the birth of a short story will form the author's world view, thus creating a work as a representation of the social conditions that occur in the life of a community group.

The relationship of social conditions with the worldview can be seen from Darman Moenir's thinking about Minangkabau society at that time. The conditions depicted in the short story *Pusaka Tinggi* reflect that the condition of the people in Minangkabau at that time was confronted with the already diminishing values and prevailing customs. The issue of the inheritance of the treasure is illustrated by many at that time. Short story *Pusaka Tinggi* became the consciousness of Darman Moenir and his social group in fighting for his ideas on the events behind the story of the short story *Pusaka Tinggi*.

The issue of inheritance which is the idea of Darman Moenir in developing the plot that builds the story also illustrates how complicated the problem that will be faced by someone if the problem concerns material matters. Various ways will be sought if there are problems regarding it. Long procedures and processes to prove the truth will occur in each trial in accordance with applicable rules.

To resolve cases in court, many things and efforts must be made by the parties involved in the court. In addition to the need for witnesses who become reinforcers in the court, evidence is also needed that can strengthen the statements and defense of each party involved. Especially, the provision of written evidence as evidence is a powerful way in the eyes of state law. Until now, this is still the most preferred method in proving problems at the trial.

*“Dan pada berkas perkara itu diketahui Yuang Etek tidak mempunyai bukti tertulis, kecuali surat pengakuan dan surat penyerahan kembali harta pusaka itu oleh tan Tejo. Ia tidak mempunyai bukti pinjam-meminajam. Ia juga belum menyiapkan ranji tertulis yang diakui oleh Lembaga Kerapatan Adat Nagari, lurah dan camat. Dan walaupun Yuang Etek mendatangkan empat orang saksi, sepadan ke persidangan, ternyata mereka tidak menguatkan posisinya” [9].*

In the quotation, the figure of Yuang Etek who had brought witnesses to the district court, still did not strengthen his position. In addition to non-existent borrowing evidence, there was also no written *ranji* that would be very helpful at the trial. If the written *ranji* that has been recognized by the Traditional Density Institute of the Nagari is present, then the origin will be known at the time of origin, and then matched with a letter of return of inheritance that has been made and fingerprinted.

## V. CONCLUSIONS

Based on the results of the analysis and discussion can be concluded that:

*First*, the structure of the text in the perspective of genetic structuralism is reflected in the interaction of characters between characters in the text. In short stories *Pusaka Tinggi* main character in the short story is Yuang Etek. Other important figures are Illun, Tan Tejo, and Usup. Character Yuang Etek and three other characters who also play an important role in the story is a form of Darman Moenir thinking about the life of Minangkabau people who embrace the matrilineal kinship system, the lineage based on maternal lineage. The character is adopted by Darman

Moenir from social conditions that occur in his social environment. *Secondly*, in the short story *Pusaka Tinggi* by Darman Moenir the social structure described is the social structure of Minangkabau society. *Third*, Darman Moenir's world view in the short story *Pusaka Tinggi* is social humanism, in which the aspect highlighted is the humanitarian relation within a community group. *Fourth*, the relationship of social conditions with the worldview can be seen from Darman Moenir's thinking about Minangkabau society at that time. The conditions described in the short story *Pusaka Tinggi* reflect the condition of the people in Minangkabau at that time, and became the consciousness of Darman Moenir and his social group in fighting for his ideas on the events behind the short story *Pusaka Tinggi*.

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