

Thugs in Indonesian Short Stories

Harjito Harjito

Universitas PGRI Semarang, Sidodadi Timur 24 – Dr. Cipto Semarang, Semarang, Indonesia

harjitoian@gmail.com

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Abstract: This paper aims to know how the figure of thugs contained in the short story of Indonesia. There are three short stories that become material objects in this paper, namely "Kebakaran di Koto - Fire in Koto" by Ismet Fanany, "Kampung Rampok - Robber Village" by Yudhi Heriwibowo, and "Tempurung – Shell" by Beni Setia. There are five figures of thugs in the three short stories, namely Kim, Amran, Maman, Budiman, and Lelaki Berasap. A thug is a figure attached to the profession of murderers, drunks, pimps, thieves, burners, and cannibals. Social relations of thugs as a protector of the similarity and development of a region into a city. The findings in this study are thugs related to the world of murder or violence precisely beings and obedient to women. Kim is very obedient and a creature to Mother. Amran and Maman actually utilized by Nurmi to maintain the security of stalls and interests of Nurmi. Literary texts are not just texts that portray the other faces of reality, but also record the events and social developments that occur in society.

1 INTRODUCTION

Thugs are a phenomenon that is present in life in society, whether acknowledged or not existence. In 2015 the story relating to the world of thugs is present on one television station with the title of Retired Thugs with the director and screenwriter Aris Nugraha. Retired thugs revolve around the world of thugs set in Bandung with figures such as Kang Bahar, Kang Mus, Jamal (Nova, 2018).

Thugs are not only related to the human figure but also a place and territory. The emergence of the whiz and bastard in Jakarta in the 1950s in addition to the development of a city also concerns the values of the revolution. For example, in that era, a well-known and recognized group of residents in Tangerang, Kebayoran, Kebun Jeruk and Palmerah areas were Mat Item alias Adjum which had 27 members. In addition to robbing, they also raped and killed the victims (Fauzi, 2005).

In the *Kamus Bahasa Indonesia* - Indonesian Dictionary published by the Language Center of the Ministry of National Education, the thug means the private, not the army, not the military (2008). In addition to those mentioned, the thugs understood in the society can now be traced in the *Kamus Besar Bahasa Indonesia* published in 1996 which is the seventh print, on page 787 it says "meaning to the bad people (muggers, robbers, etc.)." Thus, the

dictionary published in 1996 is complete in giving an interpretation of the meaning of thugs.

In history, in line with the term thugs referring to the same meaning is fill in benggolan - bumps, brandal, weri, blater, jago - whiz, gali, or bromocorah. Jago is more positive than other terms. Jago is a name for strong local people both spiritually and physically known as immune. The strength of a great person depends on the number of subordinates because they can have followers. Jago is associated with the absence of a strong central state with the institutionalization of power (Ham, 2002a; Suhartono, 2014). In Semarang, Central Java, there is the term kadet to call pickpockets (Hanapi, 2015).

Still, in line with that, there are other terms, namely jagoan-whiz and bajingan-bastard. A bastard is a name for community members who commit crimes and crimes sometimes called cowards. *Bajingan* is often called thugs. *Jagoan* is a term to a community member who has influence and is respected in his village, a bouncer, a brave man, or a strong person. Which belongs to the category of *bajingan*, such as pickpockets, robber, painters who operate in cinemas or railway stations, and rogues markets (Fauzi, 2005).

Suhartono (2014) mentions that in the old Javanese literature there was a robber named Ken Angrok who managed to defeat the local ruler. Ken

Angrok later raised himself as king and was considered the founder of Singasari kingdom in the 13th century. This paper does not mean to present the history of thugs but wants to answer the question of how the figure of thugs contained in Indonesian Literature, especially in short stories. The studies related to the topic of this paper are as follows.

Harjito (2002) analyzed the short story of "*Enam Jahanam - Six Hell*" by Indra Tranggono using Peirce's stylistic and semiotic theory. Short Cerite "Six Hell" is about six people who have managed to rob money from the bank. How to divide the money into a complicated issue and ultimately decided through the game of "pistol road", a game with a gun filled with a bullet with random rounds while playing domino cards. Who gets the greatest card, he is the one who must fire his head with the gun that has been loaded with the bullet. The "*Enam Jahanam*" short story deals with the meaning of courage for a man. Courage is mentioned explicitly with the meaning of man, virility, honour or dignity, symbolized by the type of animal, and is posed with fear or cowardice. The effect of using the stylistic means is the depiction of violence with bloody cruelty and death with phrases of sarcasm and hyperbolicism. The small universe contained in the short story "*Enam Jahanam*" corresponds to the great universe that occurs outside it, namely Indonesia.

2 RESEARCH METHODS

The formal object or focus of this paper is thugs. Material object of this paper selected three short story texts as research samples. One, "Kebakaran di Koto" by Ismet Fanany, published in Kompas newspaper in 2002, hereinafter referred to as KK. Two, "Kampung Rampok" by Yudhi Heriwibowo, published in Jawa Pos newspaper in 2011, hereinafter referred to as KR. Three, "Tempurung" by Beni Setia published in Jawa Pos newspaper in 2014, hereinafter referred to as T.

The three short stories are chosen with some consideration. First, has the thematic similarities of thugs or covers the world of thugs. Second, three short stories published in national newspapers published in Indonesia. The national understanding is at least related to the distribution of newspapers covering the territory of Indonesia. Third, relates to the time span of a text that exceeds ten years and is considered to represent the figure of the thugs, between 2002 and 2014.

Data collection techniques used documentation study. That is, the research data obtained from a number of information, articles, or books related to the focus of research. The data analysis technique used is text analysis. That is, the text is analyzed in accordance with the needs of research, in this case, to answer the purpose of research in revealing how the figure of thugs in short stories. The data in this paper is a word or sentence or a paragraph contained in the three sample texts of the study. The workings of researchers are to read the text, record and interpret it in accordance with the approach used.

This paper uses a literary sociology approach that assumes that there is a link between literary texts and social or community realities (Damono, 2003; Wellek and Austin, 1990; Swingewood and Diana, 1972; Escarpit, 2008). The basic assumption that is important in this paper is the text is a representation of social reality that occurs in society. Because the text is in place in Indonesia, the text is a representation of Indonesian society. On the one hand, literary texts reflect, describe, and photograph the things that happen in society. On the other hand and in its later development, literature is precisely followed by the reality of society. That is, what is portrayed in literary texts can actually be a reference or a prophecy. The literature describes something that will happen in a society today. Therefore, literature can precede something that has not happened in the present. Despite the sociological approach, the structure in the text remains to be considered in the analysis especially with regard to the characters and the place setting (Harjito, 2006). In this paper, the character is called the subject.

3 RESULTS AND DISCUSSION

3.1 The Figure of a Thug

The figure is not just about the name or physical condition but mainly relates to the nature, character, or habits of the subject. There are five figures of thugs in three short stories studied and all male sex with the name, namely Kim, Amran, Maman, Bapak Budiman, and the Lelaki Berasap-Smoking Man. The figure of the thugs refers to a murderer or strong man as a keeper of equality. More detailed analysis as follows. In T, Kim tells himself that he is a thug. He became a thug after killing and going to jail.

"Right in fifteen years ago I was drop out of college, went to jail for killing people. Got six years old, who with only five years and five

years remission, went home, but no mother met, never even greeted and talked to so I went back to Bandung and became a thug" (Setia, 2014).

Kim's confession becomes important because then he realizes who he is when he sees himself and when viewed by others, including being seen by Ibu. Being a thug, Kim is not considered her presence as a child by Ibu. Though Kim is the first child who is expected to bear the responsibility of his father who has died. Responsibility as a parent eventually fell to his sister. Kim has two younger siblings. For nine years not only ignored, Kim is considered a demon by Ibu.

Besides being portrayed as the man who once killed, Kim has the pleasure of drunkenness and prostitution. Kim became a thug in the city of Bandung, is 2 hours away by car from Ibu's residence. Kim's relationship with Ibu changed when Ibu called and asked Kim to help bring Swarin, a young widow to town. Swarin is a descendant of Warsita, the forerunner of a hometown who owns all the land in the village. No one dared to disturb Swarin. The problem for Ibu is Kim is teasing all the village men, including the husband of Nur, sister Kim. Since successfully bring Swarin out of the village, if coming home Kim greeted Ibu like a hero. Meanwhile, Kim becomes a kind of "pimp" for Swarin.

Similar to Kim, in KP is told a village containing the thugs. There are two figures who are the head of the village, namely Bapak Budiman and Lelaki Berasap. Lelaki Berasap became the head of the village after successfully capturing him from Bapak Budiman. Bapak Budiman is depicted as a cruel murderer.

"I often hear some senior robbers die from falling asleep at a village meeting. His body was then made an example to the other robbers that exist in the ranks of officials so that tomorrow can be more disciplined. But that does not mean much. Every other day, again there will be another robber who was executed. But nothing will change. Death has become our daily diet. We would be surprised if a few days do not hear the news of death" (Heribowo, 2011).

Cruelty can be indicated by killing its sleeping citizens during village meetings. In addition, cruelty is also present in the atmosphere that death is "our daily diet". Though cruel, the village head asked to be called by the name of "Bapak Budiman". Bapak - father means a call and a name for a respected male. As the head of the village, Budiman asked to be respected by his men. In addition, there is a

contradiction between the meaning of wisdom and cruelty that is often done by Bapak Budiman. Budiman meaning "a virtuous, intelligent, and wise man" (Language Center of the Ministry of National Education, 2008: 226). In general, wise can be interpreted as a man who is virtuous, intelligent, and wise. In fact, Bapak Budiman easily kills people for small mistakes in order to discipline the behaviour of his subordinates or villagers.

If Bapak Budiman is a cruel murderer, Lelaki Berasap is far more cruel to be called sadistic. Lelaki Berasap is more properly called a cannibal, a man who likes to eat human flesh (Language Center of the Ministry of National Education: 675) which can be noticed in the following quotation.

"Our unspeakable village chief is not a human being! At first, we only saw a little different because he prefers to soak in a puddle of water. But just a day later we already knew other habits. And one of the most frightening is his habit to eat baby meat. Some toddlers even arrested also to be breakfast. I've seen her snacking on baby's thighs a few times as if she were kriuk-kriuk with chicken thighs!" (Heribowo, 2011).

The sadism is illustrated by the diction of "snacking" and "kriuk-kriuk". Lelaki Berasap is not just "love", but has a cannibal habit, especially baby flesh. In the use of diction "not human" can be indicated there is another force so that Lelaki Berasap have different habits. In Ham (2002b: 179) criminals often use shamans or magical tools to succeed their operations. Among the people is also known the concept of magical "immune", meaning immune to sharp weapons and bullets, immune to the magic master, or immune to police detection.

In KR, there is no clear mention of the place setting. Kampung Rampok is only described by "lies not far from the big road at the end of the city". As for which city cannot be traced further.

In KK, the attendant figure is not a murderer, but as protector of one of the citizens. There are two figures of thugs in KK, Amran and Maman. Maman is the head of the thugs in the Simpang area. The meaning of thugs to the figure of Maman is a thief or thief who can be known through the following quotation. "The intersection that is open to the flow of the highway and the people who paced does not matter to him. Occasionally the place of business there entered the thief, but Nurmi stalls remain safe" (Fanany, 2002). Similar to Amran, Maman is also the chief of thugs Simpang in the next period after Maman.

The market thugs usually ask for traders money

to keep traders safe and their business unharmed. Good money or money in common is a term that is often used which is essentially another form of illegal levies committed by thugs (Fauzi, 2005). Nurmi's shop remains safe and not disturbed by the thugs because of Nurmi close and take cover with the head of thug Simpang.

Matters relating to the figure of thugs can be noted in Table 1 of the Thugs figure.

Table 1: The figure of a Thug.

SHORT STORIES	NAME	FIGURE
Tempurung	Kim	Killers, drunks, whores, pimps
Kebakaran di Koto	Amran	thieves
Kampung Rampok	Bapak Budiman	Cruel killer
	Lelaki Berasap	Sadistic killer, quiet, cannibal

3.2 Relations

In Jakarta in the 1950s, the emergence of the heroes and in addition to the development of a city also concerns the heritage and values of revolution such as the spirit of striving, unyielding, honest, solidarity, and courage. Nevertheless, not all of the heroes and bastards have the experience of struggling against the Dutch and being part of or members of a guerilla or troops unit during the revolution (Fauzi, 2005). The world of thugs is not only present in soap operas or short stories. In about 1997, Ikang Fauzi sang a song called "Preman-Thugs". Thugs is a song creation and are the second album with lyrics to the song as follows (Lagu Indonesia Jadul, 2017)

"Pak cik pak pak / thugs thugs oh oh / Pak cik pak pak metropolis / Pak pak pak pak / thugs thug oh oh / pak cik pak metropolis pak // From the narrow alleys / in the night life / always alert / Every time always swift / dangerous / Anyone facing him // Here thugs, thugs / in action / Face cold and spooky / ready to pounce / Do not you try, comrade / search case / True means disastrous / aaaaa oww! // In a world of recession / work is very difficult / also education / In the street corners / lots of unemployed / So thugs / 'for looking for food / Behind a scary face / tucked away peace / Behind the life of crave / crave happiness / Happy happy / happy. //

The text tells the figure of a thug in a metropolis adjacent to the nightlife. The presence of thugs is related to the worldwide recession that results in

unemployment and the difficulty of finding employment. The text equations of T, KK, KR with the text of the song are the figures of thugs depicted through the terms "nightlife", "cold and spooky face ready to pounce", and "life spoils". From the diction "anyone faces", thugs are considered not to have fear. The text also suggests "do not try" or in other words deal with thugs because it can mean a disaster and seek a case.

Unlike the lyrics of the song that calls the thug with a cold face and spooky, a writer just mentions crime in Jakarta done by criminals who "disguised with a friendly face" (Yoppy, 2006).

Man is essentially a social being related to another human being in life. Similarly, what happens to the figure of a thug who is a social creature. Thugs also relate to other humans and other professions. As a member of the community, thugs are not alone. Thugs relate to other members of society.

Kim is not only related to her two siblings but also especially with Mother and Swarin. In society, Kim is a thug, but inside Kim's household is still a child for a mother and Kim is aware of it. Therefore, Kim is very obedient to Ibu. Kim's compliance can be noticed when Ibu calls and asks for help. Kim went home to see Ibu who ordered her to handle Swarin as a source of trouble not only for their family but also for their village. In keeping with Ibu's orders, Kim paves the way for Swarin by hiring her as a prostitute. Kim is subject to Ibu's orders. At first Kim's relationship with Swarin as a neighbour. Kim's next relationship with Swarin is hiring. Even after hiring Swarin, Kim intends and has the idea to open a self-run brothel house.

The prostitute profession is also called a commercial sex worker and is considered a fairly old profession in the world. Based on postcards long before 1906, the prostitute profession has been thereby being indicated through the image of a woman with a broad chest. Photographed in the studio by leaning on a landscape painting deck board, the model was recruited from a prostitution neighbourhood (Raap, 2013).

Table 2: Relation.

Name	Partisipan	Relation
Kim	Ibu	son
	Swarin	neighbour
Amran	Nurmi	dating friends
Maman	Nurmi	dating friends
Bapak Budiman	Aku-anggota	Subordinates
Lelaki Berasap	(me-members)	Subordinates

Similar to the obedient Kim to Mother, Amran and Maman also obedient to Nurmi. Amran and Maman used by Nurmi to keep the existence of her shop to remain safe and not disturbed by the thugs. It is possible because of Nurmi clever in choosing a date. Nurma dating only with the head of the thugs. In addition to maintaining security, Amran is also used to burn the Plaza Koto which since opened to make the cafe owned by Nurmi become empty of visitors.

Table 3: Social Relation.

Name	Personal Relation	Social Relation
Kim	Obedient to Ibu	-
	Hiring Swarin	Prostitution
Amran	Used Nurmi	Security guard
Maman	Used Nurmi	City development
Bapak Budiman	Obedied members	not protect
Lelaki Berasap	Obedied, feared members	not protect

KK is not just about the figure of Nurmi and the role of thugs, but also the development of a village into a city with changes in behaviour and ethics that accompany it. Simpang is the pride of Koto people with the presence of a coffee shop, restaurant, grocery store, or salon. A coffee shop is a gathering place, including a coffee shop owned by Nurmi.

"I heard the coffee shop. But modern. Nothing like this, 'Maman joined in and looked around the stall.

...

However, since electricity has entered the village and more and more people have television, koto people prefer watching at home, especially children and elders. Gradually, sitting or wandering in the intersection has its own meaning: it is considered bad and useless. This opportunity is taken by thugs and young Koto. The pulsing life of Simpang is determined by them (Fanany, 2002).

The three interrelated words with modern as mentioned in the KK text are modern, electric, and television. Regarding the presence of electricity as a marker of modernity, Harjito (2015) notes that modernity in Indonesian short stories comes through the technological divide in agriculture such as tractors, doctors, and Western education that continues to this day. Literary texts are able to distance themselves from modernism by providing enlightenment and alternatives to something that has been considered prevalent in modern life in society.

Aside from being a coffee shop owner, Nurmi's behaviour is considered rude to the size of Koto people, such as laughing out loud, talking in loud volume, dressed tightly or dressed with a visible chest. Thereafter, there came the Plaza Koto built with ownership by the village chief of Koto and the wealthy monk. The city is symbolized by a city plaza that sells all sorts of necessities, including a coffee shop.

Nurmi's shop lost many subscriptions. But he is still profitable. Several shops and stalls at the intersection were already rolled down. The Koto people are much tempted by the Koto plaza. The room is air-conditioned. The waiter is young and beautiful, unlike Nurmi whose age has started with the number four (Fanany, 2002).

If examined more deeply, traditional markets have an important function. Aside from being a place to buy and sell, it also works with social and entertainment. In its later development into a mall-like modern market with various facilities as a storefront, there are a variety of dishes, including cinemas incorporated in one complex (Raap, 2015). In the 16th / 17th century, the Indonesian archipelago became the most urbanized area meaningful to have the most populous city dwellers in the world. Indonesians in that century were city people, traders, fishermen, sailors, or artisans. Agriculture is hardly known by the various port cities of Indonesia or Southeast Asia (Ham, 2002c).

In KG, Bapak Budiman's relationships with Aku-anggota are leaders with the men with personal compliance relationships. That is, subordinates or members are made and conditioned to obey the leader or group leader. Those who are considered disobedient or undisciplined are destroyed or killed. In the meantime, the Lelaki Berasap association with Aku-anggota is the leader with the men with a personal relationship of obedience and fear. Compliance is created by the way community members are asked to provide babies with food for the chairman. Fear is created because Lelaki Berasap is not only cannibals to babies, but also to mature human beings so that the feared men at any time preyed by the chairman.

Both Bapak Budiman and Lelaki Berasap make conditions that are not conducive. They are not leaders who protect the community or the men. That is, they are leaders who only profitable himself but not a protector for his subordinates.

In 19th-century Java, every village head had a "thief" as an accomplice. This is considered beneficial because the village will not be disturbed

by other criminals and often the village heads also get a share of the results (Ham, 2002). Especially if the head of the village is the head of the robber as described in KG. Kampung will be safe from a robber. However, in Suhartono's terms (2014), urban plotting does not have an impact on society at large.

4 CONCLUSIONS

Based on the analysis as described in the previous section of the three short stories that have been published in the national newspapers, the following conclusions can be drawn. Thugs are a name for local strong people both spiritually and physically. The power of a thug depends on the number of subordinates because they can have followers. A thug is a figure attached to the profession of murder, security, drunks, pimps, thieves, burners, and cannibals. Social relations of thugs as a protector of the similarity and development of a region into a city. In the three short stories, the figure of the thugs refers to the sex of a man. The findings in this study are thugs related to the world of murder or violence precisely obey and fear to women. Literary texts are not just texts that portray the other faces of reality, but also record the events and social developments that occur in society

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