

Human Facts, Collective Subjects and Author's Worldview in Pendekar Cengeng Silat Story by Kho Ping Hoo

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ARTICLE INFO

Keywords: Pendekar Cengeng, Genetic Structuralism, Kho Ping Hoo

Received : 14, October

Revised : 26, October

Accepted: 25, November

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ABSTRACT

This research explains the relations and implications of Kho Ping Hoo's discrimination experiences as a Peranakan Tionghoa group to the emergence of the Pendekar Cengeng silat story . Data were collected using reading and note-taking techniques. Data were analyzed using Lucien Goldmann's genetic structuralism theory which focuses on human facts, collective subjects, and the author's worldview. The research results show that human facts include various activities carried out by warrior figures in an effort to oppose the oppression of the colonial government. The collective subject shows a group of warriors who work together and are united in one group to carry out the warrior's mission collectively. The author's worldview are about politics, religiosity and life philosophy.

INTRODUCTION

The existence of silat stories in Indonesia is closely related to Peranakan Tionghoa community. The activities of this community were the first to introduce and spread silat stories so that this type of literary work could be enjoyed by readers from Indonesia. The development of literary works in the prose category written by Peranakan Tionghoa group in the silat story genre is one type of literary work that has had a big influence in Indonesia. Even though at the beginning of its development, to be precise in 1962, its publication was stopped because it was considered a literary work that was only reactionary in nature, the silat stories that emerged from them were proven to have a big influence on the canonical literary works published by the library hall at that time (Setijowati, 2012: 3).

The writers of Peranakan Tionghoa silat stories who contributed greatly to the development of literature in Indonesia was Kho Ping Hoo. Kho Ping Hoo is a prolific and high-quality writer of silat stories. During his lifetime, according to the records of the publisher CV Gema, he wrote at least 133 silat stories which were not only set in China but also in the archipelago of Indonesia (Suryana, 2016:22). There are many works by Kho Ping Hoo that are quite famous and monumental, for example *Bu Kek Siansu*, *Suling Emas*, *Cinta Bernoda Darah*, *Mutiara Hitam*, *Pendekar Bongkok*, and many more. However, among Kho Ping Hoo's works, in the author's opinion, there are still works that are no less monumental than the works mentioned just now because they contain moral and philosophical values and a view of life packaged in stories that are easy to understand, specifically *Pendekar Cengeng*.

Kho Ping Hoo's ability to write silat stories cannot be separated from how the world shaped him. Watson (2017:543) also said that the position of the Peranakan Tionghoa group in the 50s and early 60s was the most difficult time. Their position continues to be pressured—especially movements in the economic sector—from Indonesian nationalist groups. Considering that Kho Ping Hoo lived at the same time the Indonesian state was being formed, of course he had gone through various complicated events, which most likely influenced his worldview and the stories he wrote. This allows literature to play its role in human experience. Humans who perceive literary works will use them as their life experience, whereas with literary works the aspect of creation expresses human inner experiences in literary works (Karisa, et al. 2017:231).

Pendekar Cengeng silat story is one of the many non-serial silat stories written by Kho Ping Hoo. As the title suggests, this silat story has the main character, a young warrior who is great but has a whiny nature. In his depiction, the main character is often shown in a state of sadness and crying when he sees the crime and injustice occurring around him. Apart from that, several fragments in the story also have similarities with the life of Kho Ping Hoo itself, for example someone who had to be expelled from his hometown, received discrimination and much more. This also shows that literary works generally contain true stories which are deliberately created as an effort to present something that has been forgotten or is not known by other people (Ahmadi and Kartiwi 2020:158).

The fact that the name Kho Ping Hoo has become a productive writer who is known to many people and his works have become popular among readers of Indonesian literature, of course makes his works easily accepted by all groups. This is further supported by the many life values and moral lessons that can be learned from the silat stories he wrote. Based on the statement above, and some of the opinions that have been presented, the writer will study the story of silat Pendekar Cengeng written by Kho Ping Hoo involving his position as a Peranakan Tionghoa who had experienced racial treatment and discrimination in social and cultural history in Indonesia.

Wellek and Warren (2013:74) stated that involving the author's life is an established method for studying literary works. Therefore, this research will be carried out by connecting events and various social activities involving Kho Ping Hoo as a Peranakan Tionghoa writer, and looking at their influence on the birth of his work. Based on the description of the statement above, the author will conduct research on Kho Ping Hoo's Pendekar Cengeng silat story by genetic structuralism studies. The basic concepts in the study of genetic structuralism according to Goldmann are human facts, collective subjects, worldview, structuration, and dialectics of understanding and explanation (Faruk, 2010: 56). Based on this concept too, researchers will only discuss it from the perspective of human facts, collective subjects and author's worldview in Kho Ping Hoo's Pendekar Cengeng silat story

THEORETICAL REVIEW

Silat Stories in Indonesia

Silat stories are a genre of stories that originated in China and called wuxiaxiaoshuo or short stories. During its circulation until it reached Indonesia, the original term was not used and was changed to the term silat story and was first used by Tan Tek Ho, a journalist for the daily Sin Po newspaper. Silat stories are also part of literary works in the form of long prose which have intrinsic and extrinsic elements and are written with a narrative structure like prose works in general. In general, the story of silat can be interpreted as a story of a journey by a warrior who comes to an area to eradicate crime, injustice, and everything that makes the people of an area miserable (Susanto, 2015: 10). And structurally, silat stories have many similarities to novels, in fact this story can be categorized as a novel with a very distinctive story genre such as a detective story or a story with another genre.

Susanto (2015:133) in his dictionary of literary terms says that silat stories are a type of literary work whose content contains stories of heroism, battles and adventure. The general structure is to use the character of a warrior or figure who wants to travel to a place to uphold justice and a mission to uphold the truth. As well as the motive for the presence of the characters to help people who are experiencing misfortune due to oppression from bad government power in a region.

1968-1985 was the year when literary works written by Peranakan Tionghoa group were successful and showed rapid development in the number of publications in Indonesian literature. However, the type of literary work that

was in great demand at that time was literary works in the form of silat stories from the group Chinese. Almost all levels of society at that time, especially teenagers, were certainly excited about discussing literary works in the form of silat stories written by Peranakan Tionghoa writers. The names of writers such as Oeij Kim Tiang (O.K.T.), Gan Kok Liang (G.K.L.), Ong Peng An (O.P.A.), S.D. Liong, and Tjan Ing Djiu (T.I.D) will usually be on the list mentioned when discussing silat stories. But among all of that, there is one author's name that is considered the most powerful and people will never run out of things to talk about. The author's name is Kho Ping Hoo (Wahyudi, 2012:180).

Based on the definition above, it can be said that silat stories are also part of Indonesian literary works because their contribution has greatly influenced the face of modern literature in Indonesia. Apart from that, silat stories are definitively also the result of human creation from the process of creative activities written down and presented in a form. book. Silat stories as literary works also have a unique existence as an expression of expression that emerges from the author regarding his reception of the world.

Genetic Structuralism

Genetic Structuralism is a theory of literary study put forward by Lucien Goldmann. The basic concepts in the study of Genetic Structuralism according to Goldmann are human facts, collective subjects, world views, structuration, and dialectics of understanding and explanation (Faruk, 2010: 56). He intended this theory as an attempt to go beyond the framework of Structuralism studies which only rely on structure and see the autonomous existence of literature. Faruk (1999:22) said that Goldmann believes that literary autonomy is formed from elements outside itself which then combine into a structure to support its continued existence. This position makes Genetic Structuralism in its studies connect literary texts, writers, readers and social structures. This theory also exists as a synthesis of two tendencies in literary theory and social theory of literature (Faruk, 1988:69).

Based on the facts above, it can be concluded that Genetic Structuralism is an approach to literary works that is carried out by connecting various components outside the literary work which can help its existence. Below, there are several things that need to be considered in the Genetic Structuralism study approach.

Human Facts

According to Faruk (1988:7071) human facts are all the results of human activity or behavior, both in verbal and physical form, which science continues to try to understand. This human fact can take the form of certain individual activities, certain political activities, certain social activities or certain cultural creations such as fine art, music, sculpture, literature and philosophy.

According to Goldmann (in Faruk, 1988: 34) as the initiator of genetic structuralism, he said that all human facts in literary works are important and meaningful structures. Human facts occupy an important position because they have a certain structure and meaning that helps the emergence of literary works to build relationships between humans and the world. Goldmann (in Faruk,

1999: 13) said that the existence of human facts seeks to respond to all forms of individual or collective subjects which are then modified so that the experimental situation can be suitable for the aspirations of the subject.

Endraswara (2003: 60) states that the most important thing in the Genetic Structuralism approach is the disclosure of human facts in literary works. This human fact becomes meaningful because its position is the reception of all responses from individual or collective subjects in society. From the condition of the subject who is continuously connected to the world around him and interacts with society, it will trigger the emergence of the subject's response to help balance human life with the world.

Collective Subject

According to Faruk, (1988: 72) the subject of human facts can be categorized into two types, namely individual subjects and collective subjects. These categories are based on differences in human facts. Individual subjects are subjects that originate from individual (libidinal) facts and collective subjects are subjects that originate from social (historical) facts.

According to Goldmann, (in Faruk, 1999: 14-15) the source of human facts does not all originate from the individual subject. This can be seen clearly, even intuitively people can distinguish it. Social revolutions, politics and other great cultural works are examples of social (historical) facts. This example cannot possibly be carried out by individuals based on their libido (libidinal) motivation alone. This can be done by transindividual subjects. That is, this transindividual subject is a subject that overcomes individual problems, and the position of this individual is the unity of the parts of the transindividual subject. So, transindividual subjects are not isolated individuals, but rather a single unit. Goldmann (in Ratna, 2015: 125) said that trans-individuals present individual thoughts by means of a group mental structure.

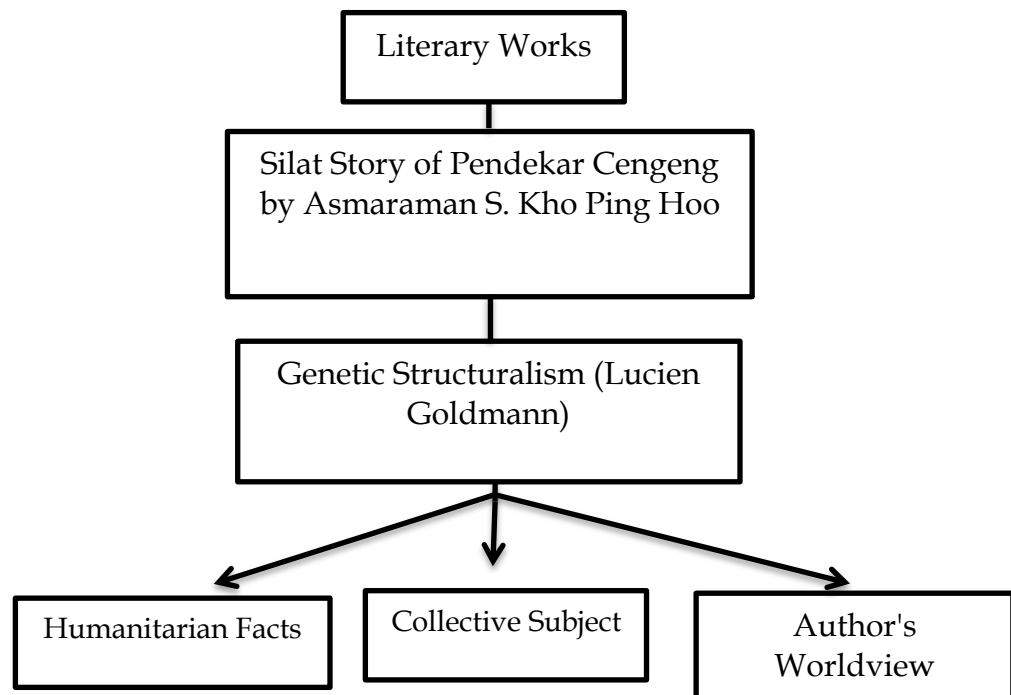
Worldview

Ratna (2015: 125) said that worldview is the main discussion and problem in the Genetic Structuralism approach. Based on the world view, the subject is triggered to want to compose. Identification of a world view is also considered a characteristic of the success of a work. In other words, knowing the world view means knowing the characteristics or tendencies found in society as well as the ideology that underlies their daily behavior.

According to Goldmann (in Faruk, 1988: 74) worldview is the appropriate term for a comprehensive complex picture of all the ideas, inspirations and feelings that link together members of a particular group to be contrasted with other social groups. . The worldview as a collective consciousness will develop as a result of certain social and economic situations that will be faced by the collective subject who owns it.

Worldview must be differentiated between understanding and real awareness. A worldview is an awareness of the possible. Its presence is rarely noticed by the owner except in certain circumstances. For example, in moments of crisis and as an individual expression of great cultural work. Perhaps this

consciousness is a consciousness that wants to emphasize its tendency within a group towards overall coherence. Meanwhile, real awareness is individuals' awareness of their existence in society (Faruk, 1988: 64-68).



METHODOLOGY

This research is a type of qualitative descriptive, which is a research that aims to interpret the object under study, namely, human facts, collective subjects and author's worldview in Pendekar Cengeng silat story by Kho Ping Hoo and using genetic structuralism approach. This type of research is used with the intention of interpreting, describing, or describing the data that has been collected as it is with the actual situation (Kriyantono, 2007: 55). The data collection methods and techniques used in this research are reading and writing and literature. In the reading and note-taking technique, literary works in the form of Pendekar Cengeng silat story are read repeatedly and then record the data findings accurately. While in the literature technique, the author looks for several additional references that help support the success of the research. Checking the validity of the data in this study was carried out by triangulating data sources, where data sources were further explored for validity by using several other literatures, such as written documents and archives related to the author's life to emphasize the validity of the data. This checking is also done by paying attention to the aspect of validity, namely by using actual data or data that really exists according to what is contained in the object of research. Data validity is ensured by means of more careful observation and repeated reading in order to obtain data with constant results.

Table 1. The Human Facts in Pendekar Cengengeng Silat Story

No.	Human Facts	Information	Page
1.	Individual Activity	1. Swordsman Yu Tiang Sin who defended the people oppressed by the colonial government. 2. Yu Lee stopped a fight that could have cost many lives.	Volume 1 (p. 4-5) Volume 5 (p. 4-5)
2.	Political Activity	1. Liong Losu fought against and opposed the Goan government. 2. Lauw Ci Sian and Tan Li Ceng fought against the invading army.	Volume 11 (p. 22) Volume 11 (p. 40)
3.	Social Activity	1. Ang King Pai's begging group helped the forced laborers and their families. 2. The Fighting Group fights for the fate of women and forced laborers from the colonial government. 3. Ouwyang Tek and Gui Song disguised themselves as forced laborers to save the forced laborers.	Volume 8 (p. 40) Volume 15 (p.39-40) Volume 11 (p. 38)
4.	Cultural Activity	1. Sui-lian Nikouw who gave advice by humming.	Volume 9 (p. 24)

Based on the table of research results above, the individual activity contained all the individual activities of the hero characters in the story who are trying to create a balance in their world. Political activity include all the actions of the heroes who try to get involved to help the colonized people and overthrow the power of the Goan Kingdom government or the Mongol army. Social activity include all the activities of the heroes who save the people from the forced labor system by the colonial government and all the efforts to save the families of the victims of the forced labor system. Cultural creations include all cultural activities contained in the story.

Table 2. The Collective Subject In Pendekar Cengeng Silat Story

Collective Subject	Information	Page
Transindividual Subject	1. Ouwyeng Tek and Gui Song together confronted Dewi Suling. 2. The warriors unite to defeat Hek-siauw Kui-bo.	Volume 4 (p. 23-24) Volume 6 (p. 57)

Based on the table above, the collective subject in Pendekar Cengeng is performed by a collection of individuals or transindividual subjects who work collectively and together. The transindividual subjects are the heroes who are members of the same group or collection of individuals who work together because they are based on the same views and the same paradigm to fight evil. The transindividual subject above is a group of warriors in the kangouw world who collectively fight the colonial government from the Goan Kingdom and also stop all the crimes of the black warriors who always act against innocent people.

Table 3. The Author's Worldview In Pendekar Cengeng Silat Story

No.	Author's Worldview	Information	Page
1.	Political Worldview	1. The author does not agree that the concept of a leader is something given by God. 2. The author understands that injustice and poverty do not just happen but are systemized events.	Volume 11 (p. 23-24) Volume 7 (p. 32-33)
2.	Religious Worldview	1. The author, through the priest, believes that there are no mistakes that cannot be atoned for. 2. The author believes that atoning for sins can be done by stopping all actions and continuing to do good to others	Volume 9 (p. 27) Volume 14 (p. 7)
3.	Philosophy Worldview	1. The author believes that fighting to defend the homeland is not suffering. 2. The author believes that a person who loves his homeland will not betray his nation.	Volume 13 (p.49-50) Volume 17:38-39

Based on the table above, the author's worldview appears through the ideas and thoughts of the characters in the story who experience problems in their lives. The author's various views include political views, religious views, and views on the philosophy of life. The author's political views in Pendekar Cengeng include all the author's ideas about poverty and the colonized society. Religious views include all the author's ideas about efforts to transform the character and psyche of the evil character in the story who is trying to make changes within himself. The author's view on the philosophy of life includes all the author's ideas about the concept of the necessity of life lived.

RESULTS AND DISCUSSION

There are three aspects studied and discussed in this research, namely human facts, collective subject and author's worldview contained in the silat story of Pendekar Cengeng by Kho Ping Hoo.

Human Facts

The following are the types of human facts which include individual activities, political activities, social activities and cultural creations contained in Pendekar Cengeng silat story.

Individual activity

The Pendekar Cengeng silat story is a non-serial silat story by Kho Ping Hoo, consisting of 17 volumes. Besides Yu Lee who is described in the story as a hero because of his position as the main character, there are also other heroes who perform activities in the form of scholarship missions, for example Yu Lee's own grandfather Yu Tian Sing, Liong Losu, Hap Tojin, Ouwyeng Tek, Gui Song, Tan Li Ceng, Lauw Ci Sian, Liem Siok Lan etc. The above-mentioned characters are the subjects of the Pendekar Cengeng silat story who are trying to change and create a new balance in their world or surrounding environment through the path of scholarship. To understand the human fact in Pendekar Cengeng silat story, we can see it based on the activities of the characters from the story excerpts or narratives contained in the story. The following is a quote from Pendekar Cengeng silat story .

Puluhan tahun lamanya pendekar Yu tiada hentinya berusaha untuk membela rakyat tertindas dengan caranya sendiri, yaitu memusuhi para pembesar penjajah atau boneka-boneka penjajah, juga raja muda yang bermunculan di dusun-dusun (Hoo, Pendekar Cengeng. Volume 1:4-5).

Based on the quote above, the action taken by Yu Lee's grandfather Yu Tian Sing is a human fact in the form of individual activity. Yu Tiang Sing who realized that the place where he lived had many people oppressed and suffering from the invasion and invasion of the Mongol army, he did not just stay silent and fight back. He always hunted down and antagonized traitors to the nation who, after becoming princes, oppressed the poor and weak, or killed princes who robbed people of their daughters. As a result of his actions, he not only became a warrior who fought for justice and upheld the truth, but also a warrior who was against the colonial government.

It was mentioned earlier that Yu Lee, the protagonist of Pendekar Cengeng silat story, began his journey in search of an evil figure in the kangouw world named Hek-siauw Kui-bo. But on his way, in the town of Ho-pak to be precise, he postponed his journey because he happened to see a woman dressed all in red who was being ganged up on by Gak Taijin's men. Yu Lee observed and realized that the fight was taking a lot of casualties, and if it continued it would take more casualties, so he chose to stop the fight. following is a quote from Pendekar Cengeng silat story.

"Karena inilah maka untuk mencegah agar jangan sampai jatuh lebih banyak korban lagi, Yu Lee lalu menggunakan tenaga sin-kang di tangannya, mendorong ke arah pohon besar di dekat situ sehingga daun-daun itu rontok menggelapkan gelanggang pertandingan dan karena ini maka Dewi Suling mendapat kesempatan melarikan diri bebas daripada kepungan yang ketat" (Hoo, Pendekar Cengeng. Volume 5:4-5).

Based on the quote above, Yu Lee's action is a human fact. This is because Yu Lee has stopped the fight that he realized would only cause many souls to die in vain. And even though he stopped the fight, he did not intend to take sides with one of the parties that was conducting the fight. He chose to do this because he realized that he did not know the circumstances of the fight. Therefore, he only tried to prevent the fight from continuing and taking many victims.

Political activity

Human facts in Goldmann's concept of genetic structuralism include all types of activities including political activities. In the Pendekar Cengeng silat story, there are political activities carried out by the heroes. This activity is in the form of the involvement of heroes who try to oppose and overthrow the domination of the colonial government. These activities can be seen as in the story, the following is a quote from Pendekar Cengeng silat story.

"Tergeraklah hati dua orang gadis pendekar ini. Guru mereka, Tho-tee-kong Liong Losu dahulunya juga seorang pejuang besar, penantang pemerintah Goan (Mongol) maka sedikit banyak tentu saja guru ini menanamkan semangat kepahlawanan kepada dua orang murdinya" (Hoo, Pendekar Cengeng. Volume 11:22).

Based on the quote above, the actions taken by Liong Losu are a political activity. When the Mongol troops made their first invasion, he fought to defend his country from the invaders. Although this resistance is not explained in detail and is only slightly alluded to in the narrative of the story, it is enough to explain that Liong Losu carried out political activities. From his attitude and actions against the colonial government, his two disciples, Tan Li Ceng and Lauw Ci Sian, also participated. The following is a quote from Pendekar Cengeng silat story.

"Kami berdua datang ke tempat ini pun dengan tujuan yang sama, menantang kekejaman penjajah" (Hoo, Pendekar Cengeng. Volume 11:40).

Besides Liong Losu who fought against the Mongol invaders during his first invasion, there were other warriors of his era who fought similarly. Two of those warriors were Liem Kwat Ek and Yu Lee's grandfather, Yu Tiang Sin. The following is a quote from Pendekar Cengeng silat story .

“Antara kakekku yang terkenal dengan julukan Thian-te Sin-kiam (Pedang Sakti Bumi Langit) Liem Kwat Ek dan Yu Kiam-sian (Dewa Pedang Yu) terjalin persahabatan yang erat, bahkan mereka berdua itu adalah teman-teman seperjuangan sehidup semati menentang penjajah bangsa Mongol. Karena perjuangan mereka gagal, mereka lalu saling berpisah, akan tetapi ...” (Hoo, Pendekar Cengeng. Volume 12:45).

Based on the story excerpt above, the actions taken by Liem Kwat Ek and Yu Tiang Sin are human facts in the form of political activities. They both jointly defended the homeland from the colonial forces by fighting against the colonial troops even though they eventually lost. The actions taken by both of them were solely to change the fate of their colonization along with the people in their environment.

Social activity

Social activity are part of human facts in Lucien Goldmann's concept of genetic structuralism. This activity is closely related to actions taken in the interests of many people or based on the need for mutual help. In the Pendekar Cengeng silat story, there are social activities carried out by the heroes in the story, for example the actions of the warriors who tried to free the people from the forced labor system and save them from the oppression of the colonial government. These social activities are also like those carried out by the Ang-kin Kai-pang beggar group. The following is a quote from Pendekar Cengeng silat story.

“Juga perkumpulan ini bergerak membantu para pekerja paksa, diam-diam menjamin ransum kepada mereka, menyogok para petugas agar meringankan beban mereka, atau membunuh para petugas yang terlalu kejam. Mengumpulkan dana-dana buat menanggung beban hidup para keluarga yang ditinggalkan suami atau ayah mereka dalam melakukan kerja paksa menggali terusan” (Hoo, Pendekar Cengeng. Volume 8:40).

Based on the quote above, the actions taken by the Ang-kin Kai-pang beggar group are human facts in the form of social activities. They are a group of beggars with patriotic characters who oppose the rule of the Goan Kingdom and antagonize the Mongol princes. This group of beggars also helped the family left behind from someone who was forced into labor by the colonial government. Besides the Ang-kin Kai Pang group, there were also other groups that took similar actions. They are a group of fighters who also oppose the colonial government and help citizens or communities oppressed by the forced labor system. Their social activities can be seen in the following quote from Pendekar Cengeng silat story below.

“Ouw- ciangkun! Engkau tentu sudah tahu bahwa kami kaum pejuang memperjuangkan nasib para pekerja paksa dan para wanita tak berdosa, kami mengacau dan memusuhi pasukan-pasukan Mongol karena mereka menyengsarakan rakyat tak berdosa, menyuruh rakyat bekerja sampai mati dan menyiksa mereka, menculik dan memperkosa wanita-wanita tak berdosa. Semenjak engkau memimpin Thian-an-bun kami sudah mendengar akan perbahan-perubahan yang kau lakukan ke arah kebaikan nasib rakyat yang dipekerjakan, juga tidak ada

lagi penculikan-penculikan. Bahkan wanita-wanita yang dikeram di dalam benteng telah kau bebaskan dan suruh antar pulang. Mengingat akan kebaikan yang kau lakukan itulah maka kami para pejuang berdiam diri, tidak memusuhi benteng Thian-an-bun selama kau menjadi pemimpin di sana. Akan tetapi mengapa kini secara pengecut sekali engkau diam-diam membawa barisan besar mengepung kami?" (Hoo, Pendekar Cengeng. Volume 15:39-40).

Based on the quote story above, the action taken by the group of Fighters is a social activity. This group of Fighters is a collection of warriors with different backgrounds but have one common goal, which is to help the oppressed people and overthrow the power of the invaders. They jointly stormed the Mongol army headquarters to rescue some of the captive citizens and also opposed the high-ranking government troops. The forced laborers who were helped and tried to be rescued by the two groups mentioned above were also helped by two of Hap Tojin's student warriors, Ouwyeng Tek and Gui Song. Their social activities can be seen in the following quote from Pendekar Cengeng silat story below.

"Kami menaati pesan suhu agar membantu para orang-orang yang dijadikan kuli-kuli paksa di sini. Sudah setengah tahun kami berkeliaran di daerah ini dan berkali-kali kami mengacau para penjaga, membunuh mereka apabila ada kesempatan. Akan tetapi, karena jumlah mereka amat banyak, kedudukan mereka terlalu kuat, juga dengan jalan mengacau saja kami masih belum dapat meringankan beban para pekerja yang hidup seperti dalam neraka, maka kami lalu mengambil keputusan untuk menyamar dan masuk sebagai pekerja paksa" (Hoo, Pendekar Cengeng. Volume 11:38).

Based on the quote above, the actions taken by Ouwyeng Tek and Gui Song are social activities and the part of human facts. They both spent half a year helping coolies undergoing forced labor. In addition, they both also secretly opposed the troops with the intention of alleviating the burden of suffering of citizens or people who were forced to work by the government.

Cultural Activity

Cultural activity or cultural creations in the concept of genetic structuralism are part of human facts. This includes the concepts of philosophy, fine arts, music, sculpture, and literature. The Pendekar Cengeng silat story is not only a story about the adventures of warriors in carrying out the mission of scholarship, but also a story that contains philosophical views. This story presents a certain philosophical or religious concept that is believed and becomes the worldview of the characters in the story. The following is a quote from Pendekar Cengeng silat story .

"Sui-lian Nikouw tersenyum, lalu terdengarlah ia bernyanyi perlahan, suaranya merdu serta nyanyiannya adalah sebuah pelajaran dalam Agama Buddha" (Hoo, Pendekar Cengeng. Volume 9:24).

Based on quote story above, the actions taken by Sui-lian Nikouw are human facts in the form of cultural creations. When he was met by Dewi Suling to be asked for guidance to make up for all the mistakes he had made, he gave advice by humming. This humming was done by inserting lyrics in the form of teachings that sounded like teachings in Buddhism. Dewi Suling who heard the

advice in the humming was touched and began to realize that it is never too late for anyone who wants to do good and end their sins and crimes.

Collective Subject

In the Pendekar Cengeng silat story, there is a subject of collectivity performed by the heroes. These characters are usually a collection of individuals or trans-individual subjects who are joined because they have the same goal and work together or carry out the mission of scholarship collectively. Goldmann (in Ratna 2015:125) says that trans-individuals present individual thoughts by way of group mental structures. The actions of the heroes in this story are usually based on the same paradigm or worldview, for example, such as actions that antagonize and oppose the black group in the kongouw world, or actions that try to overthrow the power of the colonial government. This can be seen in the following quote from Pendekar Cengeng silat story below.

"Aku Owyeng Tek dengan suteku ini Gui Siong bukanlah orang-orang macam itu! Kami sengaja datang diutus oleh Suhu untuk menangkapmu dan mengakhiri kejahatanmu. Kami sama sekali bukan sekutu siapapun juga. Kalau hanya perbuatanmu di Lok-nam Po-koan, belum tentu kami sudi turun tangan. Akan tetapi kami sudah mendengar tentang perbuatanmu yang keji terhadap pengantin laki-laki she Bhok, kemudian Gak-kongcu! Kau patut dibasmi dan lebih baik kau menyerah untuk kami bawa ke Hopak!" (Hoo, Pendekar Cengeng. Volume 4:23-24) .

Based on quote of the story above, the actions taken by Ouwyeng Tek and Gui Song are collective subjects. Together, with their teacher's permission, they sought out Dewi Suling to stop her evil deeds. Having just been taught martial arts and virtue by Hap Tojin, they realize that stopping evil is a must for a person of knowledge. Therefore, when they heard about Dewi Suling's incessant killing of young men, they traveled together to oppose and try to stop Dewi Suling who was a black class in the kangouw world.

Another collective subject in the Pendekar Cengeng story is when the heroes jointly enter Hek-siauw Kui-bo's water palace headquarters. Those who knew that Dewi Suling was a disciple of Hek-siauw Kui-bo, saw that moment as a good opportunity to stop the two of them and their subordinates from all their crimes that they committed. This can be seen in the following quote from Pendekar Cengeng silat story below.

"Pertempuran kini terpecah menjadi tiga bagian. Siauw-bin-mo Hap Tojin dan Tho-tee-kong Liong Losu sibuk melawan Hek-siauw Kui-bo. Ouwyeng Tek dan Gui Siong juga terdesak dan repot melayani suling merah Dewi Suling, sedangkan Tan Li Ceng dan Lauw Ci Sian dikeroyok puluhan bajak yang biarpun kepandaian mereka amat banyak sehingga dua orang gadis itu menjadi repot juga" (Hoo, Pendekar Cengeng. Volume 6:57).

Based on the quote above, the actions of the heroes are collective subjects. They all collectively work together to defeat Dewi Suling, Hek-siauw Kui-bo and all his subordinates so that they no longer commit their evil acts that can harm many people. Although the heroes have no agreement to carry out the invasion,

they do so because of their shared worldview and paradigm, which is that evil must be stopped.

Author's Worldview

Pendekar Cengeng silat story as a literary work cannot be separated from its influence from the author's position and worldview. This is as Goldmann said, where literary works are products that arise from internal relationships and external truths that are complex and intact. But this worldview is also not formed suddenly and out of thin air. There are at least two aspects that make it form. First, the relationship of the social structure of the literary work to the social context of real life. Second, the author's socio-cultural relationship to the literary works he produces. The following is the author's worldview contained in Pendekar Cengeng silat story by Kho Ping Hoo.

Political Worldview

Kho Ping Hoo's worldview of politics in Pendekar Cengeng silat story can be seen based on the activities of the heroes he created when dealing with the colonial government forces. This can be seen in the following quote from Pendekar Cengeng silat story below.

*Hanya Tuhan yang memilih Raja
Untuk memilih memimpin manusia
Seorang gagah akan setia selalu
kepada Raja tanpa memandang bulu*

"Mendengar nyanyian seperti itu, kakak beradik seperguruan ini saling pandang dengan kening berkerut. Sebagai murid-murid bekas seorang pejuang seperti Tho-tee-kong, tentu saja mereka sama sekali tidak dapat menyetujui pendapat dikemukakan dalam nyanyian itu. Pada waktu itu, tanah air dijajah oleh bangsa Mongol, kerajaan bangsa sendiri dihancurkan dan yang masih ada disudutkan oleh pengaruh bangsa penjajah sehingga makin suram" (Hoo, Pendekar Cengeng. Volume 11:23-24).

Based on the quote above, Kho Ping Hoo's worldview towards politics based on the activities of the characters he created, namely Tan Li Ceng Lauw Ci Sian. Through the two of them, Kho Ping Hoo seems to imply that he does not agree at all with the concept that the leader is someone who has been appointed by God (God's Representative), where if someone has challenged the authority of the leader, then it is the same as having defied God. Kho Ping Hoo saw this view of power as "given" by God as erroneous and he saw it only as a legitimization of a government to commit arbitrary acts and open a wide space for oppression. In addition, for Kho Ping Hoo such a concept would also shut down resistance by the people against the government in the event of colonization and oppression.

The story of heroes against villains and invaders is often present in Kho Ping Hoo's silat stories, and Pendekar Cengeng story is no exception. Most of the Cengeng swordsman silat stories, apart from telling the story of Yu Lee in fulfilling the mission of revenge for the massacre of his family, are also dominated by stories of heroic figures in the face of the colonial government. This is certainly not unfamiliar given Kho Ping Hoo's background who lived at the same time as Indonesia was formed. During his life, Kho Ping Hoo had also

experienced the place where he lived and grew up in a colonized state. This condition also made the economic life of Kho Ping Hoo's family difficult and forced him to migrate away from his hometown of Sragen. And after several years of traveling and returning to his birthplace he found it almost unchanged from the last time he left. This fact of Kho Ping Hoo's life, is also similar to the scene in story Pendekar Cengeng below.

“Perih hati Yu Lee melihat betapa rumah-rumah di dusun ini masih seperti enam belas tahun yang lalu, rumah penghuni dusun masih merupakan pondok buruk. Demikianlah keadaan hampir di seluruh dusun, tidak ada kemajuan, rakyatnya miskin dan hidup serba kekurangan. Kekayaan bertumpuk-tumpuk di kota di mana orang-orang bergelimang kemewahan. Anehnya di kora-kota inilah bertumpuk bahan makanan memenuhi gudang-gudang besar, bahkan sampai menumpuk karena terlampau banyak dan berlebihan. Sedangkan di dusun di mana bahan makanan itu ditanam orang, yang menjadi sumber bahan makanan, malah kekurangan makanan, memang kalau durenungkan amatlah aneh dan janggal, namun nyata demikian tempat sumber makan malah kekurangan makan, petani malah kekurangan makan di tengah sawah” (Hoo, Pendekar Cengeng. Volume 7:32-33).

The quote above is the response of the main character, Yu Lee, when he returned to his hometown for the first time. Although he had traveled for decades, he found that his hometown was still the same as before. Based on the quote above, although not the same, it is similar to what happened to Kho Ping Hoo. When Kho Ping Hoo returned to his hometown Sragen due to the Japanese invasion, he found that his hometown had not changed and could not promise him a decent life. The scene from the above story also Kho Ping Hoo's worldview towards politics. Kho Ping Hoo seems to want to convey that colonization besides bringing oppression also creates inequality between one place and another, or between cities and villages.

Religious Worldview

Kho Ping Hoo's religious worldview in the Pendekar Cengeng silat story can be seen through the presence of characters who are specifically described as a priest or someone who is knowledgeable about the world of spirituality. This character in the story is usually present in the middle of giving advice or counsel to the antagonist in the story. For example, when the priest gives advice to evil characters in the kangow world who have lost their way in life, or his efforts to make them realize that they should stop their evil actions. This is as found in the following quote from Pendekar Cengeng silat story below

“Tidak ada dosa yang betapapun besarnya tak bisa diampuni Nona. Nona sudah merasa bahwa nona telah melakukan banyak dosa. Hal ini saja telah menjadi pertanda baik, karena barang siapa menyadari akan kesalahannya, itu merupakan awal yang baik sekali. Terus kesadaran akan dosa dan semua kesalahan ini ditinggalkan menjadi sebuah perasaan menyesal akan dosa-dosanya kemudian dilanjutkan dengan perasaan bertaubat. Akan tetapi bertaubat dengan mulut saja percuma melainkan harus dengan hati dan diperkuat dengan perbuatan. Hanya dengan perbuatan sajalah manusia dapat membuktikan isi hatinya. Menurut

pendapat pinni, masih belum terlambat bagimu, Nona.” (Hoo, Pendekar Cengeng. Volume 9:27).

The quote above is one of Kho Ping Hoo's religious worldviews in the Pendekar Cengeng silat story . Kho Ping Hoo is not only a Christian but also a Taoist and Confucianist. The knowledge of these teachings made him a person who deeply understood the metaphysical world, not to mention the spiritual. For example, through the character of the nikouw (priestess), Kho Ping Hoo seems to want to convey that there is no sin that cannot be forgiven, and no mistake that cannot be forgiven. No matter what sin has been committed, as long as one realizes it and wants to stop and even make changes, there will always be a way of repentance. But the concept of repentance or atoning for sins does not only stop at awareness in speech, but is also carried out in daily actions. This is what Dewi Suling in the Pendekar Cengeng silat story did after being advised by a nikouw who had saved her life.

Life Philosophy Worldview

Kho Ping Hoo was one of those writers who acquired skills and knowledge through reading a wide range of literature, religion, history and philosophy. It is no wonder that from these activities, the martial arts stories he writes are always full of philosophies about the values of life, and recommendations to be kind and do a good things.

The philosophy about life or the idea of how to live life is often found in his silat stories entitled Pendekar Cengeng. This concept is usually raised by the author through the narrator when revealing the thoughts of the heroes in the story who are dealing with their enemies. And from the disclosure of the contents of the mind, we come to know that Kho Ping Hoo has a philosophy of life which is depicted through the heroes in the story which is also used as a motive for every action and attitude of his heroes. The following is a quote from Pendekar Cengeng silat story .

“Semalam suntuk pasukan pejuang ini menyusup-nyusup di antara hutan dan pegunungan, berpencah akan tetapi tidak terpisah jauh sehingga mereka dapat saling mengetahui keadaan kawan memberi isyarat bunyi-bunyi burung. Mereka ini lelah sehabis bertempur, lelah dan lapar akan tetapi kenyang oleh semangat kepahlawanan. Hanya mereka yang pernah berjuang saja, hanya mereka yang pernah menderita dalam melaksanakan cita-cita mulia saja yang dapat merasa betapa di dalam keadaan bersama ini terdapatlah sesuatu yang nikmat dan bahagia yang mengatasi semua penderitaan jasmani” (Hoo, Pendekar Cengeng. Volume 13:49-50).

Based on quote above, Kho Ping Hoo is describing the situation of the warriors who were fighting against the invaders. The warriors fought a fight that seemed to have no end and at the same time also left a great sense of fatigue, but the warriors seemed to feel happiness in the fatigue of the fight. From the circumstances of these heroes we can understand that Kho Ping Hoo believed that, toiling in the struggle is a pleasant thing and even brings happiness. Kho Ping Hoo also seems to believe in the principle that there is no suffering in the act of struggle. Especially if the struggle is done for something that is loved and for the good. This is exactly what he portrayed through the heroes when the

warriors did not feel any pain from their hunger and fatigue. And the actual situation was the opposite, they actually felt happiness because the act of fighting against the colonizers was proof of their love for the motherland. In addition, Kho Ping Hoo also chose a philosophy of life that is against betrayal. This is as found in the quote below.

“Yu Lee tersenyum sambil memandang kekasihnya. “Totiang, engkau agaknya tidak dapat menyelami jiwa orang-orang gagah sejati, juga tidak pernah tahu aganya aka isi hati dua orang yang saling mencintai! Ketahuilah betapa besar bahayanya, namun seorang gagah lebih baik mati daripada mengkhianati tanah air dan bangsanya sendiri dan dua orang yang saling mencintai dengan murni lebih rela melihat kekasihnya tewas sebagai seorang patriot daripada hidup makmur sebagai seorang pengkhianat. Sadarlah bahwa kami berdua mati demi tanah air kami, Totiang.” (Hoo, Pendekar Cengeng. Volume 17:38-39).

The quote above is one of the fragments in the Pendekar Cengeng silat story which shows where the main character in the story, Yu Lee, refuses to commit treason against his homeland and his comrades-in-arms. This situation seems to imply that Kho Ping Hoo has a philosophy of life that is against betrayal and even though life is at stake.

CONCLUSIONS AND RECOMMENDATIONS

Based on the results of research and analysis of the silat story Pendekar Cengeng by Kho Ping Hoo, it can be concluded that human facts in the form individual activities, political activities, social activities and cultural creations or cultural activities are carried out by the hero characters in the story. The action is based on the awareness to create a harmonious life, efforts to oppose the oppression of the colonial government, and respect for others. In addition, the collective subject is carried out by the trans-individual subject, or a collection of individuals who work together. The action is carried out because the warriors belong to the same school, have the same paradigm to fight evil and have the same enemy in the black group.

In addition, the author's political worldviews include all the author's ideas about poverty and the colonized society. Religious worldviews include all the author's ideas about efforts to transform the character and psyche of the evil character in the story who is trying to make changes within himself. The author's life philosophy includes all the author's ideas about the concept of the necessity of life lived.

FURTHER STUDY

This research is limited by only analyzing Pendekar Cengeng silat story by Kho Ping Hoo using Lucien Goldmann's genetic structuralism theory. Therefore, this research can be developed by examining this silat story with other theories of literary psychology or literary sociology. In addition, this research can be a stimulus to analyze Kho Ping Hoo's other silat stories.

ACKNOWLEDGMENT

Thank to Dr. Else Liliani, S.S., M.Hum who has given a lot of advice in doing this research.

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