

**DESERTION and LOVE in NOVEL GIZZARA
(KUTUNGGU KAU DI TAPAL BATAS KULDEZEN) by
FANNY J.PYOK**

ABSTRACT

Aims: Describe the desertion and love of characters in the novel Gizzara (*Kutunggu Kau di Tapal Batas Kuldenzen*) by Fanny J. Poyk: a critical hermeneutic study of Jurgen Habermas.

Study Design: Multidisciplinary

Place and Duration of Study: Graduate Program of Indonesian Bahasa and Literature Education University of Lampung, August 2019 until now

Methodology: Qualitative research is a number of scientific activity procedures that can be used to solve problems according to different perspectives and approaches used by researchers. The process of parsing and understanding the meaning of literary works is the focus of hermeneutics.

Result: Based on the discussion, Fanny has made her work as an integral part of the problems that are happening today even though it is packaged in a past dimension with dozens of characters. Desertion may occur due to the opposing group which gives a feeling of peace, comfort, and even affection and love for him. Desertion is used to escape from psychological pressure. It is different from the material pressure, Psychology requires comfort in order to live a happier and more normal life. Although, other pressures (work, family, economic, or finance) affects a person's psychology and its culmination becomes psychological pressure too. Gizzara (*Kutunggu Kau di Tapal Batas Kuldenzen*) appeared as a literary work which is not just a representation of social or cultural, but also it is the alienation of the people that was shown in the past. Textually and contextually, this novel displays an awareness of human unhappiness for dealing with a world as not we desire.

Keywords: desertion, love, character, hermeneutic, and critical

1. INTRODUCTION

1.1. Research Background

When we read literature, we are not just focused on the content or narrative that is shown in front of us, sometimes we might feel how creative and beautiful the author works in her writing style. The creativity and beauty can be felt by readers from narrative ideas using particular symbols, unique storyline, some conflicts that happened by imaginative characters, also lots of the characters with their personalities often make us as a reader feel unwilling to move from our comfortable place when reading, even just for taking a rest. Readers will always feel curious about the next storyline and what would happen with all characters and finish reading with satisfied-curiosity at the end of the story.

Sastra, Sanskerta; Shastra is a loan word from Sanskrit, that means "instruction text" or "guidance", from basic word *sās-* means "instructions" or "guidelines". In Bahasa

Indonesian, this word refers to the “kesusastraan” or writing which has a certain meaning or beauty.

Novels are the most popular form of literary work in the world. This literary form is most widely spread, because of its broad communication power to society (Sumardjo, 1991:24).

As a part of society, humans can not be separated from moral and social reality in everyday life. According to Damono (in Wiyatmi, 2006), literary works don't just fall from the sky, but there is always a connection between writer, literature, and society. Compared with other types of literary works, novels have an advantage because they can construct the developer elements in writing a literary work. The essence of a literary work is the relationship between the author and literary work as an imaginative result that describes the social portrait that occurs in social community life. As a result of the author's creativity, literary works cannot be separated from society as the author becomes part of society (Wellek dan Warren, 2014: 112).

The novel as literary work sometimes uses straightforward terms, however, it applies a symbolic one as well since the novel is a tool for authors to convey ideas. To know the implied meaning in the form of symbolic language, a study or a certain approach is needed. The study to find out the implied meanings in literary novels can be done by studying Jurgen Habermas' critical hermeneutics.

In addition, hermeneutics has become a scientific study which includes several aspects. The historical aspect of the existence of this discourse raises several figures - including Habermas who we will examine in this research and their thoughts on hermeneutics. While the content aspect of the study which is contained in the discourse of Hermeneutics presents a variety of views and multiple functions of hermeneutic concept as raised by the initiators.

Habermas' social critical theory is expressly embodied in the theory of social communication. This theory is an attempt to rebuild the critical theory proposed by Karl Marx as a representation of the Frankfurt school at that time. This communicative theory emerged as a renewal of the anti-dialogical theory of Karl Marx. Habermas' communicative theory contribution is a tool for elaboration theory which he has described in his work *The Theory of Communicative Action*. Communicative action can be understood as a circulation process possessed by a double-edged actor; as the initiator who controls the situation through the actions he takes, and a production of change around him, from a cohesion group based on solidarity to follow, also the socialization process that lies behind it.

Humans with various developments of conceptions, however, can also be used as a method as well as a criticism to free human unconsciousness and distortion. Habermas then formulated it in a concept of "methodical self-reflection". It is clear that the dream interpretation proposed by Freud in Habermas is not seen as a mere form of hermeneutic interpretation as the case in general but can also be seen as a form of interpretation and understanding of hidden unconscious texts.

Habermas in rebuilding critical theory was highly influenced by Freud's theory of psychoanalysis. Habermas saw that what Freud has proposed with his psychoanalysis, especially the theory of dream interpretation, is not only seen as a concept of the phenomenon of the human unconscious with its various conceptions

but also as a method and a criticism to free human unconsciousness and distortion. Then, Habermas formulated it in a concept of "methodical self-reflection". It is clear that the dream interpretation proposed by Freud in Habermas is not seen as a mere form of hermeneutic general interpretation but also can be seen as a form of interpretation and understanding of hidden unconscious texts.

This study is proposed to examine and describe the critical interpretations on desertion and love of texts as elements of Jurgen Habermas' critical hermeneutic study contained in the novel *Gizzara (Kutunggu Kau di Tapal Batas Kuldenzen)* by Fanny J. Poyk. The reason why I study desertion and love is caused by lots of actions and harsh punishment, even bullying someone so that desertion behavior often occurs and develops in society, especially in the military environment. A Shift in meaning from the most radical as a betrayal to apostasy can constitute an act of desertion. This becomes a counter-hegemony in seeing a decision to choose.

Then why do I choose love, it is because love can turn violence into affection and peace. One of the reasons for choosing desertion is love. The acts of defection, running away from military service, renouncing duties or positions without permission (leaving, being free, or departing) and carried out without any aim of returning are desertion behaviors. Desertion is often decided as a wrong act, but there are times when it is important that we analyze the reasons for this behavior when a person has reached the climax point of danger, fatigue, or it could be the pain which are felt when persisting or being loyal to his duties. Love can act as a struggling side but also it can be the side that most strengthens a person to take action.

Many similar research on interpretation using Hermeneutics approach have been done, but the one using Jurgen Habermas' critical hermeneutics is still rarely done. These studies are research conducted by Aufa Athaya and Dewi K. Soedarsono in the Meaningful Communication Scientific Journal (2019), Communication Science Study Program, Faculty of Communication and Business, Telkom University with the title "*Pesan Kegagalan dalam Novel Marchella F.P melalui Hermeneutika Interpretasi Paul Ricoeur*". This study the Paul Ricoeur Interpretation which aims to determine whether there is a similarity in understanding the meaning between the author of the book and readers. This research was conducted using qualitative research methods and using a phenomenological paradigm. In obtaining credible data, the researcher interpreted the novel *Nanti Kita Cerita Tanpa Hari ini* by Marchella F.P. to determine the meaning of failure. The results of his research are (1) Symbolic Step, the existing image facilitates the process of interpretation because it describes the situation in the sentence next to it. (2) The meaning offers the herding of emotions from a reader of the novel *Nanti Kita Cerita Tentang Hari ini* by Marchella F.P due to the use of correct diction. (3) Philosophical Steps, The use of language and a concise writing style will facilitate the process of interpreting the meaning.

Furthermore, Ahmad Zaini's research in *At-Tabsyir: Journal of Islamic Broadcasting Communication* (2015), STAIN Kudus with the title *Hamka Religiosity in the novel "Di Bawah Lindungan Ka'bah"* Schleiermacher's Hermeneutic Perspective. Through hermeneutic analysis, various aspects of the values are presented implicitly in Hamka's work, one of which is religious values. The author has understood the novel through a hermeneutic approach, specifically Schleiermacher's hermeneutics. Hermeneutics in general can be defined as a theory or philosophy of meaning interpretation. In the novel "*Di Bawah Lindungan Ka'bah*", Hamka's religiosity is seen in various matters, which includes matters of faith, law, and morals. Hamka describes

Hamid as a character who has good behavior and character because Hamka has been heavily influenced by his reading so far, namely books on monotheism, philosophy, Sufism, and Sirah.

The next research was conducted by Ditha Amanda Putri. The main objectives of this study are; (1) to read the symbolic understanding used by the novel writer in constructing the Yakuza; (2) to see the meanings that form the Yakuza symbol in the Yakuza Moon novel; (3) to express the symbolic thoughts of the Yakuza in the Yakuza Moon novel. This research used Paul Ricoeur's hermeneutic approach, with a qualitative method through the constructivism paradigm on how the Yakuza presents its interpretation in Japanese society in the Yakuza Moon novel. The results of this thesis data analysis are; (1) The Japanese society's treatment of the yakuza is underestimated. The environment around the yakuza family was filled with hatred and envy. Yakuza are marginalized people who have no chance to enjoy what it feels like to be part of a society; (2) The appearance of the yakuza was previously synonymous with quirky looks. But at this time their appearance, if seen from a glance, would be a little difficult to distinguish from the average people; (3) Yakuza do not want to be left behind in following the world's businesses that promise big profits, not only domestically, but also globally; (4) Yakuza tend to be dominated by men. In the yakuza, women are considered weak and unreliable, women can't fight like a man. For yakuza, a woman's role is only a mother caring for children and husband.

Wildan Ilham Wicaksana in Alayasastra (2019) Master of Humanities, Faculty of Cultural Sciences, Diponegoro University with a research entitled Reality of the Victorian Era in the short story of "Nelayan dan Jiwanya" by Oscar Wilde: Gadamer's Hermeneutics Study. This research sought to reveal the reality and morality in the short story - "Nelayan Dan Jiwanya" (referred to as - "NdJ") by Oscar Wilde. This study applied Gadamer's hermeneutic approach. Gadamer's hermeneutic workflow is a dialogical character involving the issue of historicity and prejudice. Hermeneutics is an interpretive concept of symbols, traditions, actions, texts, and other concrete materials. This study used a qualitative descriptive method, by first describing the historical background of the text and the researchers' prejudices. The results of this study shows a picture of the reality and morality of the Victorian era in short stories such as fashion or clothing and women's lives, issues of religion and atheism, poverty, and slavery.

Mohammad Ridho Kholid in Engedu (2016) IAIN Raden Intan Lampung with a research entitled Canting as "A Symbol of Culture and Economic Development" in Novel By Arswendo Atmowiloto (A Study of Hermeneutic) was done. The purpose of this research was to make descriptions to illustrate systematically and accurately regarding the facts, characteristics, and relationships of the phenomena being investigated in the form of portraits of the elements of social plurality values and culture, which focused on character depiction, setting, and dialogue to find the implied meanings in this novel. Using descriptive qualitative methods, this research was based on an attempt to describe the meanings contained in the novel *Canting* based on hermeneutic studies. The description was in the form of their views which were examined in detail, formed by words, symbols, holistic and complex images. The cultural elements in *Novel Canting* could be seen through the background of the characters and the language in the dialogue depicting a social phenomenon and product so that a literary work is reflected in a moving community entity, whether related to patterns, structures, functions, and socio-cultural activities also conditions as the background of community life at the time the literary work was created. The

Novel Canting as a symbol of culture and economic development in the royal family is interpreted as a culture that is sick because of the times.

The fundamental difference between the author's research and previous studies lies in the theme of the problem, the subject, and the research object. The researcher focuses on studying and interpreting desertion and character love of the text as elements of Jurgan Habermas' critical hermeneutic study contained in the novel *Gizzara (Kutunggu Kau di Tapal Batas Kuldenzen)* by Fanny J. Poyk.

1.2. Research Problem

Based on the background, the problem is how is the desertion and love of the characters in the novel *Gizzara (Kutunggu Kau di Tapal Batas Kuldenzen)* by Fanny J. Poyk: a critical hermeneutic study of Jurgan Habermas?

1.3. Research Purpose

The purpose of this study is to describe the desertion and love of characters in the novel *Gizzara (Kutunggu Kau di Tapal Batas Kuldenzen)* by Fanny J. Poyk: a study of critical hermeneutics by Jurgan Habermas.

2. RESEARCH METHODOLOGY

2.1. Research Methodology

The method used in this research is qualitative research. Qualitative research is a number of scientific activity procedures that can be used to solve problems according to different perspectives and approaches used by researchers. Qualitative research aims to build a natural perception of an object, so researchers get closer to the object as a whole (holistically) (Meleong in Jabrohim, 2012: 43).

Literary study as a qualitative study with a conceptual domain is intended to obtain comprehensive literature messages, including semantic validity, understanding the symbolic meaning inherent in the context; while reliability is used to adjust the results of the review against literature as study material

In addition to these methods, the authors need to understand how to interpret literary texts because what is stated in the text does not mean that its meaning is as it is. Understanding the meaning needs to pay attention to the context of the sentence or collection of texts which can be symbols, metaphors, narrative, historicity, and literary language.

At least, there are two focuses of hermeneutic attention, namely (1) the understanding the text process and (2) issues that are more directed to what understanding and interpretation is. In literary research, someone must look for a "method" or "theory" which specifically and precisely describes the human impression of the work and the "meaning" itself. The process of parsing and understanding the meaning of literary works is the focus of hermeneutics. Literary work is seen as a text. The text of a literary work tends to be expressed as an object, an aesthetic object. Therefore, the text is analyzed in strict separation from the subject element, and its analysis is considered as another word for interpretation (Hamdi, 2003).

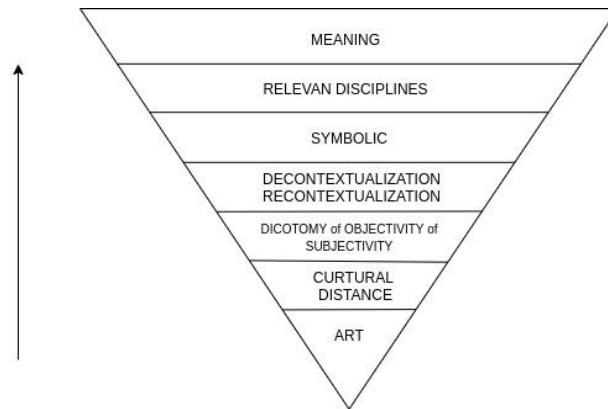


Figure 1: Methodology of Hermeneutika Study

2.2. Data and Source of Data

The data is obtained from the novel *Gizzara (Kutunggu Kau di Tapal Batas Kuldenzen)* by Fanny J. Poyk in the form of texts that describe behavior and events related to character “desertion” and “love”. The data source that is the object of this research is the novel *Gizzara (Kutunggu Kau di Tapal Batas Kuldenzen)* by Fanny J. Poyk, the first published in 2019, the publisher of Kosa Kata Kita, Jakarta.

2.3. Data Collections

Data collection techniques in this study used reading, note-taking, and literature techniques. In order to obtain the data contained in the novel, the researcher read the whole novel first. After reading the novel, the researcher determined the desired data. Then the data obtained by the researcher was recorded. This note-taking technique is a key instrument for recording data. Finally, library techniques were used to obtain materials and information related to describing the object of research as a data source.

2.4. Data Analysis

Content analysis is used to explore the ideas expressed by writers (authors) in the form of statements, questions, and character dialogues. This technique is to understand the message of literary works. A reviewer does this by constructing concepts related to literature (literature). Aspects that are outside the literary aesthetics are explored and discussed in detail. The elements that were highlighted in this study included ethical, moral, didactic issues, psychological problems, and philosophical values. Conclusions and study processes included understanding the symbolic meaning of literary works. The paradigm of this study was the qualitative approach Creswell 1994: 21 (in Minderop, 2019: 4).

3. DISCUSSION

3.1. Overview of Characters

Novel *Gizzara (Kutunggu Kau di Tapal Batas Kuldenzen)* is a compilation of diverse imaginations that are put into words. The storylines is not a series of complicated meanings which is trying to be presented to dizzying reading, but the whole series of stories have written with a full heart of desire to entertain and relieve the readers from fatigue and struggles to live in a world which is spins like a wagon wheel, sometimes it feels light and stumbles on the heavy stuff that tiring body and soul.

This narrative is a series of tales with the setting in the past in the life of the king of kings in the kingdom of “fantasy” but expressed with events, language, and ideas in the present time. The story of the battle, tricks and intrigue, stratagem, and deception was developed with contemporary language which can not be separated from the tendencies behind the text of the authors.

The war lasted for years between the Kuldenzen Kingdom and the Murk Kingdom. Wars which are caused by blind love of King Murkman Shetan that are cruel to the princess Gizzara of the Kuldenzen kingdom. Kuldenzen People who love king and princess, make the princess as their dignity then the people willing to die to defend their dignity. The war has ignited the spirit of love for the homeland of the people of Culdenzen, but behind it all, fear will be a scourge that befalls anyone in the kingdom.

As has happened in general, war will create many victims, both human and animal, and destroy food and clothing. The war is always accompanied by physical and psychological suffering. The people became tense and paranoid, sometimes delusional as if the opponent was stabbing with a dagger in their back.

King Murk, namely Murkman Shetan Mulkman, is one of the characters in this novel. A character who has cruelty and sadism in acting unmitigatedly is figured by his war both opponents and his soldiers. This is what Princess Gizzara describes in her fighting spirit to defend herself and her pride.

“I’ve thought about it, Sire. Nothing is more honorable than this. Our nation, I am sure, will approve of it. Sire, my body and all the attributes that are in me are only entrusted by God, I must defend it as best as I can. I do not want to be like the princesses in other kingdoms, who are willing to surrender their bodies to an old emperor who has personal ambitions just to prove that he wins everything. Such a selfish and stupid king is no longer a figure to be respected or admired, he is a form of a devil-hearted human who only wants to show his arrogance to anyone who dares oppose to him. Such leaders, he is not a good leader, he is like a dictator who has a heart over the animals, who has power to satisfy only his animal desire”. (Poyk, 2019: 6-7)

In addition to the cruelty of King Murk characters that are figured by their opponents, The depiction of ruthlessness and cruelty of King Murk by soldiers is in the following description.

“The scent of death wrapped in grief, covering the barracks where the soldiers rested. Their burden was severe. Only because of the ambition of dominating and being attracted to the beautiful face of Gizzara, these soldiers had to make sacrifices. They also had to think about their families, children, and wives who are starving because their monthly meal rations were reduced. Starvation merely underestimated by King Murk, seemed to make people dislike the King even more, some uprisings had happened, the King employed a spy in almost every corner of the kingdom. These spies were high paid. They could be neighboring commoners, it could also be siblings who were in one family. Money had blinded everything. The moves of King Murkman Shetan Mulkman's spy were powerful, accurate and sadistic. Beheading, slashing the head, or a dagger stabbed made by the king themselves often been done” (Poyk, 2019: 33-34).

There were so many atrocities committed by King Murk to his followers, especially if his soldiers or spies were sent to attack or spy on the Kingdom of Kuldenzen, then the punishment was death in a sadistic way even if his entire family also got consequences for this failure, by simply being killed.

Furthermore, Gizzara is a character in the story who has a character who highly regards self-esteem, a fighting spirit to defend the kingdom, has a beautiful appearance, intelligence and is capable of having high knowledge of kanuragan. That was described in the following quote.

"I am not a weak girl who easily surrenders to such a king. Believe me, Sire, you know what I have learned since I was a child, not only archery, playing with the sword, but also war strategies and politics. I'm watching the whole development of this kingdom, the political climate happening here, as well as a state going on today. Sire, I beg you to let me go to the battlefield" (Poyk, 2019: 7).

Altenio is a young descendant of Murk Kingdom which because of the cruelty of King Murkman, he chose to leave the kingdom to live with his family in Culdenzen and devote his entire life, body, and soul to Culdenzen.

"Go as far as possible and disguise yourself so that you are not known by anyone. Said the grandfather, Seravan Mulkman the great Emperor. That's what happened. The entire royal family that was still in the palace, including Seravan Mulkman the Emperor, after being killed by his son then burned by Murkman Shetan, died to ashes. The palace was burned, everything in it as well as the people was destroyed. Murkman Shetan the Emperor was happy, he thought that all the descendants of my grandfather and Sergio Mulkman were dead, he did not think that there were second and third generations, namely my father and I, that he could not destroy. Murkman also did not realize that some of his father's descendants from other concubines had fled before the murder took place. The treason carried out by Prince Murkman Shetan Mulkman made the people shocked and afraid. They knew Prince Murk was both evil and violent. They surrendered to what would happen next" (Poyk, 2019 "19).

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That is the description of who and how figure of Altenio who King Murkman. They actually still have blood relations, but because of his greed wants to take control, so Murkman has quite the opposite to Altenio which is kind and loving.

Fanny J. Poyk in this novel, develops 70 various story characters. All of them who liven up the story, but it doesn't last long. These figures who are soldiers of the King Murk which every time duties have failed and most of them have to choose to suicide or die at the King Murk hands. However, some of them are choosing to stay alive by deserting.

Developing lots of character is not easy, but it needs to be careful. It determines the name of the character, the actors that are played with their characteristics. Fanny is quite careful to make all the characters that she presents are able to make the story come alive. It illustrates that Fanny has made her work as an integral part of the problems that are happening today although it was packed in the dimensions of the past with dozens of characters. The diversity of names of the characters with their characteristic are not only to liven up the conflict in the story but also to illustrate the

diversity and plurality of humans with their current characteristic too. The problems and their characterization illustrate the actual human condition from the past until now, have a complex problem that is not much different, which are written in the text. It indicates the movement of the imagination as an intuitive grasp of the mind to get response or vision about the experience and reality.

3.2. Desertion of Love

In the novel "The Professor and The Madman", Simon Winchester describes what desertion is. Desertion is the act of a person or soldier who leaves the war in a military service situation or volunteers who are homesick, disgusted by war, depressed, bored, unpaid, or just afraid. The steps he took he fled to ally himself with the opponent.

Things that are not much different from trying voiced by Fanny in Gizzara novel (*Kutunggu Kau di Tapal Batas Kuldenzen*). Although the text does not present any literal meaning of desertion, Fanny shows special tendencies regarding flight from the master, love, and peace. It is clearly seen from the war that is described in the novel, and the peace full of love is a condition that is missed by the people in the story.

Article 87 verse (1) 2nd Military Criminal Code is threatened for desertion, Military, "Who because of his fault or deliberately absent without permission in a peaceful time is longer than thirty days, in a war time longer than four days".

The results showed that the factors causing the crime of desertion were mental factors (psychology), family factors, factors that could not manage finances properly (economic factors), social factors (environment).

Quote of desertion behavior in the novel Gizzara (*Kutunggu Kau di Tapal Batas Kuldenzen*) is shown in the following description.

"My lord, actually I came here, is assigned to kill the Princess by poisoning her. At first I thought that the army could defeat my Lord's army, so that I could enter the kitchen palace, applying to become a palace cook and maid. If I can enter, I will bring food for the Princess, then poison her with an undetectable poison made by King Murk's concubine, Marvina. He threatened me, if this mission was not successful, he would kill my whole family and village. Please help me my lord, my lady. If Marvina finds out that I was caught, she will carry out her oath. If you want to kill me, kill me without anyone knowing, so that Marvina thinks I died on the battlefield, and my whole family survived the threat. Help me my lady and lord Altenio, I have done something wrong. Marvina's jealousy for the Princess had made (her) taking advantage of this opportunity without further thinking. I am ready to be punished... "Simar handed over all the poison that Marvina had given her from her pocket. All these poisons were very deadly. Through this poison, Marvina's guise as the queen of poison was finally revealed. And Simar's explanation, some of the concubines that he killed through Marvina's poison concoction, became a valuable advice for the handsome and beautiful couple".

"Altenio and Gizzara see there was honesty in Simar's eyes. They put Simar in a prison outside the kingdom with different identities. Through news sent from the palace of the Kuldenzen Kingdom, Simar was declared to have burned to death in a village near the Kuldenzen border. And the news was heard by Marvina, she

considered that the task given to Simar had been completed, thus she no longer had any interest in the village and family of the man from Murk”.

The reasons for desertion can be traced as follows: mental factors (psychology), family factors, not able to manage finances (economic factors), social factors (environment). This is also seen in the novel *Gizzara (Kutunggu Kau di Tapal Batas Kuldenzen)*.

The similarity of perspectives describe the causes of their role in desertions which we understand that due to the author's background is a native Indonesian person living in Indonesia and has an understanding of the science of government. Fanny as a journalist is also a writer who not only writes books of fiction, motivation but also writes books about the government, the second world war, and biographies of generals.

Habermas explains that the proposed hermeneutic performance is almost the same as the dream interpretation theory that developed by Freud. Furthermore, Freud said that suppressed negative emotions will cause certain psychological systems such as neurosis and hysteria (Bushman & Bartholow in Rahman, 2018: 212). Negative emotions, such as anger, should be vented to exit. As for the hydraulic pressure, if negative emotions are not vented, then the hydraulic pressure will be stronger.

The Simar character in the novel *Gizzara (Kutunggu Kau di Tapal Batas Kuldenzen)* if it analyse based on mental (psychology) / psychoanalytic factors is a character who is depression or intimidation if he cannot complete his duties and then death, not only for him but also for his entire family. In the mental/psychological depression, it will encourage someone to try to escape from the pressure. One effort to break away from the pressures which are difficult to be released like simalakama, then the most rational step is to escape and join a group of opponents. Doing fight is ridiculous to do it alone because the one who will be resisted has more power or it could be that the step of despair is suicide. The harakiri move was done because he still kept his pride in front of the opponent, feeling it was better to die than to join forces with the opponent.

This desertion is possible if the opposing is a group which can give a feeling of calm, comfort, even affection, and love for him. Compromises were made that were so slick and more promising to safety for Simar and the whole family. Protections for himself and his family are obtained from the characters Gizzara and Altenio. Therefore, the psychological pressure can be resolved. The psychological pressure is different from the pressure of a material nature, psychology is more needed comfort to a happy and normal life.

Previously, he also talked about the view of life of two imaginative figures of Gizzara and Altenio, namely "attracting strength with love".

So, love has the power to ensnare someone from attack to feeling compassion. Turkuik army Hawk previously as an ally of the Murk Kingdom as the hitman was snared with higher pay by Altenio and Gizzara then snared by the love arrow then becomes a force to turn around. Love softens their hearts and temperament of someone who was previously harsh and barbaric. Love gives a feeling of comfort and

makes people who were previously harsh and barbaric feel like normal human beings.

Someone who lives in a violence environment and does not know compassion, living only to kill seems to have a sense of abnormality of life. In his hard and barbaric conscience is stored a kindness which is covered by the harsh habits of life. But when it gets leeway and normal life as a human being who needs the shade of love from the opposite sex or partner then kindness envelops him. In the environment of crime is stored point of kindness, and if a very small point of kindness is allowed to expand then it is growing like spores then becomes great by itself and scrapes off the evil little by little becomes smaller.

Mass psychology so deeply depressed, hurt, unstoppable fury, when a state of perceived pressure together then impacted chaos and turned against the rulers. Unexpected and uncontrollable things happen massively.

This novel presents itself as a novel with a tendency to present the author's thoughts. Literature as a structuration experience, which means that it can not be separated from life experiences, attitudes, views of life, and ideology of the author. He was born as the media, the experiences of an author to the reader. Then, literary works become a big mirror of their authors. In line with the statement Griffith (in Widarmanto, 2013: 55) that literature is an expression of personality, feelings, attitudes, and beliefs of its author. All the attitudes, personalities, and beliefs of the author will give color to the literary work he is born with. Likewise, the ideology adopted by the author will give a strong color to the literary work that he produces. Ideology as a normative system will be streamed into his work through the elements or devices of literary texts. Ideology is an organized mind, namely values, orientation, and tendencies complementary to the perspectives of ideas which are expressed through communication, both interpersonal and media technology.

Gizzara (Kutunggu Kau di Tapal Batas Kuldenzen) appears as a literary work that is not only a social or cultural representation but also the alienation of society that was shown in the past. Textually and contextually, this novel displays an awareness of the human unhappiness in faced with a world as not we desire. This novel is a reconstruction, investment, and creation in the form of data, facts, or a wider reality. So, this is inseparable from Fanny's life, inner, ideological, and spiritual experiences as a writer with various kinds of daily life of experiences as well as her journey as a journalist and writer.

4. CONCLUSION

Based on this study, it can be concluded that Fanny has made her work as an integral part of the problems that are happening today even though it is packaged in a past dimension with dozens of characters. Desertion may occur due to the opposing group which gives a feeling of peace, comfort, and even affection and love for him. Desertion is used to escape from psychological pressure. It is different from the material pressure, Psychology requires comfort in order to live a happier and more normal life. Although, other pressures (work, family, economic, or finance) affects a person's psychology and its culmination becomes psychological pressure too. *Gizzara (Kutunggu Kau di Tapal Batas Kuldenzen)* appeared as a literary work which is not just a representation of social or cultural, but also it is the alienation of the people that was shown in the past. Textually and contextually, this novel displays an awareness of human unhappiness for dealing with a world as not we desire.

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