

UNDERSTANDING GREED IN LITERATURE: A DIALOGUE OF TEXTUAL AND SOCIAL INTERPRETATIONS OF MONEY

Memaknai Ketamakan dalam Karya Sastra: Sebuah Dialog Interpretasi Teks dan Sosial Tentang Uang

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Abstract

*This paper focuses on the ethical issues facing Indonesian people in literature and reality. The material object is novel 86 ("eight six") by Okky Madasari and interpretation of money in Indonesian government. The hypothesis that the money becomes the driving force of a corrupt and deceitful figure. If this imagination is reflected in past authors, money as a plot mover was once written by Pramoedya Ananta Toer in the novel Corruption (first published in 1954). The impoverished Bakir had worked as a lowly employee for many years until his fortunes changed after selling office equipment to enrich himself. On the other hand, in colonial times, money moved the flow towards a disciplined and good figure. F Wigger in *Lelakon Raden Beij Soerio Retno* (1901) has described a good figure of the establishment class not to use money of the country. Similarly, Toto Sudarto Bachtiar who wrote a poem entitled "Notes for the Old Days" (1958) treats money as a provision of life and doing good. In conclusion, Indonesia people are still tempted with money so ethically become part of hedonism human being. In reality, Indonesia ranks top when talking about bad and gets the bottom rank when talking about good. Reading novel 86 (Eight Six) is to read a context that refers to the problem of civil administration. Based on an analysis of texts, new reality of the national spirit should have to build a new spirit that is replaced greedy to be honor and shame.*

Keywords: *ethics, literature, hedonists, Indonesian people*

Abstrak

Makalah ini berfokus pada isu-isu etika yang dihadapi masyarakat Indonesia dalam karya sastra dan kenyataan. Objek materialnya adalah novel 86 ("Delapan Enam") karya Okky Madasari dan interpretasi tentang uang dalam pemerintahan Indonesia. Hipotesisnya adalah uang menjadi motor penggerak tokoh yang korup dan suka menipu. Jika imajinasi ini tecermin pada pengarang-pengarang terdahulu, uang sebagai penggerak alur pernah ditulis oleh Pramoedya Ananta Toer dalam novel *Korupsi* (terbit pertama kali tahun 1954). Tokoh Bakir yang miskin sempat bekerja sebagai pegawai rendah selama bertahun-tahun hingga peruntungannya berubah setelah menjual peralatan kantor untuk memperkaya diri. Di sisi lain, pada masa kolonial, uang menggerakkan alur menuju sosok yang disiplin dan tegas. F Wigger dalam *Lelakon Raden Beij Soerio Retno* (1901) menggambarkan sosok yang tegas dari kalangan penguasa agar tidak menggunakan uang negara. Begitu pula Toto Sudarto Bachtiar yang menulis puisi berjudul "Catatan untuk Masa Lalu" (1958) memperlakukan uang sebagai bekal hidup dan berbuat baik. Kesimpulannya, masyarakat Indonesia masih tergoda dengan uang sehingga secara etika menjadi bagian dari manusia hedonisme. Kenyataannya, Indonesia menduduki peringkat teratas ketika berbicara tentang keburukan dan mendapat peringkat terbawah ketika berbicara tentang kebaikan. Membaca novel 86 adalah membaca konteks yang mengacu pada masalah administrasi masyarakat. Berdasarkan analisis teks, kenyataan baru tentang semangat kebangsaan seharusnya membangun semangat baru yang menggantikan keserakahan menjadi bentuk kehormatan dan rasa malu.

Kata-kata kunci: *etika, sastra, hedonisme, masyarakat Indonesia*

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PENDAHULUAN

Fictional reality is a mirror of the social reality. The hypothesis has indicated to the work of modern Indonesian Literature. In the last decade, novels of Indonesia have explored the power and money in the growth of nation. As a proof, novel entitled *Cantik Itu Luka* (Beauty is Pain) by Eka Kurniawan (2004) has given a message of Japan power and its implications into people, money, and property of nation. Dewi Ayu as a main character has being symbol of prosperity, beauty, and money. The symbol, then, has fallen down into difficult destiny because of Japan invasion. Further, discourse of money and crime in the history of Indonesia literature can be read in the paper "Potret Koruptor dalam Novel Korupsi" (*Portrait of Corruptor in the Novel Corruption*) by Ni Nyoman Subardini (2015).

In the social context, the handling of corruption in Indonesia that is based on the *Corruption Perception Index (CPI)* does not provide satisfactory scores. In the last five years in the Southeast Asian region, Indonesia's handling of corruption has remained subordinate to Singapore and Malaysia. The materialistic lifestyle of society and weak government in handling corruption indirectly became a source of inspiration for the author to write it as fiction. Vatikotis in *Indonesian Politics Under Suharto: The Rise and Fall Of The New Order* (1993) states that corruption in the New Order is a part of government. The statements are supported by Anang Santoso in *Bahasa Politik Pasca Orde Baru* (2003) and *Bahasa, Masyarakat, dan Kuasa: Topik-Topik Kritis dalam Ilmu Bahasa* (2006).

Novel 86, the title of an Indonesian novel in the form of numbers, is very rarely found in Indonesian literature. It usually uses letters, words, sets of words, or phrases. The novel written by Okky Madasari does not use numbers, which is titled *The Last Crowd* (2016), although the characters still use puppetry symbols. Since 5000 years ago, numbers were known as the invention of human civilization to mark each unit of thing in one counting system until later Al-khawarizmi completed the count with a zero a thousand years ago. In addition to the science of calculation, numbers are also found in the magical sciences, numerology, natural sciences, to social sciences. Numbers are thus not a matter of calculating the amount of things but also calculating the amount of money, calculating fate, counting the things that have already been gained and what we have lost, even multiplying more or less than there already is. When Phytagoras in the 5th century BC saw the substance of the world as an arrangement of numbers, in fact the substance of humanity was also a matter of numbers being added, subtracted, compared, or exchanged.

There are many researches on Madasari's novel, but there few researches focusing on money, corruption, and greedy. When researcher would like to find a studies on Madasari's novel, 55,700 Results (0.26 Seconds) in May 2023. Novels that are often discussed are *Entrok* (2010), *Pasung Jiwa* (2010), and *Pasung Jiwa* (2015).

The results of the latest research focus on three things, namely women's resistance, structural elements and social problems. First, women's resistance is shown in Idayatiningsih's research "Resistance to Power Domination in Okky Madasari's *Pasung Jiwa* Novel (Critical Discourse Analysis)" (2017), Yusriansyah "Personal Value and Educational Value in *Mata Di Tanah Melus* Novel by Okky Madasari" (2021), Sipayung in "Social Conflict in Okky Madasari's *Maryam* Novel: A Study of Literary Sociology" (2016), Burhanuddin in "Three Novels by Okky Madasari: Environmental Criminology Perspective" (2023), Triani in "Social Action of the Main Character in Okky Madasari's Last Crowd Novel" (2018), Sultoni in "Social Problems in Okky Madasari's *Pasung Jiwa* Novel (2018), Sudiatmi in "Reflections on the New Order Regime in Okky Madasari's *Entrok* Novel" (2022), Novitasari in "Social Criticism In The *Pasung Jiwa* Novel By Okky Madasari " (2016), Liberta in "The Social Construction of Children in the Novel Series "Mata Karya Okky Madasari" (Peter Ludwig Berger's Social Construction Theory" (2016).

The study of feminism related to ideology and social cases is also carried out in recent researches. This was shown by Febrianawati in "Representation of Patriarchal Ideology in Okky Madasari's Novels" (2019), Light in "The Role of Women in Okky Madasari's 'Entrok' Novel," Noor (2019), Putri di " (Liberal Feminism in Okky Madasari's Entrok Novel" (2019), Nurlaela in "Ideological Representation in Okky Madasari's Pasung Jiwa Novel" (2021). Feronial in "Kungkungan Tradition" *Pasung Jiwa* Novel by Okky Madasari. *Corpus Scientific Journal*" (2020), Wicaksono in "Analysis of the Role and Position of Women in Okky Madasari's *Entrok* Novel" (2018).

Studies that focus on the elements of its structure are described through the character psychology. This can be read in Husada's research in "Self-Actualization of the Main Character in Okky Madasari's *Pasung Jiwa* Novel (A Study of Literary Psychoanalysis)" (2017), Primantari in "Okky Madasari's Pasung Jiwa Novel: A Study of Genetic Structuralism" (2014), and Yuanita in "Okky Madasari's *Pasung Jiwa* Novel: A Study of Genetic Structuralism " (2016). They refer to Goldmann in *his Essays On Method in the Sociology of Literature* (1980). Similar research but adapted to the latest method can be seen in Aprilia "Deconstruction of the Marginalized Concept in Okky Madasari's Pasung Jiwa Novel" (2018), Widiastuti in "Abnormalities of Characters in Okky Madasari's *Pasung Jiwa* Novel: A Literary Psychological Analysis" (2015).

The issue that focuses on stylistics can be seen in Salwia's research entitled "Majas Analysis in *Pasung Jiwa* Novel by Okky Madasari" (2022), Sari in "Comparative Language Style in Okky Madasari's Novel" (2019), Febriyani (2017) in "Abnormality in Pasung Jiwa Novel by Okky Madasari" and Idayanitiningsih in "Resistance to Power Domination in Okky Madasari's *Pasung Jiwa* Novel" (2017).

Based on the results of the reading above, studies that focus on the greed of corruption in Masdasari's novel have never been conducted. The results of the study will be reflected in the social context, especially corruption cases in Indonesia.

METHOD

This paper used the structural methods supported by sociological approach. Model of interpretation refers to Faruk (2012), Basrowi (2003), Partner et al. (2013), Nurgiyantoro (1995) and analysis of text refers to Fairclough (1989, 1995, and 2003). Interpretation has based on the concept of the sociology of literature (Faruk, 2012). The concept consists of interpretation of text, interpretation of social reality, and synthesis of both interpretations.

Based on the concept, it is necessary to further explore novel 86 to reveal inspiration about money in the development of its characters. This paper will explain (1) the text and context of the novel 86; (2) thematic relationships with other texts; (3) social relevance; and (4) conclusions that are useful in literary learning and character development in Indonesia.

RESULT AND DISCUSSION

The Change of Humanity

The title 86 inspires the importance of numbers, counts, counting systems, and their practice in the search for the meaning of humanity. It was only Adam Smith who introduced how to philosophize the nature of humanity as a matter of nominal counting system in today's societal discourse. Smith's most important finding was how to calculate human happiness through the units of capital possessed. He wrote: "*Every man thus lives by exchanging, or become in some measure a merchant, and society itself grows to be what is properly a commercial society* (Adam Smith, *The Wealth of Nation*, 1904). Adam Smith wrote the book in 1776, 90 years before Karl Marx wrote the volume of *Das Kapital* in 1867. The book, titled *An Inquiry into the Nature and Causes of The Wealth of Nations*, serves as a guide to a political-

economic policy in countries that implement free-market politics. In 1904 the book was re-edited by Edwin Cannan and received an introduction from Max Lerner. Smith's idea goes something like this: Every human being lives through interchangeable goods or services. Man lives in a system of constant counting to multiply what is already obtained assuming a positive hypothesis towards happiness.

This idea of exchange as a substitution for the meaning of life is obtained through the symbolic depiction of the number 86. There are at least five repetitions of the word "eight six", namely on pages 133, 151, 179, 182, and 237, in the novel 86 by Okky Madasari (2011). When inside the cover of the book is written with the number 86, but in the body text it is written with the letter "eight six". The issue appointed was Arimbi's journey as a lowly employee involved in large-scale corruption. At least tracking the textual data will be obtained by the following hypotheses:

First, Eight Six is in a context that refers to civil administration. Look at one time Arimbi found cheating in administrative practices in her hometown. At that time she had to arrange a marriage certificate with Ananta, her future husband, because Ananta was not in the same city. Because the requirements are lacking, the marriage certificate is in danger of being canceled. The information was provided by Widodo, the village leader. Regarding Widodo's position, the narrator said, "Arimbi has heard his story from Narno. About the post of village civil servant bought for 40 million." (Madasari, 2011). The threat of marriage cancellation came from Widodo, but hope was also obtained from Widodo. On this issue, Widodo said: "This can actually be made easy... fellow neighbors, yes, I can help, but there is an additional cost. We take care of it to the staff and the Office of Religious Affairs (Madasari, 2011)." Hearing that answer, it was told: "Arimbi is happy. Ah. Everywhere is the same. All in order with the money. Eight six, he thought to himself. He is already familiar with this kind of affairs (Madasari, 2011)." All in order with the money, she said. Money can buy all matters in eight six-eyed glasses.

Secondly, Eight Six is in a context that refers to the smooth running of affairs. This was seen when Arimbi was arrested by the KPK (Komisi Pemberantasan Korupsi --Commission of Corruption Eradication) moments after receiving bribes of IDR 2 billion. When Arimbi was in the cell, Arimbi asked Ananta for a fan who visited him. As husband, Ananta said:

Data 1

"I'll be here again later in the afternoon.... Anything to bring?"

"I need a fan, Mas. But what can it be?"

Ananta nodded. "Yes, as long as there is a pelicin."

Arimbi laughed. "Eight six? Here can still be eight six."

"Yes! Who doesn't love money?" (2011).

Money is like an oil of the machine. Money is also regarded as food so everyone is hooked. Money is a medium that can be understood by anyone even when each one does not know each other.

Third, Eight Six is in a context that refers to wild levies. Behold: "In prison, guard officers never ask, let alone force. But if he is not given, don't expect him to meet Arimbi. 'Eight six yes!' chimed Ananta." The context of the sentence refers to Ananta's attempt to put Arimbi in jail. To be able to meet Arimbi face to face, Ananta must pass through a number of guard doors. A builder cannot freely go inside because each door asks for money to open the door.

Fourth, Eight Six is in the context of bribery of officers for the improvement of personal well-being. It is shown in the depiction of the situation inside the prison. For the purposes of facilities and food in the prison, any convict can improve his quality of life by bribing officers. An antagonist figure, Danti (Arimbi's superior) as a convicted corruption, can improve her life in a room equivalent to a hotel by bribing officers. The same goes for Arimbi to improve the

quality of food. Arimbi's husband poked at the officer, until then her roommate said: "Yes, if you know what he know, eight six! (Madasari, 2011)."

The term refers to a form of mutual understanding. Officers understood Arimbi's desire to get better food than the food provided by the penitentiary. Meanwhile, Arimbi understands officers who need income beyond salary.

Fifth, Eight Six in the context of effective media between the public-apparatus. Ananta, Arimbi's husband, is said to have become a meth dealer after financial difficulties. When circulating the illegitimate goods out of the city, he had a way to fool the officers. The narrator describes, "Ananta has 15 million pocket money for this trip. Surely he knew how to keep those cops from arresting him. Eight six! Arimbi thought with a smile of his own (Madasari, 2011)." The Eight Six Principles provide an effective problem-solving technique for lawlessness in the midst of society. The technique refers to the previous context in which they "know each other". Officials need money, people need smooth business.

The above description shows that money became a motive in the practice of civil administration, smooth affairs, illegal levies, bribery, and effective media between the public and the state apparatus.

Text-Context Interpretation

Symbolism of the Eight as Handcuffs

Eight Six is a matter of money. And money is a matter of numbers with Rupiah currency units. The value of money is obtained from exchanges and comparisons. Exchange with goods and comparison with other currencies. The number Eight Six so makes a certain symbol that it refers to the mental picture. Unlike the letters that refer to the pronunciation in the form of sounds.

When reflected in a social context, the number 86 refers to the police cipher meaning "understood" (Source: <http://www.noyvesto.net/2016/04/-meaning-ready-86-that-what-is-this-him.html?m=1>). There are two notions in the world of policing. First is the understanding of orders and second is the tactic of the police looking for bribes. Statements like "Ready 86!" can also only be pronounced "86." The statement is usually increased to mention Ndan (refers to Commander) to "86 Ndan!". It says: "Later often we get used to it on tv... In the world of policing, *Ready 86* means 'Understand the commander, ready to carry out orders'." Another meaning is "catch loose". That is, police officers made arrests as an attempt to extort.

In a semiotic framework, it will look iconic, the number eight is no different from the shape of the handcuffs for two hands while the number six is the handcuffs that have been removed. Handcuffs are an icon for two hands tied by police. In the context of Eight Six, the Police did that to obtain bribe money from the target. The first step is the arrest by handcuffing (like number eight) of criminals who have been targeted, after which the target will be released if they give bribes. The number six is an icon of the open handcuffs, which means they have been removed. The number eight does not necessarily become a number six if the criminal does not give a bribe and the police approve the bribe money.

Thus, in the novel the number eight six gives meaning to the role of money as a medium of exchange for various types of goods and services in the broadest sense. In a social context, the eight-six gives clues to the importance of money to move one event towards another. The movement of interpretation from text to context generates the hypothesis that money becomes a motive to produce a plot. Money becomes a storyline inside the text as well as outside it, becoming a cause that ushers in one event to another.

Money as a Flow

When reflected back in the reverse model, that is, from context to text, the reader will find in the novel a plot similar to the social context. That is, in fiction, money also creates event after event so as to produce a plot. The back and forth of the plot is influenced by the movement of money, giving rise to various characters who have a social role in Arimbi's life. The sociological circle of Arimbi figures is dominated by money interests.

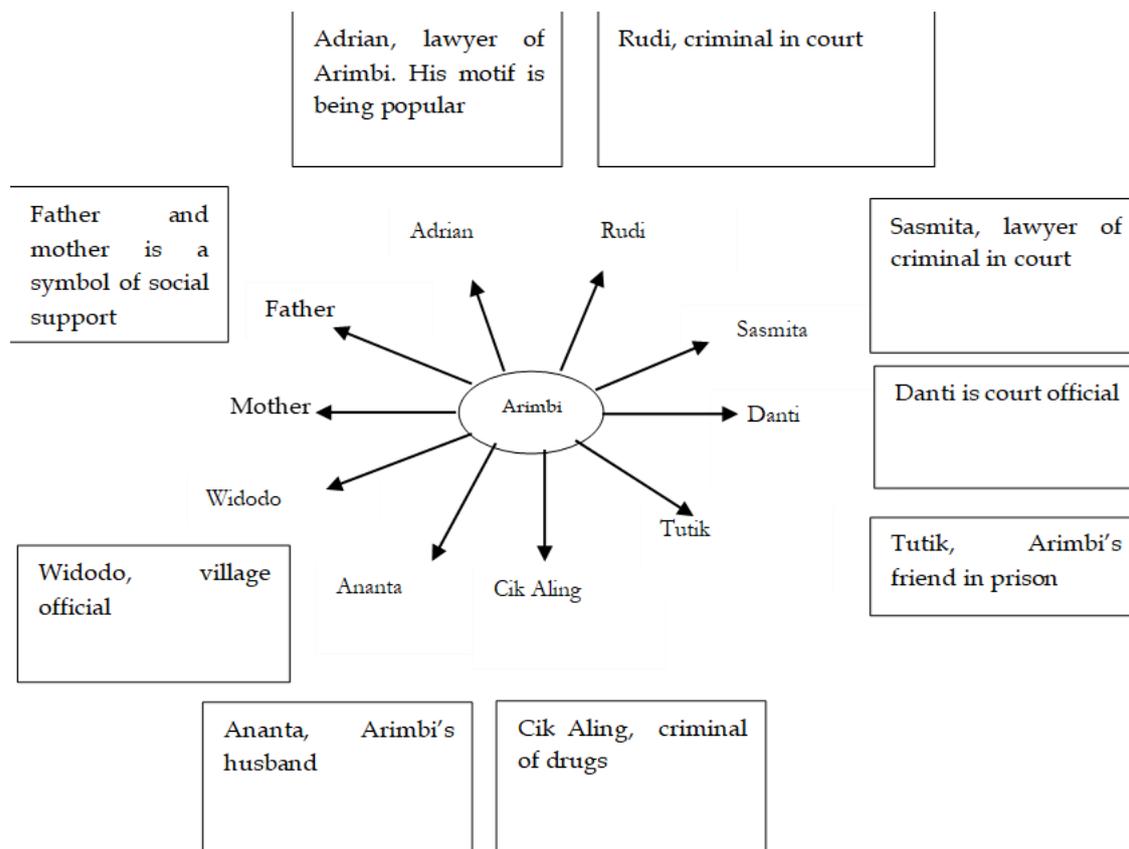


Figure 1.
Sociology of the main character

Arimbi is a young woman who is pursuing a career as a civil servant. As an illustration, Arimbi's age when he graduated from work is estimated to be 23 years old. It refers to page 18 which tells of her graduating on time. He had also worked for 4 years and during that time he was only able to contract a room (p. 24). That way, he is estimated to be 27 years old because he finished graduating, it is said that she immediately passed the exam shortly after graduating from undergraduate college in Yogyakarta. In 27 years old this story was being. Arimbi was considered by the people as an old virgin in Ponorogo district, East Java. Regarding his work, Arimbi declared herself a "civil servant in the court office" (p. 117). Arimbi's job is to "retype, tidy up and photocopy (p. 27)" as ordered by a direct superior named Danti (45 years old, read on p. 26).

Although the low pegawai as Arimbi said in Jakarta, it is thought that people around can include people as judges. The narrator tells the story of the Lurah (leader of village) who gave Rp 50 million to get his son into a local government employee (p. 63). Now it is preparing one hundred million for his son to be a judge. Mr. Lurah said: "I got 50 million. High school graduates, if undergraduates say it is more expensive, that's why I now prepare one hundred (p.

63)." Arimbi as an innocent woman does not understand that her remarks are regarded as demeaning. Mr. Lurah said that ordinary employees in the court have a big house and three cars. Moreover, that is being an employee in Jakarta (p. 64). He was told to see a lawyer who brought a suitcase containing Rp 2 billion. The suitcase had not yet reached his superiors' hands when authorities arrested her.

During the trial process, ketika Arimbi enlisted the help of a lawyer named Andrian. He suspected the statement that legal aid was free. It was told: "Arimbi knows, Andrian wants to be a lawyer without being paid, definitely not without purpose. Every corruption case is being loved by many people. He wants to be famous." (p. 155).

Inside the prison, money also plays an important role. For the event, Ananta had to slip money into the prison doorman's officers. It is told: In this prison, everything is considered with money, Ananta slipped ten thousand into the hands of the officers standing guard at every door he passed. There are three doors. If he comes every day for this month, it means that already Rp 900.000 (USD 45.00) will run out only for the door fare (p. 157).

Danti, who is the main suspect, used money as a medium to escape various court entanglements. Once there was a man who brought offerings to court. The man would like to back up Mrs. Danti. She used all means to get out of prison. With her money she could furlough expensive lawyers. With his money, she can also sleep well in prison, it is no different from sleeping in her own room or in star-rated hotels. It could also be that she used his money to pay prosecutors, as well as judges (p. 161). From that fact, Arimbi thought: "Money makes his fate always better, no matter where she is, Arimbi thought, when she saw her former boss leave (p. 173). "

Inside the prison, Arimbi meets Tutik who introduces her to various businesses in the prison. From bribing officers to the narcotics business. Tutik is a convicted case of mistreatment of an employer. Cik Aling was convicted of a drug case, but in prison instead developed a meth factory (p. 204).

When August arrived, Arimbi was offered an exemption on the condition that he pay Rp 15 million (p. 215). At that time Arimbi tried to bid, but spirit immediately replied: "We have calculated everything, you are still a salary, still have a husband, You are still young. It's so much money to be free quickly, it's nothing. Yes, it's up to you in case of you don't want to be, just wait two more years (p. 217)." Then the officer gave a week to pay the initial third (i.e. Rp 5 million) as a token of completion. The money was earned by Arimbi from the proceeds of buying and selling narcotics outside prison.

Unlike Arimbi, her roommate named Tutik didn't even want to go out because in prison all her business affairs were smooth. She said: "The important thing is to make money, not to eat, to buy cuttings. Outside still don't know how to find money. Especially when you have reached the village (h. 219)." The story closes with the logic of the calamity that befell Arimbi's husband who was arrested by the police for meth trafficking. Arimbi said to her son, "We're going there, son. Meet your father, son. We still love Dad, son..." (p. 252)

The inter-character network as depicted through the Sociological Chart of Figures (BST) above is formed from the development of storylines. The figures are dominated by people related to money. When taking care of the marriage, she had to spend money to Widodo so that her marriage certificate could be completed. After marriage, she was caught in a bribery event. Before going to jail, Arimbi got a share of the bribe money from Danti, her superior. While in prison, she had to give money to the officers in order to get a more humane diet.

The chart shows that the figures who circled Arimbi were people involved in corruption, embezzlement, illegal levies, and bribery. Arimbi is in a sociological situation that leads her to a difficult reality. He does not have much choice when the situation demands material-pragmatic behavior. It is not difficult to say that individu morality is existentially subjected

to facicity. Arimbi's choice is not a free choice in order to determine moral integrity of the environment of unsupportive work.

Social reflection

When it was reflected in the social context of today, the observations of Nopriadi Saputra (2017) has been relevance. He used six measuring instruments consisting of crime rates, pollution, congestion, competitiveness, tackling corruption, and human resources. As a result, Indonesia ranked high in terms of crime, pollution, congestion while Indonesia ranked low in terms of competitiveness, handling corruption, and human resources.

Tabel 1. Ranking of Countries Based on the Index of Ugliness and Goodness

Category	Country	Ugliness				Goodness		
		Rank	Crime	Pollution	Congestion	Competitiveness	Rank	Happy
Country Neighbor	Indonesian	5	1	1	7	6	5	6
	Singapore	1	5	5	1	3	2	3
	Malaysia	7	4	4	4	5	4	4
	Philippines	3	3	3	6	7	6	7
	Thailand	6	2	2	5	4	7	5
	Australia	4	6	6	3	2	3	1
	New Zealand	2	7	7	2	1	1	2
Sum Inhabitant Biggest	Indonesian	2	3	1	4	3	5	4
	China	5	1	4	2	4	2	3
	India	4	2	2	3	5	3	5
	America	3	4	5	1	1	1	1
	Brazil	1	5	3	5	2	4	2
Independent 1945	Indonesian	2	2	1	2	2	2	2
	Carousel	3	3	3	1	1	1	1
	Vietnamese	1	1	2	3	3	3	3

The data above shows Indonesia's position as a nation-state in an effort to achieve human values. Indonesia ranks top when talking about bad and gets the bottom rank when talking about good. In other words, Indonesia is an unsafe, congested, polluted, corrupt, ignorant, unable to compete, and unhappy place. A place of all the ugliness that ever existed. These allegations can be biased when they must be reflected with other aspects in the context of developing human values, democracy, and cultural wealth. Nevertheless, empirical-objective facts are believed that Indonesia shows moral and social deterioration.

When the data is reflected in a situation in fiction, there is a striking fit. Based on empirical data, the handling of corruption in Indonesia did not bring adequate results. It is indicated from the bottom rank number two among neighboring countries or the bottom rank for the largest population category. The ratings show the government's weak ability to eradicate white-collar crime and private bureaucratic and organizational lines. That's not much different from the portrayal in the novel that shows the dominance of the role of white-collar criminals in the movement of events. Based on the ten important figures in Arimbi's life, only two figures (Mother and Father) are not related to the crime case. This means that 8 out of ten characters, plots, and settings are dominated by the role of money.

Inter-text Interpretation

The Extinction of Shame

This construction of realist fictional storytelling seems to further confirm the achievements of the old literary in the constellation of Indonesian literary history. Pramoedya Ananta Toer presents the main character as a corruptor in the novel *Corruption*. When compared to the novel 86 by Okky Madasari, this main character both go to jail, but the amount of money corrupted is very different. Bakir as the main character in *Corruption* "only" takes various office equipment and sells it whereas Arimbi clearly accepts a larger amount of bribes. As my character, Bakir felt "I've been an employee for twenty years – I started as an intern. But

more and more days my possessions and age are diminishing (Toer, 2002)." The employee's small salary is not enough to support his wife and four childrens (Bakri, Bako, Basir, and Basira). Therefore, he began to look for ways to improve his standard of living, namely by selling office equipment. It says, "There is something that evaporates from the base of the chest: few papers, machine tape, carbon, pencil, eraser, ink, stencil paper, stencil lac (Toer, 2002). He sold the goods to merchants at low prices. Starting from a small number to a large number and his lifestyle began to change. He was stopped by the police who ambushed him and took him to prison. Comparison through any means, the quantity and quality of corruption that occurs in novel 86 is greater than that of the novel *Corruption*. That means, chronological, acts of corruption have increased from the 1960s when Toer wrote novels to the 2010s when Madasari wrote novels. In fiction, for half a century the acts of corruption have been sophisticated problem.

During the colonial period, F Wigger developed the fictional character Raden Beij as a steadfast figure from the temptation of money. He was a Controleur (Head of the Taxation Service) who was trusted by the Governor of the Dutch East Indies to guard the State's money. His job demands responsibility for every florijn (money) that will be issued. Raden Beij's integrity produced a star of merit from the Governor of the Dutch East Indies because of his achievements in keeping the State's money by "passing the heart". Until one day, his son asked for more money and his mother persuaded him to corruption. The moral verdict made by Raden Beij was not to obey the wishes of his son and wife, but he chose to commit suicide. He said: "Djangan anakmoe djadi maling, because kaloe jang itoe oewang dari gouvernement itu maling dan dia terhoekoem. Akuoelah jang ambil, biar akoelah jang tanggoeng kesalahan (Wiggers, 1901)." Don't make your son being a thieves, he said. Let me thief a money dan I would get a penalty. Corruptors for Raden Beij are thieves, thieves, and that is a worse act than suicide death. Obviously, acts of corruption have serious moral implications for the servants (ambtenaar) of the Dutch East Indies. That morality is clearly stated: "Poverty is not giving shame (Wiggers, 1901: 29)." It is corruption that brings great shame. The shame of the time was described as a social motive to develop a clean and authoritative performance.

When using the character Aku (the I) as a corruptor in the novel, Ananta Toer is actually very successful in portraying shame by involving the reader as I. I'm the corrupt one. In other words, 100 years ago, the integrity of the state servants showed quite good achievements. Half a century later, when the government had changed from the Dutch East Indies to Indonesia, that integrity has been declined. The decline continued until Okky Madasari published his novel in 2011. Madasari does not imply and shame in the novel 86. The phrase "you dan I both know" for code 86 actually shows how much the characters in the novel have no shame. The characters are actually more embarrassed to look poor than to work with sincerity and earnestness. The moral integrity of the citizens state in fact continues to be declining. Starting from a character who is willing to die for integrity to a character who is afraid of hunger so as to pawn morality.

When it is known that money is not a medium of exchange for happiness, at the same time the moral slump over the past hundred in fiction necessarily requires further empirical substantiation. Again and again. But nowadays, it is enough to say that the latest empirical data does not provide good news in a project called "Indonesia Development Today". It is not hard to say, the reader needs a work that develops new morality and makes use of social integration based on shame. The most important project in the future is the construction of the nation's self-esteem.

CONCLUSION

Money and God is the same reality for Indonesian People. It indicates that modern fiction in Indonesian describes the greedy proved in the character, plot, and setting. The novel 86 by

Okky Madasari is an inspirational literature, especially for a nation that is experiencing a mental downfall due to "communication 86 or knowing each other" about money as a substitute God. When life has been simplified in the form of the exchange of all things and morals are measured by numbers, explained by nominal dollars, then literary works are a labyrinth that ushers in a new reality in a national project. The project cannot be replaced with money as a new medium of communication, but it has to refer the moral orientation: honor and shame.

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