

**AN ANALYSIS OF LASKAR PELANGI NOVEL BY USING BIOGRAPHICAL
CRITICISM**

SKRIPSI

*Submitted in Partial Fulfillment of the Requirements
For the Degree of Sarjana Pendidikan (S. Pd)
English Educational Program*

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**FACULTY OF TEACHER TRAINING AND EDUCATION
UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA
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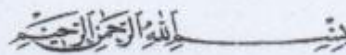


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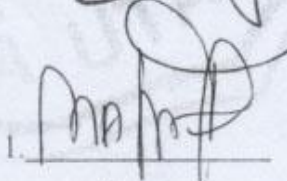


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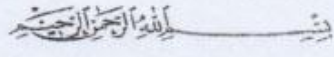
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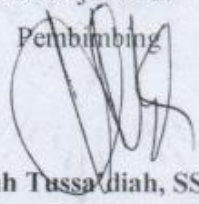
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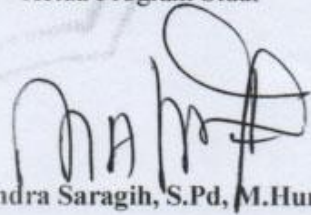
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Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
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2 11 / 12 / 2017	2. Chapter II and III	
3 27 / 12 / 2017	Previous Relevant Research / ACC	
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SURAT PERNYATAAN

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Hormat saya

Yang membuat pernyataan,



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A handwritten signature in black ink, appearing to read 'Mandra Saragih'.

Mandra Saragih, S.Pd, M.Hum

ABSTRACT

Saputri, Dwi Cahya, 1402050067 , ‘An Analysis of Laskar Pelangi Novel By using Biographical Criticism ‘. Skripsi: English Departement, Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara. Medan, 2018.

This research showed that the biography of the author indirectly attached and gave an overview of the actual content of the novel. The relationship between Andrea Hirata as a author with his work entitled *Laskar Pelangi* was a major topic of discussion. The objectives of this research were to find out the theme of the novel and relationship between Laskar Pelangi novel with Andrea Hirata’s Biography. Descriptive qualitative method was carried out to analyze the data. The source of the data was taken from the novel *Laskar Pelangi* by Andrea Hirata. In collecting the data, some references related biographical criticism were applied. The data were analyzed by reading the novel, underlining statement of Laskar Pelangi novel that related to Andrea Hirata, analyzing and describing the relationship between Laskar Pelangi novel with Andrea Hirata’s biography. It was concluded that the theme was the complexity of Ikal’s life , Andrea Hirata was someone who liked to dream in the run of his life. However, the dream he would try to become a reality, and there was the relationship between the biography of Andrea Hirata to the content of Laskar Pelangi novel.

Keyword : Biograpy Criticism , Laskar Pelangi novel , theme

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Medan, March 2018

The Writer

DWI CAHYA SAPUTRI

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CHAPTER I

INTRODUCTION

A. The Background of the Study

Literature is writing that is valued as work of art, fiction, drama and poetry. In other words, literature is a personal expression of feeling including experience, idea and motivation in a concrete description in written stories. Kinds of literature are novel, short story, play, poetry, etc. but in this research, it is focused on novel since novel provides story in detail, long and complex than any other literary works mentioned above.

There are two ways for people to transmit information to others. First, they directly transmit the information by speaking to other people. Second, they write the information through a piece of writing such as a note, a newspaper, book, catalogue, novel, poem, and many more. This kind of transmission is called literature.

There are two main concerns in analyzing literary works; by using Extrinsic Element and Intrinsic Element. Extrinsic element is the way of analyzing the literary by using the suitable theory and relates to the content of the works in order to get better understanding between the theory and the material that will be used. Extrinsic element as in this research will reveal some points with suitable theory; it is by using Biographical theory (Biographical Criticism) that is developed by Samuel Johnson by stating that "researched poets and utilized

truthful accounts of their lives to understand nuances in their writings". Some people when reading a novel do not care about the author. Even they do not know the author of novel that they read. In fact, when they discover the author of a novel whose the novel they are going to read , at least they can get the theme of the novel from the author's biography because biography of the author in his or her literary work will sometimes be reflected in the story. That is the concept of biographical criticism.

A biographical criticism to literature presents only the relevant facts of an author's life and by using a sensitive interpretation of them to show clear connections between the writer's experience or personality and the work (Roland Barthes 2007:1799). Warren and Wellek propose that biography is an account of person's life which is usually published in the form of a book or essay, or in some other form, such as film. A work is biographical if it covers all of a person's life. As such, biographical works are usually non-fiction, but fiction can also be used to portray a person's life. Biography is principally the story that describes about the life of some figures in a certain duration of time. In this case, biography of the author in his or her literary work will sometimes be reflected in the story. The author may appear to work or give influences through the characters.

Andrea Hirata is one of the authors who appears, uses novel and essay as the media of literary work to criticize the situation of the era he lives. There are always some situations or certain ideas that happen in a certain community in a

certain time. He in 2008 released one of his novel entitled *Laskar Pelangi*, a novel which becomes famous because it shows the real condition of a group of 10 students who struggle with poverty and develop hopes for the future in Gantong village on the arming and tin mining island of Belitung off the east coast of Sumatera. The novel tells about Ikal, Lintang, Samson, Trapani, Sahara, Kucai, Syahdan, Harun, A Kiong and Mahar.

B. The Identification of the Problem

The problems of the research will be identified as follows :

1. A biographical criticism of literature presents only the relevant facts of an author's life.
2. The theme of Andrea hirata's novel relates to his life.

C. Scope and Limitation

Based on the problem identified previously, this research is focused on literary approaches and is limited to biographical criticism.

D. The Formulation of the Problem.

The problems of this research will be formulated as follows :

1. Does the theme of *Laskar Pelangi* relate to Andrea Hirata's life?
2. How does Andrea Hirata's biography influences the story of *Laskar Pelangi* novel?

E. The Objective of Study

Based on the statement before, the objectives of the research are:

1. To investigate the relationship between the theme of Laskar Pelangi novel and Andrea Hirata's life.
2. Investigate the influences of Andrea Hirata's biography on the story of Laskar Pelangi novel.

F. The Significance of the Study

The significance of the research are as follows:

a. Theoretical

The findings of this research are expected to contribute especially to improve the teaching and learning of literature, especially Biographical Criticism.

b. Practical

The findings of this research will be useful for:

1. The students, to enlarge their knowledge about literary criticism, especially biographical criticism.
2. The teachers, to be a reference in teaching and learning of literature.
3. The readers or other researchers, to increase their knowledge in literary criticism.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

Theoretical framework services any theory which explains more than structure of theories which are arranged by the researcher. The theoretical framework is present in the early section of a scientific writing and provides the rationale for conducting research to investigate a particular research problem.

1. The Nature of Literary Theory and Criticism

Prior to the 20th century, the investigation of the nature and value of literature had a long and distinguished history, beginning with Plato and Aristotle and continuing into modern times with such figures as Sir Philip Sidney, John Dryden, Samuel Johnson, William Wordsworth, Samuel Taylor Coleridge, and Matthew Arnold. But their investigations focused primarily on evaluation, not interpretation Kelly Griffith(2002). They explored what literature is and praised or condemned works that failed to meet whichever standards they deemed essential. In *The Republic*, to cite one extreme example, Plato condemned all literature because it stirs up the passions—lust, desire, pain, anger—rather than nurtures the intellect.

The latter as an ally of the former makes creative writing more complementary and helps to conceptualise the pedagogical import of texts of literature into ideological standpoints. Over the ages, literary theories have been

the weapons for the realisation of this crucial obligation of literary criticism. Modern literary theory gradually emerged in Europe during the 19th century and gained momentum in the 20th century.

2. Relation ship between Literary Theory and Literary Criticism

Even though modern literary theorising and criticism emerged during the 19th century, both attained greater heights in the 20th century. In fact, the 20th century could be appropriately termed the age of criticism. The richness and the complexity of literary theory can be seen in the many critical movements that sprang up and in the enthusiasm with which many critics practised the art. The impact of the new psychologies was deeply felt in criticism. Marxism, structuralism, formalism, semiology, psychoanalysis, deconstruction and postcolonial critical studies are among the many theories that dominated the century. Among the notable critics of the century include: I.A. Richards, P.R Leavis, T. S Eliot, T. E Hulme, William Empson, Christopher Caudwell, John Crowe, Allen Tate, Robert Perm Warren, Ezra.

All of these are antecedents to the birth of a particular literary production. The argument of Jeffares is that for literature to be on course, it becomes expedient that a tructure is put in place to reveal its meaning beyond the literal level. Broadly, texts of literature would possess two levels of meaning - the literal and the super-literal. The super-literal meaning of texts of literature is the ideological implication of the same, which criticism attempts to resolve. The task

of resolving the crisis engendered in literary texts is possible through the formulation of some principles, parameters and paradigms which are technically termed theories. Theories are meant to interpret and evaluate works of literature with the mind of revealing the in-depth implications of such works.

3. The Nature and Meaning of Literary Criticism

The word criticism has been derived from the Greek word which means Judgment. A critic is a person who expresses opinions about the good and bad qualities of books or the works of literature or poetry or the art of an artist or a painter. It can be said that criticism is the play of the mind to observe the merits and the defects in the works of literature, as Victor Hugo points out, "Is the work good or bad is the critic's domain? Thus, the objective of literary criticism is to determine the artistic values, poetic beauty, or the features being regarded as inadequate existing in the works of literature that in turn can help the writer or poet to improve the skills and ultimately the literary works could in this way attract and delight the readers.

According to Kelly Griffith (2002), prior to the 20th century, the investigation of the nature and value of literature had had a long and distinguished history, beginning with Plato and Aristotle and continuing into modern times with such figures as Sir Philip Sidney, John Dryden, Samuel Johnson, William Wordsworth, Samuel Taylor Coleridge, and Matthew Arnold. But their investigations focused primarily on evaluation, not interpretation. They explored

what literature is and praised or condemned works that failed to meet whichever standards they deemed essential. In *The Republic*, to cite one extreme example, Plato condemned all literature because it stirs up the passions—lust, desire, pain, anger—rather than nurtures the intellect.

Critical theory in itself can be distinguished from criticism, since it concerns itself with the formulation of concepts. It is a philosophical activity which should underlie criticism but, again, should not be regarded as part of it. Literary theory refers to a set of principles evolved for the evaluation of works of literature. There is no single approach to the criticism of literature. Criticism is a formal discourse, and there are so many approaches to it, yet these approaches are not exhaustive but represent the most widely used contemporary approaches. According to Jide Balogun (2011), the history of literature is the history of literary criticism. Literary criticism refers to the analysis and judgment of works of literature. It tries to interpret specific works of literature and also helps us to identify and understand different ways of examining and interpreting them. The study of literary criticism contributes to maintenance of high standards of literature. In our day-to-day life, the study of criticism of literary works enables us to become aware of the present and past works of literature. Criticism also enables writers to understand the factors that affect the quality and character of literary works and in this way improve their ability to produce better works. Literary criticism allows us to see things from different perspectives. It allows us to gain a far wider insight into a work of literature than from our own perspective. That way, we gain a greater understanding of the world in which we live.

In addition, literary criticism helps readers develop critical thinking skills. Literary criticism is not an abstract intellectual exercise. It is a natural human response to literature. The discipline of literary criticism is nothing more than discourse-spoken or written about literature. It is a by-product of the reading process.

4. Functions of Literary Criticism

To study literary criticism is to seek to understand exactly how readers (critics) interpret (criticise) texts, especially literary ones. Most scholars today would agree that there is no single meaning waiting to be simply found in any text. Meaning is, rather, produced; that is, it is a function of the different interpretative strategies which various readers bring to bear upon a text. A cardinal rule of modern literary criticism may be summed up as follows: the ‘answers’ you get from a text depend entirely upon the kind of ‘questions’ you put to it. The upshot of all this is that the same text legitimately means different things to different people.

As a result, for example, a Marxist critic would necessarily come up with a different interpretation from that of a Psychoanalytic critic of the same text, each of which is equally valid (provided that there is textual evidence to support the interpretation in question). The primary necessity for literary criticism lies in the fact that “new strategies of interpretation of literature are constantly being developed to cope with the complexities of change in literary traditions”. The importance of literary criticism therefore resides in its secondary but invaluable role of interpretation. Criticism deals with analysing, classifying,

expounding and evaluating a work of art in order to form one's opinion. Serious literary criticism is both evaluative and analytical, thereby helping us to better a literary work. Writing on the role of literary criticism, I.A. Richards notes that "the critical reading of poetry (prose and drama) is an arduous discipline. The lesson of all criticism is that we have nothing to rely upon in making our choices, but ourselves."

Criticism includes the process of reflecting on, organising and articulating your response to a given literary work. Criticism presupposes that a piece of literature contains relationships and patterns of meaning that the critic can discern and share after reading a text. It also presupposes that the critic has the ability to translate his experience of the work into intellectual terms that can be communicated to and understood by others. Again, literary criticism presupposes that the critic's experience of the work once organised and articulated, will be compatible with the experience of other readers. This means that to be valid and valuable, the critic's reading of a work must accord, at least in some ways, with what other intelligent readers, over a reasonable period of time are willing to agree on and accept.

5. Biographical Criticism

Biographical criticism is the practice of analysing a piece of literary work through the lens of the author's experience. It considers the ways age, race, gender, family, education, and economic status inform a writer's work. In biographical criticism, a critic might also examine how a literary work reflects personality characteristics, life experiences, and psychological dynamics of the

author. The thrust of biographical criticism is that to understand some literary works, readers need knowledge of the author's biographical facts or experiences.

Kelly Griffith (2002) opines that biographical criticism received intellectual impetus from 19th and 20th centuries ideas about science and is still very much practised. Biographical criticism provides a practical assistance of understanding subtle but important meaning in a work. It focuses on explicating a literary text by using the insight provided by knowledge of the author's life. Among the questions to ask in biographical criticism include: "How does the text reflect the author's life? Is this text an extension of the author's position on issues in the author's life?" In this unit, our focus is to identify and critique some of the rudiments of biographical criticism.

An author's life, to a large extent, could affect the meaning of a work. Biographical criticism is a theoretical approach to literature that manifests some interest in the author. In this unit, you are going to learn how the facts about an author's life could sign post the ideas in his work. You will also learn how an event in the author's life could affect his or her themes or choice of subject matter. Biographical criticism began with the simple but central insight that literature is written by actual people and that understanding an author's life can help readers comprehend the work more thoroughly. Anyone who reads the biography of a writer quickly sees how much an author's experience shapes both directly and indirectly what he or she creates. Sometimes, mere knowing a single important fact about an author's life could illuminate our reading of a poem or story written by that author. Though many literary theorists have assailed biographical criticism

on philosophical grounds, the biographical approach to literature has never disappeared because of its obvious practical advantage in illuminating literary texts.

Biographical criticism is the theory that literature can be best understood as a product of the individual author's life story and a response to the particular events of the author's life at the time of composition. Biographical criticism, in other hand, studies a literary work in the context of its author's life and, more broadly, his or her historical period. its key value lies in providing context. Biographical criticism fell into disrepute because of indulging in unsubstantiated claims. However, biographical criticism has made a comeback as people have increasingly realized that to reach a deeper and more nuanced understanding of a work of art, it is important to know about a writer's life, politics, and preoccupations. as long as biographical criticism enhances, rather than limits, our understanding of a text, it functions as a useful lens through which to study literature.

Biographical criticism uses detail about an author's personal life to analyse the author's work. it relies on autobiographies, correspondence, and other primary materials about the author and is a form of historical criticism. critics doing biographical analysis carefully examine incidents in the lives of authors and try to identify events, settings, objects, buildings, people. Found in the novels with historical sources.

The difficulty with this sort of criticism, and reason it has somewhat fallen out of favour, is that fictionalized accounts, even when they may have been

inspired by actual events and people, often suffer a sea change when they are introduced into novel .

Biographical approach is as early as the nineteenth century, scholars considered literary texts against the background of the author's biography. The aim was to find references to the author's life, education and socio-cultural environment in a literary work. Ever since the French critic Roland Barthes announced the "death of the author" in 1968, the biographical approach has lost its appeal for many scholars.

5.1 Fundamental Tenets of Biographical Criticism

As noted in the introductory section above, biographical criticism investigates how an individual author's life and thoughts influence a work. This means that biographical criticism is not an attempt to draw parallels between the author's life and his fiction; rather, it is a study of the author's intention and audience. Samuel Johnson is reputed to be the first great biographical critic. His book *Lives of the Poets* (1779) provides truthful accounts of authors' lives and astute assessments of their literary achievements.

Biographical criticism seeks to illuminate the deeper meaning of themes, conflicts, characters, settings and literary allusions based on the author's own concerns and conflicts. For biographical critics, a literary work is a reflection of the author's life, and should be studied in conjunction for full meaning and appreciation.

Biographical criticism examines the effect and influence of the writer's life on his or her work. The premise behind biographical criticism is that knowing something about the writer's life helps us to more fully understand his or her work. Understanding the writer's life and influences helps the reader discover the author's intended meaning. The assumption of biographical criticism is that interpretation of a literary work should be based on an understanding of the context in which the work was written. Although biographical criticism is not concerned with retelling the author's life, it applies information from the author's life to the interpretation of the work. The focus remains on the work of literature, and the biographical information is pulled in only as a means of enhancing our understanding of the work. For biographical critics, the writing of literary works is affected by the lives and experiences of their authors. This, however, is not to assume that all works are biographical; rather, all works are certainly influenced by the life experience of the writer.

For a thorough biographical criticism, the reader should research the author's life, use the biographical information to understand the inferential and evaluative levels of the work, research the author's beliefs, relate those systems of belief to the work, explain how the connections reflect in the work's themes and topics; explain what can be determined about the author's statements within the text based on the biographical information.

Biographical criticism is some weaknesses that should be avoided. For instance, the critic should always avoid equating the work's content with the author's life (or the character with the author) as they may not necessarily be the

same.

5.2 Shortcomings of Biographical Criticism

According to Wikipedia, biographical criticism is a form of literary criticism which analyses a writer's biography to show the relationship between the author's life and his work. This critical method dates back to the Renaissance period, and is employed extensively by Samuel Johnson in his *Lives of the Poets* (1779-81). Like any critical methodology, biographical criticism will be used with discretion and insight or employed as a superficial shortcut to understanding the literary work on its own terms. Biographical criticism came under disapproval by the New Critics of the 1920s, who coined the term *biographical fallacy* to describe criticism that neglected the imaginative genesis of literature. Notwithstanding this critique by the New Critics, biographical criticism remains a significant mode of literary inquiry and continues to be employed in the study of literature.

As you have learnt so far, biographical criticism examines to what extent an author's life unintentionally affects his work. One drawback to this approach in literary criticism is the reliance on source material that may not be accurate or complete. Again, the New Critics school of literary criticism believe that the biographical approach tends to reduce art to the level of biography, making it relative (to the times) rather than universal. Thus, a biographical critic should base his interpretation on what is in the text itself. In essence, biographical data should simply amplify the meaning of a text and not to drown it out with irrelevant material.

5.3 Advantages and Disadvantages of Biographical Criticism

On the other hand, Biographical criticism as any of the literary theories, is its advantages and disadvantages:

5.3.1 Advantages:

It is very useful to know the poets life to make a good and complete interpretation of a poem. Then, if the reader knows the poets life, he/she can understand better the themes, the expressions, the allusions, the structures, the metaphors, etc, that the poet uses in his/her poems. In other words, it is important to know the poets background and how it influenced his/her poetry. Depending on the poet's life and his/her personal circumstances, he/she writes about certain themes. Works well for some which are obviously political or biographical in nature. It also is necessary to take a historical approach in order to place allusions in there proper classical, political, or biblical background. According to Tammy and Betsy, the Biographical Criticism is important because A writer's life may shed light on his or her literature and the literature of the era.

5.3.2 Disadvantages :

New Critics believe that the meaning or value of a work may be determined by the author's intention as the intentional fallacy. They believe that this approach tends to reduce art to the level of biography and make it relative (to the times) rather than universal. Readers can fall down in the trap of which the author is using a mask. The biographical information can have suffered some transformation. Then, the readers cannot analyze the play exclusively from the

author's life as if it was about a cause effect relationship. The biographical approach cannot be constituted in principal aim. However, a biographical critic must be careful not to take the biographical facts of a writer's life too far in criticizing the works of that writer the biographical critic focuses on explicating the literary work by using the insight provided by knowledge of the author's life.

6. Laskar Pelangi Novel

The Rainbow Troops, written in Indonesian and first published in 2005, is very much the view from inside: it's an autobiographical novel in which Andrea Hirata recalls his childhood on the island of Belitung, where he attended the village school.

The Rainbow Troops has become a cult novel in its own country and is the first Indonesian novel to find its way into the international general fiction market. Hirata has written three sequels, and in 2008 the first novel was made into an award-winning film.

The troops in question are the 10 children "Belitong-Malays from the poorest community on the island" who attend Muhammadiyah Elementary School. It, too, was the poorest, the poorest village school in Belitung. They are taught by the dedicated but ageing Pak Harfan and his offsider, Bu Mus, a 15 year old girl on her first day of teaching. From this day, which is when the story starts, the school is in constant danger of being closed down, and is always being compared

unfavourably with the prosperous school run by the company that owns the island's tin mines.

While it's about a very specific time and place, told from the point of view of Ikal, the young narrator, the novel's cast of characters has great appeal and its general themes will appeal to a broad spectrum of readers. It's a coming-of-age novel, a beautiful little love story, and a David and Goliath tale about overcoming poverty and standing up to the powerful. It's about courage, persistence, loyalty and dedication, and most of all, it's about the value and power of education.

If it were not so gently told, this story would also be a savage critique of corporate greed and government corruption, but it's easy enough for the reader to see the grotesque gap between rich and poor without having it spelt out. Hirata's main focus is on the children and their hopes for the better life that education might be able to give them. The most heartbreaking part of the story is the fate of Lintang, Ikal's brilliant classmate, who rides his bike 40 kilometres to school and back every day but who, after his fisherman father dies, must leave school to support his extended family. The fate of Lintang alone might be enough to make some Australian readers of this book see Indonesia and its people in a new and disquieting light.

To read anything in translation is to read it through a veil you can see the threads in the weave and you can see where the edges of the writer's intent have been fuzzed and foxed by an approximation in another language. This novel is

about children and its style in English is simple, clear and childlike, as befits Ikal's voice, but Anglophone readers must take that style on trust.

A case in point is the title: the Indonesian *Laskar Pelangi* translates more accurately as "rainbow warriors", and while this might not be the reason for translating it differently, that phrase still has very specific associations for Anglophone readers that would badly skew their perception of the book. But the children are, in fact, little warriors: they fight for their school, for their teachers, for each other, and for their own educations and futures.

7. Biography of Andrea Hirata

Hirata was born in Gantung, [Belitung](#). While he was young, his parents changed his name seven times. They eventually settled on the name Andrea, while the name Hirata was given by his mother. He grew up in a poor family not far from a government-owned mine.

Hirata started his tertiary education with a degree in economics from the [University of Indonesia](#). After receiving a scholarship from the [European Union](#), he did his master's degree in Europe, first at the [University of Paris](#) then at [Sheffield Hallam University](#) in Britain; his thesis dealt with telecommunications and the economy.

Hirata released *Laskar Pelangi* in 2005. The novel, was written in a period of six months, and was based on his childhood experiences in Belitung; he later described it as an irony about a lack of access to education for children in one of

the world's wealthiest islands. The novel went on to sell five million copies, with pirated editions selling 15 million more. It also spawned three sequels: [Sang Pemimpi](#) (The Dreamer), Edensor and Maryamah Karpov.

Laskar Pelangi was adapted into a [film of the same name](#) in 2008 by directors [Riri Riza](#) and [Mira Lesmana](#); the film became the most-viewed Indonesian film of all time, being seen by 5 million viewers during its theatrical run. He also worked at the telecommunications company [Telkom Indonesia](#), eventually quitting to focus on writing. In 2010 the international rights for the Laskar Pelangi tetralogy were bought by American agent Amer & Asia; the rights were later acquired by Kathleen Anderson Literary Management. Afterwards, Hirata opened a library in his hometown.

By 2010, he was spending weekends in Belitung and weekdays in [Java](#). He later published his first English language short story, Dry Season, in [Washington Square Review](#). That same year, he spent three months attending a writer's workshop at the [University of Iowa](#).

In 2011, television network [SCTV](#) announced a 15-episode serial adaption of Laskar Pelangi. Hirata had previously said he would not allow such an adaptation, but later relented as he felt the network could guarantee quality. By 2012 the English translation of Laskar Pelangi had been picked up by [FSG](#), [Penguin Books](#), and [Random House](#) for sale in twenty countries; Hirata was the first Indonesian writer to be published with FSG. That year he was a speaker at the [Byron Bay Writers Festival](#).

B. Previous Study

1. Moral value of educative in Laskar Pelangi novel by Andrea Hirata

It is found that in this study there are four things that education can teach in the school environment. Educational values are usually found in community. The four values are social, personality, philosophical values, and religious values.

Laskar Pelangi novel by Andrea Hirata can be used as a learning material to the XI grades students. The learning model that can be used is Paikem model, Active Learning, Innovative, Creative, Effective, and Exciting. The results of this study can usually increase knowledge about kinds and educational features that can be applied in the environment or daily life of society. Learning can be utilized by teachers in the learning process in high school especially XI grades students.

2. Learning motivation taken from laskar pelangi novel by Andrea Hirata

It is found that there are four research problems proposed of Laskar Pelangi novel; what are the literary elements of Laskar Pelangi novel; what are the motivations in learning present in the novel of Laskar Pelangi; what are the reason of Andrea Hirata took the motivation of learning in Laskar Pelangi novel; what are the implications of Laskar Pelangi novel toward its readers. This research uses descriptive research in analyzing, collecting the data. After analyzing the

novel *Laskar Pelangi* the writer draws some conclusions as follows: the novel uses some figurative language to express some expressions and describe something; its main character is Ikal. *Laskar Pelangi* tells us some motifs of learning.

The motivations which are pointed out are to enrich knowledge, to reach dream, to win a competition, and so on. The reason Andrea Hirata took learning motivation as the theme of *Laskar Pelangi* novel are to break Melayunese stereotype, to motivate all learner to be motivated in learning, and so on. The implication of *Laskar Pelangi* story toward its reader are *Laskar Pelangi* story motivates reader to study abroad, *Laskar Pelangi* teaches reader to admire the life.

3. The Problems And Strategies Of Translation Of Andrea Hirata's *Laskar Pelangi* Into Its English Version *Rainbow Troops*

It is found that there are This study was aimed of identifying the problems encountered in the translation of Andrea Hirata's *Laskar Pelangi* into Its English Version *Rainbow Troops*, and strategies applied in the translation of Andrea Hirata's *Laskar Pelangi* into its English Version *Rainbow Troops*. The theory of the problems and the strategies of translation in this study was based on the classification of Baker (1992). This study arrives at some findings in line with the proposed research questions. Based on the research, it was identified that there

are five at-word-level translation problems in the translation of *Laskar Pelangi* into *The Rainbow Troops*.

The problems, based on Baker's classification, were: 1) Culture-specific concept (23 cases, 61%), 2) The target language lacks of a specific term (10 cases, 26%), 3) The source-language concept which was not lexicalized in the target-language (2 cases, 5%), 4) Difference in expressive meaning (2 cases, 5%), and 5) The use of loan words in the source-text (1 case, 3%). In translating those words, the translator applied six strategies based on Baker's categorization, namely 1) Translation using a loan word or loan word plus explanation (12 cases, 32%), 2) Translation by a paraphrase using unrelated word (8 cases, 21%), 3) Translation by a more general word (8 cases, 21%), 4) Translation by omission (5 cases, 10,5%), 5) Translation by cultural substitution (5 cases, 10,5%) and 6) Translation by more neutral or less expressive word (2 cases, 5%). This study also offers some suggestions to improve the quality of the novel in the future translation project.

C. Conceptual Framework

This research was entitled *An Analysis of Andrea Hirata Novel by Using Biographical Criticism*. The purpose of this research was to find out how far Andrea Hirata's biography influence the story of Andrea Hirata novel. This research would explain the correlation between works of literature (*Laskar Pelangi Novel*) and the biography of the author (Andrea Hirata). The data or source are taken from the *Laskar Pelangi Novel* and

biography of Andrea Hirata, textual sources, and other sources from book and internet.

The study of biography indirectly attached and provided an overview of the actual content of the novel. Biographical criticism is a media to analyze literary work, in this research it is *Laskar Pelangi* which was analyzed from the author's perspective. The relationship of Andrea Hirata as the author and *Laskar Pelangi*, becomes the main topic of this research .

CHAPTER III

METHOD AND RESEARCH

A. Research Design

This research would be conducted by using descriptive qualitative design with qualitative analysis. Creswell (2008: 46) states, “Qualitative researcher is a type of educational research in which the researcher relies on the views of participants, asks broad, general question; collects data consisting largely of words (or text) from participants; describes and analyzes these words for themes; and conducts the inquiry in a subjective, biased manner”. The researcher used descriptive qualitative method was intended to analyze Laskar Pelangi novel by using biographical criticism in which there was a relation of the author’s biography to his literary work (Laskar Pelangi Novel)

B. Sources of Data

The source of the data in this research was taken from 34 chapters of Laskar Pelangi novel by Andrea Hirata, and also other related references to find out the theme and life the influence of Andrea Hirata’s biography in the novel.

C. Technique of Collecting the Data

The researcher will be used documentary technique . The document is one of the most important source data in qualitative study . There are some steps in collecting the data :

1. Reading Laskar Pelangi and the biography of Andrea Hirata
2. Collecting the data from Laskar Pelangi novel and the biography of Andrea Hirata.
3. Underlining the statement of Laskar Pelangi novel which related to Laskar Pelangi's biography.

D. Technique of Analyzing Data

After getting the data, the researcher analyzed the data by using descriptive analysis, because she intends to analyze Laskar Pelangi novel by using biographical criticism. Besides that, this technique can find out the relation between the author's life with his literary works.

There were some steps in analyzing the data:

1. Reading Laskar Pelangi and Andrea Hirata's biography.
2. Underlining the statement of Laskar Pelangi novel that related to Andrea Hirata's biography.

3. Analyzing the relation ship between Laskar Pelangi novel to Andrea Hirata's biography.
4. Describing the relationship between Laskar Pelangi novel to Andrea Hirata's biography .

CHAPTER IV

DATA AND DATA ANALYSIS

This chapter discussed the data of the research which included the data description, result of analysis and discussion of the findings. The discussion included the interpretation of the result of this present research. In this research, there are 44 data found of Laskar Pelangi (LP)

A. Data

There were 44 data found in Laskar Pelangi novel which were 6 data dealing with themes of the novel and 38 data relating to the author's biography .

1 . Theme

Themes of Laskar Pelangi novel were divided into Three, there were:

A. Social theme and Culture , as the following

Data 1 :

Persis bersebelahan dengan toko-toko kelontong milik warga Tionghoa ini berdiri tembok tinggi yang panjang dan di sana sini tergantung papan peringatan:

“DILARANG MASUK BAGI YANG TIDAK MEMILIKI HAK”.

Di atas tembok ini tidak hanya ditancapi pecahan-pecahan kaca yang mengancam tapi juga dililitkan empat jalur kawat berduri seperti di kamp Auschwitz. Namun, tidak seperti Temok Besar Cina yang melindungi berbagai dinasti dari sebulan suku-suku Mongol di utara, di Belitong tembok yang angkuh dan berkelak-kelok sepanjang kiloan meter ini adalah pengukuhan sebuah dominasi dan perbedaan status sosial.

Di balik tembok itu terlindung sebuah kawasan yang disebut Gedong, yaitu negeri asing yang jika berada di dalamnya orang akan merasa tak sedang berada di Belitong. Dan di dalam sana berdiri sekolah-sekolah PN. Sekolah PN adalah sebutan untuk sekolah milik PN (Perusahaan Negara) Timah, sebuah perusahaan yang paling berpengaruh di Belitong, bahkan sebuah hegemoni lebih tepatnya, karena timah adalah denyut nadi pulau kecil itu. (LP : 36)

Based on (LP: 36), In Belitong, there were two social difference school environment . The first was a PN school and the village school. They have very significant differences in sosial and cutural side. These differences where that PN school only received students whose have parents are working in PN it self.

B. Religi theme , as the following :

Data 2

Bapak yang jahitan kerah kemejanya telah lepas itu bercerita tentang perahu Nabi Nuh serta pasangan-pasangan binatang yang selamat dari banjir bandang. “Mereka yang ingkar telah diingatkan bahwa air bah akan datang ...,” demikian ceritanya dengan wajah penuh penghayatan.

“Namun, kesombongan membutakan mata dan menulikan telinga mereka, hingga mereka musnah dilamun ombak

Sebuah kisah yang sangat mengesankan. Pelajaran moral pertama bagiku: jika tak rajin sahalat maka pandai-pandailah berenang

Cerita selanjutnya sangat memukau. Sebuah cerita peperangan besar zaman Rasulullah di mana kekuatan dibentuk oleh iman bukan oleh jumlah tentara: perang Badar! Tiga ratus tiga belas tentara Islam mengalahkan ribuan tentara Quraisy yang kalap dan bersenjata lengkap.

“Ketahuilah wahai keluarga Ghudar, berangkatlah kalian ke tempat-tempat kematian kalian dalam masa tiga hari!” Demikian Pak Harfan berteriak lantang sambil menatap langit melalui jendela kelas kami. Beliau memekikkan firasat mimpi seorang penduduk Mekkah, firasat kehancuran Quraisy dalam kehebatan perang Badar. (LP : 22)

Based on (LP: 22), Andrea Hirata was strongly remember the message from Mr. Arfan that arrogance blinded their eyes and deafened their ears. As the story of Nuh prophet and his animals who survived the banjir bandang. Muhammadiyah Belitong school is the first school in Belitong.

C. Ekonomi theme , as the following :

Data 3

TAK disangsikan, jika di- zoom out , kampung kami adalah kampung terkaya di Indonesia. Inilah kampung tambang yang menghasilkan timah dengan harga segenggam lebih mahal puluhan kali lipat dibanding segantang padi. Triliunan rupiah aset tertanam di sana, miliaran rupiah uang berputar sangat cepat seperti putaran mesin parut, dan miliaran dolar devisa mengalir deras seperti kawatan

tikus terpanggil pemain seruling ajaib Der Rattenfanger von Hameln . Namun jika di- zoom in , kekayaan itu terperangkap di satu tempat, ia tertimbun di dalam batas tembok-tembok tinggi Gedong. Hanya beberapa jengkal di luar lingkaran tembok tersaji pemandangan kontras seperti langit dan bumi. Berlebihan jika disebut daerah kumuh tapi tak keliru jika diumpamakan kota yang dilanda gerhana berkepanjangan sejakera pencerahan revolusi industri. Di sana, di luar lingkaran tembok Gedong hidup komunitas Melayu Belitong yang jika belum punya enam anak belum berhenti beranak pinak. (LP: 49)

Based on (LP : 49), The wealth owned by Belitong as the richest village with its gold mine was not felt enjoyed by the citizens of Blitong it self including Andrea Hirata. Andrea Hirata was a resident who lived in slums and has a poor economy condition. The wealth of the gold mine was felt by foreigners and PN workers.

Data 4

Kekuatan ekonomi Belitong dipimpin oleh orang staf PN dan para cukong swasta yang mengerjakan setiap konsesi eksploitasi timah. Mereka menempati strata tertinggi dalam lapisan yang sangat tipis. Kelas menengah tak ada, oh atau mungkin juga ada, yaitu para camat, para kepala dinas dan pejabat-pejabat publik yang korupsi kecil-kecilan, dan aparat penegak hukum yang mendapat uang dari menggertaki cukong- cukong itu.

Sisanya berada di lapisan terendah, jumlahnya banyak dan perbedaannya amat mencolok dibanding kelas di atasnya. Mereka adalah para pegawai kantor desa,

karyawan rendahan PN, pencari madu dan nira, para pemain organ tunggal, semua orang Sawang, semua orang Tionghoa kebun, semua orang Melayu yang hidup di pesisir, para tenaga honorer Pemda, dan semua guru dan kepala sekolah—baik sekolah negeri maupun sekolah kampung—kecuali guru dan kepala sekolah PN.(LP: 55)

Based on (LP : 55), Belitong's economic power was led by PN staff and private shackles who worked on any tin exploitation concessions. They were occupied the highest stratum in a very thin layer. The middle class did not exist, or maybe there was, the head of the village, the heads of officials and public officials who did small-scale corruption, and law enforcement officers who earned money from hoarse the shackles.

Data 5

Pada abad ke-19, ketika korporasi secara sistematis mengeksploitasi timah, kebudayaan bersahaja itu mulai hidup dalam karakteristik sosiologi tertentu yang atribut-atributnya mencerminkan perbedaan sangat mencolok seolah berdasarkan status berkasta-kasta. Kasta majemuk itu tersusun rapi mulai dari para petinggi PN Timah yang disebut “orang staf” atau urang setap dalam dialek lokal sampai pada para tukang pikul pipa di instalasi penambangan serta warga suku Sawang yang menjadi buruh-buruh yuka penjahit karung timah. Salah satu atribut diskriminasi itu adalah sekolah-sekolah PN. (LP : 41)

Based on (LP : 41), when corporations systematically exploited tin, the humble culture began to live in certain sociological characteristics whose attributes reflected a striking difference as if based on class status strata. The compound caste was neatly arranged from the tops of PN Timah called "staff people" or “urang setap” in local dialect to the pipe drainers in the mining installation and the Sawang tribe who become youth tin sack sewers. One of the attributes of discrimination is the PN schools.

D .Education Theme , As The Following :**Data 6**

Beliau menorehkan benang merah kebenaran hidup yang sederhana melalui kata-katanya yang ringan namun bertenaga seumpama titik-titik air hujan. Beliau

mengobarkan semangat kami untuk belajar dan membuat kami tercengang dengan petuahnyanya tentang keberanian pantang menyerah melawan kesulitan apa pun. Pak Harfan memberi kami pelajaran pertama tentang keteguhan pendirian, tentang ketekunan, tentang keinginan kuat untuk mencapai cita-cita. Beliau meyakinkan kami bahwa hidup bisa demikian bahagia dalam keterbatasan jika dimaknai dengan keikhlasan berkorban untuk sesama. Lalu beliau menyampaikan sebuah prinsip yang diam-diam menyelinap jauh ke dalam dadaku serta memberi arah bagiku hingga dewasa, yaitu bahwa hiduplah untuk memberi sebanyak-banyaknya, bukan untuk menerima sebanyak-banyaknya. (LP : 24)

Based on (LP :24) Mr. Harfan always delivered the first lesson of steadfastness, of perseverance, of a strong desire to achieve goals. Then he conveyed a principle, that it was life to give as much as possible, not to receive as much as possible. The principle that which pushed to Andrea Hirata rise to change his life to be better.

2. Relating To Andrea Hirata Biography

Data 1

Kosen pintu itu miring karena seluruh bangunan sekolah sudah doyong seolah akan roboh. Di mulut pintu berdiri dua orang guru seperti para penyambut tamu dalam perhelatan. Mereka adalah seorang bapak tua berwajah sabar, Bapak K.A. Harfan Efendy Noor, sang kepala sekolah dan seorang wanita muda berjilbab, Ibu N.A. Muslimah Hafsari atau Bu Mus. Seperti ayahku, mereka berdua juga tersenyum. (LP : 1)

Based on (LP : 1) Andrea Hirata was a student of an unworthy school. The door frame was crooked. In the doorway stood two teachers, like hosts welcoming guests to a party. There was an old man with a patient face, Bapak K.A. Harfan Efendy Noor, or Pak Harfan the school principal and a young woman wearing a headscarf, N.A. Muslimah .

Data 2

Aku tahu beliau sedang gugup dan aku maklum bahwa tak mudah bagi seorang pria berusia empat puluh tujuh tahun, seorang buruh tambang yang beranak banyak dan bergaji kecil, untuk menyerahkan anak laki-lakinya ke sekolah. Lebih mudah menyerahkannya pada tauke pasar pagi untuk jadi tukang parut atau pada juragan pantai untuk menjadi kuli kopra agar dapat membantu ekonomi keluarga. Menyekolahkan anak berarti mengikatkan diri pada biaya selama belasan tahun dan hal itu bukan perkara gampang bagi keluarga kami. (LP : 2)

Based on (LP: 2) Due to limited costs, Andrea Hirata 's father could only afford to send Andrea Hirata in a free school without proper facilities at the Muhammadiyah Blitong School. Andrea Hirata's father could not afford to pay the cost if his son had to go to a PN school, because according to him that gave paid school for children meaning binding themselves on the cost for a dozen years and it was not an easy matter for their family.

Data 3

Setiap wajah orangtua di depanku mengesankan bahwa mereka tidak sedang duduk di bangku panjang itu, karena pikiran mereka, seperti pikiran ayahku, melayang-layang ke pasar pagi atau ke keramba di tepian laut membayangkan anak lelakinya lebih baik menjadi pesuruh di sana (LP: 3)

Based on (LP: 3) When Andrea Hirata was a child, he always looked at her father's face which was full of burdens and responsibilities to fulfill their family's needs. A bad economy condition made Andrea Hirata's father struggled make him to attend the school .

Data 4

SD Muhammadiyah, juga sekolah kampung yang paling miskin di Belitong. Ada tiga alasan mengapa para orangtua mendaftarkan- anaknya di sini. Pertama, karena sekolah Muhammadiyah tidak menetapkan iuran dalam bentuk apa pun, para orangtua hanya menyumbang sukarela semampu mereka. Kedua, karena firasat,- anak-anak mereka dianggap memiliki karakter yang mudah disesatkan iblis sehingga sejak usia muda harus mendapatkan pendadaran Islam yang tangguh. Ketiga, karena anaknya memang tak diterima di sekolah mana pun. (LP : 4)

Based on (LP: 4) Muhammadiyah Elementary School, also was the poorest village school in Belitong. There were only three reasons why parents enrolled their children here. The first, Muhammadiyah Elementary didn't require any fees, and parents could contribute whatever they could afford whenever they could do so. The second, the parents feared that their children had weak character and could easily be led astray by the Devil, so they wanted them to have strong Islamic guidance from a young age. The third, their child was not accepted at any other school.

Data 5

Guru-guru yang sederhana ini berada dalam situasi genting karena Pengawas Sekolah dari Depdikbud Sumsel telah memperingatkan bahwa jika SD Muhammadiyah hanya mendapat murid baru kurang dari sepuluh orang maka sekolah paling tua di Belitong ini harus ditutup (LP : 4)

Based on (LP: 4) Muhammadiyah schools had very few students, less than ten students, so that they got from depdikbud the school would closed .

Data 6

“Harun!.

Kami serentak menoleh dan di kejauhan tampak seorang pria kurus tinggi berjalan terseok-seok. Pakaian dan sisiran rambutnya sangat rapi. Ia berkemeja lengan

panjang putih yang dimasukkan ke dalam. Kaki dan langkahnya membentuk huruf x sehingga jika berjalan seluruh tubuhnya bergoyang-goyang hebat. Seorang wanita gemuk setengah baya yang berseri-seri susah payah memeganginya. Pria itu adalah Harun, pria jenaka sahabat kami semua, yang sudah berusia lima belas tahun dan agak terbelakang mentalnya. Ia sangat gembira dan berjalan cepat setengah berlari tak sabar menghampiri kami.(LP : 7)

Based on (LP : 7) Harun was Andrea Hirata's friend who saved the Muhammadiyah school and saved another dream of Andrea Hirata friends.

Data 7

TAK susah melukiskan sekolah kami, karena sekolah kami adalah salah satu dari ratusan atau mungkin ribuan sekolah miskin di seantero negeri ini yang jika disenggol sedikit saja oleh kambing yang senewen ingin kawin, bisa rubuh berantakan.(LP : 17)

Based on (LP: 17) The building of the Muhammadiyah School was very rundown and unfit to be a school but there was no other option for an incapable child like Andrea Hirata.

Data 8

Dasar-dasar moral itu menuntun kami membuat konstruksi imajiner nilai-nilai integritas pribadi dalam konteks Islam. Kami diajarkan menggali nilai luhur di

dalam diri sendiri agar berperilaku baik karena kesadaran pribadi. Materi pelajaran Budi Pekerti yang hanya diajarkan di sekolah Muhammadiyah sama sekali tidak seperti kode perilaku formal yang ada dalam konteks legalitas institusional seperti sapa prasetya atau pedoman-pedoman pengalaman lainnya.(LP : 30)

Based on (LP : 30) Despite its limitations, Muhammadiyah School always taught moral education to its students especially religious morals in order to be a strong and good person.

Data 9

Tuhan memberkahi Belitong dengan timah bukan agar kapal yang berlayar ke pulau itu tidak menyimpang ke Laut Cina Selatan, tetapi timah dialirkan-Nya ke sana untuk menjadi mercusuar bagi penduduk pulau itu sendiri. Adakah mereka telah semena- mena pada rezeki Tuhan sehingga nanti terlunta-lunta seperti di kala Tuhan menguji bangsa Lemuria? Kilau itu terus menyala sampai jauh malam.(LP : 38)

Based on (LP: 38) God blessed Belitong with tin to prevent boats sailing to the island from getting lost. Instead, God had intended for the tin to be a guide for the inhabitants of the island itself.

Data 10

PULAU Belitong yang makmur seperti mengasingkan diri dari tanah Sumatra yang membujur dan di sana mengalir kebudayaan Melayu yang tua. (LP: 41)

Based on (LP: 41) In Belitong island, there were two very opposite sides of the PN officials who had the opportunity to be able to attend school in PN and the poor who were only able to attend Muhammadiyah School

Data 11

Di luar tembok feodal tadi berdirilah rumah-rumah kami, beberapa sekolah negeri, dan satu sekolah kampung Muhammadiyah. Tak ada orang kaya di sana, yang ada hanya kerumunan toko miskin di pasar tradisional dan rumah-rumah panggung yang renta dalam berbagai ukuran. Rumah-rumah asli Melayu ini sudah ditinggalkan zaman keemasannya. Pemiliknya tak ingin merubuhkannya karena tak ingin berpisah dengan kenangan masa jaya, atau karena tak punya uang. (LP : 50)

Based on (LP: 50) Andrea Hirata attempted to describe the neighborhoods of several public schools, and one of them was Muhammadiyah village school. There were no rich people there, there were only poor store crowds in traditional markets and and staggering stage houses of all sizes.

Data 12

Yang dimaksud dengan sekolah kampung tentu saja adalah perguruan Muhammadiyah dan beberapa sekolah swasta miskin lainnya di Belitong. Selain

sekolah miskin itu memang terdapat pula beberapa sekolah negeri di kampung kami. Namun kondisi sekolah negeri tentu lebih baik karena mereka disokong oleh negara. Sementara sekolah kampung adalah sekolah swadaya yang kelelahan menyokong dirinya sendiri. (LP : 61)

Based on (LP: 61) The village school was a Muhammadiyah school and some other poor private schools in Belitong. In addition to Muhammadiyah schools there were several public schools in our village. But the condition of public schools were certainly better because they were supported by the state.

Data 13

Pelajaran moral nomor tiga Jika Anda cantik, hidup Anda tak tenang.

Seumpama suku-suku Badui di Jazirah Arab yang menggantungkan hidup pada oasis maka filicium tua yang menaungi atap kelas kami ini adalah mata air bagi kami. Hari-hari kami terorientasi pada pohon itu. Ia saksi bagi drama masa kecil kami. Di dahannya kami membuat rumah-rumahan. Di balik daunnya kami bersembunyi jika bolos pelajaran kewarganegaraan. Di batang pohonnya kami menuliskan janji setia persahabatan dan mengukir nama-nama kecil kami dengan pisau lipat. Di akarnya yang menonjol kami duduk berkeliling mendengar kisah Bu Mus tentang petualangan Hang Jebat, dan di bawah keteduhan daunnya yang rindang kami bermain lompat kodok, berlatih sandiwara Romeo dan Juliet, tertawa, menangis, bernyanyi, belajar, dan bertengkar. (LP :64)

Based on (LP:64) In Muhammadiyah School there was only one playground that was an old tree in front of the school. The witness to childhood drama for Andrea Hirata and his friends. In the branches they made houses. Behind the leaves they hide if they miss a citizenship lesson. In the tree trunk they wrote a promise of loyal friendship and carve their little names with a folding knife. At their prominent roots, they sat around hearing Bu Mus's story of Hang Jebat's adventures, and under the shady leaves they played frog jumps, practiced the plays of Romeo and Juliet, laughing, crying, singing, studying, and quarreling.

Data 14

Kami adalah sepuluh umpan nasib dan kami seumpama kerang-kerang halus yang melekat erat satu sama lain dihantam deburan ombak ilmu. Kami seperti anak-anak bebek. Tak terpisahkan dalam susah dan senang. Induknya adalah Bu Mus. Sekali lagi kulihat wajah mereka, Harun yang murah senyum, Trapani yang rupawan, Syahdan yang lilipu, Kucai yang sok gengsi, Sahara yang ketus, A Kiong yang polos, dan pria kedelapan— yaitu Samson—yang duduk seperti patung Ganesha. (LP : 85)

Based on (LP: 85) In a school with only 10 students, Andrea Hirata became an inseparable part with 9 small friends who became the most beautiful memories of his life, inseparable in difficult and happy.

Data 15

Lintang memotong penuh minat, kami ternganga-nganga, Bu Mus tersenyum senang. Beliau menyampingkan ego. Tak keberatan kuliahnya dipotong. Beliau memang menciptakan atmosfer kelas seperti ini sejak awal. Memfasilitasi kecerdasan muridnya adalah yang paling penting bagi beliau. Tidak semua guru memiliki kualitas seperti ini. Bu Mus menyambung, “Negeri yang terdekat itu (LP : 110)

Based on (LP: 110) Andrea Hirata had a very great teacher. she was Mrs. Muss. the only teacher in the Muhammadiyah School. She put aside the ego, no objection to college cut. Facilitating his student's brightness was most important to him. Not all teachers had this quality.

Data 16

Karena kegemaran kolektif terhadap pelangi maka Bu Mus menamai kelompok kami Laskar Pelangi. (LP : 160)

Based on (LP: 160) The view that Andrea Hirata always looked forward to and the nine of his friends were the rainbow of the sky. If the rain fell down , they could not wait for the painting of the beautiful rainbow and because of their penchant .to the rainbow then ibu Muss named theirgroup with Rainbow troop.

Data 17

Puisi ku “Aku Bermimpi Melihat Surga “

Dengan puisi ini, untuk pertama kalinya aku mendapatkan nilai kesenian yang sedikit lebih baik dari nilai Mahar, tapi hal itu hanya terjadi sekali itu saja. Puisiku ini membuktikan bahwa karya seni yang baik, setidaknya baik bagi Bu Mus, adalah karya seni yang jujur. (LP : 181-182)

Based on (LP: 181-182) For the first time, Andrea Hirata managed to create a poem entitled "I dreamed of heaven" which was the best poem for Mrs. Muss.

Data 18

Hanya ketika menyirami bunga strip ped canna beauty aku merasa sedikit terhibur. Ah, indahny bunga yang semula tumbuh liar di bukit-bukit lembap di Brazil ini. Masih dalam familia Apocynaceae maka agak sedikit mirip dengan alamanda tapi strip- strip putih pada bunganya yang berwarna kuning adalah daya tarik tersendiri yang tak dimiliki jenis canna lain. Daun hijaunya yang menjulur gemuk-gemuk kontras dengan gradasi warna kuntum bunga sepanjang musim, menghadirkan pesona keindahan purba. Orang Parsi menyebutnya bunga surga. Jika ia merekah maka dunia tersenyum. Ia adalah bunga yang emosional, maka menyiramnya harus berhati- hati. Tidak semua orang dapat menumbuhkannya. Konon hanya mereka yang bertangan dingin, berhati lembut putih bersih yang mampu membiakkannya, ialah Bu Muslimah, guru kami. (LP : 163)

Based on (LP: 163) Only when watered the Canna Striped Beauties, Andrea Hirata feel a slight consolation. Though that such a beautiful flower originates from the damp wilderness of the Brazilian hills. It was still in the Apocynaceae

family, which was why it slightly resembles the allamanda, but the white stripes on its yellow flowers were a distinctive feature that no other Canna possesses. It was plump, green, creeping leaves bear a striking ontrast to the color gradation in its blossoms year-round, emanating a primeval beauty. The Persians called them heaven's flowers. When they bloom, all the world smiles. They were emotional flowers, so one must water them carefully. Not everyone could grow them. It was been said that only one with a green thumb and a gentle and pure heart could cultivate them, and that was Bu Muss.

Data 19

Aku juga mengeluh karena hukum yang tak pernah memihak orang kecil: sadel yang terlalu tinggi, para koruptor yang bebas berkeliaran seperti ayam h utan, Syahdan yang berat meskipun badannya kecil, dunia yang tak pernah adil, dan baut dinamo sepeda yang longgar sehingga gir- nya menempel di ban akibatnya semakin berat mengayuhnya dan menyalakan lampu sepeda di siang bolong ini persis kendaraan pembawa jenazah. (LP : 198)

Based on (LP: 198) Andrea Hirata also complained about the unfair law. Laws that never took sides in small people. The law was like a saddle that was too high, the corruptors were free to roam like a chicken. , Shahdan whose weight was small, the world was never fair, and the bike dynamo bolts were loose so the gears were attached to the tires as a result of the heavier paddling and the lights of bicycles in broad daylight was exactly the vehicle of the corpse's corpse.

Data 20

Di sana hiruk pikuk para karyawan rendahan PN Timah, pengangguran, bromocorah, pensiunan, pemulung besi, polisi pamong praja, kuli panggul, sopir mobil omprengan, para penjaga malam, dan pegawai negeri. Pembicaraan mereka selalu seru, tapi selalu tentang satu topik, yaitu memaki-maki pemerintah. (LP : 199)

Based on (LP: 199) There was the hustle and bustle of PN Timah's unemployed, unemployed, bromocorah, retired, iron scavengers, coworkers, porters, omprengan car drivers, night watchmen, and civil servants. Their speeches were always exclamation, but always about a topic, which was cursing the government.

Data 21

Bagi sebagian warga Muhammadiyah, karnaval justru pengalamanyang kurang menyenangkan, kalautidak bisa dibilang traumatis. Karnaval kami hanya terdiri atas serombongan anak kecil berbaris banjar tiga, dipimpin oleh dua orang siswa yang membawa spanduk lambang Muhammadiyah yang terbuat dari kain belacu yang sudah lusuh. Spanduk itu tergantung menyedihkan di antara dua buah bambu kuning seadanya. (LP : 219)

Based on (LP: 219) For some Muhammadiyah residents, carnival was an unpleasant experience. The carnival consisted only of a group of young children marching in three lines, led by two students carried banners of Muhammadiyah

emblem made of calico cloth that has been worn. The banner hung miserably between two yellow bamboo pots.

Data 22

“Tak ada petani, buruh timah, guru ngaji, atau penjaga pintu air lagi untuk karnaval tahun ini!” teriaknya lantang, kami terkejut.

Dan ia berteriak lagi.

“Semua kekuatan sekolah Muhammadiyah akan kita satukan untuk satu hal!!!.

Kami hanya terperangah, belum mengerti apa maksudnya, tapi Mahar optimis sekali. (LP :225)

Based on (LP: 225) At the Muhammadiyah carnival, enlivened by a poem made by Mahar. She was one of Andrea Hirata's best friends. And she shouted "All the strength of Muhammadiyah school will we unite for one thing !!!". Andrea Hirata just stunned, do not understand what it mean, but Mahar was very optimistic.

Data 23

“Tabahkan hati kalian, keluarkan seluruh kemampuan!” ledak Bu Mus memberi semangat kepada kami, para mamalia. Pak Harfan sudah tidak bisa bicara apa-apa. Tangannya membekap dada seperti orang berdoa. (LP : 240)

Based on (LP: 240) Not only Mahar, but also Mrs. Muss who appeared on the carnival. Mrs. Muss encouraged Andrea Hirata and her friends. A simple sentence that burned emotions. " Bring your heart out, take out all the power! "

Data 24

Pak Harfan, Bu Mus, dan guru-guru kami sangat bangga dan seolah tak percaya melihat murid-muridnya memiliki kemampuan seperti itu. Mereka tak sadar bahwa kami menderita berat karena gatal dan gerakan kami tak ada hubungannya dengan Moran, cheetah, dan bunyi-bunyian tabla yang memecah gendang telinga.
(LP : 245)

Based on (LP: 245) Mr. Harfan, Mrs. Mus, and teachers of Andrea Hirata were very proud and disbelieving to see their students have such abilities. They were unaware that Andrea Hirata and her friend were suffering from failure.

Data 25

Bu Mus tak berminat mendebatku dan kulihat perubahan wajahnya. Pastilah instingnya selama bertahun-tahun menjadi guru secara naluriah telah membunyikan lonceng di kepalanya bahwa hal ini sedikit banyak berhubungan

dengan urusan cinta monyet. Dengan jiwa penuh pengertian dan sebuah senyum jengkel beliau mengiyakan sambil menggeleng-gelengkan kepala.

“Asal jangan kau hilangkan lagi kapur-kapur itu, perlu kau tahu, kapur itu dibeli dari uang sumbangan umat!. (LP : 250-251)

Based on (LP: 250-251) Andrea Hirata was often wrote her phrases with chalk and blackboards. It must have been instinctively for many years that the teacher instinctively sounded the bell in his head that it was a bit more related to the affairs of love. With a soul full of understanding and an irritated smile he agreed, shaking his head. you do not remove the lime, you need to know, the chalk was bought from the donation money of the Ummah !. Mrs. Muss intended to keep Andrea Hirata from throwing away the goods that were donated by local residents.

Data 26

"Ya, Allah, cita-citaku adalah menjadi seorang penulis atau pemain bulu tangkis, tapi jika gagal jadikan aku apa saja kalau besar nanti, asal jangan jadikan aku pegawai pos. Dan jangan beri aku pekerjaan sejak subuh."

"APA anak-anak muda di kelas ini sudah boleh menerima surat cinta, Ibunda Guru?" (LP : 278)

Based on (LP: 278) The ideal of an Andrea Hirata since childhood became a writer or badminton player. Since he was child, he also like to write letters given to his friends and teachers at school.

Data 27

Aku baru saja ditinggalkan oleh seseorang yang telah memenuhi hatiku sampai meluap-luap selama lima tahun terakhir ini. Lalu dengan tiba-tiba pagi ini, ia begitu saja tercabut dari kehidupanku. (LP : 299)

Based on (LP: 299) Andrea Hirata felt in love with a girl named Aling. Aling was a woman loved by Andrea Hirata since childhood and first love for Andrea Hirata They have a relationship for five years. However, Aling just passed Andrea Hirata with a letter.

Data 28

Air yang menggenang seperti kaca di mata Bu Mus dan laki-laki cemara angin itu kini menjadi butirbutiran yang berlinang, air mata kemenangan yang mengobati harapan, pengorbanan, dan jerih payah.

Hari ini aku belajar bahwa setiap orang, bagaimana pun terbatas keadaannya, berhak memiliki cita-cita, dan keinginan yang kuat untuk mencapai Cita-cita itu mampu menimbulkan prestasi-prestasi lain sebelum cita-cita sesungguhnya tercapai. Keinginan kuat itu juga memunculkan kemampuankemampuan besar yang tersembunyi dan keajaibankeajaiban di luar perkiraan. Siapa pun tak pernah membayangkan sekolah kampung Muhammadiyah yang melarat dapat mengalahkan raksasa-raksasa di meja mahoni itu, tapi keinginan yang kuat, yang

kami pelajari dan petuah Pak Harfan sembilan tahun yang lalu di hari pertama kami masuk SD, (LP : 383)

Based on (LP: 383) For the first time, Andrea Hirata's friends like Mahar, the latter succeeded the name of the Muhammadiyah school. Andrea Hirata's teacher like Mrs. Muss. Mir. Arfan was very touched by the efforts of his proteges.

Data 29

Semua orang merubung ingin tahu, Beberapa peminat, termasuk aku, sampai naik ke atas dahan-dahan rendah filicium agar dapat membaca pesan Tuk. Tangan Mahar gemetar memegang gulungan kertas keramat itu dan wajah Flo memerah menahan girang, ia melonjak-lonjak tak sabar menunggu kejutan yang menyenangkan. Semua orang merasa tegang dan sangat ingin tahu. Mahar perlahan-lahan membuka gulungan kertas itu dan di sana, di kertas itu tertulis dengan jelas:

“Pesan tuk-bayan-tula untuk kalian berdua, kalau ingin lulus ujian: buka buku, belajar!!” (LP :424)

Based on (LP: 424) Mahar and Flo went to a shaman. They hope to be given ease and passing the exam. However, t shaman actually gave them a piece of paper that read "" A tidal-to-you message, if you want to pass the exam: open a book, study!
"

Data 30

Senin pagi, kami semua berharap menjumpai Lintang dengan senyum cerianya dan kejutankejutan barunya. Tapi ia tak muncul juga.

Ketika kami sedang berunding untuk mengunjunginya, seorang pria kurus tak beralas kaki masuk ke kelas kami, menyampaikan surat kepada Bu Mus.

Begitu banyak kesedihan kami lalui dengan Bu Mus selama hampir sembilan tahun di SD dan SMP Muhammadiyah tapi baru pertama kali ini aku melihatnya menangis.

Air matanya berjatuhan di atas surat itu "Ibunda guru,

Ayahku telah meninggal, besok aku akan kesekolah.."

Salamku, Lintang. (LP : 429)

Based on (LP: 429) One of Andrea Hirata's companions who for has been his friend at elementary school and Muhammadiyah junior high school was Lintang who gave bad grief news that his father passed away. It made Mrs. Muss feeling very sad.

Data 31

Kami melepas seorang sahabat genius asli didikan alam, salah seorang pejuang Laskar Pelangi lapisan tertinggi. Dialah ningrat di antara kami. Dialah yang telah menorehkan prestasi paling istimewa

dan pahlawan yang mengangkat derajat perguruan miskin ini . (LP : 431)

Based on (LP: 431) Lintang was a very genius of Andrea Hirata's friend and one of the warriors of Laskar Pelangi who have gained the most special achievement as well as the hero who upgraded this poor college degree.

Data 32

Hari ini aku kehilangan teman sebangku selama sembilan tahun. Kehilangan ini terasa lebih menyakitkan melebihi kehilangan A Ling, karena kehilangan Lintang adalah kesia-siaan yang mahabesar. ini tidak adil. Aku benci pada mereka yang berpesta pora di Gedong dan aku benci pada diriku sendiri yang tak berdaya menolong Lintang karena keluarga kami sendiri melarat dan orangtua-orangtua kami harus berjuang setiap hari untuk sekadar menyambung hidup . (LP : 432)

Based on (LP: 432) While one of the rainbow warriors was unable to continue his schooling, Andrea Hirata was incapable of doing anything "to help Lintang. On the other hand, the rich actually feasted without helping the poor around them.

Data 33

Namun bagaimanapun aku berusaha menguatkan diri, kenyataannya aku hampir mati lemas ditumpuki kegagalan demi kegagalan. Bagaimanapun dulu Pak Harfan

dan Bu Mus mengajarku agar tak gentar pada kesulitan apa pun, namun pada titik ini dalam hidupku ternyata nasib telah menghantamku dengan technical knock out. (LP : 323)

Based on (LP: 323) Andrea Hirata almost surrendered her moment of failure after failure. Anyway, Mr. Harfan and Mrs. Mus taught Andrea Hirata not to be afraid of any difficulty in order not to give up easily.

Data 34

“Ya, Allah, bukan kah dulu pernah kuminta jika aku gagal menjadi penulis dan pemain bulu tangkis maka jadi-kan aku apa saja asal bukan pegawai pos! Dan jangan ben aku pekerjaan mulai subuh ...!!“ Tuhan menjawab doaku dulu persis sama seperti yang tak kuminta. Begitulah cara Tuhan bekerja. (LP : 441)

Based on (LP: 441) Andrea Hirata always prayed for her self and beloved person , he was not abstain , he managed to open the library in bangka Belitung and set up a school for children .

Data 35

“Aku harus mendapatkan beasiswa itu!” demiklan kataku dalam hati setiap berada di depan kaca. Aku benar-benar bertekad mendapatkan beasiswa itu karena bagiku

ia adalah tiket untuk meninggalkan hidupku yang terpuruk. Lebih dan itu aku merasa berutang pada Lintang, A Ling, Pak Harfan, Bu Mus, Laskar Pelangi, Sekolah Muhammadiyah, dan Herriot. (LP : 460)

Based on (LP: 460) Andrea Hirata struggled to get a scholarship to change her life. Andrea Hirata was felt indebted to A Ling, Mr. Harfan, Mrs. Muss, Laskar Pelangi and Muhammadiyah School. Andrea Hirata was devoted to be able to boast of them all.

Data 36

Aku lega terutama karena aku telah membayar utangku pada Sekolah Muhammadiyah, Bu Mus, Pak Harfan, Lintang, Laskar Pelangi, A Ling, bahkan Herriot dan Edensor. Setiap titik yang aku singgahi dalam hidupku selalu memberiku pelajaran berharga. Sekolah Muhammadiyah dan persahabatan Laskar Pelangi telah membentuk karakterku, A Ling, Herriot, dan Edensor telah mengajarku optimisme dan menunjukkan bahwa jalinan nasib dapat menjadi begitu menakjubkan . (LP : 462)

Based on (LP: 462) The success achieved by Andrea Hirata at this time made him felt relieved that he has managed to pay debts to the Muhammadiyah School, Bu Mus, Mr. Harfan, Latitude, Laskar Pelangi, A Ling, even Herriot and Edensor. Every point that Andrea Hirata snaked in his life always gave him valuable lessons. The Muhammadiyah School and the Laskar Pelangi friendship have

shaped its character, A Ling, Herriot, and Edensor have taught him optimism and show that the fabric of fate could be so amazing.

Data 37

Tak dapat dikatakan bahwa seluruh alumni sekolah Muhammadiyah Belitong telah menjadi orang yang sukses apalagi secara material namun para mantan pengajar sekolah itu patut bangga bahwa mereka telah mewariskan semacam rasa bersalah bagi mantan muridnya jika mencoba-coba berdekatan dengan khianat terhadap amanah, jika mempertimbangkan dirinya merupakan bagian dan sebuah gerombolan atau rencana yang melawan hukum, dan jika membelakangi ayat-ayat Allah. (LP : 487)

Based on (LP: 487) Andrea Hirata could be a success because of her honest personality and persistent hard work, Andrea Hirata never betray to the message, chest on the road always in the way of Allah. All that could not be separated from the role of all teachers in the school muhammadiyah.

Data 38

Pak Harfan dan mantan pengajar perguruan Muhammadiyah hingga kini tak pernah berhenti mendengungkan syiar Islam. Mereka bangga memikul takdir sebagai pembela agama. Bu Mus dan guru- guru muda Muhammadiyah mendapat kesempatan dan Depdikbud untuk mengikuti kursus Pendidikan Guru (KPG) lalu

diangkat menjadi PNS. Bu Mus sekarang mengajar Matematika di SD Negeri 6 Belitong Timur. Beliau telah menjadi guru selama 34 tahun dan mengaku tak pernah lagi menemukan murid-murid spektakuler seperti Lintang, Flo, dan Mahar. (LP : 488)

Based on(LP: 488) Mr. Harfan and former teaching professor of Muhammadiyah until now has never stopped buzzing syiar Islam. They were proud of enduring destiny as a defender of religion. Mrs. Muss and Muhammadiyah youth teachers had the opportunity and the Education Department took the Teacher Education course (KPK) and then became civil servant. Mr. Muss now teaches Mathematics at SD Negeri 6 Belitong Timur. She has been a teacher for 34 years and claimed he has never found such spectacular students as Lintang, Flo, and Mahar.

B. Findings

This section discussed the findings of the data analysis. From the findings, it was found:

1. The theme of Laskar Pelangi novel was about the complexity of Ikal's life in Laskar Pelangi. They were including:

- a. Social Theme
- b. Religi Theme
- c. Economy theme
- d. Education Theme

2. The researcher found there were relationship between Andrea Hirata's biography as an author with Laskar Pelangi novel. The following was the answer of the research problem.

Andrea Hirata was someone who liked to dream in the run of his life. However, the dream she would try to become a reality. In the Novel she was more telling about his past in Belitung. So the story was in the Novel was true – true was the same as the original place of the occurrence of the incident.

The language style of Andrea Hirata was considered a good and very interesting style, in the novel there were not only the use of Indonesian language but also the use of Malay language, which often made the readers confused and guessed what the language wanted to convey.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presented the conclusion and suggestion dealing with the findings of the analysis. It presented the summary of the findings which were discussed in the previous chapter.

A. Conclusion

1. According to the analysis, the theme of Laskar Pelangi novel was the complexity of Ikal life in Laskar Pelangi, they included social, religion economy and education themes.

2. There was relationship between Laskar Pelangi novel to Andrea Hirata's biography ; Andrea Hirata's viewpoints in Laskar Pelangi novel was humanism universal views that consisted of education, religious views, art, social, culture, economic and moral values. Handrea Hirata's religious views showed that He Allah with them. Andrea Hirata's art, culture, and moral values indicated a call to keep the sublime values and ideals of art and culture. In Handrea Hirata's social views of the novel there is a difference status in Belitong. Society the lives of poor people who only worked as porters of PN Timah whose condition was very contarst to the life of PN Timah staff. Handrea Hirata's economic views indicated a rejection of deferen base on caste of group, labeling the communist and capitalis teconomic activity.

B. Suggestion

The results of this research provided a description of the author's biography between elements of each novel, the author's worldview, and social structures that come to condition of the novel; it is suggested to:

1. Teachers, *Laskar Pelangi* can be used as learning material of literary appreciation. Giving material about the novel by the teacher should not only in examining the element of intrinsic, but continue on the world view of the author which capable to provide the understanding of the story to the students.
2. Students, they should more understand about the literary material by reading the novel by relating it to the reality of the author's life. Students will get experiences and knowledges by reading novel.
3. Readers, they should implement the positive values in literary works that have been read in behave to the society. *Laskar pelangi* is a matery of literary reading that have a good quality. So the society is suggested to read the novel. Also to improve their ability in understanding about literary criticism especially biographical criticism.
4. Other researchers, they should improving this research in literature. So that it can be able to increase the existence of literature in society. This research will enrich literary criticism field which can be used for references of their research and to help the those who are interested in this research. Further research can investigate by using biographical criticism completely and deeply with another context as the object of analysis.

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