THE NARRATIVE OF EXCOMMUNICATION AND PRESENCE OF THE GHOST CHARACTER IN THE NOVEL
HANIYAH DAN ALA DI RUMAH TETERUGA BY ERNI ALADJAI

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ABSTRACT

Literature that describes the setting or written by authors from eastern Indonesia becomes increasingly important as public awareness of that gap. This research fulfills that need by discussing the novel Haniyah dan Ala di Rumah Teteruga by Erni Aladjai. This research aims to describe the narrative of excommunication and selection of the ghost character in that conflict. This research uses a sociological theory approach and a conflict theory approach which is carried out using a qualitative method and based on a literature study. This research found that the excommunication narrative shows a social problem that is trying to be solved but becomes obscured since the clues were carried out by a ghost character. The ghost character in the story has another functions in the story, such as support the effectiveness of the story, trigger emotional impressions, and connects the story with historical events during the Dutch colonial period. Although considered as an abnormal choice of character, the ghost's presence in the narrative of excommunication builds parallel relationship to imply the idea of social criticism for a society that is obsessed with mysticism to repressive to the voices of truth.

KEYWORDS: Conflict, Excommunication, Ghost Stories, Past

INTRODUCTION

At first, modern Indonesian literature did not give equal attention to literary works and their authors. This could not be separated from certain factors, such as Balai Pustaka's restriction to the "wild category" and the anthology Gema Tanah Air by H. B. Jassin (1948) which excluded authors suspected of being affiliated with the PKI. This condition is aggravated by access to education, literacy systems, and works that only thrive in the capital and its surroundings. On the other hand, eastern Indonesia is no less prosperous with its natural wealth, especially during the colonial period. This glory faded due to political, economic, and development interests that were increasingly concentrated in Batavia or also known as Jakarta in this day. The disparity between the western and eastern regions lasted until the post-reformation period which became an important milestone in the life of the Indonesian people. Awareness of social inequality in eastern Indonesia is becoming an increasing issue, including in its literary dynamics. This situation supports the
emergence of new literary works and authors from eastern Indonesia that have never been discussed by critics, such as in Maman S. Mahayana's *Ringkasan dan Ulasan Novel Modern Indonesia* (2007).

Works of literature that carry narratives from eastern Indonesia can enrich Indonesian literary treasures. Therefore, new research on literary works with this background will be increasingly needed to unlock more knowledge stored in them. This research also contributes to meeting these needs by discussing a novel entitled *Haniyah dan Ala di Rumah Teteruga* by Erni Aladjai published by Kepustakaan Populer Gramedia (KPG) in 2021. Erni Aladjai as the author of the novel was born in Makassar on June 7, 1985. *Haniyah dan Ala di Rumah Teteruga* won third place in the DKJ Novel Competition in 2019, then published by KPG in January 2021. This novel describes the life of the Maluku people, precisely in Kon Village which is surrounded by clove farming. This natural blessing also invites disaster due to the interests of the rulers through a series of policies that oppress the community. Under conditions of irony, the people described in the novel still live in tolerance with various backgrounds and open to migrants from outside the Maluku region. However, this society condition is contrary to a conflict against one character which leads to an event of excommunication. This collective attitude is increasingly doubted as a wise value when the community only develops mystical issues around the victim as the reason to excommunicated the victim. With the basis of that criticism, this study aims to describe the narrative of excommunication and the motives that the author wants to present in the novel more broadly.

On the other hand, the narrative of excommunication cannot be excluded from the involvement of other characters. One of them is a character in the form of a ghost. In mysticism, including in Indonesia, ghost figures are described as invisible beings from the supernatural world. His presence that haunts humans tends to be motivated by unfinished business while in the world. Ghost stories exist in various forms of literature (Britannica, 2012). The ghost figure as a mystic concept in community culture has developed as a commodity in various forms of art, including literary works. In modern literature, ghost characters have existed since one of William Shakespeare's *Hamlet* (Britannica, 2012). Modern Indonesian literature that used supernatural themes can be found in several works, such as series of *dongeng lelembut* in *Majalah Panjebar Semangat* that using ghost presence to connect with interest values in Javanese life value (Wasono, 2015: 236). Over time, ghost figures in modern stories also evolve from scary descriptions to characters who befriend humans to fulfill new functions. This character is found in the novel *Haniyah dan Ala di Rumah Teteruga*. A ghost character in the form of a small child becomes a friend to the main character who is bullied in her real life.

The ghost's past in this novel is also connected with the tragic and mysterious past of the victim of excommunication. Therefore, he also plays a role in the narrative of excommunication by giving the truth into the story which can be an initial clue to mediate the conflict. However, his presence as a ghost which only can be seen by the main character complicates his role so the excommunication still happen until the end of the story. This condition indicates that the author's complex reasons behind the selection of ghost characters in the story. With the above background, this research is expected to be able to open the reader's insight regarding the social and community conditions in eastern Indonesia, especially those described in the novel.
RESEARCH PROBLEMS AND OBJECTIVES

Based on the critical points in the background, several focus problems are formulated in this research. The image of a "good-natured ghost" that provides clues to the story of a human character who experiences "excommunication" creates ambiguity in the general concept of the ghost that should be scary so it deserves to be investigated in more depth. From these problems, two important questions are formulated that must be answered through this research. First, how is the "narrative of excommunication" in the novel constructed through the text? Second, why is the author picked the ghost character in the excommunication narrative?

With the formulation of the problem, this study aims to explain the narrative of excommunication in the novel in depth, both descriptively and the concept of the community thought that underlies this attitude. This study also aims to dissect the author's reasons for the presence of ghost characters in the problems of society described in the novel.

SIGNIFICANCE OF RESEARCH

This research is the first scientific research to discuss the novel Haniyah dan Ala di Rumah Teteruga since its publication in January 2021. In "Pertanggungjawaban Juri Sayembara Novel Dewan Kesenian Jakarta 2019", the advantages of the novel lie in the deep atmosphere and tradition of Maluku, while its shortcomings lie in terms of grammar and spelling. Sudarmiyanti (2021) also argues that there is a strong impression of local colors with mystical elements after reading the novel. Awareness of the cultural richness of eastern Indonesia, especially in Maluku, is one of the important values that can be learned from the novel. The journal entitled "The Views of Figures on Religious Differences in Erni Aladjai's Kei Novel: Structural Analysis" by Dia Kanti Rahayu (2018) is also used as an analytical review of other novels written by Erni Aladjai. It is known that Erni Aladjai is an author who likes to bring people from various backgrounds into his novels.

This research develops a rare perspective of analysis of sociology in literary works, specifically regarding the narrative of excommunication. One example of research with a similar topic is the journal entitled "Wacana Pengucilan Sosial dalam Kuburan Wayan Tanggu by Gde Aryantha Soethama" by I Made Sujaya (2014) which discusses the discourse of excommunication based on local laws that apply to indigenous Balinese people. To provide a new perspective, this study analyzes excommunication based on a different basis, specifically on mystical issues that are deliberately perpetuated by society.

On the other hand, there is a lot of research that discusses ghost figures in folklore to modern fiction. The journal entitled "Kuntilanak: Ghost Narratives and Malay Modernity in Pontianak, Indonesia" by Timo Duile (2020) and the dissertation entitled "Dongeng Lelembut di Rubrik Alaming Lelembut: Ciri, Makna, dan Fungsinya bagi Majalah Panjebar Semangat dan Masyarakat Jawa" by Sunu Wasono (2015) is used as an analytical review of ghost stories and their position on readers and society. This study provides a new perspective regarding various functions of ghost presence in the story to explain the author's reason who use it as a form of social
criticism.

THEORETICAL REVIEW

Research on literary works can be done through several approaches, one of which is an extrinsic approach that links literature with its social context (Wellek & Warren, 1989: 71). One type of extrinsic approach that considers aspects of social life and society is the sociology of literature (Damono, 1978: 2). Three classifications need to be considered in the sociological approach to literary works, one of which is the social function in literary works (Watt, 1964: 300-313). This research focuses on the placement of social functions in literary works as objects to be analyzed. The main theme obtained through this research is carried out by first screening the social values of the two topics and the ideas that the author wants to convey. In the end, the resulting theme/idea becomes a reflection of the author's will by refocusing on the events that occur throughout the novel's storyline, one of which is through conflict.

In general, conflict is a dispute between one party and another, society, nature, or a different point of view in his mind (Sudjiman, 1988: 35). Conflict signifies the existence of an issue, intensive story development, and becomes a tool to resolve with some agreement (Tjosvold & Tjosvold, 1995: 184). However, not every conflict in a literary work can lead to a complete solution and not all literary works emphasize conflict. A narrative is a literary work that tends to be built through conflict to get closer to the upheavals experienced in real life. In literary studies, conflict can occur after instability in the storyline (Kenney, 1966: 17). This instability can be marked through a series of changes, such as the character's attitude that gives anomaly to other story elements that trigger threats and conflicts with the initial conditions told. Conflict can also be a determining aspect of the function of literature. Horatius formulated the concept of dulce et utile (beautiful and useful) in finding the function of works of art (including literature) that must exist and complement each other (Wellek & Warren, 1989: 24). Conflict can grow the function of beauty in emotional impression by contrasting the thoughts and emotions to trigger the reader's feelings. Its utility function can also be felt after the reader understands the character's behavior in resolving the conflict. Regardless of the character's destiny until the end of the story, the conflict he experiences remains a useful learning point in real life. Conflict can also be a starting point in dissecting the main ideas/themes that a literary work wants to present by inviting the reader to enter the story and explore it. Conflict can display opposition to the parties that play a role in it, such as good and bad or win and lose. This contradiction builds a theme that is often found in didactic literature (Sudjiman, 1988: 50). This didactic nature ultimately indicates another function of utility in literary works. This theoretical basis is applied to find the author's theme or idea of the narrative of excommunication described in the novel.

In literary terms, the term of excommunication is divided into three categories, namely portains of actual excommunicates; non-historical, fictional excommunicates; and excommunicated writers (Ziolkowski, 2014: 373). Non-historical, fictional excommunicates is a category that fits the event experienced by Naf Tikore since there were no historical events related to the story of the Maluku people. However, the presence of ghosts in the novel provides other clues regarding the history of the Maluku people, precisely in the oppression in the clove farming environment. This can be marked by the presence of Madoka Ido as a ghost who reminds of the oppression system that once tormented the Maluku people during the Dutch colonial period.
RESEARCH METHODS

This research used the qualitative method through the process of critically reading the text. The process of critical reading will lead to the mapping of ideas that are interrelated or even contradictory. Therefore, the data in this study were analyzed using descriptive methods, namely by looking for appropriate and sufficient descriptions of all activities, processes, and objects from research data sources (Basuki, 2006: 110). The description process relates to the patterns of conflict between the characters and the ideas that appear behind them. This research is also based on the literature study method since the data's source originating from books, journals, or other library sources, both in physical and electronic form (Hadi, 1967: 3). The literature study method is applied to locate the corpus under study, especially the historical, social, and cultural contexts from the era described in the novel. This research cannot use direct observation to locations related to the novel's setting through considerations of distance, cost, and conditions. Therefore, the references to strengthen this research are taken through library sources which available by physically or online.

There are several stages that we do in this research. First, identify the object or corpus of this research, namely the novel Haniyah dan Ala di Rumah Teteruga by Erni Aladjai. Second, read this novel critically (close reading) to obtain interpretations. Third, identify the main research topics after exploring the object of research critically. Fourth, analyze the pattern of conflict as one of the builder parts of the novel. Fifth, identify minor themes after the conflict points so that they can build on the main themes. Last, identify new ideas based on the themes construct from the conflicts in the novel.

ANALYSIS

The Narrative of Excommunication in the Literature

Excommunication can be traced through its definition in English. The ex-morpheme in this term indicates a former communication that is no longer (Galloway, Thacker, & Wark, 2014: 16). This definition following the conditions experienced by Naf Tikore as a victim of the attitude of the people who no longer communicate with him, even though he remains part of the community environment. In other words, excommunication can be defined as a communication relationship that no longer exists between one party and its social environment. In the Christian tradition, the excommunicated Christian remains a Christian, but is barred from participation in Church ritual (Galloway, et al., 2014: 15). This is following the condition of Naf Tikore who was not expelled from Kon Village, but most of the residents agreed to stay away from him. However, a community group ostracizes based on a strong basis such as violated customs and traditions or committed a crime. Along with its development, excommunication became a social sanction that was often used for reasons that did not take into account the facts, such as mystical issues that were defended by the residents to exclude Naf Tikore in the novel. In terms of literature, the excommunication is divided into three categories, one of which is non-historical, fictional excommunicates (Ziolkowski, 2014: 373). This category is following the narrative of the excommunication of Naf
Tikore in the novel because there is no relationship between excommunication and real events in the history of the Maluku people. Nevertheless, the narrative of excommunication against Naf Tikore remains a reflection of the attitude of the people who have an important role in building the novel.

**Context of Excommunication of Naf Tikore by Residents of Kon Village**

The narrative of excommunication analyzed in the novel is a conflict between humans and social groups. Naf Tikore has become the victim who has not resisted since being excommunicated by the residents of Kon Village due to mystical issues that have developed since the tragedy of his parents' death. Since being the only living witness who doesn't tell the truth about the tragedy, the villagers of Kon have suspected Naf Tikore of mystical accusations surrounding his family's cursed clove plantation. Regardless of the facts regarding these accusations, the attitude of the community as perpetrators and Naf Tikore as victims in the conflict builds a narrative of excommunication against one party who is powerless with a mass will. An example of the attitude of the population when meeting with Naf Tikore can be seen in the following quote.

“Mereka menampakkan muka tak senang dengan kemunculan Naf Tikore. Sebagian orang menyeringir, seperti usaha untuk menghindarinya, seperti juga takut padanya.” (Aladjai, 2021: 59).

The attitude of the people of Kon Village illustrates the views of the Indonesian people who are still attached to mysticism. The mystical concept becomes an escape for humans under pressure, indecision, and worry (Lubis, 2001: 6). Despite embracing their respective religions, the residents of Kon Village are still more inclined to mystical issues to explain events that are not yet known to be true. This attitude also resulted in the excommunication of Naf Tikore to last until the end of the story. The excommunication of Naf Tikore makes a sad impression when contrasted with the living conditions of the people of Kon Village itself. They also welcome immigrants from outside the village with open arms. This attitude can be seen from the tradition of immigrants during the clove harvest season who work as cude laborers. Cude or Bacude is a term for activities after harvesting cloves in Maluku clove farming by separating the clove fruit from the stalk that is still attached (Rahman, et al., 2013: xiii). In addition, there are also immigrants from outside the island with the aim of trading. The attitude of the residents with the newcomers also can not occur without peaceful conditions between residents living in diversity.

“Rumah Teteruga terletak di Kampung Kristen dan keluarga Haniyah satu-satunya keluarga Islam di situ. Semua tetangga baik pada mereka dan Haniyah tidak pernah bermasalah dengan tetangganya. Jika orang kampung Kristen dan kampung Cina pergi ibadah ke gereja, orang kampung Islam dan kampung nelayan pergi ke masjid. Naf Tikore tidak beribadah ke masjid dan tidak pula pergi ke gereja.

“Bukan Muslim, bukan Kristen, sudah sepantasnya dia tinggal di hutan,” begitulah beberapa orang desa menghakimi Naf Tikore.” (Aladjai, 2021: 23).
This condition does not felt by Naf Tikore who being excommunicated by the surrounding community. In addition to accusations of his family's tragedy, Naf Tikore's ex-communication is getting worse by the assumption that he was following a heresy because he had never visited a place of worship. Religion is indeed one of the benchmarks for assessing a person's personality in the view of society in the novel. The mystical issues regarding Naf Tikore can be seen in the following quotation.

“Naf Tikore tidak percaya Tuhan.
Naf Tikore memiliki ranjang berkelambu merah di rumah hutannya, ranjang itu diperuntukkan untuk istri jinnnya.
Naf Tikore berpantang makan gurita, karena ia bersekutu dengan mokorumbu.” (Aladjai, 2021: 28).

However, the author still describes Naf Tikore with kindness attitude to others. Therefore, there is an exception in the attitude of excommunication through several figures who doubt the bad issues about Naf Tikore. The first character is Ongdon who was saved and became the adopted son of Naf Tikore. The second character is Ko’ Frens, a collector who witnessed Naf Tikore’s honesty in selling cloves. The third character is Alfonso who acknowledges the kindness of Naf Tikore when saving Ongdon. Ala is not only the main character in the novel but also the fourth character who also believes with the kindness in Naf Tikore. Ala is the first to dare to question the attitude of the people of Kon Village. The presence of Naf Tikore, who is always hostile to the residents, ultimately triggers a sense of compassion in Ala's mind, as well as an impression on the reader in the end.

The Impact of Excommunication on Naf Tikore as a Victim

The practice of excommunication can harm victims since they cannot socialize in community relationships. This condition is contrary to human nature as social beings who need other people in their daily lives. However, Naf Tikore does not show psychological symptoms such as trauma and depression. He also did not try to fight back by defending himself from mystical issues accused by the population. Naf Tikore's attitude that allowed the excommunication was motivated by his principle not to avenge the bad attitude toward him. This value was expressed by Naf Tikore through the story of the blind swordsman that he told Ala. The blind swordsman was scorned by a younger swordsman. Even though the residents suggested revenging against him, the blind swordsman gave the opposite response, as he expressed in the following quote.

“Saya tidak merasa terhina dengan apa yang dia katakan. Jika saya turun ke desa dan mencarinya, berarti saya menyepakati hinaan itu, membutuhkan dua jiwa untuk menciptakan hinaan dan kemarahan, jiwa saya tidak ikut dalam bagian itu.” (Aladjai, 2021: 129).

Naf Tikore also experienced difficulties in clove farming. He inherited the clove land from his father, while Tago Tikore himself got the land from Tuan Vlinder who had worked for him as a foreman in the same place. During the harvest season, it takes a lot of labor to harvest and do cude.
Naf Tikore had to find laborers from other islands since there were no residents of Kon Village willing to work on his land because of mystical issues in Naf Tikore's clove land.

The Presence of a Ghost Character in the Novel

The ghost character in the novel introduces himself by the name Madika Ido. Ala can see it because of the inner eye ability she has since born. They have been friends since that night. Furthermore, Ido regularly meets Ala to tell her about her past life as a slave on Tuan Vlinder's clove farm. Ido's parents were clove farmers who got killed by soldiers consisting of local people who sided with the Dutch to seize their clove land. Later, Ido got involved in a misunderstanding involving Mr. Vlinder's daughter and caused him murdered with a rifle. Mr. Vlinder also fired Tago Tikore for being negligent as the foreman who was supposed to supervise Madika. In anger, Tago Tikore vowed to seize Mr. Vlinder's clove field. He also beheaded Madika's body and sold it to Arumba, Ala's grandmother. Arumba was forced to accept Madika's head out of fear and bury it in the Teteruga House. Over time, Mr. Vlinder's clove land was successfully taken over by Tago Tikore and passed on to his son, Naf Tikore. Ido asked Ala for help to reunite the head with the rest of his body which was buried separately in Naf Tikore's clove field. Ala then managed to find the tailbone from the remains of his body and put it together with the remains of his skull that had been buried under his grandmother's room at the Teteruga House. After his wish came true, Madika Ido went to his realm in peace.

The ghost of Madika Ido is described in more detail with the form of a boy who lived during the Dutch colonial period. It has a strong clove smell because its origins are from the clove field. In the colonial context, the story of Madika Ido's past and her deplorable description as a slave illustrates the conditions of oppression experienced by the Maluku people during the Dutch colonial period. Clove landowners such as Madika Ido's parents were oppressed to death to sell their land to the Dutch or killed, while survivors like Madika Ido became slaves in their land. It also describes several residents who later sided with the Dutch for personal gains, such as local soldiers who did not hesitate to kill fellow Moluccans and Tago Tikore himself considered a traitor because working as a foreman for the Dutch.

On the other hand, the author gives a view through Ala's thought that ghosts are no longer a person who is used to trigger fear. Madika Ido as a ghost is considered just like a human which can be distinguished based on its good and bad nature, even could be better than human itself. This concept also indicates the reason the author uses ghost characters as human friends, as he expressed in the following quote.

“Tidak selamanya hantu muncul dengan bau amis darah. Biasanya juga muncul dalam wangi bunga atau rempah-rempah. Kebaikan bisa datang dari hantu dan kejahatan bisa datang dari guru. Ada hantu-hantu yang baik. Ada guru-guru yang kejam. Sebagaimana ada hantu yang kejam dan ada guru yang baik, pikir Ala.” (Aladjai, 2021: 8).

Through Ala's perspective, the author trying to critics that human can oppress and give the same or even worse fear than a scary ghost. In other words, the presence of Madika Ido as a ghost is a form of criticism used by the author against the bad attitudes of other human characters in the
novel, one of which is the excommunication of Naf Tikore.

The Role of Madika Ido's Ghost in the Narrative of Excommunication

The narrative of excommunication against Naf Tikore is the embodiment of the conflict stage in the novel. In dealing with conflict, there are times when deus ex machina is coming to the story, a storytelling strategy by presenting characters or items that provide clues as to the solution as a way out (Sudjiman, 1988: 35). This storytelling strategy is used in the ghost character Madika Ido who plays a role in mediating the excommunication when the residents of Kon Village do not provide space for aspirations to explore the truth. The role of Madika Ido’s ghost is to provide the truth about the Tikore family's past into the story, to be precise to Ala as the main character. His role in providing the truth about the Tikore family's past also indicates his function as an all-knowing character. It considers the figure of Madika Ido as a ghost who observes every event from a different dimension. The truth about the Tikore family's past is revealed by the ghost Madika Ido after telling Ala her past, as in the following quote.

“Ido mengangguk lagi, lalu berkata, “Nama saya Madika Ido. Tubuh saya yang lain masih terkubur di kebun cengkih Tuan Vlinder. Kebun cengkih itu sekarang milik Naf Tikore, mandor yang menjual kepala saya kepada nenek buyutmu adalah Tago Tikore, bapak Naf Tikore. Pria itulah yang membunuh bapaknya sendiri. Dia lelah melihat kekejaman bapaknya kepada ibunya,” ujar Ido.” (Aladjai, 2021: 89).

Unlike the human characters in general, Madika Ido's continued presence in the story as a ghost makes her not limited by age. Thus, he connects the timelines that are far apart in the story, from his past life in Tuan Vlinder's clove farm, the Tikore family's past, and Ala's childhood. In other words, the presence of the ghost makes it easier for the author to describe the storyline more effectively, including for his other roles.

Madika Ido's ghost maintains its form as a child to act as Ala's friend. The author also presents the ghost character with a kind nature to contrast the conditions experienced by Ala when there are no children at school who want to be friends with her. His friendship with Ala is also based on the same problem about oppression in the environment around him. Thus, the presence of the ghost creates a deep emotional impression for the reader, specifically empathy and compassion. The dramatic scene is also felt when Ido can enter his realm after his wish is achieved. Ala had to part with him when the ghost of Madika Ido became Ala's first and only friend. Madika Ido as a ghost also plays a role in describing the Dutch colonialism in Maluku. The haunting nature indicates abusive systems of power make themselves known and their impacts felt in everyday life, especially when they are supposedly over and done with (slavery, for instance)(Gordon, 2008: xvi). Madika Ido's ghost past as a slave and her later presence as a ghost aims to remind the next generation (which is embodied in Ala's presence) about the oppression experienced by the Maluku people during the Dutch colonial period. The presence of these ghosts is not as attached to legends and myths in people's minds. However, the tragic story of the ghost and the success in realizing his wishes with a good attitude still indicate a value that can be learned
as the behavior of human characters in general.

Parallel Connection of Ghost Presence in Excommunication Narrative

After unraveling the narrative of excommunication to the presence of ghosts in the novel, there is found a parallel connection between Naf Tikore as a victim of excommunication and Madika Ido's ghost. They both need a backtrack to unravel each other's past. The past can affect human life. The beautiful past becomes a mere decoration in memory, while the dark past will still shackle its owner. One form of bondage is conflict. Naf Tikore and the ghost of Madika Ido both have dark pasts and lead to its conflicts. The Tikore family's mysterious past causes Naf Tikore to be ostracized by society. Madika Ido's past as a slave who was killed and his body buried separately causes his presence as a haunting ghost. Thus, both of them ended up as the oppressed party, both Naf Tikore in exile and the ghost of Madika Ido who could not unite his body. As the story progresses, the two conflicts lead to different endings. Naf Tikore remains ostracized by the residents, while the ghost story of Madika Ido ends happily because he managed to unite his body with Ala's help and go to his realm in peace.

The connection between the two characters gets closer when they focus on the narrative of excommunication itself. The presence of a ghost character to mediate the excommunication is an abnormal choice, especially since the ghost does not succeed in carrying out its role in the novel. However, its presence indicates that there are other ideas that the author wants to convey. The contact of ghosts/gentlemen with humans can bring up ideas, criticisms, or satire directed at certain groups of people (Wasono, 2015: 187). Although in the form of a ghost, Madika Ido is able and willing to voice the truth into the story. This willingness is contrary to the attitude of the society who prefers to believe in mystical issues rather than seek the truth. In other words, the presence of the ghost of Madika Ido indicates a problem regarding human behavior to voice aspirations and the situation of the surrounding environment in providing space and responding to these aspirations.

Naf Tikore as a victim of excommunication chose not to defend himself because he was the perpetrator in his family tragedy. Ala also did not succeed in stopping the event because her voice was still considered a child. When human figures cannot voice their aspirations due to the repressive attitude of society, the author presents the ghost of Madika Ido as a social critique of this attitude. The presence of ghosts is a means for the author to criticize social situations in a society that does not provide space for opinion and prioritizing facts. His presence as a kind ghost also criticizes the attitude of people who are obsessed with mysticism so that they are trapped in their own fear because of mystical issues surrounding the excommunication narrative.

Mysticism has indeed been part of the culture and behavior of people since traditional times, for example as the prevailing norm. However, mysticism can also be misused to carry out oppression based on unknown phenomena. The excommunication of Naf Tikore due to mystical issues that developed is only one picture of some real events that occurred in Indonesian society, for example, the case of allegations about pesugihan with babi ngepet, tuyul, and other mystical forms of the like. Although the mystical accusations were ultimately not proven true, the Indonesian people's belief in mysticism until modern times turned out to be enough of a reason to carry out unilateral suppression. On the other hand, careful consideration is needed and prioritizes
the truth as a wise action. Thus, conflicts that occur, both in literary works and in real life, can be resolved with a complete ending as well as the reader's expectations.

CONCLUSION

This research on the novel *Haniyah dan Ala di Rumah Teteruga* opens new knowledge about social dynamics in eastern Indonesia, specifically the life of the people in the clove farming environment in Maluku. This study analyzes the narrative of excommunication based on mystical issues which deliberately created and perpetuated by the community. This research also provides a new perspective about the presence of ghost figures in literary works. The presence of ghost characters in the novel has various roles in the story. However, his presence is still considered as an abnormal choice when the author chooses him for giving the clue to the conflict mediation although his presence cannot be seen by everyone. Through the parallel relationship between the narrative of excommunication and the presence of ghosts in the novel, it is found indications of other ideas that the author wants to convey. The presence of ghosts in the excommunication narrative becomes a symbol of social criticism that alludes to the attitude of the people who oppress those who should have the right to have an opinion and explain the truth. In addition, the presence of a ghost with a kind nature also criticizes the attitude of people who are obsessed with mysticism so that they do not hesitate to take unilateral repressive actions while trapped in their own created fear. With that findings, this research giving a new perspective about social repressive phenomena which actually often happen in real life. This research also contributed in analysis of ghost character in literature works that symbolized the author’s critics.

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