

Analysis of Building Structures in A. Fuadi's *Buya Hamka* Novel Robert Stanton's Theory

Fathurohman, I.¹, Nur, B. Y.², Roysa, M.³, Hariyadi, A.⁴ & Ahsin, M. N.⁵

^{1,2,3,4,5}Muria Kudus University, Kudus, 59327, Central Java, INDONESIA

*Corresponding author: irfai.fathurohman@umk.ac.id

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Abstract: This study aims to analyze social values and religious values in the novel *buya hamka* by A. Fuadi review of literary sociology. Social value analysis is a very real religious value in social activities. This research uses a type of descriptive research that uses qualitative methods is a research procedure that produces descriptive data in the form of written words, quotes, money, actions and paragraphs contained in the data, namely the novel *Buya Hamka* by A. Fuadi studied. Data sources include works and novels. For the data collection technique here, researchers use reading and note-taking techniques by reading all research objects and done by reading *Buya Hamka's* novel. After that, the last data analysis technique where researchers use heuristic theory and hermeneutics because in this study is a new research. Techniques in research use heuristic reading techniques and hermeneutic reading. The results showed that the novel *Buya Hamka* by A. Fuadi analyzed the structure of Robert Stanton's structural theory novel, dividing the constituent elements of the novel into story elements into three parts, namely story facts, literary meaning, literature, and themes, dividing the facts of the story into three parts, namely 1) theme, 2.) plot, 3) characters, and 4) setting. While the literary means consist of 1) title, 2) point of view, 3) style and tone 4) symbolism, and 5) irony part of the fact of the story.

Keywords: Novel Building Structure

1. Introduction

Nurgiyantoro (2019) argues that literature that contains social messages can be called criticism literature and (critical literature) is usually created from people's environmental experiences that are not appropriate in their social life. Fathurohman (2022) states that literature is a creative art form whose objects are humans and nature living through language as the medium. Researchers analyzed a literary work in the form of a novel by A. Fuadi entitled *Buya Hamka*, this novel is one of the handstrokes of A. Fuadi he is an Indonesian writer, former journalist and social worker, he is a famous novel writer from Indonesia. Fathurohman (2022) said that literary works in general cannot be separated from the author who created and created them, literary works are works of art that reveal the existence of mankind with all its variations and twists and turns and are created creatively and imaginatively using aesthetic language as the medium. Ahsin (2022) Literary works are works of art that use language elements as their media elements and literary works also function as media to reflect the deepest values of their readers. Since literary works contain human experience, they are expressed in such a way as to obtain the desired essence. Based on this statement, it can be said so.

Literary works themselves are a form of artwork with language as a medium of delivery to readers and the language is expressed in text form so that it can be enjoyed by readers or literature lovers. Literary works are also a form of artwork that can be used as a medium to obtain the values contained in it so that readers can later obtain various benefits from the literary work. Literature was born as a result of human behavior in different tribal cultures, races, religions, and customs.

The word novel used in English and taken from Italian is "novella" (something new and small, story in prose. Researchers analyze a literary work in the form of a novel, then the novel *Buya Hamka* by A. Fuadi will be analyzed Through the structure of the novel builder, the structure of the literary work is also a relationship between elements (intrinsic) that repeats, determines each other, influences each other, which at the same time forms a unity to find out more about the structure of the novel builder. Kanzunnudin (2021) Novels, which are a form of literary works, are a means of conveying values or elements, that novels are complex literary works because they contain many elements, one of which is the elements or values of life in society. Values become something important and respected to be used as a

*Correspondent author: irfai.fathurohman@umk.ac.id

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basis for acting in society thinking well from the imagination that explains In addition, for students this research is expected to provide knowledge about the structure of novel builders and can be used as a source of reading.

The theory of literary structuralism does not make a particular literary work the object of its study. According to Lapu, (2019), structure is a model created by anthropologists to understand or explain cultural phenomena they analyze that have nothing to do with the empirical phenomena of culture itself. This model is a relationship that is interconnected or influences each other. Structuralism means the theory of the elements, that is, the structure itself, with the mechanism between its relationships, on the one hand the relationship between one element and another, on the other hand the relationship between the elements and their totality. The structure of the novel consists of themes, story facts, and literary means. The fact of the story itself consists of the plot, characters (characters) and setting. Ristiani (2023) Literary means consist of point of view and style. In this study, structural analysis is focused on using structural theory according to Stanton, namely themes, plots, characters, and settings. A structure that has relationships between elements and is well and clearly explained. The use of soft language style that makes you comfortable also contains moral values or exemplary life advice, so that the novel can be received by the reader appropriately.

Ian Watt's Sociology of Literature (2021) The Sociology of Literature in this study uses Ian Watt's Sociology of Literature approach. Ian Watt is a literary critic, literary history and professor of English at Stanford University. Ian Watt in the book "*Literature and Society*" gives a connection between the study of literature and sociology called the sociology of literature. The focus of this study includes (1) the social context of the author related to the author's social position in society and the reader community. Including social factors that can influence the author as an individual in addition to influencing literary works. (2) literature as an example of society, which can be understood to know the extent to which a literary work can reflect the state of society at the time the literary work is written, the extent to which the author's personal image affects social or social image. The facts to be conveyed, and the extent to which the literary work used by its author can be considered representative of society. (3) The social function of literature, to know the extent to which literary works function as improvements, the extent to which literary works succeed as entertainers and the extent to which literary value is associated with social value.

Based on some of the experts above that literary sociology is a reflection of society in which there are life values in society, real life images lead a novelist to imagine based on the results of the situation of the picture of society. Expressed in a story, from it the author can take the values contained in people's lives, such as social values and religious values taken by a person. The author can be used as a learning and view of one's way of thinking related to literary works, and get teaching about what is entrusted in the storyline in the novel.

2. Literature Review

Literature holds a very important place in not only reflecting society but also shaping it, it is the very conduit through which important social messages are communicated, critiques are delivered, and so many questions are allowed to rise and be pondered upon. As Nurgiyantoro (2019) explains, literature with this kind of commentary is often called "critical literature", most of the time they start from the authors' experiences of injustice or even dysfunction in their social environment. The relevance of this close connection between literature and society at large is seen in the work of Indonesian novelist A. Fuadi, whose writings are deeply rooted in his own religious and cultural history. Fuadi is most famous for his tabloid best seller novel *Negeri 5 Menara* (The Land of Five Towers), based on his own experience when studying in a salafiyah boarding school. Here I focus on his follow-up novel, *Buya Hamka*, which is a portrait of the life and work of the venerable Indonesian cleric-and-writer Haji Abdul Malik Karim Amrullah, more popularly known as Hamka here. In this semi-biographical work, Fuadi wrestles with long argued-about issues of religion, nationalism, and society advances in 20th century Indonesia.

To analyze the structural aspects of *Buya Hamka*, this study adopts the framework of Robert Stanton, whose theory of literary elements provides a comprehensive lens for examining the inner workings of fictional narratives. Stanton (1965) outlines several key components in fiction theme, character, plot, and setting that not only function as the backbone of a narrative but also serve as the conduits through which meaning is conveyed. By analyzing these elements in Fuadi's work, researchers aim to uncover the underlying structure that informs both the narrative's form and its ideological content. Stanton's structural theory allows for a closer examination of how authors encode messages into their narratives through choices in character development, narrative progression, and thematic focus. In the case of *Buya Hamka*, this approach is particularly valuable because of the novel's hybrid nature as both biographical and fictional, requiring a nuanced analysis of how factual and narrative elements are intertwined. As Abrams (2018) note, the interplay between structure and meaning in literary texts is essential for understanding not just what a story says but how it says it.

Furthermore, scholars like Faruk (1999) emphasize that literary analysis in the Indonesian context must also account for the socio-cultural frameworks in which texts are embedded. The integration of Islamic values, national identity, and historical memory in Fuadi's narrative underscores literature's role in mediating cultural transmission and political discourse. Thus, examining *Buya Hamka* through Stanton's framework situates the novel within both the literary traditions of Indonesia and the broader global discourse on narrative form and socio-political content.

Through this study, the authors use the theoretical framework developed by Robert Stanton into unpacking the structured elements of *Buya Hamka*. The researchers examine how Fuadi uses certain themes, characters, plots, and settings as tools to deliver his messages and his view of the world starting from the thematic analysis of the book. With

a literary structure analysis, the researchers expect to have more understanding towards storytelling techniques of Fuadi and the position of the novel in the modern Indonesian literary context. More widely, the study argues for the enduring relevance of literature as a way of interacting with the ethical-political complexities of contemporary Indonesian and wider social worlds.

2.1 Structure

Structuralism according to Ratna (2020) means element theory, namely the structure itself, with mechanisms between relationships, on the one hand the relationship between one element and another, on the other hand the relationship between elements and their totality. That is, the relationship is purely positive, such as harmony, compatibility, and understanding, but also negative, such as conflict and opposition. Etymologically structure comes from the word *Structura* (Latin) which means form, building, while system comes from the word *Sytema*. (Latin), which means road. The structure of a literary work can be interpreted as the arrangement, affirmation, and elaboration of all materials and parts that are its components which together form a beautiful roundness Nurgiantoro (2020). The structure of the constituent elements of literary works can be concluded that Robert Stanton's structural theory, divides the constituent elements of the novel into story elements into three parts, namely story facts, literary meanings, literature, and themes. According to Robert Stanton (2019) divides the facts of the story into three parts, namely 1) theme, 2.) plot, 3) characters, and 4) setting. While the literary means consist of 1) title, 2) point of view, 3) style and tone 4) symbolism, and 5) irony part of the fact of the story.

Kanzunnudin (2020) Regarding the use of structure and function analysis based on Dundes theory, researchers apply elements of structure and function as explained in the section on structure studies and function theory. The structure of folklore consists of (1) two motifs, (2) four motifs, and (3) a combination of six motifs. Regarding the theory of the function of folklore includes (1) educational facilities, (2) group solidarity, (3) social sanctions, (4) social criticism, (5) solace, and (6) making works into games. Kanzunnudin et al (2020) Structure is an aspect that is interconnected and binding with each other and gives rise to a comprehensive meaning. Regarding structure, Endraswara (2019: 114) said that structure is an abstract structure whose parts are interlocking mengikat. Struktur is a series of elements or aspects or elements that exist in the same relationship with human activity, structure is a whole unity of interconnected construction.

2.1.1 Unsur Intrinsik

a. Theme

A theme is an aspect of the story that parallels meaning in human experience, something that makes experience so memorable. The theme of the story becomes more focused, unified, pursed and impactful on Stanton, (Maydyawati & Arifin, 2022). Themes are ideas, ideas, and points of thought. Staton suggests that *themes* are the meanings contained in a story.

b. Alur/ alur

Nurgiantoro (2022) suggests that a plot is a story that contains a series of events, but these events only have a causal relationship, one event is caused or causes another event to occur. Nurgiantoro (2019:170). Distinguish currents based on time criteria, namely; (a) a forward or progressive plot in a novel occurs when the story begins from the beginning, middle, and end of events; (b) this backward, regressive, or flashback plot occurs when the story begins at the end of the story or in the middle of the story, then continues to the beginning of the story; (c) mixed groove, that is, the bond between the forward groove and the backward groove. Plot as a series of events in a story has stages according to Zulfarida (Nuryanti, 2020), (a) Orientation introduction stage (b) Conflict generation stage (c) Climax stage (d) Anticlimactic stage (e) Resolution or Resolution stage.

c. Latar /Setting

According to Stanton (2020), a setting is an environment that surrounds an event in a story, a universe that interacts with an ongoing event. Maryam's novel contains three categories of settings: place, time, and social setting. Setting or setting is also called the fulcrum, which is the understanding of the place where events are told. "Setting is the place, time and atmosphere used in a story". The setting will give the reader a sense of reality and can create a certain atmosphere to give the reader a sense of reality. The backgrounds displayed at the venue, include; Where the story takes place, the time, occurrence of the story, and the socio-cultural environment, the state of social life in which the characters and events take place.

d. Characterization

According to Stanton, (2022) Character refers to the individual who appears in the story. The second context is personality which refers to the combination of interests, desires, emotions and moral principles of that individual. Character or characterization is the process that writers use to create their fictional characters. According to Nurgiantoro (2021), what is meant by "character" is a person, the perpetrator of the story, for example as an answer to the question: Who is the main character in the novel?", and so on. In a novel or fiction it can be distinguished into several types of naming based on the point of view from which the naming is carried out.

e. Viewpoint

According to Stanton, (2022) Viewpoints are divided into four main types, namely (1) the main character has a first-person perspective, the main character tells stories in his own words, (2) first-person aspects, the story is told in his own words. one person and not the main person or side message person, (3) the third person is identified, the author refers and places all the characters on them but only describes what one character can see, hear and think, (4) the name of the third person, the author refers to each character and places it in the third person. The point of view in fiction is questionable: Who narrates or from what position (who) events and actions are viewed. Understanding the point of view is basically a strategy, technique, strategy that the author deliberately chooses to express his story idea. Point of view can be equated in meaning and can even be clarified with the term storytelling center.

f. Gaya/Nada

Royso (2021) language style is a form of rhetoric, namely the use of words, both in the form of speaking and writing with the aim of convincing and influencing listeners and readers. Language is separated from stylistic material. Language style is one of the important points because in the material about language style learn how the language style itself, stylistic forms, various language styles. Style according to Stanton (Wirawan, 2019) is the way writers use language. Although two writers use the same plot, characters, and setting, their writing can be very different. The difference generally lies in language and spreads in various aspects such as complexity, rhythm, sentence length, detail, humor, concreteness, as well as the number of images and metaphors. Mixing the above various aspects to some extent will produce strength. The tone according to Stanton (2019) is the emotional attitude of the author displayed in the story. Tones can come in many forms, whether light, romantic, ironic, mysterious, calm, dreamlike, or soulful. If a writer can share feelings with his character and if those feelings are reflected in the environment, then the tone becomes synonymous with atmosphere.

g. Heading

The title according to Stanton (2019) is relevant to the work he carries, so the two form a unity. However, it is important to always be vigilant when the title refers to irrelevant details. Such titles often (especially in short stories) show the importance of the story. Titles often have several levels of meaning. Many fictional titles contain satire or satire.

h. Ironi

According to Stanton (2020: 71) In general, irony is intended as a way to show that something goes against what has been predicted before. In the fictional world there are two types of irony: dramatic irony and pitched irony. Dramatic irony or irony of plots and situations usually arises through diametric opposition between appearance and reality, between the aims and objectives of characters and their outcomes, or between expectations and what actually happens. While ironic tone or verbal irony is used to refer to a way of expression that expresses meaning in the opposite way.

i. Simbiolism

According to Stanton (2019) Symbolism can cause three effects, each of which depends on how the symbol in question is used. First, the symbols that appear at important events in the story show the meaning of those events. Two, symbols that appear repeatedly, remind us of some constant elements in the story universe. Third, symbols that appear in different contexts will help us find themes.

2.1.2 Unsur extrinsic

Extrinsic literary works are things that are outside the structure of a literary work, but greatly affect the literary work. For example, socio-political factors when literary works are created, economic factors, author's life background factors, psychological factors, and so on. Extrinsic elements consist of a number of elements, according to Wellek and werren (Nurgiyantoro, 2021: 24) extrinsic elements are states of subjectivity of individual authors who have attitudes, beliefs, and views on life which will all affect the work made by the author. . The following are extrinsic elements according to wellek and werren (Nurgiyanto, 2021: 24) (1) The author's biographical element will determine the characteristics of a literary work he makes. Each author will have a characteristic in conveying messages through a literary work. (2) Psychology Psychology in extrinsic elements includes the psychology of the author and reader. Author psychology is related to the author's creative process in making novels. (3) The author's environment, such as economic, political, and social circumstances will affect the literary work. (4) The outlook on life of a nation.

2.2 Reference Structure

Tri Mulyani (2019), "Social Values in the Country Children's Novel: Ganjar Pranowo's Childhood Story by Gatotkoco Suroso (Review of Literary Sociology)". The method used in this study is a qualitative descriptive method studied using the method of literary sociology. The difference between Tri Mulyani's (2019) research and researchers is that the focus is entirely on social values. The similarities between the two use a review of literary sociology and social values, which include: (a) mutual aid, (b) deliberation, (c) obedience (d) justice, (e) wisdom (f) compassion.

Amali (2022), "Hikayat Qodil Gobah Analysis by Kamil Kailani (Robert Stanton's Structuralism Study). This research uses descriptive and qualitative analysis methods. The difference between Amali's (2022) research and

researchers is, The similarities between the two were studied using structuralism theory in analyzing novels, for the difference there is no relationship between value analysis in novels, this research centers on Robert Stanton's structuralism study.

Dewi (2023), "Internalizing Religious Values in Asma Nadia's Bidadari Whisper Novel in High School". The method used in this study is a descriptive method with a qualitative approach. The purpose of this study is to design competencies and learning objectives, learning materials or materials, methods, strategies, and learning evaluation. Then the teacher carries out the learning steps consisting of the opening, core learning, and closing. The difference between Dewi's research and researchers lies in internalization as teaching material in learning. The similarity between Dewi's research and researchers is that they both examine religious values in a novel.

Nanda (2020) "Social Values in Intan Andaru's Alternative Women's Novel Bersamapur Merah as Literature Teaching Material in High School". The research method used is a descriptive method with research in the form of qualitative research. The approach used is the approach of genetic structuralism. In this case, researchers also make literature teaching materials as an alternative in learning. The difference is that Nanda's research (2020) examines social values as literary teaching materials, while researchers focus on social values. The similarity of this study is that both examine the social values that exist in a novel.

3. Research Methodology

The method used in this study is a descriptive method, which is research that seeks to describe a symptom, event, event that occurs at this time. (Sujana and Ibrahim, 1989:65). Descriptive research focuses on solving actual problems that exist at the time the research is conducted. Qualitative methods according to Candra (2020: 6) are research procedures that produce descriptive data in the form of written or spoken words of people and observed behavior. Qualitative research aims to establish a natural perception of an object as a whole. Researcher Hidayati, Alfin (2022), uses qualitative descriptive methods to analyze structural elements in the novel of A. Fuadi Buya Hamka Descriptive. As defined by Ratna, (2020) "Descriptive is to describe a phenomenon or object of study in terms of its actual attributes and qualities. This technique for the analysis of a text can be useful in the context of literary research; where the researcher go into deep examination and analysis of a particular text, systematically and identifying the patterns, themes and meaning (Siswantoro, 2010).

This analysis is primarily approached through the lens of Robert Stanton's narrative structure theory. Stanton (2019) argues that novels consist of three essential elements, story facts that is, plot, characters, and setting, theme; and literary devices (e.g., symbolism, irony, and figurative language). In this discussion the following elements are addressed in turn using textual detail to substantiate the points being made. To find the passages for analysis, the full text of the novel was close read, noting parts of the narrative that filtered with the research questions and structural interests. However, scenes that the board thought were critical to the plot, any major speeches or actions by the main characters, and descriptions of historical events and settings were scrutinized. From the initial rounds of data collection, a long list of cognitively salient quotes were produced.

This set was then sifted through to choose the best English-specimen for each element based on what structural feature was being examined. In a central theme analysis from the novel, for instance, the most clear statements or evidence of the characters actions and interactions had the researchers search for a specific passage accused of those themes. Likewise, in the analysis of the plot structure, all parts of the story that illustrate important hinges and the global narrative curve were chosen. These excerpts were then closely read, with the researchers identifying the rhetorical strategies used by the illustrative author to represent their meaning. This required an examination and manipulation word choice, imagery, tone, and narrative perspective, and also broader considerations of the novel as a whole. The researchers used an iterative process, from detailed text to broad patterns to themes. The researchers worked in close collaboration throughout the analysis process, discussing and comparing their individual interpretations and insights in order to arrive at a consensus reading. Furthermore, this collaborative aspect of the study conducted by two researchers helped iron out potential concerns related to reliability and validity of the findings (Creswell & Creswell, 2018).

In this excerpt announcing the results of their analysis, the researchers centre their discussion around the key structural elements established by Stanton. The claims are supported and illustrated with in-depth quotes from the novel itself. The intention is to give a complex and well-rounded explanation of how parts of the book come together to form the overall picture and to help develop the underlying message of the author.

4. File Naming and Delivery

4.1 Intrinsic Elements

A. Theme

a.Main Theme

"Have you prayed wa'ang? Outside this house he may be considered a young figure of Islam, but at home his father's question remains the same as prayer" (A.Fuadi p: 217).

Based on excerpts from the novel Buya Hamka, the researcher explained that the father always reminded his son to carry out the obligation to pray fardu, thus showing the religious theme that is so inherent in the novel Buya Hamka which describes the obligation of a Muslim. To be obedient to perform the fardhu prayer on time. As an obedient servant, the obligation to pray should be paramount.

b. Small Theme

"Brothers, this group is fighting not for Nippon! We fight for ourselves, for our religious freedom, our nation" (A.Fuadi p: 246).

Based on excerpts from Buya Hamka's novel, researchers explain Hamka's struggle in achieving national independence which always inflames the spirit of the people and maintains the right to religious obligations, the right to advance the nation, Hamka gives directions so that people can become better. able to unite against the colonialists for the independence of the Indonesian nation. Hamka's spirit of worship is so high, that it is in line with the big theme that is more to the time of the nation's struggle.

B. Alur/ Plot

a. Introduction

"His nickname was Malik, who later became better known as Hamka. He squinted. In his vision, the more the police shouted, the smaller and smaller they became like only mosquitoes, which once he flicked and patted would be able to catch them. ." (A.Fuadi p: 2).

Based on the excerpt of the novel above shows a person named Malik or Hamka whose name was previously changed to Hamka, his real name is Abdul Malik Karim Amrullah, the name was given by his father, Haji Rasul who was a famous scholar. who studied far to Makkah, studied with Sheikh Ahmad Khatib al-Minangkabawi. For a long time he had great plans for his son, to be his successor, to be the heir to his book collection at the Pole of the Khanah, to be his son in heaven. Researchers are required to explain so that readers know the real name of a Muhammadiyah cleric and his background so that readers understand the course of a story. After that, the researcher explained from the novel excerpts that listed how he served a sentence on charges of innocence, he was always visited by police officers to always confess, why the authorities did this because he was accused of spreading about acts of rebellion during the reign. Sukarno.

b. Conflict Generation Stage

"At first the Apostle's childhood seemed less promising. She was whiny, crying a little in a shrill voice. After a little action, he became a brave boy and ready to fight anyone. All kinds of problems were asked. until people are confused about answering it. He also likes to pit chickens, if the chicken loses then the chicken that wins is taken". (A.Fuadi p: 14).

Based on an excerpt from the book Buya Hamka Novel by A. Fuadi, the researcher explains that an Apostle, the father of Malik when he was a child, used to be a mischievous and brave boy, the Apostle was ambitious in every way. So the researcher concluded that the above novel quote is part of the stage of conflict.

c. Climax stage

"Poor Malik, this time Wa'ang can't participate. See the conditions". He pushed the registration form in front of Malik. On the paper was written the requirement for members to be 18 years old. "But I don't want to miss it. Have you come all the way from the village, cook because this is all I can't learn? He said disappointed". (A.Fuadi p: 64).

Based on an excerpt from the novel Buya Hamka by A. Fuadi, the researcher explained when Malik wanted to register as a member of the Islamic Company when he arrived in Yogyakarta, but unfortunately he could not be accepted because Malik's age was not enough. This made him confused because he came all the way from Minang to Java. From there the researcher can conclude the novel quote enters the climax stage.

d. Tahap Anticlimax

"But well, that's a past occurrence. Now he is one year old. A more reasonable year. He decided to try migrating again to Java, but this time he asked his father for permission. Maybe this time he was lucky" (A.Fuadi p: 59).

Based on an excerpt from the novel Buya Hamka by A.Fuadi, the researcher explained that Malik began to rearrange his plan to migrate to study in Java which h felt was now an adult, Malik asked his father for permission to travel and while he studied there went smoothly. From there it was concluded that Malik had begun to think about solving his problems, how he should start his journey of studying in Java, from this quote he entered the anticlimactic stage.

e. Solution or Solution Level

"His writings are now often published under the abbreviation HAMKA only. His name was simple and Malik liked to be called by this new name" (A.Fuadi p: 129).

Based on excerpts from the novel Buya Hamka by A.Fuadi, researchers explain that Malik's name eventually became a famous writer he already knew by his new name, Hamka. From there researchers concluded Malik could finally become a writer because his writing was widely published and many people liked to read it, the quotation had entered the completion stage.

f. Penokohan

"Malik began to read the book one by one, like a famine" (A. Fuadi p: 24).

Based on the excerpt of Buya Hamka's novel, the researcher explained, Malik's characterization is a very smart child and likes to learn other things, especially he is very happy to read books, researchers concluded Malik's characterization is good at learning.

"Malik thought, maybe this is his chance to learn, to show his father what he has. Apparently this is the field of da'wah proclaimed by Sutan Mansur" (A.Fuadi p: 72).

Based on the excerpt of Buya Hamka's novel, the researcher explained, Malik's characterization who wanted to prove and be devoted to his father which he tried to preach to the community, the researcher concluded Malik's characterization who wanted to show filial piety to his father.

"Every four o'clock in the morning Hamka hears running water in the bathroom. His father performed ablution, prayed tahajud, and never missed a day" (A.Fuadi p: 217).

Based on excerpts from Buya Hamka's novel, researchers explain about the characterization of Hajj Rasul who was very obedient to religious commandments, he was always punctual in performing tahajud prayers, the researcher concluded the characterization of Hajj Rasul who became the protagonist because of his obedience to religion.

"I invite Raham to face each other's lives, bittersweet we swallow together. During the struggle with Angku Haji, I was ready" (A.Fuadi p: 146).

Based on the excerpt of Buya Hamka's novel, researchers explain how patient in living a life that is still lacking in marriage with Hamka, Siti Raham is patient with her family life, researchers conclude Siti Raham is a patient who has a protagonist.

g. Background or Setting

1. West Sumatra (Maninjau, Padang Panjang)

"Hamka suddenly occupied an important position, holding lines of communication and factional unity in West Sumatra" (A.Fuadi p: 271).

"When he arrived in Parabek, Malik turned out to be like returning to the atmosphere of studying in Padang Panjang" (A.Fuadi p: 48).

"After his knowledge was sufficient, the apostle returned to Maninjau. His return was greeted with the joy of the villagers" (A.Fuadi p: 14).

Based on excerpts from Buya Hamka's novel, researchers explain the setting that shows Hamka is from West Sumatra, and once attended school in Padang Panjang, his father Haji Rasul was originally Minangese. Researchers concluded that the quote showed the setting of a place in West Sumatra.

2. Masjid al-Azhar

"The fasting month at Al-Azhar Mosque is full of flamboyance and a lot of activities. If the recitation schedule is on a weekday, it is festive, especially in this holy month" (A.Fuadi p: 320).

"Together with his friends, in 1959 in a room under Al-Azhar Mosque, Hamka again launched a new version of the Community Guidelines magazine" (A.Fuadi p: 307).

Based on the quote from Buya Hamka's novel, the researcher explained that in Al-Azhar Mosque in addition to being used for prayer, the mosque is functioned and utilized well by Hamka showing many activities.kegiatan about Islam there which is always housed in Al-Azhar Mosque. . Researchers concluded that the setting was in Al-Azhar Mosque.

h. Heading

"Hamka is not an open book but an open flower garden. Her life was fragrant and spread everywhere, finally I had to choose which flower. The most attractive and fragrant flowers, of course according to my taste, ".

The researcher concluded, the author both have a background of birthplace in West Sumatra, Maninjau the author is amazed by Hamka who is a cleric and hero of the revolution, besides that Hamka's figure is famous as a writer whose work is more Islamic. Therefore, the author made his work in the form of a novel book entitled Buya Hamka.

i. Viewpoint

"His real name is Malik. Better known later as Hamka" (A.Fuadi p: 2).

"Because of the quality of his writing, Malik's name became known. Gradually the name changed, no longer Malik or Haji Abdul Malik Karim Amrullah which if read too long. His writings are now often published in the abbreviation HAMKA only. a simple name and Malik loved to be called by this new name" (A.Fuadi p: 129).

Based on excerpts from Buya Hamka's novel, the researcher explains that this point of view is more directed towards the first person, namely Malik or Hamka because the author only focuses on Hamka's character and achievements, seen at the peak of Hamka's achievements, where his writings are often published in various newspapers and he gets a new name Hamka.

j. Language Style / Tone

" *Splitting the water of the lake, the paddles that rise and fall make the water splash. It faintly sounded and then woke up*" (A.Fuadi p: 22).

"*The taste of Malik's oratory art is also coupled with the nature that surrounds his life, ranging from the ripples of lakes, hills, the peaks of Merapi vilkanik mountain, and beautiful canyon forests*" (A.Fuadi p: 52).

Based on footage from Buya Hamka's novel, the researcher explained that the author uses hyperbole, the author describes the cool atmosphere on the edge of the lake when Malik fell asleep on the edge of the lake, then the author reveals how beautiful Malik's voice is. When he was giving a speech it was always likened to the beautiful sound of nature.

k. Irony

"*Some even forced themselves to close to Japan to ensure the safety of Muslim da'wah in Sumatra. But there are also some who strongly oppose. Because it is tantamount to selling oneself to a new invader*" (A. Fuadi p: 205).

Based on excerpts from Buya Hamka's novel, the researcher explained that there are contradictory quotes where some people agree that Hamka will cooperate for meetings related to da'wah and freedom of scholars in broadcasting. But actually many disagree because it is tantamount to selling yourself to the Japanese invaders.

l. Simbiolism

"*In 1979, Hamka called Rusydi who was then in charge of Panjimas magazine and publishing. Until patting a thick stack of paper on his desk, Hamka smiled broadly as if he had completed a very arduous task*" (A.Fuadi p: 350).

Based on excerpts from Buya Hamka's novel, the researcher explained that there is a symbol of an important event in the story, namely about Hamka who became the chairman of Muhammadiyah, in addition to being responsible as the leader of Muhammadiyah he remained brilliant in writing his book. Succeeded, this is shown many times in the story.

4.2 Extrinsic Elements

A . Elements of the Author's Biography

Ahmad Fuadi was born on December 30, 1973 Bayur Maninjau, a small village on the shores of Lake Maninjau, West Sumatra. Where the village is located not far from the village of Buya Hamka. He comes from a teaching family, his mother works as an elementary school teacher. His father was a madrasa teacher.

After junior high school, Fuadi migrated to Java Island to study at Pondok Modern Gontor, Ponorogo, East Java. Initially, Gontor was not his choice to go to school, but because of his mother's request, he finally complied. It was in this Gontor hut that he met Kiai and Ustad who were endowed with the sincerity of the science of life and the afterlife. It was also in this school that opened him to a simple but powerful formula, "Man Jadda Wajada" which means a person who sincerely wants to succeed.

The knowledge he gained from the cottage, he pitted his fate in the State University Entrance Examination (UMPTN). A new window immediately opened, he was accepted at the Department of International Relations, Padjajaran University, Bandung. After graduating from college, Fuadi worked as a journalist at a magazine that had been his dream.

Another world window opened for him, a year later this man from Padang received a Fulbright scholarship for the S2 program at the School of Media and Public Affairs, Goerge Washington University, United States. In that country, he is not alone. Together with his wife, Yayi who is also a journalist. In addition to attending school, Fuadi and Yayi work as TEMPO correspondents and VOA reporters. And historical news such as the events of September 11, 2001 are reported both directly from the Pentagon, the White House, and Capitol Hill.

The Land of 5 Towers is the first book of the trilogy plan. This book aims to celebrate the experience of enjoying a very inspiring educational atmosphere. Hopefully, this book can open your eyes, and spread inspiration from all directions. Of course, his work brought a series of awards, including being named the favorite writer and fiction, the Indonesian Reader award (2010), the best fiction book writer, the National Library of the Republic of Indonesia (2011), and other awards. All these results cannot be separated from Fuadi's belief in the words of man jadda wajada, which is truly successful. That's one of the life mottos he always believed in.

B. Author's Psychology

Psychology and literature have a functional relationship, which is equally useful for the means of studying human psychology. The difference is that psychiatric symptoms are present in literary works. The results of the author's imagination are expressed in the form of literary works that are displayed to the reading community to be enjoyed, understood, and utilized, but through literary works, readers are expected to be more wise and wise in acting and thinking

because of literature. Works always contain real problems in human life. So, it is not wrong to say that literary works are a reflection of people's lives.

5. Environmental State of the Author

The writer Ahmad Fuadi was influenced by his social life, where his social life could not be separated from the teachings of life norms, morals, humility and religious knowledge that were always attached to Ahmad Fuadi, because since childhood he was accustomed to religion. In his environment, at the request of his mother, he finally complied. It was in this Gontor hut that he met Kiai and Ustad who were endowed with the sincerity of the science of life and the afterlife. It was also at this school that opened him to a simple but powerful formula called "Man Jadda Wajada" which means who awaits the success of the key child to the window of the world. Therefore, Ahmad Fuadi always writes his works that are independent of the teachings of his religious values.

6. The Nation's View of Life

The author Ahmad Fuadi, among others, in all his works he always adheres to the nation's view of life displayed by the values in his novels, namely social values, cultural values, educational values, religious values and values that are always contained in each of his writings. . Ahmad Fuadi's novel *Buya Hamka* has social and religious values contained in his writing.

5. Conclusions

Based on the description in the discussion, the researcher concluded about the analysis of structuralism of Robert Stanton's theory of the intrinsic and extrinsic elements of Robert Stanton's *Buya Hamka* theory in the novel *Buya Hamka* by A.Fuadi, namely The fact of the story consists of themes, plots, characters and settings, while literary means consist of, titles, points of view, style and tone of language, symbolism, irony. In the novel *Buya Hamka* found data such as the big theme about religion and struggle while the minor theme example is Hamka, plot (a) Preliminary Stage Orientation (b) Stage of conflict emergence (c) Climax Stage (d) Anticlimactic Stage (e) Resolution Stage, Character and Characterization Malik, Hamka (Haji Abdul Malik Karim Amrullah), Buya Hamka, Haji Rasul (Father), Siti Raham (Hamka's Wife), Sheikh Hamid Khatib (Malik's teacher), Shafia (Malik's mother), Mr. Etek Ja'far, Grandma, Haji Agus Salim, Seokarno (Karno), Rusydi (Hamka's son), Nakashima (Japanese general), Sutan Mansur (Malik's teacher) for his characterization of the protagonist, antagonist, tirtagonist, setting set in time and place, title *Buya Hamka*, the style of language the author uses such as hyperbole and metaphor, first-person point of view because it focuses on the main character, The symbolism symbolizes an important event in the story, namely about Hamka who became the chairman of Muhammadiyah in addition to being responsible as a leader, finally there was an irony of the opposite story where some people agreed Hamka would cooperate for meetings related to da'wah and freedom of scholars in broadcasting, but in fact many people disagreed.

This research aims to delve more into the structure of the novel *Buya Hamka* written by the A. Fuadi in terms of theme, plot, character, setting to literary devices. A number of key findings emerged from this analysis. Then, second, the novel is centrally preoccupied with religious faith; with matters of social development; with issues related to prevailing national identity. The life story of Hamka which serves as a backbone to these themes is one of a man in conflict with himself: ballads that have had ties with the parched dried up soul of a man struggling with his faith and modernization. Fuadi has handled Hamkas religious development with exceptional nuance and sensitivity, reflecting the tensions between tradition and modernity in early 20th century Indonesia.

The second reason is that the plot structure of the novel has been drawn so well that puts ahead the central themes of the novel. In this light, key turning points emerge, like Hamka's move to Java to study and later be engaged in the fight for independence, to show how he develops a sense of purpose as a Muslim leader in Indonesian society. Fuadi also employs symbolism and irony to illustrate the obstacles and paradoxes faced by Hamka.

Third, the fact that it is a novel is fundamentally tied to the historical moment of the story. Fuadi also places Hamka's narrative in the context of Dutch colonial rule, the growth of nationalist feeling and the influence of Islamic reformism, linking his hero's passage to a wider cultural and political sea change. So the novel offers a glimpse into an important slice of Indonesian history.

In conclusion, this study presents the literary aspects of A. Fuadi's work as well as the social criticism contained in it. By incorporating many of these structural elements Fuadi weaves a compelling narrative that, at the heart, reveals so much about what it means to be Indonesian and the constant struggle between religious identity and national identity. Novel *Buya Hamka* is a good contribution in the modern Indonesian literature, taking place now as attitude and mores of today.

Simultaneously, the study shows the usefulness of the structural analysis as an interpretive tool in literary criticism more generally. Through a systematic exploration of these fundamental units of a novel its themes, characters, plot, etc., scholars aim to uncover hidden meanings, and to better understand the creative strategies and objectives of the author. Such an approach is particularly beneficial in the context of *Buya Hamka* and other works dealing with similarly intricate social and historical realities. Future studies, considering the novel of Fuadi in comparison with other works of Indonesian

literature treating similar themes or historical periods could work based on this analysis. Scholars could also examine how the novel has been received and how it has impacted on a variety of readerships both at home and abroad.

In the end, this study confirms the lasting influence of literature on the ways we think about society and mould the world accordingly. In working with texts such as *Buya Hamka*, by others such as A. Fuadi, some of this conversations that needed to be held are taking place, providing readers with ideas and options. Therefore the book is worthy of further study for both literary scholars and general readers.

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Conflict of Interest

The authors declare no conflicts of interest.

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