

Original Reserach Article

Particular and General Moral Principles in Pramoedya Ananta Toer's Novel *Arus Balik*

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Abstract: Moral is an individual act that relates to oneself and other people, morality will be always attached to the characters in a novel. Moral is an act that forms the background of the story and characters, linking together the truth of the two elements of individual morality and the social role of the state of society. That morality is the character's reflection in facing situations and conflicts within him and society. This research aims to identify the moral principles contained in Pramoedya Ananta Toer's novel *Arus Balik*. The novel is a historical fiction with the theme of the transition of power in Majapahit before the arrival of the colonialists in Indonesia. This study aims to identify the moral principles of the characters in facing a change. This novel was chosen because it tells the story of the changes in social life that exist in the background of Indonesian society due to globalization and colonialism. *Arus Balik* is always passively studied and to highlight this, moral studies were conducted. The findings explain that in the moral principles used by the character started from the general then during its development was met with another character and the situation eventually developed into a particular morality. The moral principles highlighted are the idea of agent relativity and epistemic filter, that is, moral action on the basis of the public interest, through the motivation of independence for the independence of the homeland, and the individual moral principle of the act of love for the loved ones.

Keywords: Novel, Moral Principles, Particular, General, Moral Action.

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1. INTRODUCTION

Literature is a life journey told by the author through writing that is in his thought and feeling (Lestaringtyas, 2020). In line with this study, Lestaluhu *et al.*, (2021) said that in stating his idea of course the author writes it based on the cultural reflection of society or his experiences. However, the main novel work is something bigger and needs to be studied because its broadness reflects the great vision of the author in literary works (Ridwan & Sofianto, 2019). Pramoedya is a very appropriate figure to describe the great vision intended in this research, as he is able to prove from many literary works that become phenomena as well as his struggle and persistence in his work (Lukita & Indriyani, 2020). Many researchers' findings in the fields of ideology, politics, humanity, heroism, oppression, colonization, gender, and love describe 37 works of Pramoedya's novel, as investigated by (Ardianto, 2020; Badio *et al.*, 2019; Farhana & Aflahah, 2019; Farida & Andalas, 2019; Faruk, 2019; Gogwilt, 2019; Muzakka, 2019; Final *et*

al., 2021; Gari *et al.*, 2019) but they are still separate so there is no alignment of the actual issues. The statement is also supported by studies on Pramoedya Ananta Toer's novel focusing only on humanitarian, ideological, and thought-minded issues, trying to trace it from his works. According to Hun (2020), the work of Pramoedya mostly the feelings depicted fictional characters. In this case, Pramoedya frankly reveals what he feels through his work by borrowing the fictional characters that he has created (Lestaringtyas, 2020).

Moreover, the opportunity to study the work of Pramoedya Ananta Toer is so great high in quality that the study of work should be encouraged (Hun, 2020). This finding is further confirmed through the results of the study (Lukita & Indrayani, 2021) that Pramoedya Ananta Toer's work is very well-known by the community especially that has a positive character and can be a role model for the young generation today. In addition, the uniqueness of Pramoedya Ananta Toer's novel is that it is able to display a portrait of life in his

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era with regard to the moral actions of society depicted by characters in pre-independence and post-independence. The entry of new cultures makes the moral actions of the characters displayed with his attitude through moral that is shown to respond to the change (Pamungkas *et al.*, 2021). For example, in novel *Arus Balik*, this fact is not only seen by the naked eye from the political and love aspect but it is seen on the surface that is moral, in fact, even today it is still a negotiation, moral negotiation actually still and occurs with the changing current situation (Faruk, 2019).

Moral principle is a form of reflection of character action in responding to human and environmental changes (Dancy, 1993), in line with this theory, morality has two dimensions of change, namely truth and untruth, meaning that an action is right. and not between perceptions of action. It is necessary that commitment in this event becomes important and prioritizes the morality of each individual action (Stroud, 1998). If viewed from the author's point of view, Pramoedya Ananta Toer is not skeptical to his commitment to nationalism, but in the case of literary work, there is another dimension of character to act by prioritizing character morals to respond to changes due to circumstances that force him to change (Hooker & Little, 2000). In contrast to the finding that there are actions to maintain moral and ethical values in the novel presented by the character (Anjani & Faznur, 2020). However, it should be noted that the formation of character traits is also a concern for his commitment to change, meaning that there is the author's intervention regarding psychological situations and ideal conditions in dealing with such situation (Hun, 2020). In line with the opinion (Muirhead, 1910) that moral and individual changes as a result of the relationship between man and nature are said to change due to evolution progress. This opinion is in accordance with Dancy's moral theory (1993) that in order to achieve an action that is considered to be right, it must be based on moral principles. In other words, to cover all the studies in Pramoedya Ananta Toer's novel in which he is very productive, it is important to trace the existing moral, thus, the actions/behaviours in the novel can be said to be theoretically correct in the story written by the author.

1.1 Statement of Problem

Pramoedya Ananta Toer's novel research always talks about the topics of humanity, politics, and love (Ardianto, 2020; Faruk, 2019; Lestaluhu *et al.*, 2021; Final *et al.*, 2021). However, the investigations conducted by previous studies are not so perfect because of the difference in the studies (Muzaka, 2019). In addition, the investigation of Pramoedya Ananta Toer's novel is not enough about the author's thought, further than the events related to the problem of individual and group actions that are part of the change (Gari *et al.*, 2019). The finding of this research is supported by Gunawan *et al.*, (2019) that literature is

not only related to the top-level issues such as global topics but it also deals with why the phenomenon occurs. This fact is supported by Dewi (2019) that literary studies do not close in the context of studies that have been conducted by other researchers and research opportunities are always open due to the broadness of literary work. From all the findings above, it is also supported by the results of the study that from his famous figure to foreign countries and many works of Pramoedya Ananta Toer did not get sympathy from students and his own society, at that time he continued to work by producing many works that paid attention to his country (Lukita & Indrayani, 2021; Gogwilt, 2019).

Moreover, the number of works produced by Pramoedya is only a few which are stated to be continuously studied by other researchers. It causes the gap of study to deepen by taking a part in representing each series (Lestraringtyas, 2020; Farhana & Aflahah, 2019). Even if the gaps contained in a great literary work must have a unity of the character's behaviour in the story to maintain morality or respond morally in accordance with the situations and conditions with the aim of maintaining existence in defending the rights, individual or country (Farida & Andalas, 2019). In addition, Pramoedya's work is not only about humanity in the novel, but also in the form of thought that adds to the gap on the other side because there is only one character (Muzakka, 2019). This finding is also supported by Pamungkas' finding (2021) that in observing the work of great writers, not only the character but even the external elements are also not separated from the attention of the author. The broadness of this novel is what causes action because of the wide range of problems that exist in human life according to social background and events at that time (Farida & Andalas, 2019).

However, the current novel still talks about morality even though the reader has full power in interpreting his reading (Lestraringtyas *et al.*, 2020). This shows that the broadness and depth of concerns as well as the integrity of indonesianness cannot be disputed (Lukita & Indrayani, 2021). This study is supported by the finding of Amsar (2021) that morality in Pramoedya Ananta Toer's novel still adheres to cultural moral values in addition to the need of moral action based on social change as the storyline of novel. Yet, in an action performed by the character and the whole story of the novel according to the understanding of moral truths and situations encountered in the events of the characters in the novel, it can be said that social and historical conditions will affect the current social situation. But now the situation that changes is no longer correspond to the message contained in Pramoedya's novel but does not care about others individually and in society. In line with that, Anggraini (2019) stated that the truth of the situations and actions in the novel are influenced by the moral or ethical

actions of the character in responding to the changes he or she faces.

In line with the above opinion, another researcher, Ardianto (2020) asserted that the use of externally applied culture can be used in the midst of colonialism; this shows that the truth of universal norms should not be used in every situation that motivates a person, both the author and the character who play a role in it. In fact, this is actually a two-way critique highlighted by Pramoedya in facing the changes in the crisis of his nation, one side is moral defense and another side is moral change (Amsar *et al.*, 2021; Badio *et al.*, 2019; Princess *et al.*, 2020). Moreover, the application of moral truth is a form of truth that is indeed the basis for achieving progress and prosperity for the lives of individuals and their society (Lestaluhi & Latupapa, 2021). In fact, there are also those who report that moral displayed through the description of Pramoedya Ananta Toer's story shows something outrageous to the point of not being suitable to consume, even leading to the education of the present generation and the current moral education (Lukita & Indrayani, 2021). In this study, the researcher wants to reconstruct the moral understanding in the novel *Arus Balik* which contains many moral values that can be used as examples in dealing with various forms of human problems.

2. LITERATURE REVIEW

2.1 Pramoedya Ananta Toer's Novel

Lukacs (1971) stated that novel in the relationship between social novel and historical novel has a reciprocal role between the two, meaning that a history influences the novel while the novel can also influence public opinion. In line with this opinion, Kuntowijoyo (1995) said that the novel is a literary work that reflects the social life. Furthermore, Kuntowijoyo also explained that novel contains elements of imaginary characters who lived in the time (history), who have inner, moral, heroic, character traits and so on (social). Pramoedya novel an interactive dialogue because of its prowess in the struggle of feelings and the author's ingenuity in responding to changes. In other word, novel is a narrated fiction (McKeon, 2000). Samaon and Sobet's study (2020) also stated that novel is a literary genre that describes character, behavior, conflict, societal image, struggle, moral, and values.

The novel is part of fiction and historical novel among other novels such as *Arok Dedes*, *Panggil Aku Kartini*, and *Mangir* (Badio *et al.*, 2019). Therefore, his novel has always been the choice of novel fans, his characters are always alive and real (Asylum, 2020). The novel *Arus Balik* describes the history of Majapahit in the late period of collapse, and the central highlight is the duchy of Tuban. Tuban as a major port city indirectly inherited the throne although there was no recognition from Majapahit descent. In addition, the

continuity of Tuban was accompanied by the emergence of the first Islamic kingdom in Java, namely Demak. On the basis of that history, Pramoedya Ananta Toer incorporated fiction by creating characters and designs to reveal real changes in the historical events. Pramoedya creates fictional stories very well. It proves that he mixed fictional characters with historical stories about the fall of Tuban which so far people know is only an ordinary fall while actually Demak had an influence on the fall of Tuban (Fadhilah, 2020). This process is actually used as a guideline that the role of fiction and history is combined very well by Pramoedya Ananta Toer who has managed to show the morals of his characters very well, based on the morals of the society and the response of the characters to the situation and circumstances faced, which is to face the takeover of power by his own people and to face the foreign nation, in this context is the leadership of Trenggono (Hun, 2020). However, Mukti & Sulisty (2020) stated that at the time of the *Adipati Unus*, national awareness had grown, that is the attack on the Portuguese in Malaka.

2.2 Moral Concept

Deschenes *et al.*, (2020) stated that morality lies in individual which can result in general moral, meaning that there is a responsibility to the general public starting from the moral strength of the individual in facing the big responsibilities, thus, responsibility must be given with the aim that the individual's moral can increase. In line with that opinion, Cristensen and Ericksen (2020) stated that morality will focus on justifying human behavior, the intended justification is behavior towards everyday life based on context in responding to everything that individuals and others in need. While according to Abe (2020), the moral of an individual is influenced by the moral control of knowledge in the brain, good and bad morals are also influenced by the moral standards that exist in a person, that will affect moral decision making. Kuip (2019) stated that an individual's morals are influenced by the moral pressure that is on him, the pressure comes from outside the individual, thus, it affects the moral pressure of an individual.

Kaptein (2021) stated that morality is a common obligation with the aim of loving others, in other word, it means that individuals are obliged to love people who have an interest, namely by the concept of love by contributing more to others by embracing general morals and particular morals. Whereas Ericksen (2021) stated that general moral action will put pressure on particular moral it must bear the consequences of the general moral committed by the individual, thus, allowing the past to be biased and demanding with new actions. In contrast to what Flangian (2019) said that morality is based on the theory of self-ownership, the individual does not need to be equated with other theories to demand justification outside of the

individual himself, thus the individual has his freedom and the right to regulate every action he does.

2.3 Epistemic and General Moral

Morality does not arise only from something formal, because morality will outweigh commitment from the situation or circumstances of something abstract (Stroud, 1998). This opinion is in accordance with Dancy's theory (1993) that the moral actions performed by each individual are caused by the act of a situation that causes him to be forced to make decision by violating old habits. These conditions are made based on the situation that forces each individual to make decision due to the stress of the situation (the origin of reason, the notions of agent-relativity, the epistemic filter). This is also supported by the opinion of Hooker and Little (2000) that there is no moral angle that can be defined because it is impartial, in other terms, it is called particularism which means no partiality. Furthermore, Hooker and Little said that moral equality will stand by equality, therefore to find moral is right or wrong, there must be validation, but on the other hand, particular moral values do not always take sides. Therefore, the deviation validation approach is used, that is, the particular moral value requires 1. Legitimacy, 2. Validation, 3. Authorization with impartiality.

There is also a derivational approach that can be reflected in the actions taken, which is called particularism, meaning that there is a moral value because it reflects equality with the situation at hand and is more of an obligation to carry out roles. (Moehler, 2021). This claim fits Kant's view on moral metaphysical principle, that the impulse of sympathy has no morals. For example, acts of affection, mercy, generosity, family loyalty may seem good, but they are not good in terms of morals. Thus, the conclusion is that a moral is said to be good especially when acting/behaving out of an obligation imposed on everyone (Curren & Ryan, 2020). The devotional view of moral particularism assumes that universality cannot be just an individual but must be universally accepted in general, for example, increasing the child's kindness is common but not universal. It is the same as increasing the good of all regardless of their relationship with themselves is universal (Yudkin *et al.*, 2021).

Partisanship means it is morally reasonable to give higher priority to act in a good way for certain relationships (friends, teachers, parents) than those with

whom we have no relationship, everything is the same (Curren & Ryan, 2020). While moral generalism guided by specificity which is sometimes used to carry the meaning of favoritism but it can also be given another meaning. That is, to decide a moral action, personal identity is also needed as the basis for making the right decision of action (Gewirth, 1981), meaning that an action is based on personal rights in making a decision thus his personality is upheld, that is, freedom in taking virtue.

3. RESEARCH METHODOLOGY

This study was a qualitative research design using a narrative approach (Kivunja & Kuyini, 2017). In line with this opinion, Lincoln (2000) stated that the narrative approach is the study in which the researcher gives meaning to the research qualitative. This statement is supported by Faruk (2012) and Mustikasari (2020) that qualitative research design is a research model that perceives the depiction of data qualitatively, linguistically based on a particular context. While the narrative approach is also called descriptive. It describes data which are obtained from data sources in a text (Creswell, 2018).

The sample of this study was the novel *Arus Balik* by Pramoedya Ananta Toer, which was published in 1995, a historical fiction. Meanwhile, the additional data were obtained from books on sociology of literature and value theory (Dancy 1993; Hooker & Little, 2000), journals, historical documents, and theories of social life (Mustikasari, 2020; Richardson, 1995). The method of data collection used semiotic reading model, that is heuristic (linguistic reading) and hermeneutic (interpreted), after obtaining the data then they were analyzed using domain grouping from the particular to the general, namely qualitative data analysis (Lukita & Indrayani, 2021).

The method of data analysis in this study was a narrative method that is the analysis of narrative, both fiction (historical novel) and facts in the writings of historians (Eriyanto, 2015). Content analysis, which is the analysis of data by interpreting the meaning contained in the analysis data, was used to examine the strength of the principle of dominant values and works in the literary text, as well as the values highlighted by the novel (Eriyanto, 2013).

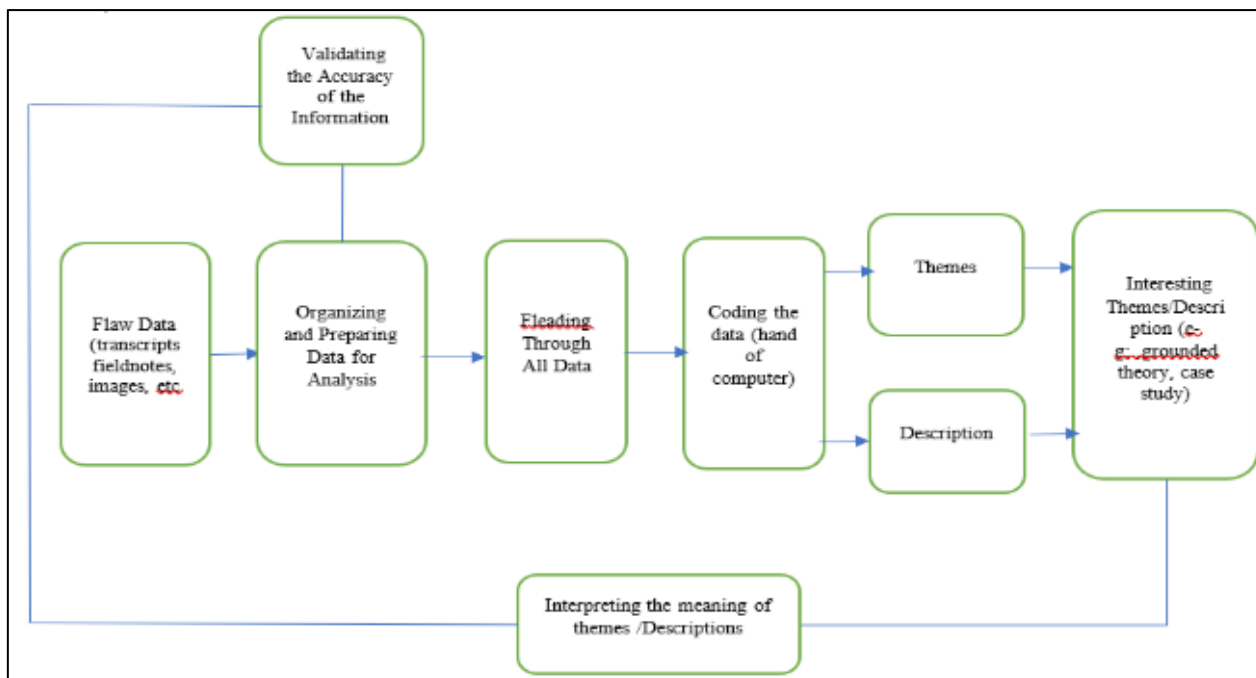


Figure 1: Analysis chart
Source: Creswell (2018)

The data were collected by reading heuristically before it was initiated by grouping of the general ones regarding moral principle, then each principle was grouped based on the appropriateness of the theme. It was then analyzed using hermeneutics, that is, analysis with a description of the meaning which is appropriate to the context. After finding an analysis on each theme, the final step was to draw conclusions from descriptive interpretations (Creswell, 2018).

4. RESEARCH OBJECTIVE

The objective of this study is to identify the principles of moral particularism and generalism in the novel entitled *Arus Balik* by Pramoedya Ananta Toer. The novel was studied in terms of the moral principles underlying the main characters. They are Galeng, Idayu, and Duke Wilwatikta. Through the journey of the story and the trials experienced by the main characters, this study looks at the extent to which the main characters face life and challenges in the midst of conflicts against themselves and the conflict of statehood involving the local kingdom and Portuguese colonization.

The study of how in the midst of conflict the characters must act morally as individuals and their relationship with government is mixed with conflicts of interest. The study of moral is interesting because there is a mixture between universal and particular morals, looking for an existing principle, thus, it can be a lesson in dealing with a problem for the benefit of society or only personal interests. The character as an individual representation will be seen as the right human being or act in facing difficult situations, thus it can be a role model for the reader.

5. FINDINGS AND DISCUSSION

The results of this study are the results of narrative analysis using content analysis that is, interpreting meaning in data by grouping value principles based on their dominance. The domains to be investigated are 1) The notions of agent-relativity domain, and 2) The epistemic filter domain. Then, the principles domain will be regrouped into subdomains and then grouped into more detail based on the grouping of subdomains. After grouping them by the domain and linguistic phenomena, it was analyzed using hermeneutic analysis that is, looking for the meaning of the findings obtained.

5.1 Domain of the notions of agent-relativity

In this domain, moral will play into two important issues: on the part of suspicion and wish that is wrong or uncertain because they expect kindness from others to fight internally on their own (Dancy, 1993). Whereas in theory in particular, knowledge is acquired because of certainty and action to change for the better by not relying on others but thinking with change in other parts of the world with strategies of internal strength and mutually beneficial cooperation. In this section, the agents involved were the enlargement of Tuban Duke, Adipati Wilwatikta, Tuban royal chief, the wrestling athlete named Galeng and Tuban pride great dancer named Idayu, both of Them love each other. The conflict began when a figure, Rama Cluring, a respected figure who once lived in Majapahit era, died in Awis because he was poisoned while doing a lecture in Awis Krambil. Officials from Awis Krambil as well as Galeng and Idayu tried to take responsibility for the incident in order to save the village of Awis Krambil by participating in the wrestling championship and dance

competition in Tuban regency level, finally, the triangle love occurred between Adipati Wilwatikta, Idayu, and Galeng. Finally, Galeng managed to win Idayu's heart because he had the support of the residents of Tuban and Awis Krambil Village. As a proof of Galeng's

devotion to Wilwatikta, Galeng became the mastermind in the Portuguese attack with Adipati Unus in Melaka. However, Prince Trenggono, Duke of Demak, took advantage of this situation to attack Tuban.

Table 1: The Notions of Agent-Relativity

No.	Action	Figures and situation
1.	Trusting the Portuguese and the West	Adipati Wilwatikta
2.	Suspicion of a new power threat to his power	Adipati Wilwatikta
3.	Education and religious science	Officials and ordinary people
4.	Art and culture as diplomacy from village to city	Awis Krambil Village
5.	Life and death in the hands of the leader	Galeng, Idayu
6.	Love and motivation in life, for the author in the novel, the character takes moral action, begins with love, then comes motivation.	Galeng, Idayu

5.2.1 Legitimacy

Literature will convey a written message through the story, Pramoedya Ananta Toer is able to bring that message to the reader (Rahmawati & Christiani, 2019), one of which is he message of legitimacy, that is, the truth in general and universal (Dancy, 1993; Hooker & Little, 2000). The presentation is like the data below:

"Sekarang rempah-rempah juga yang memanggil kerakusan yang tak mau berbagi. Kerakusan yang mau berkuasa dan memiliki untuk diri sendiri semata, membunuh dan menenggelamkan. Mereka makin mendekati Tuban. Rasa-rasanya telah dapat kami dengar bunyi meriamnya, memekakkan dan melumpuhkan burung-burung di cakrawala." Suaranya menjadi pelahan mendekati bisikan: "Tapi Adipati Tuban tidak gentar, Kakang. Hanya awas-awas pada yang di barat sana: Semarang, Demak, Jepara, Lao Sam". (Translation: Now spices were also the ones that called for greed that did not want to share. Greed that wanted to rule and have for oneself alone, killed and drowned. They're getting closer to Tuban. It felt like we could hear the sound of the cannon, deafening and paralyzing the birds on the horizon." His voice became a close whisper: "But the Duke (Adipati) of Tuban was not afraid, brother. Just watch out for the ones in the west there: Semarang, Demak, Jepara, Lao Sam)" (Toer, 37: 1995).

This data excerpt will play out from the problem of insight that foreigners come to the archipelago just to trade, seeking to profit from the arrival of foreigners for welfare. However, the Duke of Tuban carried away with fantasy without preparing the inner strength and cooperation of Tuban to be willing to accept changes from Portugal and the West (Rachmat, 2019). Morally, the general recognition that trusting close people would be better, but in universal recognition trusting foreigners is the main moral, but it turned out that the Portuguese came to control the

spices and trade routes (Asqi & Ta'abudi, 2019). In addition, in this case, Demak took the fight physically, while Tuban was unable to fight back, thus the strategy used was to strengthen trade and establish cooperation with Portuguese and Arab (Badio et al., 2019).

Sang Adipati masuk ke peraduan dan memusatkan seluruh pikirannya untuk mendapatkan keuntungan dari perubahan baru tanpa harus mengurangi keuntungan yang bisa didapatkan dari kapal-kapal Islam, Nusantara dan Tiongkok (Translation: The Duke entered the fight and focused his entire mind on benefiting from the new changes without having to reduce the profits that could be obtained from Islamic, Nusantara and Chinese ships), (Toer, 62: 1995).

The above data shows that the focus of a leader's attention, the Regent of Tuban, acts according to common norms, which means that thinking about changes to get benefits from the current situation and circumstances (Hooker & Little, 2000). Universally, a leader must think about safeguarding the public interest, such as the welfare of their people (Farhana, Aflahah, 2019). However, what was done causes situations that add to conflicts that lead to destruction, this theory in particularism would happen because it will talk about the consequences of taking an action (Dancy, 1993).

Penyambut resmi melambaikan tangan kanan, menurun semua diam mendengarkan: "Buka kuping, dengarkan tajam-tajam. Atas titah Sang Patih, barangsiapa dari pedalaman memasuki Kota harus memperhatikan aturan ini: semua wanita, kecuali anak-anak di bawah umur, harus menutup dadanya. Paling sedikit dengan kewan." (Translation: The official greeter waved his right hand, and all of people were silently listening: "Open your ears, listen carefully. At the order of the Patih (governor), whoever comes from the rural area and enters the city must pay attention on this rule: all women, except underage children, must cover their chests. At least with kewan (corset)" (Toer, 62: 1995).

The data shows that although there had been a change in the rule of the Duchy of Tuban on how to dress, but the cultural element of the society that still adheres to the past culture that is covering the body is a culture and is still common at that time, and in the novel, Pramoedya Ananta Toer always shows this concept of dress because his novel always describes the history and social condition of society at that time (SA Fajar & Kasih, 2020); however, this is the opposite that happened to the Javanese. The traditional clothing displayed by the figures does not get sympathy from the rulers and colonizers, even though the clothe is a reflection of ethics, character, and morals (Trihtarani, 2019). The transformation of moral education on how to dress still has not fully entered the rural area, only among the Duchy and people who are close to the Duchy because there is an economic position and role. In line with these findings, the data below shows that eliminating uncertainty is the right choice for particular specific morals.

Maka aku dan Idayu harus menang. Harus! Kemenangan saja yang barangkali dapat melepaskan kami berdua dari hukuman. Bebas! Bebas! Mungkin aku bisa bebas, tapi Idayu? Mungkinkah dia bisa balik ke Awis Krambil bersama denganku? Betapa bakal sunyi hidup ini tanpa Idayu, tanpa dia, tanpa tawa tanpa candanya. Dan apa pula arti duka-cita seorang anak desa seperti kami bagi seorang Adipati yang berkuasa atas hidup dan mati....? (Translation: Then Idayu and I have to win. It is a must! Only a victory that might release both of us from punishment. Free! Free! Maybe I can be free, but Idayu? Could it be that she can return to Awis Krambil with me? How lonely would life be without Idayu, without her, without her laughter and jokes. And what does the grief of a country child like us mean for a Duke who has power over life and death...? (Toer, 73: 1995).

The above data shows that under certain circumstances one must fight for his morals in general and universally at the same time (Badio *et al.*, 2019). However, the obstacle is that moral struggle must be avoided which means after he struggles there must be certainty whether he is happy or not (Dancy, 1993). Once morals are chosen to be fought for, they must bear the consequences directly or not, this is what he must bear either he will success or not. It seems that Pramoedya Ananta Toer is playing between certainty and uncertainty or falsehood, in which failure can be the result. However, from the particular moral perspective, the good side is to fight for morals even in uncertain circumstances, and very little success (Farhana, Aflahah, 2019). Just look at the personality of a leader namely King Wilwatikta, if it is seen from the conversation after the success of Galeng and Idayu to

gain the sympathy of people, Wilwatika approved and made them become part of the government, this is where the independence of Pramoedya Ananta Toer should be. Questioned again with a storyline that does not match his view of independence (Ismail, 2020).

5.2.2 Validation

In assessing particular moral, whether it is said to be true or not, then the validation stage becomes important, because the judgment of individual morals is more based on compassion and not on individual considerations and personalities (Hooker & Little, 2000). Therefore, an individual as a creature of God must have faced a difficult situation. The role and position of the individual in addressing the problem needs to be emphasized. That regarding moral truth is due to the situation and the state of compassion of the situation faced by the individual.

"Banyak yang bilang tidak begitu. Sang Adipati tak pernah memperlihatkan kegusaran Jepara diambil oleh Demak, Tuan Syahbandar. Jepara direlakan, karena Demak Islam yang mengambil. Orang bilang Tuban bersiap-siap terhadap Peranggi. (Translation: "A lot of people say it's not like that. The duke never showed the nervousness of Jepara that was taken by Demak, Mr. Shahbandar. Jepara was given up, because Demak Islam who took it. People say Tuban is getting ready for Wargi" (Toer, 140: 1995).

The data above shows that the establishment of Demak government made Duke Wilwatikta worried. However, given the situation of the increasing role of Islam, made him accept the role of Demak in the political arena of the archipelago. In that situation, he also adapted and changed according to the circumstances, taking on his role as a leader by prioritizing the sustainability of Tuban as a port city inherited from Majapahit, meaning the birth of a story by a writer in literature is influenced by the social situation at that time and the history of Amsar *et al.*, (2021). The story presented by Pramoedya Ananta Toer which is presented by the characters in making particularistic moral decisions is described as follows:

"Patik memohon, ya Gusti Adipati Tuban sesembahan patik,' mendadak suara Idayu menjadi keras, kuat dan tabah setelah diberanikan oleh sorak-sorai, "semoga Gusti Adipati Tuban berkenan, Gusti Adipati Tuban sendiri, merestui patik dan Kakang Galeng sebagai istri dan suami." (Translation: "I beg, oh my Lord Duke of Tuban," suddenly Idayu's voice became loud, strong and steadfast after being cheered, "my Lord Duke of Tuban deign to bless us, the Duke of Tuban himself, blesses and approves me and Kakang Galeng as wife and husband" (Toer, 153: 1995).

The data shows that Idayu was a girl who was experiencing grief in love on the condition that she dared to take risks on behalf of the audience that what Idayu said about the request to duke Wilwatikta was in her personal name in general and universally, meaning that the moral taken was a particular moral that Idayu had the right of the individual to free herself from a choice (Flangian, 2019). While the particularism action that Idayu did in the beginning was to carry the name of the village of Awis Krambil, the goal of freeing the case of the murder of Rama Cluring. However, unfortunately further in the course of the story, it is based on the love of Idayu and Galeng with Adipati Wilwatikta.

Dan sekarang, bahwa ia mengangkat Idayu dan Galeng pada kehormatan sedemikian tinggi, adalah juga karena tradisi Majapahit. Ia merasa bangga dan puas telah dapat lakukan itu, sekali pun ia tak sepenuhnya rela di dalam hati. Sebagaimana halnya dengan leluhurnya, ia tak pernah-menggunakan tahyul sebagai pegangan. Ia dasarkan tindakan-tindakannya praja pada perhitungan mengenai kemungkinan yang lebih baik. (Translation: And now, that he raised Idayu and Galeng at such a high honor, it was also due to Majapahit tradition. He felt proud and satisfied to have been able to do that, even if he was not fully willing in his heart. As was the case with his ancestor, he never believed superstition. He based his actions on the calculation of better possibilities) (Toer, 170: 1995).

In the data above, Duke Wilwatikta took general and universal action by thinking about the welfare and individual rights of his people. Such moral action by Wilwatikta's leadership defeated the concept of general happiness and he chose to act for the universal. The struggles carried out by individuals and Wilwatikta thought about the glory of Tuban. However, what Wilwatikta pointed out was not entirely true, because feeling the support of the society was so great, he took on particularistic morals (Dancy, 1993) instead of threatening his authority if Galeng and Idayu didn't approve. Meanwhile, Galeng thought about Rama Cluring the mandate that tribute would be offered because Tuban had given a big demand of his life, that is, Idayu, but forgetting what was given would have such an impact like the mandate of Rama Cluring (Ismail, 2020) and again Pramoedya Ananta Toer is not talking about independence in the storyline in the midst of the conflicts of the novel.

5.2.3 Authorization of impartiality

In this part, the situation will show its own way of doing things. Morals can be seen when a person is confronted with something that affects himself and his group in general (Hooker & Little, 2000).

"Ampun, Gusti Adipati Tuban sesembahan patik. Adapun patik menghadap tidak

sepertinya ini ialah memohon perkenan dari Gusti Adipati Tuban..." Keringat dingin sudah membasahi seluruh tubuh pegulat itu. Setelah perkawinannya dan diharuskan tinggal di dalam kadipaten, ia kehilangan niat untuk berbuat sesuatu terhadap Sang Adipati. Sebagian dari kecurigaannya telah hilang. Idayu telah jadi istrinya. Kegelisahannya sekarang adalah kegelisahan seorang kawula yang menunggu datangnya hukuman. Pasti Sang Adipati telah mengetahui segala-galanya mengenai dirinya. Sedang larangan baginya untuk melakukan sesuatu kerja menyebabkan kegelisahannya semakin menjadi-jadi. (Translation: "Forgive me, my Lord Duke of Tuban. I come to you not as usual for begging for approval from you, my Lord Duke of Tuban..." Cold sweat had already soaked the wrestler's whole body. After his marriage and being forced to stay in the duchy, he lost the will to do anything about the Duke. Some of his suspicions had disappeared. Idayu had become his wife. His anxiety now was the anxiety of a subject waiting for punishment. Surely the Duke knew everything about him. Being to do any work caused his anxiety to become even more so) (Toer, 170: 1995).

The excerpt of the data above shows that Galeng had to do something because of circumstances that forced him to do his best because it had been given evidence that the kindness of a Duke Wilwatikta would bind Galeng with his dedication, what Galeng displayed was a common form. Morals are common in Javanese society (Setiawan, 2021), again Pramoedya Ananta Toer still displays general culture and general mentality even though he says that he wants to change (Ismail, 2020). However, what Galeng did lost his universal role with what he did and his journey of love made the universality disappear. This is also added with the strong influence of a leader on his subordinate, that is Galeng (Lusiana, 2020). However, on the one hand Galeng tended to obey, one of the factors of obedience is the general moral adopted by the social condition of rural society and Javanese culture (Indriastuti, 2020). On the one hand, the emergence of particularism changes in Galeng is due to his obedience to the leader, love of country, motivation, duties and roles. It is also listed below:

"Alasan? Apakah masih perlu ada alasan? Memasuki dan merampas tanda pernyataan perang, tanpa membuka gelanggang perkelahian? Hanya karena ingin punya bandar sendiri! Alasan dari seorang yang tidak tahu batas. ("Reason? Do you still need a reason? Entering and plundering the declaration of war, without opening the battlefield? Just because you want to have your

own city! The excuse of someone who knows no bounds). (Toer, 180: 1995).

The passage above shows that Wilwatikta as the leader expressed his anger because the power of Demak seized the power of the city of Jepara by force. In moral participation, physical conditions cannot be exercised thus universally Wilwatikta protected the welfare of his people (Badio et al., 2019). However, on the other hand, in government, this situation suggests a strategy to demonstrate new power in the region, as well as for prosperity. Then morally, the kingdom of Demak through its envoy apologized and explained the problem, conceptually the strategy was to achieve the goals that have been carried out to achieve power and influence (Lusiana, 2020).

5.2 The Epistemic Filter

Truth is reality and not mere wishful thinking, moral action is a form of action that is right according to circumstances, thoughts of individuals and groups (Dancy, 1993). Although certain moral decision makers

will influence the consequences to be caused, a filter is needed to measure them, thus, it can be said that moral action is an individual, general, and universal truth (Hooker & Little, 2000). How characters and situations as well as conversations are full of fantasies and uncertainty that should be avoided in this aspect. That is, you need to act to get out of your own delusions and moral inadequacies. In the Epistemic Filter section, the character of Galeng was in conflict with himself and his love, so Galeng was driven to get Idayu in the midst of power pressure while he was an ordinary person. Finally, thanks to the support of people to Galeng, Idayu's wish was approved by the duke Wilwatikta, thanks to the support of the residents of Tuban. The disappointment that is meant here is the inconsistency of expectations with the real situation experienced by the fleeing wrestler and the condition of Jepara society under Tuban's less prosperous rule when Tuban's influence was weakened due to the establishment of the Demak Islamic government that affected coastal areas including Jepara.

Table 2: Epistemic filter

No.	Action	Figures and situation
1.	Love and motivation	Idayu (dancer), Galeng (wrestler), Adipati Wilwatikta (duke)
2.	Love and hope	Idayu, Galeng
3	Disappointment of running away from the situation	Wrestler, Jepara society
4.	Love and Devotion	Galeng

5.3.1 Legitimacy

Morality is carried out because of circumstances and can be justified individually and in groups and out of false dreams (Hooker & Little, 2000). An explanation of the validity is found in the data below:

Tiba-tiba ia tersedan pelan, sangat pelan. Apa pula arti air mata bagi Sang Adipati? Sedang nyawa orang pun miliknya? Ia tahu, di tangan Sang Adipati tak ada orang boleh menyentuh dirinya, Galeng tidak, orangtuanya sendiri pun tidak. (Translation: Suddenly he was choking slowly, very slowly. What do tears mean to the duke? When anyone's life belongs to him? He knew, in the duke's hands no one could touch him, not Galeng, not even his own parents) (Toer, 73: 1995).

At this stage, the character is in uncertainty. Again, the character must face the certainty that the action to be taken may fail. However, what is good is that the morals taken are in line with the particularism that is taking a role with the circumstances and situations that require it to play a role (Dancy, 1993). The moral is that the individual performs his role as a person who has love that can be justified according to the theory of individual freedom (Gewirth, 1981). However, on the other hand, he takes care of the public

interest, this is what Pramoedya Ananta Toer does not show for the appearance of Idayu and Galeng, more romantic profile in the beginning to the middle of the novel, instead is a figure who maintains his own thought that tends to be independent (Ismail, 2020), but through the characters Idayu and Galeng disappear in the beginning to the middle of the novel. The problem is that morality is heavy on the individual, so Pramoedya Ananta Toer must perform a certain moral purification, i.e., in general, love is not only for one individual but for all beings (Badio et al., 2019). As in the data excerpt below, Galeng and Idayu still focused on their own individual conflicts of interest.

"Kakang Galeng, kakang si adik. Memang semua orang sudah bicara. Semua orang sudah tahu, Kang. Apa kau dan aku bisa perbuat, Kang? Gusti Adipati tak dapat kita hadapi. Semoga yang ini tidak akan terjadi. Kelak kau akan terpilih jadi kepala desa, Kang, kepala desa Awis Krambil. Aku akan jadi si embok lurah, ya Kang? Jangan pikirkan yang lain-lain kecuali pertandingan. Jangan malukan aku dengan kekalahan. Hyang Widhi mengabulkan, Kang." (Translation: "Kakang Galeng, indeed everyone has been talking. Everyone knows, Kang. What can you and I do, Kang? We cannot face The Lord Adipati. Hopefully, this won't happen. Soon you will be elected as the

village chief, Kang, village chief of Awis Krambil. I'm going to be *embok lurah* (the wife of the head of village), right, Kang? Don't think about anything but the match. Don't embarrass me with defeat. Hyang Widhi agreed, Kang") (Toer, 81: 1995).

This data talk about view of particularism theory which must leave uncertainty (Dancy, 1993). The characters have spoken morally that what is done will not work and will be in vain because there is no effect on individuals and groups. Therefore, in taking action, one should not talk about individualist theory specifically, because moral will be based not on the individual but to the general well-being (Badio et al., 2019), this is what is not seen in this story.

"Tak ada orang bisa membantu," bisiknya berwibawa. "Hanya Mbokayu sendiri yang bisa menentukan, dan semua akan selesai. Bukankah Mbokayu seorang wanita di negeri sendiri?" "Kau benar, Pada," ia mengalah setelah mengherani kebijaksanaannya. "Akhir-akhirnya aku bukan satu-satunya yang pernah menghadapi soal seperti ini. Si Mira dulu lebih suka menyobek perutnya. Si Dama lari ke negeri Atas Angin dengan Parta. Tapi memang tidak semudah itu, Pada. Kau harus membantu." "Kalau kau sudah memutuskan, tentu mudah untuk membantu." (Translation: "No one can help," he whispered authoritatively. "Only Mbokayu herself can decide, and everything will be finished. Isn't Mbokayu a woman in her own country?" "You're right, Pada," she relented after astonished his wisdom. "Finally, I'm not the only one who's ever faced this kind of problem. Mira used to prefer to tear her stomach. Dama ran to the land of the Wind with Parta. But it's not that easy, Pada. You have to help." "If you've decided, it's easy to help.") (Toer, 83: 1995).

The above data shows that a woman is still under pressure and should avoid ambiguity to take a moral stance, thus a woman's actions to perform activities that are believed to be true and act in accordance with the truth and circumstances are generally and universally correct (Setiawan, 2021). Like Galeng, Idayu also took action based on the individual, the role of universal love that must be respected, honored, and loved by human beings is not manifested in both of them. In fact, if we look at the particularism theory, it will talk about the physical role that must be controlled from the individual role and the universal role that is where the real moral lies (Dancy, 1993; Hooker & Little, 2000). Furthermore, the situation of society will be utilized in the social moral dynamics of rural communities and the state of power which requires the characters to follow the order of those who have power. It is like in the passage below:

"Ampun, Gusti Adipati Tuban, sesembahan patik. Patik takkan sanggup hidup di luar desa patik, Gusti. Iagi pula apalah buruknya menjalankan keputusan rapat desa, Gusti?" (Translation: "Forgive me, my Lord Duke of Tuban. I will not be able to live outside my village, Lord. What is the bad thing about doing the decision of the village meeting, my Lord?") (Toer, 93: 1995).

In this passage, Galeng should avoid uncertainty (Dancy, 1993), meaning that Galeng must be ready to live anywhere, even if not in the village of Awis Krambil. Because in theory, special experts take action to avoid moral ambiguity. However, this situation better illustrates the moral condition of the village community (Indriastuti, 2020; Setiawan, 2021) with the situation of power influence (Luciana, 2020).

5.3.2 Validation

Moral action will be performed on condition, i.e., moral is allowed in accordance with the compassion of the conflict he faced and must come out of situations that uphold individual rights and group rights (Hooker & Little, 2000). The data below explains the finding that the morals taken by the character are due to the situation that caused the character to take those actions.

Menurut tatakrama yang diajarkan, apa pun yang telah dititahkan oleh Sang Adipati, orang tak boleh membantah. Orang hanya mengiyakan sambil mengangkat sembah. Mendapat teguran saja dari seorang raja sama halnya dengan menerima karunia dari para dewa. (Translation: According to the etiquette taught, whatever had been ordered by the duke, one should not argue. People just said 'yes' while holding up the prayer. Getting a rebuke from a king was like receiving a gift from the Gods (Toer, 95: 1995).

The above data shows that the moral truth is abandon all things that are void; the action that must be taken is out of wishful thinking (Dancy, 1993). The data above shows that Galeng tried to get out of the situation by acting according to his role as a wrestling athlete, whereas in fact, there was actually a big influence of the power (Luciana, 2020). But on the one hand, if he didn't achieve the goal. The conflict within him turned out to be reserved by getting Wilwatikta facilities that could be united by Idayu and Galeng, and here lies the general moral that the social situation of the village community would show that indirectly the villagers have a good attitude if given an advantage (Setiawan, 2021). Pramoedya Ananta Toer also seems to tell the same thing about Wilwatikta, that the social condition of society especially in his novel will talk about being virtuous to humans, which will melt the heart, and deprive the mind (Indriastuti, 2020). This finding is also found in the data below:

Sang Adipati masih ingat setiap kata dari persembahan itu. Juga barang-barang persembahan yang berasal dari empat orang raja Atas Angin, semuanya Islam. (Translation: The Duke still remembered every word of the offering. Also, the offerings that came from the four kings of Atas Angin, all of them are Muslim (Toer, 96: 1995).

The data shows that Wilwatikta saw for himself the source of loyalty from something tangible, such as the goods given by a new friend to him. This means that the duke only believed in reality over everything that came to his mind (Luciana, 2020). This fact is further supported by the belief that Wilwatikta must open trade routes with other countries to curb the power of Demak (Dancy, 1993; Hooker & Little, 2000). This can be seen in the data below.

Pecinan Tuban Kota bersetia pada Lao Sam, yang oleh penduduk; disebut Lasem. Lasem bersetia pada Sampo Toa- lang, yang oleh penduduk disebut Semarang. Dan Semarang yang mendirikan kerajaan Demak untuk menjadi bentengnya terhadap Tuban. Kau benar-benar cerdik, Ranga Demang! Anak-anakmu pada mengabdikan pada Demak. Waktu Demak merampas Jepara untuk berkokok pada dunia dia tidak takut pada Tuban, semua anakmu yang di Demak diam. (Translation: Chinatown of Tuban City was loyal to Lao Sam, who by the inhabitants was called Lasem. Lasem was loyal to Sampo Toa- lang, which residents called Semarang. And Semarang who established the Kingdom of Demak to be its fortress against Tuban. You're really smart, Ranga Demang! Your children are serving Demak. When Demak seized Jepara to show off to the world, he was not afraid of Tuban, all your children in Demak are silent) (Toer, 104: 1995).

This data shows that the people of Jepara in positions of power in Demak make the people indirectly side with him, because in terms of strength they will win. In line with that, if viewed from Jepara's position as a developed port city, the target of Demak is Jepara. Tuban's side began to weaken. Thus, the people of Jepara who indirectly provide welfare and concern for welfare will be in favor of Demak, this data is also a social reflection of society in the novel *Arus Balik* (Indriastuti, 2020; Setiawan, 2021), the data is also supported by Idayu's individual moral, who expressed fear that she would take refuge in the closest, strongest, and safest line of protection.

Dan inilah saat yang ditakuti oleh Idayu. Ia jera terhadap orang banyak, terhadap pengagum-pengagumnya. Di dalam barisan ia masih terlindungi oleh aturan. Tanpa barisan, dengan semua mata tertuju padanya? Begitu pawai bubar segera ia lari mendapatkan

Galeng, berlindung di balik bahunya yang bidang. Teman-teman sedesa melindunginya rapat-rapat. Lenyap ia dari pandangan penonton. (Translation: And this was the moment that Idayu feared. She was wary of the crowd, of her admirers. In the ranks she was still protected by the rules. Without a line, with all eyes on her? As soon as the parade was over, she immediately ran to get Galeng, taking cover behind his broad shoulder. Her village friends protected her tightly. She disappeared from the audience's view) (Toer, 117: 1995).

The data shows that Idayu's position was very psychologically frightened and depressed thus Idayu was sheltered thus she cannot be seen, which made people look at her and stare at her constantly. The moral action performed by Idayu is the moral of the individual, which is a general act that as a person who is admired humanely will take refuge, behind the people behind her, this is supported by data about Galeng who acted as a wrestler and acted as an individual in general (Gewirth, 1981). In fact, if it is seen, there is a role of power that indirectly controls events because of power (Luciana, 2020).

Dua-tiga orang penantang telah dibantingnya dan nyaris mati. Pertandingan dihentikan untuk sementara. Para petugas ragu-ragu atas sikap juara dari Awis Krambil. Ia lebih banyak tampil sebagai pembunuh dari pada olahragawan. Dan ia akan berkelahi terus seperti itu bila idaman hidup direnggutkan orang daripadanya. Tak peduli orang itu Sang Adipati atau punggawa praja. (Translation: Two or three challengers had been slammed and nearly died. The match was temporarily suspended. The officers hesitated over the attitude of the champion from Awis Krambil. He appeared more as a killer than a sportsman. And he would continue to fight like that if the dream of life was snatched away by people from him. It didn't matter if it was the Duke or the civil servant) (Toer, 122: 1995).

This data shows, that individually, Galeng tried to work hard through wrestling competition and the action taken is particular moral action that is no longer based on general moral, but filled with individual motivation that is to get Idayu's love, the action performed by Galeng is the beginning of general moral because the occurrence of a general moral starts from the particular moral of the individual (Deschenes et al., (2020). Whereas when viewed from the perspective of particular moral that what Galeng did is not a description of particular moral because it does not describe the general point of view (Dancy, 1993). Furthermore, individual love must be based on love for all human beings to achieve prosperity and peace. Another data can say Galeng's moral actions in the

middle of the novel are filled with affection and eliminate general morals, even Wilwatikta's life will be lost if Galeng did not get Idayu. It shows that particular moral will have consequences if chosen either for oneself or the group (Erickson, 2021) as the data below. In another data, particular moral action is universally performed by Rangga Iskak as the master of the port.

Syahbandar Rangga Iskak sedang sibuk di pelabuhan mencatat nama orang dan kapal pelarian yang berbondongan datang dari Malaka dan telah ditolak di bandar-bandar lain di Sumatra dan Jawa. Di Tuban mereka bermaksud memohon perlindungan pada Sang Adipati Tuban Arya Teja Tumenggung Wilwatikta. Jatuhnya Malaka ke tangan Kongso Dalbi telah jadi pengetahuan umum. (Translation: Syahbandar Rangga Iskak was busy at the port recording the names of people and fugitive boats that had come in droves from Malacca and had been turned away at other ports in Sumatra and Java. In Tuban, they intended to ask for protection from the Duke of Tuban, Arya Teja Tumenggung Wilwatikta. The fall of Malaka into the hands of Kongso Dalbi has become public knowledge) (Toer, 123: 1995).

The data shows that Arab merchant ships were not allowed to enter the ports of Melaka and Jepara. In this position, Wilwatikta used to accept the consequences of this current, the goal of which was welfare for his people (Badio *et al.*, 2019). In general, this condition needed to be investigated by Wilwatikta first thus its meaning and purpose are clear. In this situation, the author does not show coordination and unity between the ports in Java. However, in general, this condition must be taken because of the increasingly difficult economic condition; therefore, Wilwatikta took advantage of this situation. Whereas the presence of immigrants and their influence would bring changes and problems to the indigenous people (Luciana, 2020). Another data shows that Pramoedya Ananta Toer also shows his peace of mind through the character, Rangga Iskak about acting in general for the benefit of the people and the country.

Sekilas Rangga Iskak mengetahui, pendatang itu seorang Arab – Arab yang dibencinya. Ia berbenah dalam hati, menyingkirkan perasaan pribadi dan melayaninya sebaik mungkin. (Translation: At first glance, Rangga Iskak knew that the newcomer was an Arab – an Arab whom he hated. He cleaned himself up, getting rid of personal feeling and served them as best he could) (Toer, 123: 1995).

The data shows that Rangga Iskak tried to hold a personal grudge, and was more concerned with the importance of his role and duties as chairman of the port master of Tuban (Farhana & Aflahah, 2019). Moral particularism will put the situation and circumstances in

accordance with the interests of the group even with the emergence of impending risks that will be faced. Another data show that Pramoedya Ananta Toer is always at peace with change, highlighting harmony, the right can be seen through the data below:

“Tuhan menciptakan makhluknya tanpa perbedaan, Gusti, baik desa mau pun kota milik Allah juga.” (Translation: "God created his creatures without distinction, Lord, both the village and the city residents belong to Allah") (Toer, 139: 1995).

Instead, the Duke of Wilwatikta pursued a moral strategy to honor guests with the aim of profiting from the trading system (Badio *et al.*, 2019). In general, this strategy has been sacrificed, i.e., some villagers were asked to submit and serve the traders with respect (Luciana, 2020).

“Kau semakin aneh, Idayu. Diam, diamlah. Impian tinggal impian, kenyataan tetap kenyataan. Tidurlah. Atau haruskah kunyanyikan lagi kau ini seperti dahulu di ladang?” (Translation: "You're getting weirder, Idayu. Shut up, shut up. Dreams stay dreams, reality remains reality. Sleep. Or should I sing to you again like before in the field?") (Toer, 297: 1995).

The data above shows that the character tried to get rid of something that is all not real, this indicates that the moral shown is trying to underlie the logic of dreaming of something that has not been seen (Dancy, 1993). The particular moral Galeng to entertain Idayu, who was increasingly worried.

Dari kata-katanya itu Wiranggaleng tahu, Raden Kusnan pun belum pernah berpengalaman perang, apa lagi perang laut. Tetapi ia tak menanggapi. (Translation: From his words, Wiranggaleng knew, Raden Kusnan had never experienced war, especially a naval war. But he didn't respond) (Toer, 311: 1995).

The data shows that conditions force us to do something more general and universal for the important of public, that is, for well-being, even if our lives are at stake (Badio *et al.*, 2019). Particular morals are practiced by individuals in groups that are the thirst for universal welfare for all nations (Farhana & Aflahah, 2019).

“Itu tidak patut,” katanya perlahan. “Biarpun seorang ayah, seorang adipati, orang tak patut membikin malu anaknya.” (Translation: "That's not appropriate," he said slowly. "Even if it is a father, a duke, one should not embarrass his son") (Toer, 312: 1995).

The data shows that in a big war, a leader must be directly involved in it. In particular, moral will be at stake with regards to the willingness and strategy of war

(Dancy, 1993). In this case, Galeng had to take on the role of a condition that forced him to take on the role of a knight who defended the interests of his people.

Dalam keadaan terpaksa gugusan Tuban memasuki bandar Banten. Seluruh prajurit dan awak kapal lelah dan cepat menjadi bengkok. Perkelahian sering terjadi karena soal-soal kecil. Dan Raden Kusnan berkurung diri terus dalam biliknya. (Translation: With compulsion, the Tuban group entered the city of Banten. All the soldiers and crew of the ship were tired and quickly became cranky. Fights often occur over small matters. And Raden Kusnan kept himself locked in his room) (Toer, 315: 1995).

The data shows that the situation in a group will change to survive and fight for common goals for its people and compassion for the family (Farhana & Aflahah, 2019).

"Kami dari gugusan Tuban akan semakin tertinggal tanpa mencoba menyusul. Dengan penanguhan lagi di Banten...." (Translation: "We are from the Tuban cluster will be left behind without trying to catch up. With another suspension in Banten...") (Toer, 316: 1995).

This data shows that in an abandoned position, Galeng and his entourage morally tried to pursue to achieve the trust and legitimacy of Tuban's power, they were still capable to fight back (Luciana, 2020). In particular, in addition to pursuing the expedition, they were committed to the welfare of the people by seizing the trade routes in Melaka (Badio et al., 2019).

Sang Adipati Tuban telah dengan sengaja memperlambat keberangkatan untuk tidak menyertai perang di Malaka. Sebaliknya Jepara kini telah merampas gugusan Tuban, kapal dan anakbuahnya dan prajuritnya, termasuk dirinya. Ia harus menyelamatkan gugusan Tuban. (Translation: The Duke of Tuban had deliberately delayed his departure so as not to join the war in Malaka. On the other hand, Jepara has now seized the Tuban group, the ship and its men and soldiers, including himself. He must save the Tuban group) (Toer, 316: 1995).

The data shows that the duke Wilwatikta deliberately slowed the departure of the troops to Malaka to accompany the Demak troops. This was not because the Regent of Tuban still remembered his heartache because Jepara had been taken by Demak. And if Demak managed to master Malaka, then Tuban would fall into Demak's hands. Morally, there is a political intrigue between them, saving the individual between power and saving the public interest, that is the welfare of society.

Sekarang ia telah dapat menangkap gambaran selengkapnya: semua harapan mengenai Jepara-Demak harus dilepaskan. Dan bahwa ia dikirimkan dari Tuban untuk mati di laut, atau di daratan orang, atau di mana saja, asal mati, bersama lima ratus orang yang tak ada merasa bersalah pada Sang Adipati. Gila! (Now, he has been able to grasp the full picture: all hopes regarding Jepara-Demak must be given up. And that he was sent from Tuban to die at sea, or on the land, or anywhere, as long as he died, along with five hundred people who did not feel guilty about the duke. That's crazy!) (Toer, 865: 1995).

The data shows that an individual's morality beyond the primary goal of universal moral as a soldier who is obedient to his leader. So, the moral as a knight is to face something real, that is, a teacher, or to go home safely even if you lose, or bring victory. The first choice seems to be most logical as a soldier. The point is to bring the primary moral importance of society to serve Tuban, not just Wilwatikta.

Khianat! Khianat!" ia ulangi kata-kata itu dengan suara semakin lama semakin pelahan, kemudian tak terdengar lagi. "Gusti, sudah datang waktunya untuk mengungsi." Sang Adipati tak menjawab. Braja mendekati untuk mengulangi. Sang Adipati sudah tak bernapas lagi. Wajahnya telah menjadi begitu ciut dan rambutnya yang begitu putih seluruhnya terberai di atas bantal. Destarnya terlepas dan jatuh di samping kepala. Ia ambil destar itu, ia tutupkan pada wajah jenasah itu. Kemudian ia lari keluar dan berteriak-teriak: "Cepat! Mengungsi semua! Mengungsi! Gusti Adipati Tuban jangan ditunggu. Gusti telah mangkat." (Translation: Betrayal! Treason!" he repeated the words in a voice that got longer and slower, then was not heard anymore. "Lord, it's time to evacuate." The Duke did not answer. Braja approached to repeat. The Duke was no longer breathing. His face had become so narrow and his hair that was so white was completely scattered on the pillow. His headband came slipped and fell next to the head. He took the destar (headband), he covered it on the face of the body. Then he ran out and shouted: "Hurry! Evacuate all! Evacuate! Don't wait the lord duke of Tuban. He has died") (Toer, 916: 1995).

The data shows that, in the allegedly treacherous battle, it was the moral of the officers in the agreement and the battles left behind by the city officials was attacked by other royal powers. The tactic of fighting to control the locality was taken by Demak

government, instead of thinking for the public good that is to Melaka. The morals shown by Adipati Wilwatikta showed his heroism and died defending his city.

Makin banyaknya berita yang datang mengenai gerakan balatentara Demak, semangat para prajurit Tuban itu semakin merosot juga. Bila toh harus bertempur, lebih baik di Tuban, di negeri sendiri. (Translation: The more news that came about the movement of the Demak army, the spirit of the Tuban soldiers was decreasing as well. If we have to fight, it's better in Tuban, in our own country) (Toer, 922: 1995).

The quote above states that the story of the team led by Galeng knowing the incident of Tuban being attacked by Demak made their fighting spirit decline. This is because they fought for universal interests, but generally their interests were damaged by acts of betrayal and attacked by their own people. This shows that the story created by the author seems to obliterate the universal moral chivalry committed by Demak. This shows whether Pramoedya Ananta Toer's fiction is in line with historical facts, scientific studies need to be proven and the strength of Pramoedya Ananta Toer's fiction can be denied, although it is free fiction, literature is a document and reflection that influences the social views of society.

5.3.3 Authorization of Impartiality

In performing an action, the individual must be guided to the public interest without favoring a moral one (Dancy, 1993). The key is not to defend the individual or himself.

"Apakah kurang berharga Adipati Tuban dibandingkan dengan Sultan Demak maka hanya duta Adipati Jepara yang dikirimkan pada Kami?" (Translation: "Is the Duke of Tuban less valuable compared to Sultan of Demak thus only the ambassador of the Duke of Jepara who are sent to us?") (Toer, 184: 1995).

The data shows that Wilwatikta still used individual moral concept and was not in favor of greater interests. The basis of communication used was still guided by the issue of physical attacks against the Tuban navy. Similarly, Demak used physical force against Tuban, diplomacy should be given priority.

"Semua kekuatan laut dari Tuban dan Jepara dan Banten, dan Jamto' dan Riau dan Aceh akan sanggup mengusir Peranggi, Gusti. Sekiranya Gusti Adipati berkenan menyertai." (Translation: "All the naval powers from Tuban and Jepara and Banten, and Jamto' and Riau and Aceh will be able to drive away Peranggi, Lord. If only Lord Duke would like to join us") (Toer, 186: 1995).

The data shows the attitude of the knights by prioritizing the universal moral that defending the homeland in the situation is a role and responsibility that must be shouldered. Defending the homeland also contains a message about the main way to achieve prosperity not by violence but by changing good morals.

6. CONCLUSION

In conclusion, the morals and love of indigenous peoples in Pramoedya Ananta Toer's Novel Arus Balik are based on motivation, hope, and love. The situation displays the morals and power taken from the storylines of indigenous characters such as the character Wilwatika and his kingdom, and Demak government figures. In addition, the moral attitude of the character is naturally formed with the conditions that must be faced so as to highlight the morals taken not only for individuals but for humanbeing in general thus nationalism grows as described by the characters, Idayu and Galeng. The depiction of love and motivation is seen in the characters of Galeng and Idayu go with the character of wanting to learn, sincere, loving the individual Galeng, and Idayu. Over time, as love was realized and united, they finally served the Duke Wilwatikta. The formation of universal morals was formed through circumstances and encounters with figures such as Rama Cluring, the Duke Wilwatikta, Prabu Pati Unus, and his own wife, Idayu. In addition, the findings of this study show that the targeted moral principles include general and individual moral principles carried out by the main character related to the heart, while the universal moral principles are addressed to logic and mind for progress of a society. This universal moral principle is based on general morals. It means directly proving that the author does not necessarily abandon general moral values but still adheres to particular values, and in certain circumstances for the progress of the author uses universal morals related to the mind. This strength clearly shows that in Indonesian literature, having a strong moral commitment in the midst of literature has an entirely autonomous aesthetic.

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