

Form of Livelihood in Short Stories Anthology Pleasing Eyes by Ahmad Tohari

Gracia Agattha Marbun¹, Nurhayati Harahap², Haris Sutan Lubis³
¹Universitas Sumatera Utara

Corresponding Author : ¹ tatahun2016@gmail.com

Abstract

This research aims to determine the form of livelihood in the short story anthology Mata yang Enak Dipandang by Ahmad Tohari. This short story anthology has a distinctive characteristic, namely that it expresses the lives of small or marginal communities in fulfilling their daily needs. This research uses literary anthropological analysis. The research method chosen was a qualitative approach. Data containing quotations containing livelihoods are used to realize various types of livelihoods or jobs. The results of the research found that there were 28 types of work as a form of livelihood, namely farmers, beggars, prostitutes, guard, security guards, RT heads, surau imams, kyai, cake sellers, food stalls, hawkers, rice traders, pecel traders, goods credit workers, massage therapists, toucan palak or thugs, pedicab drivers, fraudsters, novelists, shamans, waiters, pickpockets, police, pond entrepreneurs, stone workers, livestock breeders, regents and doctors. These jobs are done to make ends meet.

Keywords: short story anthology, livelihood, literary anthropology

Article history

Received:	Revised:	Accepted:	Published:
20-10-2023	17-11-2023	29-11-2023	20-12-2023

Introduction

Literature is a human creation or work of expression that can reveal life events for individual and even group consumption. Literature is a form of cultural heritage that has existed since ancient times. Literature is divided into two types, namely oral literature and written literature. Oral literature takes the form of fairy tales, legends, folk tales, myths, pantuns and other literature in verbal form, not written. Meanwhile, written literature takes the form of prose, poetry and drama. A new type of prose that is still popular today is the short story or short story. According to Stanton (in Elvia, et al., 2023: 24) short stories are simpler than novels because short stories consist of one main incident which is packaged in a dense story. Short stories are usually under 10,000 words, aimed at producing a strong impression with dramatic conflict. A famous writer who dares to elevate the lives of marginalized people through his works such as novels and short stories is Ahmad Tohari. He is a writer and cultural figure who was born on June 13, 1948. Literature as a cultural product provides information about various things such as social conflict, customs, community traditions, community behavior

patterns, and history (Suryani & Rahmawati, 2022:47). An interdisciplinary science that has a close relationship between literature and culture is literary anthropology. According to Endraswara (in Suryani & Rahmawati, 2022:47) literary anthropology examines the meaning of cultural expressions in literature. Literature is understood to have a cultural portrait that is created aesthetically.

According to Koentjaraningrat (Maharani, et al., 2021:7573) explains that culture as a thought, the result of human creativity is derived through seven elements that can be found in all nations in the world, namely religious or belief systems, community systems or social organizations, systems human knowledge or thought patterns, the language used, art, livelihood systems and economic activities engaged in, as well as technological systems.

This research examines one of writer Ahmad Tohari's literary works, namely an anthology of short stories entitled *Mata yang Enak Dipandang* using literary anthropological analysis. This research uses one cultural element, namely the livelihood system, but only focuses on the form of livelihood found in 15 short story titles, namely (1) "Mata yang Enak Dipandang", (2) "Bila Jebris ada di Rumah Kami", (3) "Penipu yang Keempat", (4) "Daruan", (5) "Warung Panajem", (6) "Paman Doblo Merobek Layang-Layang", (7) "Kang Sarpin Minta Dikebiri", (8) "Akhirnya Karsim Menyeberang Jalan", (9) "Sayur Bleketupuk", (10) "Rusmi ingin Pulang", (11) "Dawir, Turah, dan Total", (12) "Harta Gantungan", (13) "Pemandangan Perut", (14) "Salam dari Penyangga Langit", dan (15) "Bulan Kuning Sudah Tenggelam".

Indrastuti (2018:193) states that humans are familiar with daily activities which are used as work to survive. The nature of maintaining life is possessed by humans naturally. Humans have the opportunity to create or achieve activities that are profitable for themselves or what is usually called work. Work or livelihood is all the efforts made by humans to fulfill all their life needs. The above understanding is supported by Setiwaty & Sholekhah (2023:18) that livelihood is work that is the basis of life. Livelihood is a human activity to obtain a decent standard of living which differs from one region to another according to the level of ability of the population and the environment in which they live (Septiana, 2018: 83).

The short story anthology *Mata yang Enak Dipandang* has the distinctive characteristic of highlighting the lives of marginalized communities through its stories containing indications of the work system carried out by the characters. Inwardly, people on the outskirts have to go the extra mile in meeting their daily needs. All fields of work will be carried out as long as they have material value. Research on the short story anthology *Mata yang Enak Dipandang* by Ahmad Tohari was conducted by Maghfiroh, et al., (2020) with the title Character Characters in the Anthology of Short Stories *Mata yang Enak Dipandang* by Ahmad Tohari and Its Implications, which was published in a corpus journal. The focus point of this research is to describe the characters in the seven selected short stories. The results of the research found that there were 28 different character traits, such as being angry, caring and kind.

Further previous research was conducted by Musa, et al., (2020) with the title Social Criticism in the Collection of Short Stories *Mata yang Enak Dipandang* by Ahmad Tohari. The focus of this research is social criticism of people's lives contained in short story anthologies. Regarding the results of research on forms of social criticism, there are social criticism of individuals who oppress the weak, social criticism of the government whose programs are irrelevant, social criticism of parents who prioritize

their own desires, social criticism of people who are tired of living in poverty, criticism of people who lack in religious tolerance, social criticism of individualist society, and social criticism of wives who lack respect for their husbands.

Method

The method used in this research is a qualitative approach. Ratna (in Setiawaty & Sholekhah, 2023:13) states that a qualitative approach is used because an analysis is based on a description of the problem as a whole and continues with analysis so that in the end it produces a conclusion. Therefore, this method is a systematic and intensive data collection process which aims to analyze descriptive data in the form of writing, expressions and observable behavior. This research uses an object in the form of the literary work the short story anthology *Mata yang Enak Dipandang* written by Ahmad Tohari. This 216 page anthology of short stories was published by PT Gramedia Pustaka Utama in 2013. The data collection techniques used in this research were listening techniques and documentation techniques. The listening technique is carried out by reading repeatedly to find data on forms of livelihood in the short story collection *Eyes That Are Nice to Look at*. The data found is documented in writing.

Results and Discussion

Results

The short story anthology *Mata yang Enak Dipandang* has a distinctive characteristic, namely that marginalized communities try to survive among their groups while simultaneously maintaining their existing culture. Culture is an intentional creation of the human mind which becomes a habit in thinking and even behaving. The form of culture that is clearly explained in the short story anthology *Mata Yang Enak Dipandang* is the livelihood or work system. The livelihood or work system is a form of culture of actors in fulfilling their life needs or is called the basics of human livelihood. The following are the livelihood findings in the short story anthology.

Table 1. 28 types of work in the short story anthology *Mata yang Enak Dipandang*

Short Story Title	Type of work
Mata yang Enak Dipandang	Pengemis
Bila Jebris Ada Dirumah Kami	Pelacur, hansip, ketua RT, imam surau, dan penjual kue
Penipi yang Keempat	Penipu
Daruan	Novelis, warung, dan pedagang asongan
Warung Penajem	Petani, warung, dan dukun
Paman Doblo Merobek Layang-layang	Penggembala kerbau dan satpam
Kang Sarpin Minta Dikebiri	Penjual beras dan penjual pecel
Akhirnya Karsim Menyeberang Jalan	Petani
Sayur Bleketupuk	Kuli batu, tukang kredit barang, tukang pijat, dan penjual kue
Rusmi Ingin Pulang	Ketua RT dan pramusaji
Dawir, Turah, Totol	Tukang semir, pengamen, pengemis, pencopet, tukang becak, tukang palak, hansip, satpam,

Harta Gantungan	tukang tambal ban dan polisi Pengusaha tambak dan penggembala kerbau
Pemandangan Perut	Buruh jasa dan hansip
Salam dari Penyangga Langit	Kyai
Bulan Kuning sudah Tenggelam	Peternak, bupati, dan dokter

Discussion

1. Mata yang Enak Dipandang

This short story tells the story of Mirta, an old virgin man who was born blind. Mirta took advantage of her physical condition by working as a beggar at the train station. Mirta works with Tarsa, her guide to fill her stomach every day. "Mirta yang bekerja sebagai pengemis buta dengan kondisi compang-camping itu berdiri diatas teriknya matahari sambil gelisah. Dia menunggu penuntunnya di bawah matahari pukul satu siang, Mirta berdiri di seberang jalan depan stasiun." (Tohari, 2013: 9).

Mirta has been doing the work of begging for decades, the station is the main place to collect money with different guides. This time, Tarsa served as Mirta's guide. They share the proceeds of their begging and when it comes to eating or drinking, Mirta is usually the one who pays.

" Aku lapar, apa kau tak lapar?. Upahku juga belum kau beri!"

"Ya. Tapi mau bilang apa, pendapatan kita sedikit hari ini."

"Itu salahmu. Pengemis tolol!."

"Tolol? Aku sudah puluhan tahun ngemis, pengalamanku lebih banyak ketimbang dirimu. Kau yang tidak becus menjadi penuntun. Baru bersamamulah aku sering tak dapat duit. Dirimulah yang tolol?." (Tohari, 2013: 13). The quote above describes Mirta and Tarsa's lack of income, causing them to argue. They faithfully wait for the arrival of the third class train to meet eye-catching eyes hoping to be pitied.

2. Bila Jebris Ada Dirumah Kami

The widow of one child named Jebris lives with her father in a simple house. Jebris, as the backbone of the family, chose to work as a prostitute to fulfill their needs. Jebris doesn't care about the neighbors' ridicule because the most important thing is his stomach. "Berita Jebris sebagai pelacur sudah diketahui warga sekampung. Jebris kembali membuka aib lama kampung yang dulunya terkenal sebagai tempat kelahiran para pelacur." (Tohari, 2013: 21).

The RT head often warned Jebris so that the hamlet would not be given a bad name again. In fact, the Head of the RT involved the Hansip to resolve this problem. But these efforts did not produce good results. Jebris still does this job. "Ketua RT sudah pernah mendatangi Jebris untuk memberi nasihat agar berhenti menjajakan diri. Tapi Jebris hanya mengangguk-angguk sambil berucap "ya, ya"." (Tohari, 2013: 22).

Ratib as a neighbor always helps Jebris. Moreover, his work as a surau imam has shaped good and religious behavior. "Pekerjaan utama memang menjadi imam surau, tetapi Ratib juga terpilih menjadi ketua seksi pembinaan rohani di kepengurusan RT. Kondisi Jebris sebagai tetangga rumah seakan mencolok mata Ratib." (Tohari, 2013: 23).

Jebris' life since childhood with his parents carried over until he married. Jebris has a mother whose job is as a gembus seller. This job even made money for little Jebris,

from his mother's generous male customers. "Dulu sebelum meninggal Ibu Jebris berjualan kue singkong yang digoreng berbentuk gelang, bisa disebut gembus. Gubuk kecil di pinggir jalan itulah saksi bisu masa kejayaan Ibu Jebris." (Tohari, 2013:25). The jobs described above are able to meet the daily needs of the characters, even the results of Ratib's work also fulfill the needs of Jebris' family, his neighbors.

3. Penipu yang Keempat

This short story is unique, namely the characters work as con artists. But this job has different levels, namely beginner to advanced. "Penipu kali ini menampilkan kesan orang lapar dan lelah. Dia meminta ongkos perjalanan dengan alasan ingin pulang ke Cikokol menemui anaknya yang sedang sakit." (Tohari, 2013: 31).

The quote above shows that Cikokol men choose deceptive jobs to fulfill their needs. This Cikokol man is skilled at his work, he is used to cheating in different ways. "Lelaki Cikokol menjalankan aksi keduanya di pasar. Aku berganti pakaian untuk mengelabuinya. Dia langsung mendekatiku dengan menunduk dan memasang mimik wajah lesu. Luar biasa siasatnya." (Tohari, 2013:36).

The second deceptive job is carried out by women. He needs donations for an orphan foundation in Banyuwangi. This work was carried out professionally, supporting letters have been prepared to reassure the victim. "Penipu yang kedua ini seorang perempuan saleh meminta sumbangan dengan dengan menunjukkan surat-surat berstempel untuk meminta bantuan dana." (Tohari, 2013:31).

The first con artist is played by an innocent-looking man. The impression of a novice fraudster is clearly illustrated by his method. "Laki-laki ini membawa kemoceng serta empat pisau dapur. Katanya barang-barang ini buatan anak penyandang cacat di kota Solo." (Tohari, 2013:32).

The data above shows the good treatment by the victims. The victim is actually the most skilled fraudster of the three. From the start he knew about the work of the three fraudsters, but he had the orientation to deceive God through his good rewards. "Sudah ku hibahkan uang 14.000 dan berharap Tuhan bisa tertipu lalu memberkahi uang sebagai balasan. Sebenarnya aku yakin hanya penipu sejati yang menyadari akan penipuannya seperti aku ini." (Tohari, 2013:38).

4. Daruan

This short story tells the story of Daruan's career as a novelist to market his works. Daruan believes that becoming a novelist can change his bad luck. Daruan gets support from family and friends to fight for a bright future. "Kamu kan seorang novelis. Benar?" Senyum Muji menebar. "Entahlah. Jawab Daruan." (Tohari, 2013: 44). Daruan's wife supports her husband's career by giving him jewelry collected from the shop business to sell so that Daruan can go to the capital to clarify the progress of his work being sold.

"Daruan memutuskan berangkat ke Jakarta dengan kereta api malam melalui pengorbanan cincin tiga gram milik istrinya yang digadaikan." (Tohari, 2013: 42).

Daruan had to witness the bitter reality that his novels were not selling well, even hawkers had lowered the prices drastically and no one was buying them. "Novel-novel ini kamu jual berapa?" tanya Daruan

"Murah, Pak. Seribu lima ratus saja, soalnya ini karya pengarang baru"

Daruan kembali memejamkan mata untuk menahan gemuruh di dada. Seingatnya novel karyanya pasang harga jual 3.500 di toko-toko buku besar." (Tohari, 2013: 47)

It was Daruan who ended up buying all the novels when he wanted to go back to his village. Daruan witnessed firsthand that his name was not well known or because the lack of funds to pay publishers made Daruan feel like a failure.

5. Warung Penajem

Kartawi is a young farmer who lives with his wife and children and works hard to support his family's needs by farming. However, the drought that hit that season made rice development less good. The figure of Jum, a young farmer's wife, helps her husband earn a living. Jum sells by opening a stall specifically for kitchen needs, this young family has felt the results, namely from walls to houses and motorbikes. "Bagi Jum hidupnya berarti karena membuka warung. Terbukti ekonomi rumah tangganya berkembang bahkan setelah anaknya lahir mereka mampu membeli rumah tembok." (Tohari, 2013: 56).

Jum's success now feels inadequate, he wants to be even richer. Until the idea of asking for help from clever people or shamans was carried out. People like Jum are easy targets for shamans to earn income, even though their bodies have to be exchanged to make the stalls even busier. Kartawi understands the power of sellers because in order to achieve goals, it is not enough to do it with real effort but accompanied by magical knowledge. This time the problem spurred Kartawi's heart because neighbors' gossip revealed that Jum had given a penajem in the form of his body to Pak Koyor, the village shaman. "Sebagai syarat agar suatu upaya mistik berhasil." (Tohari, 2013: 56). The quote above explains the symbiotic, mutualistic relationship between traders and shamans. The dream of living without need spurs a person to use their mind to find ways to get rich quickly.

6. Paman Doblo Merobek Layang-Layang.

My character and Simin, who worked as buffalo herders, used to be very close to Uncle Doblo. The figure of a man is full of warmth and is labeled as a helper in the village. "Saya dan Simin mulai mengumpulkan kerbau-kerbau untuk pulang. Kami duduk di punggung kerbau masing-masing." (Tohari, 2013: 65). The news of Uncle Doblo's success reaches the ears of Saya's character, who has moved to the city. It wasn't good news that arrived, but the change in Uncle Doblo, who worked as a guard, changed his temperament to become cruel. Uncle Doblo, the helper, is no longer there, he has been replaced with the factory's cruel hansip. "Mas, pulang dan temuilah Paman Doblo," kata Simin dengan suara parau. Ucapan itu menyadarkan saya bahwa Paman Doblo yang sudah mengambil jarak dari kami." (Tohari, 2013: 72). Uncle Doblo carried out his superior's orders, because a security guard is fully controlled by his boss. Uncle Doblo did that to stay in his job.

7. Kang Sarpin Minta Dikebiri

The figure of Sarpin depicts uncontrollable lust. Indiscriminate lust in looking at the opposite sex is his principle. Sadly, Kang Sarpin's fate as a simple human adds to this bad habit.

"Kang Sarpin memacu sepeda bersama beras sekuintal yang bertengger di bagasi." (Tohari, 2013:77). This quote explains that Kang Sarpin and his wife only rely on selling rice to make ends meet. This job was also not enough to make Kang Sarpin aware of how to act sanely. Any bad stamps are often overlooked. "Yu Cablek penjual pecel langganan

di kilang padi pernah melihat kegilaan Sarpin yang berlari sambal telanjang. Sarpin gemblung! Dasar wong gemblung!, katanya.” (Tohari, 2013: 79).

The additional data above shows that other people are already embarrassed by Kang Sarpin's behavior. Yu Cablek, a pecel seller who is a regular customer of refinery employees, stroked his chest when he saw Kang Sarpin who was not shy about showing off his body without a single thread to the crowd.

8. Akhirnya Karsim Menyeberang Jalan

The longing for Karsim's form to be seen was finally answered, even though it had to be with his body lying stiffly on the coffin. The daily routine of always waiting for the water to recede on the edge of the river becomes Karsim's pleasure to cross the road to reach his destination. “Sebenarnya Karsim tidak punya ladang, tetapi setiap musim kemarau air sungai surut, endapan lumpur di tepi sungai itu dia tanami padi walau hanya seluas tapak kaki.” (Tohari, 2013: 90). The quote above explains that Karsim's job is only as a freelance farmer, which means he doesn't own his land, he only depends on the flow of water that dries up on the banks of the river.

9. Sayur Bleketupuk

The simplicity of Dalbun and Parsih's small family is truly heartwarming. Parsi, a young mother who really loves her child, doesn't want to see her child sad because his father doesn't fulfill his wishes. The final choice fell on a dish that could put the body to sleep, which was etched in Parsih's mind. “Terang sudah berganti gelap, seharusnya Kang Dalbun sudah pulang dari kerjaan sebagai kuli batu.” (Tohari, 2013: 99).

The quote above explains that Parsih's husband's job is a stone worker. Dalbun or Kang Dalbun promised to take his child to the night market after work. But that beautiful imagination remains the imagination of the Dalbun children. “Dalbun pulang hampir jam tujuh malam sambil mengutuk mandornya yang terlambat datang bekerja. Wajahnya berubah tegang karena merasa bersalah kepada istri dan kedua anaknya yang sudah lama menunggu.” (Tohari, 2013: 104).

The second quote above answers Parsih's question, who had been waiting since evening. Even the memory of the many female traders at Dalbun's workplace makes Parsih sad. “Biasanya ada tukang kredit barang, tukang pijat, penjual kue ketika para kuli gajian hari sabtu. Bahkan penjual kue-kue di proyek pada hari sabtu semuanya perempuan muda yang jago berdandan. Mereka bekerja di sana sampai malam.” (Tohari, 2013:104).

The Dalbun project location has indeed become a money field for small traders there. Small communities are very happy about the project in their area. The hope is the same as Dalbun's, namely to be able to feed the family.

10. Rusmi Ingin Pulang

Longing for his daughter puts Kang Hamim in a dilemma. Bad tweets about his daughter in the village broke Kang Hamim's heart. He asked the RT head for help, with a heavy burden Kang Hamim went to the RT head's residence.

“Begini Kang Hamim, nanti saat rapat warga pada malam Ahad masalahmu akan saya sampaikan kepada semua warga yang hadir. Hak saya untuk menekankan bahwa anakmu berhak untuk kembali ke rumahmu. Ucap Pak RT menenangkan hati Kang Hamim”. (Tohari, 2013: 113)

The quote above explains how wise the RT head is in carrying out his work. This wisdom succeeded in calming the sadness within Kang Hamim. Rusmi actually knows that she has become a hot topic of conversation among the village residents. Residents are curious about what work Rusmi does overseas. "Aku bekerja sebagai pramusaji di sebuah rumah makan dengan gaji yang lumayan, Mak." (Tohari, 2013:115). Residents' questions about Rusmi's life have been answered. This expression relieved the burden that Rusmi's parents carried. Rusmi's arrival with clean skin and sweet jewelry pinned to her hand implies that Rusmi's job as a waitress changed the bad luck that befell her.

11. Dawir, Turah, Totol

This short story tells the story of the lives of people on the outskirts who use their guts to survive. The main characters, namely Dawir as Turah's husband, Totol become a family that is not valid according to state law. "Dawir membelikan bakso untuk Turah dari uang hasil ngamen. Selesai makan Turah memberikan rokok kepada Dawir. Sejak saat itulah anak-anak terminal menandai kalau Turah istri Dawir." (Tohari, 2013: 120).

The quote above explains that Dawir's work as a busker succeeded in winning Turah's heart by buying her a bowl of meatballs. In the end, Turah declared herself Dawir's wife. They worked together as buskers, and raised Totol together. "Disini sering ada sopir atau kernet, bahkan yang terkenal si Jeger, preman yang suka nagih setoran kepada pengemis dan pengamen. Pernah juga memakai Turah. Padahal waktu itu buah dada Turah masih kecil." (Tohari, 2013: 120).

Life as a busker was not easy either, Dawir's family often moved from place to place because they were often evicted by the Hansip or security guards who carried out their duties from their superiors to clear the market of beggars and buskers because the Governor often visited. Dawir, Turah, and Totol also often work at the terminal at night, waiting for mercy from the sissies, prostitutes, pedicab drivers, and meatball sellers who are still working. "Terminal bekas itu tetap beroperasi pada malam hari. Banci-banci lelaki dan perempuan, hombreg, lesbi, pelacur, pengamen, pencopet, tukang bakso, tukang palak menjadikan terminal untuk tempat menyatakan diri." (Tohari, 2013: 128).

The difficult conditions as a busker made Dawir, the head of the family, look for ways to earn money. The choice fell on his second skill, namely pickpocketing. But this time Dawir's action brought disaster to him. "Ngamen ya ngamen aja, jangan nyopet juga, kata polisi kepada Dawir yang sudah tertangkap." (Tohari, 2013: 125). The quote above is the end of Dawir's story for Turah and Totol. Dawir had to spend time in prison to atone for his mistakes. On another occasion, Dawir might have to re-train himself to be with Turah and Totol again.

12. Harta Gantungan

Kang Nurya or village residents often call Nurya Kebo. An old widower who lives alone in his simple hut, three living children who are reluctant to accompany their father in their hometown. "Aku tak punya apapun. Hanya kerbau ini yang menjadi harta gantunganku. Jika aku mati, tolong jasadku diurus jangan ditelantarkan. Jual kerbauku ini untuk membiayai semua kebutuhan kalian." (Tohari, 2013: 135).

The expression above is Kang Nurya's testament to the village residents. Kang Nurya works as a buffalo herder, hoping that every year the buffalo will grow big so they can be sold to make ends meet. Markotob knows Kang Nurya's daily life very well, a young male friend told her stories when he was at the pond. "Saya sering ngobrol lesehan

bersama Kang Nurya di tambak, dia punya kebiasaan menggembala kerbaunya dekat tambak saya, bahkan juga sering salat bersama.” (Tohari, 2013: 134).

The quote above explains that Markotob, as the pond owner, is familiar with Kang Nurya. The pond business that Markotob runs is witness to his closeness to Kang Nurya. In fact, until Kang Nurya died, Markotob did not sell his buffalo but replaced it with community contributions to cover the expenses of Kang Nurya's death.

13. Pemandangan Perut

An adult man named Sardupi has a unique hobby, namely playing with small children. At first he seemed strange to the residents but they understood Sardupi's strangeness. “Hansip pasar memukuli Sardupi habis-habisan hingga pingsan, Pak Braja gelarnya. Umpatan yang keluar dari mulut Pak Braja menjelaskan sebenarnya akar masalah itu sepele.” (Tohari, 2013: 146).

The quote above explains that Mr. Braja, who worked as a market guard, was irritated because Sardupi never looked at his face when he spoke. Sardupi didn't want to look at someone's face because he was afraid of seeing the insides of the person he was talking to. The ability to see the contents of the stomach traumatized Sardupi because often the contents of the stomach were unpleasant to look at.

14. Salam Dari Penyangga Langit

This short story almost entirely expresses man's relationship with God. The self-awareness that life is only oriented towards the creator is clearly conveyed in this short story.

“Kyai Tongat memimpin acara tahlilan anak warga yang mau berangkat jadi TKI di Korea. Kiai Tongat memang dikenal sebagai orang tua yang paling fasih dalam memimpin tahlil. Dia tidak pernah lupa mengirim bacaan kitab bagi para nabi, wali, arwah leluhur, dan para malaikat penyangga langit”. (Tohari, 2013: 158)

The quote above explains that work as a kiai is highly respected by society. Kiai Tongat's job is not an easy job. Kiai must really understand religious knowledge because the ultimate goal is to be an intermediary to explain the true relationship between God and humans.

15. Bulan Kuning Sudah Tenggelam

Yuning, a married woman who dared to stand up to her father firmly, sheds tears every time she remembers him. Yuning did not make a single apology to her father until he died. Yuning is just a child who was adopted by her parents. Yuning is used to being spoiled and childish because she is privileged. He always gets everything he wants from his parents.

“Sosokmu bukan hanya sekedar pensiunan bupati ayah. Begitu banyak utang budi yang belum ku balas. Bahkan pada hari terakhir pun aku kembali membuat beliau kecewa dengan mengukir luka di hatinya yang telah tua.” (Tohari, 2013: 189). Kutipan ini menjelaskan bahwa Raden Barnas Rahadikusumah yang merupakan ayah angkat Yuning bekerja bupati dulunya.

Yuning married her college boyfriend named Koswara. Koswara's job as a pig farmer meant that his father did not actually approve of their relationship. But Yuning, who really loves Koswara, managed to convince her parents that Koswara was her future. “Maaf Ayah, kami sungguh tidak bisa pindah ke rumah baru itu sebab tidak mungkin

suamiku memindahkan dua ribu ekor babinya ke kota Garut ini. Tidak ada wilayah yang cocok dijadikan tempat peternakan disini ayah.” (Tohari, 2013: 169)

In fact, this was the trigger for the fight between Yuning and her father. Father asked Yuning and Koswara to move house and live with their parents. Yuning refused because Koswara didn't like it.

“Kami meminta maaf sebesar-besarnya. Pak Barnas sudah pergi meninggalkan kita.” (Tohari, 2013: 188). This quote is the words that came out of the mouth of Doctor Karman who had tried to treat Yuning's father. However, the fate of life and death is only in the hands of the creator, the doctor has tried his best.

Conclusion

This research explains that the form of livelihood of the short story anthology *Mata Yang Enak Dipandang* by Ahmad Tohari varies for each short story. Through this research, the livelihood system as an element of culture shows that humans carry out activities to earn a living. The data found in this research were 28 types of work as a form of livelihood, namely farmers, beggars, prostitutes, hansip, security guards, RT heads, surau imams, kyai, cake sellers, food stalls, hawkers, rice traders, pecal traders, goods creditors, masseuse, toucan palak or thug, pedicab driver, fraudster, novelist, shaman, waiter, pickpocket, police, pond businessman, stone worker, breeder, regent, and doctor.

References

- Elvia, Y. D., Mardiansyah, D., & Sugiarti. (2023). *Tipologi Kepribadian Tokoh Utama Dalam Kumpulan Cerpen Mata Yang Enak Dipandang Karya Ahmad Tohari*. Seulas Pinang, 5 (1):22.
- Indrastuti, Novi Siti Kussuji. (2018). *Representasi Unsur Budaya dalam Cerita Rakyat Indonesia: Kajian Terhadap Status Sosial dan Kebudayaan Masyarakat*. Malaysian Journal Of Social Sciences And Humanities (Mjssh), 3, (3):193.
- Maghfiroh, Z., Mulyono, T., & Sari, V. I. (2020). *Karakter Tokoh Dalam Antologi Cerpen Mata Yang Enak Dipandang Karya Ahmad Tohari Dan Implikasinya*. Korpus, 4 (2): 268-275.
- Maharani, P., Wardarita, R., Wardiah, D. (2021). *Kajian Antropologi Sastra Dalam Kumpulan Cerita Rakyat Sumatera Selatan “Sembesat Sembesit”*. Tambusai, 5 (3):7573
- Musa., Pujihastuti, E., Nugroho, B. A. P. (2020). *Kritik Sosial Pada Kumpulan Cerpen Mata Yang Enak Dipandang Karya Ahmad Tohari*. Prawara, x (x).
- Septiana, Shinta. (2018). *Sistem Sosial-Budaya Pantai: Mata Pencapaian Nelayan dan Pengolah Ikan di Kelurahan Panggung Kecamatan Tegal Timur Kota Tegal*. Sabda, 13 (1):83.
- Setiawaty, R., & Vrisca Putri Nur S. (2023). *Unsur Kebudayaan Masyarakat Jawa Dalam Cerpen “Kang Sarpin Minta Dikebiri” Karya Ahmad Tohari Dan Implikasinya Pada Pembelajaran Di Perguruan Tinggi: Kajian Antropologi Sastra*. Bahtera Indonesia, 8 (1):13-18.
- Suryani, S., & Eka Endang R. (2022). *Unsur-Unsur Budaya Suku Bajo Dalam Novel Mata Dan Manusia Laut Karya Okky Madasari: Kajian Antropologi Sastra*. Semiotika, 23 (1):47.

Tohari, Ahmad. 2013. *Mata yang Enak Dipandang*. Jakarta: Gramedia.