

**THE INFLUENCES OF NATHANIEL HAWTHORNE'S *YOUNG GOODMAN BROWN*
ON BUDI DARMA'S *BAMBANG SUBALI BUDIMAN*:
A COMPARATIVE LITERATURE**

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Abstract

The purpose of this article is to observe the influence of “Young Goodman Brown” on “Bambang Subali Budiman” applying Comparative Literature Study. The theme of Hypocrisy as the result of the journey of looking for evil inside is the universal values in both works. Although those works have similarities, some elements are different. Furthermore, the differences demonstrate the originality of “Bambang Subali Budiman” as influenced work. The study of Comparative Literature eliminates the gap between Western and Eastern literary works under the coverage of World Literature.

Keywords: Comparative Literature, World Literature, Influence relation, Originality

INTRODUCTION

The progress of World Literature is supported by Comparative Literature Study by improving the discussion among works from all around the world. As a way to celebrate the various works under World Literature, this study organizes comparative literature study as a way to expose the influence relation between Nathaniel Hawthorne's “Young Goodman Brown”, American works already acquired across the globe, and Budi Darma's “Bambang Subali Budiman”, Indonesian literary works.

Seeing the background differences of those two literary works, the study need common basis as according to David Damrosch in his book *How to Read World Literature*:

To be effective, a comparison of disparate works needs to be grounded in some third term or set of concerns that can provide a common basis for analysis.

Without some meaningful ground of comparison, we would be left with a scattershot assortment of unrelated works¹ In applying David Damrosch premises, it will answer three following common basis as ground of comparisons. Firstly, common basis or link of thinking between “Young Goodman Brown” and “Bambang Subali Budiman” in a relation of influence, in which the former influences the latter. As Budi Darma confess in the footnote of his short story; *Dalam sebuah pertemuan ada*

seorang peserta membicarakan sebuah cerpen Nathaniel Hawthorne pengarang abad kesembilan belas, berjudul "Young Goodman Brown".

Cerpen ini menyangkut salah satu segi kehidupan orang Puritan di New England. Mereka percaya bahwa manusia selalu diancam oleh pengaruh setan, karena itu mereka harus berusaha sekuat tenaga untuk membebaskan diri dari ancaman ini.

Bagi beberapa orang justru usaha manusia yang berlebih-lebihan untuk menyucikan diri sendiri membuka kesempatan yang lebih luas bagi setan untuk menyelundup ke jiwa manusia. Pembicaraan ini mengaduk kembali ingatan saya pada cerpen ini, yang sudah saya baca beberapa tahun yang lalu. Sebelum pembicaraan selesai saya pulang, dan langsung menulis "Bambang Subali Budiman." Tentu saja nama, tempat, dan peristiwa dalam cerpen ini tidak ada sangkut pautnya dengan keadaan sehari-hari.²

(In a meeting, a certain participant raised the topic of Nathaniel Hawthorne's, a 19th [American] author, short story entitled "Young Goodman Brown." This short story tells about an aspect of Puritan in New England. They believed that Man was always threatened by Satan persuasion, thus, they had to work very hard to be free from it. For some people, this

excessive effort to sanctify themselves, indeed, opened to immense opportunity for Satan to enter human soul. This discussion reminded me of this short story that I had read years ago. I went home before the discussion ended, and wrote (my) short story "Bambang Subali Budiman". Certainly, the name place, and occasion in this story did not related to the real events).

This confession that directly connects both the short stories is the main key to do the study as a comparative literature. The influence concept itself is also fundamental to determine the point of view taken. This analysis takes the standpoint of the work that influences Budi Darma's "Bambang Subali Budiman". Secondly, the intrinsic elements also provides a common basis for the analysis. Related to these similarities on contents, the third common basis connects to how the two short stories work on the same theme on Hypocrisy. By conducting Comparative Research based on the influential relation, the originality of work that influences should be proved in order to get the equivalence position as Comparative Literature.

In order to understand the influences of Nathaniel Hawthorne's "Young Goodman Brown" on Budi Darma's "Bambang Subali Budiman", the main question raised is the relation of influence and response depicted by Nathaniel Hawthorne's "Young Goodman Brown" and Budi Darma's "Bambang Subali Budiman" including the originality of the latter works.

THE INFLUENCE AND RESPOND RELATION

All publication and courses in comparative literature according to François Jost are grouped into four categories: relation; analogies and influence; movements and trends; genres and forms; and motif, types, and themes³. This study selects the categories of influence relation and the themes to analyze the relation between those works. Generally, a study of influence is a literary research that focuses upon the interactions and resemblances between two or more national literatures, works, or authors, or upon the particular function of certain personalities in the transmission of various literary doctrines or technique⁴. Based on those ground, the analysis of influence will be focused on the influence and response of the first work to the latter particularly in theme, characterization, and event of the story.

Determining the focalization and narrator supports the analysis of theme, event, and characterization since it as the basic to find out the perspective of the stories. Narrator and Focalization is distinctive. Narrator in stories is central as its existent essential to describe and identify the setting and characters, and also report the flow of stories. Focalization is not verbal; however, like everything in the text, it is expressed by language. The overall language of a text is the narrator, but focalization can 'color' it in a way which

makes it appear as transposition of the perceptions of a separate agent⁵.

The narrator in "Young Goodman Brown" is the third person who told story from beginning until the end. Therefore, the external focalization is seen through the perspective of the narrator who portrayed the events, setting, and characters' situation through external description. Moreover, the narrator described the event when Brown took the road as:

He had taken a dreary road, darkened by all the gloomiest trees of the forest, which barely stood aside to let the narrow path creep through, and closed immediately behind⁶

The description of Narrator on Brown's journey above aims to add the effect of mysterious and dark of the journey compared to the description of the road itself. Moreover, the description of setting not only symbolizes the situation but also supports the mood of story. Although the story is in the gloomy mood, the narrator in some way connects it to the Narratee. Narrator challenges the question to trigger the narratee to guesstimate, it is seen as followed; "Had Goodman Brown fallen asleep in the forest, and only dreamed a wild dream of a witch-meeting?"⁷ This sentence points out whether the narrator is reliable or not because this sentence is triggered with the hesitation after whole Brown's journey has been told. The narrator gives a clue that all Brown's night experience is only a dream, moreover, the journey is the illusion created

by the Devil, through saying, “Be it so, if you will. But, alas! It was a dream of evil omen for young Goodman Brown”⁸. Narrator’s technique which emphasizes on the word “dream” suggests that whole story is more closely to the dream rather than the real. Thus, once again narrator comments, “A stern, a sad, a darkly meditative, a distrustful, if not a desperate man, did he become, from the night of that fearful dream”⁹. The remark on “from the night of that fearful dream” implies the dream or illusion created by the Devil which weakens Brown’s faith. Seeing these literary proofs, the narrator is unreliable for telling the vague events that are potentially identified in various way by readers. The unreliability of the narrator is one of the factors that makes “Young Goodman Brown” enormous work.

Seeing the description of unreliable narrator above, All Brown seen in the forest is the Devil’s illusions, not the real one. “Young Goodman Brown” constructs the inner hypocrisy of an individual that is always suspicious to others. Brown is manipulated by his mysterious fellow traveller, the Devil, from the first meeting. The way of devil to do a manoeuvre toward Brown is by damaging devotion he seizes. In the first debate between Brown and Devil, Brown strongly holds his faith toward the honesty of his ancestor and himself. Satan’s influence is mentioned by his ancestors as sinners who devote his loyalty toward evil. The Satan’s manipulation toward Brown’s heart on the second phase is illustrated through the people Brown initial recognition as pious, but secretly Evil devotee.

Devil raises the level of Brown’s distrust through manipulating more illusions on others pious figures as the sinful ones; including Goody Cloyse, the minister and Deacon Gookin. Brown loses and surrounds to the Devil when he thinks seeing Faith, his wife, emerge as one of Evil Followers. The victory of the Devil means the birth of Brown’s hypocrisy. The lost of Brown by surrendering his heart toward Devil; has changed him psychologically and emotionally for the rest of his life. Brown acts and believes himself as the good one but he always suspicious of other’s guilty.

There is no good on earth; and sin is but a name. Come, devil! For the thee is this world given.¹⁰

Brown, himself, is considered as half-conscious on the identity of his fellow traveller. He understands that his fellow is a devil, however, the ambiguity lies at a stage of journey, he makes a conversation with the devil, “What if wretched old women do choose to go to Devil, when I thought she was going to heaven!”¹¹ It is strange to mentioned “to go to Devil” when his chat-mate is the Devil himself.

Along the story line, the sins of Faith, Goody Cloyse, Deacon Gookin, and the minister are not presented. The explanation on crime or mistakes defined to them as sinners is absence from the plot. Their sin appearances were only

at night of evil ceremony when Brown has found them joining the Devil, which is the hallucination created by the Devil. The internal focalization of Brown toward others is wrong and unjust that leads to his hypocrisy. Moreover, he is always worrying others befriend with Devil, conversely, without his full realization that his heart has already belonged to the Devil.

In “Bambang Subali Budiman”, there are three narrators with subordinate relation among them. Subordinate relation is a narration model of the story which means “a character whose actions are the objects of narration can himself in turn engage in narrating a story”¹². The story within story, like in “Bambang Subali Budiman”, creates “a stratification of level whereby each narrative is subordinate to narrative within which it is embedded”¹³. The characters of the traveller is the primer narrator, the doctor who takes over the story is the secondary narrator, and finally, Bambang Subali who takes over the story from the doctor is the third narrator.

The first Narrator told story on his visit to sub-district named Wonoireng. First narrator limited knowledge of Wonoireng situation and its people, thus in the middle of story his role as Narrator is changed by the second narrator, the doctor. The following paragraph below is the turning point of its transformation;

Maka, dia bercerita. Untuk enaknyanya, lebih baik saya kutipkan cerita dokter ini selengkapnyanya. Meskipun di sana sini

saya mempergunakan kata-kata saya sendiri, sama sekali saya tidak mengubah isinya. Demikian: ¹⁴

(Then, he told a story. For simply reason, I better quoted Doctor's story completely.

Though I still used my own language on several parts, I didn't change the substance at all. Here):

The traveller does not have personal interest to change the story. Accordingly, he could be labelled as reliable narrator. The Doctor is also categorized as reliable narrator. He has creditable knowledge on Wonoireng sub district. The third narrator is Bambang Subali Budiman himself. Bambang Subali Budiman is just like the other two narrators who are reliable narrator. He has knowledge of himself particularly his internal focalization built in deeper knowledge on the story particularly on his journey to find out the evil ceremony. Moreover, he doesn't have personal interest to hide the truth of the story seeing that he was the character who looks for the truth within his society. In the transformation process from the doctor to Bambang Subali, the doctor said;

“Untuk enaknyanya, baiklah saya kutip cerita

Bambang Subali selengkapnyanya. “Saya” dalam cerita ini adalah Bambang Subali

*Budiman*¹⁵

(For simply reason, I would
quote

Bambang Subali's story entirely. "I" in
this short story is Bambang Subali).

The truth values of story told from one mouth to another mouth and continued to others' are considered as less believable. However, when the three narrators have been regarded as reliable narrators, then, it is concluded that the story which they have told is generally trustworthy too. It could be missing or bias in detail in supporting the whole story viewing the fact that each narrator possibly improvises the story with their own language style, as the traveller has said, "I still used my own language on several parts". The tiny shift on the story improvising process by each narrator will be acceptable as long as the core points of the story were not destroyed.

Accordingly, the signs of sins and hypocrisies are followed by its evidence of attending Evil ritual in "Bambang Subali Budiman". "The "laugh parade ritual" as the indication of the real existence of Evil service is admitted to be heard not only by Bambang Subali but also by the first narrator, the traveller. As the traveller has stated, "*Suara-suara ajaib ini benar-benar ada, dan saya mendengarnya. Makin lama, bunyi genderang bertalu-talu makin jelas*"¹⁶ (The magical voice was very real, and I heard that. More time I heard, the pounding sound of drum is sharper). Bambang Subali, in

the same sense, who has heard the appearance of the sound in couple of times describes the laugh parade as; *saya mendengar suara tertawa ajaib lagi..kemudian diikuti oleh genderang bertalu-talu dan suara tertawa berderai-derai. Saya yakin bahwa tidak bermimpi.*¹⁷(In a one night I heard the magical laugh voice, and, then, the pounding sound of drum and patter laugh. I was sure I was not dreaming).

All the evidences pointed to the real existence of evil ceremony above are triggered to the next stage explanation which denotes the resident of Wonoireng and Bambang Subali as the real part of Evil devotee. "Bambang Subali Budiman" assembles the individual hypocrisy, then leads into the social and mass hypocrisy that is infectious. The hypocrisy in "Bambang Subali Budiman" was dissimilar from "Young Goodman Brown. Accordingly, the main way to analyze the hypocrisy in "Bambang Subali Budiman" is mainly through the sin admission in the night of Evil ceremony. It is diversion from "Young Goodman Brown" in which the evil ceremony scene can't be used as the indicator of hypocrisy in society. Several characters that admit their sin in the evil ritual night are Bambang Subali, Rikayani (his wife), Jayadi, and the head of school.

Bambang Subali's is known as saint figure, it is revealed through the narration of the doctor that said Bambang Subali "wasn't like Jayadi, this young man didn't have desire to be a leader" (*Tidak seperti Jayadi, orang muda ini tidak mempunyai keinginan untuk menjadi*

pemimpin).¹⁸ However, the society knowledge on him is contradictory to his admission in the night of evil ceremony; he confesses that he likes to have power but he is excessively coward to take the responsibilities;

*Karena itu saya sering mempergunakan Jayadi. Saya senang melihat Jayadi menjadi alat keinginan saya. Tapi, kadang-kadang saya juga ingin kelihatan.*¹⁹

Due to this reason, I often used Jayadi. I loved to see Jayadi being means to accomplish my desire. However, sometimes I would like to be seen.

Bambang Subali willingly joins the evil ritual by searching and following the traces of Evil ritual custom without any enforcement. Therefore, Bambang Subali sincerely wants to be closer to the evil. Rikayani, Bambang Subali's wife, recognized in society as ideal wife confesses her hatred toward his husband. The admission of evil intention is also done by Drs. Jayadi and the head of school. Moreover, all the characters' hypocrisy is basically in the "secret evil" intention which means that it is purposely to be hidden and buried while their surface appearance always in publicly good poses.

"Bambang Subali Budiman" is influenced by "Young Goodman Brown" predominantly in the parallel presentation events of story. Brown and Bambang Subali initiate un-delay vague journey to find the answer for their

eagerness on mysterious thing. The way Rikayani to persuade Bambang Subali is similar with the Faith's method. Both wives express the frightening of bad dream. The responses of the husbands are similar; they object to fulfil the demand of the wives, Brown replied, "of all nights in the year, this one night must I tarry away from thee..."²⁰ and Bambang Subali also answers; *Tapi, saya menolak.*²¹ (However, I rejected). The mysterious temptation is more appealing than the seduction of the wife for both Bambang Subali and Brown. In the middle of the Journey, Brown and Bambang Subali are disturbed by their memory of lonely wife at home. Brown is sad and doubt as he thinks "Poor little Faith!"for his heart smotes him. "What a wretch am I, to leave her on such an errand..."²² Bambang Subali feels the same guilty toward his wife, "I was interested in following them, while my heart cried thought of my wife" (*Saya tertarik untuk mengikuti mereka, sementara hati saya menangis memikirkan istri saya*).²³ The guilty feeling is redeemed through a promise to be more loyal and faithful toward his wife;

*Saya tahu bahwa istri saya adalah perempuan yang paling mulia di kolong langit ini....Kalau kami sudah sama-sama pergi, saya ingin mengikutinya ke surga.*²⁵

(I knew that my wife was the noblest woman under this sky....If we both left this world, I will follow her to the heaven)

In order to reduce the guilty feeling, Brown also commits to follow his wife to the goodness. The words used are almost similar with “Bambang Subali Budiman” as followed; well; she's a blessed angel on earth; and after this one night, I'll cling to her skirts and follow her to Heaven.”(1033). The turning point of both short stories is when Bambang Subali and Brown wake up in the morning and are confused whether the last night event is only a dream or a reality. In

“Young Goodman Brown”, this moment is signed with the questioned mark; “Had Goodman

Brown fallen asleep in the forest, and only dreamed a wild dream of a witch-meeting?

(1042)” In “Bambang Subali Budiman”,

Bambang Subali also doubted it;

Apa yang terjadi selanjutnya saya tidak begitu tahu, seolah saya dalam keadaan setengah mimpi (190)

What happened next I didn't know, as if I was in partially dream

As the result of Evil ritual was the alienation feeling that grown in the heart of Bambang Subali and Brown. McKeithan said;

Goodman Brown's sin is not identified, but its horrible effects are most impressively described. At the end of the story he is full of cynicism and moral skepticism; they are not his sin but merely its effects.²⁴

As the effect of Brown cynicism and moral scepticism, Brown is casted himself away from others. He doesn't believe when the sincerity of others when sing the church hymns, the speech of minister, and even when his own family pray together. The alienation feeling was also undergone by Bambang Subali. His relation with his wife is being vague. The highest result of Alienation in Brown is miserable long live and death, while Bambang Subali leaves Wonoireng as the result of the haunted unease feeling.

“YOUNG GOODMAN BROWN” AND “BAMBANG SUBALI BUDIMAN”: GOOD AND EVIL IN NAMES

Young Goodman Brown contains of three words; “Young”, “Goodman”, and “Brown”. Every word has its own meaning. “Young” is related to the newness as baby-born, as Ezghoul and Zuraika define, “the word “Young” represents innocence and purity.²⁵ The story begins with young spirit of Brown and ends by his miserable old and later dies. “Young”, here, according to Ezghoul and Zuraika is a representation of interest to explore beyond the limitation; “At the beginning of the story, Brown makes the journey out of his sense of curiosity.”²⁶ Thus, Young also signifies inception. “Goodman” in

"Young Goodman Brown" has two definitions. Firstly, it is directly defined as man with good quality of trait; nice, polite, faith, and solemn. Secondly, according to *The American Heritage Dictionary of the English Language*, Fourth Edition, Goodman is defined as the male head of household and a husband. Goodman is used formerly as a courtesy title before the surname of a man not of noble birth²⁷. Another definition from this dictionary, Goodman is used formerly as a courtesy title before the surname of a man not of noble birth. In "Young Goodman Brown", other characters also called with "Good" title, such as; Goody Cloyse and Good Old Deacon Gookin. Even, the unchanged witch also called Goody Cory. It denotes the word "Good" are generally used for villagers in Brown's village. It points to the meaning of "Goodman" in the name of Young Goodman Brown which is closer to the definition as male head of household rather than a man with good quality. Lastly, the name Brown is family name. It had been noted that Brown in the beginning adored his "Brown Family". This pride is later ruined by the Devil. The definition of Brown is suggested by Ezghoul and Zuraika;

We may also exploit the relation between the name, "Brown" and the word, "dusk" as words that represent a middle position between two extreme opposites. "Brown" as a name of color that lies between whiteness and blackness, reflects a state indecision and hesitation which Brown experiences

throughout the journey. In the same way, "dusk" stands in the same relation with light and complete darkness. Moreover, Brown's, reference to the minister as "the gray blasphemer" right before the end of the story is suggestive because "dusk" is closely related to "gray" and "brown" as colors indicating hypocrisy.²⁸

Brown is classified as brown character which means that he potentially could be good or bad. The journey he has taken is the path to choose between those preferences. In the meantime, Bambang Subali Budiman is structured of "Bambang", "Subali", and "Budiman". "Budiman" does not belong to the real name. It is a compliment and a praise which means that it is related directly to the good quality of Bambang Subali as a saint. The quality as saint is received from his environment; it can be seen in the following sentences;

*"Seluruh kecamatan terkena pengaruh jiwanya tenang, tenteram, damai, aman, dan makmur. Karena wibawanya, maka kecamatan ini tidak pernah dilanda suasana panas, kesusu, atau tegang."*²⁹

(His calm, peaceful, amicable, secure, and flourish soul affected the whole sub-district. Under his masterfulness, this sub-district never had been in the heat, hasty, or tense situation)

The Journey of Bambang Subali Budiman involves the role of good and evil that is always in confrontation. Good and evil are constantly confronted along with Bambang Subali's life; one of the psychological encounters is marked out through once he stabs his wife. Thus, guilty feeling as the result of it is followed by his eagerness to be punished by law. Moreover, Good and evil physical confrontation is also occurred when Bambang Subali generally known as saint meets the evil followers and joins them.

Based on the names "Bambang" and "Subali", the confrontation of Good and evil in "Bambang Subali Budiman" is related to the epic stories of Bambang Cakil dance and Subali-Sugriwa's battle (Bali-Sugriwa's battle) as part of Ramayana story. The form of relation is an allegory. As stated by M.H. Abrams, allegory is narrative in which the agents and action, and sometimes the setting as well, are contrived both to make coherent sense on the "literal," or primary level of signification, and also to signify a second, correlated order of agents, concepts, and events.³² Accordingly, the name Bambang allegorizes Bambang-Cakil. Bambang-Cakilan is Javanese dance as historically being part of *adegan perang kembang*³³ (Flowery battle scene) in a wayang (puppet show). Bambang, in this dance, is as the delicate, kind, and gentle one, while Cakil is the one who is cruel and rude. Moreover, Bambang Murtisoyo points out;

Dalam pewayangan baik wayang kulit maupun wayang wong panggung perwujudan tokoh bambangan lazimnya bermuka 'luruh;' arti-nya menunduk (tidak mendongak) berperawakan langsing dan kecil (mbambang). Bambang merupakan simbolisasi dari tokoh ksatria berwajah tampan yang serba halus dalam segala hal, meliputi: perilaku, cara berbicara, isi ucapan, dan budi pekertinya.³⁰

(In pewayangan, either wayang kulit (puppet show) or wayang wong panggung (stage man show), the appearance of Bambang usually has 'luruh' face which means bowing, slim and small (mbambang). Bambang is a symbol of warrior with handsome face, gentle in every act, such as; attitude, diction, contain of speech, and moral).

He define *adegan perang kembang* as the scene that is composed of physical conflict between two opposite parties; a battle between tender subtle character who is fighting dynamic and attractive character (*dalam adegan ini telah terjadi sebuah konflik fisik antara dua kubu yang sangat kontras, yaitu perkelahian antara tokoh halus yang lemah gemulai melawan tokoh-tokoh yang dinamis dan atraktif*)

Bambang that resembles warrior is always praised as a figure in good side. In Javanese wayang, a knight should have "admirable mannerism", "always defends the right",

“helpful”, “being the chosen man”, “being an idol”, and “other good traits.”³¹ Cakil, on the contrary, is in bad side that is cruel and is often in terrible or ugly appearance. Bambang and Cakil’s fighting symbolizes the fighting between good and evil which is often won by Bambang or the good one; Bambang could be lost first in the beginning or the middle of the battle, however, in the end he becomes the winner. From the term Bambang-Cakil, Budi Darma takes “Bambang” which means the character bambang Subali Budiman which is identical to

“Budiman” as good one. Meanwhile, Subali allegorizes one part of Ramayana story, a story about brotherhood of Subali-Sugriwa. Subali-Sugriwa is a Javanese term, while in Ramayan of Valmiki translated into English uses Bali and Sugriva term³⁶. Bali is the King of Kishkindhá, while Sugriva is his younger brother. From Bali-Sugriva or Subali-Sugriwa, Subali is taken as part of the name Bambang Subali Budiman. Unlike Bambang and Budiman who are in the same side, Subali emerges as the contradiction. The character of Bali that is ambiguous, even closer to evil. However, the Subali’s bad act is triggered by the betrayed feeling and the lack of trust toward his weak brother, thus, Subali has potential to do the good deed.

The Originality of “Bambang Subali

Budiman”

The discussion earlier indicates that the influenced work is not in the passive mode. The response does not only show the similarities, but also the different ways to build similar realization, such as the hypocrisy as the theme and also the way to establish the narrators mentioned above. This sub chapter reveals another distinction between those works so that the latter work can be labelled as original.

The absence of Dark Romanticism in “Bambang Subali Budiman” is strong indication of different composition of both works as realized that “Young Goodman Brown” convincingly contains the elements of dark romanticism. Figun Dincer says that “dark Romantics reflect them as inclined to sin and self-destruction. For the dark Romantics, individuals fail attempting to make changes for the better in their lives The dark Romantics stress what is wrong with humanity, the negative components of human life”³² In “Young Goodman Brown”, the sin idea emerges as Brown meets the Devil. In “Bambang Subali Budiman”, the sin is defined differently; Bambang Subali’s society don’t count their involvement in the evil ritual as sin. The duality soul of society is the result of dark intention covered by publicity shame resulted in dark secret sin and the sin related to public knowing. Furthermore, Dincer mentions that dark romanticism works as “their stories contain dark, creepy, gloomy and dreary tones mostly with unhappy ending.... They deal with the personal weaknesses in

one's character which is eventually led to tragedy."³³ "Young Goodman Brown" is tragedy ending. Brown is tragically living in the rest of his long life with the suspiciousness toward others and inside his own family. He is continuing to participate and join others including attending Sabbath day where his heart rebels and is distrustful. The tragedy doesn't occur in "Bambang Subali Budiman".

Bambang Subali leaving Wonoireng could be read as the prevention of the tragedy. The journey in "Young Goodman Brown" is decorated with mysterious, lonely, frightening and dark tone. The atmosphere in "Bambang Subali Budiman" is not as mysterious and gloomy as "Young Goodman Brown". The name of "Wonoireng" as defined as dark forest sounds frightening, however, according to the external focalization of the traveler, "As its name, this district was lined by dense forest" (*sesuai dengan namanya, kecamatan ini dipagari oleh hutan lebat.*)³⁴ The narrator continues to comment "its color is not black but green as other forests (*warnanya tidak hitam, tapi hijau seperti hutan-hutan lain*)"⁴⁰, this frightening impression is vanished. The forest encircled Wonoireng is not discussed greatly at the story because the setting of the story is majorly in the district itself. With the light and joy voice the traveler's narrator has in describing the setting in Wonoireng, the scary impression has been abandoned. The impression of the beauty of place also sends the awareness that this story is not applying dark romanticism.

Although, the tone of dark romanticism didn't apply in this story, the mysterious impression cannot fully neglected. Identifying Narrators' tone in "Bambang Subali Budiman" and "Young Goodman Brown" is required to classify the atmosphere. The narrator in "young Goodman Brown" doesn't involve along the story. As the third person and unknown, the narrator adds the impression of dark and mysterious atmosphere along with the story, particularly in the forest as seen in the following sentences:

The road grew wilder and drearier, and more faintly traced, and vanished at length, leaving him in the heart of the dark wilderness, still rushing onward, with the instinct that guides mortal man to evil. The whole forest was peopled with frightful sounds; the creaking of the trees, the howling of wild beasts, and the yell of Indians;³⁵

The mysterious of dark romanticism is not only built through the atmosphere of the place, but also by the presence of magic show along the story. The magic has created different dimension contrasted to the daily life. It is seen through the part when Brown flees with the deep desperation. The trick of Brown flees across the trees is the supernatural fact within the story. The supernatural fact is the events that happen above human being's power. This magical thing is absence in the "Bambang Subali Budiman".

In "Bambang Subali Budiman", the traveler, the doctor, and Bambang Subali used the pronoun "I" (*Saya*). The using of "I" implies the narrator's major involvement within the story. It eliminates the mysterious tones since the stories are focalized by the characters involved itself. In narrating the event of evil ritual, each narrator completes each other perspective comprehensively. It is similar to the chained story as one people narrates and is continued by others until the story is completed.

The other originality determined in "Bambang Subali Budiman" is the way of worshipping the Evil by laughing meanwhile "Young Goodman Brown" presents the hymn as ritual. Hymn is song that is usually sang in Sabbath days as part of ritual to praise God in Puritan religion (Salem and Puritan are mentioned as the setting). In "Young Goodman Brown", the hymn is also sung in the evil ritual. The hymn sung in the Evil ritual is portrayed with evil, guilty, and sin's tones. The parallelism between hymn sung at church and evil ceremony are parallel with the way of praising good and evil. The devil's illusion to tempt Brown is by composing the opposite of Brown's daily religious rituals. Therefore, the hymn is sung in the frightening tone in order to create the tortured feeling for the one who hear it. The song is purposely to explore the sin in human heart and there is no way to escape from this sin. The effect of his transformation is hymn in Sabbath ss recognized by Brown as the evil song. The

parallelism hymn in Sabbath and evil ritual indicates that evil power always competes with the religious aspect of human life.

In "Bambang Subali Budiman", there is no parallelism on the religious ritual and the evil ritual. The cultural background is more affected by the preference of evil ritual elements in "Bambang Subali Budiman". Worshipping the Evil in "Bambang Subali Budiman" is by laughing together interspersed with pounding drum alike the celebration moment. The evil ritual is similar to the celebration moment that is full of joy and amusement. Thus, the atmosphere in "Young Goodman Brown" and "Bambang Subali Budiman" is different: the evil in "Young Goodman Brown" is gloomy, whereas the ritual in "Bambang Subali Budiman" is performed with festive passion. The laugh of worshipping is the medium to release the guilty by exploring self hideous sin. Hymn and laugh are different ritual described by both short stories. The similarity of the two is the usage of Mouth as the medium. Mouth is the reflection of willingness on human being; the transformation from feeling, thought and willingness, to be words of speech, request, and order.

The last originality is the presence of Devil, Evil, and Satan. The Devil and Evil are considered as interchangeable term which the Devil holds evil power and the evil belongs to the Devil. However, in "Young Goodman Brown", the two are kind of Devils. As described previously, the Devil in "Young

Goodman Brown” has a form in human body that accompanies Brown’s journey. Furthermore, the second Devil is the one who worships during Evil ritual. In “Bambang Subali Budiman”, the Satan or devil is interchangeable with the Evil. The Devil or Evil or Satan described doesn’t have body form as the one being worshipped and it also sends the negative influence to the people.

SATIRE IN “YOUNG GOODMAN BROWN” AND “BAMBANG SUBALI BUDIMAN”

Satire is the literary art of diminishing subject by making it ridiculous and evoking toward it attitude of amusement, contempt, indignation, or scorn³⁶. The satire is laid on how “Young Goodman Brown” and “Bambang Subali Budiman” ridicules term of “evil.” The satire lies on how the characters from both works particularly Brown and Bambang Subali consciously search for the evil. Evil is metaphorically like a hypersensitive disease that should be avoided, thus, generally the evil is recognized as outside ourselves. The idea of searching the evil is not only strange but also frightening since the result shown in both works is that evil is lying inside each own individual.

CONCLUSION

“Young Goodman Brown” and “Bambang Subali Budiman” are related under World literature. It is recognized that those works are

structured by similarities and differences, however, those have similar perspective on bringing the theme of hypocrisy as the result of positioning the evil outside an individual. Thus, through the analysis, it can be concluded that Nathaniel Hawthorne and Budi Darma criticize the act of neglecting the existence of evil inside ourselves.

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