

LITERATURE SOCIOLOGY REVIEW OF NOVEL CHARACTER IN BALINESE TRADITION ZONE IN THE MIDDLE OF SOCIAL STRATIFICATION INTERACTION (AN EXPOSE OF OTHER *SUDRA*)

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ABSTRACT

In Balinese social system there is a concept of CaturWarna. CaturWarna which is further mislabeled into caste is a basic concept of Hindus' social philosophy from the holy script of Hindu. This writing contains literature sociology study upon the novel character in Balinese tradition interaction, especially about social stratification on Balinese people. Intertextually, the writers give attention and response upon the arising problems as the excesses of existing interaction. The existence of sudra, the lowest leveled-people, from the writers' point of view is not as what has been labeled: uneducated, a servant, not authoritative, poor, etc. Actually in novel the antithesis strategic position upon the label of sudrais exposed through exposure of central characters in the novel. Character in novel is a representation of writer which is moving in the story and an instrument to implement idea, ideas and thought about social stratification in social system of Balinese people. Writer AA PanjiTisna, PutuWijaya, and Oka Rusminiare intertextually expose the existence of other sudra.

Keywords :literature sociology, social stratification, tradition, *sudra*

Introduction

This study aims at exploring the novel character in Balinese tradition zone in the middle of social stratification interaction (an expose of other *sudra*) based on literature sociology. Literature and the sociocultural life as the background are two strong interrelated variables because literary work is not produced from emptiness and the literary work, especially a novel cannot be separated from sociocultural aspect of its people. It means that through literary work, the sociocultural journey of an ethnic can be seen and known comprehensively.

Novel narrative principal of Balinese writers such as PanjiTisna, PutuWijaya, and Oka Rusminialways have close textual relation with social discourse arising in the society, especially in Balinese society. Social stratification system has an implication for the movement of novel character. The novel and social discourse are related in dialogue matter, which means literary discourse gets inspiration from social discourse, and then literary discourse becomes part of social discourse because the offered perspective can help the society to understand social discourse. Through literature sociology study, it can be explored the implementation of writer's sociocultural understanding upon social stratification interaction in the tradition zone, as well as the critics of them, especially in exposing *sudra*(the lowest social class in Balinese social stratification). By this study it is expected that the reader will be able to understand one of Balinese sociocultural aspects.

Literature as Cultural Phenomena

This writing uses theoretical framework of literature sociology, especially the relation among writers, literary text and sociocultural aspect. Understanding is done upon work totality and accompanied by social aspects contained in it, as well as understanding literary work in relation to the society as the background. Ratna (2013: 211) stated that mostly traditional vision consider that literary work cannot be used as the measurement to know the change of certain society, how the ideology system of a certain group works and so on. The role of writers as the creator is actually arising after 18th Century by the consideration that human as independent creator. The peak happened in 19th Century in the Romantic era which highlighted writer's individuality with popularity of rhymed poetry.

Historically, although the relation of literature and society has been discussed since the era of Plato and Aristoteles, literature sociology as a science, which utilizes scientific method and theory, is considered started from 18th Century. The development is slower than other science development, such as: sociology, religion, educational sociology, ideological sociology, and political sociology. The first textbook of literature sociology is *The Sociology of Art and Literature: a Reader*, which was composed by Milton C. Alberecht, James H. Barnett, and Mason Griffit, which was published first in 1970. In Indonesia, literature sociology was introduced firstly through lecturing of Harsya W. Bachtiarin the seminar of "*Filologi untuk Penelitian Sejarah*" which was held by Consortium of Literature and Philosophy in cooperation with Faculty of Letters, GadjahMada University, Yogyakarta in 1973 in form of text, which was further followed by book *Sosiologi Sastra: Sebuah Pengantar Ringkas* by Sapardi Djoko Damono (1979), *Mitos dan Komunikasi* by Umar Junus (1981), and *Sosiologi Sastra: Persoalan Teori dan Metode* by Umar Junus (1986).

According to Pradopo (2002: 370), Sapardi Djoko Damono is a critic who was the first man used theory and method of literature sociology naturally. This Pradopo's review was based on reality of critical review conducted by Sapardi Djoko Damono. Damono

(1979: 6—7) wrote, “in order to reveal the relation between novel and social condition, this study describes situation of publishing, writing, and certain political social condition which directly related to the process of novel writing and distribution”.

Theoretically, literature sociology adopts some theories such as: positivistic theories (one way relation, existence of literary work is determined by social structure), reflection theories (two ways relation, but literature is still passive), dialectic theories (two ways relation, literature and society are in determining condition), and post structuralism theories (two ways relation, significance of both phenomena occur simultaneously).

Literature as one of creative work manifestations in area of aesthetic institution is not a part of social institution. Literature is social institution which uses language as the medium. Relation between literature and social institution is a horizontal relation and in linear line.

Literature can be considered as social institution which uses language as medium. Relation between literature and social institution is a horizontal relation and in linear line. Discussion of relation between literature and society is usually derived from literary concept as social expression. Burden coercion of writer as the speaker of whole life, even representing community and era, limits creative space of the writer as personal entity which is based on competence, tendency, spiritual experience, and specific psychological movement. The writer internally has an attitude which is formed based on self-maturation process in the middle of cultural interaction and has ideology and point of view in responding social phenomena.

Hoogvelt (in Hatu, 2011) described basic premise of functional structural theory. *First*; society is a system which fully containing dependent parts. *Second*; all or the fully system determine its parts. It means one part cannot be understood separately unless we can observe the relation with the full system in broader aspect, in which those parts are including cultural values, legal system, family organization pattern, political system, and technological economy organization. *Third*; those parts must be understood in relation to their functions upon the balance of whole system. Based on functional structural perspective, it gives meaning that in analyzing the change of a society, it is not enough to consider the phenomena from one side only, for instance only considering from economy point of view, but in describing the change, the society is analyzed comprehensively and analyzed in two ways, in which if there is a change of one side of the society, automatically there will other components changing as well.

If it is arranged systematically, the issue of attitude, ideology and point of view of the writer will be heading to writer's capacity in the middle of time and space. It can be differentiated from one writer to other writers based on their integrity in social process. Writer's position in society can be seen through history. In popular spoken literature, it can be seen the great dependency of writer upon public taste. Bard in Ancient Greek era, professional folklore storyteller in Russia and Asia are some examples of the dependency upon public taste. Public became the main orientation for the direction of literary work performance. Some Roman poets such as Virgil, Horace, Ovid, were dependent on generosity of Augustus Maesenas Emperor. In old literature development, in *Nusantara* of Indonesia it can be traced how the poets became “trumpet” for the kings to keep the continuity of their regime and increased the image of their government to be positive and dynamic.

Problem of writer's attitude upon social issue arose in decade 1920s. Marah Rusli, Tulis St Sati are two of writers who gave response upon their observation on social issue, especially about tradition. Orientation about new culture was further proposed by writers of *Angkatan Pujangga Baru* (New Writers Generation) such as Sutan Takdir Alisyahbana, Armijn Pane, Sanusi Pane, Rustam Effendi and others. Further development is in post Japanese occupation, and then physical revolution caused direction diversion in adopting social problem into thematic format. *Angkatan 45* (Generation 45) arose *Keluarga Gerilya* written by Pramudya Ananta Toer, *Surabaya* written by Idrus, *Jalan Tak Ada Ujung* written by Mochtar Lubis are some examples of thematic orientation diversion on literary works of that time.

Social refraction or reflection in literary work can be considered as an excess of an interaction from society in the middle of dynamic system and tends to change. Social change includes many components and according to Sztomka (2008: 4) the main dimension is system theory which indirectly states the possibility of change as described in the following.

- (1) Composition change (for instance migration from one group to other group, becoming member of certain group, reduction of people because of hunger, demobilization of social movement, dispersion of a group);
- (2) Structure change (for instance emersion of inequality, power crystallization, the bond of friendship, emersion of cooperation or competitive relation);
- (3) Function change (for instance specialization and differentiation of job, the destruction of family economy role, the acceptance of role which is indoctrinated by school or university);
- (4) Limit change (for instance grouping of some groups, or one group by other group, facilitating membership criteria of group and member democratization, and conquest).

Social Stratification: Balinese Social System

In Balinese social system there is a concept of *Catur Warna*. *Catur Warna* which is further mislabeled into caste is a basic concept of Hindu's social philosophy from the holy script of Hindu. *Catur Warna*-which is further mislabeled into caste system-is not based on lineage principle, but stratification based on parallel-horizontal profession group. *Warna* is determined by *guna* (the use) *dankarma* (the do) (Wiana, 1993: 12). It means the naming or predicate of *brahmana* is given based on their job as the subject of spiritual leader and subject which develops spiritual creativity of mankind to achieve physical and spiritual tranquility of life. *Ksatria* has a function as government leader.

Holy book of *Bhagawadgita* IV, 13 and XVIII, 41 state that:

Caturvarnyahmayasrstan
Gunakarmavibhagasah
Tasyakartaramapimamm
Widhyakartaramavyayam
It means:

CaturWarna created based on classification of *guna*(the use) *dankarma*(the do). Although I am as the creator, behold I limited the movement and change.

In the middle of debate and interesting issue about this caste, through the woman character in the novel, PutuWijayatook part and contributed in creating comprehensive understanding about the issue of this caste, a very sensitive issue related to stratification system in Balinese society.

Intertextuality of Social Stratification: An Expose of Other *Sudra*

Intertextuality is considered as inter-texts relation, which clarify the existence of a text as a writer's creative work. Although literary text is considered as independent world in one side built by creative spirit to construct imaginative pattern by the use of language as the medium, literary text is not an independent structure. In this case, there is synergy which contributes to the pattern structure. In this linear relation, there is accumulation of searching and creative work under macro framework as an entity of cultural event. The cultural entity is further spread out to be more specific parts which is well-known as a text. Jakobson's formalism views literary text as a discourse which has different characteristic with other text considered from load implication "a set of messages" in literary discourse which proposes description of itself. From the reader's perspective, by confronting formalism, all Jakobson's orientation change. Literary text would not describe its existence before the text interrelating with reading activity or process. Interpreting process of the reader has consequence in which there is meaning load on the text. This interpreting ability is strengthened by the tendency of reader's intellectual background such as educational background, appreciation level, emotion, psychological factor, and other tendencies which can influence the interpreting process. Aesthetical truth and imaginative truth would be reason for various interpreting tendency when the text interrelating in the reading process of the reader. Reader becomes the most important part for actualization of text meaning and very potential to give existence space of the present text. In this step there is an opportunity to arrange the relation of one text to another from many perspectives.

Identification of text and inter-text is based on the understanding of literary work is the second phenomena after language. (Ratna, 2005: 217). Putra (2003: 25) has reviewed three writers; PanjiTisna, PutuWijaya and Oka Rusminigenerally in relation to tradition and modernity, but not focusing on problem of social stratification. Text which is being created based on other text which has been read before so it produces a general map in the reading process. In this context intertextuality would involve intersubjectivity. Culler (1977: 137—139) reminded there are some important concepts that should be considered to comprehend intertextuality. These concepts are recuperation principle, naturalization principle, motivation principle, vraisemblation principle. There are three models of vraisemblation, namely: a) as a relation of certain text with other text living in the society which is well-known as public opinion; b) relation of text with certain genre; and c) cover of the text but which still possibly connect to reality, not to its laws.

In term of time the works of PanjiTisna *Ni RawitCetiPenjual Orang*, hereinafter abbreviated as *NRCPO*, *SukreniGadis Bali* hereinafter abbreviated as *SGB* published in 1930s, written by PutuWijaya and Oka Rusmini in 2000s. From the repertoire of the works time, PanjiTisna firstly wrote the literary work, and then followed by PutuWijaya and then Oka Rusmini. Considering the intertextuality of those writers, it should be following the linear line. Texts of PanjiTisna would possibly become hypogram for other texts of PutuWijaya and Oka Rusmini, especially on text of *Putri I*, *Putri II* which are hereinafter abbreviated as *PI*, *PII*, and *Tarian Bumi* which is hereinafter abbreviated as *TB*, *Kenanga* which is hereinafter abbreviated as *K*.

Considering the other *sudra*, character of having much less ability than the icon: uneducated, a servant, not authoritative, poor, having no influence, are together raised by those three writers: PanjiTisna, PutuWijaya and Oka Rusmini. *Sudra* woman in the novel of those writers raise as an intelligent character, having influence and having high charisma so they could surpass other non-*sudra* characters even could attract sympathy from other character of non-*sudra*. PanjiTisna raises character Sukreni who is able to attract excessive sympathy from Ida Swamba, a noble young man who interests and loves Sukreni, although Sukreni has been pregnant because of raping done by I Gusti Made Tusan. Character Ni Rawiti cleverly playing her pimp role to ruin *geriyaso* there is a horizontal conflict in *geriyaso* because of love issue.

PutuWijaya through character Putri, an undergraduate *sudrawoman*, has a brilliant mind and reinterpreting tradition through concrete response and thought. Putri has been able to enter area of Puri Puncak with the order of Agung Aji to take her as a wife, and conquer Agung Ngurah Wikanto be proposed into marriage institution called *nyentana*. Oka Rusmini through her *sudra* woman, Luh Sekar (in novel *TB*), could be a member of *geriyaso* community, community of nobleman through marriage with Ida Bagus Pidada so she has a new name Jero Kenanga and she gives birth a noble woman named Ida Ayu Telaga Pidada. Other *sudra* raised by PutuWijaya through characters Luh Kenten, Luh Kambren. Other *sudrawoman* in novel *K*, named Intan who makes the all Ida Ayu lose in attracting sympathy of young noblemen. Even two *brahmanagirls*, Dayu Galuh and Dayu Gelung are helpless in the "war" of competition to defeat Intan in the middle of *brahmanayoung men* sympathy. In order to win the competition, Dayu Galuh hires *astrayoung man* named I Dogler to ruin Intan, but this plan failed because I Dogler realizes his mistake because of the kindness given by *brahmanagirl*, Kenanga in the past. Intan succeeded in conquering the heart of Ida Bagus Mahendra, a handsome noble young man who is targeted by many *brahmanagirls*. Mahendra sincerely adores *sudrawoman*, Intan, who has complete name Ayu Intan Prameswari.

PanjiTisna in his two novels is subtly reinterpreting tradition in Bali, for instance social stratification which is viewed from different perspectives between old and young generation through dialogue among the characters in novel *NRCPO* and *SGB*. And also issue of marriage among families in Balinese society, issue of spiritual leaders who were dominated by *brahman* but now it has been changed since there are some spiritual leaders from *sudra* who is well-known as *sengguhu*. PanjiTisna also tells about over religion phenomena done by some Balinese people. Those people will lose their obligation and rights in their home community. PanjiTisna argues about the existence of character Petrus Sudanawho has changed his religion from Hindu into Christian. His rights and obligation in the home community has lost. His inheritance rights in home community became lost. Petrus Sudanahas no right on all available rights including his obligation in the custom village.

Discussion and Conclusion

The aim of this study to reveal novel character in Balinese tradition zone in the middle of social stratification interaction (an expose of other *sudra*) based on literature sociology has been achieved. Character in novel is moving in the story and an instrument to implement idea, thought about social stratification in social system of Balinese people. Writers AA PanjiTisna, PutuWijaya, and Oka Rusmini intertextually exposed the existence of other *sudra*, far from its icon: uneducated, a servant, not authoritative, poor, and having no influence. Other aspects beyond the social stratification, especially the expose of other *sudra* is not discussed in this study. It is the limitation of this study.

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