

The Representation of Socio-Cultural Change in Modern Indonesian Novels with Local Traditional Background

Nugraheni Eko Wardani

Faculty of Teacher Training and Education, Universitas Sebelas Maret, Jalan Ir. Sutami 36A, Surakarta, Indonesia
nugraheniekowardani_99@staff.uns.ac.id

Keywords: Socio-cultural change, tradition, Indonesian novels.

Abstract: The objectives of this study are (1) to explain and describe the local traditions in several Indonesian novels such as Umar Kayam's novel *Para Priyayi* which represents a novel containing Javanese tradition, the novel *Tarian Bumi* by Oka Rusmini which represents a novel containing Balinese tradition, the novel *Sali* by Dewi Linggarsari which represents a novel with Papuan tradition value; (2) to explain and describe the socio-cultural change in novels which represent the socio-cultural change in Indonesia. The method in this study is descriptive qualitative using a content analysis technique. The source of data is document, namely the novel *Priyayi* by Umar Kayam, *Tarian Bumi* by Oka Rusmini and *Sali* by Dewi Linggarsari. The data collection technique is by reading and analyzing the novels to find out the traditions of the novel *Priyayi* by Umar Kayam, *Tarian Bumi* by Oka Rusmini and *Sali* by Dewi Linggarsari and the socio-cultural changes reflected in the novels. The data validity technique uses a triangulation theory. The data analysis technique uses an interactive model analysis of Miles and Huberman. The result of the study shows that there is a Javanese tradition in the Umar Kayam's novel *Para Priyayi* which is represented through social stratification of Javanese society divided into noble, priyayi and wong cilik (common people); there is a Balinese tradition in the novel *Tarian Bumi* by Oka Rusmini shown by tradition and caste held firmly in Bali; there is a tradition value of Dani tribe community in Papua in the novel *Sali* by Dewi Linggarsari related to tradition of marriage and typical customs of Dani tribe. In the three novels also show the existence of socio-cultural change in the society in each culture. This socio-cultural change is evolutionary, which means the cultural community in the area undergoes a socio-cultural change slowly and over a long period of time. In the novel shows that there is a society that adapts to the value of socio-cultural change, and also societies who oppose the socio-cultural change they experience because of the desire to maintain the tradition. In the three novels show that there is a cultural change from tradition to modernity due to the entry of Western culture, but the change did not go well due to the clash of traditional culture and the modernity culture.

1 INTRODUCTION

Literary work represents the representation of life. In the literary work, there is a picture of life of the society because authors are the member of the society. They voiced and conveyed problems of people's lives in their work. Good authors will certainly write their work not only to provide entertainment through storyline, characterization and background, but also enlightenment and chatarsis about life to readers. The readers will be able to conclude a valuable benefit by reading literary work.

Indonesia is a country that consists of many islands with its various diversities, including the diversity of tribes. In various islands, various compound people that have various customs of

different culture live. This becomes an inspiration for writers to write their work. The diversity of tribes with different customs is certainly very interesting when poured into literary work. Authors with different ethnic and cultural backgrounds will present the socio-cultural problems of the society through their literary work because the authors usually come from the relevant region and tribe.

Indonesian novels often display customs, traditions and socio-cultural change of the society. Conflict is usually due to a clash between traditional and modern values that enter through a contact of local communities with external values. The readers can observe the cultural conflicts and clashes through modern Indonesian novels. In the 20s, the conflict of traditional and modern values can be read through the

Marah Rusli's novel *Siti Nurbaya* (1928) and the novel *Salah Asuhan* (1928) by Merari Siregar. And for the 30s, the conflict of traditional and modern values can be observed through the novel *Layar Terkembang* (1936) by Sutan Takdir Alisyahbana and the novel *Belunggu* (1938) by Armyn Pane. Similarly for the 2000s, the conflict of traditional and modern values can also be observed through the novel *Para Priyayi* (2005) by Umar Kayam, the novel *Tarian Bumi* (2012) by Oka Rusmini and the novel *Sali* (2012) by Dewi Linggarsari.

The novel *Siti Nurbaya* by Marah Rusli shows a clash between tradition and modern values through the Minangkabau culture where there is a conflict between matrilineal cultural values and the entry of new values through Dutch colonialism. The same is true in the novel *Salah Asuhan* by Merari Siregar where the values of the Minangkabau cultural traditions are clashed by modern values brought by the Dutch colonialism. The Novel *Layar Terkembang* and *Belunggu* emerged during an inter-Indonesian cultural debate over the direction of Indonesian culture. There are some culturalists who want the Indonesian culture be affiliated to the West, but some others want the Indonesian culture be affiliated to the East. Sutan Takdir Alisyahbana through his novel *Layar Terkembang* conveyed an idea that the Indonesian culture should be affiliated to the West which has brought advancement in the field of science and technology, including the appreciation to women and their existence in the field of science and technology. Armyn Pane through *Belunggu* conveyed about the adverse effects of the Indonesian people directing their cultural values to the West. Armyn was more likely to invite Indonesians to use the Eastern culture. Through the novel *Belunggu*, Armyn showed a bad influence if the Indonesian people embrace the Western culture as shown through a liberal figure *Tini*.

Daniel Bell (in Tilaar, 2004: 16) states that tradition has been in a messy condition due to uncertain life. There have been major changes due to the emergence of renaissance and capitalism marked by the industrial Revolution in the 18th century in Europe. Along with it, came the modern society. The modern society is characterized by a rapid advancement of science and technology and education. Modernity according to Ulrich Beck (in Tilaar, 2004: 22) is a process of de-traditionalizing a society's life. Modern is always against tradition though not all elements in the tradition are discarded and replaced by new elements. Tradition cannot simply be eliminated in human survival.

Ulrich Beck, Anthony Giddens and Scott Lash assumes that tradition shifts toward modernity continuously and sustainably. Transformation from traditional to modern society is not directly able to change its social values (Soedjito, 2001: 7). The society have received the rapid results of science and technology and education, but their social values do not directly abandon their traditional values. The value of traditional and modern affect on each other's values and people's lives. There is a socio-cultural value that changes dynamically and is evolutionary. Ullrich Beck (in Tilaar, 2004: 16) states that there are 5 processes that affect the world community today due to the modernization, among others (1) globalization; (2) individualism; (3) gender revolution; (4) unemployment; (5) global risk due to environmental and monetary crisis.

Socio-cultural change can occur quickly (revolution) and slowly (evolution). Slow change (evolution) occurs when the socio-cultural change of the society brings effect of change that is almost felt by people that they have changed.

In this paper, we will describe traditional and socio cultural changes from tradition to modernity in 3 novels, namely the novel *Priyayi* by Umar Kayam, *Tarian Bumi* by Oka Rusmini and *Sali* by Dewi Linggarsari.

2 METHODS

This research uses the qualitative descriptive method (Miles and Huberman, 1984: 11-15) and the technique of collecting data is: Literary studies. To collect written materials about novel from different books, newspapers, magazines, and from the internet. Books about novel are *Priyayi* by Umar Kayam, *Tarian Bumi* by Oka Rusmini and *Sali* by Dewi Linggarsari, books about Javanese culture, Balinese Culture, and Papua culture, books about local color, and so on; The data collection technique is by reading and analyzing the novels to find out the traditions of the novel *Priyayi* by Umar Kayam, *Tarian Bumi* by Oka Rusmini and *Sali* by Dewi Linggarsari and the socio-cultural changes reflected in the novels. The data analysis technique is interactive analysis technique which involved three simultaneous activities: data reduction, data presentation, and verification (Miles & Huberman, 1984:13). The technique used for validating data in this research is triangulation, including the triangulation of data sources, method, and theory. Triangulation of sources is comparing various sources in order to establish validity. In this

research, the data derived from reading and analyzing the novels will be validated by comparing to the data presented from the books about Javanese culture, Balinese culture, and Papua culture, and so on. Conference website.

3 RESULTS

3.1 Local Tradition in the Novel *Priyayi* by Umar Kayam, *Tarian Bumi* by Oka Rusmini and *Sali* by Dewi Linggarsari

The novel *Para Priyayi* by Umar Kayam is based on Javanese culture, the novel *Tarian Bumi* is based on Balinese culture and the novel *Sali* is based on Papuan culture. The three novels have different cultural backgrounds. The two novels, *Para Priyayi* and *Tarian Bumi* are written by two authors who have a cultural background according to the content of the story. Umar Kayam has a Javanese cultural background and Oka Rusmini has Balinese. Meanwhile, the last novel, *Sali* is written not by an author with the background of Papuan culture, but by a Javanese who works in the Office of Tourism of Papua, thus, she can observe the cultural life of Papuans, especially the Dani tribe.

The novel *Para Priyayi* tells about the life of the Javanese priyayi during the Dutch colonial period and the Japanese occupation period. In the period before the entry of Dutch colonizers, the stratification system of Javanese society was very closed. This is in line with the opinion of Magnis-Suseno, Sartono Kartodirdjo, Koentjaraningrat, Kodiran, and Suripan Sadi Hutomo that the stratification of Javanese society consisted of: (1) wong cilik (kawula) or common people, consisting mostly of peasant masses, craftsmen and other blue-collar workers; (2) the priyayi, consisting of clerks and intellectuals; (3) nobles, consisting of a small part of the king's descendants (Suseno, 2001: 25; Koentjaraningrat, 1984: 231-232; Kodiran 1979: 322; Kartodirdjo, 1987: 4; Hutomo, 2001: 10). At first, these three types of social stratification were closed. If a person was born as child of wong cilik, he/she would be wong cilik for the rest of his/her life. Similarly, if a person was born as a priyayi, he/she would still be a priyayi for the rest of his/her life.

Wong cilik covered most of the Javanese tribal population spreading out from Central Java border of Cirebon, East Java except Madura and Jogjakarta Special Region. In the term of Kodiran (1979: 322),

it covered central and eastern parts of Java. Most of the wong cilik masses consisted of blue-collar workers who rely on muscle in performing their jobs and are poorly educated (Suseno, 2001: 13). Meanwhile, the priyayi class consisted of those who had a position of pangrehpraja or worked for the king. The novel *Para Priyayi* highlights about more the life of Javanese priyayi in the 19th century where there was a clash between tradition and modernity due to socio-cultural changes during the emergence of Dutch colonialism in Indonesia.

The novel *Tarian Bumi* by Oka Rusmini (Ida Ayu Oka Rusmini) is based on Balinese culture, in particular the Brahmin and sudra castes. In Balinese life, there are 4 types of castes, namely Brahmin, knight, waisya and sudra castes. This caste system is not only related to the culture, but also to the religion, especially Hinduism. Like the novel *Para Priyayi*, in this *Tarian Bumi* novel, the caste system is also closed. If a person comes from a brahmana caste, he/she remains in a position of brahmin caste for the rest of his/her life. If a person comes from a sudra caste, he/she will remain in his/her position as a sudra caste for the rest of his/her life. Marriage is endogamous clan. People belonging to a clan are people of the same rank in custom and religion (Koentjaraningrat, 2004). This caste life is what the author sees through his novel *Tarian Bumi*.

The novel *Sali* by Dewi Linggarsari is based on Papuan culture, especially the Dani tribe. In this novel is depicted about the patriarchy culture that befalls to the Dani women. There is a sexual division of labor where men are in charge of hunting and battle, while women work to cultivate, nurture children, take care of the fields, cook and sell the field products. There is also a culture of proposing a woman with a number of pigs. Pigs are valuable animals for Papuans. Pigs become valuable animals in traditional ceremonies (Koentjaraningrat, 2004). The ownership of a number of pigs indicates the person's social status. The more the number of pigs they own, the higher the socioeconomic status of the person in the community. At the same time, in the marriage custom of the Dani tribe, to marry a woman is done by a number of pigs. There is an agreement on how many pigs should the male family give to the female family in order to get married. If there is no agreement on the number of pigs to be given as a condition of marriage, then the marriage cannot be held.

3.2 Socio-Cultural Changes in the Novels that Represent the Socio-Cultural Changes of Indonesia

The Socio-cultural change leads to a shift from tradition to modernity either by evolution (slowly) or revolution (fast). In general, the socio-cultural change that occurs in Indonesia is evolutionary, meaning the people experience a socio-cultural change slowly and do not feel that they have changed. The people in some parts of the world, such as Russia, have experienced a revolutionary social change (fast). This change is because it wants to be done quickly; it often forces people to change immediately. Coercion to the people is also often accompanied by bloodshed and this effect is very harmful to the people as well.

The novel *Para Priyayi* by Umar Kayam shows the evolutionary socio-cultural change. In the people's life is known 3 social stratifications, namely wong cilik, priyayi and noble. As mentioned above, this social stratification was initially closed. However, since the Dutch colonized Indonesia and applied trias Politica consisting of (1) education; (2) transmigration and (3) irrigation, there was a change in the governance of the social stratification. As a result of the Dutch education for indigenous people, the social stratification was finally open. The Dutch established many schools in Indonesia. There was a special school for priyayi, but a chance for wong cilik was also given to rise to the status as a low priyayi. Thus, there is a massive mobility of the inclusion of wong cilik to priyayi classes to fill the offices built by the Dutch, and many Dutch-educated priyayi filled the work in the Dutch bureaucratic offices. This is shown by the figure Sastrodarsono who originally derived from the wong cilik class and then rose his status as a priyayi and worked as a teacher. He ascended to the priyayi status through education.

According to Kartodirdjo (1987: 22) the priyayi class is an employee of the Dutch colonial government. Because the Western education expanded in the late 19th and early 20th centuries, the priyayi class could be divided into two, namely bureaucracy and intellectual priyayi. The bureaucracy priyayi was a priyayi class who occupied pangrehpraja position and continued the old priyayi tradition. This position was also occupied by the offspring of the old priyayi who have modern education. This position was inherited. The intellectual priyayi was a priyayi class who occupied the government position that required certain knowledge and skill. Koentjaraningrat called it an educated priyayi (1979: 234). Kartodirdjo (1987: 10) still distinguished the priyayi into two classes, namely

high and low priyayi. The high priyayi is the priyayi from the priyayi descent. If a person retired, then the position would be given to his/her son. The low priyayi was the priyayi from the wong cilik, but because of their service, loyalty to the ruler and the education they gain they rose to the priyayi status. The wong cilik took the position of a low priyayi through the tradition of ngawula, suwita, or ngenger.

If wong cilik had risen their status to the low priyayi status, they would adjust their lifestyle to the customs of high priyayi family. From their way to eat, get along and dress would imitate the way done by the high priyayi. In postcolonial theory, it is said that there is an element of mimicry in it in order to have the same high degree as the community group it imitated.

In the novel *Tarian Bumi*, the author shows the clash of tradition and modernity through a caste system in Bali. The author attempts to break down and criticizes how the caste system in Bali alienates a man from the pure essence of divine love between a pair of human beings. In the caste customs in Bali, a man and woman are not easily married on the basis of love. The marriage takes place by caste, meaning the marriage can occur between the same inter-caste. Women of the brahmin caste cannot marry men of the lower castes. Similarly, men of the sudra caste, for example, cannot marry women of a higher caste. No matter how much love between men and women it would be impossible to unite if the caste differences hinder their relationship. Just as in the novel *Tarian Bumi*, there is a character effort Ida Ayu Telaga Pidada (from Brahmana caste) to get married with Wayan Samitha (from Sudra caste) based on love. The rebelled against the clan's endogamous provisions. Marriage must be based on love and not limited to caste insulation. The end of the story, the rebellion and opposition of traditions committed by the character failed. His life was devastated by preferring love over defending customary values. This research same with Cahyaningtyas's research. Cahyaningtyas (2016:6), said that the caste system in Bali represents one type of stratification, along with kinshipties and gender distinctions, via the maintenance of the institution of marriage and the dominance of males over females. Women risk being seen as pollutants in the system. Sadnyini (2016:5) said that punishments for women marriage to men of different castes are killed by jumping into the fire, drowned in a sea with a stone tied around legs, isolated, downgrading, not allowed to go home, refined language. In *Tarian Bumi's* novel, Telaga Ayu Pidada and Wayan Samitha are isolated for their

big family, down grading, and not allowed to go home.

In the novel *Sali*, the author writes about the plight of Papuan women because of the patriarchal culture adopted there. The tradition of marriage where men are obliged to give the dowry of some pigs is a tradition that plunges many Papuan women into suffering. Similarly, the sexual division of labor that they embrace as a tradition is quite burdensome for women.

Any man who wants to marry a woman, he should see the social status of the woman's family. The higher the social status of the woman's family, the higher the dowry value in the form of pigs the family wants. Bargaining the number of pigs is done by the man with the father of the girl. If there is already an agreement on the number of pigs to be given as dowry, then a marriage agreement is made between the girl's father and the young man without the need to ask the girl's consent.

After officially becoming a husband and wife, the woman entered the family of her husband and lived in honei. There will be a sexual division of labor where women work to cultivate, nurture children, take care of the fields, cook and sell the field products. Meanwhile, men are in charge of hunting and fighting. However, since Papua became part of Indonesia, the government gradually eliminated the Papuans' fighting habits. After no more tribal wars, the sexual division of labor is very beneficial for men because they only serve to fight. Women remain in an enormous amount of tasks. The man (husband) will not be willing to help his wife's work on the grounds that he has given his wife a number of pigs as an exchange rate for the woman. This socio-cultural change is not able to change the patriarchal value that occurs in the Dani tribe in Papua.

4 CONCLUSIONS

A Javanese tradition in the Umar Kayam's novel *Para Priyayi* which is represented through social stratification of Javanese society divided into noble, *priyayi* and *wong cilik* (common people); there is a Balinese tradition in the novel *Tarian Bumi* by Oka Rusmini shown by tradition and caste held firmly in Bali; there is a tradition value of Dani tribe community in Papua in the novel *Sali* by Dewi Linggarsari related to tradition of marriage and typical customs of Dani tribe. In the three novels also show the existence of socio-cultural change in the society in each culture. This socio-cultural change is evolutionary, which means the cultural community in

the area undergoes a socio-cultural change slowly and over a long period of time. In the novel shows that there is a society that adapts to the value of socio-cultural change, and also societies who oppose the socio-cultural change they experience because of the desire to maintain the tradition. In the three novels show that there is a cultural change from tradition to modernity due to the entry of Western culture, but the change did not go well due to the clash of traditional culture and the modernity culture.

REFERENCES

- Cahyaningtyas, J. 2016. Inter-caste Marriage in Bali: A Gendered Analysis of Caste and Its Impact on Balinese Women. in *Asian Journal of Women's Studies*. Vol. 22(3) 2016.
- Hutomo, S. H. 2001. *Sinkretisme Jawa Islam*. Jogjakarta: Benteng Budaya.
- Kartodirdjo, S. 1987. *Perkembangan Peradaban Priyayi*. Jogjakarta: Gajah Mada University Press.
- Kayam, U. 2005. *Para Priyayi*. Jakarta: Pustaka Utama Graffiti.
- Kodiran. 1979. *Kebudayaan Jawa*. Jakarta: Jembatan.
- Koentjaraningrat. 1984. *Kebudayaan Jawa*. Jakarta: Balai Pustaka.
- Koentjaraningrat. 2004. *Manusia dan Kebudayaan di Indonesia*. Jakarta: Jembatan.
- Linggarsari, D. 2012. *Sali*. Jogjakarta: Kunci Ilmu.
- Miles, D. H. 1984. *Qualitative Data Analysis*. California: Sage Publisher.
- Rusmini, O. 2012. *Tarian Bumi*. Jakarta: Gramedia.
- Sadnyini, I. A. 2016. Punishments of Brahmin Women Marriage to Men of Different Castes in Bali (in The Perspective of Hindu Values. in *Mimbar Hukum*. Vol 23 (3) 2016.
- Soedjito. 2001. *Transformasi Sosial: Menuju Masyarakat Industri*. Jogjakarta: Tiara Wacana.
- Suseno, F. M. 2001. *Etika Jawa*. Jakarta: Gramedia.
- Tilaar, H. A. R. 2004. *Multikulturalisme*. Jakarta: Gramedia.