

The Cultural Capital and Strategy of Indonesian Poets in the 2000s

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Abstrak. The development of Indonesian literature has existed in several periods, in which each of it was influenced by political situations. The cultural backgrounds of the litterateurs, education, surrounding environment, and political views influenced their perspectives in the aesthetical value they used. According to Pierre Bordieu's perspective, the cultural capital of the poets can influence their literary works, as seen in literary works written by five Indonesian poets in the 2000s, such as Afrizal Malna, Dorothea, Emha Ainun Nadjib, Joko Pinurbo, and Widji Tukul. Most poets' cultural capitals are high school and university. Their cultural capitals led to the diversity of their literary works. Poets born in metropolitan cities produce works with urban and modern characteristics; poets born in Islamic culture produce religious poems; poets raised in hardship and among poverty and violence produce poems containing protests; while academic environment produces structured poems with a philosophical lesson inside.

Keywords: poet, social capital

INTRODUCTION

The development of Indonesian literature has existed in several periods, in which each of it was influenced by political situations. Literature books written in the period of 2000s described the characteristics of literature [1], they are: 1. Using words or phrases that have connotative meanings; 2. Alluding to social, cultural, political, or environmental issues; 3. The revolution of typography or layout which is not in accordance with rules and the tendency toward concrete poets called antromorphism; 4. Social criticisms are often more explicit; 5. The use of new aesthetics; 6. Literary works tend to be vulgar; 7. The emergence of Islamic fictions; 8. The emergence of cyber literature on the Internet; and 9. The language characteristics are derived from daily use namely "*kerakyatjelataan*" 10. Philosophy is attached to literary works.

The diversity of aesthetical value used by the poets shows the versatility of the social-cultural background of the poets in the aspects of social status, education, environment, and politics, which influence their perspectives. The diversity can be seen and analyzed from what readers write about the review meticulously. The readers' responses can be seen from how the readers perceive the tendencies of the poets' works.

The term capital is used by Bourdieu due to many of its characteristics could explain power relationships. The characteristics include: 1) capital accumulates through investment; 2) capital can be given to others through inheritance, dan 3) capital may benefit according to the opportunity owned by its owner to operate its placement [2].

METHOD

The approach used in this study is qualitative. A qualitative approach is viewed in accordance with the characteristics of research that produces written data from the subject under study. This is in line with the main objective of this research, which is to describe and explain the readers' receptions towards the Indonesian literary works in the 2000s.

The data comes from articles about the poetry of Period 2000s. The main data of this research was in the form of written words derived from written documents from literary critics and general readers published in several mass media. The poets of Period 2000 included Afrizal Malna, Dorothea, Emha Ainun Nadjib, Joko Pinurbo, and Widji Tukul. The subjects of the study were ideal readers, readers who had more literary competence than general readers, among them literary critics who wrote their criticism through mass media either newspaper or book.

RESULT

Reader

The readers included in this study were the readers who reviewed the work produced by the poet as well as the readers who reviewed the life of the poet. In terms of textual knowledge, involvement, and mental development, they have certainly exceeded the ability of the readers in general. In terms of status and cultural diversity based on the background of writers that can be detected, for instance, Korrie Layun Rampan, which was a short story writer. Most readers reviewed Afrizal Malna, Dorothea, Emha Ainun Nadjib, Joko Pinurbo, and Widji Tukul. The readers of literary critics consisted of writers published in the mass media.

Cultural Capital

Cultural capital is a symbol, unlike economic capital which is in the form of material. Therefore, knowledge is categorized as cultural capital. Cultural capital is one's involvement with economic resources. Cultural capital

exists when values, traditions, beliefs, and languages are the currency to utilize other capitals. Cultural capital has three sub-types, namely “embodied,” “objectified,” and “institutionalized” [3].

“Embodied” is passively inherited from personal traits or learned from family members. Cultural capital is not merely passed like presents or wills, yet, it is acquired from time to time, for instance, language capital. Language capital is a mastery of something related to language [4]. Next, “objectified” consists of one’s physical goods, such as scientific instruments or artworks. Those cultural goods can be passed on to make an economic profit (for instance by buying one thing and making a profit by selling it later and adjusting the price to how much people can afford) and have a “symbolic” meaning. Lastly, “institutionalized” consists of the awards issued by an institution in which one has cultural capital in the form of academic qualification. This concept has an important role in the market of laborers, where it allows various cultural capital stated in qualitative and quantitative measures.

Cultural Capital Poets 2000s

Cultural capital has three sub-types; they are “embodied,” “objectified,” and “institutionalized.” Cultural capital “embodied” is passively inherited from personal traits and learned from family. Cultural capital “objectified” consists of physical things in the possession, such as scientific instruments or artworks. Cultural capital “institutionalized” consists of awards rewarded by an institution in which an individual has cultural capital in the form of academic qualification.

There are three groups of cultural capital based on the poets’ education levels, which are 1) University graduates from the department of Indonesian Language Education and Literature, in this group are Dorothea and Joko Pinurbo; 2). University dropouts because of the individual’s struggles, in this group are Afrizal Malna and Emha Ainun Najib; and 3) High school dropouts resulted from financial problems that forced one to earn money, in this group is Wiji Thukul.

University Graduates

Two poets had finished their undergraduate study from the Department of Indonesian Language Education and Literature of IKIP Sanata Darma, they are Dorothea Rosa Herliany and Joko Pinurbo. The cultural capital of Dorothea Rosa Herliany is her hometown, Magelang. Dorothea Rosa Herliany is a productive female poet who won poetry recital “Penulisan Puisi Hari” Chairil Anwar (1981) conducted by SEMA Sastra.

Joko Pinurbo was born in Pelabuhan Ratu, Sukabumi, Jawa Barat, on 11 May 1962. He graduated from the Department of Indonesian Language Education and Literature of IKIP Sanata Dharma, Yogyakarta. He was awarded as the best poetry by poetry journal, literature figure of Tempo magazine, and Khatulistiwa Literary Award through his book “Kekasihku.” In the international scope, Joko Pinurbo once was invited to recite poetry on International Poetry Festival

Winternachten Over-zee 2001 in Jakarta and Literature/Art Festival Winternachten 2002 in the Netherlands, was invited to Indonesia Poetry Forum 2002 in Hamburg, Germany, and Indonesia International Poetry Festival 2002 in Solo.

University Dropouts

Afrizal Malna and Emha Ainun Najib are two poets who didn’t finish their university studies. Afrizal Malna’s cultural capital is senior high school and university. He went to senior high school in 1976 yet didn’t continue to university until 1981. He finally went to Driyarkara Philosophy Academy, Jakarta, as a special student until he resigned in 1983.

In 1981, Afrizal played a script which brought him to Kincir Emas Radio award Nederland Wereldomreop. His work, *Pertumbuhan di Atas Meja Makan*, was chosen to be in *Antologi Drama Indonesia* published by Lontar Foundation and translated into English entitled *Things Growing on the Table*.

Emha Ainun Najib’s real name is Muhammad Ainun Nadjib; he was born in Jombang with a varied educational background. Emha’s first education was an Islamic education taken place in Gontor Ponorogo Islamic Boarding School in which he did not finish it due to demonstration activities which dropped him out of the school. Afterward, he went to SMA Muhammadiyah 1 Yogyakarta, which he could finish it so that he could continue his study to the Faculty of Economics of Universitas Gadjah Mada. He studied there for only one semester.

In March 2011, Emha was awarded Satyalencana Kebudayaan 2010 from the Indonesian government. According to the minister of Culture and Tourism, Jero Wacik, the award was given under consideration that the awardee had a great contribution to the nation’s culture. Emha also received HIPIS Social Science Award 2017 because of his cultural figure as an independent critic.

Highschool Dropouts

Wiji Thukul quitted from high school to earn money for his little sibling's tuition fee. It was when he was in the second grade of SMKI (Indonesia Senior Highschool of Karawitan). His poetry collection entitled “Mencari Tanah Lapang” won an award from Wertheim Encourage Award in Leiden 1991.

Strategy

Symbolic

Korrie Layun Rampan, [5] stated that Dorothea was a very surprising poet because of her extraordinary productivity. A number of printed media published her poems. Likewise, short stories, essays, and cultural reports extended her abilities other than poetry. Her extensive insight and strong poetry vision had established herself as a poet with a bright future. As an imaginary poem, Dorothea's poems showed a distinctive lyric, namely prose lyrics.

Lucianus Bambang Suryanto, [6] claimed that before Dorothea Rosa Herliany appeared in her struggle in the

world of poetry, she was limitedly known by people. However, as soon as her poems were published, the existence of her poetry and personal identity became a sign that she was truly a very creative person. *Nyanyian Gaduh* (1987) was his first poetry collection.

Joko Pinurbo [7] argued that Dorothea's poem of "Nyanyian Gaduh" exploited silence. It was conducted not only for mere sentiment, yet it was dissected to discover the nature of silence itself. In her poem, "Sepenggal Syair Tentang Ombak" (Piece of Poetry about Waves), she wrote, "maybe I could find the meaning of silence to be more Fitri, I want to believe that in the noise, I could also find the meaning of silence more perfectly."

Cecep Syamsul Hari, [8] revealed about Joko Pinurbo's surrealist poems by taking the Bretonian thought, that dream imaginations were the breath of Joko Pinurbo's poems which were subsequently formed to be symbolic, like beds, pants, and dolls. Beds were symbolized not merely as inanimate objects, but became a self-image of an eschatological reference to the origins of humans; puppets became a symbolic system of contradictory characters, boundary situations, absurdity, and human hypocrisy; and pants were as a symbol of the nudity of human hypocritical elements.

Putu Fajar Arcana, [9] said that Joko Pinurbo considered making poetry as a job which was not much different from work as a farmer. According to Arcana, even though every day "breeding," the words had not yet obtained words representing a large part of life. Arcana compared Joko Pinurbo with the greatness of Rendra who poured poetry to scream anxiety in heroism, which resulted in pamphlet poems. Joko's poetry was the irony of everyday human life expressed in banal words. He felt that he did not need to put poetry as something sacred even though it did not mean he underestimated his poetry.

The Bayan Sentanu Essay [9] equated Joko Pinurbo with Yudhistira ANM Masardi. According to him, Joko was the latest poet whose works were quite different from the existing poems. His poetry was a mixture of lyrical poetry and *mbeeling* (naughty) in his works; he highlighted social problems humorously, while at the same time exploited health idioms which are often considered normal.

Religion and Philosophy

Several records of Afrizal's works had a specificity, that is to raise the theme of the modern world and urban life, as well as material objects from the environment.

Bambang Mawardi, [10] stated that Afrizal's old poems contained revenge, seemed to believe in and agree with the language against the regime. Poets and poetry are precarious cases in Afrizal Malna's behavior when writing poetry and bothering to experience misery and laziness in writing poetry.

Beni Setia [11] affirmed that Afrizal's works did not show dominance or special dictions. Instead, the dominance was portrayed in its mental or internal realization. In other words, Afrizal Malna rhymed with

certain assumptions about social reality, namely alienation. The styles of the language used were figurative and nonfigurative abstracts. The poetry is not translated into idioms, expressions, stanzas, and lines, but was achieved in the reality of a whole poem which referred to the appearance and presence of inner experience and inner reality.

In his daily life, Emha directly engages in the community and conducts activities which summarize and integrate the dynamics of art, religion, political education, and economic synergy to grow the potential of the people.

Jamal D. Rahman, (1988 [12].) argued that when reading Emha's poems, he was always carried away in the world of serious religiosity. His poems were always full of sharp and profound religious dimensions, even though the theme was about the issue of unequal social reality. This can happen because of the depth of Emha's contemplation in capturing the transcendence of existing reality. The rebellion that he had since he studied in Gontor reflected in his works, which mostly criticized the government.

Social Critical

Ferocious and inflamed, those were the nuance in the poems written by Wiji Thukul. The soul as hot as a lion was completely invisible from its cramped appearance. Nevertheless, his poems were able to deter the New Order under Soeharto's leadership. His poems are distinctive: straightforward, brave, and easy to understand. The one popular among people liberating activists since the era of the 90s was rhymed verse in only one word: Fight! It had been transformed as a symbol of resistance of the people (Pembebasan edition of 18/V/July 2000).

His poems are often used as a medium to voice the suffering of the poor and the oppressed. By reading or exhibiting Thukul poems, they seemed to insert a thorn in the food of the officials and authorities of the country. The poetry of this pedicab driver's son was indeed possible to enter all those who care about the suffering of the people. (Suara Buruh, edition 1).

Alex R. Nainggolan [13] gave a response about republishing of Thukul's poetry, *Aku Ingin Jadi Peluru* in the reform era which incidentally gave freedom of expression. The poems written by Thukul showed protests which overflowed, satire questions which led to an estuary; however, in political events, the life of the state was only small people who became victims.

CONCLUSION

The five Indonesian poets in the 2000s struggled with the anxiety they experienced in an unstable state. Their anxiety was expressed in the poems that they produced, most of which were criticized by the government. Most of their poems contained social criticism about the government (Emha Ainun Najib and Wiji Thukul), and about urban society (Afrizal Malna, Joko Pinurbo, and Dorothea). Their cultural capitals led to their diverse

literary works. Poets born in metropolitan cities produce works with urban and modern characteristics; poets born in Islamic culture produce religious poems; poets raised in hardship and among poverty and violence produce poems implying protests, and academic environment produces structured poems with philosophical within.

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