

Literature as a Field of Identity Construction

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Abstract - Literary texts can also be a field of identity construction allowing the subjects involved in it - writers and audiences - to become inseparable because of their reciprocal relations. Such texts are the centre through which certain values and knowledge are ignited and becoming a source of pleasure for both parties. As manifestations of collective ideas that are culturally bound to the context of real life, the result can be literal, direct, and symbolic as well as imitative. Therefore, the emergent thematic ideas or literary projections may reflect the subject-oriented characters of human existence. In this way, literary texts become the embodiment of collective humanity that enables them to learn more than they do without these. Literary authors, readers and critics do not only learn about it per se but also about the culture and community in a broad sense. Thus, it becomes a field of humanitarian exploration and construction of identity.

Keywords- *Literary texts, identity construction, collective ideas, humanitarian exploration*

I. INTRODUCTION

The textual universe is determined by a number of things, among which are the universe which conditions writers, traceable social assumptions, credible views, and idiosyncratic manifestations of self (Lotman, 2000). Therefore, in a number of ways, modern literary texts have become paradoxical, developing in the transition from communal (oral) cultural traditions to personal (written) culture. Such a situation is more advanced when placed in the perspective of changes that occur so quickly as in the current era, whatever people call it. Letting go and forgetting various cultural attitudes and values that have long been entrenched is certainly not an easy choice in transitional situations. Therefore, it can be understood when writers are of the view that the process of creation is not something easy to go through because the process will become a new odyssey.

As one of the manifestations of the literary awareness (Zyngier, 1994) in the personal level, and the realization of the consciousness of the owner's society when the literary positions itself as a collective subject, literary texts tend to always oppose various forms of abstraction and generalization, so that particularity and self-identity can be realized idiosyncratically. The reason, abstraction and generalization will spay creativity and foster sensitivity. Therefore, the true impression and experience of writers of a personal nature were obtained in his struggle the communal social reality is almost always directly the object of the gaze of the mind when entering the process of creation.

The process always rejects absolutes, but does not have to lose participatory awareness in underlying normative actions. Poets continue to maintain such awareness, namely the inner guard against the reality of life as a whole that is not flaky. Literary texts also become a "great pandhapa," a

large space in which various forms of manifestation of human experience are held. Thus, literature becomes a means of empathy for anyone who is able to interpret existential humanitarian experiences and actions. That is, the nature of literary phenomena is the whole of human experience which is sourced from the reality of life, that is, as a result of a dialectical process through which the literary subjects and their audiences are inseparable: from and being in real life as shared dwellings. Literary texts also become a field in which the construction of identity entrusts itself, that is when the subjects involved in it - writers and audiences - become inseparable because they are in reciprocal relations.

"Literature-universe" is able to present true emotional value, namely values that are able to shape and improve the standard of living and life becomes more civilized and civilized. The realization of cultural democratization is basically inseparable from the contribution made by the literary text and the textual universe that it builds. Until a certain period, even today, for some people, literary texts are the axis through which certain values and knowledge are ignited, as well as being a source of pleasure whose water never dries.

However, when the culture of tools and devices comes in ambush, a variety of "thought narratives" that demand particular and existential life experiences are no longer stored in literary texts, but stored in machines that no longer empower the signs and lingual units that have been known as a means of textualization. Because of its homogeneity and universality, that kind of expressive communication is now seen as more effective and efficient. Entertainment for everyone, especially children, has been and seems to continue to be done and obtained through a variety of ready-made devices. In this connection, the emergence of certain anxiety can be understood. Because, the culture of devices is more easily controlled, manipulated, and degraded by power. "Language" devices are different from literary languages. For example, in terms of confidentiality, literary language conveys messages and signs of eternity regarding human conscience through images and textual symbols. Literary texts also manifest themselves as the last bastion of freedom in a cultural resistance.

In the trap and telikung of cultural devices, the people and individuals who are in it can become robotic communities and individuals. Because, unlike literary texts, the cultural products of devices tend to limit imagination and rob particularity. This kind of thinking is not a manifestation of an allergic attitude to the culture of devices, but rather is based on the awareness that the influence of the cultural products of devices on human psyche is never comparable to the textual universe.

II. DISCUSSION

Literary texts are essentially manifestations of a group of ideas that are culturally bound because they are directly derived from and in the context of real life. The derivation can be literal and direct, or it can also be symbolic and imitative. Therefore, thematic ideas or literary projections will reflect the thematic character of human existence. In the Aristotelian perspective, literature is mimesis (Hume, 2014): it is an attempt to compose thematic problems that reflect the way our humanity lives, containing a series of existential projects to continuously resolve conflicts of values or cultural ideas. Thus, understanding of literature is rooted in the cultural matrix.

As already stated, the starting point or socio-cultural point of view of modern writers is the traditional society which is directed by a set of ideas and cultural values that are different from the cultural themes of the industrial-global society. Consequently, the acceptance of one idea will lead to the rejection of the other, and the realization of the rejection may demand subsequent acceptance. Different cultural ideas or values may complement each other, but they may also conflict with one another. In different forms, certain cultural ideas or values can play themselves against others. This is what is called the essence of identity construction when the textual universe is taken into account as a field, and identity is understood as an essential feature on which a person or society is based in responding to something other than oneself.

The inclusion of various values originating from "outside" through various modern devices, has given its own color to the joints of cultural life because these values often conflict with values that have long been internalized and believed. Continuous shifts, splits and divisions of the world's worldview, and dislocation, become an inevitable cultural necessity. The process of cultural interface and contact that is and will continue to happen will really be something dangerous in the context of nationalism if the cultural systems and mechanisms in it are not left with opportunities for change. Wouldn't something become lasting if it is open to change and renewal? Therefore, the design and implementation of various endless efforts in the construction of a strong identity in dealing with and entering into these processes cannot be delayed. It is in this connection that the values of Indonesian locality which surround the writers become relevant.

When the awareness arises that the local is always a victim of marginalization and thus marginalized (Xing-yu, 2009), the supporting community also needs to redefine itself and its culture. For writers, the problem of re-entering the "enclosure" of local culture, on the one hand, can be taken into account as a basis for efforts to construct identity. It's just that locality can bring up the paradox on the other side, namely when it is interpreted linearly that we will live in the future, not in the past. Excluding the past alone will not result in the construction of shared identities in trans-ethnic / local contexts. Therefore, the authenticity of human nature as a conscious agent to act to overcome the world and the reality that (may) be hostile to and oppressing it, which is in the frame of being together with the "other," the other, is often chosen as the main support. Consequently, awareness of the system and mechanism of local and translocal culture is still maintained and developed together, becoming part of

the awareness in the literary self before and during the creative journey.

The writers still maintain the awareness that the dialectical cross between "the other" and the drive to re-create an independent local identity in a process of continuous transformation into a kind of imperative to be carried out in creating the textual universe. In this way, they also become active participants in preparing a habitat so that anyone involved in literary evil is able to live up to local values, and at the same time be able to open a space of greeting with "others" in themselves: to become both local and translocal. In this connection, a dilemma arises: even blocking: whether the existing values are processed creatively, in the sense of being dialogue with "other" values, through a certain reconciliation (balance, subordination, or elimination). Or, it is used just like that so that the homogenization of values and domination occur at the same time, even the elimination of other values.

Based on limited observations of a number of literary texts, whatever choice is made by writers, polyphonic and multicultural situations remain the main tendencies. The implication is that the writers did not lose their participative awareness in underlying the normative actions of the audience. The textual universe created also necessitates the availability of space and opportunities for full participation and interaction that is open to all elements of diverse societies.

III. CONCLUSION

In the context of the points above, literary education and learning can be strategically positioned, that is, when taken as a whole as a civilizing process, and not as a socio-cultural taming. An approach that avoids one-way, cognitive and exclusive nature, and avoids the superiority and exclusivity of certain values, is one of the ways that can be taken. Through this, an understanding of shared values and collaborative efforts in overcoming shared problems is sought, and together with them, potential values are translated. The value of mutual tolerance is used as the main basis, in addition to the diversity of beliefs, traditions, customs, and culture, as appropriate as possible, through friendly greetings. All that can be done if the "material" in the context of education and literary learning (Huang, 2010) is counted as a "home" of human experience. In and through the "materials", the subjects involved "lay off" each other's experiences that were never singular.

When literary texts are linked with, and integrated in education, the following two alternatives are important to be taken into account. First, education with literature. This alternative occurs when literary texts are introduced to students as a way or method for learning certain things. Studying with literature may involve the use of various things contained in literature as cultural texts: literature becomes a learning medium in the learning process, being the context of examples of concepts or principles, as well as being the context of applying principles or procedures in a particular subject. Second, education through literature. This alternative is a strategy that provides an opportunity for students to show the achievement of understanding or meaning created in a subject through various cultural

manifestations based on literary texts. Cultural "products" embodied by learners can be calculated to see how far learners gain understanding, and how much creativity is in the context of achieving certain competencies.

Because literary texts are the embodiment of groups of humanity, the introduction and contact of learners with them enables them to learn more than they should. With and through literary texts, learners not only learn about literature, but also about culture and community in a broad sense. Literature became a field of humanitarian exploration and construction of identity. The implication is that the focus of attention on the implementation of education and literary learning which is always textual should be dynamically directed from the text to the audience/ students. Literary texts also become an experience and do not stop as objects, and the audience / students are not consumers, but active exhibitors who bring the texts they face into the life of their minds. Therefore, the "repertoire" or "extratextual frame" that they carry when dealing with certain texts will have an effect on meaning. His background experience and knowledge are involved in composing the meaning of the text. They "call back" the internal schemes they already have and operate them when dealing with texts for understanding. In short, they do textual transactions. Through "transactions" with the text, the meaning is arranged in a range of possibilities provided by the text: there is a "new construct," a new meaning which is arranged based on the fragments of the text that it is engaged in.

The transaction is essentially a continuous conversation or dialogue, a negotiation between what the public knows and what the text presents. Thus, the process necessitates a shift from meaning based on text, meaning-getting, to meaning-making. In the praxis of learning, students can be helped to ask questions actively and, if necessary, refute the text: they are brought into a "hostile" situation with the text that is being confronted. This can be done through: (1) Formulating their own puzzles instead of answering the teacher's questions; (2) Speculating and formulating hypotheses. This method is an activity that is directed through certain teaching methods, namely methods that avoid the nature of giving a penalty if students make mistakes (according to the teacher's version); (3) Matching textual ideologies with the ideology of students, for example by asking the question "Who is speaking, to whom, when, where, why?" "What design does this text have in my opinion, should I oppose and fight with him? "

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