

# The Condition of Modern Indonesian Literature Text Books

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*Abstract—One study of Indonesian literature in various universities in Indonesia is the history of Modern Indonesian literature. Many written books on Indonesian literature are then used as lecture references for the literature study. For good learning, the need for a good textbook. For this reason, this researcher tries to see two literary history books that are widely used in universities, namely the *Iktisar Sejarah Sastra Indonesia* (2013) written by Ajip Rosidi and *Pengantar Sejarah Sastra Indonesia* (2010) by Yudiono K.S. Literary history books that are widely used in lectures are not comprehensive. Textbooks used so far in addition to being disconnected from their continuity also miss many important works, authors and events. In addition there are inaccuracies in data retrieval because of the author's point of view towards certain groups. Other inconsistencies are that the author of literary history paid little attention to the elements of religion, especially Islam, in an effort to record the history of Indonesian literature. In this case, it is interesting to re-examine how the position of Islam as a religion and as a form of diversity provides a role in the history of modern Indonesian literature. For this reason it is necessary to have a history of literature that has another perspective, namely the Islamic perspective.*

*Keyword—literary studies; textbooks; history of Indonesian literature; Islamic perspective*

## I. INTRODUCTION

Indonesian Literature is currently experiencing rapid and dynamic development. Ersnt Ulrich Kratz's (1988) study recorded 27,078 literary titles published in newspapers and magazines in 1922 - 1982. With details, poetry was 16,507 titles, prose 10,389 titles, and drama 182 titles. Pamusuk Eneste (2001) records 466 novel book titles, 348 short stories collection titles, 315 drama book titles, and 810 poetry book titles.

Whereas A. Teeuw (1952) described for almost 50 years (1918-1967), the original Modern Indonesian Literature had only 175 writers with about 400 works. If counted until 1979, there were 284 authors and 770 works. The above does not include works that are spread in newspapers, magazines, especially those published in the past.

Jakob Sumardjo (2004) illustrates that since Merari Siregar wrote *Azab and Passion* (1919) to 1986, 1,335 literary works have been produced in the form of short stories, collections of poetry, romance, or novels, plays, translations of foreign literature and criticism and literary essays. Also noted were 237 important literary names (1970s). Almost half of our literature writes poetry (49.3%), then short stories (47.6%), novels (36%), essays (23, 2%), dramas (18.9%) and the rest are translators and literary criticism.

This amount will increase if it includes the work of the movement which is referred to by the colonial government as "Bacaan Liar". From 1920-1926 was a period of flooding of these works. The person who first pioneered the "Bacaan Liar" was Tirta Adhisoejo. Then, followed by Mas Marco Kartodikromo and Tjipto Mangoenkoesoemo and several other movement figures. Marco is the most productive person in producing "Bacaan Liar". His works are *Mata Gelap* (1914), *Student Hidjo* (1918), *Matahariah* (1919), and *Rasa Mardika* (1918). Marco also published a collection of verses, *Syair Rempah-rempah* (1918), *Syair Sama Rasa Sama Rata* (1917) and *Babad Tanah Djawi* (Hidoep journal 1924-1925).

That fact must be known by anyone interested in Indonesian literature. Therefore, it is necessary to have a comprehensive history book on Indonesian literature. The book is not only about writers and his work but also includes various events related to Indonesian literature from birth to now. Talking about the development of literature of a nation must certainly discuss the history of literature. The presence of Indonesian literature cannot be separated from the history of giving birth and raising it (Mahayana, 2005: 421).

The writing of literary history thus has a diverse aspect so that if it is written based on only one perspective it will show how lacking of images we can get from such writing. Literary history writing is very complex and complex. This is because the limitations or understanding of Indonesian literature are very vague. Many opinions from various experts and their arguments explain the beginning of Indonesian literature. This caused the starting point of the development of Indonesian literature to be different. The difference is also in looking at every event or problem that is related to literary life. As a result, an event in the view of a writer is considered important so it must be included in the history of Indonesian literature. But other writers can think differently so that the event does not need to be a record in the Development of Indonesian Literature.

Other difficulties, Indonesian objects as described above are abundant. Important works that represent each time must be accommodated from birth to the present. Another difficulty is that literary objects besides literary works in the form of poetry, prose and drama also include other objects which are very broad including authors, publishers, readers, teaching, appreciation, essays, and research.

The development of the types of literature itself in Indonesia experienced their own development. The beginning of the growth and development of the novel, for example, is not in line with poetry and drama. Indonesian novels or romance began in the 1920s while Indonesian poetry began in the 1928s. While the development of short stories was lively in the 1950s, even though the growth of Indonesian literature short stories had begun to appear in various mass media.

Based on these problems, the need for a comprehensive Indonesian literary history book illustrates the writer's journey and his work as well as various events related to Indonesian literature from birth until now. In this case, it is interesting to re-examine how the position of Islam as a religion and as a form of religiosity, gives a role in the history of modern Indonesian literature.

The discussion of the role of Islam in the history of the Indonesian nation has been discussed historically and politically, but very few have discussed the role of Islam in the form of cultural products, in the form of novels, short stories, and drama scripts, which are creative forms of the writers' thoughts that wrestle with the nation's journey Indonesia. There is also an urgency and need to see the history of modern Indonesian literature in a typical perspective, namely the Islamic perspective. For this reason it is necessary to see how Islamic perspectives are in these history books.

This paper tries to see whether written history books accommodate these things. For that reason, the author tries to see literature history books that are widely used in universities, namely *Iktisar Sejarah Sastra Indonesia* (2013) by Ajip Rosidi, and *Pengantar Sejarah Sastra Indonesia* (2007) by Yudiono K.S.

## II. LITERATURE REVIEW

The history of modern Indonesian literature can be written based on various perspectives. Yudiono KS (2007: 42) refers to Sapardi Djoko Damono's article "Some Notes on Writing Literary History" (in 2000), that the history of modern Indonesian literature can be based on stylistic, thematic, social or social contexts, all of which are means of placing literature is such that it has meaning for its people, related to the various problems faced by its people.

A literature study, for example, can depart from the problem of the creative process, or the issue of distribution, or the process of publishing a work, even the reader's response to the work. However, teaching literature can also be used as an aspect of literary history. However writing literary history from the perspective of literary teaching will show that literature is a field of science that continues to evolve, following the latest developments in the field.

Writing literary history based on works that appear in literary newspapers and magazines that have emerged since the birth of this media in the colonial era can also be another challenge for literary observers, both academics and non-academics.

Based on these things, the author tries to see *Iktisar Sejarah Sastra Indonesia* (2013) by Ajip Rosidi, and *Introduction to Literary History* (2007) by Yudiono K.S. from various perspectives.

### III. METHOD

The method used in this paper is, library research method, carried out by searching books and various literatures related to the work and events in the development of Indonesian literary history. Then, the interview method was carried out by interviewing several literary experts and literary observers and writers to supplement the literature in the form of reference books, literary encyclopedias, author biographies and journals relating to the history of modern Indonesian literature.

### IV. RESULT AND DISCUSSION

Buku *Iktisar Sejarah Sastra Indonesia* (2013) was written by Ajip Rosidi, a literary reviewer who also wrote literary works. This book was originally published by the Bina Cipta publisher and was printed several times: first (December 1969), second (July 1975), third (December 1982), and fourth (November 1986). After that, Pustaka Jaya (2013) was published.

Rosidi's work presents several writers in various genres. Each period featured several authors (prose), poets, and drama as well as female authors while the essays were only available in the final period (1961 period - until now). This is interesting, because not many writers whose literary history includes essays as one of the literary genres.

Religious authors, such as Amir Hamzah (Islam), J.E. Tatenteng (Christian) appeared in the period 1933-1942 also contained writings on "Religious Author" and "Author of Lekra". Unfortunately, HAMKA, a prose writer whose work has a lot of Islamic backgrounds, was not included. He was included in the "Roman-romance from Medan and Surabaya" section. While Pramodya Ananta Toer, whose works are worldwide, is translated into many languages at a glance in the "Author of Lekra", as "Chairperson of Lekra Literature and member of the Lekra Central Board of Plenary, presided over the "Lentera" cultural space in the official *Bintang (Timur)* Sunday newspaper, Partindo newspaper. Through this mass media, various insults, slanders, and attacks on people and groups were politically considered to be harmful to them" (Rosidi, 2013: 192).

Some of the recorded literary events were "Wild Reading", "Indonesian Literature Crisis", "Literature and Politics", and "Romance from Medan and Surabaya", "Cultural Manifesto and Indonesian Authorized Employees' Conference" and "Poems Resistance to Tyranny. The book also shows the publishers, "Comimisie voor de Volslectuur (Balai Pustaka)" "The Birth of a New Poet", and "Literature magazine". The final part is additional about "H.B. Jassin and Indonesian Literature Review ", " Force Issues ", and " Literature Gifts ".

The book uses the term period rather than force. Rosidi argued (2013: 23), "The force in Indonesian literature has now caused a variety of chaos. Differences between one period and another based on differences in general norms in literature as the influence of the situation of each era. While the difference between one generation to another is often emphasized on the different conceptions of each generation. In a period there may be several generations".

Based on that, Rosidi divided the history of Indonesian literature into the period of birth or the period of invitations (1900-1945) which was divided into the early period until 1933; period 1942-1942; and the period 1942-1945. Then the period of development (1945— present) is divided between 1945-1953; period 1953-1961; and the 1961 period - now. Therefore, the beginning of Indonesian literature in this book begins "Wild Reading" and "Comisie voor de Volkslectuur (Balai Pustaka).

Seeing this, several facts of some facts about Chinese Malay literature were not shown. Pramodya Ananta Toer called the period of Chinese Malay literary development a period of assimilation, a period of transition from old literature to new literature. 1971, C.W. Watson called it "the predecessor of modern Indonesian literature". In 1977, John B. Kwee wrote a dissertation at Auckland University about what he called Chinese Malay Literature.

Claudine Salmon's (2010) study records that for 100 years (1870-1960) Chinese Malay literature produced 806 authors with 3005 works consisting of original drama, poetry, translations by Western writers, translations of Chinese stories, original novels and short stories. A total of 2757 works can be identified by the author, while another 248 are anonymous. Compare A. Teeuw's notes, for almost 50 years (1918-1967), there were only 175 original Indonesian modern literature with around 400 works. If counted until 1979, there were 284 authors and 770 works.

If Rosidi included the facts, the beginning of Indonesian literature would be more backward so that it would be more comprehensive because the development of Indonesian literature was 20 years earlier so that more literary works appeared more and varied. Another problem is that this book ended in the 1970s. Thus, there was a period that broke between 1970 - now. Whereas post-1970s Indonesian literature featured new forms such as mbeling poems, spells, concreteness, and other forms of experimentation. After entering the decade of the 1970s, authors known as the 70s tend to adopt literature that is religious in nature, especially Islam, seems to be more lively. So it is not surprising that then efforts have been made to formulate their work as religious literature, Sufism, or literature with a transcendental dimension (Mahayana, 2005: 71). They not only showed sufistic tendencies, but some of the main figures studied seriously their Sufism and literature, instead translating the works of Sufi poets. In addition, they appeared in the reading ceremony of Sufi poet poems held in a special reading event of Sufi poet poems held by the Dewan Kesenian Jakarta (DKJ) in Taman Ismail Marzuki in 1982, 1983, 1984, such as Malam Rumi, Malam Hamzah Fansuri, and Iqbal's Warning.

The second book reviewed was *Pengantar Sejarah Sastra Indonesia* (2007) by Yudiono K.S., academic from Universitas Diponegoro (Undip). This book is almost similar to textbooks, because in addition to being designed for use by students it also gives students the opportunity to practice with the "Test of Understanding" in each chapter.

The abolition of literary developments used in this book includes Growth Period (1900-1945), Tribulation Period (1945-1965), Expansion Period (1965-1998), and Liberation Period (1998— present). This book connects the book on the History of Indonesian Literature which stopped in 1979, so that the age of Indonesian literature in this book is much longer.

Every period of Indonesian literature in the book there are several literary events and several selected works. Growth period ("School and Press", "Balai Pustaka" "Keimen Bunka Shidosho") Period of Upheaval ("Letter of Confidence", "Kebudayaan Rakyat", "Story Magazine" "Cultural Manifesto"), Period of Establishment ("Magazine Horizon ", " Literature and Hb Jassin ", " Language Center ", " Faculty of Literature ", " Indonesian Literature in All Countries ", " Jakarta Arts Council ", " Popular Literature ", " Critics and Sasra ", " Literature Experts "1965 - 1998), and Exemption Period ("Multidimensional Crisis", "Liberation Literature", "The Future of Indonesian Literature).

Some important literary events in the history of Indonesian literature have been missed. For example "Heboh Sastra" and "Court of Poetry". These two events must be included considering there is a role involving "Indonesian Literature Pope", H.B. Jassin. The emergence of locality and religion in the 1970s was also not accommodated by Yudiono in his book.

Some selected works are recorded in this book. Unfortunately, the selected works were only in the form of prose and poetry, there were no drama works at each time. These works are only a synopsis not a study that explains why this work is important and needs to be raised. Some works may have to be considered again to enter into this, which is a book of literary history which records important works in the course of Indonesian literature.

Religious works, especially Islam, were recorded only *Di Bawah Lindungan Kabah* and *Adam Ma'rifat*. It is necessary to include the poems of Amir Hamzah or the work of Abidah el Khaliqi as *Geni Jora* (2009), *Perempuan Berkalung Sorban* (2000), *Atas Singgasana* (2002) and others for the present period. Various literary events in Yudiono K.S 'book, because it was written later, some events are more complete than those written by Ajip Rosidi

## V. CONCLUSION

The study of modern Indonesian Literature books shows that apart from being discontinued the continuity is also not comprehensive because many works, authors, and events are missed. In addition to inaccuracy in fact-taking, it is also due to the author's point of view towards certain groups. So that many writer's work is important but because ideological differences are not recorded in these books.

In addition, the author of literary history paid little attention to elements of religion, especially Islam, in an effort to record the history of history. Some important works and events in religion, especially Islam, escaped the facts in the literary history book. Therefore, the need for writing the history of modern Indonesian literature is an Islamic perspective.

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