

Sociology of the Literature of Short Story “*Tembiluk*” by Damhuri Muhammad

Aris Yulantomo

*Postgraduate Student of Indonesian language and literature
education
Yogyakarta State University
ars.yoe@gmail.com*

Else Liliani

*Lecture of Yogyakarta State University
Yogyakarta State University
else.liliani@gmail.com*

Abstract—This study aims to describe the sociology of authors, works, and readers in the *Tembiluk* short stories by Damhuri Muhammad. This study used descriptive qualitative method. The source of the data in this study was represented by the authors and figures found in the *Tembiluk* short story. The data in this study is the short story of *Tembiluk* by Damhuri Muhammad. The instrument used in this study is human instrument. Data collection techniques used consist of reading, marking, recording and understanding techniques. The *Tembiluk* short story is a form of Damhuri Muhammad's allusion to the power of the present which is widely abused. The term "Dog-headed Man" is likened to a human being who has the character and greed like an animal (a dog). Damhuri Muhammad wanted to convey to the reader that many of the rulers of Zaman now used various means to make it appear holy like without sin, when in fact he cheated by embezzling state money.

Keywords—*sociology of literature, short story, Tembiluk*

I. INTRODUCTION

Literature and society are an inseparable unity, the relationship between literature and society is what eventually became a term and field of study of literature called the literary sociology. Some things that must be considered why literature has a close relationship with the community and thus must be examined in relation to the community, as follows. (a) Literary works written by authors, told by storytellers, copied by copyists, while the three subjects are members of the community. (b) Literary works live in society, absorb aspects of life that occur in society, which in turn are functioned by the community. (c) Medium literary works, both oral and written, are borrowed through the competence of the community, which contains social problems. (d) In contrast to science, religion, customs, and other traditions, aesthetics, ethics, even logic are included in literary works. The community is clearly very interested in these three aspects. (e) Similar to society, literary work is the essence of intersubjectivity, society finds its image in a work [1].

Sociology is a scientific and objective study of humans in society, studies of social institutions and social processes. Sociology tries to answer questions about how society is possible, how it works and why it survives [2]. Literary sociology is a branch of literary research that is reflective. This research is in great demand by researchers who want to

see literature as a mirror of people's lives [3]. To uncover literary works in terms of sociology, there are three types of approaches, namely (a) the sociology of the author who blames social status, social ideology, etc. concerning the author as the producer of literary works. (b) the sociology of literary work which blames literary work itself, and (c) the sociology of literature which blames the reader and the influence of the sociology of literature on society [4]. The research of a literary work, especially the sociology of literature, is a matter that is not easy, because the reception received by readers of literature is different. The wealth of a literary work varies, first, depending on the author's ability to describe the results of his experience. Second, which is far more important as explained through reception theory, is the ability of the reader to understand a literary work. This opinion can be interpreted that an author is an important indicator in disseminating the diversity of cultural elements, as well as the development of the literary tradition [5].

The main function in a literary work is social function, and aesthetic function [6]. Short which are part of literary works are also born using social functions and aesthetic functions. Short stories serve as a medium of comfort from the fatigue of activities and routines of human life.

The rest of this paper is organized as follow: Section II describes material & methodology of this research. Section III presents the obtained results and following by discussion. Finally, Section IV concludes this work.

II. RESEARCH METHODS

This study used descriptive qualitative method [7, 8]. The source of the data in this study was represented by the author, and the figure in the *Tembiluk* short story. This research uses a literary sociology approach, namely an approach in analyzing literary works by considering social aspects to find out the meaning of the totality of a literary work. The sociology approach of literature also seeks to find intertwining between authors, readers, and socio-cultural conditions with literary works. The data in this study are the *Tembiluk* short stories by Damhuri Muhammad. Human instruments are used as research instruments. Technical Data Supply consists of reading, marking, recording and understanding techniques. After the data is read, after that is marked, and recorded.

Furthermore, the related data is analyzed based on the problem formulation.

III. RESULTS AND DISCUSSION

Based on the research problem, found the sociology of literature in the *Tembiluk* short story by Damhuri Muhammad. Sociology of literature, namely (a) author sociology, (b) sociology of work and (c) reader sociology.

A. Sociology of the Author

Damhuri Muhammad is one of the Indonesian writers born in Taram, Payakumbuh, West Sumatra. He often writes works in the form of short stories, literary essays and book reviews in various national print media. In March 2014, he was selected as one of the Asean Literary Festival steering boards, which were attended by representatives from 15 countries.

The *Tembiluk* short story made by Damhuri Muhammad is one of the stories with a legendary background with imaginary figures (imaginary). The unique characters created by Damhuri Muhammad in his stories are his favorite characters in childhood. Damhuri reprocessed these legendary figures, then gave birth to him again as new figures completely independent of the perceptions of people in the past. Through *Tembiluk's* short story, Damhuri wanted to explain the confusion over the wrong power in this country, through legendary figures he had known since childhood, he thought and he likened the character to a more modern story. Damhuri wants to convey his message through an unusual storyline.

B. Sociology of Work

The *Tembiluk* short story by Damhuri Muhammad is a short story that is very genius, full of surprises and has a deep meaning. Reading *Tembiluk's* short stories not only invites us to see humans, the world and its contents, but it forces us to enter the real world. Short stories with royal backgrounds mixed with mysticism, elegance, search, and strangeness. Damhuri Muhammad tried to present a parable and figurative game to convey the contents of the story. Tungkirang and *Tembiluk* are central figures in this short story. Tungkirang is a powerful mandraguna, possessing invulnerable knowledge which eventually has to exchange bodies with a dog of his. He exchanged bodies with a dog because he wanted to test the immune skills and knowledge he had. Tangsirang are dog-headed humans. Just like to be a palace dog. With astonishing sense of smell, he sniffed every deception that was about to overthrow the power of his greedy master for power. Every sign that brought up the involvement of his master was already sniffed first, and immediately reported. Nothing escaped from Tungkirang's slash, until his master was barely touched. He is smeared with sin, but looks holy, as if it is spotless. Without Tungkirang, surely his master had been huddled in prison. That is why, the enemies of the lord continue to work in order to conquer Tungkirang, or to eliminate it if necessary.

Tembiluk is a warrior and powerful person in KampungLubuktusuk. Lubuktusuk people named it

"ManusiaRimba" because they often lived in the forest rather than inhabit their home in the village of Lubuktusuk. He will only go down to the village if the climbing honey-bees are enough to sell to the market. Or if there is an emergency call from the village elders because there is an unresolved critical issue. For example, there are champions who blackmail rubber farmers, or simply bully people who secretly sell rubber latex outside the Lubuktusuk rather than on their landlady bro. *Tembiluk* is a figure who in the end also intends to seize power with the power he has. Together with Tungkirang, *Tembiluk* intends to be able to establish a new power that is far greedier than the previous ruler.

C. Sociology of Readers

Sociology of the reader makes the reader and the social influence of the work, namely the extent of the social impact of literature on the reading community. Readers have an important role in the world of literature. The existence of a reader, the world of literature has developed, both in the production of works and scientific aspects. Without readers, literary function has no role in the work. So, the work without a reader is nothing more than a collection of texts. Today, the emergence of more literary works. Some print media, such as newspapers, every week contain literary works. The birth of a literary work cannot be separated from the expertise of an author in exploring his idea. The existence of literary works reaches the reader, not apart from the existence of publishers or the media. The ultimate goal of publishing is to be able to make literary works owned by readers, namely the public or the public. Readers can be said to be kings in literary production activities. In the world of literature, the writer-work-reader is a chain in driving the development of the world of literature. The author is the starting point in the existence of the work. This work will be accepted by literary readers or connoisseurs.

The existence of authors and literary works is certainly never separated from the reader, as in the previous explanation that without readers, literary function does not have a role in the work. That is because between the three of them have an inseparable relationship, especially the relationship between the author and the reader by making literature as a means of connecting. Literary relationships with readers are reciprocal relationships.

Through this *Tembiluk* short story, Damhuri Muhammad wanted to convey to the reader that humans are greedy creatures of power. Humans who have the power and greed can control everything and become a super power that can never be matched. All kinds of ways will be done to smooth the steps for greed.

"hingga pada malam itu terwujudlah seekor anjing berkepala manusia, dan seorang manusia berkepala anjing. Seketika, kedua makhluk ganjil yang tak direncanakan itu melesat lari menuju arah yang berlawanan. Dan, selama bermusim-musim mereka tidak pernah bertemu".

The short story quote above is a form of Damhuri Muhammad satire. "*Manusia berkepala Anjing*" is likened to a

human who has the character and greed like an animal (*Anjing*). Whereas "*Anjing Berkepala Manusia*" is likened to the opposite, a dog that is an animal will be more loyal and honest than a human.

"Suatu ketika, tuannya tertuduh sebagai otak di balik skandal penggelapan uang negara, yang bila terbukti bakal menggulingkan kekuasaannya. Di sinilah kehebatan Tungkirang diperlukan. Setiap gelagat yang mengungkit-ungkit keterlibatan tuan itu sudah diendusny lebih dulu, dan lekas dilaporkannya. Tak ada yang luput dari pengendusan manusia berkepala anjing, hingga tuannya nyaris tak tersentuh. Ia berlumur dosa, namun tampak suci, bagai tanpa noda. Tanpa Tungkirang, tentu ia sudah meringkuk di penjara".

Damhuri Muhammad wanted to convey to the reader that many of the rulers of Zaman now used various means to make it appear holy like without sin, when in fact he cheated by embezzling state money.

"Alih-alih itikad baik untuk menyelamatkan negeri itu, *Tembiluk* justru menangkap isyarat tentang watak kemaruk. Ketajaman penciuman anjingku juga ajaib, sebagaimana Tungkirang. Dengan hewan itu, mereka bias memancarkan kuasa baru yang jauh lebih rakus, batin *Tembiluk*, sebelum ia menghilang di kedalaman rimba".

At the end of the short story, Damhuri Muhammad made an interesting ending. At the beginning of the story, *Tembiluk* is portrayed as a warrior who fights virtue. He became a warrior and hero in the village of Lubuktusuk by fighting and eradicating the troublemakers. But in the end, *Tembiluk* also had a rotten character and intention to rule. With the power he had, he could be greedier to make power. This is an interesting thing, Damhuri makes a story that satirizes life today. His insinuation is in the form of a story that describes a warrior who in the end also has greed. This is when juxtaposed with real life, many people are "good" who are ultimately affected to being greedy because they have the opportunity and strength. This means that humans will always be given trials and even tests given power, whether the powers mandated to them can be carried out properly, or even betrayed. Unlike an "*Anjing*" who is always loyal if given the mandate or trust by his employer. This is what Damhuri Muhammad likened to the depiction of *Tembiluk* and Tungkirang.

V. CONCLUSIONS

The *Tembiluk* short story by Damhuri Muhammad is a short story that is very genius, full of surprises and has a deep meaning. Reading *Tembiluk's* short stories not only invites us to see humans, the world and its contents, but it forces us to enter the real world. Short stories with royal backgrounds mixed with mysticism, elegance, search, and strangeness. Damhuri Muhammad tried to present a parable and figurative game to convey the contents of the story. Tungkirang and *Tembiluk* are central figures in this short story.

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