

THE INFLUENCE OF PERIOD CONDITION MOVEMENT IN MODERN TIME TOWARD LITERATURE MASS PRODUCTION OF INDONESIAN SOCIETIES

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Abstract

This paper presents the influence of period condition movement in modern time toward literature mass production of Indonesian societies. Literature mass production includes the continuous production of literary works, the election of certain themes, and transformation of literary works. Literature mass production in modern time is different than literature mass production in old time because the period condition movement changed continuous from period to period.

Literary works in old time known as Old Literature which generally consists of poetry and prose while the literary works in modern time known as Modern Literature which consists of the development of The Old Literary form of poetry and prose (novels and short stories). In each literary period, literary works presents certain themes that interest in its time because the condition that faced of each period was different. Old Literature used to be spoken orally and then developed into literary text. Modern Literature from early period to the period of progress is constantly changing. Then, transformation in literary works is one of the important points of period condition movement. In modern time, transformation of literary works is very familiar like the transformation of novels to films or movies. Indonesian societies tend to look for the entertainment by getting something more instant to get the satisfaction of literary works.

Keywords: Period Condition, Modern Time, Mass Production, Old Literature, Modern Literature.

1. INTRODUCTION

Known as a country that has a various cultural diversity makes Indonesia as a highlight in the world. Although once as a country occupied by the Dutch or Japanese. However, now Indonesia has become an independent country for 72 years. Indonesia, thoroughly from geographical location, community life, events, problems to history and others make many people interested to make it be the object of writing or study.

Culture is a way of life that is developed and shared by a group of people and passed down from generation to generation. Culture is made up of many complex elements, including religious and political systems, customs, language, tools, clothing, buildings, and artwork. Sulasman and Gumilar (2013) The embodiment of culture is the objects created by human beings as cultured beings, in the form of behaviors and objects that are real, such as patterns of behavior, language, tools of life, social organization, religion, art, etc. - others, all of which are intended to help human beings in the life of society. Sutan Takdir Alisjahbana in Gazali (1958) states that culture is the embodiment of the way of thinking of a group of people in a place and a space. Still in Gazali (1958) Ch. Dawson in his book "Age of the Gods" says culture is a common way of life (culture is the way of everyday life).

How sexy Indonesia is. So, it become an object that is always interesting to talk about in a lot of discussions or writings. In his book *Orientalism* (1978), Edward Said says that Europeans regard the east as their invention. In fact, since ancient times, the east has become a place full of romance, exotic creatures, memories, beautiful panorama, and impressive experiences. East is not only adjacent to their area. Moreover, Europeans have always regarded the east as their largest, richest, and oldest colonies so far. The East is also regarded as a source for European civilization and language, a rival for European culture, and as part of Europe's deepest imagination. The East is "the other" for Europe.

The writings or studies about Indonesia seems to never satisfy writers or researchers to continue to write and conduct assessment from time to time. Literary works became one tool that has helped introduce Indonesian culture to the general public. Indonesian literary works not only as entertainment for the people of Indonesia but also contains the culture of the people of Indonesia itself. Not only Indonesian people but also foreigners also involve themselves to make Indonesia as the object of writing or study. Authors like A. Teeuw, for example, a non-native Indonesian, a Leiden University professor, spends much of his time researching modern Indonesian literature. In fact he specializes his time again for a year to update his research on Modern Indonesian Literature which conducted in Yogyakarta.

Indonesian people are presented with various writings or studies that can be accessed both in the library and online. That way, it is not difficult to know Indonesia. Actually enough by reading the writings or the studies because it already contains about Indonesia. But the Indonesian people have problems with reading interest. According to statistics from United Nations Educational, Scientific and Cultural Organization (UNESCO) released in 2017, out of a total of 61 countries, Indonesia is ranked 60th with the lowest literacy rate. This means that the people of Indonesia have a duty to cultivate interest in reading and interest in writing.

The condition of the era faced by the people of Indonesia is different in every period. The period of colonialism, the period of independence, the period of revolution, the period after independence until now makes the literary works that were born to be very characteristic describe the condition of its time. In modern times, Indonesian people tend to seek entertainment that is easier and cheaper and match the conditions of the current era. This seems to have an impact on mass literary production. Today, literary works are born with themes that are different from those of previous literary works. Hiski Komda DIY in Sugihastuti (1999: 85) said the presence of literary works cannot be released with other socio-cultural phenomena, such as politics, economics, religion, and so forth. In the process of the birth of literary works, both Indonesian literature and other literature, there is a mutual interrelationship between the creation of literature with the phenomenon of community life. In a further sense, there has never been a quandary in the creation of literature, but it has always changed and evolved in line with the changes and developments and the dynamics of the lives of its supporting societies.

Both old literature and modern literature have changed by its form. Oral literature as one forms of old literary works, beside they are produced in the forms of oral literature, they are also produced into the form of performing arts. Santosa (2001: 268) in Sudewa (2014: 65-73) says that oral literature cannot be separated simply by the performing arts. When oral literature is transformed into a performing art form, it will involve other art, such as decoration, make-up, fashion, music, sound, dance, puppetry, carving, and so on. Modern literary works, beside they are produced in the form of poetry, short stories, novels, and drama scripts, they are also produced in the form of films and performances. Most Indonesians would prefer to watch a movie or enjoy the show rather than reading the text of a similar literary work. This transformation or change is due to the effects of period conditions movement over time.

This paper discusses the influence of period condition movement in modern times toward literature mass production of Indonesian societies in particular. Talking about the times in modern times will surely offend the old time that have given birth to the literary works ever made in that era and how the literary works illustrate the conditions of the time. Pierre Bourdieu in (Haryatmoko, 2016: 40) says the personal style, the practices of life or works, is nothing but a distance to the typical style of an age or a class, so that it refers to the general style, not only through uniformity but also through differences that produce certain traits. Knowing the works of literature in ancient times, it will know the changes that occur in the works of literature made in modern times. This is an important point so that our knowledge of Indonesian literature is not one-sided.

2. LITERATURE MASS PRODUCTION

The writing in the form of text beside can get access to anywhere with a wide reach also be the embodiment of a culture. So with a writing, we can know the culture contained in it. Writing produces the written products which can be referred to as a work in the form of ideas. A very diverse population of Indonesia is bound to

produce writings with different backgrounds or areas, so we will find a complete Indonesia in a writing. Generations of Indonesia or people outside Indonesia will know Indonesia by reading a writing. In addition to maintaining the culture of Indonesia itself, it can also be an attraction or means of promotion to Indonesia. Another case with the work is manifested in goods or finished products. The objects created by human beings as cultured beings such as real objects, arts, living tools, and other cultural products are the embodiment of culture. The diverse cultural products are an asset for Indonesia.

Talking about literary production will certainly lead to works of literature that were born both in the period of the past and today in modern times. Literary works have at least two important roles as entertainment and as a reflection of the condition of society or culture of society. As entertainment, how literature works present to entertain the audience. As a reflection of society, how literary works are born to bring or to reflect the life and culture of society. Talking about literary works made in the past means to allude to the history of literature because history deals with events in the past. In KBBI give understanding "history that is knowledge or description about events and events that really happened in the past". Mujiyanto and Fuady provide an overview of the history of literature although more specialized in the history of Modern Literature or Indonesian Literature. According to Mujiyanto and Fuady (2014, pp.1) states that "the history of Indonesian literature speaks of literary figures, writers, literary experts, the process and their creativity, and their productivity. The history of Indonesian literature speaks of the ins and outs of literary life, birth and development taking place in the literary world, complete with literary works written in Indonesian, from its birth to its latest developments, or about the decade of the 20s to the beginning of the XXI century".

How the works of literature are produced and can reach the wider community of course through many stages. The influence of period condition movement on the mass production of literature in modern times are striking in the literary works that are produced very differently from earlier works of literature, the election of the theme, and the transformation of the literary work. Storey (1996: 3-4) states to understand the meaning (s) of the text or cultural practice, we must analyze it in the social and historical context of production and consumption. Cultural texts do not merely reflect history. Cultural texts make history and are part of various processes and practices.

2.1 Literary Works in Indonesia

The history of literature in Indonesia is divided according to the time of the writings. The timing of literary history in Indonesia has many versions of literary experts. Actually the timing is just a matter of the difference of language used. Simply, I draw the conclusion that Old Literature or Classical Malay Literature uses Malay language while Modern or Indonesian Literature uses Indonesia language (Malay language that developed). Conquest between one stage with another can not be released just like that. If we speak literary history in Indonesia, it will not be separated from Old Literature or Classical Malay Literature because Indonesian language comes from Malay language.

Surana (2014, pp.1) states that "a period or a round of one with the other is inseparable. From that period cannot be drawn a clear boundary line, which can break the relationship between two rounds. Besides it should be remembered also that without realizing there is always a period of transition from one round to the next round. In one period there may still be streams from the past, otherwise there are also elements of the period to come. The naming of the time was primarily determined by the flow of the most dominant at that time. "

Referring to the description above, the author can draw the conclusion that the literature in Indonesia is simple there are two forms; Old Literature or Classical Malay Literature and Modern Literature or Indonesian Literature. When viewed from the development of time, Old Literature developed from the oral literature into literary text while Modern Literature developed from the time of birth or the early period to the period of progress. At the early period, Indonesian literature faces the conditions of the still-colonized period. While in the period of progress, Indonesia has gained its independence. The differences in the conditions of the times faced by these two periods of time certainly tell the different conditions. It can be seen from the literary works that appear to illustrate the conditions of the time. "Studying the history of literature means listening and tracking the traces of literary journey, revealing the creativity of literary figures, looking at the creative process and the creativity they have produced." This view was put forward by Mujiyanto and Fuady (2014).

2.1.1 Old Literature or Classical Malay Literature

Talking of old literature will certainly involve the language used in producing literary works. Language becomes very important for the development of a period. In the old literature, the language used is Malay. So we need to know the history of Malay as a medium to produce a work before developing into Indonesian as we know it today. The history of Malay language in this paper is briefly discussed. Collins (1996) says "Malay

is the most influential language in Southeast Asia and one in five world languages with the largest number of speakers. Malay is the only national language of four countries: Brunei, Indonesia, Malaysia, and Singapore. The western part of Borneo is the origin of Malay—a position agreed upon by most of the leading experts in Austronesian archeology and comparative linguistics ". Prior to 1500, Malay Literature took the form of oral stories delivered by oral. Oral stories are the only form of literature in Malay countries. The form of oral literature is myth, legend, fairy tale, and so forth. This oral literature originally served as a ritual and entertainment with the theme of the greatness of the king in the palaces. Oral literature gradually disappears with the advent of literature text. The written literature is found on inscriptions / inscribed stones, metal chips, and palm leaves. Old Malay (hindu letters). The entry of Islam influenced literary writing, written in Arabic letters up to the time of Abdullah bin Abdulkadir Munsyi or (transitional era) who had been using Malay. Since the Latin letters are known, begin writing with Latin letters. Old Malay language is estimated since the mid-7th century AD.

The discussion of the history of literature in Indonesia from the number of existing writings focuses on the periodization of the history of Indonesian literature. Only a little about the history of Malay literature. It is still very difficult to find a reading or book that explains the history of Malay in full because of very limited information. Teeuw (1967, pp.19) states that "our knowledge of the early development of Malay was limited because its sources were few. But it can be noted that the oldest inscriptions that are still preserved in the Indonesian language in the archipelago are written in a language that is accurately called Old Malay, because the language is closer to Malay than any other Indonesian language today".

2.1.2 Modern Literature or Indonesian Literature

a. The time of birth or the early period

At the time of birth or this early period there are three forces that are very influential in shaping the uniqueness of the birth of Indonesian literary history. Each of these forces has their own distinctive features that make it special. The different conditions of the period faced is one of the different factors of literary works that arise. Given the fact that at the time of the birth of Indonesian literary history that began in 1920, long before this year Indonesia had experienced colonialism. Indonesia has not gained its independence at that time. Indonesia is still in a state colonized by the Dutch and Japanese. Indonesia experienced 350 years of colonial rule by the Dutch and 3.5 years by Japan. This colonization has a very powerful effect for the Indonesian nation and on the history of Indonesian literature.

1). *Angkatan Balai Pustaka* raised the theme about the life of ordinary people, customs, young love, and others. The works on the theme are said to be pre-national even though there are a few who dare to critically speak about national awareness and national spirit. Romance by Merari Siregar *Azab and Sengsara* and romance by Marah Rusli *Siti Nurbaya* are also taken into account as the novel that started the Balai Pustaka revival. The famous writers include Merari Siregar, Marah Rusli, Muhammad Yamin, Sanusi Pane, Rustam Effendi, Abdul Muis, and others.

2). *Angkatan Pujangga Baru* present with enthusiasm, passionate struggle and new longings, new ambitions. The emergence of Pujangga Baru's magazine gives breath of novelty and free struggle for writers like Sutan Takdir Alisyahbana, Amir Hamzah, and Armijn Pane. The writers are also included in the Pujangga Baru generation namely Sanusi Pane, Soeman H.S, and others.

3). *Angkatan Masa Jepang*, the literary work created in the *Angkatan Masa Jepang* is an expression of hatred against the Japanese invaders. Although Japan colonized Indonesia for only 3.5 years, but felt more suffering than the Dutch colonized. President Soekarno in his speech declared "More suffering Japanese colonized for 3.5 years than the 3.5-century Dutch colonized." The writers of the *Angkatan Masa Jepang* include Usmar Ismail, Maria Amin, Nursyamsu, and others.

b. The period of progress

Furthermore, in the development period ie;

1). *Angkatan '45* which is associated with the struggle of the revolution; the close relationship between literature and patriotism values. The famous poets namely Rosihan Anwar, Pramudya Ananta Toer, Chairil Anwar, and others.

2). *Angkatan '50 (Generation of stories)* is the time Indonesia has got its independence. Famous writers among them; Ajip Rosidi, Sitor Situmorang, Iwan Simatupang, W.S. Rendra, and others.

3). *Angkatan '66 (Generation of cultural manifesto)* has a very close relationship between literature and political struggle. The writers of *Angkatan '66* are Taufik Ismail, Goenawan Mohamad, Sapardi Joko

Damono, Umar Kayam, and others.

4). *Angkatan '80* there have been various innovations of literary life in Indonesia. The writers of the *Angkatan'80* namely Putu Wijaya, Sutardji Calzoum Bachri Al Hajj, Emha Ainun Najib, Ahmad Tohari, K.H. Ahmad Mustafa Bisri, Linus Suryadi Agustinus, and others.

5). *Generasi Sastra Mutakhir* (literature of decade 90 and Angkatan 2000). In this *Generasi Sastra Mutakhir* many female authors come up with expressions of feelings and thoughts are sharp and free. The female authors of this *Generasi Sastra Mutakhir* are Ayu Utami, Abidah Al Khalieqy, Dorothea Rosa, and others. There are also writers in this *Generasi Sastra Mutakhir*. They are Acep Zamzam Noor, Ahmadun Yossi Herfanda, Wiji Thukul Wijaya, Andrea Hirata, Ahmad Fuadi, Tere Liye, and others. Appear also *Lingkar Pena Forum (FLP)* that brings Islamic literature called religious literature, literature of dhikr, transcendental literature, literature of enlightenment. The female authors from *FLP* namely Helvy Tiana Rosa, Asma Nadia, Afifah Afra, Izzatul Jannah, and others. While the writers of *FLP* namely Sakti Wibowo, Habiburrahman el Shirazy, Gola Gong, and others. Indonesia with its cultural richness and added public awareness about the importance of education in modern times is very high, and the support of information technology continues to grow rapidly, this makes the Indonesian literature continues to develop.

2.2 Transformation of Literary Works in Indonesia

Jean Baudrillard in (Haryatmoko, 2016: 63) says that the desire grows or something is interesting because it is wanted by the others. It can be said that something is interesting not because of its intrinsic value or meaning, but interesting because it is wanted by others. Whatever is liked by many people, then will be produced and consumed in mass or broad. In modern times, the literary period is at a period of progress that is in the *Generasi Sastra Mutakhir (Angkatan 2000)*. One of the emerging and popular literature is Islamic literature.

Aprinus Salam in the Journal of Humanities (2003: 21) says there is the possibility of our literature now not paying attention to the imaginary limits of nationality as important. Our literature is now on the side of humanity, it does not take sides with the Indonesian nation, but, if possible, on the human race. Indonesians may be dissolved, ethnicity may be out of business, religion may be no longer valid, language may alternate, race may be mixed, racism may be removed, but not human. Our literature today tries to build this world into one's own human house in the world, and build the world within the home.

Literary works that have reached the wider community such as novels, short stories, poetry, and others both in print and in the form of online into production and consumption are quite popular. The transformation of a literary work into another genre is already familiar to Indonesian literature connoisseurs. Both Old Literature and Modern Literature are transformed. The transformation of oral literature into the performing arts and the transformation of a novel into a film, transforming a short story into a serial film, transforming a poem into a show or musicalizing a poem, and so on. Literary works appear in a different form. Literary works are transformed and then consumed mass by the people of Indonesia.

Literary works that carry Islamic literature and transformed which is the *Ayat-Ayat Cinta 1* film or Verses of Love (2008) which was adapted from the novel *Ayat-Ayat Cinta* (2004) by Habiburrahman El Shirazy has the number of audience **3.581.947**. The novel printed as much as **160 thousand copies**. The film *Ayat-Ayat Cinta 2* (2017) also adapted from *Ayat-Ayat Cinta 2* (2015) novel, the continuation of the *Ayat-Ayat Cinta* of the same author. The novel within a month since the launching has been printed as many as **50 thousand copies**. While the *Ayat-Ayat Cinta 2* film will be aired end of 2017. His other literary works such as *Ketika Cinta Bertasbih 1* and *Ketika Cinta Bertasbih 2* also well received by the societies with **3,1 million audiences** and **2 million audiences**. The film *Syurga Yang Tak Dirindukan* (2015) adapted from the novel *Syurga Yang Tak Dirindukan* (2014) by Asma Nadia has the number of audience **1.523.570**. Sequel *Syurga Yang Tak Dirindukan 2* was present in 2016 and has **1.637.472 audiences**. Film *Ketika Mas Gagah Pergi* (2016) was adapted from short story *Ketika Mas Gagah Pergi* (1997) by Helvy Tiana Rosa has the number of audience **147.053**. this short story already reprinted as much as **39 times** by three publishers. Then a year later comes the sequel entitled *Duka Sedalam Cinta* (2017) which has the number of audience **26.293**.

Beside of Islamic literature, there are also literary works from the author of *Angkatan 2000* such as Andrea Hirata. Film *Laskar Pelangi* (2008) adapted from the novel *Laskar Pelangi* (2005) as Andrea Hirata's first work has a total audience of **4.63 million**. The *Laskar Pelangi* novel is printed into **26 languages**. *Sang Pemimpi* (2009) is a continuous film of *Laskar Pelangi* which was adapted from the novel *Sang Pemimpi* (2006) by the same author. *Sang Pemimpi* is the second novel of the tetralogy of *Laskar Pelangi* which success in reaching **2 million audiences**. In addition, Indonesian people like funny things. So produced the

comedy genre of literary works. *Casino King Part 1* (2015) as a comedy film comes amidst the society which adapted from the novel *Casino King part 1* (2015) by Moemoe Rizal which reached **1.6 million audiences**. The film continues *Casino King Part 2* (2016) did not wait a long time to run and reached **1.8 million audiences**.

Seeing the high interest of the Indonesian people towards the literary works, the literary works are constantly being produced. In the preliminary section it has also been described that literary works that are transformed and become other forms will involve other art. The novel transformation to the movie will involve music or songs. Then produced the music or song to be the soundtrack of a genre of film that is transformed from the genre of novel. Transformation in addition to changing the shape of the oral or written form into a form of performing arts or films can also experience a change in the structure of the story. A literary work that is transformed can experience a reduction or addition to the story.

3. CONCLUSION

Evidence that literary works can never satisfy the audience is by a new genre produced from a similar literary work. From time to time the literary works in Indonesia has always progressed. The influence of changing conditions such times cannot deny. People continue to demand that they have to change according to the changing of times. The influence of the period condition is also felt in the literary world towards the mass production of literature in Indonesia in modern times.

At least there are three changes in the period condition on the mass production of literature in Indonesia in modern times presented in this paper; 1). Production of literary works that are constantly changing, 2). Selection of particular themes on literary works, and 3). Transformation of literary works. Not infrequently the literary works that exist in Indonesia today is the result of responses or greetings or readers' receptions from previous literary works. Literary works are tangible because of the author. The meaning of literary works is what is intended and conveyed by the author (Juhl, 1980: 25). That is, the meaning of literary works is assisted by the intention of the author. So naturally if most literary connoisseurs are never satisfied with the works of literature that has been enjoyed.

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