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NOVEL *MLANTJARAN KA SASAK*: FROM DILLEMATIC TEACHERS TO HUMOROUS ONES

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ABSTRACT

This article discusses the representation of the image of teachers in the novel entitled *Mlantjaran ka Sasak* written by Gde Srawana. Using the theory of literary sociology and the theory of representation as the basis of analysis, it was found that teachers were imaged of being dilemmatic, humanistic idealistic, caring about the Balinese culture, and being humorous.

Sociologically, the novel entitled *Mlantjaran ka Sasak* pictured the life background of the Balinese society during 1930s, indicated by the critical attitude of the intellectuals through I Made Sarati and Ida Ayu Priya, the characters who played a role as teachers, towards the caste feudalism in marriage. Such a critical attitude was expressed in such an inciting way that the ethic and aesthetic values needed to educate society were not neglected.

Keywords: representation, image of teachers, modernity, caste feudalism, gender equality, and self identity

1. Introduction

Since the Dutch colonial era, teachers had inspired both the Indonesian and Balinese men of letters. The Indonesian men of letters which had been inspired by the characters who

play their role as teachers can be traced from the *Balai Pustaka* novels such as *Darah Muda* written by Adinegoro (1927), *Pertemuan* written by Abbas Sutan *Pamuncak nan Sati* (1927), and *Kasih Ibu* written by Paulus Supit (1932). In such novels, the characters that played their role as teachers were pictured as the figures that were economically and traditionally weak.

The Balinese writers which had been inspired by the teachers in the Dutch colonial era in Indonesia was evidenced by a Modern Balinese Novel entitled *Mlantjaran ka Sasak* (Going to Lombok for a Tour) written in 1930s by Gde Srawana (I Wayan Bhadra). After almost half a century no novel which could be classified as belonging to the Modern Balinese Literary Work had not been written, in 1981 the novels picturing the characters that played role as teachers were written such as *Tresnane Lebur Ajur Satonden Kembang* (Love Is Broken before It Grows) written by Djelantik Santha. In 2002 *Manah Bungah Lenyah di Toyobungkah* (Love Grows and Gets Broken at Toyobungkah) was written by I Nyoman Manda, and in 2004 another novel entitled *Bukit Buung Bukit Mentik* was written by Agung Wiyat S Ardhi.

This article only discusses the novel entitled *Mlantjaran ka Sasak* with two problems; they are (1) how was the life of the Balinese community pictured in the novel entitled *Mlantjaran ka Sasak*? ; and (2) how teachers were presented in that novel? The theory of literary sociology and the theory of representation were used to answer such questions.

The theory of literary sociology was used to identify the relation among the literary work, the writer, the society and the context of the era when it is written (Damono, 1979; Sumardjo, 1982; Yunus, 1986; Ratna, 2004). The reason is that the literary work is not written during the cultural absence (Teeuw, 2003). The theory of representation was used to identify how the writer pictured the characters playing role as teachers in the novel he wrote. Barker (2005: 10) explains that representation is a social construction and presentation of the world in order to produce knowledge. Eriyanto (2011: 113) explains that the term *representation* shows how someone, a group or a certain opinion is presented on news release. The news release does not only refer to the news with its narrow definition, but it also refers to its wider meaning, including the literary work in general and the novel in particular. This strengthens that proposition and literary work are imaginative (fiction, story) containing unbroken facts (news).

Based on the problems and the theories used, the biography of I Wayan Bhadra (the writer of the novel *Mlantjaran ka Sasak*), the social condition of the Balinese society pictured, and the image of teachers represented are discussed as follows.

2. The Brief Biography of I Wayan Bhadra

It is not easy to trace the existence of I Wayan Bhadra whose pen name is Gde Srawana in the novel *Mlantjaran ka Sasak* due to the limited number of written sources. The biography of I Wayan Bhadra could only be traced from two written sources. The first source is the book entitled *Kembang Rampe Kesusastraan Bali Anyar* (1978) written by I Gusti Ngurah Bagus and I Ketut Ginarsa; the second source is the essay written by Dharma

Putra entitled “I Wayan Bhadra; an intellectual, man of literature, and Editor who had almost been forgotten (2003) entitled *Guratan Budaya dalam Perspektif Multicultural Persembahan untuk Prof. Dr. I Gusti Ngurah Bagus*.

I Wayan Bhadra, whose pen name is Gde Srawana, was born at Banjar Delod Peken, Singaraja, on 19 October 1905 and died when he was 72 years old, exactly, on 26 May 1977. Gde Srawana was made to be monumental by his novel entitled *Mlantjaran ka Sasak* (Going to Lombok for a tour). It was initially published in the *Djatajoe* Magazine (1936 – 1939). In accordance with Darma Putra (2003: 820), the novel *Mlantjaran ka Sasak* is better known by the public than the novel entitled *Nemoe Karma* written by I Wayan Gobiah which was crowned as the first Modern Balinese Literary Work. The reason was that it was easier to find the novel *Mlantharan ka Sasak* and that it was mimeographed and published by Sabha Sastra Bali Foundation in 1978. Apart from that, the aesthetic factor, the narrative structure, and the combination of the themes of love, caste, and modernity were also interesting; therefore, the literary critic appreciated and analyzed it.

I Wayan Bhadra was a government civil servant who started his career from the lowest level and was finally appointed Head of the Department of Culture. It was an achievement that was achieved through a long process (20 years), starting from becoming a monthly employee. What was interesting was that what he was supposed to do was in accordance with his talent and interest. His work was related to language, culture and religion.

If further traced, his non bureaucratic work was also related to what he did to lead an organization called *Perkumpulan Bali Darma Laksana*, published the “Djatajoe” magazine with Mr. Gde Panetha. His experience in leading such a journalistic activity was continued until he became the cultural editor of the Bhakti Magazine. His leading experience was useful to what he was supposed to do in bureaucracy. He became Head of the Department of Archeology, the Department of Religious Affairs and the Department of Education.

As a writer, he wrote a number of literary works including essays. Therefore, I Gusti Ngurah Bagus evaluated him as a man of literature as well as a researcher (Bali Post, 1/6/1977) as quoted by Darma Putra (2003: 818). As an appreciation and respect to I Wayan Bhadra, Prof. Dr. I Gusti Ngurah Bagus held a seminar on 12 December 2002 at Gedong Kirtya, Singaraja, attended by I Wayan Bhadra’s oldest son named I Putu Aswin.

Darma Putra (2003: 819) made a note of what was stated by Aswin that I Wayan Bhadra had been once socially isolated by the community when he was old. The people suspected that he got involved in the prohibited party in 1960s. Such a socio-political suspicion disappeared when Ngurah Bagus wrote an article in which he stated that I Wayan Bhadra was an intellectual who had rendered a service for the scientific world and government.

I Wayan Bhadra was one of the lucky persons as when he finished ‘Sekolah Rakyat’ (Elementary School) and MULO in Singaraja, he continued his study to AMS in Malang. The novel *Mlantjaran ka Sasak* pictured his education and experience when he was employed as a monthly employee at the Bali and Lombok Resident Office. When he

returned to Bali, Bhadra occupied himself with literature and culture. When he worked as a clerk at Gedung Kirtya (1930s), he studied palm leaf manuscripts in depth (Darma Putra, 2003: 824).

From what was described above, I Wayan Bhadra was someone who tended to be neutral and not to want to be engaged in polemics. He chose to be neutral and did not want to be engaged in sensitive polemics. He used the *Bhawanagara* magazine published by Gedong Kirtya to spread his intellectual concepts. At that time Gedong Kertya was under the Dutch government. He, as one of the employees of Gedong Kertya, did not want to betray the office where he worked. In this context, he was a writer who was pro the Dutch government in relation to the attempt he made to maintain the harmonious relation among the Balinese people; he hid the sensitive conflict about caste which tended to make troubles away.

As an intellectual who lived in two eras, that is, the colonial era and the independence era, I Wayan Bhadra was an editor of two eras as well. In addition, he was also a figure who lived in four different eras of government. Darma Putra (2003a: 829-940) showed that I Wayan Bhadra was the editor of the *Djatajoe* Magazine in the colonial era (1938-1941), and in the independence era he was the editor of the *Bhakti* magazine (1952-1954). The four eras of government during which he had gone through were the Dutch colonial government, the Japanese government, and Old Order government under President Soekarno and the New Order government under President Soeharto.

Darma Putra (2003: 829) stated that I Wayan Bhadra and Mr. I Gde Panetja were the editors of the *Djatajoe* Magazine replacing Panji Tisna through the second congress held by Bali Darma Laksana in Denpasar from 25 to 26 July 1938. This magazine was firstly published in August 1936 and contained the social, educational, literary and Balinese cultural articles. The literary matters to which attention was paid were related to caste, the impact of tourism, and gender equality. Therefore, it was logical that the *Djatajoe* Magazine which was widely distributed in Java, Bali, and Lombok published the novel *Mlantjaran ka Sasak* written by I Wayan Bhadra. Its distribution in such three islands could be identified in the novel *Mlantjaran ka Sasak*.

After the independence era, I Wayan Bhadra was also recorded as the editor of the *Bhakti* Magazine (1952—1954) which was once suspected of having affiliation with the Communist Political Party, for which he was isolated by the community when he was old, as stated by Putu Aswin (Darma Putra, 2003a: 819). Bhadra and N. Kadjeng worked as the editors of “Arts, Literature and Philosophy” until the magazine was closed in 1954. He underwent the same thing when he and I Gde Panetja worked as the editors of the *Djatajoe* Magazine. As decreed by the era, they were the final editors of the historical magazines in Bali, namely, the *Djatajoe* Magazine and *Bhakti* Magazine.

3. What the Balinese Community Knew of the Novel *Mlantjaran ka Sasak*

What the Balinese people knew of the novel *Mlantjaran ka Sasak*, at least, included four things; they are: it contained going for a vacation as self entertainment, caste-based arranged marriage with an unwilling bride or groom, cockfighting, and modernity. The

novel *Mlantjaran ka Sasak* narrated that Made Sarati, as a teacher, Luh Sari and Ida Ayu Putu Priya went to Lombok for vacation. They went to Lombok by ship. They planned to spend the first night at Guru Ketut Gunawan's house. However, Guru Ketut Gunawan went to Gerung, Central Lombok. Therefore, they were welcome by Guru Ketut Gunawan's parents and helper named Wak Ali. They promised to return the following morning. Finally, they spent the first and second nights at Pesanggahan Suranadi, Lombok.

What was described above implies that the tradition of going for a vacation when school students did not go to school (a few days before Galungan comes) was the beginning of the development of tourism in Bali. What was historically recorded also showed that the Bali tourism started in 1930s. However, the tourism which was managed at that time gave more emphasis on family relation than on business relation. This was pictured by the Balinese writers through the characters that went to Lombok for vacation, when they planned to stay at the house of Ketut Gunawan, a teacher, without paying for anything. He was a friend of Made Sarati, who was also a teacher, meaning that the Balinese group went to Lombok for a vacation in which more emphasis was given on family relation than on business relation as it is now. They went for vacation to amuse themselves; there was no economic motivation.

It was pictured in the novel that Made Sarati and Dayu Priya had loved each other; however, due to they belonged to different castes, they decided not to get married. Finally, Dayu Priya was forced to marry Ida Kade Ngurah, who belonged to the same caste and was

from Gria Sunia, by her father. "... *meled, kedeh praya mamanjak ring anake istri ring sampinghya, nanging bas kuku haling-alinge nylatin shipune ring Ida.*" (Srawana, 1978: 81), meaning that Made Sarati would like to live with Dayu; however, the Geria wall was too strong to break through.

The metaphorical form *bas kuku haling-alinge nylatin sihipune ring Ida* showed that it was difficult to break through the difference in caste. This did not only take place in the Dutch government era in Indonesia, but it also took place in the independence era as pictured in the novel *Tresnane Lebur Ajur Satonden Kembang* (Love Is Withered Before It Opens Up) written by Djelantik Santha (1981). However, when those belonging to the *triwangsa* group (higher caste) fell in love with those belonging to *sudra* (the lower caste), they could do what they liked without any objection from those coming from the lower caste. Democratically, this was a form of discrimination which was in accordance with the current emancipation more popularly known as gender equality. This was also pictured in the novel entitled *Layar Berkembang* written by Sutan Takdir Alisjahbatana in 1936.

Such discrimination resulted from the fact that it was difficult to oppose tradition although its leaders were highly educated. Made Sarati and Dayu Priya studied in Java; however, they submitted to Ida Bagus Kusuma (Dayu Priya's father). Although education symbolized modernity, the modern leaders that carried change could not easily apply it as there was a collision between the feudalistic traditional ideology and the dynamic modern ideology.

Culturally, what was interesting in this novel was not a claim for the caste feudalism made by Dayu Priya, but how a lady belonging to the higher caste (*menak*) opposed the man belonging to the higher caste (*menak*) who forced Dayu Pria to marry someone as he liked. This symbolized the rebellion made by the ruler against itself, as the rebellion made by Douwes Dekker, a Dutch, who opposed the Dutch colonization in Indonesia.

As intellectuals, Dayu Priya and Made Sarati, positioned themselves as “intellectual feudalism” as introduced by Thomas Jefferson (Tilaar, 2003: 202). By positioning themselves as intellectuals, they treated themselves as educated persons who should not be engaged in the polemics of caste taking place in the end of 1920s.

In addition to picturing the caste feudalism, *Mlantjaran ka Sasak* also pictured how the cockfighting was getting more serious and how the men having several legal wives were. If the Balinese documentary films in 1930s were observed, nobody could refute that cockfighting was a socio-cultural picture taking place in the Balinese community at that time. Such a frightening socio-cultural picture was also pictured through Made Sarati’s father who, apart from being a gambler, was also a playboy. He always quarreled “*stata ricu kwanten*” (Srawana, 1978: 72).

“*Aduh padalem memen Madene.*”

“*Sangkal Anak Agung Punggawa nyakolahang Made ke Bandung?*”

“*Sampun ja telas tegal reraman titiange amah taji, sami masanda. Yening tan Anak Agung Punggawa ica ring titiang, masa titian uning ring Bandung ...?*” (Srawana, 1978: 74).

Indonesian translation:

“Aduh kasihan Ibunya, Made”

“Kenapa Anak Agung Punggawa menyekolahkan Made ke Bandung?”

“Sudah habis tegalan orangtua saya karena judi sabungan ayam, semua tak tersisa lagi”.

Kalau tidak Anak Agung Punggawa peduli kepada saya, mustahillah saya tahun Bandung ...?

[What a pity Made's mother is.]

‘Why Anak Agung Punggawa sent Made to Bandung?’

“My parent's dry land was all gone due to cock fighting, nothing was left”

If Anak Agung Punggawa had not been concerned about me, it would not have been possible for me to know Bandung ...?”

The quotation above shows that a child will be neglected if his/her father likes gambling and is a play boy, and the family burden will be getting heavier. Aware of being neglected, Made Sarati did his best to study (*jengah*), which then led him to success. He always obtained good marks when he studied in teachers' training school in Java and what he did was always useful to the community.

Unlike Dayu Priya's father, he had three wives who lived harmoniously. “*Ida aget madue Aji, madue rabi tatiga, pakenyung*” (Srawana, 1978: 72), meaning that Ida (Dayu Priya) was lucky that his father had three wives but they lived harmoniously. This benefited Dayu Priya; therefore, she was the only lady in her family, he was able to go to Java to study.

As a novel which belongs to the Modern Balinese Literary Work, Gde Srawana, who always positioned intellectuals as the characters in his work, criticized as he liked the tradition which was not good due to the modern education which had been acquired. Based on what took place in 1930s, the Balinese women's modernity started from education supported by the educated men, who, at that time, most worked as teachers (Darma Putra, 2007: 17). The women belonging to the higher caste were also supported by their parents. This was pictured in the novel *Mlantjaran ka Sasak* through the characters Dayu Pria and

Made Sarati. They both symbolized the modern struggle which was intended to enlighten society.

Darma Putra (2007: 21) also showed a historical fact that 1931 was an important year for the Balinese women in education. It was recorded that 25 ladies from Bali and Lombok were sent to Blitar to study; 20 were from Bali and 5 were from Lombok. They did not only belong to the upper caste (*menak*) but also the lower caste (*jaba*) as the representation of equality in social status. It was at that time when the Balinese women lived a modern and western life. They ate using spoons and forks. This was clearly pictured in the novel *Mlantjaran ka Sasak* when a group of Balinese went to Lombok for a vacation and stayed at Suranadi, Lombok.

4. The Teachers Who Were Imaged of Being Dilemmatic and Humorous

The criticism of the tradition prevailing in Bali was not only pictured in the novel *Mlantjaran ka Sasak* but also in the novel *Tresnane Lebur Ajur Satoden Kembang* (1981), the novel *Manah Bungah Lenyah di Toyobungkah* (2002) and the novel *Bukit Buung Bukit Mentik* (2004). The novel *Mlantjaran ka Sasak* criticized the feudalistic tradition through the characters *Dayu Tirta* and *Made Sarati*. The novel *Tresnane Lebur Ajur Satonden Kembang* criticized the power that those coming from the upper caste had (*menak*). They married the ladies belonging to the lower caste (*sudra*) as they liked without love and affection. The novel *Manah Bungah Lenyah di Toyobungkah* and the novel *Bukit Buung Bukit Mentik*

criticized the tradition through the teachers who were born as the only children in their families.

The novel *Mlantjaran ka Sasak* was firstly published in the *Djatajoe* Magazine (1936—1939), indicating modernity through education represented through the characters Dayu Priya (the lady belonging to the upper class) and Made Sarati (a man belonging to the lower class). The two characters that came from different castes represented intellectuals in their era; they symbolized the demolishing women; they were supported by a teacher named Made Sarati; they would like to be successful through education. However, Dayu Priya still followed what was instructed by her parents.

“Apa malih pidan, De ... Oo, Yang lakar ambil Ida? Bin pidan ja ajin yange ngandikaang yang memanjak ka Geria Sunia. Yang ngasen Dewek luh, apa ajin anake luh di Bali, oo De? Yang sing bani langgia teken ajin yange. Aduh, De sapalaan yang dadi jelma lacur di paundukan. Nasi ada gamgam, pipis ada gamgam, paundukane nyisit ati. Pupusuh yange satata buka empos, De! Yang ukuh sing nyak, tawang De! Ukana yang macebur uli kapale, ugase ajak Made apa? Ugase yang sing maan kamar apa, makasur di deg ... masih Made ngebag yang. Mara ibine yang pakilingida” (Srawana, 1978: 110).

Indonesian translation:

“Apa, lagi berapa hari, De ... Oo, saya akan segera diambil, tergantung ayah saya memutuskan saya mengabdikan ke Geria Sunia. Saya merasa sebagai perempuan Bali tidak punya harga, oo De? Saya tak berani melawan titah ayah. Aduh, biarkanlah saya jadi manusia yang dilacurkan dalam hukum tradisi. Soal nasi, uang tidak ada masalah, tetapi adat dan tradisi begitu kejam menyayat hati. Jantung saya seperti mau copot, De! Ketidak saya tidak dapat kamar di kapal dalam perjalanan ke Lombok ... Tetapi Made tetap setia menjaga saya. Sehari sebelum diingatkan ayah agar kawin dengan Ida Kade Ngurah dari Geri Sunia”.

English translation:

“In a few days, De ... someone will marry me, depending on my father; he has decided that I will be part of Geria Sunia. As a Balinese lady, I feel that I do not have self-esteem, oo De? I do not dare oppose what is instructed by my father. Ow!, let me a human being that is dehumanized by the law of tradition. Rice to eat and money are not problems to me;

however, the customs and traditions have treated me badly. I feel that I am suffering from heart attack, De! I would like to say that I disagree, De! I would like to go with Made without permission from my family/when I did not obtain any room on the ship to Lombok ... But Made faithfully took care of me. The day before, I was reminded by my father that I would marry Ida Kade Ngurah from Geria Sunia.”

Although Dayu Priya studied in Java where she was modernly educated, she was not able to refuse customs and traditions. She had to accept the husband her father had chosen for her named I Kade Ngurah. Her critical attitude towards the shackling tradition was supported by Made Sarati. As a woman, through education, she went to Java to study, even she would like to go the Netherlands to continue her study. She intended that there was no difference between women and men. She would like to be independent. She struggled for emancipation, as Tuti did in the novel *Layar Terkembang* written by STA. Both Dayu Priya and Tuti were the characters playing a role as the pioneer of the Indonesian movement of feminism. Kuta Ratna (2004: 186) stated that feminism refused injustice resulting from patriarchal system, history and philosophy as the disciplines centered on men, a subject as something which is ego-centric (using thoughts) while women are regarded as things which are hetero-centric (for others).

Dayu Priya's critical view was interesting as the protest against the shackling tradition was shown by a lady belonging to the upper caste (*menak*) rather than by the teacher who belonged to the lower caste (*jaba*). The way in which Gde Srawana criticized tradition was the same as the way in which a fighter hid the actor. The teacher did not show any resistance to the shackling tradition; however, he/she was someone where others went to seek after the best solution. This was a literate strategy to position the teacher neutrally and,

at the same time, to maintain a harmonious relation with the society, as illustrated by Gde Srawana's neutral attitude.

The struggle for emancipation shown by Dayu Priya was only a dream. It could not be applied in accordance with what she had learned at school.

"Lacur sajaan i raga dadi jelma luh di Bali, oo, De! Anggona gagendingan sangkala, sangkal lacur dadi jelema luh. I Meme nyayangang ... I Bapa medpedang mati ...!" (Srawana, 1978: 111).

Indonesian translation:

"Sial sekali kita menjadi wanita Bali, oo, De! Dipakai nyanyian sedih, sial sebagai wanita. Ibu menyayangi ... Bapak mendoakan agar meninggal ...!"

English translation:

It is a pity to become a Balinese woman, oo, De! It is used as a sad song, it is a pity to become a Balinese woman. The mother loves ... but the father prays that death will come soon ...!"

The quotation above reflects that the women's position is identical with the fact that the character playing a role as the teacher is too afraid to break the feudalistic traditional binding. Such a teacher's image was not only narrated in the novel *Mlantjaran ka Sasak* but also in the novel *Tresnane Lebur Ajur Satonden Kembang*, and in the story "Guru Made" written by I Nyoman Manda.

Apart from Dayu Priya's critical attitude, the teacher was also imaged of being dilemmatic, as what was shown by Made Sarati who was different from Dayu Priya in regard to the castes they belonged to. They loved each other; however, Made Sarati, as a teacher, understood that he was *wong jaba* 'sudra' (belonging to the lower caste) and should not marry Dayu, who belonged to *brahamana wangsa* (the upper class). Made Sarati

behaved in such a way as he was trusted by Ida Bagus Kumara to take care of Dayu Priya. He did not want to break what he was trusted at all. He opposed what he had in his mind by doing what was desired by Ida Bagus Kumara. Dayu Priya did not refuse who was chosen as her husband by her father either.

As a man belonging to the lower caste (*jaba*) and as a teacher, he did not want to show resistance to those belonging to the higher caste (*brahmana*). This indicated that the patron-client relation was very strong. Dayu Priya was too weak not to accept a husband who was chosen by her father; as a result, she submitted although she was modernly educated. She learned emancipation but she could not apply it. However, the modern concepts reflected by Dayu Priya and Made Sarati in the novel *Mlantjaran ka Sasak* did not neglect what was taught in the Balinese culture. They translated the traditional Balinese culture into the idealistic and humanistic modern life. The teacher's idealistic and humanistic attitude was reflected from two things. First, when Made Sarati was trusted by Ida Bagus Kumara to accompany Ida Ayu Priya to Lombok. At that time, such a couple of young people, who loved each other, could successfully prevent their erotic love. The idealism of such a couple was presented by taking care of their honor and implemented the moral messages given by Ida Bagus Kumara, Dayu Priya's father. Such moral messages were a strategy to implant human values. "*Martabat kemanusiaan adalah sjarat mutlak buat memungkinkan perkembangan kebudayaan yang sehat serta jang serasi dengan djiwa dan kehidupan bangsa itu*" (Anwar, 2000: 12). [The human status is absolutely required to develop a healthy culture which is in harmony with the state soul and life].

Second, being idealistic and humanistic was also reflected from the names of the two characters playing a role as the teachers; they were Made Sarati and Ketut Gunawan. Their names implied that the two characters playing a role as the teachers in the novel *Mlantjaran ka Sasak* came from the lower caste (*sudra*). However, they were responsible for educating and teaching the learners; therefore, they were entitled to being *brahmana* based on profession. In addition, they were strong and wise as implied by their names *Sarati* and *Gunawan*. In the Balinese language, *Sarati* means *tukang banten* (someone who is very good at making offerings). A *sarati* is usually chosen based on morality and integrity, and reflects the natures of taking care of (*ngemong*), hard work, seriousness, awareness, and carefulness when he/she is supposed to lead a group. Dewantara (2004: 48) stated that the model developed Made Sarati in leading the group was the model of taking care of. As a teacher, he seemed to educate people and to make them aware. The function of educating other people and making them aware was implied from the name *Sarati* ‘tukang banten’. The name was analogical with the coachman and the horses in Bhagawad Gita.

“... I Made Sarati, sakadi wastannya Sarati, kusir amungkinan sida antukipun ngeret, ngodag, ngedetin, kudane ne mawasta indria, satata ipun mastitis nene utamaan ring mandagingin kalegan manahnya ajahan (asledetan tatit) sakadi slokane ‘ngisinin legane agridogan, purun ipun kantun sering parek ka Geria Sirikan” (Srawana, 1978: 86).

Indonesian translation:

“... I Made Sarati, sebagaimana namanya, Sarati, kusir yang bisa mengendalikan indra yang tak ubahnya kuda liar. Oleh karena itu, ia selalu mengutamakan keutamaan budi daripada kesenangan sesaat, apalagi ia sering menjadi abdi di Geria Sirikan. Ia tak sampai hati mencederai orang yang memercayainya, Ida Bagus Kumara.”

English translation:

“... I Made Sarati is his name; Sarati is the coachman who can drive desires which are identical with wild horses. Therefore, he always gives priority to morality over temporary pleasure. Even he often works as a servant at Geria Sirikan. He does not want to hurt Ida Bagus Kumara, someone who trusts him.

Similarly, the name *Ketut Gunawan* means someone who is useful. In KBBI (the Indonesian-Indonesian Dictionary) (2002: 375), *gunawan* means someone with good natures; someone who or an object which is highly useful. In the Balinese-Indonesian Dictionary (1978: 222), *gunawan* is another word for *Wibisana*, a character in the puppet show. *Wibisana* is described as having the natures of being wise and clever. In the story of Ramayana, he is the adviser of Rama, the King of Ayodya. Therefore, it was not wrong if this character was narrated to be trusted as an educational institution in Lombok. Made Sarati and his group intended to use Gunawan's house as a place they could stay while they were having vacation in Lombok.

The idealistic-humanistic attitude shown by Dayu Priya and Made Sarati strengthened their Balinese identity that it was important to maintain the Balinese culture. “Luung masi, api nu mauruk di Jawa nu runggu geguritan Bali” (Srawana, 1978: 105), meaning that although studying in Java, an attempt was still made to maintain the Balinese verse (*geguritan*).

The quotation above was the same as what was stated by Darma Putra (2007: 83) who compared the short story “Kurban” and the novel *Mlantjaran ka Sasak*. He found that the female character, Gusti Ayu Amba in the short story “Kurban”, and Dayu Priya in the

novel *Mlantjaran ka Sasak*, were modern and intelligent women. In addition, he also found that he did not feel inferior if they interacted with men. They symbolized the modern Balinese women whom had been dreamed of; they went to Java to continue their studies; they strengthened the Balinese identity.

The messages provided by the modern women who still strongly maintained the Balinese customs, tradition and culture seemed to be related to the biography of Gde Srawana who narrated his life experiences through the novel *Mlantjaran ka Sasak*. As an employee once employed at the Department of Archeology, Gedong Kriya, the Office of Religious Affairs, and the Department of Culture pictured that what they had been supposed to do was related to the supervision and development of the Balinese culture.

The modern sciences were seriously learned but the traditional values were still maintained and developed. Their high interest in reading and the fact that they always brought books with them wherever they went, and the fact that after finishing her study Dayu Priya intended to study in the Netherlands, although, finally, she could not go due to the war, proved that they seriously learned the modern sciences. They used sciences as clothes in their lives; they spent more on books than on clothes. That reflected that Made Sarati and Dayu Priya were educated persons. They highly appreciated literary works, especially the traditional verses (*geguritan*). The fact that they enjoyed the traditional verses and then implemented what they had learned from the verses in their lives proved their appreciation. Such an appreciation caused their speech act to grow positively; as a result, the persuasive aesthetic function of literary works could be realized. Teew (2003: 60) stated that

the persuasive function of the literary work contained three aspects; they are *docere* (teaching), *delectare* (giving enjoyment), and *movere* (moving).

The fact that Made Sarati and Dayu Priya were concerned about the Balinese culture was funny and interesting. Contextually, the humors reflected the era when they lived were used and based on the satire related to caste and the fact that young people could not free their prospective husbands/wives freely. Made Satari, as the character playing a role as a teacher, criticized power (caste) through the dialogue with Dayu Prita as follows.

“Suba ja sing ada tegakan, apa men anggon Yang? Daya pesane Mae ... Motore maluine ngulah”.

“Napi. Tu, daya?”

“Dayaaaaa!”

“Mula Dayu dayaain ...!”

“Aruh, kalah Yang; Dueg sajan Made namplak rawes!” (Srawana, 1978: 69).

Indonesian translation:

“Sudah tidak ada kendaraan, apa yang saya tumpangi? Banyak akal I Made, Mobilnya lebih awal berjalan.

“Apa, Tu. Daya?”

“Dayaaaaa!”

“Benar, Dayu diperdaya!”

“Waduh, kalah saya; pintar benar Made bermain kata!”

English translation:

“There is no vehicle, what should I go by? I Made has a lot of reasons.

The vehicle he goes by has left.

“Pardon, Tu. Betraying?”

“Betraying!”

“It is true that Dayu is betrayed ...!”

“Ow! I am defeated ...!” Made is very good at playing with words!”

The dialogue between Dayu Priya and Made Sarati reflected the image of being highly humorous. Such a humor was made by someone belonging to the lower caste (*jaba*) without offending those belonging to the upper class (*menak*). It was used to cool down the

hot polemics. This indicated that Made Sarati, as a teacher, was able to communicate interactively and functionally. He could reach the target without making the addressee offended; however, he could make the addressee laugh. That was called a reflective laugh, namely, a laugh which is intended to laugh at one's self.

“Api Ida Ngulah, yening sang madrue Geriane sueca, masih tulus titian parek rig ajine.”

“Api Ajin Yange sueca, lamun Yang sing nampi Made, nyen tunasin teh?”

I Made ngeh ipun ring deweknya ketuut-tuutang antuk Ida ...

“Api ... “ Sapunika ipun malih.

“Api ... Apa, de!”

“Api kebus ...”

I Dayu ica ngrikgik (Srawana, 1978: 69).

Indonesian translation:

“Walau Dayu mengusir, kalau pemilik rumah mengizinkan, tetap saya mengabdikan pada ayahnya”.

“Walau Ayah Dayu mengizinkan, kalau saya tak menerima Made, siapa membuatkan teh?”

“I Made sadar diri dituruti dirinya oleh Dayu ...

“Walau ...” demikian dia mengulangi

“Api .. Apa, de!

“Api panas ...”

I Dayu tertawa senang.

English translation:

“Although Dayu wants me to go, if the owner of the house allows me, I will remain serving her father”.

“Although Dayu's father allows, if I do not accept Made, who will make tea?”

“ I Made recognizes that he is followed by Dayu ...

“Although ... “ he repeats.

“Fire .. Fire, de!

“Hot fire ...”

I Dayu is laughing as she is pleased.

The above quotation confirms that the dialogue on humanity could not be continued; therefore, Made Sarati, the character playing a role as a teacher, took the opportunity to save

it. Such a communication relation could be diluted using jokes which led to laughters. For example, the joke such as “*dagang, dagingin, degeng*” which was addressed to the trader whose commodities sold well. The other jokes were “*Desak desek, Dayu dayanin, jaba jabagin*”, meaning Desak is approached, Dayu is deceived, *Jabais* tried). However, behind the jokes there were serious communications. This was made to be possible by the educated and learned characters. The messages were indirectly transmitted. From the linguistic point of view, according to Austin, such messages were transmitted using the rules of illocution and perlocution (Sumarsono and Partana, 2002: 322).

When there was misunderstanding between the modern value and traditional value, the teacher acted as the catalyst. In other words, the teacher was the peace maker among the changes taking place. This was logical as the teacher prepared the children’s future in such a way that they could follow the dynamism of the era. Therefore, it is correct that school is a place where values which come from the nature are culturalized in order to be culture. In accordance with Dewantara (2004: 72), a teacher is a civilized leader; he leads the mind intelligence and gives knowledge; as well, he is a model of socialization. Education provided at school is the unification of the family’s nature, institution, and the movement of young people. It is at such three domains that changes take place. It is necessary to communicate such changes in an amusing way. The teacher has the art of that.

In the novel *Mlantjaran ka Sasak*, Made Sarati was successful in making the journey to Lombok not a boring one. The jokes which were usually provided in the classroom were managed in such a way along the journey that they group became happy. The humors in the

Mlantjaran ka Sasak were dominated by the games of alliteration rhyme, traditional poetry, metaphors, and dialogues between Made Sarati and Dayu Priya.

5. Closing

Sociologically, the novel *Mlantjaran ka Sasak* pictured the life of the Balinese life in 1930s through the intellectual characters as the central ones, especially the teacher and the lady belonging to the upper caste. The concepts offered by the characters pictured the life in that era, indicated by the initial development of tourism, the growing awareness that education was important to women, supported by the teachers. The modernity offered by the intellectual characters strengthened the Balinese identity and culture. In addition, it also pictured the complexity of life which was made to be getting worse by the cockfighting and the fact that some fathers had more than one wife, causing their children to be neglected.

The socio-cultural picture presented by the writer in his literary work presented the mutual relation between facts and fictions used by the characters to criticize the situation. Such a critical attitude was a form of protest. On one hand, it led to dilemmas and on the other hand it was useful to the teachers for making jokes; as a result, they were imaged of being humorous. The jokes made by the teachers were highly interesting and reached what they had been aimed at, and were in accordance with the era without neglecting the ethic and aesthetic values that they should educate the society.

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