

Social Harmonization In The Indonesian Literary Work As A Learning Medium

I Ketut Sudewa¹, David Samuel Latupeirissa²

¹Udayana University, Denpasar, Indonesia

Email: sudewa.ketut@yahoo.co.id

²Politeknik Negeri Kupang, Kupang, Indonesia

Email: Latupeirissadavid1@gmail.com

Abstract

The Indonesian literary work contains social harmonization reflecting the Indonesian characteristic as what the novel entitled Nyoman Sulastri written by Gerson Poyk does. If compared to the Indonesian novels written by other writers, it is unique and specific. It reflects the social harmonization between Indonesians and foreigners in the middle of tourism life in Bali in general and at Bedahulu Village, Gianyar Regency, Bali Province in about 1972 in particular. The writer uses four narrating techniques at the same time, which are scarcely found in the other Indonesian literary works, causing the novel to be specific and unique. The novel can be used as a learning medium for its readers to maintain social harmonization in society. Therefore, this article discusses what the social harmonization reflected by the writer in the novel entitled Nyoman Sulastri is like and what the writer does to reveal such social harmonization. The main theory used is the theory of literary sociology. The method used is the library research method using the reading, note-taking, observation and interpretative techniques. The result of the study shows that the novel entitled Nyoman Sulastri contains different types of social harmonization; the social harmonization with circumstances, the social harmonization with friends, the social harmonization with foreigners, and the social harmonization in marriages. The writer shows such types of social harmonization using interesting narrating techniques and simple language; therefore, what the novel contains can be used as a learning medium.

Keywords: social harmonization, learning media, unique and specific

1. Introduction

Many literacy authors,

especially Indonesian writers as the subject of this research, reveal social harmonization in their works (Sujaya et al., 2021; Aryani & Budiasa, 2021; Ruslan & Irham, 2022). It can be understood as Indonesia is a country occupied by people belonging to different ethnic groups, religions and races. It is a country where harmonious condition is required. Therefore, the Indonesian writers play an active role in voicing out that social harmonization is essential to maintain the integrity of the nation. The other countries whose condition is similar to that of Indonesia also requires social harmonization.

One of the Indonesian literary works voicing out social harmonization is the novel entitled *Nyoman Sulastri* written by Gerson Poyk. It is specific, unique and interesting if compared to the other Indonesian literary works. It voices out social harmonization among Indonesians and between Indonesians and foreigners in the middle of the tourism life in Bali in general and at Bedahulu Village, Gianyar Regency, Bali Province around 1972 in particular. The writer uses four different narrating techniques at the same time, causing the novel to be specific, unique and interesting. The application of four different narrating techniques at the same time is not found in the other Indonesian literary works. The four narrating technics include the conventional technique, the letter technique, the backlight technique and the dreaming technique. It is this that has inspired the writer to use the novel entitled *Nyoman Sulastri* written by Gerson Poyk as the object of the current study. Bedahulu Village in about 1972, as a social reality, is used as the setting of the novel. In fact, it is this social reality which inspired the writer of the novel to write it. He transmits his message and idea to the readers through the novel he writes based on his personal reflection or the result of his interaction with his social environment. Therefore, it can be understood that every literary work reflects a social fact (Damono, 1978:1). The social fact that the writer faces is then processed based on the imagination and knowledge he has to produce a literary work. It is this that has inspired the writer of the current study to use the novel entitled *Nyoman Sulastri* written by Gerson Poyk as the object of the study.

The current study finds that the social harmonization reflected in the novel entitled *Nyoman Sulastri* written by Gerson Poyk can be used a learning medium for its readers. Such social harmonization is essential as it contains the social values required by the young generation as the learning medium. Actually, everything can be used as a social medium; however, the learning medium adopted from any literary work is more effective as it contains beautiful elements. It is

necessary to embed social harmonization in the social life of society in general and in the social life of the Indonesian literary works readers in particular. The social harmonization in the novel used as the object of the study is reflected using different simple language styles, causing it to be easily understood. The writer seems to offer the social harmonization that can be used to maintain the national unity and integrity. It is this that serves as the important learning medium to the readers in particular and society in general.

Based on the background described above, the current study answers two questions: they are how the social harmonization is reflected by the writer of the novel entitled Nyoman Sulastri and how he reveals it? The result of the study can be useful to the international society in general and the Indonesian literary works in particular.

The current research has a high novelty as the novel entitled Nyoman Sulastri written by Gerson Poyk is found to reflect social harmonization. As a learning medium this finding is important and urgent to society and government as it can contribute to the behavior of being tolerant both in the national and international levels. Apart from that, the finding of the current study can be used as a model for and inspire every party in general and the observers of the Indonesian literary works in particular.

The theory of literary sociology and several other supporting social theories are used to answer the two problems of the study mentioned above. The former and the latter are used at the same time to analyze the social harmonization and condition reflected in the novel used as the object of the study. The application of the former is expected to be able to answer the problems of the study and to produce valid and scientifically reliable research findings.

Based on the sociological view above, the relevant theory of literary sociology is the theory proposed by Laurensen & Alan (1972:16-22). It is stated that the analysis of literary sociology includes three perspectives; they are (1) the perspective that literary sociology is not only supposed to find the history and social reflection that any literary work contains but it should also be able to find the facts it contains; (2) the perspective that literary sociology regards every literary work as a production of its writer's social situation; and (3) the perspective that literary sociology attempts to find the traces in any literary work that can be accepted as social facts. It is clarified by Kutha Ratna (2004; 2007; 2013) that any literary work cannot be separated from its society for the following reasons: they are (1) any literary work is produced by its writer; (2) its writer is a society member; (3) its writer makes use of his or her society's social

condition; and (4) what is produced as a literary work is reutilized by its society. As far as the context of the current study is concerned, the novel entitled *Nyoman Sulastri* written by Gerson Poyk is regarded as a picture of the social fact in society that can be used as a learning medium for society.

The current study is intended to find the picture and form of the social harmonization reflected in the novel *Nyoman Sulastri* written by Gerson Poyk. Many types of social harmonization reflected by the writer need to be understood and appreciated to maintain the community life in Bali in harmony in particular. Actually, social harmonization is a Bali local wisdom which is still maintained until now. The social harmonization found in the novel entitled *Nyoman Sulastri* written by Gerson Poyk should be used as a learning and guidance for the internal society in general and the Balinese society in particular to maintain tolerance and unity in association with fellow human beings in the world.

2. Research Method

The research method used in the current study is the library research method in which the qualitative data found in the novel used as the object of the study are used (Bowen, 2009; Ezzy, 2013). What is emphasized in this method is the quality instead of the quantity of the data collected using the reading, note-taking, observation and dialectic hermeneutic techniques. The novel entitled *Nyoman Sulastri* written by Gerson Poyk was intensively read and observed to find the data showing social harmonization. Then, the data were reduced before being identified and classified to find the valid data needed to answer the problems of the study mentioned above. Finally, the valid data were recorded and analyzed using the theory of literary sociology using the hermeneutic technique (Cf. Latupeirissa et al., 2019).

3. Discussion

The novel entitled *Nyoman Sulastri* written by Gerson Poyk reflects different events taking place at Bedahulu Village, Gianyar Regency, Bali Province in about 1972 that show social harmonization among the characters of the story, including foreigners. Bedahulu Village with its fast current development is a tourist village which has been popular since a long time ago.



Picture 1: Bedahulu Village

The social harmonization in the novel entitled Nyoman Sulastru reflects the writer's thought and idea as to the social interaction in the Balinese social life. The writer seems to observe such a type of social harmonization in the life of the Balinese community that has become its way of life. This can be observed from the Hinduism-based Tri Hita Karana as one of the Hindu teachings. Such a teaching has become guidance for the Balinese people in the national and international interactions. It includes three concepts of achieving happiness and physical and spiritual harmony. They are first, the harmonious relationship between man and God implemented by the Balinese people by performing what is referred to as Dewa Yadnya, including temple festivals, praying, meditation referred to as tapa, yoga, samadhi and the like.



Picture 2: temple festival



Picture 3: meditation

Second, the harmonious relationship between man and his fellow beings implemented by performing what is referred to as Manusia Yadnya, including wedding ceremony, tooth filing ceremony, birth ceremony and the like. The harmonious relationship between man and his fellow beings can also be implemented by mutual

cooperation (gotong royong), being involved in religious and traditional activities voluntarily (ngayah), attending meetings (sangkep), visiting friends and relatives whose family members are dead (mejenukan), visiting friends and relatives performing rituals (kondangan) and the like.



Picture 4: Wedding Ceremony
traditional activities voluntarily



Picture 5: Being involved in religious and

Third, the harmonious relationship between man and his environment implemented by performing what is referred to as Bhuta Yadnya, including sacrificial rituals (mecaru), the ritual performed for plants (odalan tumpek wariga), the ritual performed for animals (odalan tumpek kandang) and the like.



Picture 6: the sacrificial ritual

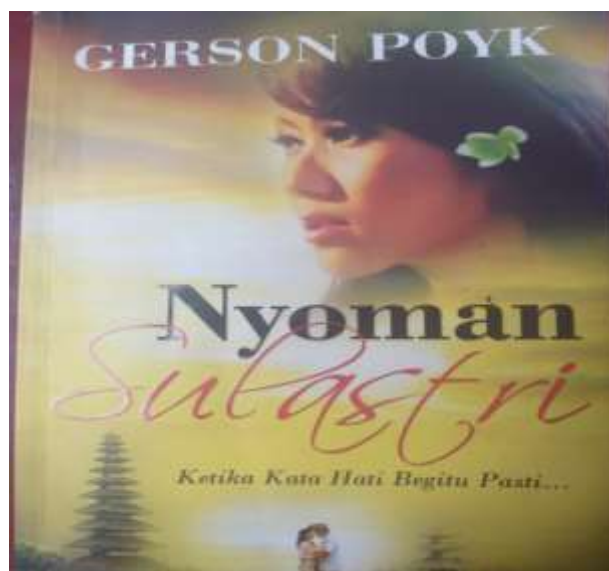


Picture 7: the ritual performed for Plants (hari tumpek wariga)

According to the Hindu belief, everybody will be happy if they maintain good or harmonious relationship between them and the One Almighty God, the good or harmonious relationship between them and their fellow beings, and the good or harmonious relationship between them and the universe. Lilik (2021:22) states that it is the concept of Tri Hita Karana that underlies the life of the Hindu people

wherever they are. Therefore, it is important to find and learn the social harmonization reflected by the writer of the novel. This departs from what is observed by Suwartiningsih et al (2018: 2) that social harmony is a unique thing as, in general, social disharmony or disharmonious relationship among individuals and social groups are frequently found in the heterogeneous community. Therefore, the finding of the current study can be used as the guidance to the world peace for the international community.

The novel entitled *Nyoman Sulastri* written by Geson Poyk was published in 2012 (232 pages) by Libri PT BPK Gunung Mulia. The novel consists of three parts. The initial story of part two is narrated using the backlight technique. The third part is the shortest as it is made up of two pages only and ends the story. The social harmonization reflected in the novel is not the only reason why it is interesting to explore it. The conventional, backlight, dreaming and letter techniques used, which are scarcely applied at the same time in the other Indonesian literary works, also make it interesting to be explored. Apart from that, Bedahulu Village and around 1972 are used as the setting of the novel.



Picture 8: The Novel entitled *Nyoman Sulastri*

In the novel the writer dominantly reflects the harmonious relationship among Indonesians and between Indonesians and foreigners. The writer reflects it through plots, characterization, the setting, the narrating techniques and the language style used. Four types of social harmonization are found in the novel. They are (1) the social harmonization with circumstances; (2) the social harmonization

with friends; (3) the social harmonization with foreigners and (4) the social harmonization in marriages. The two problems of the study are discussed dialectically and at the same time. The detailed analysis of the four types of social harmonization is as follows.

1) Social Harmonization with Circumstances

The social harmonization with circumstances is reflected using Nyoman Sulastri as the main character. She is a Balinese girl living at Bedahulu Village, Gianyar Regency, Bali Province and sells coffee at a coffee shop. Physically, she is described as a beautiful girl adhering to the Balinese tradition and culture. She wears kebaya (the woman's blouse the front of which is pinned together) every day. Kebaya symbolizes the values forming an identity, that is, the identity of the Balinese girls in general.



Picture 9: The Balinese girl wearing kebaya



Picture 10: The coffee shop at the Village

Although Nyoman Sulatri is a graduate of the Teachers' Training School (Sekolah Pendidikan Guru/SPG), she does not mind earning a living by selling coffee while waiting for being appointed as a civil servant. There is something strange as she graduated from SPG in 1972. At that time, it was impossible for the SPG graduates to be directly appointed as civil servants. However, being able to complete SPG means having a high level of education. Not many people could go to such a teachers' training school. Apart from that, the Indonesian government badly needed teachers. This refers to in 1972 and at Bedahulu Village, the setting of the novel, that start the first part of the novel, as shown by the following excerpt.

Setiap hari, dalam seminggu ini, hujan masih saja turun. Tampaknya di tahun 1972 ini musim hujan akan sangat panjang. Meskipun demikian, warungku masih tetap ramai didatangi pembeli (hl. 1).

The free translation is as follows:

It rains every day this week; it still rains. It seems that the wet season will last long in 1972. However, many still people go to my coffee shop (p. 1)

While waiting for the time when she is appointed to be a teacher, Nyoman Sulastri adjusts herself to the social circumstance and environment where she is by running a coffee shop at her village. Although at that time being an SPG graduate is regarded as having a high level of education, running a small coffee shop at her village to support her big family's economy does not cause her to be embarrassed. She stays with her own mother and four step mothers having four children each. The writer describes such a circumstance using simple language, as shown by the above excerpt.

Kepekaan ini jugalah yang membuat aku aneh. Semenjak tamat dari Sekolah Pendidikan Guru (SPG) and akhirnya membuka warung ini karena tak tahan lama menganggur menunggu pengangkatan sebagai guru, tiba-tiba aku jadi galak kepada siapa saja yang datang ke warungku. Aku jadi mudah kesal. Bertahun-tahun akau belajar untuk menjadi seorang guru desa, tetapi begitu tamat aku harus menunggu. Sudah dua tahun aku menunggu pengangkatanku, tetapi entah di mana dan mengapa mekanisme birokrasinya macet (hlm. 6-7).

The free translation is as follows:

It is this sensitivity that has caused me to be strange since I finished the Teachers' Training School (Sekolah Pendidikan Guru/SPG). Finally, I decided to run a small coffee shop as it will be too long to wait for the time when I am appointed to be a teacher, causing me not to be friendly to those coming to my stall. I become easily disappointed. I have been learning for a long time in order to be appointed to be a teacher at any rural area; however, I have had to wait for the time after I completed my study. I have been waiting for two years for my appointment; however, I do not understand its bureaucratic mechanism. (p. 6-7).

The above excerpt shows that Nyoman Sulastri can socially adjust herself to circumstances and the environment where she is. She is flexible and realistic, although, psychologically, she cannot control herself perfectly. However, her uncontrolled behavior can be

understood as, as an SPG graduate, she has to wait for two years before she is appointed to be a teacher. Through this characterization the writer seems to inform the readers that one should accept every circumstance and kill one's time doing positive things. Everybody has problems and mustn't give up whatever the circumstance is.

2) Social Harmonization with Friends

Among the four types of social harmonization reflected in the novel entitled *Nyoman Sulastri*, the social harmonization with friends is the most dominant. This can be understood as the novel contains how people interact with one another in the rural area in general and how people interact with foreign tourists at Bedahulu Village as one of the tourist destinations in Gianyar Regency in particular. The social harmonization with friends can be described as follows.

The social harmonization with friends can be observed from Nyoman Sulastri's sociological circumstance earning a living as a coffee seller and coming from a poor family. Apart from being an SPG graduate, sociologically, she is also a coffee seller who should be friendly and flexible to those coming to her stall. Such a circumstance is reflected by the writer in the novel entitled *Nyoman Sulastri* as a reflection of the social circumstance of those living at Bedahulu Village in 1972. This is supported by the theory of literary sociology proposed by Laurensen & Alan (1972:16-22). The characterization of Nyoman Sulastri which is flexible and friendly to everybody coming to her stall, is the trader's art marketing. Social harmonization is shown by Nyoman Sulastri when her friends give her eggs to sell at her stall, as can be observed from the following excerpt

Kemarin ada titipan tiga puluh sembilan telur di warungku untuk dijual. Sudah lama lelaki melarat itu tidak berani memesan telur, terutama ketika ia mulai mengebon makanan dan minuman. Sebenarnya, ia bisa memesan apa saja, terutama telur, tetapi barangkali dia tidak mau lagi makan telur semenjak Ketut, si penjual telur, memeluk-melukku ketika kami sedang duduk menghitung-hitung telur yang laku. Ketut berbicara rapat sekali ke telingaku, dan ketika bangku warungku miring, hidungnya mencium pipiku. Aku tidak merasa senang dengan hal ini setelah mata lelaki itu menangkap adegan kami berdua. Ia pun hanya senyum-senyum dingin melirik adegan cium tak sengaja itu. Aku tidak punya hubungan apa-apa dengan Ketut. Ia memang seorang pemuda peternak ayam yang rajin. Hampir semua ayam-ayamnya bertelur setiap hari. Namun

aku hanya sebatas mau menolong Ketut, pemuda desa yang telah beristri dan beranak empat orang (hal. 4-5).

The free translation is as follows:

Yesterday someone came to my stall to give thirty-nine eggs to sell. It has been a long time since the poor man dared not buy any eggs, especially when he started to buy some foods and drinks but paid them later. Actually, he could order whatever, especially eggs, but he has not probably desired to consume eggs since Ketut, the eggs seller, embraced me when we were sitting to calculate eggs. Ketut talked to me in such a way that when the bench at the stall was tilted, his nose kissed me. I was not happy with that when the man saw what we were doing. He only smiled and unintentionally stared at the scene. I did not have any relationship with Ketut. He is only a working hard farmer. Almost all the chickens he raises lay eggs. However, what I do is only to help Ketut, a rural married young man with four children (page 4-5).

The characterization of Nyoman Sulastri above shows that she is a Balinese girl with dignity and principles. She always maintains social harmonization with her friends, who, sociologically, reflects the Balinese culture expressed through the concept of Tri Hita Karana, which teaches the value of togetherness and mutual cooperation when running a business. As far as the system of economy is concerned, being dependent on one another is reasonable and natural.

Social harmonization with friends and others is also shown by Nyoman Sulastri when she meets Hanibal, who is from Jakarta and her future husband, for the first time. The characterization of Nyoman Sulastri who likes helping others and has high compassion shows the characteristic of the Balinese women in general. The following excerpt shows the backlight technique applied by the writer through the character Nyoman Sulastri.

Aku masih ingat, ia meninggalkan warungku pada jam setengah delapan malam dan mungkin ia sampai ke Ubud atau Peliatan kurang dari satu jam kemudian. Setiba di sana, tentu semua warung sudah tutup dan mungkin ia tidur lapar-lapar. Aku yakin betul, ia tidak punya uang lagi berhubung selama tiga hari terakhir ini ia selalu datang malam-malam untuk makan ketupat, minum kopi atau makan kacang dan pisang rebus. Sehabis kenyang, ia pergi meninggalkan bon. Ketika ia berterus terang mengatakan padaku bahwa ia tidak punya uang dan “mendidik” aku untuk mengebonkan

makanan dan minuman pada seorang pengembara seperti dirinya, ketika itulah aku menatapnya dan ia balas menatap aku.

Terasa olehku, matanya tidak mantap. Wajahnya lelah, gelisah. Aku terharu. Ia berusaha menutup semua itu dengan senyum yang tertekan. Tetapi, bagaimanapun ia seorang yang perlu mendapat pertolongan. Ketika matanya berhenti menatap aku sebentar, terasa olehku angin pedesaan bersatu dengan mata itu, mata yang datang dari seorang lelaki yang kedinginan, basah, dan sunyi ... (hal. 12)

The free translation is as follows:

I still remember when he left my stall at 7.30 pm and it would take him less than one hour to reach Ubud or Peliatan. When he arrived there, all the stalls and shops were already closed and, therefore, he would sleep without consuming any food. I was sure that he did not have any money as in the last three days he always came to eat ketupat (rice cake boiled in a rhombus-shaped packet of plaited young coconut leaves), drink coffee or eat peanut and boiled bananas. After he felt that he was satisfied, he left without paying for anything. When he frankly said to me that he did not have any money and “taught” me to buy foods and drinks for which payment would be made later to a traveler as himself. It was at that time he and I looked at one another.

I felt that his eyes were not healthy. His face looked tired and nervous. I felt touched. He attempted not to expose it through his depressed smile. However, he needed help. When he did not look at me for a moment, I felt that the rural wind got united with his eyes, that is, the eyes of a man who was cold, wet and lonely... (page 12).

The pronoun ‘he’ used in the above excerpt refers to the character Hanibal, a traveler from Jakarta who comes to Nyoman Sulastri’s stall for the first time. The setting that Hanibal comes to Bengkulu is reflected by the writer using the letter technique, as can be observed from the excerpt below. The letter is sent by Hanimal to Nyoman Sulastri.

Nyoman yang baik hati! Aku telah mendapat sedikit uang, tetapi karena ada kebutuhan mendadak, terpaksa aku memohon lagi kebaikan Nyoman untuk bersabar. Begini, Nyoman, aku lari dari Jakarta untuk menghindari diri dari ketegangan rumah tangga. Salahku sendiri barangkali. Aku menganggur hanya karena aku tidak mau bekerja pada orang lain atau pada suatu perusahaan yang

terlalu memeras tenaga manusia. Aku tidak mau menjadi budak upah, inilah kesalahanku.

Sekarang istriku bekerja dan telah mempunyai gaji baik. Barangkali itulah yang mendorong terjadinya ketegangan di antara kami. Aku tidak mau diinjak oleh seorang istri, hanya karena ia bekerja dan memperoleh gaji yang baik. Di atas segala-galanya, bukan berarti aku tidak bisa mencari uang sama sekali. Aku sangat giat kalau kelak aku bisa bekerja sendiri, tanpa ada majikan yang memeras tenagaku dan membentak-bentakku.

Aku cukup bahagia dengan membentuk sebuah grup teater keliling. Bukankah dengan teater masuk desa, sekolah dan kampus berarti berbakti kepada sesama manusia? Tetapi istriku tidak setuju dengan pekerjaan itu. Setiap hari dia marah-marah dan malah mengusirku. Karena itulah, aku melarikan diri dari Jakarta, dari istriku dengan pakaian sepasang dan sedikit uang yang sudah habis ketika saya bertemu Nyoman (hal. 10-11).

The free translation is as follows:

Dear Nyoman! I got some money, but due to a sudden need, I am forced to ask Nyoman to be patient. The story is like this: Nyoman, I left Jakarta to avoid myself from being involved in the household tension. Probably, this is my mistake. I was jobless as I did not like working for another who or at a company that squeezes human labor. I do not want to be a wages slave. This is my mistake.

Now my wife works and earns a good salary. That has possibly led to the tension between us. I do not want to be underestimated by my wife due to her being able to work and to earn a good salary. Above all, that does not mean that I am not able to generate money. I'll be very active when I am able to work independently without having any employer who squeezes my labor and snaps at me.

I am happy enough to create a new theatre group that will move from one place to another. Does performing a performance at one village, school and campus before performing another performance at another village, school and campus means being devoted to fellow beings? However, my wife disagrees with that job. Every day she is angry with me and even kicks me out. Therefore, I left Jakarta and my wife's house with a pair of clothes and a little money which I had spent when I met you Nyoman (page 10-11).

The above excerpt indicates that Hanibal has the principles of life. To him, being independent is very important in his life as being independent means being free to choose what to do to earn a living. Everybody should have principles although every principle certainly has its risk. Similarly, the Hanibal's principle has its risk, leading to a conflict between him and his wife.

Social harmonization is also shown by Nyoman Sulastri when Hanibal's friends come to meet her for the first time. One of them is a photographer looking for a model to be published on a magazine. He wants her to be the model as she is physically beautiful, as shown by the event in the following excerpt.

Ketika kawannya menawari diriku untuk dipotret dan sesudah itu memegang-megang pipiku untuk mencari pose yang baik, mendadak tampak lagi kelakuan aneh Hanibal. Kali ini dia bertanya padaku di mana tempat kencing yang paling baik. Aku menunjuk ke pohon kelapa lalu ia pun pergi ke pohon itu. Karena segan pada temannya yang membawa kamera, ketidakhadiran Hanibal selama di pohon kelapa itu membikin aku tidak percaya menghadapi bidikan kamera. Aku membiarkan saja tukang potret itu menyentuhku dengan tangannya untuk mencari pose yang paling baik. Pipiku paling banyak menjadi korban gerayangan tangannya. Aku membiarkan saja tukang potret itu berbuat demikian. Namun, ketika tangannya bergerak untuk membuka peniti di kebaya, aku senyum-senyum saja menolak tangannya. Sudah tentu usahanya untuk memotret bagian dari buah dadaku membikin aku sedikit jengkel, tetapi aku harus tersenyum ramah padanya (page 16)

The free translation is as follows:

When his friend offers to take my picture before he is touching my cheeks to make me pose well, Hanibal's behavior suddenly becomes strange. He asks me where to go to urinate most safely. I point to a coconut tree and then he goes there. As he is shy with his friend carrying the camera, his absence causes me to be powerless when the camera is aimed at me. I let the photographer touch my hands in order to pose perfectly. He caresses my cheeks with his hands. I let the photographer do it. However, when his hands move to unpin my kabaya, I refuse what he does and smile. His attempt to take the picture of my breast certainly causes me to be irritated; however, I have to be friendly with and smile at him (page 16).

The above excerpt shows that Nyoman Sulastri is patient enough to maintain the social harmony with Hanibal's friend. She politely refuses every attempt made by the photographer to treat her impolitely. The characterization of Nyoman Sulastri who is flexible, friendly and polite makes many people to come to her stall to buy things, causing Hanibal to love her. Apart from that, what is most important is that she does not make herself dependent on another; in other words, she is independent and free to run a coffee shop, similar to the principle that Hanibal has.

The social harmonization with friends is also shown by Nyoman Sulastri and her friend named Nengah, shown by the time when they meet at Nengah's stall in Denpasar as narrated in the following excerpt.

Mendadak datang ajakan dari seorang temanku di Denpasar. Ia minta aku ke sana untuk suatu urusan. Akupun segera meninggalkan warungku di Bedahulu dan cepat-cepat berangkat menuju Denpasar. Temanku ini juga membuka warung, tetapi warungnya lebih besar daripada warungku.

Waktu aku sampai ke warungnya, aku melihat ia sangat sibuk melayani cukup banyak orang. Semua bangkunya penuh. Satu pergi datang dua. Yang lain selesai, yang lain mulai. Aku jadi gembira melihatnya. Aku gembira karena temanku pasti sudah banyak tabungan di hari-hari terakhir ini. Mungkin karena itulah ia mengundangku. Begitu aku tiba, aku diberi makan dan minum. Sesudah itu, aku duduk sebentar, lalu aku turut membantunya melayani tamu yang datang, mencuci piring dan gelas, juga membuatkan kopi dan teh untuk tamu yang memesan (hal. 39-40).

The solidarity between Nyoman Sulastri and Nengah indicates that they are implementing the values of social harmonization with every friend. This at the same time supports the characterization of Nyoman Sulastri as a Balinese girl with identity. Sociologically, such social harmonization is created as Nyoman Sulastri and Nengah used to be classmates when they were the students of SPG and the fact that they have the same job, that is, running coffee shops. They are still waiting for the time when they are appointed to be teachers by the government. They are independent Balinese girls who are tough and work hard; they never give up whatever the circumstance is, specifically featuring the Balinese girls.



Picture 11: harmonization with friends

The type of social harmonization reflected in the novel entitled Nyoman Sulastri is not only the social harmonization with friends but also with foreigners. It is narrated by the writer when several Americans came to Nyomana Sulastri's stall to buy things. They were inspired to come by the picture of Nyoman Sulastri and her stall taken by Hanibal and his friends published on a tourism magazine. The magazine was spread to several countries. It is the picture of Nyoman Sulastri and her stall inspired the foreigners to come. The social harmonization between Nyoman Sulastri and foreigners is reflected by the writer through the following excerpt.

Pada suatu hari, aku menyuruh adik perempuanku menjaga warung

sebentar karena aku harus mandi ke sungai sambil membawa gentong di

kepala untuk mengambil air minum. Kembali dari sungai, aku melihat adikku

yang masih duduk di kelas satu itu sedang menari-nari di depan para turis.

Sudah cukup lama para turis itu sibuk dengan adikku. Adikku sampai tidak

sempat membuat minuman, karena ia sibuk menari. Jadi, turis pria dan

wanita yang masih muda-muda itu membuat minuman sendiri dan sambil

minum mereka menonton adikku (hal. 69)

The free translation is as follows.

One day I asked my younger sister to be in charge of the stall while I was going to the river to bath. I carried what is referred to as gentong (a type of traditional container) on my head for taking some drinking water. When I arrived back from the river, I saw my younger sister who was in grade one dancing before the tourists. The tourists had been busy with her since a few hours before. She was so busy dancing that she did not have any time to make coffee. Therefore, both the young male and female tourists were busy making coffee for them to drink while watching my younger sister dancing (page 69).

The event narrated in the excerpt above indicates that there is social harmonization as the foreigners, who have just been known by my younger sister, do not feel embarrassed to prepare coffee for themselves at Nyoman Sulastri's stall. Similarly, Nyoman Sulastri does not mind what the tourists do. Nyoman Sulastri seems to be familiar with the tourists' culture and the tourists seem to be familiar with Nyoman Sulastri's culture. It is such an event that causes Nyoman Sulastri to be getting more familiar with foreigners, namely Steven and his friends.

Berkat adikku, terjadilah perkenalan. Mereka datang ke warungku karena membaca majalah kekasihku. Ini mereka katakan padaku. Aku hanya senyum tersipu. Lalu terciptalah obrolan ngalor ngidul dalam bahasa Inggris. Barbara, Martha, dan Elizabeth, mereka tiga gadis Amerika lulusan Sekolah Tinggi Teater di Amerika. Ketiga gadis itu sarjana teater dan telah memiliki titel MFA (Master Of Fine Arts) yang hampir mirip seperti titel doktoranda di Indonesia. Tetapi, ketiganya datang ke Bali dengan tekad untuk belajar lagi. Mereka datang untuk menjadi mahasiswa lagi sebab menurut mereka, pengetahuan teater yang diperoleh di Amerika perlu ditambah. Setelah mendapat titel, barulah dimulai kehidupan belajar sesungguhnya. Demikian

kata salah seorang gadis (hal. 69).

The above event shows the social harmonization between Nyoman Sulastri and the foreigners whom she has just met. At the same time this shows the characterization of Nyoman Sulastri's identity that she is a dynamic and flexible Balinese girl living in the rural area. The setting, that is, the stall at Bedahulu Village also strengthens the characterization and makes the plot make sense, causing the characterization and the plot to become reasonable.

The interaction between Nyoman Sulastri and the foreigners, namely Steven and his friends, causes them to be getting closer and friendlier. They wish to collaborate with Nyoman Sulastri, who is good at dancing, and to establish an art performing group through which they intend to have an art performing project. Nyoman Sulastri explains that there is a young people's social dance, locally referred to as joget dance (tarian social), which is very popular in society. She explains what the dance is like and what for it is performed. Steven and his friends become interested in performing the joget dance by innovating its different elements, causing it to be more modern and interesting. This leads to the following conversation.

Tiba-tiba Steven memandangu, "Nyoman mau mengembangkan tarian joget bambung ini. Semua penonton harus kita ajak untuk menjadi penari. Maksudku, penonton yang melingkar seperti gelang itu, kita gerakkan. Kita membuat gerakan mengembang, menyempit, menganyam, dan disuruh bergerak melingkar. Efek filmsnya akan bagus sekali". "Terserah", kataku. Aku tidak paham soal itu. "Tapi apakah kita bisa memperoleh gamelan bambu dan pemainnya?" tanya Steven. "Kami akan mengongkosi semuanya. Ya, kami memang membawa sedikit uang, tetapi nanti kami akan menelepon ke negeri kami untuk meminta biaya tambahan. Kami membawa kamera dan sedikit film. Barangkali kita sudah bisa mulai"

Barbara menyambung. “Cobalah buat kalkulasi yang paling murah

Nyoman. Aku harap Nyoman menolong kami dengan menekan pengeluaran

sebanyak mungkin karena kami bukanlah orang kaya. Kami orang yang

bekerja demi idealisme dan bukan demi uang. Kami mengumpulkan uang

dengan kerja apa saja. Kalau Nyoman di warung ini bekerja tanpa merasakan tekanan perasaan, karena warung ini milik sendiri, maka kami, di

negeri kami bekerja menjadi pelayan, pencuci piring, dan apa saja untuk

memperoleh uang buat melanjutkan studi ke universitas. Terlalu sukar

untuk berdiri sendiri seperti Nyoman. Jadi, harap Nyoman mengerti kondisi

kami. Kalau proyek kita berhasil, semua akan mendapat keuntungannya.

Grup Nyoman bisa diundang ke mana-mana. Dan, kami berjanji untuk

mencari sponsor di luar negeri”, kata Steven. Lalu terjadilah persiapan yang

sangat menyibukkan aku. Aku sangat bahagia (hal. 80-81)

The free translation is as follows.

Steven suddenly looks at me, “Nyoman, would you like to develop the joget bumbung performing art? We invite all the viewers to become the dancers. What I mean is we move the viewers forming the circle. We move them in such a way that the circle formed by the viewers is getting wider, narrower and plaited. In addition, they are asked to form a moving circle. The effect of its film will very wonderful.” I say: “It’s up to you”. I do not understand that.

“But can we have a set of bamboo gambelan instruments?” Steven asks. “We’ll pay for that. Yes, we bring some money, but we’ll make a phone call to ask for additional funds. We bring a camera and some film. Probably we can start now”.

Further Barbara says: “Nyoman, Can you try to make the cheapest calculation? I hope that Nyoman will help me reduce expenses as much as possible as we are not rich. We work for idealism instead of for money. We collect money by doing whatever we can do.

Unlike Nyoman, who works without any pressure as the stall is yours but in our country we work as waiters and waitresses; we wash the dishes and we do whatever we can to earn the money needed to go to university to study. As opposed to Nyoman, who is independent, it is too difficult for me to be independent as Nyoman. So, it's hoped that Nyoman can understand our condition. If our project is successful, we'll all profit. Nyoman's group can be invited to perform the performing art wherever. And, we promise to look for sponsors abroad", Steven says. Then I'll be busy preparing it. I'm very happy (page 80-81).

The above excerpt shows that Nyoman Sulastri, Steven and friends agree that they will collaborate to perform the joget dance through the collaboration of two different cultural traditions. This also indicates the socio-cultural harmonization between the Balinese culture and foreign culture (American culture). The fact that the Indonesian socio-economic culture in general and the Balinese socio-economic culture in particular and different from the American socio-economic culture is also reflected. This causes the characterization of the characters to be reasonable and the plot to be more fluent, leading it to the climax of the story.

The social harmonization with the foreigners who have become friends is also reflected by the writer when the love relationship between Nyoman Sulastri and Hanibal is disturbed by Barbara. She is Harnibal's friend when he was in America. The relationship between Barbara and Hanibal is so close when they meet at Nyoman Sulastri's stall at Bedahulu that Nyoman Sulastri feels jealous. Barbara explains to Nyoman that she and Hanibal are just friends so that Nyoman will not be jealous to and hate her as can be seen in the following excerpt.

"Nyoman," katanya. "Hanibal dulu adalah sahabatku di Amerika Serikat.

Tidak ada hubungan yang melebihi persahabatan, Nyoman. Kami tidak

pernah berjanji untuk menikah, walaupun persahabatan kami cukup intim

ketika di Amerika Serikat. Karena itu, kau tidak usah khawatir atau cemburu

padaku. Aku tidak akan mengambil Hanibal menjadi suamiku. Tetapi, aku

minta maaf, kalau kau melihat kami di balik pohon kelapa pada malam itu.

Nyoman bisa memaafkan?” tanya Barbara.

“Bisa, bisa. Sudah, lupakan semua itu,” kataku menatap matanya. “Aku

berterima kasih atas budimu, Nyoman. Soalnya aku takut pada wanita

Indonesia. Karena itu, aku perlu menegaskan bahwa aku masih bebas, tidak

bisa diikat dan tidak mengikat. Aku memang kaget ketika Hanibal memberitahukan bahwa kami dipergok oleh Nyoman dan Nyoman sangat

marah melihat kami di balik pohon itu. Aku bingung, Nyoman” katanya.

Mendengar omongannya, aku jadi senewen. Meskipun aku menyadari

bahwa aku sedang dalam keadaan sangat sensitif terhadap segala hal

mengenai Hanibal, aku masih bisa mengontrol diri. Atau, kalau kutekankan

lebih jelas lagi: aku masih bisa bereaksi secara intuitif.

“Jadi, bagaimana pikiran Barbara sebenarnya?” tanyaku.

“Aku orang asing di mana saja, juga di Indonesia ini. Biarlah Hanibal

mengawini Nyoman, bangsanya sendiri.” katanya dan tiba-tiba ia menangis.

Aku jadi kaget. Aku berusaha membuat jarak walaupun aku rada-rada

panik. Untunglah aku masih berpikir atau mengingat-ingat bahwa di antara

sanak familiku, ada yang suka menangis begini. Lalu aku berkesimpulan

bahwa gadis ini rada histeris rupanya. Atau, entahlah. Aku menduga-duga

terus. Untunglah pikiran normalku masih bisa berjalan dalam keadaan

demikian, sehingga aku merasa tidak terlalu terpengaruh oleh perasaannya.

Aku berusaha melihatnya sebagai objek belaka. Tetapi, eh, eh, eh rasanya

lama-lama aku jadi sangat solider padanya! Ternyata aku sudah ikut

menangis juga bersama Barbara. Air mataku sudah mengalir ke pipi dan

merayap-rayap turun. Apakah ini suatu lelucon? Edan! Dua perempuan di

sekitar satu tubuh lelaki jadi solider satu sama lain lalu sama-sama menangis

(hal. 126-127)

The free translation is as follows:

“Nyoman,” she says. “Hanibal was my friend in the United States of America. Our relationship is not more than friends, Nyoman. We have never promised to get married, although our relationship was so close enough when we were in the United States of America. Therefore, you don’t need to be afraid or jealous to me. I will never take Hanibal to be my husband. However, I apologize if you saw us behind the coconut tree at that night. Can you apologize me, Nyoman? Barbara asks.

“Yes, I can, yes I can. Forget that,” I say while I’m looking into her eyes. “I thank you for your kindness, Nyoman. The problem is that I’m afraid of Indonesian women. Therefore, it’s necessary for me to confirm that I’m still free; nobody can bind me and I can’t bind anybody. Actually, I got surprised when Hanibal let me know that we were caught by Nyoman and she became so angry when she saw me behind the tree. I was confused, Nyoman: he says.

I was becoming so excited when I heard what she talked about. Although I realize that I am so sensitive to everything related to Hanibal, I still can control myself. Or, more clearly, I am still able to react intuitively.

“So, how does Barbara really think? I ask.

“I’m a foreigner wherever I’m, I’m too here in Indonesia. Let Hanibal marry Nyoman, his nation.” She says and cries suddenly. I become surprised. I do my best not to be too close although I’m a little panic. Fortunately, I still remember that one of my relatives likes crying like this. Then I conclude that this girl is slightly hysterical. Or, I don’t know. I keep guessing. Fortunately, my way of thinking is still normal in such a situation, causing me to feel that I’m not too influenced by such a feeling. I do my best to regard it as an only object. But, eh..eh..eh.. I’m getting more in solidarity with her! Barbara and I turn out to cry. My tears flow down my cheeks and crawl down. Is this a joke? Crazy! Two ladies around one man become in solidarity with one another; they cry at the same time. (page 126-127).

The above dialogue shows that Barbara and Sulastri do their best to maintain the social harmonization between them. The solidarity between them, as women, is well maintained although they

come from different cultures. The social harmonization between them reflects the characterization of the two characters who understand one another and becomes the climax of the story. The tension between Nyoman Sulastrri and Barbara supported by the setting when they were sitting at the Nyoman Sulastrri's stall, when there was nobody else there, makes the plot leading to the settlement reasonable.



Picture 12: The social harmonization with foreigners

4) The Social Harmonization in Marriages

The story narrated in the novel entitled Nyoman Sulastrri ends with the marriage between Nyoman Sulasri and Hanibal in part three. Nyoman Sulastrri decides to get married with Hanibal after she reads all settings of his life narrated in part two of the novel. The techniques used to narrate the settings by the writer are the backlight and diary techniques. The marriage between Nyoman Sulastrri and Hanibal is reflected in the following excerpt:

Setelah dengan penuh perhatian menyimak buku harian itu, aku menarik nafas dalam-dalam dan menghembuskannya jauh-jauh. Ada semacam perasaan lega bercampur ngeri. Aku lega karena Hanibalku tidak lagi terikat pada suatu perkawinan. Kami bisa saja kawin resmi sekarang, tetapi apakah masa lampunya dengan dua wanita tidak akan mengganggu perkawinan

kami?

Pertanyaan ini hanya melintas sebentar. Sebenarnya, aku tidak perlu

menjawab pertanyaan ini dan tidak perlu bertanya apa pun lagi mengenai

Hanibal. Aku sudah cukup jauh terlibat dengan lelaki kesayanganku ini.

Cinta telah bertumbuh jauh, karena itu cinta harus diselesaikan melalui

perkawinan. Hanibal sudah terlalu banyak menderita kesunyian. Ia

memerlukan pendamping. Nyoman Sulastri, gadis desa yang masih sangat

murni telah mulai mendapinginya.

Upacara perkawinan kami sederhana saja. Setelah menikah di catatan

sipil, kami menuju Kintamani menyewa sebuah penginapan yang terletak di

Kaldera Batur. Di sanalah kami berbulan madu. Hanibal membawa mesin

tik, kertas, dan beberapa buah buku referensi. Hanibal mendapat banyak

dorongan atau sebutlah insprasi untuk menulis kembali *Ecce Homo*. Ada

penerbit yang sedang menunggu naskah tersebut.

Hanibal mengatakan padaku bahwa begitu honorarium dari bukunya itu

dibayar, barulah upacara perkawinan kami menurut adat Bali dilakukan di

kampungku Bedahulu. Aku sendiri punya sedikit tabungan, tetapi aku

mengatakan padanya supaya upacara adat Bali itu dilakukan sesederhana

mungkin agar uang yang tersisa dapat dipergunakan untuk membeli sebidang

tanah. Di sanalah kami akan membangun sebuah rumah mungil. Sebuah

rumah yang terletak dipinggir sawah, menghadap ke bentangan hijau.....

(hal. 231-232)

The translation is as follows:

After I observe the dairy I take a deep breath and exhale and I feel relieved and at the same time horrified. I feel relieved as Hanibal is not bound to another marriage. We are officially married but I am wondering whether his past relationship with the other two women will not disturb our marriage?

Such a question only appears for a moment. Actually, it's not necessary for me to answer it and to ask any other questions related to Hanibal. I'm already too close to my favorite man. My love has grown so far that it should be settled through marriage. Hanibal has suffered from loneliness. He needs lifelong companion. Nyoman Sulastri, who is a rural girl and very pure, has started to be his lifelong companion.

The wedding ceremony was simple. After being married at the civil registration office, we went to Kintamani where rent an inn for honeymoon. The inn is located close to Batur Caldera. Hanibal brought a typewriter, paper and some reference books. He got motivated and inspired to continue writing a book entitled *Ecce Homo*. A publisher was waiting for the book for publication.

Hanibal said that after the honorarium for the book was paid, the Balinese traditional wedding ceremony would be held at my home village, Bedahulu. I had some savings, but I said to him that the wedding would be held as simply as possible, so if there was some money left, it could be spent on a plot of land, where we could build a very small house, the one located at the rice field side facing a green view ... (page 231-232).

The above excerpt shows that the marriage between Hanibal and Nyoman Sulastri is the implementation of the social harmonization between Hanibal, an Indonesian Muslim from Jakarta and Ni Nyoman Sulastri, a Hindu girl from Bali. Although it is not explicitly mentioned that Hanibal is a Muslim, it is assumed that he is a Muslim. The other thing supporting the social harmonization between Hanibal and Ni Nyoman Sulastri is that Hanibal does not mind being involved in the Balinese traditional wedding ceremony prepared for them, meaning that Hanibal, who is not a Balinese man is prepared to take part in the Balinese tradition. The marriage between Nyoman Sulastri and Hanibal is the event that closes the story in the novel entitled *Nyoman Sulastri* written by Gerson Poyk.



Picture 13: Balinese traditional wedding

4. Conclusions

Based on what is discussed above as the answer to the problems of the current study exploring the social harmonization in the novel entitled *Nyoman Sulastri* written by Gerson Poyk, several conclusions are stated, as follows.

- a) The types of social harmonization reflected in the novel are: the social harmonization with circumstances, the social harmonization with friends, the social harmonization with foreigners, and the social harmonization in marriages. They are all shown by all the characters in general and *Nyoman Sulastri* and *Hanibal* in particular. Sociologically, the types of social harmonization reflected by the writer show the picture of the Balinese people living at *Bedahulu Village* in the middle of tourism life around 1972.
- b) The types of social harmonization are reflected by the writer through different ways such as reasonable characterization, plot and setting. Apart from that, they are also reflected using different narrating techniques and accurate language.
- c) The types of social harmonization reflected in the novel entitled *Nyoman Sulastri* can be used as a learning medium for the young generation as they show that tolerance and solidarity are still well maintained in Indonesia.

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