

PROMOTING INDONESIAN LOCAL WISDOM THROUGH LITERARY CRITICISM

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Abstract

The new curriculum of English language teaching in Indonesia urges students contribute actively to world networking as well as to world civilization. In the curriculum, students are introduced to the genre of text. As film is a representation of narrative text, writing a literary criticism can be one way to promote Indonesia culture. This research is a content analysis on Batak film Anak Sasada. As a modern literary work, the film contains local wisdom as part of culture that is potential to be introduced to world community and literary criticism in English is a way of promoting it. Martarombo is a local wisdom of Batak that found in the film of Anak Sasada.

Key Words: *Literary Criticism, Local Wisdom, Anak Sasada, Promoting Literature*

1. Introduction

Indonesia, a country that rich in cultural diversity, ethnic, tribal and race with more than 389 tribes, has distinguished customs, language, values and cultures (Asian Brain as cited in Ernawi: 2010). Potential cultural assets has historical value and is a series of heritage to be preserved, maintained and used as a foothold continuity in the planning and design of sustainable built environment. However, globalization can threaten the existence of local wisdom of the heritage series.

Local wisdom is an entity that is crucial for human dignity in the community (Geertz, 2007). This form of local wisdom can be categorized into two aspects, namely the tangible and intangible. While these types of local

wisdom include institutional, traditional values, and the ordinances and procedures, including in knowing martarombo (the origin of the family tree). In relation to martarombo, local wisdom also determines how one is accepted in the community through pedigree knowledge. Anak Sasada is the a film with a plot, characterization, and setting a pure Batak. The story raised is the story of a the only son in the family. Background story is Silalahi area and the characters played by the players of the tribe of Batak language in whole part of the film. In addition, the story contains a range of values of local wisdom include martarombo.

2. Riview Of Literature

2.1. Local Wisdom

Local wisdom can be defined as an efforts of humankind using his

intellect (cognition) to act and behave towards things, objects, or events that occur in a given space. The definition above, arranged in etymology, where wisdom is understood as a person's ability to use his mind in a sense act or behave as a result of an assessment of things, objects, or events (Ridwan: 2007). *Local* specifically refers to space limited interaction with the system is of limited value. As the interaction space has been designed in such a way that it involves the patterns of relationships between man and man or man and his physical environment.

Patterns of interaction is called setting. Setting is an interaction space where one can construct relationships face to face in their environment. A setting of life that has been formed will directly produce values. These values will be the foundation of their relationship or a reference for their behavior. Social interaction space developed into kinship. Kinship in the Batak includes tribal primordial relationships, affection on the basis of blood relationship, communion elements Dalihan Na Tolu (Hula-hula, Dongan Tubu, Boru), Pisang Raut, Hatobangon and all related to kinship by marriage, clan solidarity and Taronbo.

2.2. Taronbo

Taronbo is something that is very important for the Batak. For those who do not know the it will be considered as lost man (nalilu). Batak people, especially men are required to determine the genealogy of his ancestors which lowers the minimum clan. This is necessary in order to determine the location of kinship in a clan (Batak Museum Balige, 2014).

Marga is a kinship that consists of many participants yang menjadi popolasi and someone in the clan have been in the 20 generations or more is calculated based on the origin of the clan is concerned grandfather. As with marriage, this pedigree will create a system call (terms of address).

2.3. Partuturan (Kinship)

Partuturan or kinship relations primordial include tribal, affection on the basis of blood relationship, communion elements Dalihan Na Tolu (Hula-hula, Dongan Tubu, Boru), Pisang Raut (Clan of Sister family), Hatobangon (scholars) and all the related to kinship by marriage, clan solidarity and others.

As for being named "partuturan" is kinship between the three elements of Dalihan Na Tolu (DNT). In accordance with those three elements, kinship in batak are divided into three, namely:

1. Our relationship with "Dongan sabutuha" (Brotherhood).

2. Our relationship with "Hulahula" (Brotherhood by marriage).
3. Our relationship with "Boru" (Sisterhood)

Of course we have to keep and maintain that the three kinds of relationships that always goes well and perfect. There are citation of Batak philosophy about it:

- 1) "Habang binsusur martolutolu, Malo martutur padenggan ngolu."
- 2) Meaning: Wisdom facing DNT three elements will improve livelihoods. "Habang sihurhur songgop tu bosar, so malo martutur Na hona ingkon maos Osar.

Meaning: Ignorance, negligence and greed in the face of these three elements will make people displaced DNT-sliding. In connection with the second philosophy, the ancestor of the Batak left three legendary advice or message to their generation, as follows:

- 1) "Manat mardongan tubu."

At this time often equipped and reads: "Molo Naeng ho sangap,

Manat ma ho mardongan tubu.

"Meaning: If you want to be a respected person. Be careful and meticulous in dealing

with "dongan sabutuha".

As for the "dongan sabutuha" was regarded by the Batak as himself and in their day-to-day interaction between

terms was ignored strings attached, so the brother often disrespectful towards his brother and so does the child to uncle), where it often produces a feeling of less respect at those who feel aggrieved. So to avoid it diberilah by our ancestors to the above message, so we carefully face "dongan sabutuha" of us. For that we have to verify that the position of "dongan sabutuha" was in "Tarombo". At the time this is not difficult to check that out. Each Batak people who know "Tarombo" determine the level of his generation in his "Tarombo" of it.

In the event that we are older than him, then "dongan sabutuha" is of course also knew the message of our ancestors, it is not going to recklessly continue to accept our invitation, but he would spontaneously refused and said, "Ah, no, the elders should be respected, stay there, thank you. "In the meantime he is happy and satisfied because we respect it. In any case the deliberations at the meeting resolve disputes or let us always heed truly preamble to "dongan sabutuha". And so it all "dongan sabutuha" will always be in solidarity with the actions of our actions and we will respect and appreciate it properly; it also affects the people around us.

- 2) "Somba marhulahula".

Usually extended and reads: "Molo Naeng gabe ho, ho ma Somba

marhulahula." Meaning: If you want to glorious (gabe), honor "Hulahula". Statement: For the Batak people "hagabeon" is the most expected and aspired. Without offspring he can not be happy.

3) "Elek marboru".

Usually extended: "Molo Naeng Mamora ho, ho ma marboru electrocautery." Meaning: If you want to be respected, respect to "Boru".

Description: Actually, according to the 'Batak, "Boru" that the family relationship is under us, so that they may be told by us to do something. However, the suggestion is that the ancestor of the Batak our requests to "boru" once in a while should not resemble a command but it should be and is persuasion. Batak ancestral know very well that persuasion is more powerful than coercion and persuasion other than that it can maintain the love between "Boru" and "Hulahula", which can not be achieved by force.

2.4. Literary Criticism of Indonesian Literary Work

Literary Criticism is a critic interpretation on the literary work they have read or see. Indonesian critics actually have written the literary criticism in Bahasa Indonesia. The Problem is the criticisms they made is not as popular the ones that written in English. The globalization has brought literary works

to the era where only best seller work will be more potential to be translated into other languages. In fact, Indonesia has thousands of literary work, but out of world attention because being less promoted. Why criticism is potential to promote Indonesian literature is because if the criticism is indexed, world can see it.

2.5 Synopsys of Film Anak Sasada

Sabungan is the only child of Muller Sorbadibanua, a father who is paralyzed because of a fall from a tree in his village in the coast of Lake Toba. He has a sister Hinca Rotua. Due to the economic situation of the most deprived families in the village, and his sister Rotua should drop out of school, he decided to migrate to a city. Nevertheless, Sabungan still felt that he was a boy only to be spoiled. While in the village, he asked his heart, and motivate to use his hard to earn money sought by parents. If the demand is not met, he would always get angry and said he would go wander alone.

Finally, his determination brings him away from home when her father was seriously ill. He does not even care about his mother who still remain in the village. In the city, he worked as a workshop assistant; indeed, he was not a hard worker and he earned less. He never does his job seriously. Workshop,

electronics, and doorsmeer included in the list of jobs he has lived and should end with a letter of dismissal.

Not long in the city, without he know, his father and mother had died. In the village, his sister, Rotua decided to follow his brother into the field. After some bitter experience in the City, Sabungan and Rotua finally reunited at a clinic. Then, like a brother and sister who lost their parent and even then reunited.

3. Method

This research applied qualitative method with a content analysis on the transcription of the Film Anak Sasada. The film was played three times and was analyzed on its content that represent the element of Martarombo. This design is to help this research identify the research matter.

4. Findings And Discussion

The first Martarombo between Sabungan with a man who had never known him before. In the story, they ran up and touched the man's bag fell. Sabungan apologized in Batak language. It was suddenly aware that he was the man argued with a vagabond. He also refines the language.

Sabungan : Moop dah!

Palit : Bah, ai halak Batak do Hamu.

Second, when Rotua up on the field and do not know where to go until

he finally sat down and slumped in front of a store owned by a Hobo too. Over the state of the owner of the store was immediately asked what was wrong with him. He also replied in the language of the hobo, "Horas" and direct store owner took her into the house.

Shop Owner: ai sian him ho boru?

Rotua: Horas!

Shop Owner: Halak Batak do anakboru on. Beta Hita tu jabu.

Both findings are the element of local wisdom "Martarombo" really has saved the two sisters and that the urgency of Taronbo. A social interaction grow into one of kinship. Martarombo language acts Hobo puts a person at the appropriate degree in *partuturan*.

Even if the film setting is in modern era, the film still consider kinship as a prominent part of this work. How a batak person should call another one must be determined by the Taronbo. It is in coridor with Roger (1981) that kinship is still the central of modern Batak Literature. Not many batak literature criticism we can find in the form of online publication i.e journal, proceedings, or article that are written in English. That is why the criticism written in English is important to place local literature in Global access.

5. Conclusion

What can be concluded from this paper is that Martarombo, as found in the sequel *Son Sasada*, has a form represents the local wisdom which was instrumental in putting a person in a social interaction space. Film *Anak Sasada* show still had close kinship rooted in *Partuturan* which is the identity of the ancestral heritage of Batak peoples. At last, the literary criticism of local works supports the promotion of Indonesian literature.

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