

## **KOMUNITAS SENI INTRO AND LITERATURE PRODUCTION BASED ON LOCALITY**

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### **Abstract**

The literary community is part of literary arena that deals with authorship activities and the production of literary works. This study uses the theory of genetic structuralism which was raised by Pierre Felix Bourdieu. In his theory, Bourdieu departed from the concept of habitus and arena in determining the space of the author's position and analysis of his works in literary arena. The results of this study indicate that the position of *Komunitas Seni Intro* in Payakumbuh, is in an autonomous and dominant position occupying the principle of autonomous hierarchy in the arena of power, so it tends to be opposite or against the laws that apply in the arena of power. Furthermore, the structure of the *Komunitas Seni Intro* as a limited production arena includes the positions occupied by the agents as writers and prospective caregivers of writers, while the exchange of symbolic capital between established agents and newly joined agents occurs through mutual recognition. The work produced by the author has a tendency to locality, especially Minangkabau. This is based on the position of the author and the space in which the work is located.

**Keywords:** Literary arena, community, literary production.

### **1. Introduction**

The presence of literary works is influenced by the author's background and the situation of the creation of literary works. Both of these also affect the form of literature produced. Therefore, an analysis of literary works can be found by tracing the position of the author's space and the space in which the work was created. Through this also can be traced to why the works produced by the author have such a pattern.

The literary community is one part of the author's space position, the situation of the creation of literary works, and the place where literature is produced in the literary arena. The literary arena is related to authorship activities and plays a role in the authorship process. Therefore, the arena of literature becomes important in the process of producing literature. Because of this, community as part of the literary arena becomes an important place.

Bourdieu said that discussing the ‘literary arena’ means observing literary works produced by a particular social universe that have certain institutions and that obey certain laws (Bourdieu, 2016, p, 215). One form of the literary arena is the literary community. One of the literary communities in West Sumatra is the *Komunitas Seni Intro*. This community has been established since May 2, 1990 and is still active today. The *Komunitas Seni Intro* moves autonomously or is not related to any institutions and institutions. For this reason, it belongs to the literary arena as Bourdieu stated.

A number of names of writers who have proceeded at the *Komunitas Seni Intro* to become writers who counted in the literary arena both locally and nationally were Iyut Fitra, Heru Joni Putra, Feni Efendi, and Okta Piliang. In addition, the author who once wrote and his work has been published in several local print media including Yusril Katil, Sigit H. Yazid, and others. Every writer, even though he is in a community, does not necessarily have a diversity of ideas in writing his works. This is examined through the concept of the literary arena proposed by Bourdieu.

The role of the community in giving birth to writers or writers and the production of works is an interesting thing to study. Therefore, the *Komunitas Seni Intro* is the object of research as well as being the research location of literary production of several West Sumatra writers. In this case, it also examines the position of the author and the space in which his work is located.

## 2. Research Method

The theory used in the analysis of literary production in the *Komunitas Seni Intro* is genetic structuralism proposed by Pierre Felix Bourdieu. Bourdieu put forward two concepts in his theory, namely habitus and arena. The concept of habitus is presented to mediate dualism between actors and structures (Bourdieu, 2016, p, 69). Habitus begins with questions about how behavior can be regulated without product compliance with rules. Then, the arena concept intended in this study is the literary arena. Bourdieu (2016, pp. 214-215) argues that the literary arena is an independent social universe that has its own laws related to the functioning of its members, specific power relations, which dominates and is dominated, and so on.

Bourdieu also mentioned that the literary arena is a struggle arena for the position and disposition that is relatively not institutionalized (2016, p, 52-55). Therefore, to understand the practices of authors and artists, it is not only enough to understand their works, but it must also be understood that they are the result of the meeting of two histories: the history of the positions they occupy and the history of their dispositions in the arena they occupy.

By studying the arena, it can be traced to what makes literary works a literary work or what makes a writer become a recognized writer. Bourdieu (2016, p. 361) mentions the artistic arena in which the value of artwork is produced and reproduced endlessly through continuous creation. The arena concept was developed by Bourdieu as a way to analyze the cultural work that led to the groups that produced the work. The work is located as a space of possibility in taking positions based on ‘space’ where a work is located, and ‘space’ where the author’s cultural activities take place (Bourdieu, 2016, p, 256).

Explaining the concept of habitus and arena, Bourdieu equates arena as a game or struggle (as the place for struggle and strategy) with the weapon of effective habitus and capital (Harker, et al., 1990, p, 14). Capital gives individuals an identity to be recognized and recognized.

The method used in analyzing literary production in the *Komunitas Seni Intro* is based on three elements that are bound to one another. First, an analysis of the position occupied by

the art or literature arena in the arena of power and the evolution of that position at all times. Second, the structure of the literary arena, namely the structure of objective relations between positions inhabited by artists or competing groups to obtain literary legitimacy at certain moments. Third, the origins of different producers' habitus (Bourdieu, 2016, p, 258).

Using this method (Harker, et al., 1990, p. 4), Bourdieu argues that he is trying to describe, analyze, and take into account one's origins and the origins of various structures and social groups. In addition to these methods, data collection in this analysis is by asking questions or interviews. In addition, data collection was also carried out with the use of documents obtained from writings that discussed the *Komunitas Seni Intro*.

### 3. Research Results

Position of *Komunitas Seni Intro* in the arena of power occupies an autonomous position and tends not to be subject to the laws that apply in the arena of power. Then, the structure of the *Komunitas Seni Intro* as a limited production arena includes the positions occupied by the interstate and the symbolic exchange of capital between agents. The position occupied by the agents in the community is as writers and as caregivers of prospective writers.

In addition to the position and structure of the *Komunitas Seni Intro*, habitus is formed based on repeated application of structures. Then, habitus between individuals has a flexible side to change according to the new arena that is occupied after being released from the habitus formed in the initial community. Habitus and the arena have an influence on literary production in the *Komunitas Seni Intro*. Based on the author's space position and the space in which the work is located, literary works in the *Komunitas Seni Intro* tend to be themed in the Minangkabau locality, culture, history and customs.

#### 3.1 Literature Production Based on Locality Based on the Position Space of the Author and the Space in which the Work is Located

Bourdieu does not agree if the analysis of the work is only based on internal analysis and external analysis. Then, he formulated the arena concept to analyze cultural work. With this concept analysis of works is carried out through groups that produce works. In this case, the work can be located as an arena for taking positions. Then, the analysis of the work includes the correspondence between two homologous structures, namely the structure of works with the structure of the literary arena (2016, p, 243). Bourdieu also objected to the statement that the uniqueness of a work is considered to be the characteristic of its creator. He explained that the principle of explanation lies in the relationship between 'space' of the works in which a particular work is located, and 'space' of the authors where a cultural activity takes place (2016, p, 256).

Based on this statement, the literary work was produced and it was situated as the position-taking room by the author in the community he occupied. Every agent in the *Komunitas Seni Intro* underwent its own process of achieving positions in the arts and literature arena. Therefore, the author's room position is not the same and is based on the strategies of each individual.

Iyut Fitra can be said to be a senior writer at the Intro Art Community. Until now, Iyut Fitra's six poetry books have been published, including *Musim Retak* (2006), *Dongeng-dongeng Tua* (2009), *Beri Aku Malam* (2012), *Baromban* (2016), *Lelaki dan Tangkai Sapu* (2017), and *Mencari Jalan Mendaki* (2018). In addition, Iyut Fitra also writes prose like a collection of short stories. One of the books is a collection of short stories entitled *Orang-orang Berpayung Hitam* published in 2014. Then, besides actively writing Iyut Fitra also participated in the

*Sayembara Penulisan Bahan Bacaan Literasi Baca Tulis* held by *Badan Pengembangan dan Pembinaan Bahasa Kementerian Pendidikan dan Kebudayaan*.<sup>1</sup>

Of the many works of Iyut Fitra, it was found that the tendency of the topic put forward was about poverty. This can be attributed to the position of Iyut Fitra who was born and raised in Minangkabau. In his collection of poems entitled *Lelaki dan Tangkai Sapu*, Iyut Fitra as a whole put forward the issue of overseas. In connection with this, Ivan Adilla (2017, p. vi) gave a response that the wanderings delivered by Iyut Fitra were to migrate psychologically and religiously-intellectually, rather than social-spatial migrations.

Apart from the Minangkabau locality, Iyut Fitra also retained lyrical writing in his poetry works. Ivan Adilla responded that this was an achievement for Iyut who seemed to have experienced a big leap since the publication of the *Baromban* poetry book. Ivan Adilla said that Iyut Fitra presented poems accompanied by narration. However, aside from being a leap, this was considered to have the potential to lead to blurring between the fundamental differences between poetry and prose. With the narrative in poetry, it allows poetry to lose its depth as a short work with solid words.

The statement was expressed by Damhuri Muhammad in an essay that reviewed *Baromban*. Damhuri revealed three possibilities for the work of Iyut Fitra published in 2016. These three possibilities include 1) poetry that moves towards prose, 2) villages that move towards the city, and 3) depths that move towards shallowness.<sup>2</sup>

The first possibility comes from the tendency of Iyut Fitra to write poetry with lyrical patterns. After *Baromban*, Iyut Fitra published *Lelaki dan Tangkai Sapu* and *Mencari Jalan Mendaki*. In this latest work, the narrative presented is increasingly dominant. This reinforces the first possibility, namely the path to the possibility of poetry moving towards prose as Damhuri Muhammad intended. He said that the possibility was felt as the author's loyalty to the lyrical style, and at the same time impressed him as the author's desire to build prose architecture in his poetry.<sup>3</sup>

The second possibility is related to 'villages that move towards the city'. In addition to the previous work, the possibility is also found in the next two poetry books. In *Lelaki dan Tangkai Sapu* and *Mencari Jalan Mendaki*, Iyut Fitra began to explore the socio-cultural city through overseas.

The third possibility is 'depth that moves towards shallowness'. This possibility is caused by the dominance of prose architecture in the work of Iyut Fitra. In his essay, Damhuri considers Iyut Fitra to move from poetry to prose, or draws the world of poetry into the world of stories.<sup>4</sup>

Although there are various possibilities as stated earlier, the works of Iyut Fitra remain in a certain position in the literary arena. This is a result of the utilization of the possible space so that Iyut Fitra reaches a certain position in the literary arena. This possibility space is used as one of the strategies to achieve its position in the literary arena. With this strategy, *Lelaki dan Tangkai Sapu* took Iyut Fitra to reach the position as one of the nominees in the *Kusala Sastra Khatulistiwa* in 2017. Then, *Mencari Jalan Mendaki* also brought Iyut to a position as one of the nominations in the *Hari Puisi Nasional (HPI)* 2018.<sup>5</sup>

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<sup>1</sup> Interview with Iyut Fitra on 25 Juli 2018 in *Komunitas Seni Intro*, Payakumbuh.

<sup>2</sup> "Tiga Kemungkinan Bagi Sajak-Sajak Iyut Fitra" dalam *basabasi.co* (Diakses pada 13 Oktober 2018).

<sup>3</sup> *Ibid.*

<sup>4</sup> *Ibid.*

<sup>5</sup> Interview with Iyut Fitra on July 25, 2018 at *Komunitas Seni Intro*, Payakumbuh.

As an author, Iyut Fitra processes in a limited production arena. The literary work produced in the arena is the work of 'art for art'. Iyut Fitra's collection of poems is not located for the large number of large-scale production that is widespread according to market needs to achieve economic profit. But his work is situated as an author's idea based on historical elements, the structure of the arena he occupies, his position in the arena, and how the social reality is the source and target of his work.

Besides Iyut Fitra, Gus Tf Sakai is also the author and caretaker of prospective writers in the Intro Art Community. He and Iyut Fitra took care of a literature class that had been held in the community. One of the works of Gus Tf Sakai is a collection of short stories entitled *Kaki Yang Terhormat* (2012). The dominant thing discussed in the short story collection is about local wisdom, both in West Sumatra and the surrounding area. Like the position of Gus Tf Sakai who lived in the land of birth, it was also reflected in the works he created.

Besides prose, Gus Tf Sakai also wrote poetry. In a collection of poems entitled, there is a strong side of ambiguity through 'Susi' which is narrated in each poem. This side of ambiguity gives freedom to the reader regarding the ambiguity of *Susi* to be interpreted according to the desired point of view. Through *Susi*, Gus Tf Sakai opens every layer of life from the farthest to the closest to the social structure of the author's position space.

Through *Susi*, Gus Tf Sakai departs from something complex including "*Setelah Tahun-tahun*" which can be said to be the initial event of *Susi*'s presence. Even so, in the end it could not be separated from the idea of poverty. *Susi* returns to the social relations that support her.

In addition to Iyut Fitra and Gus Tf Sakai as carers for young writers at the *Komunitas Seni Intro*, another member who was active in the *Komunitas Seni Intro*, which is now known as a poet both locally and nationally, is Heju Joni Putra. He began to join the *Komunitas Seni Intro* when studying in junior high school. The activity that often takes place when joining is reading books owned by Iyut Fitra and Gus Tf Sakai as mentors, then having discussions once a week. In addition, the work created by Heru Joni Putra and other members who were learning to write poetry was also the subject of discussion.<sup>6</sup>

In general, members of the *Komunitas Seni Intro* are not only active in one community. After graduating from high school and continuing to college, Heru Joni Putra began to join several communities such as the *Rumah Kreatif Kandangpadati*, *Ranah Teater*, *Ruang Kerja Budaya*, and *Gelombang Minangkabau*. After that, while continuing his graduate level studies at the University of Indonesia, Heru Joni Putra also joined *Studio Hanafi*.<sup>7</sup>

In May 2017 Heru Joni Putra published his first collection of poems entitled *Badrul Mustafa Badrul Mustafa Badrul Mustafa*. The collection of poems consists of 41 poetry titles written in the period 2006 to 2016. In the collection of poems, Heru presents a form of processing language products such as proverbs, rhymes, poems, and proverbs. Badrul Mustafa is a medium for delivering paradoxical and anecdotal elements that make readers' understanding of proverbs can be disturbed, both in terms of language and meaning.

In the poem "*Ada garam ada semut*", there is a change of the word 'sugar' to 'salt'. But out of the four lines, there is no word for 'salt' at all. At the end of the array, Heru writes, *pepatah yang sempit*. This shows as if the poet voiced rejection of the proverb that had been accepted in terms of language but not in terms of its meaning.

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<sup>6</sup> Interview with Heru Joni Putra on August 13, 2018 via e-mail.

<sup>7</sup> *Ibid.*

Something similar is also found in the next three poems entitled “*Katak di atas tempurung*”, “*Gajah di seberang lautan dan semut di seberang lautan*”, and “*Udang di depan batu*”. The poet reiterates the wisdom of the proverb, but at the same time rejects it. This was revealed in the second verse in the poem entitled “*Katak di atas tempurung*”, “*Sedang apa dia Tuan?*” pengikutnya bertanya. / “*Mungkin ada yang ingin di dengarnya,*” Badrul / Menjawab. “*Tak hanya tentang cuaca, juga tentang / Sebuah pepatah yang telah lama menyebut dirinya.*”//. Then, in the final stanza in this poem there is an element of satire which seems to tell that the frog in the shell does not mean a proverb which means a lack of breadth of one’s view. “*Mungkin dilihatnya hujan telah reda,*” Badrul / Menjawab, “*sehingga ia tak perlu lagi berteduh / Dalam tempurung itu...*”// “*...Pepatah tua itu,*” lanjutnya.//.

The poems of Heru Joni Putra (Putra, 2017) gathered in *Badrul Mustafa Badrul Mustafa Badrul Mustafa* are influenced by the background of poets who live and grow in a society that uses proverbs as a way to convey many things. On the other hand, based on the collection of poems, these sayings seem to be something that is only commonly accepted without being fully related to what is intended to be conveyed. This is shown by the poet through narrative poems which are conveyed through old writings which are processed with irony, paradox, and anecdotes.

Heru’s writing and ideas through his poetry that seemed to strip the language products presented the possibility of acceptance and rejection. Nevertheless, this first poetry book led Heru to reach the position as one of the top five nominations for the first or second poetry category in *Kusala Sastra Khatulistiwa* in 2017. Along with this, Heru also achieved a position as the *Tokoh Seni Pilihan Tempo* in 2017.

Joining various arts and literary groups and presenting works with certain characteristics in accordance with the space of the author’s position and how the work is situated is a strategy for each agent in achieving position in the literary arena. Through this strategy, the acquisition of symbolic capital will increase, both individually and in the community. Thus, agents will gain recognition as writers, poets and writers in the literary arena, both locally and nationally.

#### 4. Conclusions

Analyzing literary works based on genetic structuralism, Pierre Bourdieu does not approve internal and external analysis. Then he put forward the arena concept which included the space of the position of the author and the space in which his work was located. Based on this, it was found that the production works of the *Komunitas Seni Intro* tended to contain ideas about locality, especially Minangkabau. This is based on the arena occupied by the author and how he found habitus in the arena. By processing locality products in various works, authors in the *Komunitas Seni Intro* obtain various possibilities. This space of possibility becomes a capital for him to gain a position in the wider literary arena.

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