

## Bali dalam dua fiksi oka rusmini: Konkretisasi budaya dalam sastra

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### Abstrak

Disertasi ini bertujuan untuk mengkonkretisasi ruang kosong teks Bali dalam dua fiksi Oka Rusmini, Tarian Bumi (2000) dan Sagra (2001). Ruang kosong merupakan teks abstrak yang tidak tertulis di samping ruang isis yang konkret dengan teks tertulis. Dengan memfungsikan pengetahuan lokal yang dilandasi oleh tradisi sastra wiraga-wirama-wirasa mabebasan pada ruang kosong teks tarian bumi dan sagra diperoleh temuan bahwa budaya Bali sarat dengan harmoni dalam sebaran keseimbangan dualistik poleng rwa bhineda, dua unsur bertolak belakang dan saling melengkapi yang hadir bersamaan. Ruang kosong teks tarian bumi mengkonkretisasi harmoni sebaran keseimbangan poleng 'yang lain' dengan 'yang umum' dengan komposisi dualistik wiraga aturan brahmana-sudra, hiburan cinta birahi pasangan heteroseks-nonheteroseks, alur progresi-digresi pengisahan, latar juba-jero, wirama bernuansa tegar-longgar dan liar-hening, dan wirasa yang menyatukan isi dan jiwa teks dalam cita dualistik sekala-niskala. Ruang kosong teks Sagra mengkonkretisasi harmoni sebaran keseimbangan "kematian" dan "kehidupan" dengan komposisi dualistik wiraga bertipografi cetak tegak-miring, jeda-subjeda, aturan brahmana-sudra dengan hiburan cinta birahi pasangan heteroseks-nonheteroseks, alur progresi-digresi pengisahan, latar jaba-jero, wirama bernuansa tegang-longgar dan liar-hening, dan wirasa yang menyatukan sebaran keseimbangan isi dan jiwa teks dalam cita dualistik sekala-niskala kematian-kehidupan pertanyaan-pertanyaan rahasia keberadaan manusia. Harmoni dualistik unsur 'yang lain' dan 'yang umum' dalam ruang kosong teks TB dan unsur 'kematian' dan 'kehidupan' dalam ruang kosong teks S memiliki keselarasan dengan dualistik 'barong-rangda' dalam teks nasihat GC. Konsistensi harmoni dualistik pada teks fiksi dan teks nasihat merupakan pengejawantahan dinamika kearifan lokal budaya Bali dalam harmoni sebaran keseimbangan dualistik paleng rwa bhineka. Generalisasi keselarasan temuan tesis lokal teks TB dan S dengan panduan umum pada teks GC menunjukkan bahwa antara konsep lokal dengan yang umum terdapat harmoni hubungan keseimbangan, yang umum memiliki sifat lokal dan sebaliknya yang lokal juga memiliki sifat umum. Dengan demikian dinyatakan bahwa temuan aspek lokal dualistik poleng rwa bhineda memiliki sifat universal dalam harmoni sebaran keseimbangan sehingga dapat dimunculkan sebagai teori umum. Teori umum harmoni dualistik sebaran keseimbangan bidang sastra ini melengkapi teori harmoni sebaran biner komplementer yang merupakan analogi dari sebaran unit dalam bidang linguistik, dan oleh karena itu, keberadaannya selanjutnya dinyatakan sebagai sumbangan penelitian ini bagi perkembangan dunia sastra Indonesia.

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Roman Ingarden's spots of indeterminacy initiate the role of the concretization in two of Oka Rusmini's fictions of Bali, Tarian Bumi (TB, 2000) and Sagra (S,2001). The concretization itself is an act of reading in which Wolfgang Iser postulates as the interaction between the reader and the text. The text has a mixture of determinacy and indeterminacy and such a two-way communication can be conceived in terms of harmony when the reader makes use of the texture of the text as a guide for actualization as he simultaneously has to free himself from what he is and to escape from the restrictions of his own social life while actively incorporating the text into his treasure-house of experience. AND to incorporate with the text, Geertz

mobilizes the native's point of view. From this native's point of view, the Balinese exercises the notion of *rwabhineda* - a cultural enactment of Hindu Balinese balance, originating in the classic *Geguritan Calonarang* (GC, 1873) - the *Barong-Rangda* deities in which each symbolizes the struggle to maintain balance, to maintain an equilibrium of opposites powers. The Balinese has the tradition of *mabebasan* - reading classic *lontars* in religious ceremonies to accentuate spiritual life. *Mabebasan* in GC embodies the aspects of *wiraga-wirama-wirasa* 'form-atmosphere-spirits' of the traditional *brahmana-brahmani* norms. The connectability of the respective reception theory, native's point of view and local concept *rwa bhineda* in TH dan S makes use of *mabebasan* in GC as an illustration. TB unfolds the indeterminacy of *poleng rwa bhineda* in distributional equivalence within the harmony of the 'otherness' with the traditional norms in holistic composition; those of the *wiraga* between the law of *brahmana-sudra*, the love in sexual drive entertainment of heterosexual-non-heterosexual pair, progressive-digression plot action in a setting of *desa-kala-patra* - 'space-time pattern' of *jaba-jero* - 'laymen-lords': the *wirama* brings about tense-loose and wild-serene atmosphere; and the *wirasa* united the aspects of the content and spirits of the text in dualistic *sekala-niskala*, the tangible-intangible' universe. The analysis of *mabebasan* in S unfolds the indeterminacy of *poleng rwa bhineda* in distributional equivalence within the harmony of death and life in holistic composition; those of the *wiraga* between the typographical printing italics-erect layout as death-life access imbued in narrator-sub narrator episodes as found in the law of *brahmana-sudra*, the love in sexual drive entertainment of heterosexual-non-heterosexual pair, progressive-digressive plot action in a setting of *desa-kala-patra* of *jaba-jero*; the *wirama* brings about tense-loose and wild-serene atmosphere, and the *wirasa* united the aspects of the content and spirits of the text in dualistic universe of *sekala-niskala* in deathlife, rhetorically questioning the secret of human existence. The consistent dualistic concept of *brahmana-sudra* harmony in the two fictions coincides with the dualistic concept of *Barong-Rangda brahmana-brahmani* in GC. Such harmony is manifested in the dynamic *poleng rwa bhineda* equilibrium, as syntheses of the local theses. And such collateral process sets for an acknowledgement of wide access in literary practice, and, therefore, as its earlier theory of the distributional units - i.e. the complementary distribution units; the distributional equivalence unit in harmony of the Balinese *poleng rwa bhineda* concretizes the indeterminacies in Oka Rusmini's two fictions.