

THE CONCEPT OF DECORUM, *UTILE ET DULCE*, AND RELIGIOUS ASPECTS IN KUNTOWIJOYO'S *KHOTBAH DI ATAS BUKIT* NOVEL

Erfina Nuryusticia

erfinany@gmail.com

Febriani Sukawati

febrianis@gmail.com

R. Myrna Nur Sakinah

myrnaasakinah@gmail.com

English Literature Study Program UIN Sunan Gunung Djati

Abstract: The aim of this study is to find the concept of decorum in Horace's theory, that is the actions of teaching and delighting, as reflected in *Khotbah di Atas Bukit* (*Preach on the Top of the Hill*) novel written by Kuntowijoyo. This is carried out by searching for the concepts of politeness combined with religious aspects to make the readers interested and able to take the lessons from the story to be applied in their daily lives. The search for ultimate peace of life regarding freedom that is thought to have been shackled by thoughts, memories and ideals.

Key words: Horace, decorum, religious

Introduction

Literature is a discipline which has similar qualification with any other disciplines; it has its own body of knowledge which can be studied systematically. Derived from the Latin *littera* that means a letter of the alphabet, literature was referred for the first time to all the body of human written expression which was highly regarded in a given language and society. At that time, the term literature included philosophy, history, essays, letters as well as poems and plays. The criteria of what can be regarded as literature, then, were honestly ideological; the values and 'taste' of a particular social class (Eagleton 1996).

Literature is also a word that is absorbed from Sanskrit which means 'text that contains teaching', 'guidelines', or 'teachings'. Literature can be divided into two, namely written literature and oral literature both of which use the language as the vehicle to arouse a certain experience and thinking. According to Surastina (2018), there are three aspects related to literature, i.e.: literary studies, literary theories, and literary works. Literature is scientific knowledge of a particular method, whereas literary theory is a branch of literary studies that discusses literary principles and on the other hand, literary work is a kind of creative writing of complaints in which the emotions and thoughts of the writer are contained.

Literature is sometimes a mirror of daily lives. An author could create his/her literary works by using his/her imaginations of daily lives which will then round into ideas and create a story. As Pradopo in Jabrohim in Rokhmansyah (2010) state that literary works emerge amid the society as the results of authors' imagination as well as reflections of social symptoms around them. The existence of literary works is a part of social life.

Literary works could show any aspects of human lives, from social, economy, up to religious aspect. The writers of a literary work could deliver what they think or imagine freely. They could imagine and write down anything into literary works. In some literary works, social and religious aspects have become a matter because the phenomenon usually happens among people within a society. It is also interesting to introduce religious problems into works because when we talk about religion, we inevitably talk about things

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Fakultas Adab dan Bahasa IAIN Surakarta

we believe either good or bad. Thus, literary works can be seen as the images of people lives which were displayed in the form of written works.

Horace's *Art of Poetry* conveys how to make a good literary work. It says that a good literary work must have a concept of decorum and *utile et dulce* because, basically, literary works are made for entertaining purpose. It is emphasized by Horace (Nurrachman 2014, 84) who state that the aim of a poet is to inform or delight, or to combine them together in what is said as both pleasure and applicability of life.

The concept of decorum is poetic or work license. It means the writer could imagine what they are thinking freely. As Horace (in Nurrachman 2014, 74-75) said: "You may say painters and poets have always had an equal privilege of daring to do anything they wish. This is true. As poets, we claim this license for ourselves, and grant it to others". A good literary work should have the freedom of expression, that is novelty of words, responsibility, suitability, beauty, and affection.

Meanwhile, in the concept of *utile et dulce*, Horace believes that literature should have great value. *utile* means 'usefulness' whereas *dulce* means 'enjoyment'. It means that the end of literary works is to instruct and to delight the readers. Something that gives pleasure or enjoyment means something that can provide a pleasure, peacefulness and entertainment to the readers. Something useful must give benefits and utilities. It is in line with what Effendi said that literature is an enjoyment and idea that is enjoyment in giving something or useful value in life. (Effendi in Hanifah, 2014)

Besides, poem, another form of literary work is novel. According to Kadir and Puluhlawana (2013), *novel* is an imaginative work that tell a complete problem of one or some figures. A novel usually consists of a lot of characters with long and complex characterizations marked by changes in each character's destiny. All novels always have themes that tend to be complex added with several conflicts inside. In addition to the need for an interesting storyline, writing a novel also requires an educational value from which the readers can take the lessons while enjoying the story contained in the novel.

One novel that reflects daily lives and contains a lot of lessons to learn is *Khotbah di Atas Bukit* (*Preach on the Top of the Hill*) which was written by Kuntowijoyo in 1976. Therefore, it is interesting to analyze the concept of decorum, *utile et dulce* and religious aspects in the novel.

Research Method

The researchers conducted this research with a descriptive-qualitative. Important data or information that conform the object of this research were delivered in the form of narrative quotations and examined using Horace's theory on the concept of decorum as what has been previously described. The data source of this research was the novel entitled *Khotbah di Atas Bukit* that was written by Kuntowijoyo. The process of analyzing the data in this study was carried out in three consecutive stages, namely data collection, data assessment, and drawing conclusions in accordance with the underlying theory.

Discussion

The following are the results of analysis on the concept of decorum, *utile et dulce*, and religious aspects in Kuntowijoyo's *Khotbah di atas Bukit* novel.

Novelty of words is a new element in a work which could make the reader sometimes understand the meaning different from what the writer intended. Horace (in Nurrachman, 2014, 76) said: 'As the forest changes its leaves at the decline of the year, among words, the oldest die; and like all things young, the new one grow and flourish.'. Thus, the novelty could be a beauty or wise sentence, for instance, a sentence that makes the reader muse it.

"Kalau caramu begitu, engkau tak akan dapat menikmati apapun dalam hidup."

"Tetapi, cinta itu harus kita agungkan."

"Tetapi, bila jampun telah berhenti berdetak." (Kuntowijoyo 1976, 50)

"If your way so, you won't be able to enjoy anything in your life."

"But, love, we have to worship it."

“But, if the clock has stopped ticking.”)

It is not enough for works to be beautiful, they must be affecting. “It is not enough for poems to be beautiful; they must be affecting, and must lead the heart of the hearer as they will. As people’s faces smile on those who smile, in a similar way, they sympathize with those who weep. If you wish me to weep, you must first feel grief yourself. Only then, O Telephus or Peleus, will your misfortunes affect me. If your words are not appropriate, I shall laugh or go to sleep.” (Horace in Nurrachman, 2014, 77). Suitability is a form of correspondence with reality. A writer must be able to explain what they write, that is the responsibility.

Khotbah Di Atas Bukit is a novel which contains daily life phenomena, for example, how a woman or wife does their job in proper order. It is shown in some sentences in the novel.

Sore hari ia sudah mondar-mandir menanyakan: “Sudah mendidih airnya, sayang?” Sebelumnya ia sudah mengatakan pada Popi bahwa ia tak berani mandi, kecuali kalau dengan air panas. “Ah, laki-laki tua yang rewel,” kata Popi tetapi dengan nada yang menakjubkan riangnya, sampai ia berpikir memang perempuan yang satu ini dilahirkan untuk melayani laki-laki, membahagiakannya.” (Kuntowijoyo 1976, 15)

(In the evening, he walked forward and backward asking: “Have the water boiled, darling?”. Previously, he had told Popi that he did not dare to take a bath except with hot water. “Ah, an annoying old man, “ Popi said, but with an amazing tone of excitement, making him thought that this woman was born to serve a man, to make him happy.)

Suara Popi yang nyaring memanggilnya: “Pap, pap!” Iapun bergegas ke dapur. “Cobalah, rasakan apakah masakan ini cocok bumbunya?” Luar biasa, luar biasa sedapnya! (Kuntowijoyo 1976, 18)

(Popi’s louder voice called him: “Pap, Pap!.” He then hurriedly went to the kitchen. “Try, taste it whether this dish has got appropriate spices?” Great. How great its delicious taste.)

The quotes above show of daily life event on how a woman or wife has the fate to take care of her family or husband.

This novel is telling about they who are looking for nature of life. Barman, one of the character, is someone who looking for peacefulness in his life. As human beings, who have a religion, we will also learn about what is wrong and what is right. We also have a holy book we believe and a role model for us.

Barman mempelajari kejadian yang menimpanya. Ia ingin mentafsirkan hidupnya. Seandainya Humam masih dapat diajak bicara, laki-laki tua sebaya itu pasti akan menuturkan lagi kebijaksanaan-kebijaksanaan. Masihkan engkau suka memancing si duniamu yang baru, Humam? Barman mencoba memahami jalan yang ditempuh oleh Humam. Jalan untuk hidup dan jalan untuk menghentikan hidup itu. Lebih dari buku-buku yang pernah dibacanya: Talmud, Injil, Qur’an, Das Kapital, riwayat orang-orang besar, bintang film; dia mengagumi Humam. Humam dilahirkan untuk hidup dengan caranya sendiri. Alangkah besarnya orang itu, keberanian yang tak mengenal takut. (Kuntowijoyo 1976, 94-95)

(Barman learned the incident that happened to him. He wanted to interpret his life. If only Humam was still be able to talk to, the old man of the same age must tell again about wisdom. Do you still like to fish your new world, Humam? Barman tried to understand the way Humam went through. The way for life and the way for stop the life. More than the books he had already read: Talmud, Bible, Koran, Das Kapital, the biographies of great people, movie star; he admired Humam. Humam

was born to live by his own way. What a great man he was, bravery that knew no fear.)

Religion in literature is an illustration of how the writer conveys his message through the figures. The images of people that is written in his/her literary works are mirrors of daily lives that may occur to the writer. As Lakesmas quotes about the relations between literature and religion below.

Seni dan sastra mengungkapkan masalah dan pengalaman manusia, suka dan dukanya. Khusus pengalaman manusia mengenai adanya Tuhan serta peran Tuhan dalam hidupnya diungkapkan dalam seni dan sastra. Oleh karena itu, seni dan sastra harus diberi tempat yang wajar dan terhormat dalam kehidupan kelompok beragama. (Gaudium et Spes in Veeger in Lakesmas, 2010).

(Art and literature express humans' problems and experiences, their happiness and sadness. Particularly on the experience of humans on God's existence and the role of God in their lives, it is expressed in art and literature. Therefore, art and literature have to be provided with a natural and honorable place within the lives of religious groups.)

As we know especially in Indonesia, Islam is a single religion but there are still some persons who differentiate it into various *mazhab* or schools. They believe that the doctrines they learned are the correct ones. They trust their leaders so that they can better obey their God. This is actually a wrong deed. This phenomenon is depicted in this novel as well.

When Barman meets Humam, he is like having a new friend who has changed to a better person. Therefore, Barman tries to live as Humam, so he can fill his life in peace. However, when Barman continues Humam's perception about life, people assume that Barman is a person who can make them happy. They cannot leave Barman. On the other hand, Barman did not know how to make them happy.

Seorang laki-laki tua menghadang di depan. Nampak dari obor-obor yang menimpa wujudnya. Laki-laki itu menatap lurus pada iringan. Dan ketegangan itu dipecahkan oleh ratapan-ratapan: "Bapak jangan tinggalkan kami!" Ia menuju lurus pada iringan. Barman menghentikan kudanya, persis dimuka laki-laki tua itu. Laki-laki itu mengerang-erang: "Kami gelisah, Bapak!" Tak putusya ia menyentuh kaki Barman: "Bapak, jangan tinggalkan kami!" Orang-orang lain diam dan menyaksikan. (Kuntowijoyo 1976, 120-121)

(An old man was blocking ahead. He could be seen from the lights of torches that fell upon him. The man stared to the row straightly. And the tension was broken by the laments: "Sir, please, don't leave us!". He went to the row straightly. Barman stopped his horse right in the front of the old man. The old man groaned: "We're very nervous, Sir!". Continuously he touched Barman's leg: "Sir, please, don't leave us!". The others kept silent and were watching.)

"Jangan pergi, ya Bapak," kata seorang.

"Itu tak mungkin, nak," kata Barman.

"Kami cinta padamu, Bapak."

"Tanpa engkau Bapak, kami sendirian."

"Kami membutuhkanmu."

"Tidak dapat lagi kita dipisahkan." (Kuntowijoyo 1976, 121)

("Don't go away, Sir," someone said.

"That's impossible, Son," Barman said.

"We love you, Sir."

"Without you, Sir, we're alone."

"We need you".

"We could never be departed.")

It is actually even bothering Barman. What Barman does and what he says becomes a good example or a good speech. Like in the following quotes.

Selebihnya, orang-orang. Mereka sedang melemparkan tanggung jawab hidupnya padaku. Mereka berusaha melepaskan diri dari beban hidup dan melemparkannya kepadaku. Mengapa bukan kepada para nabi? (Kuntowijoyo 1976, 129)

(The rest are the people. They are just throwing their responsibilities of their lives to me. They attempt to release themselves from life burden and throw it to me. Why not to the prophets?)

Orang-orang di sekitar berubah sebagai kerumunan yang mengasingkannya. Ia merasa sendirian. Mereka membiarkannya sendiri. Dan masih juga ia heran, mengapa ia harus berada di sini. Dan orang-orang itu! Mereka melemparkan tanggung jawab kepadanya. Mereka adalah penyiksa-penyiksanya! Ia merasa terdesak. Ia teringat kepada Popi. Ia teringat kepada Humam. Ia teringat pada hidupnya, sekilas.” (Kuntowijoyo 1976, 142)

(The people around turned into a crowd which isolate him. He felt lonely. They let him alone. And he was still wondering why he must be here. And the people! They threw their responsibilities to him. They are his torturers! He felt under pressure. He thought of Popi. He thought of Humam. He thought of his life, at a glance.)

“Hidup ini tak berharga untuk dilanjutkan!”

Kalimat itu diucapkan dengan hampir menjerit. Sebuah teriakan laki-laki tua yang serak dan menyayat. Orang-orang terpukau. Mereka mengulang kalimat Barman, tercengang-cengang. Hidup ini tak berharga untuk dilanjutkan! Mereka hening, seperti kabut itu juga. Pikiran-pikiran mereka yang keras. Tidak seorangpun berisik. Mereka menantikan sesuatu. (Kuntowijoyo 1976, 146)

(“This life is not valuable to be continued!”

This sentence was spoken in nearly shouting. A shout of an old man with hoarse and heratbreaking voice. People were amazed. They repeated Barman's sentence, surprisingly. This life is invaluable to be continued! They were silent, like the mist at that time. Their thought were hard. Nobody made a noise. They were waiting for something.)

If we connect it with real life, this is a human error. They believe too much in something or someone that they think is right when there is only God that they should worship and great-glorify. When they believe in something, they would think to follow their leader but there is the another one who think differently. It can be seen from the following sentences when Pak Jaga follows what Barman's said and the other ones prefer to look for a new life.

Orang-orang berlari. Laki-laki itu menunjuk ke suatu arah. Dan mata mereka, menantang silau matahari, mengikuti arah itu. Sebuah sungai yang berkilauan airnya. Sungai gunung yang deras berbatu. Sesosok tubuh bergelimpang di batu-batu dan air.

“Pak Jaga! Pak Jaga!” (Kuntowijoyo 1976, 159)

(People ran away. The man pointed to a direction. And their eyes, challenging the sunlight, followed the direction. A river with glowing water. Mountain river with heavy stream between rocks. A man's body was lying amid rocks and waterflow.

“Mr. Jaga! Mr. Jaga!”

Ketika pada sore hari pasar itu sudah sepi, pintu kantor terbuka, menampakkan wajah kuyu tukang sapu. Mata cekung, jidat berkerut dan cahaya yang meredup. Ia keluar dari kantor, menuju ke sebuah truk yang segera berangkat dan kabur. Ia lari, mengharap tak seorangpun akan mengenal lagi. Keluar dari pasar, menceburkan diri ke dalam hidup yang lebih besar, tanpa nama lagi: “Inilah kematianku sebelum habis hidupku,” katanya pada kenek truk. Kenek

membiarkan dia menumpang. KeneK menanyakan kepadanya ke mana dia hendak pergi, dan tukang sapu mengatakan: "Ke hidup yang lebih luas!" (Kuntowijoyo 1976, 164)

(In the evening, when the traditional market has been over, the office door was opened, showing a tired face of the cleaning servant. Sore eyes, wrinkled forehead and dimming light. He got out from the office and went to a truck which would soon depart and ran away. He ran quickly, hoping that noone knew him any more. Going out from the traditional market, sinking himself to a bigger life without a name: "This is my death before the end of my life," he said to the truck driver assistant. The driver assistant gave him a lift. The assistant asked him where he wanted to go, and the cleaning servant said: "To a larger life!")

From some explanations above we can conclude that human life is a metaphor for literary works. Whatever told in literary works, it must have aspects that are related to daily lives. Its contents can be a picture of the people themselves with some moral messages that we can take from either good or bad.

Conclusion

The novel entitled *Khotbah di Atas Bukit* depicts modern human life in the midst of a hedonic materialistic frenzy. Life is immediately opposing to the peace of the soul in solitude. This novel is considered as a representation of philosophical ideas and sufism. In this novel, Kuntowijoyo, as the author, confronts two poles: material and spiritual, physical and inner world, city and village, hustle and bustle in the time and culture of modern human life. Javanese culture and Islamic teachings has become the texture of the whole fabric of events and characters in the novel.

We can get something to learn and delight from many things that we can apply in our lives. As what Horace (in Nurrachman, 2014: 84) says, "The aim of the poet is to inform or delight, or to combine together in both pleasure and applicability life.". the concepts ad the freedom of expressions narrated in the novel are connected to our daily lives.

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