THE AESTHETICS, RELIGIOSITY, AND RESPONSE OF THE READERS OF *GEGURITAN SUCITA*

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ABSTRACT

The object of this research is the text of *Geguritan Sucita* having total verses of 1,877. The problem observed is that the structure, esthetic rule applied and source of text transformation into GS as religion literature. The main objective of this research is to answer the three problems concerned. In addition, it has the objective to preserve and develop *geguritan* literature. The benefit can be as one of sources of knowledge in literary science, especially concerning *geguritan* literature; as the consideration in making policy related to religion and Balinese culture; and also as reading material, especially for readers of *geguritan* literature.

The theory applied in reviewing the three problems is structural, semiotic, intertext, *rasa* (mode) and literature reception. The data source obtained by conducting literature study, observation and interview. The data is the analyzed from literature and religion point of view. The research novelties are as follows :

GS is *gita puja* of Ida Ketut Jlantik (1905-1961) which is offered to God Almighty. As worshipped song, GS is *sekar*. The materials are quoted from classical works of prior Hindu which is then arranged in accordance with idealism of writers *kawi-wiku* by considering rule of *kāvya*.

GS is established using Balinese language Kepara enriched with vocabularies of Old Javanese so it has Hindu esthetic. Formal structure of GS is established according to *geguritan : padalingsa* matrix. The text consists of 1,877 rhythm, 11 rhyme and 57 melodies. Sinom rhythm as the idol one to lead other rhythm in order to *sānta rasa*. Verses of GS can be grouped into two parts: 4 rhythm *manggala* and) 1,873 narrative rhythm. Totally, formal structure of GS fulfills *alamkara* principle. the text has melody and euphony religious melody.

Narrative structure GS is established following norm of *tattwa purarbhāwa* 'reborn cycle', in addition it is the leader of rhythm as well as function as epilog. In term of contemplative reading level *bhakti yoga, manggala* is finally known as the center text of GS.GS narration is developed according to *aguron-guron* rule 'having the teacher from spiritual and *nyastra* tradition. From matrix *aguron-guron*, it is proposed two plots in paradox one: *kāma* and *tirtayatra*. Plot source of *kāma* is narrated by the existence of Sang Sucita. On the other hand, plot source of *tirtayatra* is narrated by the existence of Sang Subudi. *Kāma* (desire) and

ahangkara (ego) is the the problem source that characters of GS experience moral dilemma. Its message, if someone wish to succeed in reaching life objective, the two obstacles must firstly be defeated through learning process of *mulat sarira* by *yoga* : *bhakti-karma-jnana-* and *yoga.* After completion of narrating plot source of *tirtayatra*, it is also narrated *kāma* which is developed into *ahangkara*. For this reason, it is presented bad figure I Pataka to spread disaster which is in contrast with the common rule of *geguritan* literature. GS narration can be understood as reading model according to narrative structure rule of *kāvya*. In every part of structure called *sandhi* is expressed *rasa*. There are nine *rasa* that can be enjoyed in GS. The nine *rasa* is inter-related and function collectively to strength the main *rasa* of GS, namely *sānta rasa*.

Discourse of GS is established structurally like a diamond necklace: *acara-susila-tatwa-yoga* by narrating religious concept of syncretism idea of *Siwa-Buddha*. The philosophic thought is the three big schools of Hindu: *dwaita-wisisthādwaita-adwaita.* The source text is having a discourse of declarative-imperative objective. The *hypogram* is much read in term of searching and then to bee expanded. It can finally be said that GS is a literature of Hindu that fulfills the requisite of mah*ākāvya* in the domain of *Sekar Alit bali*.

Key words: **geguritan, *religious literature, kàvya, yoga, sekar, aguron-guron, kàma, tirtayatra,* and *rasa*.**

1. Introduction

        Geguritan Sucita (GS) (*Sucita* Hymn) composed by Ida Ketut Jlantik (1905-1961) is a alive work as it has nobleness characteristics and thus it is a candle of life for the readers. It proves from positive appreciation from readers toward GS text and also for the composer. It is, however, the nobleness characteristics intended has not been studied deeply yet. In contrast, if reviewed from any literary aspect and religion, there are a number of main problems as follows :

(1) Philology problem : GS is a work where its rhyme develops from 1218 verses (in 1961 published by Balimas) - 1877 verses (1982 published by Kayumas and Bali Post) in different headings. Is this due to the creative response from its readers ?

(2) Expressive problem : no clear existence of composer and the background of creative process.

(3) Objective problem : unconventional of formal structure and narrative structure and full of vacant rooms so it causes various of responses from its readers.

(4) Inter-textual problem : various hypogram text of GS is not clearly read.

(5) Reception problem : what aesthetic norms and how they are applied so GS succeeds to be favourite reading for its readers ?

(6) Religious problem : if reviewed from certain perspective, the discourse of mixed school principles : *Siwa* and *Buddha* can cause social-religious conflict.

        From the six problems identified above, there are three main problems reviewed in this research as follows : (1) How is the formal structure and narrative structure of GS ?, (2) What is the ideal of esthetic norm and how it is applied by Jlantik in changing GS ?, (3) How is the source text is transformed again in GS as religious literature ?

        This research is ideally hoped to understand the specific expression and nobleness perspective containing in old Balinese literature of *geguritan* style: (1) its special structure; (2) esthetic norm applied by the writer; (3) the way of writer to transform the prior text, (4) various taste or meaning listed in it, and (5) the

effect top readers of Balinese traditional literature. After understanding the special expression and the great view of it, this research also aims to preserve, develop and publish *geguritan* literature.

For the sake of implementing the above objectives, it is necessary to conduct a research concentration based on the formula of problems proposed to understand : (1) formal structure and narrative of Gs; (2) esthetic norm which is the ideal and implemented by Jlantik in composition of GS; (3) network of literature text and Hindu represented in GS.

The comprehensive answer of these problems is expected to be beneficial for : the development of literature science; enhancing treasure of literary library; as guidance and consideration for the researcher and religious motivator and Hindu literature, especially in Bali; and as appreciation item or reading for the fun of *sekar alit* (short rhyme)

2. Literature Review, Concept and Theoretical Basis

So far, it is obtained a number of writings that make GS as a discussion object. The writing intended is in term of letters transfer, and translation, description of structure and functional review and cultural review in GS: Budharta (1980), Nuarca et al, (1984/1985), Puspawati (1985), Purna et al, (1991/1992), Budiasa et al (1997) and Yasa (1999). From the works of this writings, it is known that the discussion tends to be partial and intrinsic, even extrinsic aspect of GS also determines literary value of GS.

There are five theories applied to review GS, namely :(1) Structural theory to review structure of GS; (2) Semiotic theory to review symbolic discourses in GS; (3) Intertext theory to review *hypogram* of GS; (4) *rasa* theory to analyze rasa and dominant rasa in GS; and (5) reception theory of literature to review the response of GS readers.

3. Research Method

This research is a qualitative one. The main focus is to review the GS text. To find a maximum output, there are four approaches applied in integrated one: objective-mimetic-expressive-pragmatic.

There are two kinds of data source: (1) Primary data source is GS text; (2). Secondary data source in term of books and interview output where the text is relevant to this research. The data is collected through library study, observation and interview with a number of informants who are considered understanding GS. The researcher is the key instrument. In the meanwhile data analysis is conducted using *heutistic* method namely 'an analysis based on language competence', *hermeneutic* 'an analysis based on literary and culture competences. The analysis outputs are presented in descriptive one.

4. Aesthetic Understanding of Geguritan Sucita:

Through literature study, it is known that GS is a developing works. It means the GS text has additional for total verses, *pupuh* and melody from the first publication in 1960s to next publication in 1980s. *Pupuh* is initially at 37 develops into 57 *pupuh*; melody from 10 to be 11; and verses from 1,217 (Balimas publication in 1961) into 1,877 verses (Kayumas publication in 1982). The title is also different: *Geguritan Sucita, Geguritan Sucita/Subudi* and *Geguritan Sucita Muah Suvudhi*. It is also known that the existence of GS spread widely in society which is sufficiently determined by creative readers: I Ketut Repet and I Putu Astra Lokika. In addition, it is also known that a number of literary text and religion of other Jlantik's work. Those which are published instead of GS, namely *Aji Sangkya, Geguritan Lokika* and *Satwa Men Tingkes*. In the meanwhile those which are not published are *Gurindam Gonika*, a text of radio broadcasting entitles *Terjemahan Wrēhaspati Tattwa, Terjemahan Saracamuscaya* and *Bebasan Bhᵢsma Parwa*. It is also similar to Repet's works. Those which are published are *Geguritan Sarascamuscaya* and *geguritan Nitisastra*. While those which have not published yet are *Geguritan Puputan Margarana* or *Geguritan Yudeng Margarana* and *Geguritan Darma Pada*.

GS as *gita puja*. GS is *gita puja* of Ida Ketut Jlantik (1905-1961) offered to God Almighty through entertainment, education and suggestion to society readers. As worship song, GS is *sekar* 'flowers offering in wisdom language' in *Kepara* Balinese language enriched by Old Javanese language, thus at certain rhyme has archaic image.

The structure of GS is modified according to *kāvya* principle, namely a principle of Indian literature that has be implemented in Java during Hindu period (9-15 century) as the guidance in writing *kakawin* and *kidung*. Jlantik seems to compose using emanation principle: sustainable spirit in shape modification. For Jlantik, the works of *kawi* (Old Javanese) is a reference ones, both in term of formation and content. Through this inspiration, Jlantik then works in *kawi-wiku* idealism. He quotes and composes the esthetic-religious idea obtained from his meditation in deeply learning about the above Hindu literature. It is then creatively listed in pattern of Balinese traditional literature: *sekar alit* which is popular in 1950s. For this reason, the principle of *kāvya* is a motivated esthetic guidance in establishing formal structure and narrative of GS.

The creative principle of Jlantik is a pray and work according to *bhakti-karma-jnana-yoga* having the meaning that work and the output of work are dedicated for society happiness in sincere one. For him, his works are *'sekar'* 'flower of offering'. So that is why, the works must be composed of selected wisdom flowers in order to be *lengut kaput melah* 'beauty within kindness'. As presented in such a way, Jlantik hopes the readers can have *rasa anyar* 'a new emotion from old idea' that make their life bright.

In idealism above, formal structure of GS is established to fill the pattern of *sekar alit: padalingsa*. *Sinom* is the favourite *tembang* having its objective that the rhyme of GS supports the spirit of what being transformed. The election of rhyme content follows *kakawin* structure; *manggala*-corpus-epilog to be constructed of *bhāwacakra* 'circle' pattern: rhymes of GS as of like a necklace of *sanwacana* 'wise discourse' to be composes in such a way according to *alamkara* 'stylistic' so the rhyme and rhythm have euphony religious.

In the meanwhile the narrative structure of GS is composed on deductive idea in narrative unit pattern of *sandhi*. For this narration, it relates *rasa* that can be enjoyed by concentrating attention to relation of *vibhāva* 'mood, background and emotion' - *anubhāva* 'figure expression and discourse' - *vybhicaribhāva* 'a rising emotion due to enjoying the relationship between *vibhāva* and *anubhāva*'.

For the sake of *sandhi*, *aguron-guron* system is selected as text matrix by developing the plot seed of *kāma* 'desire' and *tirtayatra* 'holy trip'. Good *Kāma* is symbolized to be the main figure in story under the name of Sang Sucita. While *tirtayatra* plot having *dharma* discourse is personalized as the main figure under the name of Sang Subudi. The idea of Jlantik that good emotion and wise intellectual, if it is synergized, can cause people having *karuna* 'feeling of pity' and *moksa* 'happiness'. *Moksa* is the ultimate peak obtained by *jenek* attitude 'silence in *yoga* definition'.

In contrast, bad *kāma* appears to be *ahangkara* 'anger emotion'. These characters are symbolized as antagonist characters under the name of *I Pataka* 'the source of misfortune' as he has a friend of *I Durbudi* "bad thinking'. Based on principle of *karma*, the bad action has the effect to *punarbhawa* 'people are trapped in repeated suffer'. So that is why, Jlantik suggests to GS readers to follow their idol character, Sucita-Subudi. Having good attitude within idea and thought, the people are believed to be able to overcome suffer and they can reach their wise life.

Matrix *aguron-guron* shows at least: (1) a conducive learning site, (2) sustainable learning time, (3) selected teachers-students, (4) a contextual learning system having religious view: theory-practice and (5) learning objective: prosperity-happiness. Under this understanding, it is known that Jlantik keeps on maintaining learning model in *asrama* system or *upanisad* 'sit close by to teachers': (a) *asrama* which is friendly to environment and ideal to contemplative; (b) everlasting learning time, namely reaching the ideal life objective: *brahmacari-grehasta-wanaprasha',* 'young period-marriage period-old period'; (c) teachers is *bhisuka* or *sanysin* 'holy persons', namely people that have religious experience so it can be the center of wisdom'; (d) respected student; (e) a

systemic teaching material: *acara-susila-tatwa-yoga*' 'ritual-ethic-theology-contemplative' adding with other sciences; (f) the literature *sāstrāgama* 'holy book of Hindu'; (g) its learning theory: *mulat sarira* 'self introspection'; (h) its learning method : *pratyaksa-anumana-agama pramana* 'proving through empiric-logic-God's word analysis'; (i) its practice according to *desa-kala-patra* 'place-situation-condition under the religion principle; and (j) learning objective which is *catur purusārtha*: *dharma-artha-kāma-moksa* 'the four main objective of life, namely having good moral and knowledge, obtaining wealth, having life enjoyment and having happiness, freedom emotion from material binding'.

Structure pattern and wise discourses arranged into GS is really coming from literary text and selected Hindu text, especially from old Javanese period. The clear text of reading such as from script or book : *Saracamuscaya, Bhagawadgǐta, Bhuwanakosa, Jnāna Siddhānta, Wrhaspati Tattwa, Tattwa Jnānan, Aji Sangkya, Sang Hyang Kamahāyanikan, Yoga Sūtra, Kakawin Arjuna Wiwāha, Kakawin Rāmāyana Niti Sāstra, Kakawin Bharata Yuddha, Kakawin Sutasoma, Kakawin Siwarātri Kalpa, Kakawin Dharma Sūnya, Dammapada, Surya Sewana, Agastya Parwa, Adi Parwa, Wana Parwa,* and *Aguron-aguron.* The selected texts are discussed again according to special style having declarative-imperative objective. The hypogram text is much read in term of main material that has been expanded.

For member of Santi Candra Kirana Tabanan and Dharma Gita Banjar, Singaraja, GS is a favorite reading. Most of its text considered as *surya jnāna* "life enlightenment'. By reading GS, both collectively in tradition of *mabebasan* and in their own interest male them happy as well as suggesting and teaching to be *sanwacana* 'wisdom discourses' available in GS as the reference to motivate them in learning song, Balinese language, culture, and Hindu religion. Some certain parts are learnt by heart, discussed, and understood its meaning, both for self reflection, for worshipped song, for material of topeng, arja dances, dalang, *dharma wacana* 'religion enlightenment' and the source of inspiration in writing literary work and religion. Even certain part of GS is produced in term of tape recorder cassette.

5. Conclusion

From above description, it is known that GS is Hindu literature that fulfills the requisite of *mahākāvya* in the domain of *sekar alit*. It is said like this as GS verses succeed to entertain, teaching and suggest its readers with its estethic-religious of Old Javanese called *kalangwan* : (1) formal structure according to *alamkara* principle; (2) specific narrative structure fulfills *sandhii* principle having the pattern of *bhāwacakra*; (3) having the content of *Siwa-Buddhaism* in a deep and wide one; (4) from the form and content of *lengut kaput melah* "beauty in goodness', that is the readers enjoy any *rasa* especially *sānta rasa* 'peaceful situation'; (5) so that is why, GS is the favourite reading functioning as Hindu literature for its readers.

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