

The Roles of Publishing Industries in Joining Indonesian Literatures into the World Literary Citizen

by Sugiarti Sugiarti

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The Roles of Publishing Industries in Joining Indonesian Literatures into the World Literary Citizen

Sugiarti

University of Muhammadiyah Malang, Jl. Raya Tlogomas 246 Malang Indonesia

Email: sugiarti_umm@yahoo.co.id

Abstract

The development of technology and information results in a significant impact on the existence of Indonesian literature. This also happens with the relationship between authors and publishing industries that plays an important role in raising literary works. In this case the publishing industries will select literary works with a good quality and energy, so that the works are suitable for being read by a wide community, including being able to be accessed by the world community. The publishing companies are always trying to make the published works accepted by the readers and well sold. There are many Indonesian literary works (novels) published in various foreign languages. This shows that Indonesian novels have been succeeding in creating certain readers in the world. Other literary works also give deep insights and mental experiences the readers feel. Moreover, literary works may be able to give new experiences that might not be felt by readers. It is these experiences that may enrich a mental treasure for the readers to develop empathic and sympathetic power, critical attitudes, and sensitivity to social conditions. In this case literary works prove to the world that they may influence and change mind set and also people's attitudes into good reading citizens. Their Sensitivity to a taste will be well sharpened if they are able to comprehend the works deeply. Therefore, the function of publishing companies, besides economic aspect, may also results in a value of habit for the community to sharpen their mental aspect after reading the literary works.

Keywords: literary publishing industries, creative process, mental richness, economic function

1. Introduction

Literary works possess a great power to express anything dealing with human life and its dynamics. It cannot be separated from space and time as the representation of a cultural and social system in the society. As a result, it has a coherent and integrated structure on the relation among human beings and the nature and its time. To be able to produce a literary works such as novels is inseparable from the existence of the authors (Sugiarti, 2009). Authors as the producers of literary works also cannot be separated from the life reality. Uniqueness in the way of expressing ideas and the style of narration characterizes specific techniques so that they may produce an insight of new aesthetic. The style built is the meaning selected from events and characters. The story ties among the characters showing characteristics and events and characters. The freedom of the characters and the author is equivalent in finding relevant aesthetic spaces (Sugiarti, 2009).

Works produced by authors skillful in framing the stories make readers, cultural observers, and experts in literary works in Indonesia know the authors. Literary works with good quality will become the targets of publishing companies. Therefore, the companies play important roles in selecting any works suitable to be published.

Sugiarti's studies (2010) on Ayu Utami's *Saman*, Dhenar Maesa Ayu's *Nayla* and Dewi's *Petir* have shown a good development. Since 1998, for example Novel *Saman* has been published in the third year and the 27th edition with the number of 50,000 copies (personal communication with the author on July 26, 2008 and information from the *Kepustakaan Populer Gramedia (KPG)*). Novel *Nayla* published in 2005 by Gramedia Pustaka Utama has been reprinted for the fourth. Novel *Pupernova* by Petir was published in 2005 and has been printed for 40,000 ex (Perspective Baru, 2006, Ed 530). On the basis of the data, it can be stated that the three novels have become *best seller*.

Viewed from the literary publication, the three novels have possessed a real readers community of literary works. The readers are from various professions, such as senior high school students, University students, lecturers, cultural observers, or other literary observers. This fact is separated from the complexity of the lives the characters should experience. Sensitivity and insights of female authors have characterised the style and uniqueness of expressions compared with previous authors.

It cannot be denied that publishing industries of literary works economically have calculated that the novels may be repeatedly printed with good prospect. The readers have enjoyed and paid an adequate attention to them, which can be proved from their sales. The role of publishers as the patron really determines the existence of literary works. From the prediction, if a literary work has a good prospect in the market, it will be printed in a large number of copies (Endraswara, 2003).

Then, in this case, publishers function as *promoters* for the sake of commercial values. This opinion is supported

by Pambudi (1981) that publishing means publishing, expressing words and pictures created by creative minds, then edited, if necessary, then copied by printing companies in order to be able to be enjoyed by the public. So that publishers will try hard to make the works they publish be warmly welcome by the readers and be best sellers. Market segmentation, that may determine one's involvement on the basis of prerequisite the market determines for market interest is a new power that influences the life order (Abdullah, 2008).

On the other hand, literary works become good commodities adequate to be marketed to public so that they will really be familiar with them. Since the beginning, a published literary work is hopefully accepted by readers/public, so that the existence of the work may be able to give some deep mental insights and experiences for the readers/public.

Besides the three authors above, Andrea Herrata, Ahmad Tohari, NH Dini really contribute to the thoughts in the history of Indonesian literatures contextually since there are authors with monumental works who are really well accepted in the development of publishing companies of literary works in Indonesia. Their sophistication in framing a story causes them to get attention from the readers, literary and cultural observers in Indonesia.

The following subsections will present anything dealing with the energy of literary works, the roles of publishing industries, and Indonesian literature as the world literary citizen. The three contribute to the existence of literature as an economic string and give some insights on the perspective of readers either directly or indirectly.

2. The Energy of Literary Works

Basically, literary arts build a world through words since words possess energy. It is through this energy a certain image of the world as a new world is created. In KBBI (1995), it is stated that energy is a power that may be used to do various processes of activities: to be a part of or not to be tied to a matter. In the Contemporary KBI (1999) it is mentioned that energy is a power. Energy in this present study means a power in thematic aspects and in verbal expressions presented by authors through literary works (novels) so that they are able to evoke readers to enjoy them. The energy of literary works is a part inseparable from the people, and the works possess a positive energy functioning to motivate as well as to anticipate various tendencies. Sociohistorical condition shows that it is through the nature of literary invention that literary works possess capabilities in evoking the readers. First, through a medium of language, literary works may show their aesthetic quality and also document literary aspects. Second, through messages and orders literary works may disseminate and maintain cultural aspects (Ratna, 2005).

Female authors, like Ayu Utama may be paid attention through the building of cultural stigmas placed upon the position and roles of women. Moreover, literary works may represent buried desires of women in order to make rebellion. Djenaer Maesa Ayu sees the side of problems of sex to express improper behaviors to women person by person so that there always persons who become the victims. Intrinsically, the way an author present a story is always supported by a building of a flowing, smooth, lively and smart narration, meanwhile Dewi Lestari offers a new mainstream in the map of Indonesian novel by taking a scientific description as an integral part of the story. And, the presentation of the story is enriched by a number of jumps of thoughts associated with metaphores, analogies, other figures of speech packaged in fresh and creative sentences (Sugiarti, 2010).

It is in this side that language has a power to regulate anything dealing with an author's creativity. The accumulation of the power is unlimited since this power is abstract that explains the relationship among human beings (Anderson, 1990). Therefore, it can be stated that authors have a power in using and choosing languages in accordance with their ideas to be convey through literary works.

Thus, the energy of literary works is a collective energy or creativity of which its existence is important to support the messages the authors convey in order to realize the literary information to the readers. It is not astonishing if the presence of literary works as the authors' creative and imaginative process becomes something important for human life. On the other hand, human language has a power to explain. But, according to van Peursen, it does not mean that knowledge and meaning of what has happened has been given before. Merely referring to an event and its various realization, words obtain their meanings. This meaning has not exist before the word is used the meaning is not given *a priori*, but gains a form through the use of the word (Peursen, 1990). Words potentially have power to form meaning so that they are able to create their worn energy. It also happens to the use of words in literary works that may make readers investigate meanings deeply. Literary works possess uniqueness of aesthetic experiences. Wellek (1990) states that the unique characteristic of the artistic quality of a work can only be immediately intuited, and though it can be inhibited and denoted, it cannot be defined or event described.

The energy of literary works may be maximumly made use of if the works are returned to the place in which they are born, used and positively respected. Whereas, the works cannot be said to be artistic works, even great works, if they will not be useful that they are not respected by the society, or the people cannot make use of them (Ratna, 2005).

The description above is very basic, remembering that literary works are deliberately created by the authors to be

able to be read and enjoyed by the people. Through the imaginative and creative natures, literary works may bring readers to comprehend the society more fully. The society may be shown something through the human relation in the form of the characters's interaction and their wishes for something. The neglected potential of the society is something that can be seen namely norms, conventions, codes, backgrounds, places, people, institutions, but it is merely a part of manifestations in a novel where the role of the author in doing their jobs determines. How the writer uses society is dependent on two relationships, namely characters and roles they play to develop the performance (Langland, 1984).

In line with its nature, the contribution of literary works is to build spiritual aspects, to raise stagnant energy so that all components of the people may take part. The main role of literary works is to order as well as to empower the spiritual aspects by showing ethical and aesthetical quality and also content and form, facilities and messages (Ratna, 2005).

Besides, the roles of literary works are also supported by the spirit of the authors' experimentation in the form of various styles of telling and also proposal for renewal in the form of unique styles of expressions (Mahayana, 2007). As a result, it should be realized that the energy of literary works the authors have presented may really give certain powers for the readers. And it cannot be denied that publishing companies will be interested in publishing them, regardless of the writers. Of course, the companies will think whether the works will really interest the people. If it seems that the works will be best-selling, they will be printed in thousands of copies.

3. The Roles of Publishing Industries of Literary Works

Budianta, in his inaugural speech as professor in the University of Indonesia held together with activities done by The Department of Architecture of Institute of Technology Bandung in 2006 has discussed about theoretical and practical problems resulted from the crossing between economic and cultural factors. The main focus of the economic factor activated by cultural industries such as modes, films, television, theater, music, dance, fine arts, design, advertisement, publication, multimedia and technology significantly contributes to local economy, community life, and space formation in urban areas.

The role of media, in many cases, is one of very important strengths that participates the development and formation of recent Indonesian literatures. Damono (1984) once discussed the roles of press in the colonial era on the entertaining stories as low Malay literature the Chinese or indigenous authors created. Then, there were publishing companies that started being brave to publish some poems considered to be popular. This seems that publishing industries and press play a very important role in communicating literatures and the public.

High potential men of letters often face hindrances and do not have any time to make a communication with the public adequately due to problems of publication. Besides, publishing and printing companies have a meaningful power to develop literatures. Therefore, in a service program of the publishing companies to make people familiar with literary works, the men of letters/authors are given some incentives by giving low prices to the readers. Men of letters should compensate them by creating good-quality literary works. Without such supporting aspects, an ideal to have a maturely-literate life is impossible to be reached (Suyitno, 1986).

Although it is realized that the development of publishing industries at present is oriented into economic interest, its existence, however, still shows a great importance to develop literary works in Indonesia. In fact, the works may be enjoyed by the public if they have been printed by publishers. Therefore, it can be stated that there are some close interrelations between literary works and publishing industries in order to fulfill the readers' needs. Literary socio-industries have done their functions as a mediator between the publishing companies and the readers in the form of distribution and marketing.

Publishers will try as hard as possible to gain profit so that their products can be accepted by the public. Publishers as the capitalist cultural product will publish the works as they want so that the works will have a good market. Then according to Escarpit (2005), in the publication a publisher makes, it means that the author has given his work to another person (the publisher) and the work becomes autonomus and free as a result of creation. In other words, the work lives its life among the public (readers). For example, in a painting exhibition, the painter cannot add any new etches using his brush anymore. He should monitor and state his work by letting it sold in the exhibition.

Modern publishers will try to act to the author under the name of the public and to the public under the name of the author. In other words, the matter is that how the publisher gets the public and the author in accordance with its size. Ideally, a publisher may find an author *that is willing to make a cooperation with it sustainably*. Usually such a cooperation will end. But, if the selling power of an author is high, the publisher will ask the author to write and write, due to the lack of risk. So, the author will make a long term contract with the publisher and the author will become a "collection" of the publisher and a representation of collectivity and will give tones and styles to the publishing company (Escarpit, 2005). Then, Andriese (1993) states that although it is very ideal, a publishing company naturally is a company oriented into profit. Therefore, the publisher will try to get profit from the capital it has invested in publishing a work. Naturally, the publisher will always look for some works

with good selling and with wide audience.

The relationship between writers and readers is often influenced by a patron. The patron consists of publishers or rulers. The patron is the writer's patronage that may maintain the life and develop it. According to Laurenson and Swingewood (1971), there are three types of literary patronages namely old, new, and indirect patronages. In the old patronage, patron and men of letters are identified to have a very strong personal relationship. Even, men of letters often stay in the house of the patron. In a new patronage, the relationship between the patron and the man of letter is looser. As a result, it is not impossible if a man of letter often changes his patron, depending on which patron that gives him benefit either materially or spiritually. Meanwhile, an indirect patronage is the one that merely functions as a mediator between a man of letter and the public.

Literary marketing often gives its devotion to the interest of the enjoyers. Goldman (1977) describes something dealing with literary production and marketing that it should be able to reveal the market and use values. The market value will always be influenced by human relation to the literary works as commodities. This relation is really influenced by the concrete quality of the object (read: literary work). Meanwhile, the use value is the sale of the literary text related to the creator's and readers' needs. The relationship between the two is often exchanged with money, so that the creator gets material benefit and the reader, material and spiritual ones.

Each person reads a literary work seriously, meaning that in his mind a process of fully comprehending a sets of rules producing certain meanings will happen. Using his insights and appreciation capabilities, he will reach a condition of feeling and catching something not only explicitly but also implicitly in the work. But, any benefit a reader of a literary work gets, it is clear that reading a published literary work is the right of every person.

Pangestu (2008) suggests that the subsector of publishing and printing is in an interrelated a cycle among intellectuals, government and businessmen. The intellectuals are expected to redefine the Curriculum at the Level of Educationan Uni by adding composition subject and changing oral culture into writing one in the curriculum. Then publishers may (1) hold trainings on writing, editing, and the like; (2) be brave to publish creative books; and (3) take a certain demeanor on the tendency to make a digital publication. And writers may (1) hold trainings on writing, editing, and soon; and (2) improve their professional attitudes and totality. The government, businessmen, and intellectuals may (1) hold writing competitions; (2) make more exhibitions of high-quality and cheap books; (3) participate in exhibitions at international level; (4) increase the number of libraries and (5) hold campaigns on reading hobbies.

Indonesian literature as a World Literary Work citizen is a mode of cultural production that shows changing social practices. In it, literature represents social and cultural values of certain groups, instead of universal truth of human characteristics and merely is one of forms of material expressions of human experiences (Sugiarti, 2009). Any changes in literature is not as a form of the writer's intelligence, but more as a form of changes in economic, political, social and cultural conditions. The implication is that the analysis of literary works should not be focused on the writer, but on specific cultural conditions that produce and comprehend fully the works (Rakhman, 2003).

Indonesian literature has developed into various parts of the world. This shows that Indonesian literature is accepted in other countries due to its quality. Lontar foundation of which the head is John McIlgyn, the first scholar of Indonesian literature from America, has made a program of Modern Library of Indonesia. There are 10 literary works that have been translated into English and that can be bought in bookstores, among others: *Salah Asuhan* by Abdul Muis; *Belenggu* by Armijn Pane; *Kejatuhan dan Hati* by S Rukiah; *Marah dan Bande* by Hanna Rambe, *Dan Perng pun Usai* by Ismail Marahimin; *Ziarah* by Iwan Simatupang; *Siti Nurbaya* by Marah Rusli; *Telegram* by Putu Wijaya; *Supernova: Ksatria, Putri dan Bintang Jatuh* by Dewi Lestari (2011)

Moreover, *Ubud Writer and Reader Festival (UWRF)* held in Denpasar, Bali that is followed by foreign men of letters, writers and cultural observers may be used as a medium for introducing Indonesian literature to International society. At present, Besides works that have been developed by the Lontar foundation, Indonesian works (novels) that have developed in other countries are seen as an effort of the publishing companies to translate them into various foreign languages, for examples the works of Andrea Hirrata, Ahmad Tohari, Nh. Dini, Ayu Utami, Djenar Maesa Ayu, Budi Darma, Hary Aveling and so on. They have shown that Indonesian literature may be enjoyed by readers in foreign countries.

Now contextual literature has appeared. It is a literature that does not recognize literary values. The literary values is not tied by time and place. The values are always growing and changing all the time. The values are different from place to place, time to time, human groups to human groups (ethnic groups, religions, social strates and the like). By merely recognizing this value relativity, our literatur may develop in its real world, instead of its idealized world (Heriyanto, 1985).

In fact, young men of letters start being brave to create literary works that are based on social facts they experience daily by using daily language. Creativity to show uniqueness in literature may produce specific literary works. Therefore, they have their own identities.

4. Conclusion

The energy of literary works bear because of its contribution of signs and signifiers which are arranged in such a way that they produce some fascination and power to influence other people through writing medium. Literary works as the results of authors' creative processes must give a significant influence on the improvement of sensitivity to a taste so that it can make someone realize to change either their mindset or behavior. Literature present something useful and pleasure (*dulce et utile*) for the readers. Literature is present without its loneliness. It is born because there are writers and men of letters with creative processes, publishers and also readers community. There have been many Indonesian literary works that have been published into foreign languages so that they may be accessed by readers in other countries. Besides, *Modern Library of Indonesia* has been trying to publish Indonesian literary works by translating them into foreign languages. In order to earth Indonesian literary works into international world, the roles of authros, publishing companies and readers are very important. Reading and enjoying literary works will give the readers literary values, aesthetic values as entertainment and human values as usefulness. Therefore, it can be stated that literary works may function to mobilize rearders to move, to behave and to act in order to look for "something" behind reading literary works.

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