

CHAPTER II

LITERATURE REVIEW

2.1 Reader Response

Reader response is an important thing in literary criticism. Fish (1998) stated reader response critics focus on the reader, who “completes” or “activates” the text as he or she reads. Also, he argued that the reader becomes the most important element in the reading process. Iser (in Newton, 1996: 197) also argued that the act of reading is a process of seeking a text to give some specific meaning. Rosenblatt stated a literary text requires the reader to take an important part while they read the text because he or she creates meaning after they read the literary text.

Roland Barthes (in Newton, 1997: 121) argued when the literary text was created, the author have no responsibility of readers view of interpreting the meaning of text. Readers are free to imagine and give meaning towards the text. Wolfgang Iser (in Newton, 1997: 196) stated the author influenced the reader by the gaps in the text, which makes him or her have to explain it and give meaning of the work. When readers become understand the context, they will fill the “gaps” by giving meaning after they read it and it called as “determinacy”. Readers can reduce a text to the level of his experiences in order to grasp meanings.

Rosenblatt, Iser and Stanley Fish all define the reader as more than a "passive recipient" because they hold an active part in the creation of meaning. Stanley Fish named groups for interpreting a text are interpretive communities.

2.2 Cultural Authenticity

The authenticity of cultural aspect in a book is the most universal understanding of cultural authenticity. Howard (in Short & Fox, 2003: 373) stated cultural authenticity is the trueness of a specific cultural experience which has been represented in a book and the reader is an insider to the culture which portrayed in that book. Mendoza, J & Reese, D. (2001: 33) stated insider perspectives are necessary in order to ensure cultural authenticity

Mo and Shen (2003) argued that cultural authenticity as how reader accepts the authentic cultural values, facts, attitudes and belief in a book. Similar with Mo and Shen, Bishop (2003) stated cultural authenticity defined as the worldview of a specific cultural aspect and details of way of life in one cultural group to the member of cultural group. She also argued that there will be no way of life within a culture to the reader that can be used to decide cultural authenticity.

Also, Howard (in Short & Fox, 2003: 373) argued educators have to pay attention to how a book affects the reader's understand and their reception about cultural aspects which has been represented in a book. He also added "readers from the culture will know that it is true, will identify, and be affirmed, and

readers from another culture will feel that it is true, will identify, and learn something of value about both similarities and dissimilarities among us”.

Since cultural authenticity focus on culture and social aspect in a book, there must be two main aspect of cultural authenticity, such as cultural identity and cultural aspect.

2.1.1 Cultural Identity

Culture is simply defines as the way of life of a group people. To extant, culture is the values, beliefs, thinking patterns and behavior which are learnt and shared of a group people. Browne (2008: 31) mentioned the term ‘culture’ refers to the language, beliefs, values and norms, customs, dress, diet, roles, knowledge and skills, and all the other things relates with the ‘way of life’ in any society. Hall defines culture as how members of a group share their common understandings of their world. Different groups of people have different understandings of the world (cited from <https://simonmcewen.wordpress.com/stuart-hall/>).

Culture is closely related to the concept of identity. Identity is constructs as a result of how others view us and how we view ourselves. Browne (2008: 38) argued cultural identity is about how individuals or groups see and define themselves, and how other individuals or groups see and define themselves. He also added the concept of identity is an important to establish our own identities

and learn about the identities from other individuals or groups that we need to know what makes us similar and different from others.

Cultural identity theory involves several aspects of a person's being. Their race, nationality, gender, location, age, gender, sexuality, history and religious beliefs are put together to form a cultural identity. By combining each of these elements, a theory is created as to why a person acts and behaves the way they do. By bringing all of these elements together, a theory is formed as to a person's true identity (cited from <http://nobullying.com/cultural-identity/>)

Hall in his *Cultural Identity and Diaspora* (1997) explained cultural identity was divided into two perspectives, as a form of cultural identity (identity as being) and as the process of becoming (identity as becoming).

First perspective, cultural identity has seen as the "basic shape/original" when someone is being themselves in a group of people who have a common history and ancestor. Cultural identity reflects a common history and cultural experiences which make a group of people become one although they are different. The second perspective, cultural identity is unstable, metamorphic and contrary which signifies an identity of similarities and dissimilarities. This cultural identity refers to "what they are" and "what they have become".

2.1.2 Cultural Aspect

Koentjaraningrat (2009: 183) there are seven elements of cultural aspect; language, knowledge system, religion, livelihood system, art aspect, social organization and technology system.

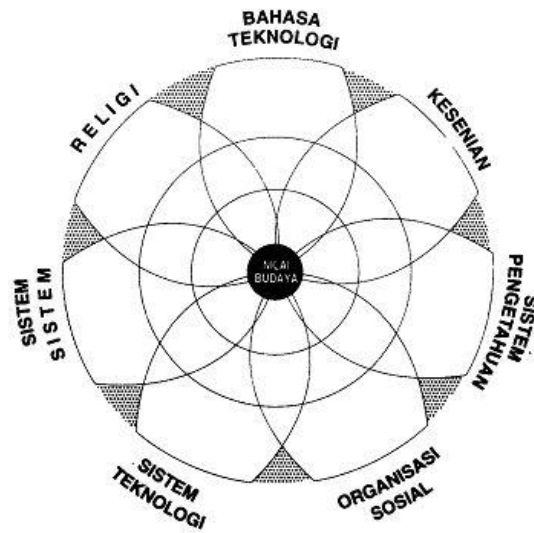


Figure 2.1.2 Koentjaraningrat's model of seven elements of cultural aspect

a. Language System

Koentjaraningrat (2009: 261) stated language is a system of human symbolic in verbal or written used to communicate each other. There are many ethnics and languages in Indonesia. Language of each ethnic group has each characteristic. The difference of characteristic in languages is dialect or accent. Koentjaraningrat (1995: 249) argued in Minangkabau, people use the same local language, Minangkabau language or *Baso Minang*. This language closely related to Melayu language or often called Austronesian language with the rules of grammar which very close to Indonesian language. There are four general dialects of Minangkabau language or *Baso Minang* such as Tanah Datar dialect, Agam dialect, Pesisir dialect, 50 Kota dialect and in each region in Minangkabau, it has its own dialect.

Gordon (2005) argued that the differences between dialects are mainly at the phonological level, though some lexical differences also exist. Minangkabau dialects are regional, consisting of one or more villages (*nagari*). The Minangkabau people use their dialect for everyday conversations, while the Indonesian language is used for most formal occasions, in education, and in writing, even to relatives and friends.

b. Knowledge System

Koentjaraningrat (2009: 293) argued in every society, human beings could not ignore knowledge or education. There are lot kinds of knowledge/education such as, religion, anatomy, nature, flora and fauna, agriculture, and so on. Religion knowledge in Minangkabau based on Islam ruled since the mid-cultural of the 19th century. Since that time, a ten-year-old-boy is required to sleep in the mosque to learn the Holy Quran.

Since Dutch arrived in Indonesia, Minangkabau people started to know the public schools. During the Dutch East Indies, Minangkabau people were so excited to participate in education. Therefore, in Minangkabau, there are many formal schools and informal schools until now. At 1920, most Minangkabau people thought education was not necessary and they thought women did not have an obligation to go to school or took the highest education because they thought only men could get the highest education. At that time, Indonesia, especially West Sumatera was under colonialism by Dutch, so, education system in Minangkabau was under influenced by Dutch colonial.

c. Religion System

Koentjaraningrat (2009: 295) argued religion system was belief in God, spirits, religion ceremony or worship sacred objects, for example, a *Keris* and other heirlooms. Koentjaraningrat (1995: 261) stated, mostly, Minangkabau people are Moslems and they belief in Holy Quran but in some places, there are still a few Minangkabau people believe in animism, dynamism and the sacred objects such as *Keris* (the famed traditional knife-like stabbing weapon). Ceremonies in Minangkabau such as *Baralek* (wedding ceremony), *Manyabiak* (reap the rice plant ceremony), *Mantaa Pabukoan* (deliver foods to the mother-in-law during *Ramadan*), *Katam Quran* and etc.

d. Livelihood System

Koentjaraningrat (2009: 275) argued livelihood system divided into several types: hunting and gathering, farming, fishing, merchant and crafting. Koentjaraningrat (1995: 253) argued most Minangkabau society works in agricultural. They plant rice, vegetables, fruits, spices and so on. Besides farming, they also work as merchant, fishermen, *Songket* craftsmen (a traditional Indonesian fabric intricately patterned with gold or silver thread).

e. Art Aspect

Koentjaraningrat (2009: 298) stated there are two kinds of art: paintings which enjoyed by human eyes, and music which enjoyed by human ears. There are several kinds of paintings, such as sculpture, relief, painting, and dance. In other occasion, there are several kinds of music such as vocal and instrumental.

Also, there is a theatrical art. This art contains of paintings, music, literary arts, dance and all those stuff united as one. There are two types of theatrical art, traditional (puppet show) and modern (film).

Minangkabau has many cultural assets. Minangkabau is really famous for its dance. There are many dances in Minangkabau such as *Pasambahan*, *Piring*, *Payung*, *Indang* and so on. Musical instrument in Minangkabau are *Saluang* (a flute in Minangkabau), *Talempong*, *Kecapi* (a picked stringed instrument), etc. Also, Minangkabau has literary arts like rhymes and traditional poems (*pantun*) which usually used in ceremony. Minangkabau has the art of drama named *Randai*. It is like a musical opera which participated by 20 people. Also, there are martial arts in Minangkabau such as *Kumango* (martial arts which focused with movement) and *Debus* (special name for Silat in Minangkabau).

f. Social Organization

Koentjaraningrat (2009: 285) argued every community in this world is being controlled by its customs and rules in their environment. The closest social unity or often called kinship is the main family. Koentjaraningrat also added that people in their society was divided based on their personal background.

Koentjaraningrat (1995: 257) argued that social organization in Minangkabau there are three social strata, the nobility, high-class people, ordinary people and low-class or slave. Nobility people are the one who bear the title *Datuk* (the common honorific for the high-class men in Minangkabau), *Penghulu* (the name of a senior grade or ranking in Minangkabau, kind of *Adat* leader), *Sutan* (a

hereditary aristocratic title after the father died to his son in the Minangkabau society) etc., ordinary people and slaves.

Koentjaraningrat also argued that social organization system in Minangkabau society depends on maternal lineage. Matrilineal is a relative, behavior or other characteristic that is traced through a mother's lineage. Schneider and Gough (1961: 14) argued “matrilineal descent groups do not require the statuses of father but it relies on the statuses of mother”.

g. Technology System

Kinds of technology systems are ways of producing, using and maintaining all life tools. Koentjaraningrat (2009: 263) categorized technology systems into eight types: production tools, tools of making a fire, weapons, containers, foods, clothing, home and transportation. The production tools which commonly uses are farming tools, like sickle (used to cut rice), *Niru* (the tools for drying rice) and also for fishing tools, such as nets, arrows, lances and knives. Containers in Minangkabau such *Rangkian* (it uses to keep rice) or often called "granary", *Lemari Bunian* (it uses to keep heirlooms), *Talapak* (it use to keep traditional clothes).

Traditional weapons which used by Minangkabau people are *Keris*, *Parang*, *Pending Gold* and *Suntiang*. Minangkabau traditional house is *Rumah Gadang*. *Rumah Gadang* has unique roofs and it is the characteristic of *Rumah Gadang*. Transportation/vehicle that Minangkabau people used period ago was *Bendi* or buggy cart and ship.

2.3 Sitti Nurbaya

Sitti Nurbaya (*A Love Unrealized*) is an Indonesian novel by Marah Rusli. It was published on 1922 by Balai Pustaka. This novel is literary an icon of Indonesian literature and until now, this novel is one of famous novel which is still keep reading by students in Indonesia who takes literature.

Almost all Indonesian literary critics argued novel Sitti Nurbaya as the famous work in the history of Indonesian literature. This novel is not only show the social aspect but it also contains criticism of the customs and conservative traditions at that time. This novel is the first novel that show marital problems which related to custom issues.

In 1969, this novel gained the prize award from the Indonesian government as an annual prize given in every Independence Day but now it stopped. Various articles and papers which discuss this novel had been written by many observers of Indonesian literature, both from Indonesia and foreign countries. Until now, there are still many reviewer of Sitti Nurbaya, who reviewed the history of modern Indonesian literature also in the social context and the women emancipation.

Sitti Nurbaya tells the story of two lovers, Samsulbahri and Sitti Nurbaya, who wish to be together but they have a distance because Samsulbahri was forced to go to Batavia to continue his study. Not long afterwards, Nurbaya unhappily offers herself to marry the abusive and rich man, Datuk Meringgih, as the way for her father to escape the debt.

2.4 Theoretical Framework

This research will analyse the reader responses of cultural authenticity of Minangkabau culture in *Sitti Nurbaya* using Wolfgang Iser theory about reader response, cultural authenticity by Bishop and also cultural aspect by Koentjaraningrat. The data are taken from words, clauses, phrases and sentences which revealed Minangkabau culture in *Sitti Nurbaya*.