SKETCH OF INTERTEXTUALITY OF TEXTS WITH ISLAMIC DISCOURSES IN TRADITIONAL BALINESE LITERATURE

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ABSTRACT

Researchers have identified the existence of Islamic discourses in the texts of the traditional Bali literature since a long time ago; however, attention has not been properly paid to them. It has been identified that a number of oral texts (*kesusastraan gantian*) in the forms of poem and prose contain Islamic discourses. Likewise, a number of written texts in the form of manuscripts (*kesusastraan sasuratan*) have also been identified to contain the same literary genre. Historically, the texts containing Islamic discourses in the traditional Balinese literature belong to the Old Balinese literature (*kesusastraan Bali purwa)* rather than the Modern Balinese literature (*kesusastraan Bali anyar*).

The most striking phenomenon in the existence of the texts of Islamic discourses in the traditional Balinese literature is their relationship to other texts. Explicitly, several texts in their manuscripts direct their readers in such a way that they will consider them related to other texts. In other words, the texts with Islamic discourses in the traditional Balinese literature are the transformed ones reflecting the fact of intertextuality.

This present study was intended to give a general picture of the intertextual relationship of the texts with Islamic discourses to other texts; their relationship to the texts within the discursive scope of the Balinese culture and the other texts which belong to the treasures of the traditional Javanese literature and the Old Malay literature.

1. Introduction

There are a great number of old Indonesian manuscripts which have been inherited as one of the cultural artifacts containing the texts of traditional literature. Such manuscripts are stored in numerous personal and public libraries in Indonesian and other countries (cf. Chambert Loir, 1999: 203—243; Sulastin Sutrisno, 1983: 12), many of which came from Bali Island.

It is generally stated that Bali Island is one of the islands where the manuscripts which have continued the tradition of the Old Javanese literary works developing in Java from the 9$^{\text{th}}$ century to the 15$^{\text{th}}$ century are stored (Pigeud, 1967: 14; Robson, 1972: 316; Zoetmulder, 1985: 28). Such a statement is a consequence of the fact that the tradition of the Old Javanese literature is still tightly actualized in Bali through the continued tradition of *mabebasan* and rewriting process.

The tradition of *mabebasan* by reading the literary texts is still performed until now as part of daily activities. It is particularly performed during wedding ceremonies, when a baby is born and when someone is dead (rites de passage). In addition, particular stanzas of the Old Javanese texts are considered being importantly read orally in various ritual ceremonies. Strophe X of *Kakawin Arjunawiwaha*, for example, is read when a ritual ceremony referred as *dewayadnya* is performed and strophe XII is read when another ritual ceremony referred to as *pitrayadnya* is performed. Further, a number of stanzas are read when a ritual ceremony is performed to "worship God Siwa" (on Siwaratri Day) (Robinson, 1972: 316—318); Kuntara Wiryamartana, 1990: 1). Similarly, the manuscripts are still rewritten until now for the following reasons: 1) there is a desire of having personal manuscripts; 2) the fact that, being too old, the original manuscripts are damaged; 3) there is an anxiety that something will happen to the original manuscripts such as missing, being

burned, being spoiled with moisture, being eaten by tiny animals, being neglected, and so forth; 3) being inspired by any magical power from the manuscript being rewritten; 4) the possible buyers of the manuscripts economically benefit those who rewrite them (cf. Baroroh Baried, 1983: 91).

The socio-religious practices performed by the Balinese people based on such literary works caused Hildred Geertz (1985: 18—23 in Vickers, 1987: 31) to state: "What is philosophy in Java is theater in Bali" (the Javanese philosophy is theatrically performed in Bali) to describe the social life in Bali. Far before that, a Portuguese sailor stated that Bali is the Minor Java (Agung, 1989: 1).

Vickers, in the initial part of his article entitled "Hinduism and Islam in Indonesia: Bali and the Pasisir World" (1987: 31), stated that Bali is a Hindu island which is located in the middle of Moslem ocean to describe the harmony created by the Hindu community (Bali) in Indonesia; it is this which has taken place in Bali. The success in Islamizing Java indicated by the fall of Majapahit kingdom around 1518 did not take place in Bali. The disappearance of the influences of the Hindu kingdoms in Java in the beginning of the 16th century and the fact that the Dutch government succeeded in conquering Bali (1846 – 1908) caused the relationship between the Balinese community and the Moslem community (Java) to be more open (Hurgronje, 1989: 10).

The Islamic expedition which was intended to spread Islam in Bali was firstly made by the Javanese people during the reign of Dalem Waturenggong at Gelgel from 1460 – 1550 (Mulyono, et. al, 1980: 33). Since then the Moslem community has continuously been developing in Bali, although its development has not been as fast as that in Java.

The acknowledgement of the existence of the Moslem community by the Balinese community (Hindu) was actualized by establishing a shrine referred to as *pasimpangan batara di Mekah* at several temples in Bali (Denpasar, Badung, Mengwi, Bangli, Nusa Penida, and so forth). The interaction between the Moslem community and the Balinese community in Bali can be identified from several literary works containing Islamic discourses in the traditional Balinese literature.

If observed, the texts *kakawin, kidung, geguritan, tutur*, and *babad* and the other manuscripts containing sciences which are stored in Bali are related to Hinduism. However, it has been found that several manuscripts contain non Hindu discourses. They contain Islamic discourses; some are in the form of oral poem (*kesusastraan gantian*) and the others are in the form of written texts (*kesusastraan sasuratan*). Historically, the texts containing Islamic discourses in the traditional Balinese literature belong to the treasure of the Old Balinese literature (kesusastraan Bali *purwa*) rather than to the modern Balinese literature (kesusastraan Bali anyar).

Some texts containing Islamic discourses are written and the others are oral. Therefore, to make the present study more specific, the Islamic discourses explored were the ones which are written and belong to the traditional Balinese literature. As the texts which were assumed to be "strange" in the traditional Balinese literature, they are attached to the phenomenon of intertextuality. It is these which needed to be explored to map the sketch of intertextuality.

2. Research Method

This present study was planned to be a qualitative one using the theory of intertextuality. The data were collected through library research, observation, and in-depth interview. Those who were interviewed were the informants who were assumed to be knowledgeable of the existence of the manuscripts and texts containing Islamic discourses in the traditional Balinese literature.

The research instruments included an interview guide, some writing equipment, a photograph camera, a scanner, and take recorder. The software in the form of a "data searching machine" through internet was also used. The data were analyzed descriptively in order to obtain the picture of the sketch of the interxtualilty of the texts containing Islamic discourses.

3. The Theory of Intertextuality

Being a study of intertextuality, the present study did not only trace the influences which are already traditionally known, but also explored the antonymous discursive practices. In addition, it also encoded the missing elements to allow signification in the texts

created later (Culler, 1983: 103; Teew, 1993: 69; Junus, 1985: 88; Valdes and Miller, 1985: 23 – 24). In relation to this, Barthes (1977: 160) stated that, based on the perspective of intertextuality, the quotations which contributed to texts were anonymous and not investigated, although they "were already read". In other words, such quotations 'are already read'. What was stated by Barthes is in line with the explanation given by Kristeva (Culler, 1983: 104) that intertextuality is a collection of knowledge which allows texts to be meaningful. The meaning of a text depends on the other texts which are absorbed and transformed. Intertextuality seems to be somewhere where intersubjectivity meets. Therefore, a text will be fully meaningful in its relation or opposition to another text (Riffaterre, 1978: 5).

In the perspective of intertextualilty there is a center of multiple problems on which it focuses. On one hand, intertextuality makes the interpreting reader aware of the existence of other texts. One text is always dependent on another; it is influenced by another text (Hawkes, 1978: 144). It is created from other texts and should be treated as part of a textual area (Partini, 1986: 60). In other words, every literary work is part of the mosaic of the quotations and absorptions taken from and the transformation of other literary works (Abdullah, 1991: 9). Other texts enter another text in which they cross and neutralize one another (Kristeva, 1980: 36). Thus, the autonomy of a text is disturbed; a text is not meaningful based on what is only written; there are things which are not written and outside the texts which can help identify the meaning (Culler, 1983: 103).

On the other hand, there is an opinion that intertextuality directs a reader in such a way that any previous texts will be assumed to support the code leading to the effect of signification. This means that intertextual relationship is the relationship among works apart from signifying its participation in the cultural discursive scope. It is here any literary work becomes part of the culture and, in turn, space is prepared for the culture in the literary work (Kristeva, 1980: 36).

The shapes of intertextuality in a text is described by Junus (1984: 109—117; 1985: 87—88) based on what is stated by Kristeva as follows.

a) It is possible that the text it enters is a concrete one, or an abstract one; the important thing is the presence of its nature.

b) A particular text physically enters another text; there is something which indicates that, although it is only recognized by particular readers.

c) The names of the same characters are used.

d) The presence of one element of one text at another text; thus, more limited.

e) The presence of a particular speech habit in a text; this cannot be avoided; it is possible that the tradition which underlies a genre is responsible for this.

f) It is possible that the text which is present is in the form of words; it is also possible that it is not in the form of words; or in the form of the words of which the meanings depend on another text which is not in the form of words or in the form of words or at least in the form of the words whose meanings are ambiguous.

Based on what was described above, it seems that, basically, intertextuality is a phenomenon of how the writer receives the text which was already read before. Then what was read before is intentionally or unintentionally made to be the material included in his work. Therefore, in order to identify the meaning of a text, it is necessary to trace the texts absorbed and transformed. In other words, a study of intertextuality treats a text as part of the literary system by paying attention to its continuity with other texts both synchronically and diachronically (Kuntara Wiryamartana, 1990: 11). Based on what is meant by intertextuality, the phenomenon of intertextuality in the texts of the traditional Balinese literature containing Islamic discourses can be mapped.

4. The Sketch of Intertextuality of the Texts Containing Islamic Discourses in the Traditional Balinese Literature

The presumption that every text is influenced by another text is the paradigm of the perspective of intertextuality. This means that the existence of the texts containing Islamic discourses in the traditional Balinese literature should be related to the other texts in the treasurer of the Javanese and Malay literatures as part of the discursive scope of the Archipelago's culture. Therefore, the phenomenon of intertextuality in the traditional

Balinese Literature containing Islamic discourses should be discovered by investigating the treasure of the Javanese and Malay literatures intensively.

The paradigm of intertextuality of the texts of the traditional Balinese literature containing Islamic discourses includes the adaptation, influence, aspiration, or inspiration of the literary works already in existence. Thus, the texts of the traditional Balinese literature containing Islamic discourses are not really original; they have continuously adopted the elements of the previous texts in line with the development of the Balinese culture. The texts of the traditional Balinese literature containing Islamic discourses have become literary works as they have observed, listened to, or imitated the works already in existence before.

As stated by Roland Barthes in his book entitled "Image-Music-Text" that "a text is a multidimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations. The writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings and counter one with others in such a way as never to rest on any one of them" (1997: 146). Julia Kriteva further states that "no text can ever be completely free of other texts" (Hawkes, 1978: 144).

The number of the texts which are included in the treasurer of the traditional Balinese literature containing Islamic discourses has not been exactly identified yet (ex-silenco). However, based on what was observed, they spread in every existing genre. It was found that the texts containing Islamic discourses in the traditional Balinese literature were in the forms of *gancaran* (prose), *gaguritan*, and *usada.*

The oldest text containing Islamic discourses was written in the 17th century by *Sang Guru Kutur Likupnya* who stayed at *Banjar Bakung, Gelgel, Klungkung* on Tuesday *Paing Tolu* of 1615 Caka Year or on Tuesday,, the 12th of June 1693. The fragment written in the text *Babad Dalem* implicitly gave information on this writer.

It was told that when *Dalem Waturenggong* governed Bali from his palace located at Gelgel, there was a princess who was a relative of the king in *Mekah* asked for His permission to spread Islam with a teacher. Then, *Dalem Waturenggong* asked the princess and the teacher to explain what to fulfill to be Muslims. If the requirements could be accepted, then the king guaranteed that everybody in Bali would be asked to be a Muslim.

Then teacher explained that the *Rukun Islam* should be fulfilled to be Muslims. However, when the last requirement, namely, "sunat" was told, the king asked to firstly cut the fur of his feet with scissors. When the fur was cut, the scissors were broken. Then the king laughed at the Princess and the Teacher and stated "Mencukur bulu kaki saja gunting itu tidak bisa, apalagi menggunting kulit saya" [The scissors could not cut the fur of my feet; how could they be used to cut my skin]. As a result, *Dalem Waturenggong* did not allow the Princess and the Teacher to spread Islam in Bali. However, they were allowed to stay at *Gelgel*. When the Prince was listening to what was stated by the king, she felt extremely embarrassed; she finally asked the king's permission to go and committed suicide. However, the Teacher still stayed at *Gelgel* with his followers. It is possible that this fragment is related to *Sang Guru Kutur Likupnya*. Further research needs conducting to prove this.

The text used as a guide to teaching Islam by *Sang Guru Kutur Likupnya* was then commonly referred to as *Krama Selam*. It was presented in the form of *gancaran* (prose). In accordance with the information available, a number of the manuscripts containing that the text spread in various places. The first information stated that the text *Krama Selam* was available at the library of the Leiden University, the Netherlands. Pigeud (1967: 102) in his book entitled "Literature of Java: Catalogue Raisonne of Javanese Manuscripts in the Library of the University of Leiden and Other Public Collections in the Netherlands (Volume 1)" stated that the manuscript referred to as *Krama Selam* was classified under group E and was called the Java-Bali prose in the 17th century. The manuscript was stated to contain theological proceedings and the magical belief of Islam. According to Vickers (1987: 45—46), *Krama Selam* which was recorded in the Pigeud's book was also referred to as *Witaning Selam*. Initially, the manuscript number Lor 63 was owned by C.C. Berg which was the copy of that owned by *I Gusti Poetoe Djelantik*. After being traced, it turned out that the manuscript was missing. It was predicted that it had been damaged; as a result, it was disposed or missing around 1988. *Gedong Kirya Singaraja* did not store it; the Center of Documentation of the Balinese Culture and other libraries did not either. However, it was good that dr. Soegianto Sastrodiwiryo from Singaraja had the opportunity to copy the I Gusti Poetoe Djelantik's manuscript, meaning that the identity and content of the manuscript *Krama Selam* mentioned by Pigeud and Vickers could be identified.

After being traced, the text *Krama Selam*n was related to the types of the same types discovered in East Java. The presentation of the text which was initiated with the descriptions of the essences of *Kabaryakin, Inulyakin, Hakulyakin*, and *Atmalulyakin* showed the characteristics which were similar to those of the *suluk* books. The names *Sunan Bonang* and *Sunan Kudus* (*Susuhunan ing Kudus*) (two of the nine *walis* referred to *Wali Sanga*) which were mentioned to be always related to various Javanese magical texts and the spread of Islam in East Java around the 17th century strengthened the assumption that such texts belonged to the *suluk* tradition (Drewes, 1969: 8—9).

The next text to which attention should be paid is the text *Sebun Bangkung*. It was identified by the Balinese community to be the literary work created by *Dang Hyang Dwijendra*. He was a priest who played an important role in spreading Hinduism in Bali. It was also stated in the text *Dwijendra Tatwa* that *Ki Dauh Bale Agung*, one of the important followers of *Dang Hyang Dwijendra*, was the writer of the text *Sebun Bangkung.*

However, after the text *Sebun Bangkung* was read, it seemed that it was compilation of several texts. Until here, who was actually the writer of the text was not definitely identified. Based on the philology of the text, it was less possible that it was written by *Dang Hyang Dwijendra* or *Ki Dauh Bale Agung*. In the text *Sebun Bangkung* the name *Pan Liwating Dusun* was mentioned twice as the writer. It is clear that this was a pseudonym. One informant stated that he was an adventurer as well as a priest in the Hindu priesthood system. Therefore, what was referred to as the priest was *Dang Hyang Dwijendra* himself. It was believed, therefore, it was He who wrote *Sebun Bangkung*. However, in the text using the *Kapara* Balinese language the word "Pancasila" was mentioned, meaning that the text was not written by *Dang Hyang Dwijendra* and *Ki Dauh Bale Agung*; it was written by someone referred to himself as *Pan Liwating Dusun*; that expression was popular soon after Indonesia obtained its independence.

Apart from containing the text of the same type as *Krama Selam gancaran*, *Sebun Bangkung* also contained the other texts written after that. In the text *Sebun Bangkung*, pieces of the texts which are in Bali referred to as *Ana Kidung, Kidung Aji Pangukiran*, *Geguritan Bagendali*, and the other *suluk* texts.

Then, the texts *Kebo Mundar, Jejaka Nulya Gama Selam ing Mekah*, *Seh Umbul Brahim* (the Balinese *Tasaup Kitap*) and *Tattwa Berawa* also showed that they were related to the *suluk* texts which belonged to the treasure of the East Javanese literature. Such texts did not immediately show that they were related to the treasure of the *suluk* texts in the East Javanese tradition. However, the presence of the *suluk* texts could be felt through retroactive reading, namely, the first stage of semiotic reading.

After being traced, the text *Ana Kidung* which was in the form of *gaguritan* was related to the text in Java well known as the text *Kidungan Purwa Jadi.* By modifying particular parts, the text *Kidungan Purwa Jati* was written in the form of *gaguritan*.

The transformation which took place in the text *Ana Kidung* also took place in the text *Sejarah Jawa Lan Sejarah Arab*. After being read, this text showed that it was related to the text *Sejarah Ingsun (Ipun) Para Ratu Ing Surakarta.*

The next text to which attention should be paid are *Gaguritan Amad Muhammad Raden Saputra, Gaguritan Amad, Gaguritan Nabi Husup, Gaguritan Amir Amsyah*, *Geguritan Bagendali, Kidung Tuwan Sumeru*, and *Geguritan Siti Badariah*. It seemed that *Gaguritan Amad Muhammad Raden Suputra* and *Gaguritan Amad* were the transformations of the texts which belonged to the treasure of the Classic Malay literature referred to as *Hikayat Srengga Bayu*. Likewise, *Gaguritan Nabi Husup* was the transformation of the Malay text referred to as *Hikayat Nabi Yusuf. Gaguritan Amir Hamsyah* was the transformation of the text referred to as *Hikayat Amir Hamzah*, and the text *Gaguritan Siti Badariah* was the transformation of the text *Hikayat Harap Binasa*.

In the genre of *Usada* Islamic discourses pieces of concrete texts were present in the form of the sentence *bhasmallah* (*bismilalah irahmanirahim*) and the *kursi* verse reading as follows;

Alahu la ilala ila huwal hayul kayumu.
Ia takudsuhu sinatau wa la nauma.
Lahu ma pisamawati wa ma pilardhi.
Manjal ladji yaspau indahu ila bidi nihi.
Yalamu mabina adihim wa ma kalpahum.
Wala yuhituna bi syain minil mihi ila bi masya.
Wesya kursi uhusama wati walarda.
Wa layadu hipuhuma wahuwal aliul ajim).

The original translation is as follows:

'Allah, tidak ada Tuhan (yang hendak disembah) melainkan Dia Yang Hidup kekal lagi terus menerus mengurus (mahkluk-Nya); tidak mengantuk dan tidak tidur. Kepunyaan-Nya apa yang di langit dan di bumi. Tiada yang dapat memberi syafa'at di sisi Allah tanpa izin-Nya? Allah mengetahui apa-apa yang dihadapan mereka dan di belakang mereka, dan mereka tidak mengetahui apa-apa dari Ilmu Allah melainkan apa yang dikehendaki-Nya. Kursi Allah meliputi langit dan bumi. Dan Allah tidak merasa berat memelihara keduanya, dan Allah Maha Tinggi lagi Maha Besar' (QS: Al-Baqarah: 255)

['Allah, there is no God (that should be worshipped) other than He Who Lives permanently and keeps looking after (His creatures); He is not sleepy and does not sleep either. What is in the sky and what is in the earth are His belongings. Nobody can give *syafa'at* beside Him without His permit? Allah knows what is in front of them and what is behind them, and they do not know anything about His Science but what is intended by Him. The Allah's chair includes the sky and the earth. And Allah does not feel that He objects to looking after the two, and Allah is the Highest and the Greatest' (QS: Al-Baqarah: 225)].

In *Usada Manak* or *Usada Beling*, the sentence *bhasmillah* was quoted as "*mantra pengunci manic*". This magic word was used after having sexual intercourse. It was written in the text that when a couple, after getting married for a long time, did not have any child, they were suggested to use the "*mantra pangunci manic*" as soon as they finished having sexual intercourse. When such magic words were recited, the husband's right hand covered the wife's vagina. Similarly, in the text referred to as *panyarang* containing the ways of avoiding the rain from falling down, the *ayat kursi* was quoted as the magic words.

5. Conclusions

Based on what was described above, the sketch of the intertextuality of the texts containing Islamic discourses in the traditional Balinese literature can be mapped as follows:

(a) The texts which were classified as the ones containing Islamic discourses in the traditional Balinese literature were both the concrete and abstract ones. They were intentionally made to be present at the discursive scope of the Balinese culture in order to produce a "new" teaching (Islam) as an alternative one to enjoy, and as an elementary reference to compare and convert.

(b) The other texts which came from the Old Javanese and Old Malay literary environments were made to be present physically; there was something indicating that, although only particular readers were aware of that. The fact that the characters *Sunan Bonang* and *Susuhunan Ing Kudus* mentioned in the texts could not be separated from Islam.

(c) The characters which were used in the Old Javanese and Old Malaya literary environments were also used in the texts containing Islamic discourses, as exemplified by *Ki Amad* and *Ki Muhammad*, *Amir Hamzah, Nabi Husup, Siti Badariah*, and so forth.

(d) Particular elements of a text which were transformed into the Old Javanese and Old Malay literatures were made to be present at the texts containing Islamic discourses in the Balinese traditional literature. In several texts, the elements of the other texts were introduced to explain the materials of the texts presented. The elements of the text *Witaning Selam* were adopted in *Gaguritan Krama Selam* to construct the text. This phenomenon also took place in the other texts.

(e) The texts containing Islamic discourses in the traditional Balinese literature adopted the speech habits in the texts which were transformed. The texts which were presented using dialogic catechism, the egalitarian speech habit used between the "teacher" and the "learner" were adopted in the texts which were transformed. Similarly, the text *Gaguritan Siti Badariah*, also adopted the speech habit used in the Old Malay tradition. This phenomenon also showed the primary influence of the tradition of the underlying literary genre.

(f) The texts which were directly parts of the ones containing Islamic discourses in the traditional Balinese literature were in the forms of both words and non words. This phenomenon caused what was understood depended on the texts which were transformed. The meaning became ambiguous and, therefore, the texts could be reconstructed through retroactive reading.

6. Suggestions

There were a sufficient number of the manuscripts containing Islamic discourses in the traditional Balinese literature; it is essential to identify what they contain. Therefore, it is suggested that : 1) the government should pay attention to the existence of such manuscripts intensively and give opportunities to both the community and researchers to participate in finding and investigating what they contain; 2) the researchers should pay attention to and explore those texts in order to reveal what great values they contain; 3) the community should be aware that the manuscripts and texts containing Islamic discourses are invaluable parts of the cultural heritage.

7. Acknowledgements

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